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JACK FREDERICK KILPATRICK, OKLAHOMA'S CHEROKEE COMPOSER:
AN ANALYSIS OF SIX INTERMEDIATE COLLECTIONS FOR SOLO PIANO

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A DOCUMENT APPROVED FOR THE
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Abstract

Jack Frederick Kilpatrick (1915 – 1967) was the first Cherokee to receive widespread acclaim as a composer. Born in Stilwell, OK, Kilpatrick learned music at an early age and earned music degrees from the University of Redlands and American Catholic University. Kilpatrick was eventually awarded an honorary doctorate in music from the University of Redlands in 1950. In addition to working as a composer, Kilpatrick was also a professor of theory at the U.S. Naval Academy of Music, and later Southern Methodist University where he served on the faculty until his death in 1967.

Many of Kilpatrick's nearly 550 works were lost until their recent discovery in 2018, when 31 boxes of his manuscript scores were discovered in Catlett Music Center at the University of Oklahoma. Among this discovery were 58 individual works for solo piano across 26 opus numbers, whose difficulty ranges from early intermediate to advanced concert works.

This document analyzes six of Kilpatrick's collections for solo piano suitable for intermediate students. Analyses include an investigation of compositional features, stylistic influences, and pedagogical considerations. Each collection is leveled according to the system presented in Jane Magrath's *Piano Literature for Teaching and Performance*.

Chapter 1 provides the overview, purpose, and procedures for the study. Chapter 2 reviews literature related to Kilpatrick's life and the appropriation of Native American music; due to the lack of existing literature on Native American piano composers, Chapter 2 also reviews extant works for solo piano by Native American composers.

Kilpatrick's known biography and summaries of his piano collections are presented in Chapter 3.

Chapter 4 analyzes two collections for early intermediate students (levels 3 – 4): *Two Country Store Yarns*, Op. 111, and *From the Ranch Next Door*, Op. 133. Chapter 5 examines two mid-intermediate collections (levels 5 – 6): *Three Little Pieces for Children*, Op. 33, and *Two Pieces for Piano*, Op. 110. Chapter 6 evaluates the following two collections for late intermediate students (levels 7 – 8): *Two Vignettes of Cherokee Life*, Op. 106, and *Two Pieces for Piano*, Op. 88.

The conclusion in Chapter 7 summarizes the findings of this research, including a review of Kilpatrick's style and contributions as a composer and scholar. The author also offers possible avenues of future research. By studying Kilpatrick's newly discovered works for piano, pianists and teachers can now explore the significant musical contributions of history's most prolific Cherokee composer.

Chapter 1: Introduction

Overview

Jack Frederick Kilpatrick (1915–1967) was the first person of Cherokee descent to achieve fame as a classical composer. Kilpatrick wrote nearly 550 works for orchestra, voice, piano, and chamber ensemble throughout his life. Approximately 155 opus numbers from Kilpatrick’s catalog were lost until their recent discovery in 2018, when 31 boxes of Kilpatrick’s manuscripts and notes were discovered in Catlett Music Center at the University of Oklahoma. Because of this discovery, studies, such as this document, can begin examining various attributes of Kilpatrick’s musical contributions. Additionally, Kilpatrick’s numerous publications on the customs and practices of the Oklahoma Cherokee have distinguished him as a scholar on the culture and history of the Cherokee people.

Kilpatrick’s compositions can be recognized by their ability to fuse Cherokee and Americana musical styles. He became rooted in his Cherokee heritage at an early age, frequently engaging with the local Cherokee tribes in northeast Oklahoma throughout his childhood. Kilpatrick’s contact with the Cherokee people during his formative years had a lasting influence on his career, and this Native American influence can be heard across his compositions.

Kilpatrick attended Bacone Indian College, in Muskogee, Oklahoma, before transferring to the University of Redlands, in Redlands, California, where he earned a Bachelor of Music degree in 1938 at the age of 23. Kilpatrick then earned a Master of Music degree in composition in 1946 from the Catholic University of America in

Washington, DC at 31 years old. In 1950, the University of Redlands awarded 35-year-old Kilpatrick an honorary doctorate for his substantial work as a composer.

Throughout his career, Kilpatrick held significant positions including working as an arranger for the Oklahoma City Orchestra until 1942 and serving as instructor of music theory at the US Naval Academy of Music in Annapolis, Maryland from 1943 to 1945.¹ In 1946 at the age of 31, Kilpatrick accepted a position as professor of music theory and composition at Southern Methodist University in Dallas, Texas, where he remained for the rest of his career.

In 1957, the Oklahoma City Symphony commissioned Kilpatrick to compose his *Oklahoma Symphony* in honor of the state's 50th anniversary celebration. The performance was given on November 17, 1957, under the baton of Guy Fraser Harrison with narration by Will Rogers, Jr.

Kilpatrick's acclaim grew as he continued to teach and compose until his sudden death in 1967. In addition to his compositional legacy, Jack Kilpatrick and his wife, Anna Gritts, a native Cherokee speaker and researcher, advanced the field of Native American Studies by publishing more than ten books of research together.²

Many of Kilpatrick's compositions were lost after the composer's death until the summer of 2018, when librarians at the University of Oklahoma (OU) discovered thirty-one boxes of Kilpatrick's manuscripts, notes, and scores in a storage facility in Catlett

¹Kilpatrick's work with the Oklahoma Symphony can be verified, but his exact start date is unknown. See Chapter 3 for more information on Kilpatrick's life and work.

²Jennifer L. Jenkins, "Kilpatrick, Anna Gritts," in *Native American Women: A Biographical Dictionary*, edited by Gretchen M. Bataille and Laurie Lisa, Ukraine: Taylor & Francis, 2003, 171.

Music Center at OU.³ Correspondence records from the collection indicate that OU acquired Kilpatrick's manuscripts, notes, performance parts, and other documents in 1977 and intended to create a collection of Kilpatrick's music in the OU library system.⁴ Another letter in the collection from 1981 explains that because the university could not establish a clear title to Kilpatrick's music, it could not be processed. Kilpatrick's music was likely placed in storage at this time, and after 1981, no other records mention the collection until the manuscripts were discovered in 2018.⁵

The Western History Collection at OU, which specializes in collecting materials related to the history of the American West, is currently archiving the Kilpatrick manuscripts and granted the author permission to study the piano manuscripts for this original research.

The recent discovery of Kilpatrick's music leaves many unknowns as researchers begin reconstructing his life and work. Because Kilpatrick's personal writings and documents were unavailable for this research, Kilpatrick's intentions for his music are unknown beyond the markings he provided on his manuscripts. Other aspects of Kilpatrick's life and work, such as the extent of his success as a composer and why his work was quickly forgotten after his death, are also unknown at this time.

The 155 opus numbers recently discovered at OU cover a range of genres, including works for orchestra, choir, chamber ensemble, opera, solo voice, and solo

³University of Oklahoma Libraries, "From Storage Room to Stage," accessed November 15, 2021, <https://libraries.ou.edu/content/storage-room-stage>.

⁴Dr. Ralph Verrastro to Jack Kilpatrick, Jr, February 10, 1977, personal letter, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

⁵Jan Seifert to Kerry Grant, September 14, 1981, office memorandum, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

piano. This document focuses on Kilpatrick's 26 opus numbers for solo piano, which include two or three works per opus. Kilpatrick's solo piano compositions are spread across his career, and the works vary in difficulty from late elementary to advanced concert works. The manuscripts in the Jack Kilpatrick Collection are carefully written and are extremely legible, which suggests that Kilpatrick intended these works to be performed. Nearly all of Kilpatrick's piano manuscripts contain a date of completion, which the author arranged chronologically for this research.

Analysis of Kilpatrick's piano manuscripts reveals common stylistic traits. First, Kilpatrick's scores contain expressive markings that give his compositions a special character: unique tempo markings, score descriptions, and articulations often mark each note in the piece.

Second, Kilpatrick consistently grouped his piano music into opus numbers of two or three movements that contrast each other. Kilpatrick's Op. 88, *Two Pieces for Piano*, for example, contains the hymn-like "Mountain Valley Memory" and the percussive "Cherokee Autumn Dance."

Third, Kilpatrick's music draws upon Cherokee musical influences regarding rhythm and harmony as well as composition titles that illuminate an affinity for nature and rural life. The titles of Op. 88 illustrate this as well.

Finally, Kilpatrick's compositions reflect aspects of the American folk idiom, including borrowing rhythms and harmonies from jazz and popular music. This can be seen in Kilpatrick's "Romanza," Op. 100, No. 1, which employs chromatic melodies and harmonies that function in a manner similar to jazz.

This study seeks to explore how Kilpatrick applies these compositional traits in his piano collections for intermediate students and provides information on Kilpatrick for teachers and performers. The research in this document aims to stimulate scholarly interest in the compositions of Kilpatrick and help readers distill important information about Kilpatrick's writing for piano. Therefore, this document will recognize a prominent Cherokee composer and be the first to study Jack Kilpatrick's contribution to the piano repertoire.

Purpose of the Study

The purpose of the document is to provide a foundational resource for performers and teachers who wish to study the piano music of Jack Kilpatrick. A biographical summary of Kilpatrick's life and career provides historical context for his piano compositions. An analysis of six intermediate collections of solo piano music discusses important compositional features and offers guidance for performers and teachers who are interested in engaging Kilpatrick's works for piano.

Need for the Study

Kilpatrick's fame during his lifetime as well as the volume of piano music he wrote merits an investigation into his contributions to the piano repertoire. In addition to being one of the first Native American composers to write for solo piano, Kilpatrick was one of the most prolific. Though written throughout Kilpatrick's life, publication records only exist for about six piano works; all of the other known works for piano exist only in

manuscript form. This study aims to enable performances of these works in the piano studio and on the concert stage possible.

Currently, there are no scholarly publications on Kilpatrick's piano music and very limited writings on Kilpatrick's life and work. Scholarship on Kilpatrick will create a place for his unique compositional perspective as a Native American composer and Oklahoma Cherokee scholar, increasing the presence of authentic Native American music in the piano studio and concert stage.

Procedures for the Study

With permission from the Western History Collection at OU, the author photographed the solo piano manuscripts in the Jack F. Kilpatrick Collection in October 2020. After studying the photographs at the piano, each work was leveled using the Jane Magrath leveling system, which assesses the technical and musical difficulty of a work on a scale from 1 (late elementary) to 10 (advanced).⁶ The following six collections were selected for this document to represent Kilpatrick's piano writing for the intermediate level:

Early Intermediate (Levels 3 – 4)

Op. 133, *From the Ranch Next Door* (3 movements)

Op. 111, *Two Country Store Yarns* (2 movements)

Mid-Intermediate (Levels 5 – 6)

Op. 33, *Three Little Pieces for Children* (3 movements)

⁶Jane Magrath, *Piano Literature for Teaching and Performance*, Kingston, NJ: Piano Education Press, 2021.

Op. 110, *Two Pieces for Piano* (2 movements)

Late Intermediate (Levels 7 – 8)

Op. 88, *Two Pieces for Piano* (2 movements)

Op. 106, *Two Vignettes of Cherokee Life* (2 movements)

A biography of Kilpatrick and summary of his piano compositions was compiled by collating press releases and news reports on the composer with the dates and locations listed on the piano manuscripts. The author collected every publicly accessible document on Kilpatrick to construct a timeline of published events during Kilpatrick's life.⁷

Because documents pertaining to Kilpatrick's private life are unavailable for study at the time of this research, these public reports highlight Kilpatrick's major accomplishments and affirm that his work was receiving widespread attention.

The piano manuscripts studied in the Jack Kilpatrick Collection note the date and location that each work was completed. These works were added to the timeline of press releases to understand how Kilpatrick's piano output aligns with the major events in his professional career. This timeline of news reports and piano works was used to create the biographical summary in Chapter 3, which summarizes Kilpatrick's complete works for solo piano within the context of his known biography.

Following the introduction in Chapter 1, Chapter 2 reviews books, dissertations, press releases, articles, and websites related to Kilpatrick's biography and scholarly work, as well as the study of Native American music at the piano. In addition to a review of related literature, Chapter 2 also contains an annotated list of solo piano works by Native

⁷These press releases are reviewed in Chapter 2, and the information from them is included in Chapter 3.

American composers to illustrate how Kilpatrick's output for piano compares to other Native American composers from the past and present.

Chapter 3 offers a biography of Jack Kilpatrick and a summary of his complete works for solo piano. The biography is divided into the following sections based on Kilpatrick's career: Early Life and Education (1915 – 1938), Oklahoma Period (1948 – 1943), Washington DC Period (1943 – 1946), Texas Period (1946 – 1956), and Later Life and Work (1956 – 1967).

Chapters 4, 5, and 6 present analyses of two collections for each of the early, mid-, and late intermediate levels, respectively. The analysis of each collection begins with a brief overview, noting the historical context and general features of the collection. Following this overview, a compositional analysis and performance analysis is provided for each individual piece. Each compositional analysis examines form, tonality, texture, prominent motives, expressive markings, and other unique aspects of the piece. Each performance analysis provides a difficulty level on a scale from 1 to 10 and investigates various technical and pianistic demands unique to each work while making recommendations for effective performance.

Chapter 7 concludes the document with reflections on the study and offers possible avenues for further research. Appendix A contains a list of Kilpatrick's complete works for solo piano, and Appendix B provides a catalog of publications by Jack and Anna Gritts Kilpatrick.

Chapter 2: Review of Related Literature

This chapter will begin by reviewing extant literature on Kilpatrick's life and work followed by a survey of articles and books authored by Kilpatrick. The second part of this review contextualizes Kilpatrick with other Native American composers by reviewing dissertations, theses, articles, and books on the appropriation of Native American literature at the piano. Finally, Kilpatrick's compositional output for piano is examined alongside the piano works of other Native American composers.

The most significant sources of biographical information on Kilpatrick's life and activities come from press reports in newspapers. The reports reviewed in this chapter are organized around significant events in Kilpatrick's life. Several periodicals in Oklahoma, such as the *Daily Oklahoman* of Oklahoma City and the *Stilwell Democrat-Journal*, published multiple articles on Kilpatrick's professional activities throughout his life. Other periodicals across the United States published intermittently on Kilpatrick's work, including the *Asheville Citizen-Times* in Asheville, North Carolina, and the *Redlands Daily Facts* in Redlands, California.

Kilpatrick's early work as a composer can be seen in two articles published by the *Daily Oklahoman* in the early 1940s. An article from June 8, 1941, details the successes of 26-year-old Kilpatrick during his time as arranger for the Oklahoma City Orchestra, calling him "one of Oklahoma's most promising young symphonic composers."⁸

Kilpatrick was featured again by the *Daily Oklahoman* on May 30, 1944—when Kilpatrick was only 29 years old—for a performance of his work at the National Gallery

⁸"Jack Kilpatrick," *The Daily Oklahoman* (June 8, 1941): 65, Newspapers.com, Accessed June 29, 2021, <https://www.newspapers.com/image/447963580>.

of Art during his tenure at the US Naval Academy.⁹ These two articles illustrate positive press during the beginning stages of young Kilpatrick's career.

In 1950, Kilpatrick collaborated with playwright Kermit Hunter by writing incidental music for the play *Unto These Hills*, which was produced and performed in Cherokee, North Carolina. News of Kilpatrick's involvement with the production was primarily reported by the *Asheville Citizen Times*, which published two articles on *Unto These Hills* in 1950. On February 19, 1950, the *Asheville Citizen-Times* reported on the upcoming play by introducing Kilpatrick as the composer and reporting information on auditions, staging, lighting, and production.¹⁰ On June 11, the *Asheville Citizen-Times* published a second article exclusively featuring Kilpatrick's work on *Unto These Hills*, calling him "the outstanding Indian composer of serious music."¹¹

Sixteen years following the opening of *Unto These Hills*, the *Fort Worth Star-Telegram* published an article detailing the success of the play, calling it "one of the oldest and most popular of the outdoor historical presentations."¹² The same article by the *Fort Worth Star-Telegram* recognizes the success of Kilpatrick's score by saying, "The

⁹Associated Press, "State Indian's Music in Capital Spotlight," *Daily Oklahoman* (May 30, 1944): 8, Newspapers.com, Accessed June 30, 2021, <https://www.newspapers.com/clip/76096912/state-indians-music-in-capital/>.

Kilpatrick's work at the US Naval Academy is discussed in more detail in Chapter 3.

¹⁰C.M. Sumner, "Kilpatrick, Indian, Writing Score for Drama to be Given at Cherokee," *Asheville Citizen-Times* (February 19, 1950): 20, Newspapers.com, Accessed June 30, 2021, <https://www.newspapers.com/image/195381892>.

¹¹Nelson Warner, "Music for Cherokee is Composed by Indian," *Asheville Citizen-Times* (June 11, 1950): 17, Newspapers.com, Accessed June 30, 2021, <https://www.newspapers.com/clip/80565155/jack-kilpatrick-composed-music-for/>.

¹²E. Clyde Whitlock, "Play Recalls Indian Saga," *Fort Worth Star-Telegram* (September 11, 1966): 98, Newspapers.com, Accessed June 30, 2021, <https://www.newspapers.com/clip/80561912/information-on-unto-these-hills/>.

music spares the cliches of obvious imitations of Indian music. It has substance, is richly scored, and intensifies the stage action with imaginative invention.”¹³

In 1957, Kilpatrick was commissioned by the Oklahoma City Symphony to write his *Oklahoma Symphony* to celebrate the state’s semi-centennial, which was premiered on November 17, 1957, under the baton of Guy Fraser Harrison with narration by Will Rogers, Jr. Five articles from 1957 reveal the significance of the *Oklahoma Symphony* premiere.

First, the *Daily Oklahoman* published a report on November 11, 1957, to promote the upcoming semi-centennial celebration and to describe the orchestra’s preparations for the upcoming concert.¹⁴ About the score of Kilpatrick’s *Oklahoma Symphony*, the *Daily Oklahoman* quotes conductor Guy Fraser Harrison: “The orchestration is necessarily subdued so the narration can be heard, and it is always melodious and simply harmonized...All this should be easy on the eyes and ears.”¹⁵

Second, the *Daily Oklahoman* published an article on November 13, 1957, promoting the *Oklahoma Symphony* premiere and referencing a commission for Kilpatrick to write music for a new historical drama celebrating the Pittsburgh, Pennsylvania bicentennial.¹⁶

¹³Ibid.

¹⁴“The Eyes Have It as Concert Nears,” *Daily Oklahoman* (November 11, 1957): 21, Newspapers.com, Accessed June 30, 2021, <https://www.newspapers.com/clip/80556834/the-daily-oklahoman/>.

¹⁵Ibid.

¹⁶“Work Grows for Composer,” *The Daily Oklahoman* (November 13, 1957): 10, Daily Oklahoman Archives, Accessed August 31, 2020, http://oliveweb02.newsok.com.ezproxy.lib.ou.edu/Repository/getFiles.asp?Style=OliveXLib:LowLevelEntityToPrintGifMSIE_OKLAHOMAN&Type=text/html&Locale=english-skin&Path=DOK/1957/11/13&From=Archive&ChunkNum=-

Third, the *Fort Collins Coloradoan* published a report on November 15, 1957, regarding Kilpatrick's and maestro Harrison's inability to find a Native American dancer for the second movement of the symphony.¹⁷ The reason for such a report from a Colorado newspaper is unknown but speaks to the widespread attention that the premier of the *Oklahoma Symphony* received.

Fourth, on the day of the premiere, the *Daily Oklahoman* published the concert program and brief biographies of the featured composers, including a list of Kilpatrick's accomplishments.¹⁸

Finally, the *Chickasha Daily Express* in Chickasha, Oklahoma, published a brief announcement of Kilpatrick's *Oklahoma Symphony* on November 18, 1957, the day following the performance.¹⁹

Another significant event for Kilpatrick took place in 1959 when the Jack Kilpatrick Society was formed in Dallas, Texas, dedicated to the performance of Jack Kilpatrick's works. News of this new society attracted the attention of three periodicals in 1959.

1&ID=Ar01003&PageLabel=%31%30&Source=Page&Skin=Oklahoman&BaseHref=DOK%2F1957%2F11%2F13&ViewMode=GIF&PageLabelPrint=10&EntityId=Ar01003&sQuery=.

¹⁷Associated Press, "Oklahoman Can't Find Redman to Do Indian Dance," *Fort Collins Coloradoan* (November 15, 1957): 16, Newspapers.com, Accessed June 29, 2021, <https://www.newspapers.com/image/589124440>.

¹⁸"Four Guests Are Renown," *Daily Oklahoman* (November 17, 1957): 105 Newspapers.com, Accessed June 30, 2021, <https://www.newspapers.com/image/450206111>.

¹⁹Associated Press, "State Symphony Premier Held," *Chickasha Daily Express* (November 18, 1957): 2, Newspapers.com, Accessed June 29, 2021, <https://www.newspapers.com/image/591905343>.

On August 9, 1959, the *San Bernardino County Sun* (San Bernardino, California) reported the formation of the Jack Kilpatrick Society.²⁰ The report lists the membership of the society as 42 fans and 42 critics from 21 different states. Quoting Victor Alessandro of the San Antonio Symphony, the *County Sun* writes, “This is history-making...to so honor a live composer is unheard of and of epic proportions.”²¹

On August 16, 1959, the *Daily Oklahoman* also reported the formation of “a rare kind of society.” This article notes that the president of the Kilpatrick Society was Jack Dressen, one of Kilpatrick’s former pupils, and that the artistic director was Michael O’Neil.²²

Finally, on September 15, 1959, the *Redlands Daily Facts* (Redlands, California) announced the Jack Kilpatrick Society and acknowledged Kilpatrick’s composition teacher from the University of Redlands, Dr. Leslie P. Spelman.²³ The formation of the Jack Kilpatrick Society to honor the 44-year-old composer speaks to the success of his music as his career continued.

²⁰“Society Formed to Honor Composer While He Is Alive!” *San Bernardino County Sun* (August 9, 1959): 45, Newspapers.com, Accessed June 29, 2021, <https://www.newspapers.com/image/53973371>.

²¹Ibid.

²²“Composer Honored,” *Daily Oklahoman* (August 16, 1959): 181, Daily Oklahoman Archives, Accessed August 31, 2020, [http://oliveweb-02.newsok.com.ezproxy.lib.ou.edu/Repository/getFiles.asp?Style=OliveXLib:LowLevelEntityToPrintGifMSIE_OKLAHOMAN&Type=text/html&Locale=english-skin&Path=DOK/1959/08/16&From=Archive&ChunkNum=-1&ID=Ar18104&PageLabel=%31%38%31&Source=Page&Skin=Oklahoman&BaseHref=DOK%2F1959%2F08%2F16&ViewMode=GIF&PageLabelPrint=181&EntityId=Ar18104&sQuery=.](http://oliveweb-02.newsok.com.ezproxy.lib.ou.edu/Repository/getFiles.asp?Style=OliveXLib:LowLevelEntityToPrintGifMSIE_OKLAHOMAN&Type=text/html&Locale=english-skin&Path=DOK/1959/08/16&From=Archive&ChunkNum=-1&ID=Ar18104&PageLabel=%31%38%31&Source=Page&Skin=Oklahoman&BaseHref=DOK%2F1959%2F08%2F16&ViewMode=GIF&PageLabelPrint=181&EntityId=Ar18104&sQuery=)

The report from the *San Bernardino County-Sun* lists Eric Dressen as president of the society, while the *Daily Oklahoman* published Jack Dressen as president. The reason for this discrepancy is unknown.

²³“Dallas Society to Promote Kilpatrick Music,” *Redlands Daily Facts* (September 15, 1959): 15, Newspapers.com, Accessed June 29, 2021, <https://www.newspapers.com/image/10792172>.

While many newspaper articles illuminate a few specific accomplishments in Kilpatrick's life, four reports provide a broader picture of the composer's life and work. These articles were published during Kilpatrick's lifetime with references to multiple achievements.

First, the *Daily Oklahoman* published a feature article recognizing 36 Oklahoman composers on July 7, 1957.²⁴ Kilpatrick is one of three composers to have their photograph printed in the article; the report lists his accomplishments at the time of publication as such: "Jack Kilpatrick, of Stilwell, now of Dallas; 165 opus numbers, songs, piano, stage works, choral, orchestral, chamber music. Fifty published."²⁵

Second, the *Stilwell Democrat-Journal* printed a short piece about Kilpatrick's work and accomplishments on August 14, 1958.²⁶ Located in Kilpatrick's hometown of Stilwell, the journal frames him as a "home-town boy [that] has 'made good.'"²⁷ Other details in the article include the names of his parents, Mr. O.H. and Mrs. Ferol Helton Kilpatrick, his education and major positions at the time of publication, and some of his major works, such as *Unto These Hills* and his *Symphony No. 7*.²⁸

²⁴Aline Jean Treanor, "They Write All Kinds," *Daily Oklahoman* (July 7, 1957): 78, Newspapers.com, Accessed June 29, 2021, <https://www.newspapers.com/image/450068222>.

²⁵Ibid. It is unknown which of the fifty published works are mentioned in this article as no further details were recorded.

²⁶"A Prophet is Without Honor," *Stilwell Democrat-Journal* (August 14, 1958): 1, Newspapers.com, Accessed November 16, 2020, <https://www.newspapers.com/clip/36132442/a-profit-is-not-without-honor-with-jack/>.

²⁷Ibid.

²⁸The article states that Kilpatrick's *Symphony No. 7* was nominated for a Pulitzer Prize in 1957; however, this information is unable to be verified at the time of this writing.

Third, on April 13, 1961, the *Asheville Citizen Times* recognized Jack Kilpatrick and Kermit Hunter as they received a citation from the National Federation of Music Clubs for “distinguished service to the nation through music.”²⁹ The article briefly discusses the collaboration between Kilpatrick and Hunter, citing four plays by the Hunter/Kilpatrick duo including *Unto These Hills*, which was in its twelfth season at the time of publication.

Fourth, the *Courier-Journal* of Louisville, Kentucky, published an article on June 18, 1961, about the upcoming opening of *Bound for Kentucky*, a new play by the duo.³⁰ In addition to details about the upcoming performance, the journal writes the following about Kilpatrick:

In addition to writing the music for 10 of Hunter’s outdoor spectacles, Kilpatrick is a prolific composer in other musical fields. He is the composer of eight symphonies, five concertos and other orchestra works, including symphonic poems, suites, and overtures. He also has written operas and ballets, and has produced music for films and television. His music has been performed by the Detroit, the N.B.C., St. Louis, National, Pittsburgh, Houston, Hamburg, Manila, and Stockholm Symphony Orchestras under such conductors as Stokowski, Vladimir Golschmann, and Effrem Kurtz.³¹

These articles demonstrate the growing accomplishments of Kilpatrick and how truly widespread his music was being performed.

²⁹“Playwright Hunter, Kilpatrick Honored,” *Asheville Citizen-Times* (April 13, 1961): 36, Newspapers.com, June 30, 2021, <https://www.newspapers.com/clip/80564793/kermit-hunter-and-jack-kilpatrick/>.

³⁰“Chorus, Dancers Begin Rehearsal of Outdoor Drama,” *Courier Journal*, Louisville, Kentucky (June 18, 1961): 83, Newspapers.com, Accessed June 24, 2021, <https://www.newspapers.com/image/107145069>.

³¹*Ibid.*

Upon Kilpatrick's death on February 22, 1967, his obituary was published the following day in both the *Daily Oklahoman* and the *Fort Worth Star-Telegram*.^{32,33}

Though the language is slightly different between the two obituaries, the information on Kilpatrick's life and accomplishments is consistent: 165 opus numbers, seven symphonies, five concertos, and incidental music for six historical dramas.³⁴

In addition to the obituaries following Kilpatrick's death, the *Redlands Daily Facts* published an article on May 31, 1967, three months after the composer's death. The article promoted a memorial exhibit at the University of Redlands library, where many of Kilpatrick's scores and books were displayed. The article presents Kilpatrick's major works and comments on his education and time at the University of Redlands.³⁵ The two obituaries and one memorial article illustrate the extent to which Kilpatrick was honored and recognized as a composer at the time of his death.

Two additional articles were published in 1976 by the *Stilwell Democrat-Journal* to remember the contributions of Kilpatrick nine years after his death. The first article was written by Lucy Jane Makoske on July 1, 1976, and offers insight into how Kilpatrick was seen by members of the Stilwell community. Makoske concludes her

³²“Noted Composer Dies in Muskogee,” *Daily Oklahoman* (February 23, 1967): 5, Newspapers.com, August 19, 2020, <https://www.newspapers.com/image/452002282/?terms=noted%20composer%20dies%20muskogee&match=1>.

³³Associated Press, “Composer, SMU Music Department Head, Dies,” *Fort Worth Star-Telegram* (February 23, 1967): 32, Newspapers.com, Accessed June 30, 2021, <https://www.newspapers.com/image/641651055>.

³⁴The obituaries state that Kilpatrick only authored two books; however, more current research shows that the Kilpatricks collectively authored approximately 10 books.

³⁵“Kilpatrick Books and Scores Now on Display in U.R. Library,” *Redlands Daily Facts* (May 31, 1967): 9, Newspapers.com, Accessed January 12, 2021, <https://www.newspapers.com/clip/11193426/redlands-daily-facts/>.

article by saying, “One of Stilwell’s Bicentennial programs should be given as a memorial to a young man [Kilpatrick] who left so much music and history in the name of Stilwell and asked so little in return.”³⁶

The second posthumous article on Kilpatrick’s life was published on November 13, 1976, by Dr. Theodore L. Pittenger.³⁷ This final article on Kilpatrick’s life and work is the most extensive of the articles discussed thus far, covering nearly an entire page of the newspaper. Pittenger discusses many of the events in Kilpatrick’s life that were reported previously. The article also discusses some of Kilpatrick’s sources of inspiration; Kilpatrick evidently required seclusion and preferred to be surrounded by nature while composing.³⁸ Pittenger’s article also discusses Kilpatrick’s fellowship at MacDowell in New Hampshire and several accolades for his works. Additionally, Pittenger writes about a memorial concert for Kilpatrick which was held on February 21, 1976, in Holmberg Hall at the University of Oklahoma in Norman, Oklahoma.³⁹

Although newspapers may seem insignificant alongside larger scholarly works, these numerous reports provide documentation and credibility to Jack Kilpatrick’s work where there is a lack of existing source material. These news publications support the

³⁶Lucy Jane Makoske, “Kilpatrick’s Musical Work Covers Wide Range,” *Stilwell Democrat-Journal* (July 1, 1976): 13, Newspapers.com, Accessed June 24, 2021, <https://www.newspapers.com/image/35655470>.

³⁷Theodore L. Pittenger, “History of Jack Kilpatrick, A Musical Genius, Traced,” *Stilwell Democrat-Journal* (November 18, 1976): 12, Newspapers.com, Accessed June 24, 2021, <https://www.newspapers.com/image/35656804>.

³⁸Ibid.

³⁹Ibid.

assertions that Kilpatrick was recognized early in his career for his compositional contributions, and that his work and notoriety grew significantly across his career.

The only scholarly work with extensive biographical information on Kilpatrick is a master's thesis from 1975 by Harry D. Benson.⁴⁰ Benson provides a biographical sketch of Kilpatrick as well as a list of published and unpublished compositions available in 1975. The section devoted to Kilpatrick's published works in 1975 contains several piano works; however, all the publishers listed are no longer operational.⁴¹ Benson's biography contains the only published list of Kilpatrick's works. Future research will produce a more complete list of Kilpatrick's compositional output as more of his music becomes available for study. Most of the source material cited in Benson's document comes from a personal scrapbook from the Kilpatrick family that was not available for this study, as well as several private interviews conducted by Benson for which transcripts were not provided.

A second substantial source about the life and work of Jack Kilpatrick is a lengthy essay published on the personal website of Donald Joe Robinson, a prominent member of the Cherokee tribe in the late 20th century.⁴² Robinson recounts his relationship with both Jack and Anna Kilpatrick by sharing several stories about their interactions. About the death of Jack Kilpatrick, Robinson writes,

⁴⁰Harry D. Benson, "A Biographical Sketch of Jack Frederick Kilpatrick and a Partial Single Source Compilation of Published and Unpublished Compositions," MA thesis, University of Oklahoma, Norman, 1975.

⁴¹Although the publishers are no longer operational, some of Kilpatrick's piano scores that were printed are still available through second-hand sellers at this time. The quality and availability of these copies varies widely.

⁴²Donald Joe Robinson, "Dr. Jack Kilpatrick & Anna Gritts Kilpatrick" from *Famous People I Have Known*, published March 25, 1999, <http://oukah.fortunecity.ws/kilpatrick.htm>.

The sudden death of a great man is always deeply felt, but when he is a genius of several talents it is a devastating tragedy. Dr. Kilpatrick was a noted scholar and educator, a famous composer, brilliant award-winning author, great recanteur [*sic*] and a compelling speaker. He was the greatest person of Cherokee blood of this century, and my good friend, ally, and confidant.⁴³

Robinson states that he also assisted Jack and Anna Kilpatrick with their ethnological research, illuminating the positive relationship between the Kilpatricks and the Cherokee tribe.

Cristian Martinez Vega's thesis from 2021 compares the life and work of three Oklahoman composers, Jack Kilpatrick, Fred Cardin, and Tessie Mobley.⁴⁴ Martinez Vega's project provides biographical information on Kilpatrick's career as a composer and discusses the significance of Kilpatrick's Native American heritage as a prominent composer of classical music in the twentieth century. In his project, Martinez Vega examines Kilpatrick's use of Native American musical material in his compositions for potential uses of misappropriation akin to the Indianist movement.⁴⁵ Because of Kilpatrick's ancestry and extensive research on Cherokee customs, Martinez-Vega ultimately affirms the significance of Cherokee representation in Kilpatrick's compositions, writing, "His [Kilpatrick's] music serves more as an informed representation rather than an assimilationist conduit."⁴⁶

⁴³Ibid.

⁴⁴Cristian Damir Martinez Vega, "Sounds of Native Oklahoma: The Significance of Fred Cardin, Jack F. Kilpatrick, and Tessie Mobley for the Musical Culture of America," MM thesis, University of Oklahoma, 2021, Accessed July 24, 2021. https://shareok.org/bitstream/handle/11244/329616/2021_Martinez_Vega_Cristian_Damir_Thesis.pdf?sequence=1&isAllowed=y.

⁴⁵The "Indianist" movement refers to a period from 1890 to 1920 during which composers consistently borrowed musical ideas from Native American tribes without regard for context. For further reading, see: Tara Browner, "Breathing the Indian Spirit: Thoughts on Musical Borrowing and the 'Indianist' Movement in American Music," *American Music* 15, no. 3 (Autumn, 1997): 265 – 284.

⁴⁶Ibid., 31.

Indeed, Kilpatrick's deep commitment to researching the music, customs, and folklore of Native American tribes can be seen in his own scholarly publications. Over the course of his career, Kilpatrick authored two articles and ten books that center on the cultural practices of Native American tribes.

Kilpatrick's master's thesis from 1946, "The Possible Relationship of Content to Form in Certain Gros Ventre Songs,"⁴⁷ analyzes the melodic content and subject matter of nine songs from the Gros Ventre tribe of Montana using recordings available at the Catholic University of America.⁴⁸

Two of Kilpatrick's articles further illuminate his scholarly work with Native American tribes. First, a summary of Kilpatrick's paper, "A Survey of North American Indian Music," was published in the *Journal of the American Musicological Society*. In the paper, Kilpatrick advocates for tribal distinctions when assessing the musicological aspects of Native American music.⁴⁹

Second, Kilpatrick's work with Cherokee folk tales is also reflected in his 1964 article titled "Folk Formulas of the Oklahoma Cherokees" in the *Journal of the Folklore Institute*.⁵⁰ In this article, Kilpatrick annotates and describes several recitations and songs

⁴⁷Jack Frederick Kilpatrick, "The Possible Relationship of Content to Form in Certain Gros Ventre Songs," M.M. Thesis, The Catholic University of America, 1946.

⁴⁸The Gros Ventre tribe is also known as the Ahe, A'aninin, Ahahnelin, A'ane, Haaninin, or Atsina tribe. The tribe currently resides in the Fort Belknap Indian Community in Harlem, Montana. For further reading, see: Kathy Weiser-Alexander, "Gros Ventre of Montana," updated February 2020, accessed November 19, 2021, <https://www.legendsofamerica.com/gros-ventre-tribe/>.

⁴⁹"Summary of 'A Survey of North American Indian Music', by Jack Frederick Kilpatrick," *Journal of the American Musicological Society* (Fall, 1948): 50.

⁵⁰Jack Frederick Kilpatrick, "Folk Formulas of the Oklahoma Cherokees," *Journal of the Folklore Institute* 1, No. 3 (December, 1964): 214 – 19.

used by Cherokee healers to cure various ailments. The formulas examined in the article use Kilpatrick's personal research and data from field collection.

Kilpatrick's most substantial writings are the books he authored in collaboration with his wife, Anna Gritts. The most frequently cited books by the Kilpatricks are *Friends of Thunder: Folktales of the Oklahoma Cherokees*,⁵¹ *Run Toward the Nightland: Magic of the Oklahoma Cherokees*,⁵² and *Walk in Your Soul: Love Incantations of the Oklahoma Cherokees*.⁵³ The Kilpatricks' books contain Cherokee transcriptions and English translations of Cherokee folk tales, healing formulas, and other incantations. Not only do these texts represent a valuable contribution to Native American studies, but they also demonstrate the Kilpatricks' expertise on the cultural practices and literature of the Oklahoma Cherokees. As more research is conducted, other sources will continue to illuminate aspects of the life and work of Jack F. Kilpatrick.

Two recordings of Kilpatrick's music are available at the time of this research. The SMU Community Orchestra, conducted by David Ahlstrom, recorded Kilpatrick's *Symphony No. 5*. The author located this complete recording on YouTube without a recording date or label.⁵⁴ The East Carolina Manuscript Archives contains a recording

⁵¹Jack Frederick Kilpatrick and Anna Gritts Kilpatrick, *Friends of Thunder: Folktales of the Oklahoma Cherokees*, Dallas: Southern Methodist University Press, 1964.

⁵²Jack Frederick Kilpatrick and Anna Gritts Kilpatrick, *Run Toward the Nightland: Magic of the Oklahoma Cherokees*, Dallas: Southern Methodist University Press, 1967.

⁵³Jack Frederick Kilpatrick and Anna Gritts Kilpatrick, *Walk in Your Soul: Love Incantations of the Oklahoma Cherokees*, Dallas: Southern Methodist University Press, 1965.

⁵⁴Jack Frederick Kilpatrick, *Symphony No. 5*, SMU Community Orchestra, YouTube recording, accessed April 28, 2022, https://www.youtube.com/watch?v=KeewKP_P1cI.

from Jack Kilpatrick's memorial service in 1967; additional details on this recording are unavailable.⁵⁵

The following dissertations, articles, and books elucidate the context in which Kilpatrick's music can be assessed and understood regarding the integration of Native American music and Western classical music.

Tara Browner summarizes the appropriation of Native American musical elements in her 1995 dissertation, "Transposing Cultures: The Appropriation of Native North American Musics 1890 – 1990."⁵⁶ Browner examines the compositional practices of twentieth-century composers whose works appropriate aspects of Native American music and culture. In her study, Browner investigates how composers such as Edward MacDowell misappropriated Native American music by not acknowledging cultural context in their treatment of the borrowed material. In contrast, Browner highlights composers like Louis Ballard who recognized cultural context and tribal distinction in the way they depicted Native American music. Several of these composers were contemporaries of Kilpatrick, including Arthur Farwell and Louis Ballard. According to Browner's argument, Kilpatrick's representations of Native American music in his compositions would not be considered misappropriation, and instead faithfully represent Native American musical tradition.

Lisa Cheryl Thomas's 2010 dissertation, "Native American Elements in Piano Repertoire by the Indianist and Present-Day Native American Composers", analyzes

⁵⁵"Jack Kilpatrick Memorial Service," Institute of Outdoor Theatre Archives, 1921-2013, Box 376, Folder B, East Carolina Manuscript Archives, Greenville, North Carolina.

⁵⁶Tara Browner, "Transposing Cultures: The Appropriation of Native North American Musics 1890 – 1990," PhD diss., University of Michigan, Ann Arbor, 1995.

Native American musical trends in piano music of the twentieth and twenty-first centuries.⁵⁷ In particular, Thomas categorizes Native American musical elements observed by historical ethnographers like Theodore Baker, Alice Fletcher, and Frances Densmore. Thomas asserts that the musical elements often observed in Native American music include employing complex rhythms, layering different meters, constructing melodies with microtones, and preferring pure intervals of the third, fifth, and octave, while tempering other intervals like the fourth and seventh.⁵⁸ The musical aspects described by Thomas were used to examine the Native American aspects of Kilpatrick's music in the analyses in chapters 4, 5, and 6.

A 2008 dissertation by Courtney Crappell, "Native American Influence in the Piano Music of Louis W. Ballard," examines several piano works by the Quapaw/Cherokee composer Louis W. Ballard.⁵⁹ Crappell's analysis of Ballard's *Four American Preludes* for piano provides a model for how Native American influences can be assessed in writing for piano. Crappell begins his analysis of the preludes with a historical overview of the collection before analyzing each prelude individually, commenting on rhythmic and melodic content derived from Native American traditions. The analyses of Kilpatrick's intermediate works in chapters 4, 5, and 6 follow the same structural model as Crappell's analysis.⁶⁰

⁵⁷Lisa Cheryl Thomas, "Native American Elements in Piano Repertoire by the Indianist and Present-Day Native American Composers," DMA diss., University of North Texas, Denton, 2010.

⁵⁸Thomas describes these musical aspects in detail in Chapter 2 of her dissertation, "Native American Musical Elements": 7 – 13.

⁵⁹Courtney Crappell, "Native American Influence in the Piano Music of Louis W. Ballard," DMA diss., University of Oklahoma, Norman, 2008.

⁶⁰Crappell also asserts in his document that Louis Ballard was the first Native American composer to "incorporate Native American musical style within a Western idiom" (5). Because Kilpatrick was born

An additional dissertation by Karl Erik Ettinger in 2014, "Louis W. Ballard: Composer and Music Educator," examines Ballard's life and work in broader terms as a composer and music educator. In his document, Ettinger mentions Kilpatrick and other Native American composers as possible predecessors to Ballard, who is often referred to as the first Native American classical composer.⁶¹ Though very little is mentioned about Kilpatrick in his document, Ettinger is possibly the first scholar to recognize Kilpatrick as the first Native American composer of Western Classical music.

Stephanie Bruning analyzes and contextualizes character pieces for solo piano in her 2005 dissertation, "The Indian Character Piece for Solo Piano (ca. 1890-1920): A Historical Review of Composers and Their Works."⁶² Bruning advocates that the "Indianist" era of composition, during which composers strove to incorporate Native American melodies into their works, represents a considerable body of piano literature deserving of study and recognition. Bruning divides the "Indianist" movement into three periods: The Creation of the Indian Character Piece, The Era of the Wan-Wan Press, and Beyond the Wan-Wan Press. As she describes the historical context and salient features of the works in each period, Bruning discusses composers like Edward MacDowell, Arthur Farwell, Amy Beach, and Charles Cadman. Bruning's project illuminates the

16 years before Ballard, the recent discovery of Kilpatrick's scores now makes Jack F. Kilpatrick the first Native American composer of Western Classical music.

⁶¹Karl Erik Ettinger, "Louis W. Ballard: Composer and Music Educator," PhD diss., University of Florida, 2014, Accessed January 12, 2021. https://ufdcimages.uflib.ufl.edu/UF/E0/04/65/53/00001/ETTINGER_K.pdf.

⁶²Stephanie Bruning, "The Indian Character Piece for Solo Piano (ca. 1890-1920): A Historical Review of Composers and Their Works," DMA diss., University of Cincinnati, 2005, Accessed May 8, 2021. https://etd.ohiolink.edu/apexprod/rws_etd/send_file/send?accession=ucin1123179122&disposition=inline

treatment of Native American musical material in piano music from the “Indianist” movement, which falls just prior to Kilpatrick’s most active years as a composer. Kilpatrick’s piano music can then be recognized for how it differs the music of “Indianist” composers in its treatment of Native American musical material.

An academic article further illuminates the multi-faceted issues of appropriating Native American music into Western Classical music. Tara Browner’s article, “Breathing the Indian Spirit: Thoughts on Musical Borrowing and the ‘Indianist’ Movement in American Music,” examines the incorporation of Native American musical material in the music of several composers at the turn of the 20th century.⁶³ According to Browner, Edward MacDowell borrowed melodies and generically called them “Indian” with little regard for the context of the borrowed music. In contrast, Arthur Farwell consistently cited the tribe from which the material was borrowed and considered cultural context when borrowing the musical material. Kilpatrick’s treatment of Native American musical material follows Farwell’s model.

Several books reveal the documentation of music by Native American tribes and illustrate how ethnomusicological research in the nineteenth and twentieth centuries progressed. One of the first published texts of recorded Native American songs was Theodore Baker’s *On the Music of the North American Indians* from 1882.⁶⁴ A landmark text is Alice Fletcher’s 1893 book, *A Study of Omaha Indian Music*.⁶⁵ Frances Densmore documented and analyzed the music of the Sioux tribe in her 1992 book, *Teton Sioux*

⁶³Tara Browner, “Breathing the Indian Spirit: Thoughts on Musical Borrowing and the ‘Indianist’ Movement in American Music,” *American Music* 15, no. 3 (Autumn, 1997): 265 – 284.

⁶⁴Theodore Baker, *Über die Musik der nordamerikanischen Wilden*, Germany: Druck von Breitkopf & Härtel, 1882.

⁶⁵Alice Fletcher, *A Study of Omaha Indian Music*, New York: Salem Press, 1893.

Music and Culture.⁶⁶ Michael Pisani recounts the history of Native American musical depictions in Western concert music in his 2006 book *Imagining Native America in Music*.⁶⁷ Finally, Beth Levy's book, *Frontier Figures: American Music and the Mythology of the American West*, provides context for the musical landscape of the American West during Kilpatrick's years of activity.⁶⁸ These texts help situate the research conducted by Jack and Anna Kilpatrick within a century-long tradition of research on the music of various Native American tribes.

These five substantial dissertations, one article, and five books establish precedence for understanding the Native American influence in Jack Kilpatrick's piano music. Previous scholars have provided information to understand the historical pattern of appropriating Native American music in Western compositions. The existing biographical sources help construct a timeline of Kilpatrick's life, work, and documented success, and publications by Kilpatrick himself reveal his commitment to researching the music of Native American tribes. Although Kilpatrick's music has not been directly analyzed in a scholarly inquiry, the available literature provides a context that can be built upon in this inaugural study of Kilpatrick's piano music.

⁶⁶Frances Densmore, *Teton Sioux Music and Culture*, Lincoln: University of Nebraska Press, 1992.

⁶⁷Michael Pisani, *Imagining Native America in Music*, New Haven: Yale University Press, 2006.

⁶⁸Beth Levy, *Frontier Figures: American Music and the Mythology of the American West*, Berkeley: University of California Press, 2012.

Piano Repertoire by Native American Composers

In order to understand the significance of Kilpatrick's contribution to the body of piano repertoire, this study also examines the quantity of Kilpatrick's piano compositions alongside the extant works for solo piano by other Native American composers. Eight other composers, excluding Kilpatrick, have written for solo piano and self-identify with an indigenous North American tribe. This examination also seeks to recognize a body of works that is underrepresented in the canon of piano repertoire.

In this section of the review, the eight composers are listed with a brief biographical sketch, followed by a list of their works for solo piano. Publication information is cited when applicable, though most of the scores are unpublished at the time of this writing. For unpublished scores, citations are given to identify the work as precisely as possible at the time of this document by way of composer website, performing artists, and concert reviews. In the conclusion, the quantity of Kilpatrick's output for solo piano is compared to the composers in this section.

Louis Wayne Ballard (July 8, 1931 – February 9, 2007)

Louis Wayne Ballard was an Oklahoman, Quapaw/Cherokee composer who is one of the most widely known Native American composers of classical music. Until the recent discovery of Jack Kilpatrick's music, Louis Ballard was considered the first Native American composer of Western classical music. Ballard wrote several chamber ensemble pieces and orchestral works, as well as several ballets and stage works that have received considerable attention. Ballard is best known for his ability to synthesize Native

American musical idioms into a Western musical context.⁶⁹ In 2004, Ballard became the first classical composer to be inducted into the Oklahoma Music Hall of Fame.⁷⁰

Ballard's music is currently out of print, but many of the formerly published scores can be obtained through several libraries or interlibrary loan.

Works for Solo Piano:

Four American Indian Piano Preludes (1963)⁷¹

1. "Ombàska" (Daylight)
2. "Tabideh" (The Hunt)
3. "Nekátohe" (Lovesong)
4. "T'ohkáne" (Warrior Dance)

The Three Cities

1. "The City of Silver," Concert Impromptu for Pianoforte (1981)⁷²
Inspired by Ballard's trip to Buenos Aires, Argentina.
2. "The City of Fire," Concert Fantasy for Pianoforte (1984)⁷³
Inspired by the testing of the first atomic bomb in Los Alamos, New Mexico.
3. "The City of Light," Concert Fantasy for Pianoforte (1986)⁷⁴
Inspired by Ballard's trip to Paris, France.

⁶⁹Courtney Crappell, "Native American Influence in the Piano Music of Louis W. Ballard," DMA Dissertation, University of Oklahoma, 2008.

⁷⁰Dianna Everett, "Ballard, Louis Wayne," The Encyclopedia of Oklahoma History and Culture, <https://www.okhistory.org/publications/enc/entry.php?entry=BA009>, Accessed May 3, 2021

⁷¹Louis W. Ballard, *Four American Indian Piano Preludes*, original score 1963, revised, Santa Fe, NM: Southwest Music Publications, 1985.

⁷²Louis W. Ballard, *A City of Silver*, original edition with preface by Louis Ballard, Santa Fe, NM: Southwest Music Publications, 1981.

⁷³Louis W. Ballard, *A City of Fire*, original edition with preface by Louis Ballard, Santa Fe, NM: Southwest Music Publications, 1986.

⁷⁴Louis W. Ballard, *A City of Light*, original edition with preface by Louis Ballard, Santa Fe, NM: Southwest Music Publications, 1986.

Indiana Concerto for Piano and Orchestra (2008)⁷⁵

1. “A Spirited Farewell”
2. “Music Box for Manitou”
3. “Stomp Dance for Louis”

George Quincy
(1937 – 2014)

George Quincy was a Choctaw composer from McAlester, Oklahoma. After briefly attending the University of Oklahoma, Quincy finished his training at the Julliard School where he eventually accepted a position teaching composition. He is noted for his use of melodic material that is inspired by Choctaw folk melodies. Quincy wrote for dance, theatre, and the concert hall, and he is most noted for his chamber music.⁷⁶ The score for George Quincy’s piano work is unavailable at the time of this writing.

Works for Solo Piano:

The Release of the Choctaw Fire Bird (2008)⁷⁷

⁷⁵Brent Michael Davids, *Indiana Concerto for Piano and Orchestra*, perusal conductor’s score, accessed May 15, 2021, <http://www.brentmichaeldavids.com/IndianaConcerto.pdf>. Louis Ballard died while composing his *Indiana Concerto*, and Brent Michael Davids was commissioned to complete the work in 2007.

⁷⁶Heike Currie. “George Quincy: Finding a Native Voice,” *The Julliard Journal* (February 2008), Accessed May 13, 2021, <http://journal.juilliard.edu/journal/george-quincy-finding-native-voice>.

⁷⁷Stephen Brooks, “A Pianist’s Salute to Native American Composers,” *The Washington Post* (November 13, 2008), accessed May 14, 2021, <https://www.washingtonpost.com/wp-dyn/content/article/2008/11/12/AR2008111202591.html>.

Brent Michael Davids
(b. June 4, 1959)

A Mohican composer, Brent Michael Davids frequently employs the use of Native American instruments, including various flutes and percussion instruments. He is widely regarded as a film composer, and he recomposed the score to the 1920 film, *The Last of the Mohicans*. Davids has remained an active advocate for the commissioning and performing of music by Native American composers. All of Davids's solo piano compositions were composed for the Italian pianist Emanuele Arciuli. The works are currently unpublished but may be available via the composer directly.⁷⁸

Works for Solo Piano⁷⁹

Sky Bear (2008)

Fishing the Milky Way (2008)

Testament of Atom (2009)

Quantum Gravity (2009)

Connor Chee
(b. 1988)

Connor Chee is a Navajo pianist and composer.⁸⁰ He has published four albums of piano music. Three of the albums are comprised of his original compositions. Chee studied piano at the Eastman School of Music and the Cincinnati Conservatory and is a

⁷⁸Brent Michael Davids can be contacted via email at brent@filmcomposer.us.

⁷⁹Lisa Cheryl Thomas, "Native American Elements in Piano repertoire by the Indianist and Present-Day Native American Composers," DMA Dissertation, University of North Texas, 2010, 72.

⁸⁰Connor Chee, "Bio," Composer website, <https://www.connorchee.com/>, Accessed May 13, 2021.

frequent performer of standard concert literature as well as his own compositions. His musical style is influenced by many idioms from Impressionism, including evocative titles such as “Weaving” and “Stars,” and pianistic textures that echo the works of Ravel. Harmonically, his music is relatively diatonic. Chee infuses Navajo chants and melodies within his compositions, crafting beautiful treatments of Native American melodic material. Italian pianist Emanuele Arciuli has recorded some of the works of Chee on a 2017 album titled *Walk in Beauty*.⁸¹

Works for Solo Piano:

The Navajo Piano (2014)^{82, 83}

12 Navajo Vocables

3 Navajo Preludes for Piano

⁸¹Emanuele Arciuli, *Walk in Beauty*, recorded album, Innova records, 2017, accessed May 7, 2021, <https://open.spotify.com/album/4dOgH1viKCbfX2h56VoPvh?si=a0VBePtWR-WF1HO1QP6kYQ>.

⁸²Connor Chee, *The Navajo Piano*, recorded album, Higher Level Media, 2014, Accessed May 13, 2021, https://open.spotify.com/album/6AbHIRgcxrMirgGP4yKb11?si=MMyaGGNpSpOABSH_8Wd8YA.

⁸³ Connor Chee, *The Navajo Piano*, score for solo piano, self-published, <https://www.wildsagarorecords.com/online-store/Digital-Sheet-Music-The-Navajo-Piano-Full-Score-p355254976>.

Emergence (2018)⁸⁴

“Beginnings” (solo piano and spoken text)
“Coyotes”
“Air Spirits”
“The Swallows”
“Mountains”
“The Water Monster”
“Changing Woman”
“Hero Twins”
“Spider Woman”
“Talking God” (solo piano and spoken text)
“Resilience”
“Divergence”

Scenes from Dinétah (2020)⁸⁵

“Sunrise”
“Horny Toad”
“Pathways” (for two pianos)
“Hogan”
“Sheep”
“Horses”
“Weaving”
“Female Rain”
“Fry Bread”
“Cedar”
“Sunset”

⁸⁴Connor Chee, *Emergence*, recorded album, Wild Saguaro Records, 2018, accessed May 13, 2021. <https://open.spotify.com/album/6f6CCuE8tzCYDfpEPZAQij?si=GyQcW279Rkq5G-fN07qJWQ>. The score for *Emergence* has not been published at the time of this writing.

⁸⁵Connor Chee, *Scenes from Dinétah*, recorded album, Higher Level Media, August 7, 2020, accessed May 13, 2021, https://open.spotify.com/album/7a34VfhebS5H7TvKYqDT4G?si=6CepwRVkSniOwSaW0kI_WA. In addition to the album recording, Chee worked with Navajo filmmaker Michael Etcitty, Jr. to create music videos for the works that were filmed on the Navajo reservation in northeast Arizona. The score for these works is unavailable at the time of this writing.

Beverley McKiver
(b. 1958)

A pianist, composer, and music educator, Beverley McKiver lives in Ottawa, Ontario, and is of Anishinaabe descent. She is active both as a piano pedagogue and writer, as well as a composer of chamber music, vocal music, and solo piano music. Formerly a business analyst, McKiver returned to a career in music and eventually completed piano and piano pedagogy training at the University of Ottawa. Her musical background involves exposure and training in both classical and jazz piano idioms, which can be heard in her compositions.⁸⁶

Works for Solo Piano:

Canadian Floral Emblems (2020)^{87,88}

- “Trillium” (Ontario)
- “Lady Slipper” (Prince Edward Island)
- “Prairie Crocus” (Manitoba)
- “Purple Pitcher Plant” (Newfoundland and Labrador)
- “Wild Rose” (Alberta)
- “Fireweed” (Yukon)
- “Mayflower” (Nova Scotia)
- “Western Red Lily” (Saskatchewan)
- “Mountain Avens” (Northwest Territories)
- “Blue Flag Iris” (Quebec)
- “Purple Violet” (New Brunswick)
- “Pacific Dogwood” (British Columbia)
- “Purple Saxifrage/Aupiluktunnguat” (Nunavut)

⁸⁶Beverley McKiver, “About,” composer website, accessed May 15, 2021, <https://beverleymckiver.com/>.

⁸⁷Beverley McKiver, pianist and composer, “*Canadian Floral Emblems*,” by Beverley McKiver, online Facebook concert, November 15, 2020, <https://vimeo.com/479136150>.

⁸⁸Beverley McKiver, “Sheet Music,” composer website, accessed May 15, 2021, <https://beverleymckiver.com/sheet-music/>.

Timelines (for two pianos)⁸⁹

Ian Cusson
(b. August 24, 1981)

Ian Cusson is a Canadian composer of Métis descent who lives in Toronto, Canada. His most prolific output has been for voice, as he has written a vast amount of opera, solo voice, and choral literature. According to the composer's list of compositions, two solo piano works exist, but are not available in print.⁹⁰

Works for Solo Piano:

Piano Sonata (1996)

2 Bagatelles for Piano (1996)

Raven Chacon
(b. December 1977)

Raven Chacon is an avant-garde composer, performing artist, and visual artist of Diné-Navajo descent. He has composed many works for different traditional and non-traditional mediums. He is most recognized for his chamber music and avant-garde sound art. Chacon only has one work for solo piano to date, and the score is not available.

Works for Solo Piano:

Nilchi' Shada'ji Nalaghali (2008)⁹¹

⁸⁹Beverly McKiver, "*Timelines*," compositions from composer website, accessed May 15, 2021, <https://beverlymckiver.com/compositions/timelines/>.

⁹⁰Ian Cusson, "About," composer website, accessed May 15, 2021, <https://www.iancusson.com/bio>.

⁹¹Emanuele Arciuli, *Walk in Beauty*, Innova records

Thomas Sleeper
(b. February 16, 1956)

Thomas Sleeper is a composer and conductor of Cherokee descent. He was born in Wagoner, Oklahoma, and completed his primary musical training in Texas at the University of Texas and Southern Methodist University. He eventually became resident conductor at the University of Miami Frost School of Music. Sleeper retired from his position at the Frost School in 2018. His compositions feature a predominantly modern style with several post-tonal idioms while still preserving a sense of lyricism in his music.⁹² Several of Sleeper's works for solo piano are available through Uroboros Music Press upon request.⁹³

Works for Solo Piano:

Recursive Images (1995)

Marina (1993)

Menagerie (1986)

Phædra: suite from the ballet (1984)

Paralleges (2011)

⁹²Thomas Sleepers, "Biography," composer website, accessed May 15, 2021, <http://www.sleepermusic.com/sleepe-bio.html>.

⁹³Uroboros Music Press, "Thomas M. Sleeper Works for Solo Instruments," website for requesting scores, accessed May 15, 2021, <http://www.sleepermusic.com/UR-Sleepersoloworks.html>.

Summary

Reviewing the piano works by Native American composers reveals that Kilpatrick's output for piano is significant in quantity when compared to other Native American composers (see Figure 2.1).

Figure 2.1: Comparison of known works for solo piano by Native American composers.

Composer	Known Works for Solo Piano
Jack Frederick Kilpatrick	58
Connor Chee	39
Beverly McKiver	14
Louis Ballard	8
Thomas Sleeper	5
Brent Michael Davids	4
Ian Cusson	2
George Quincy	1
Raven Chacon	1

Kilpatrick's contemporaries, Louis Ballard and George Quincy, composed a few large scale works and some smaller works for piano. McKiver, Sleeper, Davids, Cusson, Chacon, and Chee all composed well after Kilpatrick's death, building on the legacy of piano music left by Ballard, Quincy, and now Kilpatrick.

The composers and works reviewed span several decades and represent a diversity of subject matter, style, compositional intent, difficulty, and accessibility. The music of Louis Ballard, the earliest discussed in this project, inspired other composers

such as Brent Michael Davids and Thomas Sleeper to continue composing for the piano. Contemporary Native American composers, such as Beverley McKiver, Connor Chee, and Ian Cusson, are continuing to forge a musical path that allows their voices to be heard from the piano. Kilpatrick's recently discovered works for piano can now be seen as predecessors to this body of repertoire by Native American composers. Their unique tribal identities, diverse musical activity, and geographical differences imbue their music with a distinctiveness that deserves continued study and recognition.

Chapter 3: The Life of Jack Frederick Kilpatrick and His Works for Solo Piano

Introduction and Early Life (1915 – 1938)

Jack Frederick Kilpatrick was born on September 23, 1915, in Stilwell, Oklahoma to Mr. O.H. Kilpatrick and Mrs. Ferol Helton Kilpatrick. Kilpatrick’s mother was a well-known pianist in northeast Oklahoma who “played to entertain many Saturdays at the sales in Stilwell stores and was selected to entertain each night at the Grand Theatre, Stilwell’s old opera and motion picture palace.”⁹⁴ Perhaps inspired or encouraged by his mother, Jack Kilpatrick grew up composing and arranging at the piano for family gatherings.⁹⁵

Though Jack was only partially Cherokee by blood, his involvement with the local Cherokee tribes was a large part of his cultural upbringing. Kilpatrick’s hometown of Stilwell, Oklahoma is located near the Ozark mountains at the Oklahoma/Arkansas border, where the Cherokee tribe relocated following the tribe’s removal in 1838.⁹⁶ Kilpatrick’s ancestral heritage was at least partially Cherokee and Irish; however, Kilpatrick aligned himself with the Cherokee people. A report from the *Daily Oklahoman* illuminates this further:

Jack Frederick Kilpatrick, 25 years old, is not a fullblood Indian, as he has been advertised, heralded, billed and described in many parts of these United States...

⁹⁴Lucy Jane Makoske, “Kilpatrick’s Musical Work Covered Wide Range,” *Stilwell Democrat-Journal* (July 1, 1976), 13, Newspapers.com.

⁹⁵Theodore L. Pittenger, “History of Jack Kilpatrick, A Musical Genius, Traced” *Stilwell Democrat-Journal* (November 18, 1976), 12, Newspapers.com.

⁹⁶“About the Nation,” Cherokee Nation Website, <https://www.cherokee.org/about-the-nation/>, accessed November 29, 2021.

In his veins course more Irish corpuscles than Indian—far more. Bur there is no denying, and he is the first to admit, that his “turn of mind” is distinctly atavistic, that he is more Indian than the Indians.⁹⁷

Though Kilpatrick’s heritage has been debated, it is documented that he had a direct relationship the Cherokee people.

Kilpatrick learned to speak Cherokee by living among the Cherokee people. In a publication about Kilpatrick, the *Daily Oklahoman* notes how familiar Kilpatrick was among the Cherokee:

Kilpatrick talks Cherokee with inherent glibness... Kilpatrick has it all down pat. He used to visit the fullbloods [Cherokee] in their homes for weeks at a time, living with them as a member of the family instead of as a visitor.⁹⁸

Beyond Kilpatrick’s musical upbringing and consistent involvement with the Cherokee tribe in northeast Oklahoma, little is known about Kilpatrick’s early life and work; however, his intimate relationship with Cherokee culture had a lasting impact on Kilpatrick’s life as a composer and work as an academic. By engaging with Cherokee ceremonies and practices from an early age, Kilpatrick developed an intimate knowledge of the cultural and musical life of the Cherokee people, leading him to infuse his works with their stories, folklore, and songs. He would eventually devote his life’s work to preserving and elevating the sounds and stories of the Oklahoma Cherokees—a task for which Kilpatrick is known today.

⁹⁷“A Hick at Heart,” *Daily Oklahoman* (June 8, 1941), 65, Newspapers.com.

⁹⁸Ibid. Parenthesis added.

Education and Oklahoma Period (1938 – 1943)

Education was important to Kilpatrick from an early age. Journalist Maskoske wrote, “Because of so much ambition, Jack visited among the Cherokee and encouraged the young members of the tribe to seek an education.”⁹⁹ In addition to encouraging young members of the Cherokee tribe to pursue education, Kilpatrick also worked to advance his musical abilities through higher education. Pittenger summarizes the beginning of Kilpatrick’s education as follows:

Kilpatrick was graduated from high school in Stilwell and then went to Bacone College at Muskogee [Oklahoma]. While he was at Bacone some of his musical efforts fell into the hands of Professor Rowland Leach, who was a member of the music faculty at that time. Professor Leach encouraged Kilpatrick in his work and helped him to make financial arrangements so that he could continue his college training. Kilpatrick attended Northeastern Oklahoma State University at Tahlequah, following his work at Bacone College and then went to the University of Redlands in California where he received his Bachelor of Music degree.¹⁰⁰

At the age of 23, Kilpatrick earned his Bachelor of Music degree from the University of Redlands in 1938.¹⁰¹ While Pittenger presents a chronology of the schools Kilpatrick attended before earning his bachelor’s degree, exact dates of attendance are unavailable at this time.

After completing his degree in California in 1938, Kilpatrick moved back to Oklahoma and married Anna Gritts on October 8, 1938, at the age of 23.¹⁰² Anna Gritts (later Anna Gritts Kilpatrick) was a member of the Oklahoma Cherokee tribe and a

⁹⁹Makoske, “Kilpatrick’s Musical Work Covered Wide Range,” *Daily Oklahoman*.

¹⁰⁰Pittenger, “History of Jack Kilpatrick,” *Stilwell Democrat-Journal*.

¹⁰¹“Dallas Society to Promote Kilpatrick Music,” *Redlands Daily Facts* (September 15, 1959): 15.

¹⁰²Oklahoma Historical Society, *Oklahoma County Marriage Records 1889 – 1951*, Accessed September 28, 2021, <https://www-okhistory-org.ezproxy.lib.ou.edu/research/marrrecord?id=406078>.

descendant of Sequoyah, who invented the Cherokee syllabary in the nineteenth century so the Cherokee language could be written down and preserved.¹⁰³ Anna was fluent in both spoken and written Cherokee, and she collaborated with Jack in his scholarly endeavors to preserve the Cherokee culture.

Kilpatrick also accepted a position as arranger for the Oklahoma City Symphony following his return from California. Although Kilpatrick's work with the Oklahoma City Symphony has been verified, his exact starting date is unknown. Reports from the *Redlands Daily Facts* state that he completed his degree in 1938,¹⁰⁴ while a 1957 report from the *Daily Oklahoman* states that Kilpatrick was a "member of the Oklahoma City Symphony (from) 1932 – 1942."¹⁰⁵

Kilpatrick's work with Oklahoma City Symphony was multi-faceted, as reported in a 1941 publication by the *Daily Oklahoman*:

His [Kilpatrick's] regular job is an arranger with the Oklahoma Symphony orchestra, a branch of the Oklahoma Federal music project. In addition he writes tunes of all kinds, is rewriting a musical comedy, delivers lectures to the Oklahoma City Music clubs, and makes arrangements for orchestras and choral clubs.¹⁰⁶

The Oklahoma City Symphony was a part of the Federal Music Project, a New Deal initiative that gave assistance and jobs to artists and culture workers in response to the

¹⁰³Jenkins, "Kilpatrick, Anna Gritts," in *Native American Women: A Biographical Dictionary*.

¹⁰⁴"Dallas Society to Promote Kilpatrick Music," *Redlands Daily Facts* (September 15, 1959).

¹⁰⁵"Four Guests are Renown," *Daily Oklahoman* (November 17, 1957).

¹⁰⁶"A Hick at Heart," *Daily Oklahoman*.

Great Depression.¹⁰⁷ This position allowed Kilpatrick, a partially Cherokee composer, to work, compose, and establish his career.

In 1941, at the age of 25, Kilpatrick received a two-month fellowship to attend MacDowell,¹⁰⁸ an artist's residency in New Hampshire, which he completed in June and July of 1941. The fellowship at MacDowell, which had already become a significant place for composers to exchange ideas and create new work, served as a promotion of Kilpatrick's work, as reported by the *Daily Oklahoman* in June of 1941:

Kilpatrick has been selected to spend two months at the McDowell [*sic*] colony at Peterborough, N.H., starting July 1 [1941]. While there, he will join other creative artists—writers, composers, painters—who spend the time at work, undisturbed by worries over board and lodging and interruptions.¹⁰⁹

Records of Kilpatrick's time at MacDowell are available on the MacDowell website, which states that he was assigned to worked in the MacDowell Composition Studio during his 1941 fellowship.¹¹⁰

Kilpatrick completed two opus numbers for solo piano during these early years of his career. *Five Little Pieces for Piano*, Op. 19, is a set of five short pieces written in 1941 in Stilwell, Oklahoma, according to the manuscript. The collection's five pieces are titled "Prelude," "Idyl," "Legend," "Elegy," and "Berceuse." These brief works, which total less than ten minutes of performance time, underscore some of the compositional

¹⁰⁷Kenneth E. Hendrickson, Jr., "Federal Music Project," *The Encyclopedia of Oklahoma History and Culture*, accessed July 26, 2021, <https://www.okhistory.org/publications/enc/entry.php?entry=FE003>.

¹⁰⁸MacDowell was formerly known as the MacDowell Colony; however, the organization dropped the term "colony" from its name in 2020. This document will henceforth refer to the organization as "MacDowell."

¹⁰⁹"A Hick at Heart," *Daily Oklahoman*, June 8, 1941, accessed June 29, 2021, <https://www.newspapers.com/image/447963580>.

¹¹⁰MacDowell Artists, "Jack Kilpatrick," MacDowell Website, <https://www.macdowell.org/artists/jack-kilpatrick>, accessed July 28, 2021.

trends that Kilpatrick held for the rest of his compositional career. First, the works in Op. 19 are brief character pieces, not long concert works, which Kilpatrick seemed to prefer in his piano writing. Second, Op. 19 demonstrates the care with which Kilpatrick marked expression in his music by placing articulations, slur markings, and dynamics throughout the score. The manuscripts in the OU Kilpatrick Collection show Kilpatrick's careful annotations of dynamics, crescendo/diminuendo markings, accents, and slurs throughout these works. Third, these works exhibit rhythmic complexity, likely from Kilpatrick's exposure to the music of the Cherokee people, which is a prominent feature in many of his later piano compositions. Finally, the melodic and harmonic language of Op. 19 reflects Kilpatrick's preference for irregular phrase lengths and dissonances inspired by jazz, blues, and other non-Classical influences such as Native American music.

In addition to Op. 19, the manuscripts discovered in the OU Kilpatrick collection also contain *Two Inventions*, Op. 16. These two untitled inventions are in the keys of A minor and A major, respectively. The manuscripts show that these two very brief two-voice inventions do not have a date or location of completion. The relatively uncomplicated writing in these two inventions would indicate that they are not major works in Kilpatrick's output. The early opus number indicates that Op. 16 may have been composed early in Kilpatrick's career.

Kilpatrick's education and work with the Oklahoma City Symphony enabled him to achieve a degree of notoriety during the early years of his career. These initial experiences thrust Kilpatrick into an active career as a teacher and composer, and he continued writing for piano regularly for the next two decades.

Washington DC Period (1943 – 1946)

In 1943, at the age of 28, Jack moved with his wife, Anna, to Washington D.C., where he taught music at the U.S. Naval Academy and began pursuing a Master of Music degree from American Catholic University in Annapolis, Maryland. A report from the *Daily Oklahoman* notes that Kilpatrick was granted the rank of “musician third class in the Navy and instructor at the Navy School of Music.”¹¹¹ Kilpatrick’s symphonic work, “Invocation and Ritual,” was also performed at the National Gallery of Art around this time, receiving positive reviews.¹¹²

While pursuing his master’s degree and teaching at the Naval Academy, Kilpatrick composed three opus numbers for solo piano: *Three Little Pieces for Children*, Op. 33; *Missouri Country Dances*, Op. 39; and *Two Little Dances*, Op. 46. Several features of these works highlight aspects of Kilpatrick’s compositional style as he continued writing for piano. Many of the works in these collections display concise forms similar to character pieces. Within the collections, the individual movements often exhibit a high degree of musical contrast, and the titles of several pieces convey rural and pastoral imagery.

The *Three Little Pieces for Children*, Op. 33, are titled “At the Sand Box,” “Dancing Bears,” and “Nine O’Clock.” Completed sometime in the year 1944, the works are intermediate in difficulty, despite their seemingly elementary titles. The dedication “to Jackie” likely suggests a dedication to Kilpatrick’s son, Jack Kilpatrick, Jr. With a total performance time of approximately three minutes, the works in Op. 33 are concise

¹¹¹Associated Press, “State Indian’s Music in Capital Spotlight,” *Daily Oklahoman*, May 30, 1944, accessed June 30, 2021, Newspapers.com

¹¹²Ibid.

in length: “At the Sand Box” is 21 measures long, “Dancing Bears” is 12 measures, and “Nine O’Clock” completes the set at 24 measures long. Much like Op. 19 mentioned previously, a preference for miniature forms continues to recur in Kilpatrick’s piano writing, and remains in later works, such as Op. 98, *Two Improbable Dances*. Kilpatrick’s affinity for rural life is also evident in the collection’s titles “At the Sandbox” and “Dancing Bears” which Kilpatrick brings to life with effective writing. A more in-depth analysis of Op. 33 can be found in Chapter 5.

Missouri Country Dances, Op. 39, is a set of three short, quick dances for solo piano, which are titled “Pete Helton’s Reel,” “Forked Deer River,” and “Ike Miller’s Reel.” According to the manuscripts, these works were completed sometime in the year 1944. The dances assume the form of a *reel*, a quick dance in duple meter with a slightly detached touch and a perpetual sixteenth-note motion.¹¹³ The origins of the reel as a genre are complex to trace, but it is believed that the dance finds its roots in the British Isles.¹¹⁴

The three titles in this set each refer to people or places, and one of the titles bears a personal connection to Kilpatrick. The first work, “Pete Helton’s Reel,” is probably named after Jack Kilpatrick’s grandfather, Pete Helton, the district attorney for Adair County, Oklahoma, in the early twentieth century.¹¹⁵ The other two works in the set have unknown associations for Kilpatrick. “Forked Deer River” could be a reference to a river in northwest Tennessee. Sources of inspiration for the third dance, “Ike Miller’s Reel,”

¹¹³“Reel,” *Encyclopedia Britannica*, December 3, 2014, accessed January 5, 2022, <https://www.britannica.com/art/reel-dance>.

¹¹⁴*Ibid.*

¹¹⁵Lucy Jane Makoska, “Kilpatrick’s Musical Work Covered Wide Range,” *Stilwell Democrat Journal*, July 1, 1976, accessed June 24, 2021, <https://www.newspapers.com/image/35655470>.

are unknown. All three of these short dances contain the detached touch and perpetual sixteenth notes expected in a reel.

The final set of music from Kilpatrick's Washington D.C. appointment is *Two Little Dances*, Op. 46. These two works are titled "Ozark Dance" and "Dunstable Dance." According to the manuscripts, this collection was completed in July, 1945, in Washington D.C. The first dance, "Ozark Dance," demonstrates a homophonic texture with a soprano melody supported by rhythmic chords, while "Dunstable Dance" contains instances of bitonality between the hands, which gives the two pieces stark contrast. This level of contrast between pieces is common for Kilpatrick's piano music, which is seen in later works, such as Op. 100, *Romanza and Reel* and Op. 110, *Primitive Dance and Tall Texas Tale*.

The three collections from Kilpatrick's Washington D.C. period exhibit several compositional traits that Kilpatrick continued to employ in many of his future compositions. Concise forms, like those found in Op. 33 and Op. 39, show Kilpatrick's skill in creating succinct musical ideas that hold together in a single work. The stark musical contrast found in Op. 46 can be found in multiple pairs of piano works published later by Kilpatrick. The use of titles that evoke rural life and nature, such as "Dancing Bears," "Forked Deer River," and "Ozark Dance," display Kilpatrick's familiarity with and affinity for nature in his works.

In the spring of 1946, Kilpatrick completed his Master of Music degree from American Catholic University. At the same time, Kilpatrick also resigned from teaching at the U.S. Naval Academy of Music as he and Anna began to consider new opportunities.

Texas Period (1946 – 1956)

In 1946, following his graduation from American Catholic University, 31-year-old Kilpatrick accepted a position as professor of theory and composition at Southern Methodist University (SMU) in Dallas, Texas.¹¹⁶ Kilpatrick completed his teaching at the U.S. Naval Academy, and the Kilpatrick family moved from Washington D.C. to Dallas. During the decade from 1946 to 1956, Kilpatrick's work shifted toward composing and teaching at SMU, initiating an especially prolific period in his career. Harry Benson writes, "SMU was to become the Mecca for Kilpatrick compositions; of the jobs offered, SMU provided the best resources and potential for performance of the composer's compositions."¹¹⁷ While working at SMU, Kilpatrick devoted himself to teaching and composition, generating large- and small-scale works for multiple genres, including many collections for solo piano.¹¹⁸

In addition to using his new position at SMU to advance his career as a composer, Kilpatrick devoted himself to teaching and investing in his students. Benson notes the following in his biographical sketch of Kilpatrick:

Kilpatrick had a special devotion to teaching and to his students, a view emphasized by most of the faculty. According to Professors Jones and Velucci, orchestration and composition were Kilpatrick's favorite teaching subjects and two of the most popular courses offered by the music department.¹¹⁹

¹¹⁶"Dr. Jack Kilpatrick to be Honored at 1959 Festival," Twelfth Annual Stilwell Strawberry Festival Program (May 9, 1959): 9 – 10, Newspapers.com.

¹¹⁷Benson, "Biographical Sketch of Jack Kilpatrick," 8. Benson's biography notes that Kilpatrick was also offered positions as Southeastern State College (Durant, OK) and North Texas State College (Denton, TX); however, this information was unable to be verified with extant sources.

¹¹⁸SMU holds some of Kilpatrick's materials in the Bywaters Special Collection in Hamon Library on the SMU campus, but there is no piano music in the collection. After consultation with librarians at SMU, the author determined that these materials would not advance the research of this document.

¹¹⁹Ibid., 8 – 9.

Given his early commitment to education, Kilpatrick's enthusiasm as a teacher is no surprise. An especially compelling testimony of Kilpatrick's teaching was found on the SMU faculty blog where Hal Gibson, one of Kilpatrick's former students, posted the following memory:

Another professor that greatly influenced my life and career was Mr. Jack Kilpatrick, a full blood Cherokee Indian. He was a composer and taught counterpoint, instrumentation, and composition. He loved all types of music and his great enthusiasm and sharp wit made every class a wonderful and lasting experience. I absolutely loved every hour spent in his classroom. In my senior year he wrote a French horn concerto for me that I premiered with the SMU Orchestra in McFarlin Auditorium and Mr. [Oakley] Pittman conducting.¹²⁰

Composing a horn concerto for a student to perform certainly highlights the care with which Kilpatrick taught the craft of composition, influencing many young composers and musicians during his time at SMU.

In the year 1950, two major events mark Kilpatrick's life and work. The first event took place in the summer of 1950 when Kilpatrick wrote the incidental music for *Unto These Hills*, a historical play by Kermit Hunter that premiered in Cherokee, North Carolina on June 1, 1950.¹²¹ *Unto These Hills* is a stage drama that tells the story of the Cherokee people in the eighteenth and nineteenth centuries, including the Indian Removal of 1830 and the inhumane Trail of Tears that followed. The play is set and performed in Cherokee, North Carolina, which was once the home of the Cherokee tribe

¹²⁰Hal Gibson, "A memory submitted by Hal Gibson, Class of 1950," SMU Faculty blog, posted February 13, 2014, accessed September 1, 2020, <https://blog.smu.edu/yearofthefaculty/>.

¹²¹Nelson Warner, "Music for Cherokee is Composed by Indian," *Asheville Citizen Times* (North Carolina), June 11, 1950, accessed June 30, 2021.

prior to their tragic removal in the 1830s. Details on the commissioning of *Unto These Hills* is unknown at this time.

Kilpatrick's Cherokee heritage informed the way he crafted the score for *Unto These Hills*, a significant correlation that received attention from the press. The *Asheville Citizen-Times* initially reported Jack Frederick Kilpatrick as composer on February 19, 1950, highlighting the connection between Kilpatrick's Cherokee heritage and the storyline for *Unto These Hills*.¹²² Another article by the *Asheville Citizen-Times* from June 11, 1950, gives details on how the score enhances the stage action:

Kilpatrick wrote the musical score for the play by Kermit Hunter, making use of the contemporary influence in musical composition to portray the psychological background for the movement of the play. Hunter, a musician as well as playwright, said that score evokes the stimulus of action in the varied moods of the play: from the string music of a folk dance to the heroic charges of strong dramatic pitch.¹²³

Kilpatrick's musical score was well-crafted, inviting the influence of Cherokee musical aesthetics in a way that honors Cherokee culture. Whitlock writes in an article about *Unto These Hills* from the *Fort Worth Star-Telegram*, "The music spares the cliches of obvious imitations of Indian music. It has substance, is richly scored and intensifies the stage action with imaginative invention."¹²⁴

¹²²C.M. Sumner, "Kilpatrick, Indian, Writing Score for Drama to Be Given at Cherokee," *Asheville Citizen Times* (North Carolina), February 19, 1950, accessed June 30, 2021, <https://www.newspapers.com/image/195381892>.

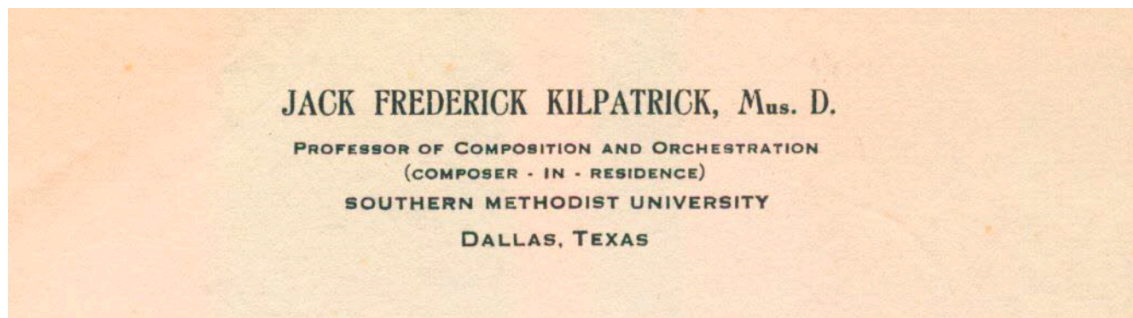
¹²³Nelson Warner, "Music for Cherokee is Composed by Indian," *Asheville Citizen Times* (North Carolina), June 11, 1950, accessed June 30, 2021.

¹²⁴E. Clyde Whitlock, "Play Recalls Indian Saga," *Fort Worth Star-Telegram*, September 11, 1966, accessed June 30, 2021, Newspapers.com.

Unto These Hills is still being performed at the Mountainside Theatre in Cherokee, North Carolina, at the time of this writing.¹²⁵ Due to the popularity of the play, which has run more than 60 seasons since its premier in 1950, it can be reasonably stated that the musical score for *Unto These Hills* is Kilpatrick's most frequently performed work.

A second major event for Kilpatrick also took place in 1950. The University of Redlands, where Kilpatrick earned his Bachelor of Music degree in 1938, awarded Kilpatrick an honorary doctorate in music.¹²⁶ Evidence of Kilpatrick's new distinction can be seen on a letter head from the Jack Kilpatrick Collection (see Figure 3.1). The doctorate provides evidence of Kilpatrick's burgeoning work and the success of his compositions during his life.

Figure 3.1: Letter head from the Jack Kilpatrick Collection. (Western History Collection, University of Oklahoma)



¹²⁵Cherokee, North Carolina, Visitors Website, "Unto These Hills," accessed January 5, 2022, <https://visitcherokeenc.com/play/attractions/unto-these-hills-outdoor-drama/>.

¹²⁶"Kilpatrick Books and Scores Now on Display in U.R. Library," *Redlands Daily Facts* (California), May 31, 1967, accessed January 12, 2021, <https://www.newspapers.com/clip/11193426/redlands-daily-facts/>.

The decade from 1946 to 1956 was the most prolific period for Kilpatrick’s piano output. The manuscript dates from the OU Jack F. Kilpatrick Collection reveal 20 opus numbers for solo piano during the decade from 1946 to 1956, which constitutes over 75% of his known piano output. Many of the works in these opus numbers were assembled by Kilpatrick in pairs or trios of piano miniatures, continuing the trend seen previously in *Three Little Pieces for Children*, Op. 33, and *Two Little Dances*, Op. 46. The 20 opus numbers from the Texas Period are listed in Figure 3.2 and discussed in detail below.

Figure 3.2: Kilpatrick’s collections for solo piano, 1946 – 1956.¹²⁷

Opus Number, Collection	Movement Title(s)	Manuscript Dates of Completion
Op. 88, <i>Two Pieces for Piano</i>	1. “Mountain Valley Memory” 2. “Cherokee Autumn Dance”	1. May 21, 1947 2. March 4, 1948
Op. 91, <i>Two Backyard Expeditions</i>	1. “Pygmies” 2. “Cannibals”	August 29, 1947
Op. 94, <i>Sonata for Piano in A-flat</i>	1. “Delicately, but crisply” 2. “Serenely” 3. “Joyously”	December 9, 1947
Op. 98, <i>Two Improbable Dances</i>	1. “Of Snowmen” 2. “Of Scarecrows”	February 13, 1948
Op. 100, <i>Romanza and Reel</i>	1. “Romanza” 2. “Reel”	1. Summer, 1943 2. April 3, 1948
Op. 105, <i>Two Winter Idyls</i>	1. “Pale Sunshine” 2. “December Snow-Scene”	1. August 10, 1948 2. August 11, 1948

¹²⁷This table is excerpted from a complete list of Kilpatrick’s works for solo piano found in Appendix A.

Op. 106, <i>Two Vignettes of Cherokee Life</i>	1. "Invocation" 2. "Dance"	1. August 10, 1948 2. August 14, 1948
Op. 107, No. 2	"Weathervanes"	August 26, 1948
Op. 109b, <i>Two Pieces for Piano</i>	1. "Mountain Morning Mood" 2. "Log Cabin Nocturne"	1. (no date given) 2. December, 1948
Op. 110, <i>Two Pieces for Piano</i>	1. "Primitive Dance" 2. "Tall Texas Tale"	1. November 23, 1948 2. April 8, 1949
Op. 111, <i>Two Country Store Yarns</i>	1. "Jesse James' Treasure" 2. "The Long Dry Spell"	December 8, 1948
Op. 103b, <i>Prelude and Dance on Choctaw Themes</i>	1. "Prelude" 2. "Dance"	January 14, 1949
Op. 119, <i>Three Pieces for Piano</i>	1. "Pioneer Dusk" 2. "Blue Jeans and Calico" 3. "Old Stagecoach Days"	1. September 17, 1949 2. November 27, 1949 3. (no date given)
Op. 122, <i>Two Pieces for Children</i>	1. "From the Court of Maria Theresa" 2. "From the Court of King Louis XIV"	1. February 23, 1949 2. October 8, 1949
Op. 130, <i>Two Pieces for Piano</i>	1. "The Far Green Hills" 2. "From the Colonial Governor's Mansion"	1. August 16, 1950 2. February 8, 1951
Op. 133, <i>From the Ranch Next Door</i>	1. "Rustler's, Beware!" 2. "Wagons Westward" 3. "The Bar-Z Barn Dance"	1. December 21, 1950 2. December 22, 1950 3. December 22, 1950
Op. 136, <i>Indian Toccata</i>	"Very heavily accented"	June 24, 1951
Op. 139, <i>Two Blues</i>	1. "Rather languidly"	(no dates given)

	2. "With melancholy"	
Op. 150, <i>Country Album – Ballet Suite</i>	1. "Hornpipe" 2. "Lonesome Waltz" 3. "Fair Lady Strut"	March 8, 1954
Op. 154, <i>Prelude, Adagio, and Gigue</i>	1. "Prelude" 2. "Adagio" 3. "Gigue"	April 26, 1955

The first collection of solo piano music from the Texas Period, *Two Backyard Expeditions*, Op. 91, was completed in August 1947, one year after Kilpatrick accepted the position as professor at SMU. Titled "Pygmies" and "Cannibals," the two works in Op. 91 showcase writing that utilizes articulation, accompaniment patterns, and harmony to bring these two contrasting "backyard expeditions" to life. These works would be best suited for a late intermediate student.

Kilpatrick's *Sonata for Piano in A-flat*, Op. 94, was completed in December of 1947. Kilpatrick's only sonata for piano contains three brief movements at a late intermediate level. The texture throughout the three movements contains no more than three or four voices, and Kilpatrick freely marks dynamics, slurs, and articulation throughout the score.

In addition to adding expressive musical markings to his scores, Kilpatrick also utilizes written descriptions in his scores in a unique way. While many composers often use standard Italian musical descriptions, such as "*Allegro con moto*" or "*Andante*," Kilpatrick writes descriptions in English using creative, and sometimes humorous, adjectives. "Pygmies," the first movement from *Two Backyard Expeditions*, is marked "Bouncingly," and the first movement of Kilpatrick's *Sonata for Piano* is to be played

“Delicately, but crisply.” These intentional score descriptions appear throughout Kilpatrick’s compositions and suggest that Kilpatrick was very concerned with character in the interpretation of his music.

The year 1948 was an especially prolific year for Kilpatrick’s piano output, as he completed eight collections for solo piano. First, *Two Improbable Dances*, Op. 98, was completed on February 13, 1948. This set of character pieces showcases a bit of Kilpatrick’s humor. Each movement depicts an “improbable” dance by inanimate objects. The first movement, called “Of Snowmen,” is a slow, rather chromatic composition full of counterpoint and shifting tonalities, which perhaps suggests a snowman slowly melting. The second movement, called “Of Scarecrows,” offers a lively counterpart to the dancing snowmen through crisp articulations and parallel fifths. Kilpatrick’s musical description at the beginning of “Scarecrows” instructs the performer to play “Awkwardly.”

The second completed collection in 1948 was Op. 88, *Two Pieces for Piano*. Kilpatrick completed this opus number by combining his newly composed “Cherokee Autumn Dance” with another work, “Mountain Valley Memory,” which was composed the previous year (see Figure 3.2). It should be noted that the original manuscripts in OU’s Jack Kilpatrick Collection have different titles for the works in Op. 88—“M memoir of an Ozark Mountain Valley” and “Autumn Dance.”¹²⁸ When Kilpatrick published Op. 88 through Clayton F. Summy Publishers in 1949, the titles were changed to “Mountain

¹²⁸Jack Frederick Kilpatrick, *Two Pieces for Piano*, Op. 88, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

Valley Memory” and “Cherokee Autumn Dance,” respectively.¹²⁹ The reason for the change of titles is unknown at this time.

“Mountain Valley Memory” is a lyrical work with a melody that sounds like a hymn. With a lush texture that is often chordal, Kilpatrick’s writing exhibits subtle voice leading, lyrical phrases, and pentatonic melodies that bring to life Kilpatrick’s fondness for the Ozark Mountains near his hometown of Stilwell.

In contrast, “Cherokee Autumn Dance” exhibits percussive writing for the piano with frequent accents and *sforzandi* punctuated by rests and syncopations. Kilpatrick creates structure in “Cherokee Autumn Dance” by creating variations on recurring rhythmic motives. The use of large four-note chords across a large range of the keyboard make this a very impactful work.

The two works in Op. 88 provide an example of how Kilpatrick creates contrast using two different cultural influences. Beyond the contrast presented in the titles themselves, Kilpatrick creates musical distinction through differences in tonality, articulation, texture, and dynamics. When played together, these two works animate the distinct cultures of a composer who lived among both the Oklahoma Cherokees and the rural music scene of Texas in the mid-twentieth century.

The third collection from the year 1948 is *Romanza and Reel*, Op. 100. Kilpatrick completed the “Reel” of Op. 100 on April 3, 1948, and combined it with “Romanza,” composed much earlier (see Figure 3.2). “Romanza” is a slow, lyrical work with a chorale-style texture and a high degree of jazz chromaticism. This contrasts the “Reel,”

¹²⁹Jack Frederick Kilpatrick, *Two Pieces for Piano*, Op. 88, score for piano solo, Clayton F. Summy: Chicago, 1949.
This published edition of Op. 88 is no longer in print.

with the crisp articulation and diatonic writing also heard in the reels from *Missouri Country Dances*, Op. 39. Much like Op. 88, the musical contrast in Op. 100 is significant and seems intentional by Kilpatrick.

August of 1948 was an especially productive month for Kilpatrick's piano output. According to dates on the composer's manuscripts, five solo works from three different opus numbers were completed in August 1948.

The first collection completed in August 1948 was *Two Winter Idyls*, Op. 105. The first work is "Pale Sunshine," completed on August 10, and the second work, "December Snow Scene," was completed the following day on August 11. Despite being written in the middle of summer in Dallas, Texas, both pieces characterize winter landscapes. They contain moderately slow tempos and four-part chorale-style textures throughout. Harmonically, both "Pale Sunshine" and "December Snow Scene" are rather chromatic, drawing influence from jazz and blues, which Kilpatrick uses to evoke a pastoral character in these works.

The second work from August 1948 is *Two Vignettes of Cherokee Life*, Op. 106. The first vignette, titled "Invocation," combines improvisatory sections with percussive passages of music, creating an engaging work. The second vignette, titled "Dance," is a clear rendering of a Cherokee dance with strong, percussive writing and complex rhythmic ostinatos. Common rhythmic and melodic gestures unify the two works, creating a cohesive pair of pieces. Chosen in this document as an example of Kilpatrick's writing for late intermediate pianists, Op. 106 is analyzed more fully in Chapter 6.

The third work completed in August 1948 was "Weathervanes," Op. 107, No. 2. Completed on August 26, this work is a study in trills and contrasting articulation

between the hands. The right hand plays long, sustained trills that accompany the percussive melody in parallel fifths in the left hand. The musical description at the beginning of the score reads, “Gustily, creakingly,” suggesting that Kilpatrick intends to capture the wind in his writing. The original manuscript lists “Weathervanes” as the second piece in Op. 107.¹³⁰ There are no pieces in the OU Jack Kilpatrick collection listed as Op. 107, No. 1, and no information on this potential work was found in this research.

The three collections from August 1948 highlight elements of Kilpatrick’s style that continue to appear. Kilpatrick’s inclination for musical contrast is seen in *Two Vignettes of Cherokee Life*, Op. 106, where the improvisatory elements of “Invocation” contrast the strong percussive writing of “Dance.” While the musical influence of Kilpatrick’s Cherokee heritage can be heard in Op. 106, Kilpatrick continued to incorporate different musical styles, including the jazz and blues harmonies found in *Two Winter Idyls*, Op. 105. Furthermore, Kilpatrick’s fondness for nature is on full display in both Op. 105 and “Weathervanes,” Op. 107, No. 2.

The next collection, *Two Pieces for Piano*, Op. 109b, was completed sometime in December of 1948, though an exact date is not given in the manuscript. The first piece, “Mountain Morning Mood,” is a slow work with lush, four-part harmonies and irregular phrase structures. The second piece is “Log-Cabin Nocturne,” a short character piece with a right-hand melody and left-hand broken chord accompaniment. Kilpatrick’s description at the beginning of “Log-Cabin Nocturne” instructs the performer to play “Rurally,” a character that he creates through simple harmonies in the left hand and short

¹³⁰Jack Frederick Kilpatrick, “Weathervanes,” Op. 107, No. 2, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

articulations in the right hand. Like many of his earlier pieces, the two works in Op. 109b continue to reveal Kilpatrick's affinity for nature and rural living.

Kilpatrick published "Log Cabin Nocturne" through Clayton Summy publishers in 1951.¹³¹ The score is currently out of print; however, some copies are available at the time of this writing. Whether Kilpatrick also published or intended to publish "Mountain Morning Mood" is unknown at this time.

The final collection completed in 1948 was *Two Country Store Yarns*, Op. 111, dated December 8. Kilpatrick's two works in this collection "spin yarns," or tell adventurous tales, about the Wild West. The first piece, "Jesse James' Treasure," characterizes the legendary American outlaw through crisp articulations in a minor key. The second piece, "The Long Dry Spell," is dominated by a right-hand melody and simple left-hand chordal accompaniment at a brisk tempo.

Kilpatrick published "The Long Dry Spell" through Clayton Summy publishers in 1951, but no publication record was found for "Jesse James' Treasure."¹³² Both works in *Two Country Store Yarns*, Op. 111, are ideal for an early intermediate student; a more complete analysis of Op. 111 can be found in Chapter 4.

As Kilpatrick continued his work at SMU in the year 1949, the frequency with which Kilpatrick completed solo piano collections began to decrease slightly compared to 1948. The OU Kilpatrick Collection contains four opus numbers for solo piano from the year 1949, which represents nine individual works.

¹³¹Jack Frederick Kilpatrick, "Log Cabin Nocturne," score for solo piano, Clayton F. Summy: Chicago, 1951.

¹³²Jack Frederick Kilpatrick, "The Long Dry Spell," score for solo piano, Clayton F. Summy: Chicago, 1951

Prelude and Dance on Choctaw Themes, Op. 103b, a mid-intermediate work for piano, was completed on January 14, 1949. Though technically two separate movements, both the “Prelude” and “Dance” are best performed as a pair. The prelude is a short pastorate with gentle rolled chords and a flutistic melody. The dance, which is more than twice the length of the prelude, contains a set of variations on a recurring rhythmic theme. This rhythmic theme, presented clearly at the beginning of the dance, alternates between duple and triple meter, creating a percussive piece that contrasts the pastoral sound of the prelude.

Three months later, Kilpatrick completed Op. 110, *Two Pieces for Piano*. The two works in this collection, “Primitive Dance” and “Tall Texas Tale,” were completed at different times (see Figure 3.2). When Kilpatrick completed “Tall Texas Tale” on April 8, 1949, he paired it “Primitive Dance,” which he had completed five months earlier on November 23, 1948.¹³³

The contrast of the two pieces in Op. 110 is striking. The Cherokee musical influence in “Primitive Dance” can be heard in the percussive writing, using the rich harmony of the major seventh chord as its basis. “Tall Texas Tale” evokes the imagery of rural Texas through a right-melody and left-hand accompaniment replete with “blues” notes such as flat thirds, sixths, and sevenths. This contrast not only seems intentional on the part of Kilpatrick, but also speaks to the composer’s use of culture and place in his compositions as he continued to be influenced by both his Cherokee heritage and his

¹³³The title “Primitive Dance” appears on the manuscripts in the OU Jack Kilpatrick collection. In present day, this title bears racist undertones in its application to Native American music. The reason for this title and the meaning Kilpatrick meant to imbue with it are unknown, but it may speak to Kilpatrick’s influence and involvement with both Cherokee and rural Texas culture.

continuing work in Texas. A more complete analysis of this work for mid-intermediate pianists can be found in Chapter 5.

In the fall of 1949, Kilpatrick completed *Three Pieces for Piano*, Op. 119. The first piece, “Pioneer Dusk,” was completed on September 17; the second piece, “Blue Jeans and Calico,” was completed on November 27; and the third piece, “Old Stagecoach Days,” is undated, though Kilpatrick marked the score as Op. 119, No. 3.¹³⁴ Much like “Tall Texas Tale,” Op. 110, No. 2, the three works in Op. 119 convey the atmosphere and imagery of the rural “Wild West.” “Pioneer Dusk” is a lyrical work marked “Andante” in which the right-hand melody is harmonized by left-hand chords over a rhythmic ostinato. “Blue Jeans and Calico” is reminiscent of the “Reel” from Op. 100 with a fast, duple meter, perpetual motion, and short, crisp articulations throughout. “Old Stagecoach Days” is a slow work with a chorale texture. Kilpatrick writes in the score, “Very sustained and majestic,” which is assisted by the long phrases, wide dynamic ranges, and carefully marked articulation.

The final collection completed in 1949 was *Two Pieces for Children*, Op. 122. The first piece, “From the Court of Maria Theresa,” was completed on February 23, 1949, while the second piece, “From the Court of Louis XIV,” was completed eight months later, on October 8, 1949. The manuscripts in the OU Jack Kilpatrick Collection contain numerous revisions in pencil by the composer, which suggests that the pieces were either pedagogical works or works in progress rather than major works in

¹³⁴Jack Frederick Kilpatrick, “Old Stagecoach Days,” *Three Pieces for Piano*, Op. 119, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

Kilpatrick's output.¹³⁵ Both compositions are two-voice, contrapuntal Minuet and Trios, suggesting neo-Baroque influence. Kilpatrick's unique compositional voice can be heard in subtle chromatic alterations to the harmony that give the pieces a jazz inflection. Congruent with Kilpatrick's style, he carefully marks all articulations, phrases, and dynamics in the score.

The years from the start of Kilpatrick's position at SMU in 1946 until the end of 1949 were the most productive for Kilpatrick's piano writing. Fourteen collections of piano music were composed during this time, approximately half of Kilpatrick's known piano output. In the last seventeen years of his life, the regularity of collections for solo piano by Kilpatrick decreased significantly; however, several noteworthy collections from this period exist.

Kilpatrick's next collection was *Two Pieces for Piano*, Op. 130. Both pieces in this collection were composed at different times during Kilpatrick's fifth year of teaching at SMU. The first work, "The Far Green Hills," was completed on August 16, 1950, while the second work, "From the Colonial Governor's Mansion," was completed almost six months later, on February 8, 1951.

"The Far Green Hills" is a short, lyrical character piece with a right-hand melody and left-hand accompaniment comprised of gently rolled chords and tremolos, creating a lush, pastoral atmosphere. In contrast, "From the Colonial Governor's Mansion" is a short Minuet and Trio that is stylistically similar to the works in *Two Pieces for Children*, Op. 122, with its neo-Baroque use of articulation and form. Overall, the two movements

¹³⁵Jack Frederick Kilpatrick, *Two Little Pieces for Children*, Op. 122, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

in Op. 130 contrast each other in texture and structure while finding unity in their use of harmony.

In December of 1950, Kilpatrick wrote *From the Ranch Next Door*, Op. 133, a set of three elementary pieces for solo piano. The first work, “Rustlers, Beware!,” was completed on December 21, while the second movement, “Wagons Westward,” and third movement, “The Bar-Z Barn Dance” were completed on December 22. The score is dedicated “to Clifford” who is likely Clifford Kilpatrick, one of Jack and Anna’s sons.¹³⁶

The first movement of Op. 133, “Rustlers, Beware!” features a dominant left-hand melody and right-hand chords, much in the style of Robert Schumann’s “Wild Rider,” Op. 68, No. 8. “Wagons Westward,” is slow and somber with a left-hand ostinato accompanied by right-hand chords that outline the melody. The set concludes with “The Bar-Z Barn Dance,” a quick dance in duple meter with a melody that moves between both hands.

The overall structure of the collection takes the form of a sonatina—a grandiose first movement, followed by a slow middle movement, and concluded with a lively dance. With the imagery evoked by the titles and harmonies, Kilpatrick creates a “western sonatina” with this collection. He incorporates many of the same textures and skills one might see in the elementary or early intermediate sonatinas of the Classical era. Because this work is an excellent example of writing for the early intermediate student, a more complete analysis of Op. 133 can be found in Chapter 4.

On June 24, 1951, Kilpatrick completed his *Indian Toccata*, Op. 136, for solo piano. *Indian Toccata* is a demanding concert work that requires a skilled pianist to

¹³⁶Jack Frederick Kilpatrick, *From the Ranch Next Door*, Op. 133, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

navigate the various technical demands of the piece. Kilpatrick's percussive writing utilizes accented chords and syncopated rhythms within a meter that alternates between duple and triple. *Indian Toccata's* shifting meter, considerable rhythmic complexity, and use of many different accents all highlight the Native American musical influence in this work, which Kilpatrick skillfully captures in a virtuosic style. Because much of Kilpatrick's music before Op. 136 is accessible for intermediate pianists, this shift toward more virtuosic writing for piano is significant.

Kilpatrick also composed a collection titled *Two Blues*, Op. 139. The manuscripts for Op. 139 in the Jack Kilpatrick Collection do not contain a date of completion, but the sequential order of Kilpatrick's opus numbers suggests that *Two Blues*, Op. 139, was written around the same time as *Indian Toccata*, Op. 136.¹³⁷ Therefore, the author postulates that the date of completion for *Two Blues*, Op. 136, was sometime in the fall of 1951.

Just as the title of the collection describes, the two blues in Op. 139 are early advanced works, filled with the chromaticism and rhythmic motives of the jazz/blues tradition. The two pieces in Op. 139, though not as technically demanding as *Indian Toccata*, are complex in their use of counterpoint, chromaticism, and specific articulations.

Kilpatrick's next two collections for solo piano were composed much less sequentially than his previous works. The manuscript dates in the OU Jack Kilpatrick collection span a greater period. This is reflected in the later opus numbers, suggesting that Kilpatrick was composing works for other instrumentations during this time.

¹³⁷Jack Frederick Kilpatrick, *Two Blues*, Op. 139, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

Alla Giga and Ozark Waltz, Op. 147, is a set of two dances assembled by Kilpatrick in the 1950s. Although “Alla Giga” is listed before “Ozark Waltz” in the collection, the two works were composed in opposite order. The composition date of “Ozark Waltz” is unknown, but Kilpatrick revised the waltz on April 2, 1952, according to dates on the OU Jack Kilpatrick Collection manuscripts.¹³⁸ “Alla Giga” was written six months after the waltz on October 24, 1952, and later revised on April 3, 1960. The reason for these revisions are unknown, and the OU Jack Kilpatrick Collection does not contain copies of the manuscripts prior to the revision for a comparative analysis.

“Alla Giga” is a quick dance that holds to many of the traditional features of a gigue such as a quick tempo, 6/8 time signature, and perpetual motion. Kilpatrick incorporates chromatic inflections in the melody and uses dissonances in the accompanying chords, marking specific articulations throughout the score. In contrast to the quick, light character of the first dance, “Ozark Waltz” is a moderate waltz that incorporates many features common in the Romantic waltzes of Brahms or Chopin. This waltz by Kilpatrick utilizes a strong waltz pattern in the left hand, a lyrical right-hand melody, and regular phrase structure.

Both pieces in Op. 147 are early advanced works, continuing Kilpatrick’s trend of composing more advanced piano music during this time. Together, these two dances in Op. 147 showcase Kilpatrick’s ability to combine older styles with his distinct harmonic and melodic palette, uniting both old and new in his compositions.

¹³⁸Jack Frederick Kilpatrick, *Alla Giga and Ozark Waltz*, Op. 147, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK. It appears that on the final page of “Ozark Waltz” Kilpatrick wrote a question mark in place of a date of composition.

Kilpatrick's next collection for solo piano, *Country Album -- Ballet Suite*, Op. 150, was completed between March 3 and 8, 1954. The *Country Album – Ballet Suite* is a set of three advanced works for solo piano. The first movement, "Hornpipe," contains thick textures and harmonies that are both chromatic and functional. This declamatory first movement gives way to "Lonesome Waltz," a slow movement that Kilpatrick marks "nostalgically" and requires careful voicing and articulation.¹³⁹ The suite's final movement is "Fair Lady Strut," a clamorous dance which should be played "with unrestrained joy," according to the composer's description.¹⁴⁰

The inspiration for *Country Album – Ballet Suite*, Op. 150, is unknown. Kilpatrick's known catalog does not contain a ballet with a similar title connecting it to Op. 150.¹⁴¹ Additionally, the score is dedicated to "William Hooks," but no other information is given to identify the dedicatee. As a single copy of the manuscript is fourteen pages, this lengthy work for solo piano is substantial enough to be regarded as an independent composition, should further research reveal a connection to another work by Kilpatrick.

Kilpatrick's final work for solo piano, *Prelude, Adagio, and Gigue*, Op. 154, was completed on April 26, 1955. In these three advanced works, Kilpatrick fuses Native American musical idioms with a neo-classical compositional approach. The "Prelude" is through-composed with recurring rhythmic motives that help unify the work. Kilpatrick's

¹³⁹Jack Frederick Kilpatrick, "Lonesome Waltz" from *Country Album – Ballet Suite*, Op. 150, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

¹⁴⁰ Jack Frederick Kilpatrick, "Fair Lady Strut" from *Country Album – Ballet Suite*, Op. 150, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

¹⁴¹The author consulted a finding aid from 2018 compiled from the initial discovery of Kilpatrick's manuscripts by Christina Giacona. No works were found with a connection to Op. 150.

carefully marked articulations add further variation in the touches required to play the piece. The “Adagio,” written in a four-voice texture, is reminiscent of a slow, tender chorale. The “Gigue” is an energetic dance in which Kilpatrick combines the traditional metric emphasis of a gigue with rhythmic syncopation typical in his other works with Native American influence. A fitting final work for piano, *Prelude, Adagio, and Gigue*, Op. 154, demonstrates Kilpatrick’s ability to fuse the musical voice of his Cherokee heritage with forms that have been a part of the piano repertoire for centuries.

After 1955, Kilpatrick wrote no additional works for solo piano; however, Kilpatrick continued to write for other instrumentations. Several large-scale works by Kilpatrick, including the *Sonata for Flute and Piano*, Op. 155, and the *Symphony No. 7*, “Republic of Texas,” were completed after 1955.¹⁴² Although he would not write additional works for solo piano during his lifetime, Kilpatrick’s career would continue to flourish as he entered the final decade of his life.

Later Life and Work (1956 – 1967)

During the period from 1956 to 1967, Kilpatrick’s career advanced considerably as he continued his work at SMU. Kilpatrick continued to write music, including multiple commissions for large ensemble works that received attention from the press. In the 1960s, Kilpatrick worked with his wife Anna to record and translate the folk traditions of the Oklahoma Cherokee people.

¹⁴²As Kilpatrick’s music becomes more widely available, a more complete picture of his output can be created.

In the fall of 1956, Kilpatrick was made chair of the music department at SMU. Although no sources directly attest to this promotion for Kilpatrick, two news sources introduce him as chairman. An article from the *Daily Oklahoman* on July 7, 1957, features Kilpatrick and 35 other Oklahoman composers.¹⁴³ Kilpatrick's headshot appears in the article alongside two other composers, Gail Kubik and Ralph Blane, and the caption confirms his rank as chairman of the music department at SMU (See Figure 3.3). The year of Kilpatrick's appointment as chair appears in a memorial article in the *Redlands Daily Facts* from May 31, 1967, stating that Kilpatrick "had served as chairman of the department of music at SMU since 1956."¹⁴⁴

Figure 3.3: Kilpatrick's headshot and caption in the *Daily Oklahoman*, July 7, 1957.



¹⁴³Aline Jean Treanor, "They Write All Kinds: Music of Oklahoma Composers Range from Singing Commercials to Symphonies and Operas; Works of 35 are Published," *Daily Oklahoman*, June 7, 1957, accessed June 29, 2021, <https://www.newspapers.com/image/450068222>.

¹⁴⁴"Kilpatrick Books and Scores Now on Display in U.R. Library," *Redlands Daily Facts* (May 31, 1967): 9.

One of Kilpatrick's major works that received press attention was the premier of his Symphony No. 8, or *Oklahoma Symphony*, on November 17, 1957. The Oklahoma City Symphony, Kilpatrick's former employer, commissioned him to write a symphony celebrating Oklahoma's fiftieth anniversary of statehood.¹⁴⁵ Maestro Guy Fraser Harrison conducted the premier and Will Rogers, Jr. narrated the performance with text by Oklahoman poet Alberta Constant.¹⁴⁶

Kilpatrick's *Oklahoma Symphony* is a large-scale, three-movement work for full orchestra, tenor soloist, narrator, Native American dancers, square dancers, and chorus. Maestro Harrison describes the structure and effect of the symphony as follows:

The orchestration is necessarily subdued so the narration can be heard, and it is always melodious and simply harmonized. The choruses were written for high school singers and are full and rhythmically exciting. The second movement incorporates an Indian dance which should be easily understood, and the third movement a square dance which illustrates the pleasures of pioneer life in Oklahoma. All of this should be easy on the eyes and ears. It follows closely the poetic text of Oklahoma poet Alberta Constant."¹⁴⁷

The music of Kilpatrick's *Oklahoma Symphony* equally celebrates the pioneer and Native American heritage of Oklahoma. The concert, which took place on the Oklahoma semicentennial, featured the works of three other Oklahoman composers, Spencer Norton, Roy Harris, and Gail Kubik, who also premiered his work, *A Festival Opening*, on the program.

¹⁴⁵"Four Guests Are Renown," *Daily Oklahoman*, November 17, 1957, accessed June 30, 2021, Newspapers.com.

¹⁴⁶Associated Press, "State Symphony Premiere Held," *Chickasaw Daily Express*, November 18, 1957, accessed June 29, 2021, Newspapers.com.

¹⁴⁷"The Eyes Have it as Concert Nears," *Daily Oklahoman*, November 11, 1957, accessed June 30, 2021, Newspapers.com.
The exact text by Alberta Constant that Harrison refers to is unknown.

In 1959, a group of Kilpatrick's supporters founded the Jack Kilpatrick Society in Dallas, Texas. Devoted to the performance of Kilpatrick's works, the society received approving remarks from several press releases. Victor Alessandro, musical director of the San Antonio Symphony, wrote, "Bravo! This is history-making; to so honor a live composer is unheard of and of epic proportions."¹⁴⁸ The *Daily Oklahoman* also noted the significance of a "rare kind of society" that honored the work of Kilpatrick.¹⁴⁹ The society president was Eric Dressen, one of Kilpatrick's former students, and its membership consisted of individuals from 21 different states.¹⁵⁰ Although the life span and activities of the Jack Kilpatrick Society are unknown, the formation of a society to honor the 44-year-old Kilpatrick reveals the widespread support for his work.

In the late 1950s and 1960s, Kilpatrick's passion for Cherokee culture began to express itself in the research he conducted with his wife, Anna. During this time, the Kilpatricks worked with the Oklahoma Cherokee tribe, transcribing folklore, medicinal practices, songs, and other aspects of Cherokee culture, and then translating the transcriptions to English. Most of their field notes and research materials are archived in the Kilpatrick Collection of Cherokee Manuscripts at Yale University.¹⁵¹

The research conducted by Jack and Anna Kilpatrick was favorably received by the Cherokee tribe. In 1959, Jack Kilpatrick was the second person to be awarded a

¹⁴⁸"Redlands Favorite Son: Society Formed to Honor Composer While He is Alive!" *San Bernardino County Sun* (California), August 9, 1959, accessed June 29, 2021, Newspapers.com.

¹⁴⁹"Composer Honored," *Daily Oklahoman* (August 16, 1959): 181.

¹⁵⁰ "Redlands Favorite Son: Society Formed to Honor Composer While He is Alive!" *San Bernardino County Sun* (California), August 9, 1959, accessed June 29, 2021, Newspapers.com.

¹⁵¹ Kilpatrick Collection of Cherokee Manuscripts, Yale Collection of Western Americana, Beinecke Rare Book and Manuscript Library, New Haven, CT.

citation of merit by the Cherokee Nation; the first person to receive this honor was Sequoyah, who invented the Cherokee syllabary in the nineteenth century.¹⁵² Theodore Pittenger confirms Kilpatrick's citation of merit in an article from the *Stilwell Democrat Journal* as a significant scholarly achievement.¹⁵³

The product of the Kilpatricks' research was several books published from 1964 until Jack's death in 1967. The most notable books by Jack and Anna Kilpatrick are *Friends of Thunder: Folk Tales of the Oklahoma Cherokees* (1964),¹⁵⁴ *The Shadow of Sequoyah: Social Documents of the Cherokees, 1862-1964* (1965),¹⁵⁵ *Walk in Your Soul: Love Incantations of the Oklahoma Cherokees* (1965),¹⁵⁶ *Run Toward the Nightland: Magic of the Oklahoma Cherokees* (1967),¹⁵⁷ and *Notebook of a Cherokee Shaman* (1970).¹⁵⁸ These books are widely available and represent a significant contribution to the preservation of Cherokee culture.¹⁵⁹

¹⁵²Victoria Lindsay Levine, editor, *Writing American Indian Music: Historical Transcriptions, Notations, and Arrangements*, New York: American Musicological Society, 2002.

¹⁵³Theodore L. Pittenger, "History of Jack Kilpatrick, a Musical Genius, Traced," *Stilwell Democrat Journal* (Oklahoma), November 18, 1976, accessed June 24, 2021, Newspapers.com.

¹⁵⁴ Jack Frederick and Anna Gritts Kilpatrick, *Friends of Thunder: Folktales of the Oklahoma Cherokees*, Dallas: Southern Methodist University Press, 1964.

¹⁵⁵ Jack Frederick and Anna Gritts Kilpatrick, *The Shadow of Sequoyah: Social Documents of the Cherokees, 1862-1964*, Norman: University of Oklahoma Press, 1965.

¹⁵⁶ Jack Frederick and Anna Gritts Kilpatrick, *Walk in Your Soul: Love Incantations of the Oklahoma Cherokees*, Dallas: Southern Methodist University Press, 1965.

¹⁵⁷ Jack Frederick and Anna Gritts Kilpatrick, *Run Toward the Nightland: Magic of the Oklahoma Cherokees*, Dallas: Southern Methodist University Press, 1967.

¹⁵⁸ Jack Frederick and Anna Gritts Kilpatrick, *Notebook of a Cherokee Shaman*, Washington D.C.: Smithsonian Institution Press, 1970.

¹⁵⁹See Appendix B for a complete list of publications by Jack and Anna Kilpatrick.

On February 22, 1967, at the age of 51, Jack Kilpatrick died in Muskogee, Oklahoma, after suffering a heart attack while on a trip to visit his son. The following day, Kilpatrick's obituary was published in *The Daily Oklahoman* and the *Fort Worth Star-Telegram*.^{160,161} Three months following his death, the University of Redlands, from which Kilpatrick held undergraduate and doctoral degrees, displayed an exhibit of Kilpatrick's books and scores during the summer of 1967 to honor of the composer's work.¹⁶²

In an article published by the *Stilwell Democrat Journal*, Kilpatrick is remembered as a man who "rose to be one of the world's recognized composers of music and an outstanding authority on Cherokee Indian folklore. He became a distinguished professor at a great university and a contributor to the Smithsonian Institution in Washington, D.C."¹⁶³ Indeed, the many scholarly and musical contributions of Jack Kilpatrick are significant. The recent discovery of manuscripts in the Jack Kilpatrick Collection at OU, including his catalog of solo piano music, allows the musical contributions of Kilpatrick to be preserved and studied for years to come.

¹⁶⁰"Noted Composer Dies in Muskogee," *Daily Oklahoman*, February 23, 1967, accessed August 19, 2020, <http://archive.newsok.com/Olive/APA/Oklahoman/Print.Article.as>.

¹⁶¹Associated Press, "Composer, SMU Music Department Head, Dies," *Fort-Worth Star Telegram* (Texas), February 23, 1967, accessed June 30, 2021, Newspapers.com.

¹⁶²"Kilpatrick Books and Scores Now on Display in U.R. Library," *Redlands Daily Facts*, May 31, 1967, Newspapers.com.

¹⁶³Theodore L. Pittenger, "History of Jack Kilpatrick," *Stilwell Democrat Journal*, November 18, 1976. Pittenger's reference to Kilpatrick's work with the Smithsonian refers the book, *Notebook of a Cherokee Shaman*, which the Kilpatricks completed in collaboration with the Smithsonian Research Institute.

Chapter 4: Analysis of Early Intermediate Literature

Jack Kilpatrick's piano music in OU's Western History Collection has only a few examples of early intermediate repertoire, approximately levels 3 to 4 according to Jane Magrath's leveling system. The two most compelling collections are *Two Country Store Yarns*, Op. 111, and *From the Ranch Next Door*, Op. 133. Both of these collections depict nineteenth-century American pioneer life through their titles and musical characteristics, which are discussed in more detail below. The exciting titles and creative writing make these works attractive for students at the early intermediate level. Kilpatrick's writing for early intermediate students features chord progressions commonly studied by young pianists, as well as numerous articulations, such as staccatos, accents, and slurs, that early intermediate pianists must master in order to progress to more advanced repertoire.

Two Country Store Yarns, Op. 111

Jack Kilpatrick completed *Two Country Store Yarns*, Op. 111, on December 8, 1948, during his third year as professor at SMU. The two works in Op. 111 represent the last of six collections that Kilpatrick completed between August and December of 1948, an especially prolific year for Kilpatrick.¹⁶⁴ The two pieces are titled "Jesse James' Treasure" and "The Long Dry Spell." Kilpatrick published "The Long Dry Spell" through Clayton Summy publishers in 1951, and although the score is out of print, some

¹⁶⁴See Chapter 3 for a more complete discussion of Kilpatrick's output in 1948.

copies are still available at the time of this writing.¹⁶⁵ No publication record exists for “Jesse James’ Treasure.”

Kilpatrick’s *Two Country Store Yarns* utilizes rural Americana stylistic features that evoke imagery of the Wild West. The term “yarn” in the title refers to “a narrative of adventures, especially a tall tale.”¹⁶⁶ Indeed these two pieces illustrate two “tall tales” found in the lore of the American West. The first piece, “Jesse James’ Treasure,” alludes to the infamous robber and gang leader of the nineteenth century, Jesse Woodson James. The second piece, “The Long Dry Spell,” though less specific, possibly refers to the Dust Bowl drought that plagued the Southern Plains throughout much of the 1930s. The two works are light-hearted in nature with moderately quick tempos and crisp staccato articulation throughout.

“Jesse James’ Treasure,” Op. 111, No. 1

The first work in Op. 111, “Jesse James’ Treasure,” alludes to the legendary Wild West criminal Jesse Woodson James. Between 1860 and 1882, Jesse James, along with his brother Frank, became infamous criminals in Missouri, robbing trains, banks, and stagecoaches of money and valuables totaling more than \$200,000.¹⁶⁷ Jesse James’ reputation as an outlaw during the post-Civil War era cemented his place in many

¹⁶⁵Jack Frederick Kilpatrick, “The Long Dry Spell,” score for solo piano, Clayton F. Summy: Chicago, 1951.

¹⁶⁶Merriam-Webster.com Dictionary, s.v. “yarn,” accessed October 19, 2021, <https://www.merriam-webster.com/dictionary/yarn>.

¹⁶⁷“Jesse James Biography,” Biography.com, published April 2, 2014, updated May 27, 2021, accessed October 19, 2021, <https://www.biography.com/crime-figure/jesse-james>.

western frontier legends and stories, so it is no surprise to see Kilpatrick incorporating this story into his compositions.

“Jesse James’ Treasure” is a 36-measure work in the key of D minor with a ternary (ABA) structure. The texture is homophonic, in which the right-hand melody is accompanied by simple chords in the left hand. The A section begins at m. 1 where Kilpatrick presents the main theme with both hands in the bass clef. The B section begins in m. 13 when both hands shift to the treble clef. Kilpatrick uses fully diminished seventh chords to destabilize the harmony, which sets the B section apart. The return of the A section in m. 25 is identical to the beginning, with an additional D minor chord at the final cadence.

In lieu of a standard tempo marking, Kilpatrick writes that the piece should be played “mysteriously.”¹⁶⁸ This mysterious character is facilitated through grace note figures, specific articulations, and dynamic contrast. A grace note figure leading to an accent first appears in m. 1 and recurs throughout the score (see Example 4.1).

Additionally, Kilpatrick’s attention to articulation can be seen in the variety and quantity of articulation markings in the score: Kilpatrick places either a staccato mark, slur, or accent on every note in the piece. Dynamic contrasts from *piano* to *forte* accentuate the ‘mysterious’ nature of the piece even further (see Example 1, mm. 2 – 3).

¹⁶⁸Jack Frederick Kilpatrick, “Jesse James’ Treasure” from *Two Country Store Yarns*, Op. 111, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

Example 4.1: “Jesse James’ Treasure,” Op. 111, No. 1, mm. 1 – 12 (Kilpatrick’s manuscript score). Varied articulations and dynamic contrast reinforce the character of the music.



An excellent teaching piece for a late elementary or early intermediate student, “Jesse James’ Treasure” is a Level 4 piece in Jane Magrath’s leveling system. The right-hand melodies fit into five-finger patterns, and deviations from these patterns are simple enough to teach by rote. The left-hand chords outline primary chord positions studied at the elementary and early intermediate level, including the “i, iv, V7, i” progression. Kilpatrick’s varied articulations also give teachers and students the opportunity to experiment with variations in touch and tone while learning.

Artistically, it is important to emphasize the dynamic contrast notated by Kilpatrick to reflect the mysterious nature of the work. Because the piece contains repetitive thematic material, creating sufficient contrast in the B section prevents a

monotonous interpretation. “Jesse James’ Treasure” would be an excellent study piece or an exciting selection for a festival or recital.

“The Long Dry Spell,” Op. 111, No. 2

“The Long Dry Spell” is the second piece in *Two Country Store Yarns*, Op. 111. Unlike “Jesse James’ Treasure,” in which the references to Wild West lore are more pointed, allusions to outside inspiration in “The Long Dry Spell” are much less clear. Given Kilpatrick’s tendency to evoke rural subject matter in his writing, a possible extra-musical inspiration might be the Dust Bowl, a severe drought that plagued Oklahoma and Texas in the 1930s.¹⁶⁹ When the drought began in 1931, Kilpatrick would have been only sixteen years old and living in Oklahoma. During the Dust Bowl, the work of farmers and agriculture workers was halted or severely impeded by the lack of rain, forcing millions to migrate to other parts of the country for work. Thus, “The Long Dry Spell” in Op. 111 may be Kilpatrick’s musical retelling of this dramatic event in the history of the American mid-west.

“The Long Dry Spell” is 36 measures long; the work is in the key of G major and ternary (ABA) form. The A section begins at m. 1 and features a pentatonic right-hand melody accompanied by two-note chords in the left hand. The A section concludes with a strong perfect authentic cadence at m. 10. Kilpatrick creates variation by placing the B section melody in the left hand, while the right hand accompanies with two-note chords.

¹⁶⁹History.com editors, “Dust Bowl: Cause and Impact on the Great Depression,” published August 27, 2009, updated August 5, 2020, accessed January 26, 2022, <https://www.history.com/topics/great-depression/dust-bowl#:~:text=The%20Dust%20Bowl%20was%20the,failed%20across%20the%20entire%20region.>

Kilpatrick gives the tempo marking “Garrulously,” which means “talking excessively.” The lack of silence and phrase elisions throughout the piece create a sense of forward motion that brings Kilpatrick’s description to life. The “garrulous” character of “The Long Dry Spell” is further enhanced by Kilpatrick’s articulation marks that appear on each note of the piece. In addition to staccatos, accents, and tenuto marks, Kilpatrick frequently uses two-note slurs with an accent on the first note and a staccato on the second note. This facilitates a natural “drop/lift” motion within hand; accents indicate a place where the hand must drop into the key, while staccatos often require a lifting motion (see Example 4.2).

Example 4.2: “The Long Dry Spell,” Op. 111, No. 2, mm. 1 – 16 (Kilpatrick’s manuscript score). Accents and staccatos help guide drop and lift motions while playing melodies in both the right hand and left hand.

THE LONG DRY SPELL

Garrulously.

mf

An excellent example of early intermediate literature by Kilpatrick, “The Long Dry Spell” is best regarded as a Level 4 work. Though similar in length to “Jesse James’ Treasure,” the technique is somewhat more demanding in “The Long Dry Spell.” The repeated eighth notes in m. 1 require attention to ensure appropriate fingerings and to prevent unnecessary tension. The melody and accompaniment alternate between the two hands, allowing students to practice balancing the hands in different ways. The reading is also simplified by the lack of accidentals and repetition of the themes (see Example 4.2). “The Long Dry Spell” would appeal to a late beginner who can play with confidence and has become comfortable moving around the keyboard, and it would make an especially engaging addition to a student recital program.

From the Ranch Next Door, Op. 133

From the Ranch Next Door, Op. 133, is an effective collection for early intermediate students completed by Kilpatrick in December of 1950. The three short movements which comprise Op. 133 were dedicated “to Clifford,” a reference to Kilpatrick’s son.¹⁷⁰ The first movement, “Rustlers, Beware,” was completed on December 21, 1950, and the final two movements, “Wagons Westward” and “The Bar-Z Barn Dance,” were composed the following day on December 22. Kilpatrick later published “The Bar-Z Barn Dance” in 1953¹⁷¹ and “Rustlers, Beware!” in 1954¹⁷² through Belwin Publishers; however only used copies of these works are still available through second-hand sellers. There is no evidence of publication for “Wagons Westward” or evidence that all three movements were ever published together.

The character of Op. 133 evokes Wild West imagery through the title of the collection and individual titles within each movement. Kilpatrick provided no evidence of a specific source of inspiration for the collection, but the connections to rural American life on the frontier are clear. The tempos and styles of *From the Ranch Next Door* form a basic sonatina structure: A grandiose first movement gives way to a slow middle movement and concludes with a quick dance. Thus, Kilpatrick creates a kind of Wild West sonatina ideal for an early intermediate student at levels 3 to 4.

¹⁷⁰Jack Frederick Kilpatrick, *From the Ranch Next Door*, Op. 133, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

¹⁷¹Jack Frederick Kilpatrick, “The Bar-Z Barn Dance,” score for solo piano, New York: Belwin, 1953.

¹⁷²Jack Frederick Kilpatrick, “Rustlers, Beware!,” score for solo piano, New York: Belwin, 1954.

“Rustlers Beware,” Op. 133, No. 1

The first movement of Op. 133 is “Rustlers, Beware!” Little is known about Kilpatrick’s intended meaning of the title. The illustration on the cover of the 1954 cover by Belwin depicts a charging cowboy and a bandit hiding in a barn in the background (see Figure 4.1). This illustration suggests that the title “Rustlers, Beware!” is a warning call from cowboys to outlaws.

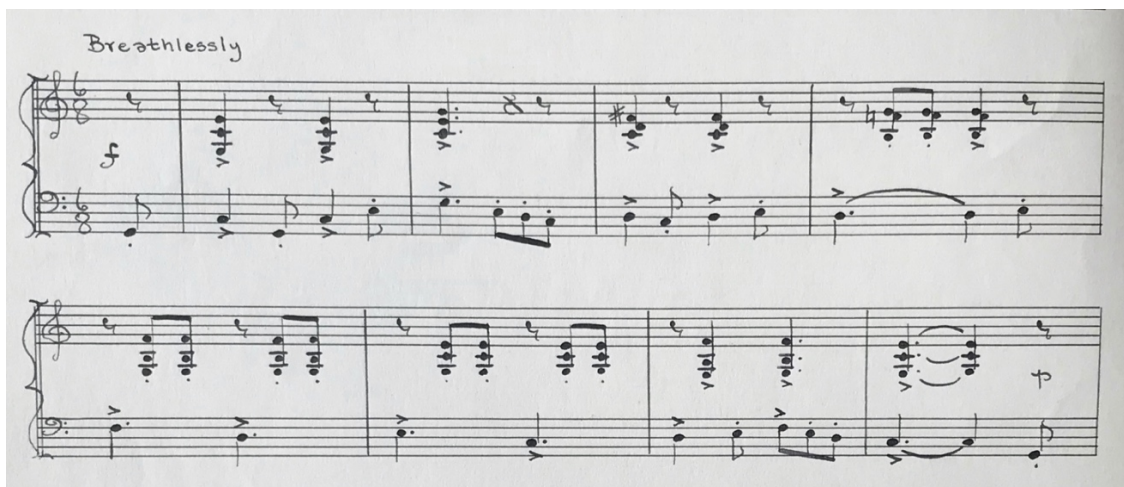
Figure 4.1 The cover for “Rustlers, Beware” depicting a cowboy and hidden bandit. (Belwin, 1954).



“Rustlers, Beware!” is in ternary (ABA) form and is a total of 48 measures long; the A section is in the key of C major and the B section is in A minor. The work’s 6/8 time signature is best felt in a quick “two,” which gives the piece a grandiose style. The left hand plays the melody for the entire work, while the right hand accompanies with staccato chords. Kilpatrick’s writing is primarily diatonic, which makes reading the piece easier for students, and the small bits of chromaticism are a result of secondary dominant chords. The work’s structure is simple yet engaging; Kilpatrick’s primary theme in the A section is simply transposed from C major to A minor to form the B section.¹⁷³

Kilpatrick wrote on the manuscript that this movement should be played “Breathlessly.” In addition to the implied suggestion of a quick tempo, Kilpatrick’s description is aided by feeling the measure in two big beats instead of six smaller beats. This is further supported by Kilpatrick’s use of articulation. Melody notes and chords that occur on the main beats are usually marked with an accent, while notes on off beats are marked with staccatos (see Example 4.3).

Example 4.3: “Rustlers, Beware,” Op. 133, No. 1, mm. 1 – 8 (Kilpatrick’s manuscript score). Accents on the downbeats and staccatos on the off beats create a clear metric emphasis when playing.



¹⁷³Teachers who are familiar with Robert Schumann’s “Wild Rider,” Op. 68, No. 8, will find a similar texture and use of form in Kilpatrick’s “Rustlers, Beware!”

“Rustlers, Beware!” is one of Kilpatrick’s most accessible pieces at level 3. In addition to the accessibility of reading and playing in the key of C major, Kilpatrick’s writing is also pedagogically sound for students at this level. Throughout the piece, the right-hand accompanying chords follow basic chord shapes and inversions commonly studied by students at the early intermediate level (i.e., “I, IV, V7, I” progression). Because the B section is merely a transposition of the A section, students who study this piece can practice transposition skills and can use common chord shapes in the keys of C major and A minor. The left-hand melody outlines one-octave arpeggios and basic five-finger patterns, making it easy to learn for intermediate students.

Several aspects of this piece make it a valuable work for students at the intermediate level. When students observe the rests and articulations marked by Kilpatrick, they enhance the “breathless” character intended by Kilpatrick, promoting attentiveness to the score. The piece can be performed successfully without the pedal, or performers may choose to add pedaling that does not defy the rests in the score.¹⁷⁴ Kilpatrick only uses the dynamics *piano* and *forte* throughout the piece, which gives students the opportunity to develop strong dynamic contrast in their playing.

“Wagons Westward,” Op. 133, No. 2

“Wagons Westward” is the second piece in Kilpatrick’s *From the Ranch Next Door*. The middle movement of Op. 133 is a slow, somber work that Kilpatrick marks “Meditatively.”¹⁷⁵ The piece is characterized by a mournful melody accompanied by an

¹⁷⁴Kilpatrick’s manuscript does not provide any indications for pedaling.

¹⁷⁵Jack Frederick Kilpatrick, “Wagons Westward” from *From the Ranch Next Door*, Op. 133, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

ostinato left hand. Unlike the other works in Op. 133, there is no record that “Wagons Westward” was published.¹⁷⁶

Kilpatrick’s intention for the title, beyond the rural Americana imagery, is unknown. Given the title, the score description “meditatively,” and the somber affect of the piece, it is possible that Kilpatrick is alluding to the Trail of Tears. Throughout the 1830s, approximately 100,000 indigenous people were forced from their homes by officers across the United States and loaded into ‘wagons westward’ to the region of the US that is now the state of Oklahoma. This tragic removal later became known as the Trail of Tears because of the number of Native Americans who suffered and died on the 5,000-mile journey across the U.S.¹⁷⁷ While this extra-musical influence cannot be verified directly from Kilpatrick, an allusion to this aspect of Cherokee history would not be out of place for Kilpatrick. In July of 1950, five months prior to completing Op. 133, Kilpatrick finished writing the music for *Unto These Hills*, which engages the history of the Cherokee people during the nineteenth century.¹⁷⁸

“Wagons Westward” is in the key of A minor and is 34 measures in total length. Kilpatrick’s writes that the piece should be played “meditatively,” which implies a slow tempo. The musical texture is the same throughout the piece: a right-hand melody with chords is accompanied by a left-hand ostinato. Kilpatrick uses chromaticism in the harmony to create three sections: the A section (mm. 1 – 11) contains more stable harmonies and only small amounts of chromaticism (see Example 4.4). The B section

¹⁷⁶The manuscript score from the OU Jack Kilpatrick collection has some corrections by the composer in pencil, but the edits only appear to minor.

¹⁷⁷E. Prine Pauls, "Trail of Tears," *Encyclopedia Britannica*, November 30, 2021, accessed February 5, 2022, <https://www.britannica.com/event/Trail-of-Tears>.

¹⁷⁸See Chapter 3 for more information on Kilpatrick’s work on *Unto These Hills*.

(mm. 12 – 19) contains unstable harmonies, such as fully diminished seventh chords, and more chromaticism. The A section returns in m. 20 and is largely unchanged aside from an expansion to the final phrase of the piece.

Kilpatrick's writing enhances his intended character of "meditatively." The slow, perpetual eighth notes in the ostinato left hand possess a hypnotic effect when played evenly and consistently throughout the piece. The meditative quality of the left-hand rhythm is further augmented by Kilpatrick's attention to articulation. In the score, Kilpatrick places a staccato on the first note of every four eighth-notes, followed by a slur (see Example 4.4). An accent on the third eighth note of each group gives a high point for each group of notes. The constant alternation of staccato, slur on, accent, slur off within each group of eighth notes further enhances the repetitive quality of the piece; some pianists may even perceive this sequence of articulations as a musical rendering of a rolling wagon wheel, per the title's suggestion.

Example 4.4: “Wagons Westward,” Op. 133, No. 2, mm. 1 – 12 (Kilpatrick’s manuscript score). The A section in mm. 1 – 12 contains stable harmonies; Kilpatrick’s articulation in the LH is consistent throughout.

The image shows a handwritten musical score for the piece "Wagons Westward" by Kilpatrick, measures 1 through 12. The score is written in 4/4 time and is marked "Meditatively". It consists of four systems of two staves each (treble and bass clef). The right hand (RH) uses three-note chords to outline the melody, while the left hand (LH) features a consistent, repetitive rhythmic pattern of eighth notes with accents. The score includes dynamic markings such as *p* (piano) at the beginning and *mf* (mezzo-forte) later on. The notation is clear and legible, showing various accidentals and articulation marks.

The musical and pianistic demands of “Wagons Westward” would make it ideal for an older student playing level 4 literature. Reading the score is more difficult, as it contains more accidentals than “Rustlers, Beware” and “The Bar-Z Barn Dance.” Additionally, the right hand frequently uses three-note chords to outline the melody, which is more difficult for younger students with small hands. Although the reading and technical aspects of “Wagons Westward” should be considered, the slow and repetitive nature of the piece facilitates the use of healthy arm weight, and thus could be a beneficial piece to learn for many pianists.

Pianists who study “Wagons Westward” should give attention to the articulation of the left hand, ensuring that the staccato is executed consistently and that the accent is played without overpowering the right hand. The right-hand melody provides ample opportunity to practice shaping long phrases and voicing chords within the hand. Because the tempo is not clearly indicated by Kilpatrick, several tempo options ranging from *adagio* to *andantino* could be used while still preserving the piece’s intended character.

“The Bar-Z Barn Dance,” Op. 133, No. 3

The final piece in *From the Ranch Next Door*, Op. 133, is “The Bar-Z Barn Dance.” This work is a buoyant dance that serves to conclude Kilpatrick’s “cowboy sonatina.” Kilpatrick published this work by itself through Belwin Publishers in 1953, but the work is no longer in print. The cover illustration from the Belwin publication depicts a couple in nineteenth-century American pioneer attire dancing in a barn (see Figure 4.2).

Figure 4.2 The cover for “The Bar-Z Barn Dance” depicting a couple in nineteenth-century American pioneer attire dancing. (Belwin, 1953).



“The Bar-Z Barn Dance” is 40 measures long and is in the key of C major. The writing is diatonic except for a few F-sharps caused by secondary dominant chords. The structure of the piece possesses qualities of a rondo (ABACA). The A theme (mm. 1 – 8) has a clear right-hand melody, and the single-note accompaniment in the left-hand outlines basic chord shapes (see Example 4.5). The B section begins in m. 9 where the left hand picks up the melody and the right hand plays short, three-note chords on off beats (see Example 4.5). After a reprise of the A section (mm. 17 – 24), the C section (mm. 25 – 32) presents a left-hand melody and slightly more active right hand. The key differences between the B and C sections are the differences in the left-hand melody and the complexity of the right-hand accompaniment between the two sections. The piece concludes with a restatement of the A section (mm. 33 – 40).

Example 4.5: “The Bar-Z Barn Dance,” Op. 133, No. 3, mm. 1 – 16 (Kilpatrick’s manuscript score). The A and B sections of the piece trade off the melody. Kilpatrick’s articulation assists with this shift in the melody.

The image displays a handwritten musical score for the first 16 measures of "The Bar-Z Barn Dance". The score is written in 4/4 time and marked "Joyfully" and "mf". It consists of four systems of music. The first system (measures 1-8) shows a right-hand melody with eighth and quarter notes, and a left-hand accompaniment of single notes. The second system (measures 9-16) shows the B section, where the left hand takes the melody and the right hand plays short, three-note chords on off-beats. The notation includes various articulation marks and dynamic markings.

Kilpatrick's tempo marking for "The Bar-Z Barn Dance" is "Joyfully." The dynamics of the work range from *mezzo forte* to *fortissimo* and the articulation is almost exclusively detached. This results in a lively and energetic sound in performance. Kilpatrick breaks up the frequent staccatos by occasionally slurring two eighth notes together and placing accents on notes at cadences (see Example 4.5). Kilpatrick's use of various articulations requires the attention of the performer, but when these articulations are observed, they enhance the jovial quality of this piece.

The technical and musical accessibility of "The Bar-Z Barn Dance" make it available for students playing level 3 literature. In each section of the piece, the various passages fit within standard chord shapes commonly studied at the early intermediate level. Learning the work can be simplified by blocking the positions of the chords in each measure. Kilpatrick's articulation calls for a detached touch, which would allow this work to be effectively performed without pedal. The articulations are placed in the phrases where drop-and-lift motions feel most natural for the pianist (see Example 4.5). The placement of accents and staccatos is especially noticeable in the B section, where the left hand is responsible for bringing out the melody. The left-hand melody is marked with an accent on downbeats, while the right-hand chords are marked with a staccato on off beats. This helps early intermediate pianists develop an awareness of arm weight that affects the balance of the right and left hands. "The Bar-Z Barn Dance" would make an effective selection for a student recital or festival piece for an early intermediate student.

Chapter 5: Analysis of Mid-Intermediate Literature

The piano music in the OU Jack Kilpatrick collection includes some excellent collections for mid-intermediate students, approximately levels 5 and 6 according to Jane Magrath's leveling system. Two of these collections stand out and are evaluated in this chapter: *Three Little Pieces for Children*, Op. 33, and *Two Pieces for Piano*, Op. 110.

Most of the movements in these pieces are short, which opens various possibilities for recital programming. Kilpatrick's Op. 33 and Op. 110 offer many options for students to develop nuanced playing skills required in more advanced repertoire, including greater control over dynamic contrast and a more sophisticated approach to touch and articulation. Both the *Three Little Pieces for Children* and the *Two Pieces for Piano* contain moments of joy, passion, reflection, and humor that make them attractive compositions for study and performance.

Three Little Pieces for Children, Op. 33

In 1944 Kilpatrick completed *Three Little Pieces for Children*, Op. 33, while pursuing a master's degree at American Catholic University and teaching at the U.S. Naval Academy of Music.¹⁷⁹ Beyond his teaching position and his graduate education, little is known about this period of Kilpatrick's life. The score for these three gentle pieces is dedicated "To Jackie," Jack and Anna's son, Jack Kilpatrick, Jr.¹⁸⁰

¹⁷⁹Kilpatrick's manuscripts only indicate the year 1944, so a specific date of completion is unknown at the time of this research.

¹⁸⁰Jack Frederick Kilpatrick, *Three Little Pieces for Children*, Op. 33, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

The *Three Little Pieces for Children* are brief musical impressions of childhood titled “At the Sandbox,” “Dancing Bears,” and “Nine O’Clock.” The three works in Op. 33 feature concise and highly expressive writing with moderate and slow tempos. Like the pieces in Debussy’s *Children’s Corner*, Kilpatrick’s titles for Op. 33 evoke scenes and images from childhood life. Descriptions of sandboxes and dancing bears also manifest Kilpatrick’s affinity for nature and rural life, which is prevalent in many of his works for piano. Several of the melodic motives and rhythmic gestures also suggest the influence of Kilpatrick’s Cherokee heritage.

Much of the accessibility of these pieces lies in their brevity. Each of the three works is between twelve and twenty-four measures long, making them among the shortest of Kilpatrick’s pieces for solo piano. Kilpatrick’s detailed score markings in each movement make Op. 33 a wonderful collection to teach musicality and artistry to young pianists.

“At the Sandbox,” Op. 33, No. 1

The first work in *Three Little Pieces for Children*, Op. 33, is “At the Sandbox.” Written in the key of C major and 4/4 time, “At the Sandbox” is only twenty-one measures long. Kilpatrick writes in the score that the beginning should be played “moderately.”¹⁸¹ The work contains three sections consisting of two-measure phrases, which form a concise ABA structure. The character of the work is lyrical and pastoral, with lush harmonies and soft dynamics.

In the A section, which spans mm. 1 – 7, the right hand contains a repeating melodic motive while the left hand plays a gentle, quarter-note accompaniment (see

¹⁸¹Jack Frederick Kilpatrick, “At the Sandbox” from *Three Little Pieces for Children*, Op. 33, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

Example 5.1). The rhythm in both hands stays consistent throughout both A sections: the right hand plays four eighth-notes and two quarters in each measure, while the left maintains a steady quarter-note pulse.

The five-measure B section (beginning in m. 8) is to be played “faster,” and consists of a pair of two-measure phrases separated by a rest. The texture of the B section is a four-part chorale in which the outer voices move in contrary motion (see Example 5.1); Kilpatrick carefully marks crescendos and decrescendos, so the peak of the phrase aligns with the accented note.

Example 5.1: “At the Sandbox,” Op. 33, No. 1, mm. 1 – 12 (Kilpatrick’s manuscript score). The two themes in “At the Sandbox” showcase detailed articulation and phrasing.



In addition to its brevity, the variation and unity of the musical themes in “At the Sandbox” creates an aurally and compositionally cohesive work. To form the A section (mm. 1 – 7), Kilpatrick repeats a two-measure theme three times; with each repetition, at least one aspect of the theme is altered. In mm. 3 – 4, the theme is transposed down a whole step; in mm. 5 – 6 the theme contains ornaments in the right hand and the left-hand harmony is slightly altered (see Example 5.1). In the B section, Kilpatrick expands the

phrase in mm. 8 – 9 to form mm. 10 – 12 using the same intervallic material. By using transposition and variation, Kilpatrick takes full advantage of the concise musical themes in this gentle, pastoral work.

“At the Sandbox” from *Three Little Pieces for Children*, Op. 33, is ideal for students studying level 5 literature. Students should be comfortable voicing within three-note chords and be able to experiment with phrasing and timing. Kilpatrick’s articulations and subtle variations provide many opportunities to investigate different touches and avenues of expression when playing. The brevity of “At the Sandbox” and the succinctness of its musical material make it an excellent piece for students to study alongside other repertoire. For a larger project, performing all three works in Op. 33 makes an excellent addition to a recital or festival program.

“Dancing Bears,” Op. 33, No. 2

The rhythmic second movement of *Three Little Pieces for Children*, Op. 33, is “Dancing Bears.” Set in the key of A minor, this little dance in 4/4 time is the shortest of the three pieces in Op. 33 at only twelve measures long. Kilpatrick writes that this piece should be played “not very fast, really,” which allows for a range of moderate tempos.¹⁸² Throughout the dance, a perpetual eighth-note pulse creates a driving rhythm that is accompanied by long, sustained notes in the opposite hand. The evocative title of bears dancing to a drum beat underscores Kilpatrick’s affinity for nature.

The twelve measures of “Dancing Bears” divide evenly into three four-measure phrases. Like “At the Sandbox,” “Dancing Bears” possesses a ternary (ABA) structure. The first phrase (A) in mm. 1 – 4 has an eighth-note rhythm in the left hand and long

¹⁸²Jack Frederick Kilpatrick, “Dancing Bears” from *Three Little Pieces for Children*, Op. 33, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

descending gestures in the right hand. The left hand outlines an A minor position; a rhythmic gesture of two sixteenth notes and an eighth note at the end of each measure stands out to the listener in the texture (see Example 5.2). This repeating left-hand pattern is unchanged throughout both statements of the A phrase in mm. 1 – 4 and mm. 9 – 12. The right hand contains two descending voices: the lower voice contains four descending quarter notes, and the upper voice outlines the principal melody of the A phrase (see Example 5.2).

Kilpatrick switches the material of the two hands to create the B phrase in mm. 5 – 8. The right hand now possesses the driving eighth-note pulse instead of the long sustaining notes heard in the A phrase. The formerly rhythmic left hand now plays a sustained accompaniment with two voices. The rhythmic right hand is now harmonized with thirds, which gives the B phrase a fuller sound. The double sixteenth and eighth note gesture from the left hand of the A phrase now forms a prominent part of the B phrase (see Example 5.2). Kilpatrick further enhances this rhythmic gesture by adding a grace note ornament. The return of the A phrase in mm. 9 - 12 is nearly identical to the first phrase apart from a Picardy third at the final cadence.

Example 5.2: “Dancing Bears,” Op. 33, No. 2, mm. 1 – 9 (Kilpatrick’s manuscript score). The A and B phrases show prominent rhythmic and melodic motives that create the structure for “Dancing Bears.”



Kilpatrick uses accents and contrasting dynamics to create distinction and variety, while consistent rhythmic gestures provide unity and stability, such as the double sixteenth and eighth-note gesture and a pedal tone on low-A. The rhythmic energy of “Dancing Bears” certainly supports an interpretation of this piece as a dance. At the same time, multiple layers of sound imply different instruments (or perhaps many bears) at this dance. When Kilpatrick’s instructions to play “not very fast, really” are observed, this brief dance of two contrasting phrases comes to life as a compelling work.

Ideal for students playing level 6 literature, “Dancing Bears” would make an excellent selection for a mid-intermediate pianist. Students should be prepared to play parallel thirds in a single hand; in mm. 5 – 8, the right hand of the B phrase consists of a series of parallel thirds as the percussive motive moves from the left hand. Kilpatrick encourages the pianist to use arm weight by placing accents and staccatos in technically appropriate places, which serves to relieve tension in the arm. Because the movement can be played at a moderate tempo, “Dancing Bears” would make an ideal pedagogical piece for students to practice parallel third gestures before encountering them in more advanced

repertoire. This short piece, though modest in its form and construction, is full of charm and presents many opportunities for flair in performance.

“Nine O’Clock,” Op. 33, No. 3

The final work in Op. 33, *Three Little Pieces for Children*, is “Nine O’Clock.” Kilpatrick writes that this gentle, twenty-four-measure work is to be played “rather slowly.”¹⁸³ “Nine O’Clock” sounds like a soft lullaby with lush three- and four-note chords in the right hand over a left-hand ostinato. The left-hand ostinato, which is unchanged throughout the entire piece, is a lower voice alternating between G2 and C2 with ties that obscure the downbeat of each measure; a pedal tone on C3 provides even more harmonic stability (see Example 5.3).

“Nine O’Clock” consists of alternating four-measure phrases. After stating two contrasting four-measure phrases in mm. 1 – 8, Kilpatrick repeats the same musical material in mm. 9 – 16, modifying the melody in m. 9 and making slight chromatic alterations to the right-hand harmonies in mm. 12 – 16 (see Example 5.3). Kilpatrick marks smaller musical ideas within each four-measure phrase with crescendo and decrescendo markings, and his slur markings make the phrasing clear in the score.

¹⁸³Jack Frederick Kilpatrick, “Nine O’Clock” from *Three Little Pieces for Children*, Op. 33, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

Example 5.3: “Nine O’Clock,” Op. 33, No. 3, mm. 1 – 16 (Kilpatrick’s manuscript score). The right hand outlines a chordal melody, while the left hand plays a gentle ostinato.



The exact meaning of Kilpatrick’s title is unknown. As the third piece in his collection of childhood impressions, “Nine O’Clock” could be an allusion to a bedtime lullaby with its languid harmonies and entrancing ostinato. Singing the melody of this piece as a lullaby, while giving attention to the phrase markings provided by Kilpatrick, will help pianists project the melody and bring out the lyrical nature of this otherwise chordal work. The “rather slow” tempo and soft dynamics require careful voicing, but the restful and calm atmosphere of “Nine O’Clock” will ideally promote a relaxed physical approach to the piece.

Pianists who are playing level 5 literature will find “Nine O’Clock” an accessible work. An adult student or older mid-intermediate student with larger hands would be an ideal candidate to play the frequent three- and four-note chords in the right hand while also keeping the left hand relaxed as it plays the continuous ostinato. By studying “Nine O’Clock,” pianists can develop their ability to voice chords and practice managing dense textures with a quiet dynamic level. The gentle and pastoral harmonies of “Nine

O’Clock” provide a tender ending to Op. 33. This lovely work would be a satisfying conclusion for pianists who wish to play all of the *Three Little Pieces for Children*.

Two Pieces for Piano, Op. 110

Kilpatrick wrote his *Two Pieces for Piano*, Op. 110, between 1948 and 1949 during his third year teaching at SMU. The first work, “Primitive Dance,” was completed on November 23, 1948, and the second work, “Tall Texas Tale,” was completed approximately four and a half months later, on April 8, 1949. Both 1948 and 1949 were prolific years for Kilpatrick’s compositional output for piano; according to the dates listed on Kilpatrick’s manuscripts, Op. 110 was composed during a four-month period that also included *Two Pieces for Piano*, Op. 109b, *Two Country Store Yarns*, Op. 111, and *Prelude and Dance on Choctaw Themes*, Op. 103b.¹⁸⁴

Like the other collections from 1948 and 1949, Kilpatrick’s Op. 110 consists of two contrasting movements that draw upon the influence of Kilpatrick’s Cherokee musical heritage and rural Americana musical aesthetics. The first movement in Op. 110, “Primitive Dance,” is a percussive work with a moderate tempo that insinuates the rhythmic drumming of Native American dances. The second movement, “Tall Texas Tale,” evokes rural Americana through its use of jazz and blues harmonies. It seems that Kilpatrick intentionally paired the Native American inspired “Primitive Dance” with the Americana aesthetics of “Tall Texas Tale,” which creates a dichotomy of musical styles that reflects the world in which Kilpatrick lived.

The two works in Op. 110 are well-suited for mid-intermediate students who are playing level 6 literature. Kilpatrick’s plentiful articulations and markings throughout Op. 110 guide the pianist’s technique toward highly expressive playing, while the duality of

¹⁸⁴See Chapter 3 for a discussion on Kilpatrick’s collections for piano in 1948 – 49. An analysis of *Two Country Store Yarns*, Op. 111, can be found in Chapter 4.

musical influences makes it a valuable collection for exposing students to diverse musical styles.

“Primitive Dance,” Op. 110, No. 1

The first work in Op. 110 is titled “Primitive Dance,” a seventy-five-measure dance with alternating duple and triple meter. Kilpatrick writes that this dance, whose texture is dominated by accented chords, should be played “very rhythmically.”¹⁸⁵ Despite what seems like a lively description, Kilpatrick gives the dance a moderately slow tempo by notating that the half note equals 68 bpm. The accented chords harness the piano’s percussive qualities as the meter alternates between cut time and 3/4. To balance the persistent drumming of the rhythm, lush seventh chords harmonize the accented chords that drive the piece forward.

The available source material on Kilpatrick is unable to elucidate why Kilpatrick chose the title “Primitive Dance.” At the time of this writing, applying the term “primitive” to depictions of Native American music and culture bears racist and condescending undertones; however, no evidence exists at this time to confirm that Kilpatrick intended this association when the work was composed in 1948. Until further research can illuminate the intent of “primitive” in the title of this dance, the author affirms the complexity and thoughtful artistry employed by Kilpatrick in this composition. Meanwhile, it is a good idea to sensitively take note of the word’s unsavory connotations with students encountering this work.

“Primitive Dance” contains two contrasting sections that alternate with variation throughout the work. The opening section, spanning mm. 1 – 15, is characterized by a

¹⁸⁵Jack Frederick Kilpatrick, “Primitive Dance,” from *Two Pieces for Piano*, Op. 110, manuscript score, Jack Kilpatrick Collection, Western History Collection, University of Oklahoma.

descending melodic figure in the left hand and major seventh chords in the right hand (see Example 5.4). In mm. 16 – 18, the flow of the dance is interrupted by a three-measure rhythmic interjection; this secondary section of the dance contrasts the elegant opening with more active rhythms, shorter articulations, and sharper dissonance (see Example 5.4). The elegant opening section resumes in mm. 19 – 27 before it is interrupted again in mm. 28 – 30 by the secondary section. As the dance continues alternating the two sections, the opening material appears twice more (mm. 31 – 45 and mm. 49 – 60) and the three-measure rhythmic section appears once more (mm. 46 – 48) as the piece drives to a thunderous coda in mm. 61 – 70.

Example 5.4: “Primitive Dance,” Op. 110, No. 1, mm. 1 – 19 (Kilpatrick’s manuscript score; brackets and annotations added by author). A graceful opening section (mm. 1 – 15) is contrasted by a percussive secondary theme (mm. 16 – 18).

Very rhythmically. M.M.
♩ = 68

♩ = 1 sempre

mf

mf

mf

Secondary Section

Throughout the dance, Kilpatrick gradually increases the dynamic level of the opening section each time it reappears. Additionally, Kilpatrick expands the range of the hands on the keyboard and increases the number of notes in the left-hand chords, eventually transforming the meditative quality of the opening into a more dramatic expression of the opening material (see Example 5.5). This progressive transformation of the opening section gives “Primitive Dance” a sense of forward motion and allows the opening section to sound fresh with each reappearance. The coda (mm. 61 – 70) provides a satisfying ending to the work: accented chords marked “*fff*” punctuate the final seven measures of the dance, and the dissonant harmonies resolve to three C major chords in mm. 68 – 70.

Example 5.5: “Primitive Dance,” Op. 110, No. 1, mm. 49 – 58 (Kilpatrick’s manuscript score). Kilpatrick transforms the opening material by expanding the range of the hands and increasing the dynamic level to *fortissimo*.



“Primitive Dance” is an ideal selection for a student playing level 6 repertoire. Although the work contains dense chords, the repetitiveness of the musical material makes this piece ideal for addressing technical elements that are important for mid-intermediate students. For example, the four-note chords that appear in the right hand are placed on main beats and marked with an accent, allowing students to practice playing

thick chords with healthy arm weight. The variation in dynamics throughout “Primitive Dance” requires pianists to adjust the weight of the arm in each chord according to the dynamic level.

Like many of his compositions, Kilpatrick fills the score with several different expressive markings, including slurs, staccatos, portatos, and accents. The variety of markings throughout “Primitive Dance” provide an opportunity for mid-intermediate students to practice playing chords in many ways. The added benefit of a moderate tempo (68 bpm) gives students more time to adjust their technique to the different sections of the work. As a study piece, this work provides several avenues to develop student technique. With its meditative opening and thunderous conclusion, “Primitive Dance” would also make an excellent recital or competition piece in the hands of an especially confident performer.

“Tall Texas Tale,” Op. 110, No. 2

“Tall Texas Tale,” Op. 110, No. 2, is a leisurely counterpart to the rhythmic and vivacious “Primitive Dance.” This brief, thirty-measure character piece is to be played “lazily, drawlingly,” according to Kilpatrick’s description, with a tempo of quarter-note equals 60 bpm.¹⁸⁶ In contrast to the Native American influence in “Primitive Dance,” Kilpatrick infuses “Tall Texas Tale” with aspects of rural Americana. Kilpatrick gives the work an evocative title that elicits images of the wild west, and uses flat thirds, sixths, and sevenths throughout the melody and accompaniment to suggest folk music. The right-hand melody also alludes to folk music by outlining pentatonic and blues scales.

¹⁸⁶Jack Frederick Kilpatrick, “Tall Texas Tale,” from *Two Pieces for Piano*, Op. 110, manuscript score, Jack Kilpatrick Collection, Western History Collection, University of Oklahoma.

The moderate tempo and charming melody give “Tall Texas Tale” a relaxed, contented atmosphere.

Example 5.6: “Tall Texas Tale,” Op. 110, No. 2, mm. 1 – 6 (Kilpatrick’s manuscript score). The A section is characterized by shorter articulations and louder dynamics.

The image shows a handwritten musical score for "Tall Texas Tale" by Jack Frederick Kilpatrick. The title "TALL TEXAS TALE" is written in large, bold, capital letters at the top. Below the title, the composer's name "Jack Frederick Kilpatrick" is written. The tempo and meter are indicated as "Lazily, drawlingly, M.M. ♩ = 60". The score is in 4/4 time with a key signature of one sharp (F#). It features a treble and bass clef. The dynamics are marked "mf". The score shows the first six measures of the piece, with various articulations and slurs.

The formal structure of “Tall Texas Tale” is best described as ternary (ABA). The A section spans mm. 1 – 16 and is characterized by shorter articulations and louder dynamics (see Example 5.6). In contrast, the B section, mm. 17 – 24, contains longer slurs, softer dynamics, and a more lyrical quality (see Example 5.7). In mm. 25 – 30, a shortened version of the A section brings the piece to a conclusion.

Although the A and B sections contrast one another in texture and dynamics, their melodic material is similar. At the beginning of the B section (m. 17), the right-hand melody opens with the same intervallic material found at the beginning of the piece (m. 1), and the phrase structure of the B section resemble the A section. The commonality of the musical material between the two sections makes the work simple to learn and brings unity to the two sections.

Example 5.7: “Tall Texas Tale,” Op. 110, No. 2, mm. 16 – 24 (Kilpatrick’s manuscript score). The B section is marked with long slurs and soft dynamics, giving it a gentle, lyrical quality.



Throughout “Tall Texas Tale,” Kilpatrick specifically notates dynamics, articulation, and expression; nearly every note in the composition is marked, indicating exactly how each note should be played. When these expressive markings are observed, it fills the work with an added dimension of artistry by imbuing the melody with inflection and nuance. Examples 5.6 and 5.7 show how the A and B sections contain vastly different expressive markings, which include staccatos, legatos, slurs, tenutos, and crescendo and diminuendo markings. Pianists may also use Kilpatrick’s markings to inform their technical approach to “Tall Texas Tale,” allowing the accents and staccatos to inform where the arm can drop and lift out of the keyboard.

Students who are playing level 6 repertoire will find “Tall Texas Tale” an accessible work. Its brevity and unity of thematic material make this piece an approachable work for mid-intermediate students, while the many articulations and expressive markings provide numerous opportunities to refine student technique and

artistry. The character of the music is enjoyable to both play and hear, which can serve to motivate student practice. Since the left hand moves around the keyboard more than the right hand, it will be beneficial to emphasize the various left-hand positions early in the learning stages. With its carefree and somewhat humorous character, “Tall Texas Tale” would make a charming work on a student recital. Motivated students who wish to study both works in Op. 110 will enjoy exploring the immense stylistic diversity presented in the collection.

Chapter 6: Analysis of Late Intermediate Literature

Analysis of the manuscripts in the OU Jack Kilpatrick Collection reveal several collections suitable for late intermediate pianists. For the purposes of this research, the author selected two collections to illustrate Kilpatrick's compositional style and writing at this level: *Two Vignettes of Cherokee Life*, Op 106, and *Two Pieces for Piano*, Op. 88. These collections are discussed in detail below.

Several musical traits mark the collections for late intermediate students. Like many of Kilpatrick's other works for piano, a high degree of musical contrast between the individual movements within each collection makes studying and performing these collections as sets especially effective. Kilpatrick also employs more complex formal structures in his late intermediate works for piano than in his lower-level compositions. Although his preference for ternary (ABA) forms is still prevalent, these works contain aspects of thematic transformation and variation, in which Kilpatrick alters material in the themes as they are repeated to enhance the structural complexity of the work. The late intermediate collections also demonstrate various stylistic influences in Kilpatrick's writing, such as rural Americana and Cherokee influences. In particular, the works that suggest the influence of Kilpatrick's Cherokee heritage provide excellent opportunities to explore and appreciate the complexities of Native American music.

Pianists who wish to explore Kilpatrick's late intermediate repertoire should note Kilpatrick's extensive articulations, descriptions, and other score markings that enhance the character of the music. A steady sense of rhythm is also important for playing the especially percussive sections, which highlight the ways Kilpatrick manipulates meter and form throughout his works.

Two Vignettes of Cherokee Life, Op. 106

Two Vignettes of Cherokee Life, Op. 106, was one of eight collections for solo piano that Kilpatrick completed in 1948, as he was beginning his third year of teaching at SMU. The two movements in this collection, titled “Invocation” and “Dance,” are an example of Kilpatrick’s Cherokee heritage influencing his writing. Dates of completion on the manuscripts reveal that “Invocation” was completed on August 10, 1948, and “Dance” was completed four days later, on August 14, 1948.¹⁸⁷

Because of the collection’s artistic and technical demands, *Two Vignettes of Cherokee Life, Op. 106*, is most accessible for a late intermediate student who can confidently play Level 7 literature. The Cherokee influence in this collection allows students to become familiar with many aspects of Native American music and culture through Kilpatrick’s compelling writing.

“Invocation,” Op. 106, No. 1

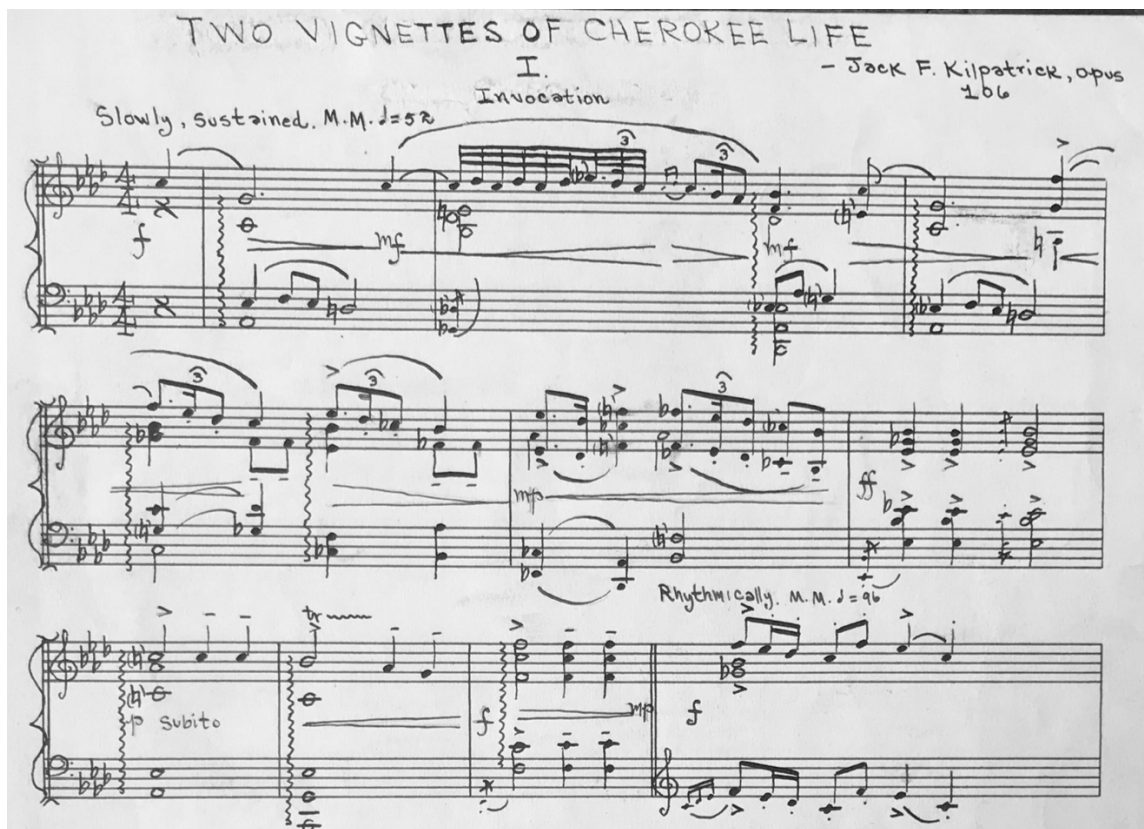
The first work in Op. 106, “Invocation,” is thirty measures long and set in the key of F minor. The structure of “Invocation” exhibits ternary characteristics. The A section (mm. 1 – 9) is written in an improvisatory style, followed by a rhythmic B section in mm. 10 – 23 where the main rhythmic motive is introduced. A shortened return of A in mm. 24 – 30 concludes the work.

Kilpatrick’s description at the beginning of the score is “slowly, sustained,” and he provides a metronome marking of 52bpm (see Example 6.1). This slow and sustained

¹⁸⁷Jack Frederick Kilpatrick, *Two Vignettes of Cherokee Life, Op. 106*, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

A section features a single-line melody and irregular phrase lengths that enhance the improvisatory aspects of the opening. Kilpatrick also adds to the sense of improvisation by placing rolled chords on the downbeats throughout the A section, obscuring the listener’s sense of the meter and allowing the performer to use rubato more freely (see Example 6.1).

Example 6.1: “Invocation,” Op. 106, No. 1, mm. 1 – 10 (Kilpatrick’s manuscript score). The A section of “Invocation” features improvisatory writing with rolled chords and a single-line melody.



As the B section begins in m. 10, Kilpatrick changes the tempo to 96 bpm and instructs the pianist to play “rhythmically.” Shorter articulations, accents, and a chordal texture result in a percussive section that contrasts the improvisatory opening. Played in octaves between the hands, the main rhythmic motive of the B section is presented in the first two beats of m. 10; Kilpatrick develops this motive through transposition and

repetition with slight variation across the entire B section (see Example 6.2). This repeating motive in the B section is interrupted by a three-measure rhythmic interjection marked *fortissimo martellato* in mm. 14 – 16, which serves as the climax of the piece (see Example 6.2). After the climax, the recurring rhythmic motive in the B section returns (mm. 17 – 23), followed by a brief reprise of the improvisatory A section, which ends the piece in mm. 24 – 30.

Example 6.2: “Invocation,” Op. 106, No. 1, mm. 10 – 18. The primary rhythmic motive in the B section is interrupted by a three-measure interjection. (Transcribed by the author from Kilpatrick’s manuscript; brackets and annotations added)

The musical score is presented in four systems, each with a grand staff (treble and bass clefs).
 - **System 1 (measures 10-11):** Labeled "Primary Rhythmic Motive". The treble staff contains a melodic line with eighth-note patterns and accents. The bass staff provides a rhythmic accompaniment with eighth-note chords. The dynamic marking is *f*.
 - **System 2 (measures 12-13):** Continuation of the primary rhythmic motive from the previous system.
 - **System 3 (measures 14-16):** Labeled "Rhythmic Interjection". The treble staff features a dense, rhythmic texture with many beamed notes and accents. The bass staff continues with a similar rhythmic accompaniment. The dynamic marking is *ff martellato*.
 - **System 4 (measures 17-18):** Labeled "B Section Resumes". The treble staff returns to the primary rhythmic motive. The dynamic marking is *f*, followed by *dim.* (diminuendo) and *poco* (poco ritardando).

Aspects of Kilpatrick’s Cherokee heritage can be heard in “Invocation.” In m. 2, Kilpatrick ornaments the vocal melody in a manner similar to a vocable, defined by Barry and Conlon as “vocal syllables without dictionary definitions”¹⁸⁸ (see Example 6.3).

Example 6.3: “Invocation,” Op. 106, No. 1: mm. 1 – 3. Kilpatrick’s use of the vocable gesture from Native American vocal tradition. (Transcribed by the author from Kilpatrick’s manuscripts; brackets and annotations added)

The image shows a musical score for the first three measures of "Invocation." The score is in 4/4 time and features a vocal line and a piano accompaniment. The vocal line begins with a half note, followed by a quarter note, and then a triplet of eighth notes. A bracket labeled "Vocable Gesture" encompasses the triplet and the following quarter note. The piano accompaniment starts with a half note, followed by a quarter note, and then a half note. The dynamic markings are *f* for the first measure and *mf* for the second and third measures. The key signature has three flats.

Barry and Conlon continue explaining that vocables “may be derived from language sounds that have abstract definition, portions of words that may exist or are extinct, or any combination of the above.”¹⁸⁹ In many Native Americans songs, vocables are an expressive tool that allows the voice to sing with meaning without the constraint of text. Given this cultural context, Kilpatrick’s use of the vocable gesture in “Invocation” is a way to convey sacred meaning, not simply a virtuosic adornment to the melody line.

In the B section, the recurring rhythmic motive is emphasized each time by a grace note figure that strengthens the downbeat (see Example 6.2). According to Lisa

¹⁸⁸Nancy H. Barry and Paula Conlon, “Powwow in the Classroom,” *Music Educators Journal* 90, No. 2 (November 2003): 23, accessed February 8, 2021, <https://www.jstor.org/stable/3399930>.

¹⁸⁹*Ibid.*

Cheryl Thomas, this consistent emphasis on beat one is a feature of Native American music:

It is my belief that there is no meter as we know it, but a constant beat of *one*, just as is the heartbeat of all creation that they portray with their drumming, or if you prefer, in our system, the meter is always 1/4.¹⁹⁰

Kilpatrick's use of melody and metric emphasis throughout "Invocation" provide evidence of Cherokee influence in his writing. As performers recognize these aspects, they will be able to perform the works with a more faithful and authentic interpretation of these vignettes.

"Invocation" is best suited for students comfortable playing level 7 literature. The A section requires careful musicianship so that the improvisatory nature can be communicated while still preserving a sense of meter. Students should also be able to roll chords over a large hand span, as some rolled chords span ninths and tenths.¹⁹¹ When approaching the B section, students should be comfortable with complex rhythms and be able to differentiate between different levels of accents.

A student interested in musical traditions, such as Native American music, would enjoy studying this collection. Using examples from "Invocation," teachers could initiate conversations with students about vocal styles from different Native American tribes or the rhythmic complexity in the dances of the Cherokee. In performance, "Invocation" might appear in a festival or studio recital as an independent piece or paired with second vignette from Op. 106 (see below).

¹⁹⁰Lisa Cheryl Thomas, "Native American Elements in Piano repertoire by the Indianist and Present-Day Native American Composers," DMA Dissertation, University of North Texas, 2010, 7.

¹⁹¹Students do not need the hand span of a ninth or tenth to play "Invocation." The rolled chords that span ninths and tenths can be assisted by the pedal so the hand can release the bass notes to reach the higher notes of the chord.

“Dance,” Op. 106, No. 2

The second work in *Two Vignettes of Cherokee Life*, Op. 106, is “Dance,” set in the key of E minor. Kilpatrick’s description at the beginning of the score is “Boldly,” which is captured through different articulations and textures. The dance is thirty-three measures in length and has a ternary (ABA) structure with a brief codetta. In mm. 1 – 5, Kilpatrick presents the primary theme for the A section: a series of dissonant chords that outline a treble melody (see Example 6.4). This theme is repeated in mm. 6 – 10 with slight variations to the harmony. The chords in the A section are dense, with up to seven voices at times, and frequent accents give the opening of “Dance” an especially percussive texture.

Example 6.4: “Dance,” Op. 106, No. 2: mm. 1 – 7. (Kilpatrick’s manuscript score; brackets added by author) The opening theme in mm. 1 – 5 is the basis for the percussive A section.

The image shows a handwritten musical score for the piece "Dance" by Kilpatrick, Op. 106, No. 2, measures 1 through 7. The score is written on two staves, treble and bass clef, in the key of E minor (one sharp) and 4/4 time. The tempo is marked "Boldly, m.m. ♩ = 72". The music is characterized by dense, dissonant chords and a melodic line in the treble. The chords are often accented, giving the piece a percussive texture. The score is titled "II. Dance" and includes a bracketed section for measures 1-5.

As the B section (mm. 11 – 17) begins, both hands shift to a higher register. A new theme in the B section possesses a lyrical quality, contrasting the percussive theme

of the A section. The left-hand transforms in the B section as well; gently rolled chords in the piano's middle register replace the percussive chords from the A section. Kilpatrick retains the dissonance in the left-hand chords by adding non-chord tones (see Example 6.5, highlighted chords).

Example 6.5: "Dance," Op. 106, No. 2: mm. 12 – 14. The A theme repeats with slight variation before the lyrical B section. (Transcribed by the author from Kilpatrick's manuscripts)

A Section: Primary rhythmic melody

A Section Repeats: Melody repeats, slight change in harmony

B Section: Lyrical melody provides contrast

f

mf

12

When the A section (mm. 18 – 27) returns, Kilpatrick subverts aural expectations by bringing back the melody of the A section with an entirely new musical texture. Instead of percussive chords, arpeggiated figures in the left hand create a gentle, subdued restatement of the A theme. With the melody and harmony unchanged, the listener can perceive the A theme clearly while also noticing the new texture. Additionally, Kilpatrick writes “*leggiero*” and changes the dynamic marking to *piano*. For even more timbral distinction, Kilpatrick instructs the pianist to use the *una corda* pedal (see Example 6.6).

Example 6.6: “Dance,” Op. 106, No. 2, mm. 18 – 22. The return of the A section contains changes to the dynamics and musical texture. (Transcribed by the author from Kilpatrick’s manuscript)

The musical score for Example 6.6 consists of two systems of piano notation. The first system covers measures 18 to 20, and the second system covers measures 20 to 22. The key signature is one sharp (F#), and the time signature is 4/4. The score is marked *leggiero* and *p* (piano). An *una corda* instruction is placed below the first system. The right hand (treble clef) plays a melody of eighth and quarter notes, while the left hand (bass clef) plays arpeggiated figures. The piece concludes with a 2/4 time signature change in measure 22.

The codetta (mm. 28 – 33) is announced with accented chords marked *fortissimo* and Kilpatrick’s description “with much power.” The six-measure codetta reiterates the rhythmic melody of the opening, terminating in three powerful chords. This percussive ending unifies the work; Kilpatrick balances the power of the opening and ending with internal lyricism and grace.

The rhythmic complexity of “Dance” is a way in which Kilpatrick pays homage to his Cherokee heritage. Complex rhythmic structures are regarded as an aspect of Native American music; however, depictions of Native American music have often misappropriated these rhythms to appear overly simplistic. Lisa Cheryl Thomas writes that these “rhythmic phenomena should not be overlooked as an influence toward, or contributor of, elements in American jazz... nothing like the ‘dumbed-down’ version which became ubiquitous throughout the western cultures.”¹⁹² Kilpatrick certainly reflects this sense of rhythmic complexity in “Dance” as he does in many of his other compositions.

The various textural and rhythmic complexities of “Dance” would make it an ideal work for students playing Level 7 repertoire. Although “Dance” does not present the same musical challenges as “Invocation,” the thick chords and frequently changing textures require a level of technical control often present in late intermediate students. Kilpatrick’s various articulations, such as staccato, portato, accent, and tenuto markings, provide many opportunities for artistic and pianistic growth as well as contribute to the complexity of the work.

“Dance” would sit well in the hands of a confident performer with steady rhythm whose technique is suitable for playing thick chords. Although both works in Op. 106 can be played together, this dance also makes an effective work to play by itself; its strong opening and powerful conclusion are well-balanced with the lyrical B section.

¹⁹²Lisa Cheryl Thomas, “Native American Elements in Piano Repertoire by the Indianist and Present-Day Native American Composers,” DMA diss., University of North Texas, Denton, 2010, 7.

Two Pieces for Piano, Op. 88

Kilpatrick composed *Two Pieces for Piano*, Op. 88, between the years 1947 and 1948. According to the Kilpatrick manuscript dates, the first piece in the collection, “Mountain Valley Memory,” was completed on May 21, 1947, and the second piece, “Cherokee Autumn Dance,” was completed on March 4, 1948. Kilpatrick published both works through Clayton Summy Publishers in 1949. The manuscripts in the OU Kilpatrick collection have different titles for the works in Op. 88, originally “Memoir of an Ozark Mountain Valley” and “Autumn Dance,” suggesting that Kilpatrick changed the titles for publication for reasons unknown at this time.¹⁹³

Together, the two works in Op. 88 demonstrate both rural Americana and Cherokee influence. “Mountain Valley Memory” evokes rural Americana imagery with a lyrical, hymn-like melody, while the “Cherokee Autumn Dance” possesses a rhythmic and meditative character that bears the mark of Cherokee musical influence. *Two Pieces for Piano*, Op. 88, are late intermediate works, ideal for students playing level 7 or 8 repertoire. They are substantial enough to be performed independently, but the combination of stylistic influences creates an impactful performance when the two are played together.

“Mountain Valley Memory,” Op. 88, No. 1

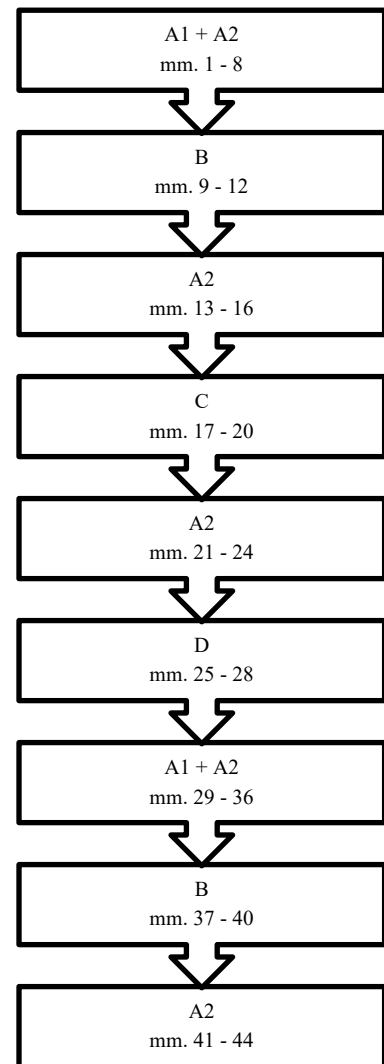
“Mountain Valley Memory,” originally titled “Memoir of an Ozark Mountain Valley,” was completed on May 21, 1947, and later published through Clayton Summy

¹⁹³Jack Frederick Kilpatrick, *Two Pieces for Piano*, Op. 88, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

Publishers in 1949.¹⁹⁴ The published copy of “Mountain Valley Memory” was the only published score among the piano music in the Jack Kilpatrick Collection at OU; although “Cherokee Autumn Dance,” Op. 88, No. 2, was also published, a copy of the printed score was not found in the Jack Kilpatrick Collection. The musical examples provided for “Mountain Valley Memory” in this analysis are from this published score.

“Mountain Valley Memory” is a lushly textured work in the key of C major. It is 44 measures long and contains a unique formal structure in which Kilpatrick alternates a principal theme with contrasting material (see Figure 6.1). In mm. 1 – 8, Kilpatrick presents the primary theme (A) in two phrases, A1 and A2. A brief contrasting B theme is stated in mm. 9 – 12, followed by a restatement of A2 in mm. 13 – 16. Kilpatrick writes another contrasting theme (C theme) in mm. 17 – 20, and then restates A2 again in mm. 21 – 24. A brief transition in mm. 25 – 28 (D theme) ushers in a full restatement of the primary theme (A1 and A2) in mm. 29 – 36. Kilpatrick alters this restatement of the primary theme by reharmonizing the melody and changing the accompaniment pattern to create a tender rendering of the melody. The piece concludes with a reappearance of the B theme (mm. 37 – 40) and a reprise of A2 (mm. 41 – 44)

Figure 6.1. Structure of Kilpatrick's "Mountain Valley Memory," Op. 88, No. 1



¹⁹⁴Jack Frederick Kilpatrick, “Mountain Valley Memory” from *Two Pieces for Piano*, Op. 88, score for piano solo, Clayton F. Summy: Chicago, 1949.

before the final cadence. The formal structure of “Mountain Valley Memory” is summarized in Figure 6.1.

Listeners may hear the A2 theme like a recurring refrain in the manner of Christian hymns and spirituals (see Example 6.7). Recognizing these stylistic features of Christian hymns and spirituals present in Kilpatrick’s music is a reasonable conjecture; in addition to teaching at Southern Methodist University for a significant period of his life, Kilpatrick also worked as a minister of music at Wesley Methodist Church, according to a news report from 1957.¹⁹⁵ Nicholas Temperley describes aspects of Methodist revival hymns as follows,

The other type of revival hymn was the spiritual song or, simply, spiritual. Instead of relying on previous knowledge of the tune, it traded on easy accessibility of both text and music... Some spirituals made use of call-and-response structures, and also of refrains, which were often transferred from hymn to another.¹⁹⁶

This type of easily recognizable refrain can be seen in the A2 theme of “Mountain Valley Memory.” Every attempt was made to identify possible source materials for the tune employed by Kilpatrick in this piece. Although no source was found, the vocal nature of the melody and the structure of the work speak to the influence of hymns and spirituals in its construction.

“Mountain Valley Memory” possesses several other musical features that enhance its artistic complexity. In addition to the hymnlike melody, Kilpatrick’s writing evokes a choir with triadic harmonies that move via small intervals and parallel motion

¹⁹⁵“Four Guests Are Renown,” *Daily Oklahoman* (November 17, 1957): 105.

¹⁹⁶Nicholas Temperley, s.v. “Methodist Church Music,” *Grove Music Online*, published January 20, 2001, updated October 16, 2013, accessed March 1, 2022, <https://www-oxfordmusiconline-com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000047533>.

(see Example 6.7). At the beginning of the work, the left hand complements the primary theme by playing a canon at the octave two beats behind the right hand, creating counterpoint within the already lush texture. Kilpatrick also notates very specific articulations on the melody, creating subtle inflections that imply the presence of text. Carefully notated slurs, staccatos, portatos, tenuto markings, and numerous dynamic markings heighten the degree of expressiveness that Kilpatrick intended for this work (see Example 6.8).

Example 6.7: "Mountain Valley Memory," Op. 88, No. 1, mm. 1 - 9. The primary theme features choral writing and specific articulations.

The image shows the first page of a musical score for "Mountain Valley Memory" by Jack Frederick Kilpatrick, Opus 88, No. 1. The title is centered at the top in a large, serif font. Below the title, the composer's name and opus number are printed in a smaller font. The score is written for piano in 4/4 time, with a tempo marking of "Very sustained" and a metronome marking of "M.M. ♩=60". The music is in the key of B-flat major. The first system (measures 1-4) features a right hand with a melody of chords and a left hand with a canon. The dynamic marking is *mf*. A performance instruction "(Bring out the canon in the left hand)" is placed between the staves. The second system (measures 5-8) continues the texture with similar chordal patterns. The third system (measures 9-12) shows the right hand with a more active melodic line and the left hand with a steady accompaniment. The dynamic marking changes to *mp*. The score includes various articulations such as slurs, accents, and tenuto marks.

Example 6.8: "Mountain Valley Memory," Op. 88, No. 1, mm. 14 – 23. Numerous dynamic markings and articulations create opportunities for expressiveness.

The image displays a three-system musical score for piano. Each system consists of a grand staff with a treble and bass clef. The first system (measures 14-16) features a melody in the right hand with dynamic markings of *mp*, *p*, and *mf*. The second system (measures 17-19) shows a more complex texture with multiple dynamic markings including *p*, *mf*, and *mp*. The third system (measures 20-23) continues the piece with a *mp* marking. The score includes various articulations such as slurs, accents, and dynamic hairpins, along with complex voicings in both hands.

The degree of expressiveness required to play “Mountain Valley Memory” makes it an ideal work for students playing level 7 literature. Voicing within the hand is necessary to bring out the melody in the right hand while playing three-note chords. Prior experience playing polyphonic music, such as chorales and fugues, will help students bring out the inner voices in “Mountain Valley Memory.” Pedaling, though not marked by Kilpatrick, should allow the sound to be sustained and the articulations to be heard clearly.

Interpreting this piece as a work inspired by vocal writing affords many opportunities for artistry and expression. Though Kilpatrick does not notate changes in tempo, the use of rubato can be used at cadences and in the middle of important phrases to as a means of expression. Pianists could consider singing the phrases in practice to

experiment with how the detailed articulations contribute to the shape of the phrase. Physically breathing between phrases will help create the appropriate amount of ‘lift’ between each musical idea.

“Mountain Valley Memory” would make a successful selection for an especially musical student who enjoys slow, lyrical pieces. The work can be programmed beautifully as a single work or paired with “Cherokee Autumn Dance,” Op. 88, No. 2, for a more substantial program.

“Cherokee Autumn Dance,” Op. 88, No. 2

Kilpatrick’s “Cherokee Autumn Dance” is a seventy-five-measure work for solo piano in ternary (ABA) form.¹⁹⁷ The two A sections serve as an improvisatory introduction and conclusion. The B section is a rhythmic dance with a complex series of alternating themes and variations. The original title of work listed on manuscripts in the OU Jack Kilpatrick Collection is simply “Autumn Dance”; however, the movement was published as “Cherokee Autumn Dance” for reasons unknown at the time of this writing.

The first A section in mm. 1 – 20 is to be played “Invocationaly: m.m. 56 [bpm]” according to Kilpatrick’s markings on the manuscript, which creates a meditative introduction.¹⁹⁸ A vocable gesture in mm. 1 – 3 is followed by a series of rhythmic chords in mm. 4 – 12 that emphasize beat two (see Example 6.9). The A section continues with a series of tremolos in both hands that build and crescendo throughout mm. 13 – 18.

¹⁹⁷Jack Frederick Kilpatrick, “Cherokee Autumn Dance” from *Two Pieces for Piano*, Op. 88, score for piano solo, Clayton F. Summy: Chicago, 1949.

¹⁹⁸Jack Frederick Kilpatrick, “Cherokee Autumn Dance,” from *Two Pieces for Piano*, Op. 88, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

Powerful open-fifth chords form the climax in mm. 19 – 20, providing a driving segue to the dance in the B section.

Example 6.9: “Autumn Dance,” later published as “Cherokee Autumn Dance,” Op. 88, No. 2, mm. 1 – 20. (Kilpatrick’s manuscript score)

The B section of “Cherokee Autumn Dance” is the longest and most complex section of the work, spanning mm. 17 – 63. Set in 4/4 meter, the B section consists of two themes: a meditative primary theme with perpetual eighth notes and a sonorous, powerful secondary theme with irregular meter. The primary theme (P) is first heard in mm. 21 – 32; right-hand staccato chords outline a melody with a constant eighth-note pulse in the left hand. The secondary theme (S) in mm. 33 – 37 consists of syncopated *fortissimo*

chords and metric shifts from 5/4 to 3/4, which contrast the rhythmic regularity of the P theme. To create the B section, Kilpatrick alternates three statements of the primary theme with two statements of the secondary theme, resulting in a phrase structure of P, S, P, S, P.

Kilpatrick adds an additional degree of structural complexity by manipulating the phrases within the themes. With each alternation of the primary and secondary themes, the individual phrases are presented in a different order and often feature changes in musical texture. The initial statement of the primary theme in mm. 21 – 32 opens with a four-measure phrase (P1), which is repeated and followed by a second four-measure phrase (P2).

The secondary theme in mm. 33 – 37 consists of two phrases. The first phrase (S1) is two measures of syncopated chords in 5/4 meter. The second phrase (S2) is the following three measures of syncopated chords in 3/4 and 4/4 meter. Example 6.10 shows the primary and secondary themes with their individual phrases. Figure 6.2 summarizes the thematic structure and phrase alterations of the B section.

Example 6.10: Summary of Themes in “Cherokee Autumn Dance,” B section. (Transcribed by the author from Kilpatrick’s manuscript)

Primary Theme, First Phrase:

P1

mp

Primary Theme, Second Phrase:

P2

mf

Secondary Theme, First Phrase:

S1

ffz

Secondary Theme, Secondary Phrase:

S2

ffz

Figure 6.2: Themes and phrases in the B section of "Cherokee Autumn Dance," Op. 88, No. 2

B Section:	Theme	Phrase Structure
mm. 21 – 32	P Theme	P1 + P1 + P2
mm. 33 – 37	S Theme	S1 + S2
mm. 38 – 45	P Theme	P1' + P1'
mm. 46 – 50	S Theme	S1' + S2'
mm. 51 – 63	P Theme	P1' + P1 + P2

Kilpatrick alters the primary and secondary themes for the second statement. In mm. 38 – 45, Kilpatrick transforms the primary theme (P1) into a lyrical melody with an ostinato left hand (denoted P1'). After two statements of P1', an altered statement of the secondary theme occurs in mm. 46 – 50. For both phrases of the secondary theme, Kilpatrick replaces long note values with repeating sixteenth-note chords, resulting in an even more percussive secondary theme (denoted S1' + S2'). In the final statement of the primary theme (mm. 51 – 63), Kilpatrick unites the lyrical adaptation of P1' with a full restatement of the primary theme (P1 + P2). The musical distinctiveness of each theme allows the structure to be heard clearly, despite how complex the arrangement of these phrases may seem. Example 5 shows the altered versions of P1, S1, and S2.

Example 6.11: Variations on primary and secondary themes in “Cherokee Autumn Dance.” (Transcribed by the author from Kilpatrick’s manuscript)

Transformed Primary Phrase:
P1'

Transformed Secondary Phrase:
S1'

Transformed Secondary Phrase:
S2'

The final A section serves as a conclusion to the dance. In m. 64, Kilpatrick increases the tempo to 80 bpm, and writes that the conclusion should be played “A little faster.”¹⁹⁹ Dissonant tremolos in both hands terminate in m. 66 with a *fortissimo* chord. Kilpatrick repeats the vocable motive heard at the beginning of the piece in mm. 66 – 69, emphasizing it with more accents. Driving chords in m. 70 and the final low Cs in m. 71 provide the final cadence; as the final cadence is held by the pedal, the pianist lightly plays two fifths on C and G in the treble register of the piano as the piece fades to the end

¹⁹⁹Jack Frederick Kilpatrick, “Cherokee Autumn Dance,” from *Two Pieces for Piano*, Op. 88, manuscript score, Jack Frederick Kilpatrick Collection, University of Oklahoma, Norman, OK.

(see Example 6.12). Using the same vocable motive, rhythmic chords, and tremolos from the introduction, Kilpatrick drives “Cherokee Autumn Dance” to an exciting conclusion.

Example 6.12: “Cherokee Autumn Dance,” Op. 88, No. 2, mm. 65 – 75. (Kilpatrick’s manuscript score)



The rhythmic and structural complexity of “Cherokee Autumn Dance” makes it ideal for students who are comfortable with repertoire at level 8 or above. Because of the number of staccatos and repeated chords in the work, pianists should practice playing quick repeated chords without tension. The percussive nature of the dance also requires a steady sense of rhythm. The ability to voice chords within the hand is necessary to highlight the melodies in the B section of the dance.

Like many of his works, Kilpatrick’s articulations throughout the score are frequent and specific. When strictly observed, the varied touches throughout the dance dramatically enhance the texture and character. The expansive use of the piano’s range and stark dynamic contrast also make “Cherokee Autumn Dance” an exceptionally engaging work in performance. A late intermediate student who is a confident performer might enjoy playing this work by itself in a recital or competition; however, both works in Op. 88 make an especially effective contrast in performance.

Chapter 7: Conclusion

Jack Frederick Kilpatrick (1915 – 1967) was the first Cherokee to receive widespread acclaim as a composer. After learning music at an early age, Kilpatrick studied music at the University of Redlands and American Catholic University, and was eventually awarded an honorary doctorate in music from the University of Redlands in 1950 following his significant musical accomplishments and compositional success. Kilpatrick was also a devout educator, teaching theory and composition at the U.S. Naval Academy of Music in Washington D.C. (1943–1945) and then at Southern Methodist University in Dallas, TX for over twenty years until his sudden death in 1967. A proud member of the Cherokee tribe, Kilpatrick also devoted himself to preserving Cherokee culture, contributing ten books and numerous documents on Cherokee life and folklore to the field of Native American studies.

Kilpatrick's accolades as a composer include a commission from the Oklahoma City Symphony to compose his *Oklahoma Symphony* for a concert celebrating Oklahoma's fiftieth anniversary of statehood. In collaboration with playwright Kermit Hunter, Kilpatrick also composed the incidental music for the outdoor historical drama *Unto These Hills*, which tells the struggles and triumphs of the Cherokee people and is still in production at the time of this research. In 1959, a group of Kilpatrick's supporters founded the Jack Kilpatrick Society in Dallas, TX, to celebrate and perform Kilpatrick's works. Other major works by Kilpatrick include his Symphony No. 7, "Republic of Texas," and his opera, *The Blessed Wilderness*, which he composed while teaching at SMU.

The 2018 discovery of Kilpatrick’s original music creates a more complete picture of his compositional output. Records from the OU Jack Kilpatrick collection reveal that 26 of the 155 discovered opus numbers belong to collections for solo piano. Many of these collections contain two or three pieces each, giving Kilpatrick a total of 58 individual works for solo piano. Kilpatrick’s piano works overwhelmingly take the form of small-scale character pieces, which are often grouped into sets of two and three pieces per opus number. This document analyzes six collections from the OU Jack Kilpatrick Collection suitable for intermediate piano students: *Two Country Store Yarns*, Op. 111, and *From the Ranch Next Door*, Op., 133 (early intermediate); *Three Pieces for Children*, Op. 33, and *Two Pieces for Piano*, Op. 110 (mid-intermediate); and *Two Vignettes of Cherokee Life*, Op. 106, and *Two Pieces for Piano*, Op. 88 (late intermediate).

Kilpatrick’s compositions across his career reveal a deep affection for his Cherokee heritage, honoring Cherokee music by incorporating the percussive and complex structures of Native American drumming, musical gestures that imitate vocables, and imagery that reflects an affinity for nature. Many of Kilpatrick’s works also reflect places he lived in rural America, including his use of jazz and blues harmonies as well as titles and imagery alluding to the Ozark mountains or the Wild West. In addition to the cultural influences present in his pieces, Kilpatrick’s compositional style is characterized by carefully marked details and creative musical descriptions like “invocationally” and “drawlingly.” Kilpatrick meticulously notates articulation, phrasing, and dynamic markings throughout his works.

Jack Kilpatrick’s substantial accomplishments as a composer, professor, and scholar on Cherokee culture represent a valuable contribution to the field of classical

music. The recent discovery of Kilpatrick's manuscripts and the formation of the Jack Kilpatrick Collection in OU's Western History Collection have made Kilpatrick's musical contributions newly available for study and performance. Recently, the Oklahoma City Philharmonic, Kilpatrick's former employer, has been programming Kilpatrick's orchestral works as a part of their concert season.²⁰⁰ Increasing access to Kilpatrick's music will facilitate more research and performances of Kilpatrick's music.

As piano students explore a diversity of repertoire, Kilpatrick's collections invite and exploration of a musical tradition that is historically underrepresented in piano pedagogy. The vivid score markings and intention in his compositions make Kilpatrick's solo piano collections pedagogically valuable repertoire by providing opportunities for pianists to develop more nuanced articulations, dynamic contrast, and timing. His large-scale works pay homage to the diversity and cultural beauty of the American landscape, telling stories that help keep Cherokee heritage alive. With continued study, Jack Kilpatrick's sizeable *oeuvre* of music can become a part of the classical canon, allowing musicians and audiences to experience the profound beauty of his work for years to come.

Recommendations for Future Research

The paucity of existing source material on Kilpatrick's life and work, as well as the relatively recent discovery of his manuscripts, allow for many avenues of future research. Scholars who are interested in researching Kilpatrick may continue this research by investigating any of the following:

²⁰⁰McDonnell, Brandy, "From a Storeroom to the Stage: Misplaced Works by Oklahoma Composer Get OKC Philharmonic Showcase," *The Oklahoman*, May 6, 2021, accessed May 1, 2022, <https://www.oklahoman.com/story/entertainment/2021/05/06/okc-philharmonic-found-works-oklahoma-composer-jack-kilpatrick-mickelthwate-cherokee-native/4920361001/>.

- Other intermediate piano works in the Jack Kilpatrick Collection at OU's Western History Collection, such as *Prelude and Dance on Choctaw Themes*, Op. 103b, and *Two Improbable Dances*, Op. 98.
- Advanced piano works in the Jack Kilpatrick Collection, such as *Indian Toccata*, Op. 136, and *Prelude, Adagio, and Gigue*, Op. 154.
- Works by Kilpatrick for other instrumentations, including ensembles and solo instruments.
- Kilpatrick's vocal repertoire, including works for choir, solo voice, and his opera, *The Blessed Wilderness*.
- Kilpatrick's biography, including (but not limited to) his childhood and early life, his work during the Oklahoma Period (1938 – 1943) and Washington, D.C. Period (1943 – 1946), and more specific events from his later life.
- Kilpatrick's ethnological work and research with the Cherokee people using the publications by Jack and Anna Kilpatrick alongside the Kilpatrick Collection of Cherokee Manuscripts in the Beinecke Rare Book and Manuscript Library at Yale University.

It is the author's sincere hope that the research presented in this document can contribute to the ongoing research on the life and work of Jack Frederick Kilpatrick.

Appendix A: Kilpatrick’s Works for Solo Piano

The following table provides a list of Jack Kilpatrick’s works for solo piano that were found among the manuscripts in the Jack Kilpatrick Collection in OU’s Western History Collection. The collections are listed in order from lowest opus number to highest opus number, which roughly parallels the chronological order of the composition dates. The second column lists the movements within each collection in the order they appear in the manuscripts; un-numbered movements are single-movement compositions. The third column lists the dates of completion provided by Kilpatrick on the manuscript. When a collection has multiple dates listed, the order of the dates corresponds to when that movement in the collection was completed; when only one date is provided for a multi-movement collection, that date applies to all movements in that opus number. The final column provides the location where Kilpatrick completed each collection; blank cells indicate that no location was provided on the manuscript.

Opus Number, Collection	Movement Title(s)	Date(s) of Completion	Location of Completion
Op. 16, <i>Two Inventions</i>	1. untitled (in A minor) 2. untitled (in A major)	(none provided)	
Op. 19, <i>Five Little Pieces for Piano</i>	1. “Prelude” 2. “Idyl” 3. “Legend” 4. “Elegy” 5. “Berceuse”	1941	Stilwell, OK

Opus Number, Collection	Movement Title(s)	Date(s) of Completion	Location of Completion
Op. 33, <i>Three Little Pieces for Children</i>	1. "At the Sandbox" 2. "Dancing Bears" 3. "Nine O'Clock"	1944	
Op. 39, <i>Missouri Country Dances</i>	1. "Pete Helton's Reel" 2. "Forked Dear River" 3. "Ike Miller's Reel"	1944	
Op. 46, <i>Two Little Dances</i>	1. "Ozark Dance" 2. "Dunstable Dance"	1945	Washington, D.C.
Op. 88, <i>Two Pieces for Piano</i>	1. "Mountain Valley Memory" 2. "Cherokee Autumn Dance"	1. May 21, 1947 2. March 4, 1948	Dallas, TX
Op. 91, <i>Two Backyard Expeditions</i>	1. "Pygmies" 2. "Cannibals"	August 29, 1947	Dallas, TX
Op. 94, <i>Sonata for Piano in A-flat</i>	1. "Delicately, but crisply" 2. "Serenely" 3. "Joyously"	December 9, 1947	Dallas, TX
Op. 98, <i>Two Improbable Dances</i>	1. "Of Snowmen" 2. "Of Scarecrows"	February 13, 1948	Dallas, TX
Op. 100, <i>Romanza and Reel</i>	1. "Romanza" 2. "Reel"	1. Summer, 1943 2. April 3, 1948	1. Tahlequah, OK 2. Dallas, TX
Op. 103b, <i>Prelude and Dance on Choctaw Themes</i>	1. "Prelude" 2. "Dance"	January 14, 1949	Dallas, TX

Opus Number, Collection	Movement Title(s)	Date(s) of Completion	Location of Completion
Op. 105, <i>Two Winter Idyls</i>	1. "Pale Sunshine" 2. "December Snow-Scene"	1. August 10, 1948 2. August 11, 1948	Dallas, TX
Op. 106, <i>Two Vignettes of Cherokee Life</i>	1. "Invocation" 2. "Dance"	1. August 10, 1948 2. August 14, 1948	Dallas, TX
Op. 107, No. 2	1. (no score found) 2. "Weathervanes"	August 26, 1948	Dallas, TX
Op. 109b, <i>Two Pieces for Piano</i>	1. "Mountain Morning Mood" 2. "Log Cabin Nocturne"	1. (no date given) 2. December, 1948	
Op. 110, <i>Two Pieces for Piano</i>	1. "Primitive Dance" 2. "Tall Texas Tale"	1. November 23, 1948 2. April 8, 1949	Dallas, TX
Op. 111, <i>Two Country Store Yarns</i>	1. "Jesse James' Treasure" 2. "The Long Dry Spell"	December 8, 1948	Dallas, TX
Op. 119, <i>Three Pieces for Piano</i>	1. "Pioneer Dusk" 2. "Blue Jeans and Calico" 3. "Old Stagecoach Days"	1. September 17, 1949 2. November 27, 1949 3. (no date given)	Dallas, TX
Op. 122, <i>Two Pieces for Children</i>	1. "From the Court of Maria Theresa" 2. "From the Court of King Louis XIV"	1. February 23, 1949 2. October 8, 1949	Dallas, TX

Opus Number, Collection	Movement Title(s)	Date(s) of Completion	Location of Completion
Op. 130, <i>Two Pieces for Piano</i>	1. "The Far Green Hills" 2. "From the Colonial Governor's Mansion"	1. August 16, 1950 2. February 8, 1951	Dallas, TX
Op. 133, <i>From the Ranch Next Door</i>	1. "Rustler's, Beware!" 2. "Wagons Westward" 3. "The Bar-Z Barn Dance"	1. December 21, 1950 2. December 22, 1950 3. December 22, 1950	
Op. 136, <i>Indian Toccata</i>	"Very heavily accented"	June 24, 1951	Dallas, TX
Op. 139, <i>Two Blues</i>	1. "Rather languidly" 2. "With melancholy"	(no dates given)	
Op. 150, <i>Country Album – Ballet Suite</i>	1. "Hornpipe" 2. "Lonesome Waltz" 3. "Fair Lady Strut"	March 8, 1954	Dallas, TX
Op. 154, <i>Prelude, Adagio, and Gigue</i>	1. "Prelude" 2. "Adagio" 3. "Gigue"	April 26, 1955	Dallas, TX

Appendix B: Publications by Jack and Anna Gritts

Kilpatrick

- Kilpatrick, Anna Gritts. *An Introduction to Cherokee*. Tahlequah, OK: Cherokee Bilingual Education Program, 1972.
- Kilpatrick, Jack Frederick. *Sequoyah of Earth & Intellect*. Austin, TX: Encino Press, 1965.
- Kilpatrick, Jack Frederick. *The Wahnenuhi Manuscript: Historical Sketches of the Cherokees*. Washington, DC: U.S. Government Publication, 1966.
- Kilpatrick, Jack Frederick, and Anna Gritts Kilpatrick. *Chronicles of Wolfstown: Social Documents of the North Carolina Cherokees, 1850-1862*. Washington DC: U.S. Government Publication, 1966.
- Kilpatrick, Jack Frederick, and Anna Gritts Kilpatrick. *Friends of Thunder: Folktales of the Oklahoma Cherokees*. Dallas: Southern Methodist University Press, 1964.
- Kilpatrick, Jack Frederick, and Anna Gritts Kilpatrick. *Muskogean Charm Songs Among the Oklahoma Cherokees*. Washington, DC: Smithsonian Press, 1967.
- Kilpatrick, Jack Frederick, and Anna Gritts Kilpatrick. *New Echota Letters: Contributions of Samuel A. Worcester to the Cherokee Phoenix*. Dallas: Southern Methodist University Press, 1968.
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