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Richard Kane  
*Messiah College*

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# [Your Band Name Here] IN CONCERT!

*A Conductor's Handbook for a Spring Concert*

By

Richard Kane

Advanced Conducting Project  
MUAP 504

December 20, 2014

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# Teacher Resource Guide

## Galop

Dmitri Shostakovich  
(1906-1975)

Publisher	<i>Boston Music Company</i>
Date of Publication	1971
Duration	01:47

### Unit 1: Composer

Dmitri Shostakovich (b. 1906, d. 1975) was a Russian Composer who rose to prominence in the mid Twentieth Century. He was educated in Piano at the Petrograd Conservatory, graduating in 1923. Since he was a child of the Soviet Union he was often subject to the strict rules of the state.

Censorship was a major hindrance to any artist of the time. The government would only approve art and music that glorified the Soviet State. For many artists and composers, including Shostakovich, there were accusations often made toward them which would question their loyalty to the government. In 1948 he was officially denounced as a "Formalist".

Despite these strict conditions, Shostakovich continued to pursue his personal goals. In his lifetime he was very prolific as a composer. He composed far too many works to mention for many genres such as: symphony, concerto, suite, string quartet, chamber opera, operas, film, piano, as well as orchestrations.

### Unit 2: Composition

The Composition itself is a transcription. It was transcribed by Donald Hunsberger in 1971. It was adapted from a musical comedy known as *Moscow, Cheremushky*. This parent production was written as a three act work, by Shostakovich, and was a collection of stories from different parts of the City of Moscow. The production itself opened on January 24, 1958. It was a critical success. A galop, according to the *Essential Dictionary of Music*, is a "quick round dance from the 19<sup>th</sup> century in 2/4 time". This piece is available in both full and condensed score formats.

### Unit 3: Historical Perspective

As stated previously, the title suggests that this is to be played quickly with energy. This was the case with galop style compositions. This piece in particular could be of interest to the amateur musicologist because much of Shostakovich's notoriety is derived from his contributions within the field of Symphony Orchestra. Whereas this piece is by no means a rarity, it is representative of a lesser known medium by which this composer would often express himself.

## Unit 4: Technical Considerations

*Galop* is scored for a group with balanced instrumentation. There are, however, ample situations where cross-cueing is available for instrumentation which an ensemble may be lacking. The piece begins with the primary rhythmic motif to which the ensemble returns throughout the piece. From a tempo standpoint, the ensemble will need to play briskly. The marking is "Vivace" and the quarter note will occur at 158 beats per minute.

A critical consideration for the conductor is to ensure that upper woodwind section is proficient in the middle and upper ranges of their instrument. At rehearsal letter C the rhythm is repetitive but, and especially for clarinets, it moves around somewhat erratically if the musician is a novice. At rehearsal letter E the woodwind section has a, less erratic, melody. However, intonation will be an issue as there are longer and more sustained tones within this section.

Middle voiced instruments such as French horns and Alto Saxophones must be proficient with subdivision. These instrumentalists have the upbeats written to counter the downbeats from the Low Brass. If the upbeats vary in tempo, the piece will suffer. Careful attention must be paid to play the written notation as a proper length.

A musical tug of war takes shape at rehearsal letter F between the voices. The new material is presented at letter F by the Low Brass, Low Reeds, and Horns. All other voices are providing rhythmic support with their upbeats. The Flutes and Piccolos must subdivide through a trill during the first measure so as to ensure a clean entrance to the upbeats. On the fifth measure of the section the instrumentalists, whom were performing the upbeats, now restate the material which was presented by the Low Brass at the start of the section. Immediately, in the sixth measure, the Low Brass, once again, play the same passage one measure out of phase. Younger musicians may struggle with this as they will be tempted to join the opposing section. They must simply 'stay in their lane.'

All wind musicians will encounter a fast scalar line in this piece. Some players will be asked to perform 16<sup>th</sup> notes, while others will be asked to perform rapid 8<sup>th</sup> notes. All players will be expected to have a working knowledge of articulation as it is highly varied.

The instrumentation for *Galop* is as follows:

Piccolo	Alto Saxophones 1/2	Timpani
Flute 1/2	Tenor Saxophone	Xylophone
Oboe 1/2	Baritone Saxophone	Snare Drum
English Horn	F Horn 1/2/3/4	Tambourine
Bassoon	B-flat Trumpet 1/2/3/4	Cymbals
E-flat Clarinet	Trombone 1/2/3/4	Bass Drum
B-flat Clarinet 1/2/3	Baritone	
E-flat Alto Clarinet	Tuba	
B-flat Bass Clarinet	String Bass	
BB-flat Contra-bass Clarinet	Harp	

## Unit 5: Stylistic Considerations

Since *Galop* is only marked and performed at the initial tempo of 158 beats per minute, it is very important for the ensemble to maintain this speed. To achieve this it is recommended that the articulations be played with a very light tongue. Younger musicians may struggle not only with the tempo but the style of articulation. It is very easy for these young musicians to articulate with a "tut" articulation. This distorts the pitch and essentially irradiates any tone from the note. The conductor should strive to emphasize that the beginning of the note rather than the end of the note should have the articulation. A fine illustration for the musicians to emulate would be to marry the articulation with the breathing. The conductor can demonstrate this concept by using the words 'how' and 'to'. The concept is simple. Breathe the word 'how' and articulate the word 'to'. This not only aids the performer in maintaining satisfactory style of articulation, but it also lends itself well to tempo maintenance. The conductor should also record the group for its own reference. These recordings are the most honest critics that performing ensembles can have. It will force them to face the various realities facing them! This tactic works very well when paired with a quality recording of the same piece.

A final note of importance regarding the articulation lies in the segregation of slurred music instead of tongued music. Several musicians will revert to slurring to survive. There are times within this piece when slurring is appropriate. The conductor should simply remind the ensemble whenever possible. Reinforce these concepts with the modeling of the passage with one's own instrument. Have the students then mimic the articulation.

From a dynamic standpoint, this piece is very easy to play loudly. Students must be instructed to exaggerate the lower dynamics. Dynamic variety really helps to make this piece exciting and musically interesting instead of a wall of loudness for about two minutes!

Interpretation should be considered. Every section of this piece is repeated one time. The conductor should enroll their students into a frame of mind which enjoys expressing the music different if played more than once. This will be solely at the discretion of the conductor for variances since there are no written indications of what the ensemble should do when each section is repeated.

## Unit 6: Musical Elements

### *MELODY:*

The primary theme of *Galop* is stated in the first eight measures of the piece. The primary theme is then interrupted by different and changing thematic material before it returns. In total the theme occurs eight times because each section is repeated. Students will need a working knowledge of chromatics as this piece has many opportunities.

Between each reiteration of the theme there is secondary material. It varies each time. At rehearsal letter E the secondary material within the upper woodwinds is a sixteen measure phrase with repeat. This is the first time in the piece that a phrase is not eight measures in length. This happens concurrently at letter F before

the music returns to the prime theme. *Galop*, in this melodic way, is a solid teaching tool because of its constant thematic reinforcement.

#### *HARMONY:*

*Galop* is initially written in the key of C minor. Throughout the piece, a common theme is used and re-used. It is important to note that Shostakovich employs the Neapolitan 6<sup>th</sup> chord in this theme in the sixth measure. This adds a unique dimension to the piece and may provide the conductor with a teachable moment for their students.

#### *Thematic example*



The image shows a musical score for the piano accompaniment of the 'Galop' by Shostakovich. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is C minor (three flats). The time signature is 2/4. The music features a rhythmic pattern of eighth notes, an eighth rest, an eighth note, and two quarter notes. Chords are indicated by letters and numbers below the bass staff: i, iii<sup>7</sup>, vi<sup>7</sup>, iii<sup>7</sup>, i, iii<sup>7</sup>, vii<sup>7</sup>, iii<sup>7</sup>, i, ii<sup>7</sup>, i, v, i.

In the intervening sections, which follow the initial A section, the tonal center shifts each time with little or no preparation.

- Using accidental markings at rehearsal letter A, the key is centered on Db minor as the tonic chord.
- At rehearsal letter B the primary theme from figure 2 is reprised.
- Letter C shifts the tonality with accidentals to F Major.
- Letter D is a return to the primary theme.
- Letter E is a total key signature change to A minor.
- Letter F returns to the key signature of the beginning with an emphasis on F as the tonic pitch. It's a minor flirtation!
- Letter G to the end is a restatement of the theme and it remains in C minor until the end.

Budding music theory students or the musician at large can appreciate the various tonalities and changing emphases throughout this work. However, if attention is not paid to the accidentals, the very intricate and close harmonies will most certainly alienate the listener.

#### *RHYTHM*

The rhythm of this piece is not overly complicated. As stated before, the primary motif is comprised of two eighth notes, an eighth rest, an eighth note, and two quarter notes. This does not present the challenge. Instead, the various places where instrumental sections have scalar sixteenth notes at the written tempo present a greater challenge.

Moreover, the upper woodwinds have skipping and scalar sixteenth notes. Students must have finger dexterity, control and confidence! The conductor should facilitate different activities at slower tempos in order to achieve best results.

Various members of the ensemble will encounter backbeats often. It is imperative for subdivision to be at the forefront of this experience.

*TIMBRE*

This piece may be described as bombastic. Younger students may confuse this with playing their instruments with an uncharacteristic sound. Especially in the higher registers of the upper woodwind instruments, attention must be paid to maintaining the characteristic dark sound of the instrument. Faster passages may cause technique to break down.

For the lower instruments there are often short and punctuated rhythms. The conductor must reinforce that each one of these shorter rhythms is still a piece of the musician's finest whole note. The tone often suffers, from younger musicians, when playing either detached or briskly, or both.

Unit 7: Form and Structure

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
A	1-8	First iteration of the Primary Theme in C minor with intricate chromatic harmonies. All instruments are playing.
B	9-16	New thematic material. Melody in middle voiced instruments, some interjections from higher instruments. Low Brass and percussion providing the metronomic stability. Db Minor emphasis
A	17-24	Exact restatement of the theme.
C	25-32	New thematic material. Melody in the upper woodwinds. Low brass and tambourine providing metronomic stability. F Major emphasis.
A	33-40	Exact restatement of the theme.
D	41-56	Complete key signature change to A minor. Upper woodwinds have the melody with descending chromatic interjections from the brass.



<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
E	57-72	All instruments playing. Musical tug of war between low voices and high voices. Return to C minor key signature with an emphasis on F minor.
A	73-80	Final re-statement of the primary theme.
B'	81-end	Variation of the music at letter A. All instruments playing. Section remains in C minor.

### Unit 8: Additional Resources

Nice, Geoffrey, and David Norris. "Dmitri Shostakovich." In *Oxford Music Online*. Oxford University Press, 2001-. Accessed December 2, 2014.  
[http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/opr/t114/e6164?q=dmitri+shostakovich&search=quick&pos=5&\\_start=1#firsthit](http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/opr/t114/e6164?q=dmitri+shostakovich&search=quick&pos=5&_start=1#firsthit)

#### Websites:

<http://www.biography.com/people/dmitry-shostakovich-40692>  
[http://www.kennedy-center.org/explorer/artists/?entity\\_id=3497&source\\_type=C](http://www.kennedy-center.org/explorer/artists/?entity_id=3497&source_type=C)

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## Teacher Resource Guide

### God of Our Fathers

Claude T. Smith  
(1932-1987)

Publisher	Wingert-Jones Music Inc.
Date of Publication	1974
Duration	02:30

#### Unit 1: Composer

According to the composer's website, Claude T. Smith was born in Monroe City, Missouri on March 14, 1932. Throughout his short life he was very active as a composer, teacher, and conductor. As a composer he has to his credit: 110 band compositions, 12 orchestral pieces, and 15 choral works as well as numerous commissions and solo compositions. His compositions have were and continue to be very engaging and quality works which challenge musicians.

As a teacher he was first a public educator in the states of Nebraska and Missouri. As he progressed in his career he became a faculty member at Southwest Missouri State University where he taught theory and composition.

As a conductor, he was active as a guest clinician, church conductor, high school band director, and as the conductor of the Southwest Missouri State University Symphony Orchestra. Mr. Smith passed away suddenly on December 13, 1987 following a performance at his local church.

#### Unit 2: Composition

*God of Our Fathers* was originally a hymn written by George Warren in 1896 after lyrics written by Daniel C. Roberts in 1876. Mr. Smith expanded the hymn to become several smaller vignettes. Each vignette is a different variation of the original theme. Each variation departs from the hymn in one or more ways and is constantly changing. The piece culminates in the final realization of the original hymn before a dramatic instrumental climax. Mr. Smith's indication in the score is that the audience will actually sing the original hymn with the ensemble at the appropriate time. This is a unique special effect invites the audience to be more than just spectators.

#### Unit 3: Historical Perspective

The original hymn was written in celebration of the United States' Centennial in 1876. Daniel C. Roberts penned the lyrics and years later, in 1892, sent them anonymously to General Convention of the Episcopal Church with the understanding that he would provide his name if, and only if, his lyrics were chosen for their task of reviewing and renewing the Hymnal for their church. His lyrics were chosen and

paired with another hymn known as *Russian Hymn* which was renamed *American Hymn*, by George Warren, in honor of the United States.

#### Unit 4: Technical Considerations

*God of Our Fathers* has several unique variations which feature different colors of the ensemble's sound. In some cases, such as the oboe and French horn, the part is cross-cued, so the conductor need not worry if they are missing an instrument. In most other cases the precise instrumentation is needed. The piece begins with a trio of muted trumpets followed with a response by a trio of muted trombones. Obviously the musicians must have access to mutes. Furthermore, the trios are not unison, rather a three part harmony. There must be enough musicians to adequately accomplish this demand.

Immediately following the muted brass, a flute solo is written. This is a true solo as there is not another soul in the ensemble playing. The flute soloist must perform at tempo *Lento-Rubato* for sixteen measures before the rest of the ensemble enters. The passage is in the middle to low register of the instrument and sustains several notes for long durations. A beautiful and characteristic tone is vital to this solo being a success. Later in the piece the flute section re-states the previous material from the muted brass. Once again it is written as a divisi part for three flutists. The conductor should not program this work if there are not enough musicians to accomplish this.

Articulation is later emphasized. Brass players must have a working knowledge of appropriate and characteristic articulations. In many cases several notes are repeated. The conductor can bring success about in numerous ways. One such example would be for the conductor to play the passage in question on a brass instrument and ask the players to mimic. This way does eliminate a lot of over-explanation. However if explanation is needed, the conductor should illustrate that each note has length and is not to be clipped with the tongue. An illustration which is often successful would be to tell them that these are fast moving whole notes.

There is a fugal section in this piece which presents additional challenge. It's a marked tempo difference from the beginning slower sections. Additionally, younger or inexperienced musicians may not understand the concept of fugue. As a result they may lose their place and attempt to play their part with another section at the incorrect time. Moreover, during the fugue the articulation switches quickly between slurring and tonguing. Students must switch between these articulations seamlessly while maintaining a characteristic sound of their instrument. Ironically, a solid teaching tool would be to teach everybody the articulation simultaneously. This will save precious time of which the conductor never has enough. Students learn their part while the conductor cleans everybody's articulation opposed to performing this task section by section. Students must simply be made aware that the resulting tones will not be the final product and that they must perform their part of the fugue at the correct moments.

A future consideration to ponder is in regards to the chorale section which is to be sung. This part is, indeed, optional however it is an opportunity for the conductor to advocate their program to the audience by way of including them. If

performing this section with audience participation, the conductor must ensure that the audience has the lyrics made available to them or else it should not be attempted. Furthermore, the conductor has to consider the amount of faith bestowed upon that audience in terms of musical aptitude. Will the audience even know the tune to the chorale? It is not suggested by Mr. Smith in his notes, but the conductor could enlist the help of some veteran singers to join in at that section. This not only ensures the composer's vision reaches fruition, but it also provides the audience with a helpful crutch should they slip!

The instrumentation for *God of Our Fathers* is as follows:

Piccolo	B-flat Trumpet 1/2/3/4	Timpani
Flute 1/2 (split)	Horn 1/2/3/4	Gong
Oboe 1/2	Trombone 1/2/3	Chimes
Bassoon 1/2	Baritone	
E-flat Clarinet	Tuba	
B-flat Clarinet 1/2/3	Snare Drum	
B-flat Bass Clarinet	Bass Drum	
B-flat Contrabass Clarinet	Crash Cymbals	
Alto Saxophone 1/2	Xylophone	
Tenor Saxophone	Bongos	
Baritone Saxophone	Timbales	

### Unit 5: Stylistic Considerations

This piece is constantly reinventing itself. At the beginning of the piece the triplet motif, originally played on organ, is performed on three part trumpet and three part trombone in a minor mode. It is to sound distant, thus mutes are called for. The musicians must take care to blend equally as a trio because it could be easily overplayed. They should listen to the root of the chord or the 'bass part' of their section and blend accordingly.

The ensuing flute solo should sound *mysterioso* or in layman's terms 'spooky'. It should be played at a piano volume. The conductor should note that many inexperienced or younger players will confuse a piano dynamic with playing so soft that it is inaudible. The musician must be made aware that the sound should still be full and characteristic. Breathing during this solo should occur between phrases. The soloist is completely exposed during this section and has nobody else to help share the burden. If the conductor is having a struggle with the phrasing during this slow segment, an option could be to switch between two alternating flute soloists. However, they run the risk of each musician's tone during the solo being too dissimilar thus negating the purpose.

During the Chorale segment of this piece, trumpet fanfares pepper the musical landscape. It is important that the trumpets sound triumphant and not overpowering. During this segment there is also a woodwind choir playing the main hymn. They should be the emphasis and the phrasing should follow the lyrics. Many

inexperienced musicians feel a certain place to breathe that is not always correct. The conductor may provide the ensemble with lyrics to better prepare them for the task at hand. Additionally, the conductor should take note that there are no expression markings written past the initial *mezzo-forte* of the section. It is at the discretion of the conductor to interpret this passage musically.

In the final statement of the piece, the chorale has concluded and the ensemble has assumed the primary role once again. This grandiose moment of the piece is accented by the various counter-melodic and rhythmic motifs that are layered upon the melody itself. The musician, once again, must be aware that each part is important and must be contributed, but should not overshadow the focus. And this focus shifts! The melody is played by the Baritone part with assistance from the trumpet section who interjects, in each phrase, a fanfare while the percussion and upper woodwind voices provide a rhythmic ostinato as the middle voices had harmonic and counter-melodic support. The conductor should spend adequate time on this final part of the piece so as to foster an environment of trust and proficiency. The work of the ensemble shall be in vain if this final segment does not come to fruition.

### Unit 6: Musical Elements

#### *MELODY:*

The primary theme of *God of Our Fathers* is illustrated in this example:

*Figure 1*

The musical score for Figure 1 consists of three systems of music, each with a treble and bass staff. The time signature is 4/4. The melody is written in the treble staff, and the bass staff contains a rhythmic ostinato of chords. The first system ends at measure 6, the second at measure 11, and the third at measure 16. A '3' is written below the bass staff in each system, indicating a triplet of chords.

This is the framework for the original hymn. Mr. Smith then provides his interpretation:

- Triplet motif is translated into a brass fanfare
- Original melody is written as a flute solo in minor mode and in 3/4 meter
- Full ensemble joins flute for the same material with brass fanfares interjecting
- Meter shifts to 6/8 with a piccolo soloist on thematic material
- Meter shift to common time at a faster tempo of *Allegro Vivace* and melody is played as a minor mode fugue
- Tonality shifts to major mode for the first time in the piece, audience is invited to sing.
- Final statement of the melodic material in major mode, grandiose finish

### HARMONY:

Young musicians should not have too much of an issue with the harmonies of this piece. In many cases unison passages are exposed. As a result, sections must keep themselves constantly in check for intonation issues. Conductors should designate one musician as principal for those unison sections and place them in the middle of each section. Then they should direct all members of the section to fit inside the sound of the principal player.

In situations where harmony is present, the musicians must maintain balance and blend. Moving lines should be emphasized and brought out at the appropriate time. Ensembles should be guided towards quality recordings of the Claude T. Smith arrangement.

### RHYTHM

This piece, as stated previously, is always changing itself. From a rhythmic standpoint, the musician will have exposure to many different varieties of rhythm. The segment with the greatest challenge is the 6/8 variation.

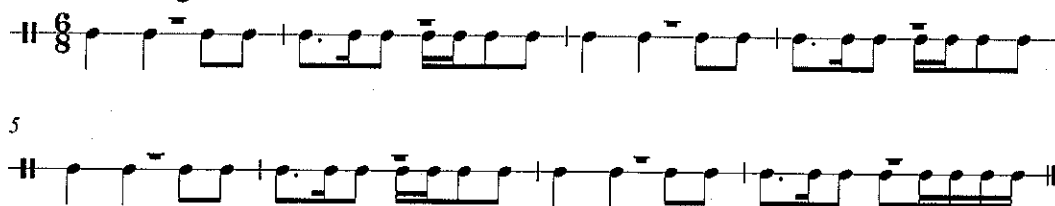


Figure 2

In this example, trombones, trumpets and percussion share this rhythm. There are several ways for an educator to bring this out of their students. A variety of counting games may be employed as well as clapping competitions between sections to see which is more accurate so as not to intimidate the younger musician. In any case subdivision is the single most important concept to achieving this rhythm. The conductor must prepare warm-ups, or excerpts to better enrich the students to achieve this rhythm.

### TIMBRE

There are several timbre qualifiers throughout this piece. The conductor has to convey the mood of the piece in each given segment. Some segments have an ethereal timbre, such as the flute solo, in which the musician needs to create a mood of foreboding. In the fugal segment, the ensemble has to sound like whatever

segment is on the fugue subject. In the chorale segment, the ensemble should sound like a woodwind choir and human voices. So long as students are made aware of each moment and which people get to have the prominence of that moment, this piece is achievable from a timbre standpoint.

### Unit 7: Form and Structure

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
Introduction	1-8	Muted trumpet and trombone fanfare, Written in F minor.
A	9-24	Unaccompanied flute solo on the theme of the hymn in minor and 3/4 meter.
B	25-42	Wind instrumentalists playing, flute solo traded to low reeds, baritone, horn. Brass returns with same triplet fanfare from introduction.
Transition	43-46	Low brass transitional material in the new 6/8 meter listed previously. Segment gets repeated with added trumpets and percussion.
C	47-64	Piccolo solo on the melodic material transferred into 6/8 on the first time. The segment repeats with middle voice Counter-melody.
D	65-68	End of 6/8. Unison transition to newer tempo following fermata.
Transition	69-70	Allegro Vivace. Percussion provides new tempo over the sustained note of the winds. Key change to C minor.
E	71-77	Fugue begins in trumpet section. Small percussive interjections line the segment with periodic ensemble interjections as well.
F	78-84	Fugue continues with horns. Key change to G minor.

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
G	85-91	Fugue continues with trombones. Key change to D minor.
H	92-98	Fugue continues in lowest voices. Key change to A minor.
I	99-106	Fugue concludes – remains in low brass. Accidentals indicate a tonal center of E minor.
J	107-114	Transitional restatement of the chorale. Trombones and other low voices play melody over a sustained drone. Key signature is unchanged, but accidentals are used to manufacture the tonal center as B-flat Major.
H	115-132	Chorale. Sung and played by Woodwinds with trumpet fanfares. Key has modulated to E-flat major.
L	133-147	Grandioso. All instruments playing. Theme is ever present with ostinato rhythms and counter melodies as accompaniment. Modulation to F Major.
M	148-end	Final statement of theme in Horn Voice. All instruments playing consonant chords. Plagal cadence punctuates the piece.



Unit 8: Suggested Listening:

Mormon Tabernacle Choir, *God of Our Fathers*. Mormon Tabernacle Choir. Jerold Ottley. Sony Classical, 1995. CD.

Unit 9: Additional Resources

Websites:

<http://claudetsmith.com/biography.html>

<https://songsandhymns.org/hymns/detail/god-of-our-fathers>

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# Teacher Resource Guide

## Flourish for Wind Band

Ralph Vaughan Williams.  
(1872-1958)

Publisher	Oxford University Press
Date of Publication	1972
Duration	01:30

### Unit 1: Composer

Ralph Vaughan Williams is one of the most well-known composers for many genres. His contributions to the world of music have made him a household name in academic circles. According to his biography, he studied with Max Bruch and Maurice Ravel. During this time of learning, he began to experiment with different sounds and developed an affinity for modality over tonality. This could be, in part, due to his vast knowledge of English Folk Songs.

At the onset of World War I, Vaughan Williams found himself as an enlistee into the medical corps. During his time there he would help lighten the mood by organizing small choirs of soldiers. Some circles of people have made mention that the emotional tone of his pieces began to turn gloomy following his service in the war. On the other hand, others feel it had little or no effect on him.

During his time as a composer he was contemporaries with many of the great names including Gustav Holst. He lived a long life and composed until the very end. His body of work is far too vast to mention here. Suffice it to say that no genre of music is without contributions from Ralph Vaughan Williams.

### Unit 2: Composition

*Flourish for Wind Band* is a piece of music that has certainly made its rounds in the wind band world. It is a stately and straightforward work of music which can put one in the frame of mind of a procession. It is under two minutes in duration therefore it does not drudge on needlessly. Conversely it does not fail to make its musical point. Its pity nature and expert nuance could be studied by budding composers for many years to come.

### Unit 3: Historical Perspective

According to the program notes inside of the composition, this piece was written as an overture to a larger work entitled *Music and the People*. It further mentions that the first performance of this work was on April 1, 1939. It was then lost to the ages until it was discovered in 1971. The seminal band arrangement is from the pen of

arranger Roy Douglas. He also arranged the work for brass band and symphony orchestra.

#### Unit 4: Technical Considerations

The piece is demanding. However, younger musicians may not understand why. Rhythms are essentially basic, and tempo does not deviate from the stately *Maestoso*. However the brass fanfare at the beginning is laid out as a call and echo. Musicians will need to remain diligent and understand when their appropriate time is. Students will be challenged from the blend, balance, and articulations that are written. Young trumpet players may be challenged by the G's and A's above staff. Flutists will need to exercise control over their instrument in the extreme ranges. It is rather simple to overblow a flute and destroy the ensemble's blend and balance.

The instrumentation for *Flourish for Wind Band* is as follows:

#### Required:

Concert Flute  
Oboe  
Bassoon  
E-flat Clarinet  
B-flat Solo Clarinet  
B-flat Ripieno Clarinet (I)  
B-flat Clarinet II  
B-flat Clarinet III  
Alto Saxophone

B-flat Cornet I/II  
B-flat Trumpet I/II  
F Horn I/II/III/IV  
Trombone I/II  
Bass Trombone  
Euphonium  
Basses (Tuba)  
Timpani  
Percussion:

Side, Bass, Cymbals

#### Optional:

E-flat Alto Clarinet  
B-flat Bass Clarinet  
E-flat Contra Alto Clarinet  
B-flat Contra Bass Clarinet  
Alto Saxophone II  
Baritone Saxophone  
B-flat Cornet III  
String Bass  
Tenor Saxophone

#### Unit 5: Stylistic Considerations

There are two contrasting styles in this piece. The first style is the stately fanfare played by the brass alone. This should be played with weight but should not be played with a marcato accent or bell tone as this would create a harsh and uncharacteristic sound on the instrument. The upper woodwinds enter at rehearsal letter A at a fortissimo dynamic. As mentioned with technical considerations, woodwind instrumentalists should pay careful attention to control the amount of air being released.

The second style takes shape at rehearsal letter B. The dynamic is written as *piano*. That particular dynamic should not be confused with weakness. It is a contrast to the first section but it is not meant to be a silencer! The conductor should strive to show dynamics and phrase rather than beats and time because the ensemble will invariably emulate what they see from the conductor. The end result could be choppy and militant. The aim should be for connected and evenly balanced sound with dynamic shaping and contrast.

In many cases this piece is built on unison lines. Younger musicians may struggle with intonation. The conductor should coerce the ensemble to sing the part as best as possible with each other. Perhaps the conductor could model the part on a brass instrument while the rest of the ensemble sings. Additionally, brass players may miss partials. A good solution would be to buzz through the piece on a mouthpiece. Again, inexperienced or young players may struggle with mouthpiece buzzing at first. An anchor instrument could help them meet this goal.

### Unit 6: Musical Elements

#### *MELODY*

The fanfare is a four note motif which starts with the trombones and is then answered by the trumpets. This serves as the introductory statement and as the coda section as well.



The melody changes at rehearsal letter A. The woodwinds join the rest of the ensemble with half notes and quarter notes. Selected instruments in the ensemble play quarter notes and dotted half notes against the melody while others play half notes and eighth notes.

At letter B, the mood shifts, from a fanfare-type melody, to a connected lyrical statement.

#### *Figure 2*



An unofficial trademark of Vaughan Williams was his knack for writing melodic bass lines as noted in the example above.

### *HARMONY*

As stated previously, the harmony of this piece is not complex. There are many tutti phrases and simple harmonies. This piece could be reduced to a very limited instrumentation as a result. The challenge, once again, is in these tutti phrases. The conductor should appoint a principal player for each section and then make the others fit inside that sound. As an exercise, the conductor could have the principal players each play a phrase as clean as possible, and then invite the rest of the ensemble to join on the next repetition of the phrase. A recording of the ensemble should be made often and played back to them as soon as it has been recorded (while fresh in their memories) so that they may make mental adjustments.

### *RHYTHM*

The rhythms are very straight forward. However, just before the B section there is slight hemiola in the melodic material. Inexperienced ensembles will be tempted to hold these syncopated notes longer.

*Figure 3*



### *TIMBRE*

Vaughan Williams's tonal palette is well refined even if this piece is not prolonged in duration. His blend of cylindrical brass on the fanfare helps to send the message home. Some conical instruments are included in the fanfare such as cornets and horns. They lend themselves to helping the sound stay warm.

Whereas his contrast of conical brass instruments on flowing melodies and counter melodies in the B section lend themselves well to sweetness of that segment. His pairing of the timpani with the low brass, near the end of the B section, help drive that particular segment to a climax. The rest of the battery instruments help to support crescendos. The drum family is not being used as a metronomic device. Rather, they are being employed for maximizing affect.

### Unit 7: Form and Structure

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
Introductory Fanfare	1-10	Fanfare of trumpets and trombones. Horns and cornets double the others. Key of B-flat major.
A	11-20	Full ensemble. Theme develops and resolves.
B	21-36	B section. Solo Cornet doubled with Euphonium and upper woodwinds. Modulation to F Major

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
C	37-45	All playing. Restatement of B section. Modulation to B-flat Major. Ending of the secondary theme.
C – continued	46-54	Fanfare returns from the beginning. It is slightly abbreviated.
D	55-end	Coda

### Unit 8: Additional Resources

Frogley, Alain, and Hugh Ottaway. "Ralph Vaughan Williams." In *Oxford Music Online*. Oxford University Press, 2001-. Accessed December 2, 2014.  
[http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/42507?q=ralph+vaughan+williams&search=quick&source=omo\\_gmo&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/42507?q=ralph+vaughan+williams&search=quick&source=omo_gmo&pos=1&_start=1#firsthit)

Website:

<http://www.rvwsociety.com/biography.html>

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## Teacher Resource Guide

### First Suite in E-flat for Military Band I. Chaconne

Gustav Holst  
(1874-1934)

Publisher	Oxford University Press
Date of Publication	1920
Duration	04:51

#### Unit 1: Composer

Gustav Holst lived from 1874-1934. He was a sickly child and rather introverted. However, from a young age, he had an affinity for music. As a child he lamented practicing his violin. So, as he grew older, he became a piano player. Ironically, he suffered from neuritis and had weak hands. However in spite of this, his passion for piano would help him to foster in him a love for composition.

Holst would often suffer setbacks to his musical aspirations. He was denied a scholarship to the Royal College of Music. As a result, he worked several musical jobs until his father had enough faith in him to send him to college at the regular rate. This work ethic would serve him well in his life.

As he grew older, he became more determined to be a composer. However he suffered more setbacks as his pieces were often rejected for publication. It wasn't until his composition *The Planets* was published that he gained notoriety as a composer. Holst is highly regarded in the wind band medium as being one of its greatest contributors. His music is a mainstay in the medium with no sign of being replaced!

#### Unit 2: Composition

The composition is essentially a theme and variations. This analysis will focus upon the Chaconne. The Chaconne introduces the listener and musician to the primary 14 note theme in the very beginning. From that point forward the melody is melded with other parts, varied, inverted, and transformed until a dramatic conclusion. It is able to be played with as little as 19 musicians with many additional parts doubling to round out the sound and make playable for larger groups.

#### Unit 3: Historical Perspective

According to the program notes, for *First Suite in Eb*, the title was originally *1<sup>st</sup> Suite for Military Band Op.28A* and it was written in 1909. There's little evidence to suggest that this music was performed by any group until its publication in 1920. Since then,

it has been published, republished, edited, revised, adapted, and arranged for many different mediums. It has also been performed countless times the world over.

#### Unit 4: Technical Considerations

Technically speaking, the Chaconne movement is well-rounded. It will push musicians into ranges which they may not currently be comfortable. The first cornet player will stretch to C above the staff. They must remain relaxed yet intense when attempting this part. The upper woodwinds will encounter skips larger than a perfect fifth in this piece. Namely Clarinets should work for control when passing through the various registers of the instrument.

Several players are exposed throughout the work. The conductor must ensure that any small groups or soloists have the technical facility to accomplish the goal. Musicians should phrase properly as well. When in groups stagger breathing is appropriate, but when isolated the conductor should aid the students in choosing logical breathing spots.

Finally, this piece can be played with as few as 19 players. Conductors should not be frightened away if they feel there is a deficiency in instrumentation. They should study the score and determine whether or not they are, in fact, missing a voice. For ensembles with fuller instrumentation, the conductor should endeavor to control the volume production so as not to distort Holst's vision.

The instrumentation for *First Suite in E-flat* is as follows:

Piccolo	Cornet 1/2	Triangle
Flute	Trumpet 1/2	Cymbals
Oboe 1/2	Horn 1/2/3/4	
E-flat Clarinet	Trombone 1/2/3	
B-flat Clarinet solo/1	Euphonium	
B-flat Clarinet 2/3	Basses	
B-flat Bass Clarinet	String Bass	
Bassoon 1/2	Timpani	
Baritone Saxophone	Snare Drum	
B-flat Bass Saxophone	Bass Drum	

#### Unit 5: Stylistic Considerations

When performing this piece, the ensemble should play in a stately manner. The tempo does not deviate from the Allegro moderato indicated at the beginning. When performing the work the musicians should take note of the various suspensions and retardations that are in many places. Every effort should be made to emphasize these moments. The constant tension and resolution provide the piece with depth.

Each period consists of two phrases. The ensemble should note where phrases start and end for inflection and variety. When notes are marked staccato, the players



should realize that these staccato notes do not imply shortening the ends of notes. This choppy playing occurs much in younger ensembles.

Various expressive directions are indicated in the score. Students should have a working idea of what these expressions mean. For example, *pesante* means to play heavy and labored. When all else fails in conveying the concept to the students, the conductor should model for them on his or her own instrument. Additionally, secure a proper recording for their benefit.

### Unit 6: Musical Elements

#### MELODY

The Melody is introduced in the first eight measures. The graphic below provides a clear introduction to the Chaconne.

Figure 1

**FIRST SUITE IN E FLAT**  
**1. CHACONNE**  
(MELODIC ANALYSIS) GUSTAV HOLST

**FIRST STATEMENT**  
FIRST PERIOD - \*MONOPHONIC BASS VOICE (THEME)

PIANO  
MELODY

A (PHRASE)      B (PHRASE)

**SECOND PERIOD**  
\*BRASS FAMILY

9

PNO.

A (PHRASE)      B (PHRASE)

**THIRD PERIOD**  
\*WOODWIND FAMILY

16

PNO.

VARIATION 1 - TRUMPET COUNTER MELODY, TROMBONES HARMONIZING THEME.

UPPER REED COUNTER MELODY

MIDDLE REED HARMONIZED MELODY

LOW REED MELODY

A (PHRASE)      B (PHRASE)

**FOURTH PERIOD**  
\*BRASS AND WOODWINDS

22

PNO.

VARIATION 2 - RHYTHMIC CALL AND RESPONSE

\*MELODY HAS RETURNED TO LOW BRASS AND LOW REEDS

UPPER AND MIDDLE WOODWINDS CALL, CORNETS AND TROMBONES RESPOND

WW FAMILY

TRUMPET

MELODY

A (PHRASE)

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## HARMONY

The piece is actually modal. Close examination shows that this is in B-flat Mixolydian Mode. The modes do change in the second statement to Phrygian mode and Dorian mode respectively.

Similarly to *Flourish* this piece utilizes many unison patterns and many sections are cross-cued. When the piece does have harmonies, they are often greeted with suspensions or retardations. These little points of dissonance must be brought out in order to maximize the effect of the consonant part. Students should not be afraid of the non-harmonic tones, but rather should embrace them. Conductors should encourage the ensemble to sustain the dissonant note in the chord and then resolve it.

## RHYTHM

The rhythms of this piece are varied, and one of the most interesting topics for discussion. The principle theme consists only of quarter and half notes. It is largely unaltered and is traded through the instruments for variety. The movement is in 3/4 meter and remains there until the end. The primary rhythmic concept is illustrated in figure 2.

Figure 2

**ALLEGRO MODERATO**

**FIRST PERIOD**

**FIRST STATEMENT**

**THEMATIC MOTIF PRESENTED BY LOW BRASS**

As the movement progresses, rhythmic diversity is added in other voices. Dotted quarter notes and eighth notes in the third period provide a counter-point to the thematic material being presented by the low reeds who have taken over the theme.

Figure 3

**THIRD PERIOD**

**SWINGING FAMILY**

**VARIATION: LOW REEDS BEGINS WITH DOTTED QUARTER EIGHTH NOTE BEAT**

**LOW REEDS COUNTER-MELODY**

**MUSICIAN BEGINS WITH DOTTED QUARTER EIGHTH NOTE BEAT**

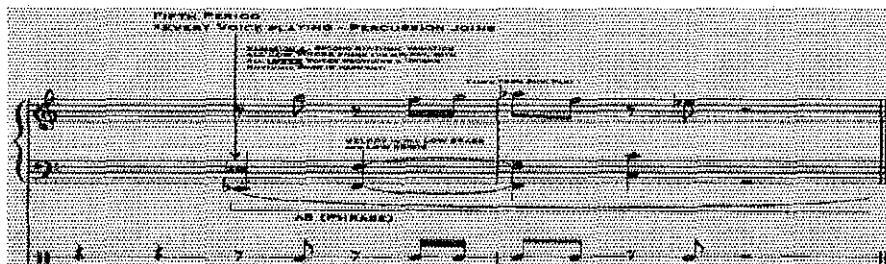
Holst further adds rhythmic variety to the movement with each re-statement of the theme. In the fourth period, for example, the brass and woodwinds are performing a call and response utilizing a combination of eighth and sixteenth notes.

Figure 4



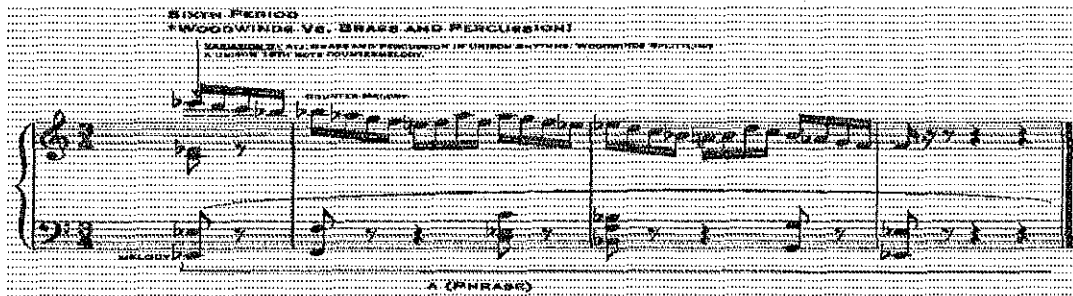
In the fifth period after the call and response, the theme continues in the low voices. All other voices join together in a rhythmic counter-point. Holst once again makes use of sixteenth notes and has added an element of syncopation in the counter melody. Percussion enters for the first time in the piece and strengthens the counter melodic concept.

Figure 5



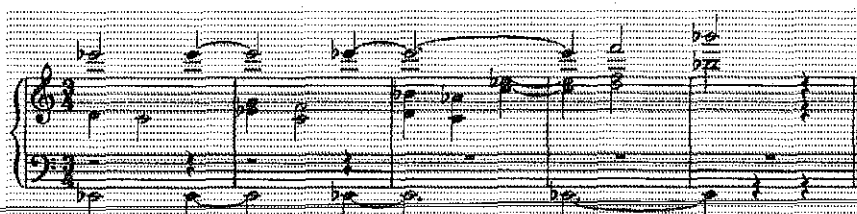
Perhaps one of the most rhythmically diverse variations of the statement occurs in the sixth period. The melody is taken over by all of the brass and low saxophones. The quarter and half notes have been replaced by percussive eighth notes. Eighth and quarter rests keep space. The woodwinds are now playing a sixteenth note counter melody. It is important to note that the phrasing of the sixteenth notes directly correlates with the thematic pattern in the brass.

Figure 6



Additionally, syncopation plays an important role. It is present throughout the piece but is of greatest interest during the coda section. The third beat of several measures is accented, effectively shifting the pulse. The syncopation creates an additional level interest and a sense of finality. This can be seen in example 6 in the bass line.

Figure 7



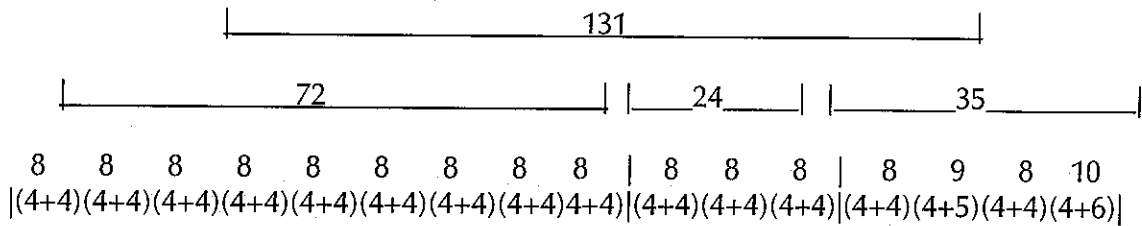
**TIMBRE**

Holst was a master of timbral qualifiers. Conductors can appreciate the value of a solid low brass section. Holst wrote the primary theme of the Chaconne in the low brass to begin the piece. This allows for the rest of the ensemble to have a model by which to emulate later. A good exercise would be to take the 14 note motif and fit it inside the sound of the low brass section at the beginning. This would help to train the musician to play with a more rounded and connected sound. As the movement progresses, the theme is traded around and varied based upon the characteristics of each instrumental family.

Holst does not ever bring individual choirs of instruments 'to the fore' as this could lead to distortion of the tone. He does, however, bring the final dynamic of the piece to *fff* when everybody is playing.

Unit 7: Form and Structure

Overview



<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
First Statement A	1-8	First Period. Low brass introduction to the theme. B-flat Mixolydian tonal center (Until B Section)
Variant 1	9-16	Second period – Brass Family has theme
Variant 2	17-24	Third period – Woodwind Family has theme
Variant 3	25-32	Fourth period – Low brass and reeds Share theme. Woodwinds have a rhythmic call which is responded to by trombone and cornet 1.
Variant 4	33-40	Fifth period. All voices playing with percussion joining. Theme in low voices, upper voices playing a rhythmic 'snap' with percussion.

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
Variant 5	41-48	Sixth period. Woodwinds have running sixteenth note counter melody. Brass, low reeds and percussion have the thematic motif which is played with detachment.
Variant 6	49-56	Seventh period. Cornet 1 melody, low brass acting as a true bass line for the first time in the piece.
Variant 7	57-64	Eighth period. Solo, 1 <sup>st</sup> clarinet have soft eighth note counter line to the 3 <sup>rd</sup> clarinet/French horn melody.
Variant 8	65-72	Ninth period. Triplet accompaniment in flute/oboe to alto sax melody.
Second Statement B	73-80	First period. Melody inverted and played in horn 1. Upper woodwinds accompany. Tonal center is Phrygian Mode.
Variation of B section	81-88	Variation to the inversion. Melody in cornet and euphonium. Tuba and baritone saxophone have bass line.
False Recapitulation	89-97	False recapitulation of the main theme. Played by trombones over the bass line. Tonal center is Dorian Mode.
Third Statement A' (Variant 9)	98-105	Return of theme in euph. and cornet 1. Counter melody in alto sax and clar. 2. Mixolydian mode.
Variant 10	106-114	Second period of third statement. Upper woodwind has melody, lower woodwinds have countermelody. Melodic extension, development.
Variant 11	115-122	Third period, climax, all playing.
Variant 12	123-end	Coda. Pedaled low brass on E-flat anticipating the tonic pitch of E-flat. Melodic fragments lead to climax.

Unit 8: Additional Resources

Matthews, Colin. "Ralph Vaughan Williams." In *Oxford Music Online*. Oxford University Press, 2001-. Accessed December 2, 2014.  
[http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/13252?q=Gustav+Holst+&search=quick&source=omo\\_gmo&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/13252?q=Gustav+Holst+&search=quick&source=omo_gmo&pos=1&_start=1#firsthit)

Website:  
<http://www.gustavholst.info/>

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## Teacher Resource Guide

### Salvation is Created

Pavel Tschesnokoff  
(1877-1944)

Publisher	Neil A Kjos Music Co.
Date of Publication	1957
Duration	03:38

#### Unit 1: Composer

Pavel Tschesnokoff was a Russian Composer who was born on October 24, 1877 and died on March 14, 1944. He was well known for his sacred choral works. To his credit he has over 500 choral compositions and many have become popular transcriptions for band. He was educated in the Russian Orthodox faith, thus his most of his works reflect his devotion to his church.

During the reign of the Soviet Union he was forced to abandon his sacred compositions altogether and focus exclusively on secular works. Despite this lack of support by the state for his sacred works, he was held in high esteem as a choral conductor. He was head of the choral conducting program at the University of Moscow and was also the choir director at Christ the Savior Cathedral. Tragically this cathedral was destroyed to make way for a new skyscraper that was never built. This careless gesture left Tschesnokoff so distraught that he abandoned all composing endeavors. He remained active as a teacher and conductor until his death in 1944.

#### Unit 2: Composition

*Salvation is Created* is an adaptation of the sacred choral piece by the same name that was written in 1912. This arrangement was published in 1952 by Bruce Houseknecht. It is a solid teaching tool for conductors to use in the areas of balance, blend, and tessitura control as this is where the challenge lies. As a seminal piece of music for the choir, this wind band transcription may not be as well known. However it stands as a monument to Tschesnokoff and his unwavering faith to the church. This may also be Tschnokoff's most well-known piece of music.

#### Unit 3: Historical Perspective

This piece is based upon a Keivan Chant Melody. It is also representative of one of the final sacred pieces that Tschesnokoff wrote. As a result of the strict sanctions of the Soviet Union, he never heard his piece of music performed. The lyrics are simple and plaintiff and are derived from Psalm 74 in the Russian Orthodoxy:

*Salvation is created, in midst of the earth, O God, O our God. Alleluia.*

#### Unit 4: Technical Considerations

The conductor must stay diligent with the phrasing and breathing with this piece so as to preserve the original intent of the vocal parent piece. Young musicians may feel the temptation to breath between phrases when in reality this instinct is incorrect. From a scoring aspect, the conductor must have a French horn soloist. There are ways to achieve this music without a soloist, however to enable the vision to be realized every effort should be made to secure the instrumentation. It is essentially a heterogeneous makeup of instruments which emulate the homogeneous choir. Therefore the concept of blend must be constantly stressed by the conductor. There are opportunities for cross-cueing should the conductor need them. They should study the score and their own ensemble to make an informed decision.

The instrumentation for *Salvation is Created* is as follows:

Flute	E-flat Contrabass Clarinet
Piccolo	B-flat Cornet 1/2
E-flat Clarinet	Horn
B-flat Clarinet 1/2/3	Baritone
Alto Clarinet	Trombone 1/2
Bass Clarinet	Basses
Bassoons	Timpani
Alto Saxophone 1/2	String Bass
Tenor Saxophone	Triangle
Baritone Saxophone	

#### Unit 5: Stylistic Considerations

As this piece is a transcription of a choral hymn, it is vital that the conductor work with the ensemble on the concept of phrase. The arranger has asked that the ensemble only employ stagger breathing and then has noted specific areas where no breathing of any kind is permitted.

Articulation should never be harsh, given the original work's melodic and connected nature. Everything should be played as legato as possible when not slurring.

Melodic lines are traded among the ensemble. The conductor should stress crescendos and decrescendos as they are very clearly marked. Care should also be given to not exceed the written dynamic or else the tone will be distorted. Fitting inside the sound of the low voices is paramount. Since the piece has two identical musical phrases, the arranger moved the parts around to different instrumentalists to create variety. The conductor can move the tempo slightly faster if desired during the second iteration of the primary theme. In any case, a quality recording should be secured of the vocal version as well as the instrumental version for the conductor's own reference as well as the ensemble's.



## Unit 6: Musical Elements

### *MELODY*

The melody is at first traded amongst the instrumentalists. It starts with the low voices and then moves to the higher voices before all arrive with the melody at rehearsal number 10. This exactly mimics the vocal piece. The melody is a very playable, but at times can challenge the musician for what an acceptable volume could be. At the dramatic arrival moments of rehearsal numbers 10 and 31, the ensemble should be full and connected but never loud and harsh.

### *HARMONY*

Harmonically speaking, this piece does not appear to be difficult at first glance. However, upon further examination, the conductor will find that the harmonies are close and must remain in balance. The opposing motion of the low brass must especially be cared for. It creates the motion by which the harmonies flow. Simple listening to what a chord should sound like can benefit the entire ensemble. The conductor should stop the ensemble periodically to check the balance and adjust it if something is out of alignment.

### *RHYTHM*

The rhythm can be very accessible to many different groups. The primary concept is comprised of eighth, quarter, half and whole notes. On rare occasions there will be a dotted quarter note followed by an eighth note. The conductor can explain this concept, metaphorically, as any word which has a Q and a U in succession. Q's are always followed by U's! This is the case for most words. The ensemble should have a better understanding of the dotted quarter note with the eighth note upon hearing this metaphor.

### *TIMBRE*

Tonal colors are all very unique for instrumentalists. The Houseknecht is very careful to blend the appropriate instruments together into 'choirs'. For example, in the first phrase of the piece, the tuba is paired with the low reeds and string bass for the bass line. The melody is performed by a French Horn soloist with a doubling by the first Clarinet player. When the first phrase has concluded, the Flutes and Oboe join with the Cornet section. As well, the Alto Saxophones reinforce the lower notes. All voices come together at rehearsal number 10 for a climactic resolution to the section. This is but one example which the conductor should be made aware as they prepare themselves for the rehearsal.

## Unit 7: Form and Structure

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
(Verse 1) <i>A</i>	1-9	Various choirs of instruments playing the piece. Tonally centered in C Minor.
(Chorus) <i>B</i>	10-18	All voices playing in heterogeneous mixture. Tonal center shifts briefly to E-flat major before a half cadence alludes to C minor. Final cadence is authentic to E-flat major.
Transition	19-21	Horn solo recaps melodic material. Tonal center returns to C Minor.
(Verse 2) <i>A'</i>	22-30	Low Brass choir plays melodic material. Melody traded to upper voices as before.
(Chorus)	31-39	Climax of the piece. Tonal center shifts briefly to E-flat major before a half cadence alludes to C minor. Final cadence is authentic to E-flat major.
Coda	40-end	More subdued with low brass sustaining chords. Melody in Horn, Flute, and first Clarinet. Tonal center is E-flat Major.

Unit 8: Suggested Listening:

Dale Warland Singers, *Salvation is Created. On Lux Arumque*. Gothic Label, 2007.  
CD.

Unit 9: Additional Resources

Bakst, James. *A History of Russian-Soviet Music*. New York, NY: Dodd, Mead and  
Company, 1966.

Website:

<http://songsforpraise.com/SalvationIsCreated.html>

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## Teacher Resource Guide

### English Folk Song Suite

Ralph Vaughan Williams.  
(1872-1958)

Publisher	Boosey & Hawkes
Date of Publication	1924
Duration	10:30

#### Unit 1: Composer

Ralph Vaughan Williams is one of the most well-known composers for many genres. His contributions to the world of music have made him a household name in academic circles. According to his biography, he studied with Max Bruch and Maurice Ravel. During this time of learning, he began to experiment with different sounds and developed an affinity for modality over tonality. This could be, in part, due to his vast knowledge of English Folk Songs.

At the onset of World War I, Vaughan Williams found himself as an enlistee into the medical corps. During his time there he would help lighten the mood by organizing small choirs of soldiers. Some circles of people have made mention that the emotional tone of his pieces began to turn gloomy following his service in the war. On the other hand, others feel it had little or no effect on him.

During his time as a composer he was contemporaries with many of the great names including Gustav Holst. He lived a long life and composed until the very end. His body of work is far too vast to mention here. Suffice it to say that no genre of music is without contributions from Ralph Vaughan Williams.

#### Unit 2: Composition

*English Folk Song Suite* is a very important staple to the wind band medium. As the title suggests there are several English Folk Songs which have been woven together into a musical tapestry. Vaughan Williams seamlessly transitions from folksong to folksong in three different movements. The movements are titled as follows:

- I. *March "Seventeen Come Sunday"*
- II. *Intermezzo "My Bonny Boy"*
- III. *March "Folksongs From Somerset"*

#### Unit 3: Historical Perspective

The tradition of English Folk Songs was around for many centuries before Vaughan Williams collected them and transformed them into the wind band classic that is known today. Each movement has more than one folk tune spliced in.

*Seventeen Come Sunday* is a song about coming of age. This is an excerpt of the original folk tune lyrics:

*"As I walked out on a May morning, on a May morning so early,  
I overtook a pretty fair maid just as the day was a-dawning.  
With a rue-rum-ray, fol-the-diddle-ay,  
Whack-fol-lare-diddle-I-doh."*

Vaughan Williams transitions immediately into a style and mood change to the folk tune *Pretty Caroline*:

*"One morning in the month of May when brightly shone the sun, Upon the banks of Tilbury stream there sat a lovely one, She did appear a goddess fair, her dark brown hair did shine, It shaded the neck and bosom white of pretty Caroline."*

The next folk adaptation is about a miser known as Dives and a beggar known as Lazarus. Not surprisingly, the folk tune is called *Dives and Lazarus*.

*As it fell out upon one day, Rich Dives made a feast, And he invited all his friends, And gentry of the best. Then Lazarus laid him down and down And down at Dives' door: "Some meat and drink, brother, Diverus, Bestow upon the poor."*

*"Thou'rt none of my brothers, Lazarus, That liest begging at my door; No meat, nor drink will I give thee, Nor bestow upon the poor."*

The second movement is called *My Bonny Boy*. The lyrics to the original folk tune are dark and lonely. Here is an excerpt:

*I once loved a boy and a bonny bonny boy, I loved him I vow and protest,  
I loved him so well, there's no tongue can tell, Till I built him a berth on my breast.*

*'Twas up the wild forest and through the green groves  
Like one that was troubled in mind, I hallooed, I whooped and I blew on my flute,  
But no bonny boy could I find.*

Vaughan Williams then switches the focus to a more up-beat dance tune entitled *Green Bushes*:

*As I was a walking one morning in Spring, For to hear the birds whistle and the nightingales sing, I saw a young damsel, so sweetly sang she:  
Down by the Green Bushes he thinks to meet me.*

*I stepped up to her and thus I did say: Why wait you my fair one, so long by*

*the way? My true Love, my true Love, so sweetly sang she,  
down by the Green Bushes he thinks to meet me.*

The third movement is entitled *Folk Songs from Somerset*. As to be expected, it offers various folk tunes from that particular region of England. *Blow Away the Morning Dew* is the beginning of the movement and provides an uplifting contrast the second movement:

*There was a farmer's son, kept sheep all on the hill; And he walk'd out one  
May morning to see what he could kill. And sing blow away the morning dew  
The dew, and the dew. Blow away the morning dew,  
How sweet the winds do blow.*

With no effort whatsoever, the folksong dissolves into the equally upbeat, but less uplifting, *High Germany*. Vaughan Williams's tuneful craftsmanship is so well-thought that one might listen to this movement feel that these two folk tunes were one in the same!

*O Polly dear, O Polly dear, The rout has now begun. And we must march away  
At the beating of the drum: Go dress yourself all in your best And come along  
with me, I'll take you to the cruel wars in High Germany.*

In the trio section the folksong shifts again to *The Tree So High* which is a tune with a taboo subject in the modern times:

*The trees they grow high, the leaves they do grow green. Many is the time my  
true love I've seen Many an hour I have watched him all alone. He's young,  
but he's daily growing.*

*Father, dear father, you've done me great wrong. You have married me to a  
boy who is too young I'm twice twelve and he is but fourteen. He's young, but  
he's daily growing.*

The final folksong which is used has numerous variations over the course of history. *John Barleycorn* is a metaphor for the plant which is harvested annually and made into various things; namely alcohol. This folksong has been adapted by popular music groups such as "Traffic", "Fairport Convention", and "Jethro Tull":

*There was three men came out of the west, their fortunes for to try, and these  
three men made a solemn vow, John Barleycorn should die. They ploughed,  
they sowed, they harrowed him in, throwed clods upon his head, and these  
three man made a solemn vow, John Barleycorn was dead.*

*Then they let him lie for a very long time Till the rain from heaven did fall,  
Then little Sir John sprung up his head, And soon amazed them all.*

*They let him stand till midsummer till he looked both pale and wan, and little Sir John he growed a long beard and so became a man.*

#### Unit 4: Technical Considerations

This piece will challenge musicians in a number of technical aspects. Articulation is quite varied. The musician must pay careful attention to when a group of notes is slurred and when it is not. They must then properly discriminate when the slur actually ends before articulating the note.

Staccatos should not be played so short that they are devoid of tone. Young musicians may often articulate with a 'tut' articulation instead of the proper "tu". Tone should always be at the forefront of each note.

The conductor should program this piece if he or she has the personnel to achieve the solos. The solos are very resonant and full of tone. The solos themselves do not have difficult rhythms to execute. The soloists must work to be expressive.

A French horn section should be present when programming this work. Rhythmically, the part is cross-cued at times with the trumpet part, but harmonically in the first movement alone they are unique.

The instrumentation for *English Folk Song Suite* is as follows:

Piccolo	B-flat Cornet solo/1/2	Triangle
Flute	B-flat Trumpet 1/2	Timpani
Oboe	Horn 1/2/3/4	
E-flat Clarinet	Trombone 1/2	
B-flat Clarinet 1/2/3	Bass Trombone	
Bassoon 1/2	Euphonium	
Alto Saxophone	Tuba	
Tenor Saxophone	Snare Drum	
Baritone Saxophone	Bass Drum	
Contra Bass Clarinet	Cymbals	

#### Unit 5: Stylistic Considerations

Each folksong has a different style to which the musicians should avail themselves. The first movement has a triumphant fanfare which is played during the first four measures. The musicians should play these notes detached but not clipped.

Immediately on the fifth measure, the dynamics change to a *pp* and the occasional slur makes an appearance. Musicians must differentiate between slurring and tonguing. The bravura of the first four measures returns and the entire ensemble is back with full playing, not loud playing.

In the Intermezzo, there is a solo written for cornet 1 and oboe. Both may play simultaneously however, it may prove wiser to select one soloist for the section. Given the softer and more somber nature of this movement, an oboe soloist could prove the statement more plaintive. However, should an actual cornet be used the conical nature of the instrument could capture that classically British sound. In the

end it is a matter of preference from the conductor. The conductor should weigh all options and select the best of these. In the green bushes segment, the tempo indication is *poco allegro (Scherzando)*. With this tempo change in mind, the conductor may elect to conduct this segment in one rather than in three. The benefit to conducting this in one is that the segment would sound as it was originally intended; a dance.

In the final movement the conductor and ensemble should observe all dynamic, key, and meter changes. There is little to be interpreted in this movement beyond tempo. The piece is a British march, thus the tempo should never reach 120 beats per minute. Strive to maintain the stately presence that Vaughan Williams so carefully crafted.

## Unit 6: Musical Elements

### *MELODY*

The marked dynamics for the melodies should never be exceeded by the rest of the ensemble. In each melody, the part is either played as a solo, or played as a group. The conductor should prepare their group for this piece by securing a quality recording of another group so as to emulate. It is also a helpful course of action to secure recordings of the original folksongs as they embody the character of each.

Each melody is rather tuneful and follows a logical progression of scalar concepts. In some cases the melody jumps as much as an octave. Musicians must employ a solid stylistic approach so as not to destroy the quality of the particular line.

### *HARMONY*

Harmonically, this piece is a moving target. It is written in the key of A-flat major with an emphasis on F. However there are plenty of D naturals to be seen! Therefore this first movement is most certainly in Dorian Mode. Players must observe all written accidentals and be explained their importance. The tune changes to *Pretty Caroline* at measure 33 and so does the tonality which becomes A-flat major. The bass line employs a falling fourths progression fairly consistently. The tonal center then changes to F Aeolian at the quotation of *Dives and Lazarus*. At the end of the movement, the piece ends on an F major chord after a reprise of the Dorian material from the beginning. This Picardy third is a surprise musically to any who listen and thus it should be paid close attention.

The second movement is exclusively in Dorian Mode. Vaughan Williams once again employs the Picardy third at the end of this movement. Perhaps his goal was to convey a sound of hope after such a heavy movement? In any case, this pitch must be played correctly and in tune as the third of any chord has the greatest intonation challenges.

The third movement begins in B-flat major and then modulates to G Aeolian and then to C Aeolian at the trio. After a brief flirtation with the Aeolian modes, the tonality shifts again to E-flat Major.

As for harmonies of all of the instrumental choirs, they are all standard. There are roots, thirds, fifths, and the occasional dominant 7<sup>th</sup>. All musicians must know their place within the chord and the function of each pitch in the chord as well.



### *RHYTHM*

Rhythms being as straight forward in this piece as they are, it stands to reason that they would be readily accessible to the group which was performing it. However, reinforcement of dotted rhythms, especially, could really behoove the ensemble. The conductor should take care to explain the concept of the rhythm dot.

Additionally, younger musicians may not hold any note of length the appropriate amount of time. They may skip quarter notes entirely after a series of eighth notes, such as the beginning of the first movement, or they cut held notes short of the correct duration. The conductor can better facilitate their proficiency with subdivision games, kinesthetic activities, singing, or even drawing the subdivisions on the classroom chalk or white board.

Oddly enough, another concept that sometimes catches younger musicians off guard is the visual representation of eighth and sixteenth rests. There are many such rests printed in *Folk Song Suite* and students may panic when first reading the piece. Many experienced musicians take those opportunities to breath. This should be imparted to the budding group of musicians!

### *TIMBRE*

From the aspect of timbre, Vaughan Williams selects his moments well. His selection of different instruments and the switching around of responsibilities lends itself well to folksongs. Keep in mind that folksongs originally had lyrics which kept the piece continually interesting. Instrumentalists are, by nature, unable to provide this. Therefore, the skilled composer thoughtfully paired concepts of the tune with strategic moments. For example, after the fanfare-like opening of the introduction, the main melody is immediately given to the upper woodwinds. Shortly thereafter, the brass takes over with heavier percussion serving as accompaniment. The next folksong leads to a cornet or clarinet solo. After that, the low brass take over with a heavy bass melody which is accented by furious upper woodwinds and percussion in a 6/8 jig! This style of trading the melody and constantly changing the focus provides all musicians with equal time and importance. Therefore they must strive to stay inside characteristic constraints of their sound.

## Unit 7: Form and Structure

### Movement 1: March: Seventeen Come Sunday

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
Introduction ( <i>Seventeen Come Sunday</i> )	1-4	Full ensemble, fanfare statement. F Dorian is tonal center.
A	5-17	Upper woodwind melody. Light and sporadic accompaniment. F Dorian.

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
A'	18-32	All sections in. Melody is played By multiple instruments in a heterogeneous mix. F-Dorian
B <i>(Pretty Caroline)</i>	33-64	Cornet 1 or Solo Clar. Have solo Melody. Very legato and thin accompaniment.
C <i>(Dives and Lazarus)</i>	65-97	Low Brass plays heavy bass melody. Upper woodwinds and percussion on furious 6/8 jig. Horns have counter melody. F-Aeolian
B	98-129	Return to B section material.
A	1-17	D.C. repeat
A'	18-32	Return of A' material. Preparing for Coda.
Coda	130-132	Final two measures. All playing. Tonal Center is F Major.

Movement 2: My Bonny Boy

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
A	1-22	Trumpet or oboe (or both) solo carries Melody. Sustained notes provide a drone in a few instruments. In 3/4 meter. F-Dorian
A'	23-42	Restatement of theme in Euphonium. Slight thematic extension and transition into next section. Upper woodwinds on counter melody, cornets on echo of theme. F-Dorian
B <i>(Green Bushes)</i>	43-59	Upper woodwinds have theme. Can be solo. Clarinets and horns have drone. Tempo in one.
B'	60-77	Restatement of theme in cornet and euphonium. Upper woodwinds trading measures of eighth notes. F-Dorian

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
A"	78-end	Low brass has melody, others answer. F-Dorian until Picardy 3 <sup>rd</sup> at the end.

Movement 3: Folk Songs From Somerset

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
Introduction	1-4	Woodwind family has primary focus. B-flat major.
A <i>(Blow Away the Morning Dew)</i>	5-28	Call and response on melody between cornet and upper woodwinds. All join to recap thematic material at end of tradeoffs. Tonal center is B-flat major.
B <i>(High Germany)</i>	29-44	Low voices have melody, accented by all others. Tonal center is G Aeolian.
A	45-68	Restatement of previous material.
C – Trio <i>(The Tree So High)</i>	69-88	Upper woodwind melody with others providing accompaniment. Meter change to 6/8. Tonal change to C Aeolian.
D – Trio continued <i>(John Barleycorn)</i>	89-112	All low voices on the primary melody, all upper voices on counter melody (fanfare). Tonal center is E-flat major.
Introduction	1-4	D.C. repeat
A	5-28	Return of A material.
B	29-44	Return of B Material
A	55-69	Fine.

### Unit 8: Additional Resources

Frogley, Alain, and Hugh Ottaway. "Ralph Vaughan Williams." In *Oxford Music Online*. Oxford University Press, 2001-. Accessed December 2, 2014.  
[http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/rove/music/42507?q=ralph+vaughan+williams&search=quick&source=omo\\_gmo&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/rove/music/42507?q=ralph+vaughan+williams&search=quick&source=omo_gmo&pos=1&_start=1#firsthit)

#### Websites:

<http://www.contemplator.com/england/>  
<http://www.rvwsociety.com/biography.html>

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## Teacher Resource Guide

### Fantasy on American Sailing Songs

Clare Grundman  
(1913-1996)

Publisher:	Boosey & Hawkes Inc.
Date of Publication:	1952
Duration:	06:30

#### Unit 1: Composer

Clare Grundman was a prolific American composer who lived from 1913-1996. In his lifetime he was an active composer, arranger, conductor and clinician. His principal medium of composition was music for wind band.

He studied composition with Hindemith and received his MA in 1940. During WWII, he served in the United States Coast Guard. After his military service had concluded, he produced a large body of work for not only wind band but also for: film, radio, television and Broadway Musicals.

His celebrated repertoire earned him numerous awards such as: American Bandmasters Association's Edwin Franko Goldman Memorial Citation (1983), the Sudler Order of Merit of the John Philip Sousa Foundation (1990), and the American School Band Directors Association's Goldman Award (1992).

#### Unit 2: Composition

*Fantasy of American Sailing Songs* is a medley of common sea shanties set for the wind band. It was written by Grundman in the 1952 and has enjoyed continuous years on the shelves as it has remained a staple of public school band literature. It contains four sailing songs: *Hornet and Peacock*, *Lowlands*, *What Shall We Do with a Drunken Sailor?*, and *Rio Grande*. Each setting is unique. Rather than a suite format, Grundman wrote this without stopping in between. It is a solid arrangement that can serve as a reinforcing piece for other repertoire.

#### Unit 3: Historical Perspective

Each segment is of a specific American Sailing song. The first segment is called *Hornet and Peacock* which is in reference to a naval battle between the USS Hornet and the HMS Peacock. It was an engagement that took place during the war of 1812. The original song itself had these lyrics:

*Ye Demos, attend, and ye Federals, too  
I'll sing you a song that you all know is true, concerning the Hornet, true  
stuff, I'll be bail. That rumpled the Peacock and lowered her tail. Sing  
hubber, O bubber," cried Old Granny Wale, The Hornet can tickle the*

*British bird's tail, Her stings are all sharp and they'll pierce without fail.  
Success to our navy!" cried Old Granny Wale.*

*Lowlands* is a ballad which brings light to the people whom are left behind in times of naval service:

*I dreamed a dream the other night, Lowlands, lowlands away, my John,  
I dreamed a dream the other night, My lowlands away. I dreamed I saw my  
own true love, Lowlands, lowlands away, my John, I dreamed I saw my own  
true love, My lowlands away.*

*What Shall We Do with a Drunken Sailor?* can be a favorite of many. Grundman saved it for third as a refreshing change of pace from the melancholy of *Lowlands*. It is one of the best known sea shanties, especially in this arrangement.

*What do you do with a drunken sailor, What do you do with a drunken sailor,  
What do you do with a drunken sailor, Earl-eye in the morning! Way hay and  
up she rises Way hay and up she rises. Way hay and up she rises Earl-eye in the  
morning.*

The final quotation in this medley is a sea shanty called *Rio Grande*. This particular song is sung from the perspective of a group of sailors as they prepare to depart for the Rio Grande River. They celebrate, lament, and remember while singing the lyrics!

*I'll sing you a song of the fish of the sea, Way, Rio! I'll sing you a song of the  
fish of the sea, And we're bound for the Rio Grande! Then away, love, away,  
Way, Rio! So fare ye well, my pretty young gal,  
We are bound for the Rio Grande!*

#### **Unit 4: Technical Considerations**

When programming this piece, the conductor does not have too many technical considerations. However, to say that this piece will be performed perfectly the first time by an average high school group is a sign of hubris.

Attention should be paid to each movement. Each movement is a unique tune and thus should be performed differently. This is noted on the score. The conductor should avail themselves to source recordings of the sea shanties to better understand the emotion.

Part of what makes this piece very playable is the amount of cross-cueing. Many instruments written on the score are rare to find in rural high school bands such as an E-flat Soprano Clarinet or even the B-flat Bass Saxophone! Rest assured, the conductor should have no problem programming this piece with a standard instrumentation, however they should make certain with pre-selection score study that they can achieve all of the chord tones and melodic material.

The instrumentation for *Fantasy on American Sailing Songs* is as follows:

Flute 1/2	Horn 1/2/3/4
E-flat Clarinet	B-flat Cornet 1/solo
Oboes (divisi)	B-flat Cornet 2/3
B-flat Clarinet 1/Solo	B-flat Trumpets
B-flat Clarinet 2/3	Trombone 1/2
E-flat Alto Clarinet	Bass Trombone
B-flat Bass Clarinet	Baritone
Alto Saxophone 1/2	Basses
Tenor Saxophone	Timpani
Baritone Saxophone	Snare Drum
B-flat Bass Saxophone	Bass Drum
B-flat Contra Bass Clarinet	Cymbals
Bassoon 1/2	Bells

#### Unit 5: Stylistic Considerations

The Introduction should be played with great declaration. It is saying that the piece has started. Notes should be played with detachment but should not be lacking tone. Conductors should emphasize articulating the beginning of the note instead of the end.

As the introduction cross dissolves into the *Hornet and Peacock* section, the instrumental texture becomes softer and less fanfare-like. Phrases are clearly indicated with slur markings. Musicians must follow the pattern of the slur for breathing as this is the exact phrase. The phrases trade from different instrument groups, so the breathing should not be an issue as long as they prepare for the phrase. Expression markings are not indicated beyond the volume and tempo markings. The conductor must interpret the score at their discretion. To stay informed, they should secure a quality recording. The mood completely changes at letter C, and the music is marked with staccatos. Once again, musicians must not over articulate these notes. In general, this piece must be played in the character of each original song.

A final stylistic consideration stems from the percussion section. The snare drum should act as a rhythmic accompaniment. Younger musicians may become excited when they join the musical experience and become a little over-zealous. Maintain the control over the percussion section,

#### Unit 6: Musical Elements

##### *MELODY*

In each selection, the melody is introduced in one or more voices before it is traded to another voice. This is one particular advantage to programming this piece. It allows for musicians to share in the melody and not become resentful of their part which may be an accompaniment. The only dangers with multiple sections sharing in sonorities are intonation, articulation and blend. There should be a designated voice

to which the ensemble listens at appropriate times, given their part assignment. Then, as made evident before, the players need to fit inside the sound.

### *HARMONY*

The harmonies in this piece are not unconventional. In many cases the harmonization does not leave a fifth in any given line. In other cases Grundman creates variety with his opposing motion. Students should listen to their part and then to others that complement to understand their role in the chord at any given point. The conductor should make every effort to teach the concept of harmony as this is a fairly safe piece in which to accomplish such a task. Play each part of the beat as a sustained chord first. As the students achieve the correct intonation and balance, the tempo can be increased incrementally to performance speed.

### *RHYTHM*

The composer provides much rhythmic variety in this piece. From the onset of the piece, there rhythmic variety is evident. While the treble voices and percussion are all playing eighth notes, the low brass enters on beat two with their answer. Later in the introduction the upper woodwinds are introduced to sixteenth note triplets connected to an eighth note effectively subdividing the measure in half.

More rhythms are introduced as the piece continues. The dotted eighth in conjunction with the sixteenth note makes an appearance often. This is often difficult for younger musicians because of the concept of the dot itself. The conductor has numerous teachable moments whereby they can demonstrate the concept of the dotted rhythm and its significance. Running sixteenth notes are not common in this piece, but they do occur in some places. As a general rule, however, Grundman does not give more than one beat of consecutive sixteenth notes. This would serve younger players well as they are introduced to the world of sixteenth note subdivision. The only spot of concern is the one time, three measures after rehearsal letter R, that the upper woodwinds, alto and tenor saxophones have a septuplet. The conductor must simply stress that all of those notes occur in one beat. The conductor has the opportunity to be clever with the counting of this septuplet. The notes must happen evenly and in time. Finding a seven syllable word is often very helpful, but the exact method is left to the conductor.

Grundman briefly introduces the entire ensemble to triplet subdivision. He changes meter at Rehearsal letter N to 12/8. Once again, this is a great opportunity for students to learn about the intricacies of subdivision.

### *TIMBRE*

Grundman varies his timbral preferences. For the more bravura passages he uses more brass and furious upper woodwind sounds. In cases where he wants to leave an even bigger impression he wrote for cymbals to join. Conversely, there are quieter segments which call for a softer touch. Grundman utilizes the upper woodwinds and middle voices to achieve a warm and mellow mood in these varied segments. Care must be given to not overplay the volume.



## Unit 7: Form and Structure

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
Introduction	1-32	Introduction to the piece. Much foreshadowing. All instruments playing.
<i>Hornet and Peacock</i>	33-47	Softer scoring. Low brass and clarinets carry harmonic support and counter melody. Flutes, oboe and trumpet have primary melody. Key change to A-flat major.
<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
Faster variation	34-75	Full Group, faster tempo. Transitioning to next shanty. Key change to F major. Meter change to 2/4. Brief tonal center shift to D Major with accidentals.
<i>Lowlands</i>	76-95	Meter change to 4/4, key change to E-flat major. Meter change at letter H to 3/4 and key change to B-flat, tonal center is F minor. Full group is playing.
Transition	96-100	Allegro moderato, woodwinds sharing arpeggiated eighth notes. Tonal center is C Dorian. Meter change to 2/4.
<i>What Shall We do with a Drunken Sailor?</i>	101-132	Winds are all playing. Tonal center is C Dorian. Percussion joins for first time since introduction in an active role.
<i>Rio Grande</i>	133-170	Melody traded around before a unified chorale-like setting is introduced at letter R. Percussion is accompaniment. Tonal centers – E-flat, A-flat, F Major.
<i>Coda</i>	171-end	Small recapitulations of previous themes. All playing to climax. Tonal center is F major

Unit 8: Additional Resources

Camus, Raoul F. "Clare Grundman." In *Oxford Music Online*. Oxford University Press, 2001-. Accessed December 5, 2014.

[http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/rove/music/A2083922?q=Clare+Grundman&search=quick&source=omo\\_gmo&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/rove/music/A2083922?q=Clare+Grundman&search=quick&source=omo_gmo&pos=1&_start=1#firsthit)

Additional websites with lyrics and historical data:

<http://www.history.navy.mil/photos/events/war1812/atsea/hnt-peck.htm>

<http://shanty.rendance.org/index.php>

<http://www.vwml.org/search/search-roud-indexes>

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## Teacher Resource Guide

### Esprit de Corps

Robert Jager  
(b. 1939)

Publisher	Piedmont Music Company
Date of Publication	1985
Duration	05:13

#### Unit 1: Composer

Robert Jager is a native of Binghamton, NY, he was born in 1939. His education was obtained at the University of Michigan before he served as the Staff Arranger for the Armed Forces School of Music. Jager is a veteran of the United States Navy.

Jager's repertoire of wind band music is extensive. He has over 65 compositions to his name that are not only wind band, but also encompass orchestra and chamber music. He has also been an active commissioner and has written works for the United States Marine Band and the Tokyo Wind Orchestra. Additionally, he has won numerous awards and contests including, but not limited to, the Ostwald Award, and the Roth Award.

From 1971 to 2001, Jager was a Professor of Music and the Director of Theory and Composition at Tennessee Technological University in Cookeville, TN. He retired from the position. Jager is an active clinician and has guest conducted throughout the United States, Canada, Europe, and Japan.

#### Unit 2: Composition

*Esprit de Corps* is a spirited tribute to the United States Marine Band. In Jager's words it is a "Fantasy-March". He cleverly has woven the *Marines' Hymn* in small quotes throughout. It is very similar, in principal, to Charles Ives's *Things Our Fathers Loved*. In that piece, Ives borrowed many tunes from the Civil War and re-arranged them from the perspective of a descendent from that era. It was Ives's intention to have the descendent not remember all the words or tunes from that time. As a result, he fragmented several tunes to stir a 'memory' in the listener of a tune that they 'thought' they knew.

Whereas this piece is not a narrative, it is very energetic and intellectually stimulating. His fragmented themes throughout are thoughtful and delicately crafted into the make-up of the piece.

### Unit 3: Historical Perspective

According to the program notes inside of the composition, Jager wrote this piece as a tribute to the United States Marine Band and their conductor Colonel John Bourgeois. He wanted to encapsulate the fiery energy and fervor of the United States Marines. Additionally, this piece was intended to be conducted as if the Colonel himself were conducting. Therefore the tempo marking at the beginning is, indeed, *Tempo di Bourgeois!*

### Unit 4: Technical Considerations

This is an extremely demanding piece. Musicians should be prepared for extreme ranges on their instruments. Brass players will find themselves double tonguing on pairs of sixteenth notes provided the tempo is correct. Woodwinds will find themselves playing rapid sixteenth note scales in succession. This piece must have the exact instrumentation that is called for because there is very little in the way of sectional cross cueing. Each section is extremely independent of the ensemble. There are moments, however, when the entire piece fits together like a giant mechanized clock that is in perfect sync with itself.

When programming this piece, the conductor should give great and prolonged thought to this piece's unique demands of rhythm, range, dynamics, tessitura, etc. If the group is young and inexperienced, they may become easily discouraged. Programming it is unwise if they have not had any training to achieve it. As much of a goal as it may be, the conductor has to put the ensemble's needs and desires ahead of his or her own.

That being said, if this piece is programmed by a group that is able to achieve it, it is wise of the conductor to program several other pieces of lesser difficulty. This will enable the group to perform it at the maximum level possible since it is so demanding of the musicians. A concert with equally or more difficult music will physically and mentally tax the ensemble to a point of frustration and meltdown. On the other hand, a concert with less difficult music could help to reinforce the advanced level of *Esprit de Corps*.

The instrumentation for *Esprit de Corps* is as follows:

Piccolo	Baritone Saxophone	Tam-tam
Flute 1/2	B-flat Trumpet 1/2/3	Bells
Oboe 1/2	Horn 1/2/3/4	Xylophone
Bassoon 1/2	Trombone 1/2/3	Chimes
E-flat Clarinet	Euphonium	
B-flat Clarinet 1/2/3	Basses	
E-flat Alto Clarinet	Timpani	
B-flat Bass Clarinet	Snare Drum	
E-flat Contrabass Clarinet	Bass Drum	
Alto Saxophone 1/2	Tambourine	
Tenor Saxophone	Crash Cymbals	

## Unit 5: Stylistic Considerations

Once this piece begins, there's no stopping it. The musicians will play at a very brisk tempo (Tempo di Bourgeois) and must remain unencumbered. The articulation, in general is accented throughout a bulk of the work. Musicians should give the proper weight to accented notes without clipping them short.

For more intense woodwind passages, there are slurs written. It could be very tempting to simply slur everything; however this would not be the correct style that was intended by the composer. Play close attention to the last notes in a slur. If a musician can give a small lift to the ends of a phrase, then that may help to better the phrase release.

It should be noted that many lines in the woodwind section have much speed associated with them at a static dynamic at times. Conductors and musicians alike should embrace the unwritten rule of crescendos and decrescendos if none are written. Of course, this is at the discretion of the conductor; however the trained musician should have no issues employing this strategy.

In times of hemiola, such as letter I, the conductor may elect to conduct the hemiola instead of the written meter. Beware that doing so may cause instability in an already volatile segment.

Dynamically speaking, the piece has a wide variety of different dynamics. Generally speaking, the dynamics are paired with the excitement level. Musicians should also take care to not overplay the dynamics. Since the excitement level will be high, it will be increasingly important to control the emotional output.

Finally, the conductor should also do their best to prevent the emotions from getting the better of them as well. It is very easy to be lured into the trap of a finely trained ensemble playing this piece. Before one knows what has transpired, the conductor is essentially a galloping tyrant whom is using the baton as a riding crop!

## Unit 6: Musical Elements

### *MELODY*

Jager crafted this piece around melodic fragments of the *Marines' Hymn*. The moments of exposure are obvious, yet the conductor should do all in their power to ensure the line is not lost since these fragments are not real clones of the original. The affect must be brought about for the audience's benefit.

### *HARMONY*

Similar to other pieces mentioned in these analyses, this piece has many instrumental choirs. Each choir harmonizes at times with itself, so the sonorities must be precise. At other times, the sections are playing a unison line. Unison lines are incredibly challenging for intonation. From a tonality standpoint, most tonal centers are in Major. Also, like most contemporary composers, accidentals often are present which signify altered tonal centers. These temporary changes must be observed and executed.

### *RHYTHM*

Musicians will never be bored with the rhythm of this piece! Conductors should mark their scores with colored markers for each section that has different rhythmic concepts. At some points, the various different rhythms coincide. This has potential to calamity. Additionally, there is a minimalistic aspect at work. There are many instances where instruments play off of one another with rhythmic counterpoint. To avoid confusion, conductors can rehearse segments independently, and then begin to layer them into the final fold.

Subdivision should be employed at all times. Many learned musicians already subdivide on a subconscious level. However, it is often beneficial to review the concept of subdivision given the nature of any specific work. Especially in the case of *Esprit de Corps*, the subdivision should be emphasized with eighth notes in many cases. In other cases quarter note subdivision fits well. The subdivision which is employed will be determinate upon the actual material at any given moment.

### *TIMBRE*

At times the timbre is extremely bright which reflects the exuberance of the specific section. Jager employs many upper register instruments to achieve the brightness. Despite this intent for the bright sound, the conductor should maintain all instrumental sounds within their own realm of what is characteristic. Brightness can turn to crassness easily if not kept in check.

Density is a fitting adjective to describe this piece. One may liken this piece, metaphorically, to that of a stormy sky mixed with swirling dark clouds and strikes of lightning, and claps of thunder all happening simultaneously. The churning does give way to blue skies and sunshine from time to time. When the instruments are all happening simultaneously, the density can overwhelm the musician's concept of ensemble. Care must be given to bring out the timbral qualifiers. In areas of thin texture, the conductor should simply ensure that the smaller groups are balanced and blended.

### Unit 7: Form and Structure

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
Introduction	1-2	Upper woodwinds and pitched percussion playing rhythmic ostinato. All others on the downbeat. Tonal center is F Major with accidentals indicating Aeolian mode at times.
A	2-16	The first theme is introduced in the trumpet section. Counter melody continues as before with upper woodwinds. Secondary countermelody is introduced in the Alto Saxophone and bells.

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
B	17-24	French horns, trombones and euphoniums have melody. Bassoon, clarinet and sax families and snare drum have driving quarter note pattern. Trumpet 1 and flutes have ostinato. Tuba has countermelody.
A'	25-41	Theme returns. Small extension leads To transition.
Transition	42-45	Foreshadowing of future music with Harmonized flute and piccolo. Alto and tenor sax, trombone, and snare drum all have a quarter note 'march' Tonal center changes to E-flat major.
C	46-53	Stylistic change. Texture has been reduced considerably to clarinet family, saxophone family, bassoon, basses and timpani. Flute and oboe duet finish the section
Development part 1	54-59	Trombones are added to the mixture playing supportive half notes.
Development part 2	60-67	More voices layered in to created a growing sense of anticipation. All voices arrive on the phrasal climax between measures 63-65. Two measures of transition finish the section. Tonal center is B-flat major.
C'	68-73	C is recapped with expanded Instrumentation. Melody is given to trombones and trumpets. Horns and saxes have rhythmic counterpoint with percussion. Upper woodwinds on ornamentation of theme.
Transition	74-85	Texture is thinned to upper woodwinds with low brass and percussion rhythmic support. Trumpet and trombone play interjecting solos.

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
D	86-92	Hemiolic melody in Alto Sax 1 (solo). Upper woodwinds decorate the Melody. Percussion and low brass help to emphasize the change to a more 'Latin' sound. Tonal center is A-flat major.
D'	93-99	Hemiolic music is pushed into a frenzy. Instrumentation is expanded to include all instruments. Trumpets have melody, upper woodwinds and alto saxes have the decoration. All others on rhythmic support.
Transition	100-108	Texture is thin again: Low reeds, basses, and bass drum have a pedal E-flat march-like ostinato. Upper woodwinds layer in gradually. Brass players interject triplet fanfares. Entire ensemble builds into the final leg. Tonally centered on D-flat major.
A''	109-118	Low voices have the theme. Alto Sax, Piccolo, and Flute have the original counter-melody from the A section. Other woodwinds Harmonize. Tonally centered on A-flat major.
B'	119-127	Horns have melody. Clarinets and percussion provide rhythmic support. Tuba and low reeds provide harmonic stability. Trumpet soloist interjects. Tonal center is temporarily shifting between A major and A-flat major.
Transition	128-132	A'' fragment for three measures and then a dramatic shift back to the home tonal center. All instruments playing. Low brass have melody.
C	133-144	Restatement of previous material. Tonal center in E-flat major.



<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
Development part 1	145-150	Trombones are added to the mixture playing supportive half notes.
Development part 2	151-158	More voices layered in to create a growing sense of anticipation. All voices arrive on the phrasal climax between measures 63-65. Two measures of transition finish the section. Tonal center is B-flat major.
C"	159-165	C is recapped with expanded instrumentation. Melody is given to trombones and trumpets. Horns and saxes have rhythmic counterpoint with percussion. Upper woodwinds on ornamentation of theme. Horns have sweeping counter melody.
Coda	166-end	A more homogeneous blend of rhythm is layered in. The final six measures has low voices on melody, upper woodwinds on counter melody, middle voices on a minimalistic rhythmic interest, trumpets and percussion on fanfares.

#### Unit 8: Additional Resources

Whitwell, David. "Robert Jager." In *Oxford Music Online*. Oxford University Press, 2001-. Accessed December 7, 2014.  
[http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/rove/music/A2085230?q=robert+jager&search=quick&source=omo\\_gmo&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/rove/music/A2085230?q=robert+jager&search=quick&source=omo_gmo&pos=1&_start=1#firsthit)

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## Teacher Resource Guide

### A Basque Lullaby

Dan Forrest

Publisher	C. Alan Publications
Date of Publication	2009
Duration	04:00

#### Unit 1: Composer

Dan Forrest is a native from Elmira, NY. He was born in 1978. He holds degrees in Piano Performance and Composition. He has studied with people such as James Barnes, Dwight Gustafson, Joan Pinkston, and Alice Parker. He is currently the department chair of music theory and composition at Bob Jones University in Greenville, NC.

He has, to his credit, numerous honors and awards. Some of these honors include but are not limited to: ASCAP Morton Gould Young Composer's Award, ACDA Raymond Brock Competition, Donald Sutherland Endowment Composition Contest, and the Vanguard Choral Competition.

He is a very active composer and currently receives request to commission works for both choir and concert band.

#### Unit 2: Composition

*A Basque Lullaby* is a simple, yet effective work for band. It is mellow and intellectually stimulating. According to the composer's website, this piece won the composer a choral composition contest as he first wrote it as a choral piece.

#### Unit 3: Historical Perspective

The composer's website states that Dan Forrest wrote the music around anonymous text.

*Lullaby, twilight is spreading, Silver wings over the sky; Fairy elves are softly treading, Folding buds as they pass by. Lullaby, whisper and sigh, Lullaby, lullaby. Lullaby, deep in the clover Drone the bees softly to rest; Close white lids your dear eyes over, Mother's arms shall be your rest. Lullaby, whisper and sigh, Lullaby, lullaby.*

The composer's website also states that Forrest wrote this for the birth of his daughter.

#### Unit 4: Technical Considerations

Certain elements in this piece must be in place or else the composer may have trouble programming it. The French Horns play a pivotal role in the piece. At times, they have harmonies that are not shared or cross-cued in other sections. This would be problematic as the horns have some of the most mellow and interesting lines throughout the piece. At the end of the piece there is even a French Horn solo.

The composer also calls for the usage of a Harp. As most public schools do not have this luxury, this may be a challenge. The Harp acts as light accompaniment to the ensemble which is acting as the choir. Whereas the absence of a Harp would not degrade this piece at all, the presence of one could be a tremendous opportunity for the conductor and the ensemble. Perhaps the conductor could seek out a Harp player from a local college. The presence of the Harpist would greatly enhance the mood of this piece.

The instrumentation for *A Basque Lullaby* is as follows:

Flute 1/2	B-flat Trumpet 1/2/3	Bells (Crotales preferred)
Oboe 1/2	Horn 1/2/3/4	Wind Chimes
Bassoon 1/2	Trombone 1/2/3	Suspended Cymbal
Clarinet 1/2/3	Euphonium	Bell Tree
Bass Clarinet 1	Tuba	Rainstick
Contralto Clarinet	Double Bass	
Alto Saxophone 1/2	Harp	
Tenor Saxophone	Timpani	
Baritone Saxophone	Vibraphone	

#### Unit 5: Stylistic Considerations

This piece is a wind band adaptation to a choral piece. Moreover, it's a lullaby. The very purpose of a lullaby is to sing it to put a baby to sleep. Therefore, the music should be played with beautiful and characteristic tone as well as warmth in the sound.

Similarly to Tschesnokoff's *Salvation is Created*, this piece puts instrumental families into choirs. Each member of the choir should blend their sound. Dynamically speaking, this piece does not provide crescendo and decrescendo markings for every phrase. These specific spots cannot remain stagnate. The conductor must shape the ensemble to prevent the music from going stale.

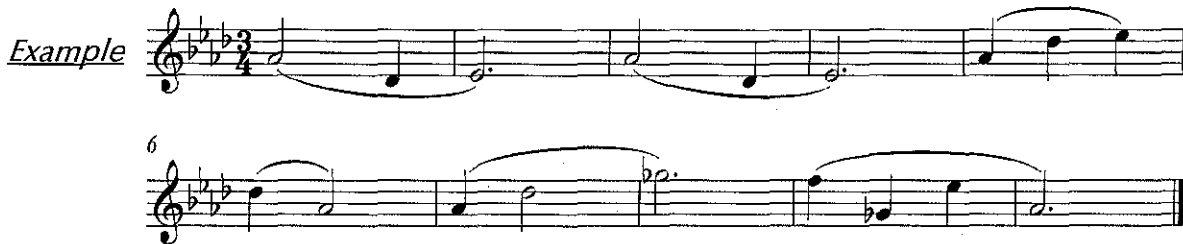
Most instrumentalists will need to adopt the mindset of a four measure phrase. To breathe after two measures, or less, will make the piece choppy and unconnected. The piece reaches its apex at measure 69. All care must be taken by the ensemble to peak at the correct time. Younger and inexperienced ensembles may

struggle with a softer and slower piece. In that case they may wish to project their sound louder than indicated or sooner than appropriate.

### Unit 6: Musical Elements

#### *MELODY*

The primary melody is ten measures long.



This serves as the basis for the work.

#### *HARMONY*

The first thing that the conductor should realize is that the piece is written in A-flat Major, however the tonal center is D-flat major. No explanation is offered, however it could be possible that this was written in a 'friendlier' key for the inexperienced or younger ensemble. Several publishing guidelines exist for composers which limit them to certain keys. This is a grade 3 work and may have been limited by the composer.

Additionally, there are many times in this piece that these major chords will have additional tones, such as 9ths, added. This creates a different dimension of sound that students would commonly find in the jazz band world. In this case it really lends itself to the mysterious nature of the dream world, or even the space in between the waking and the dream world.

#### *RHYTHM*

Students should not struggle with the rhythm of this piece once they have a working knowledge of 3/4 meter. Often times, younger musicians will count their rests in common time rather than the indicated meter. This auto-pilot mentality must be addressed before, during, and after the said behavior occurs for best chance of correction.

#### *TIMBRE*

From a timbral standpoint, this piece is diverse. The colors of each choir support the peaceful vision which the composer was attempting to convey. With the tonal percussion choices, the listener is treated to the softer sound of percussion. Bells, crotales, vibraphone, cymbal, and triangle are all metallic, and thus have a 'shiny' quality. If the conductor can secure a harp player for the piece, then the end result will be very special. These instruments create a dreamy atmosphere, and help the other voices to tell the musical story.

## Unit 7: Form and Structure

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
A	1-10	Woodwind Choir with light percussion accompaniment. Tonal center is D-flat major. First iteration of theme.
A'	11-22	Woodwind Choir with light percussion accompaniment. Tonal center is D-flat major. Second iteration of theme.
B	21-32	Other voices across the ensemble added to the woodwind choir. Faster tempo and more development. Tonal center is B-flat minor.
A	33-44	Restatement of the A-section. Low brass and French horn choir have the melody. Tonal center is D-flat major.
A'	45-56	Main idea traded to other choirs. Percussion and harp add new dimensions to the piece. Tonal center is D-flat major.
B'	57-70	Music reaches a climax. Voices layer in until all are playing. Tonal center is C minor.
Coda	71-end	Coda section. Climax dissipates, instruments fade away and dissolve into a Horn solo. Tonal center is D-flat major.

Unit 8: Additional Resources

Composer's Website:

<http://www.danforrest.com/>

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# Teacher Resource Guide

## Loch Lomond

Frank Ticheli  
(b. 1958)

Publisher	Manhattan Beach Music
Date of Publication	2002
Duration	06:26

### Unit 1: Composer

Frank Ticheli is an American Composer and has contributed a large body of work to the contemporary Wind Band. He was born in Monroe Louisiana on January 21, 1958. He earned his Undergraduate degree from Southern Methodist University. He earned his Masters and Doctoral degrees of Composition from the University of Michigan.

He has studied with notable people such as William Albright, Leslie Bassett George Wilson, and William Bolcom. He has worked as a professor of Music and Composition in some form since 1991. He currently resides as the Professor of Composition at Southern California University's Thornton School of Music.

Dr. Ticheli has been a contributor of many forms of musical genres in his tenure as a composer. However, it is his body of work for the Wind Band that has the largest credit. Since 1987 he has composed and published over 40 pieces. His music is required repertoire on many all-state band lists.

### Unit 2: Composition

*Loch Lomond* is a contemporary setting for the old folk tune of the same name. It is a rich and tuneful yet attainable challenge for the young Wind Band. According to Frank Ticheli's notes he "tried to preserve the folksong's simple charm, while also suggesting a sense of hope, and the resilience of the human spirit." The piece presents the listener with a very intriguing and unique arrangement to a piece that they think they know. Near the end of the piece Dr. Ticheli describes his melding of the tune *Danny Boy* as a happy accident! This modest remark is truly understating the final moments of this piece. It has the potential to move audiences and performers alike.

### Unit 3: Historical Perspective

*"Oh! Ye'll tak' the high road and I'll tak' the low road, An' I'll be in Scotland afore ye',  
But me and my true love will never meet again On the bonnie, bonnie banks of Loch  
Lomond."*

The chorus of this original folk tune is set to a very sorrowful old tune from the old days of Scotland. As Ticheli indicates in his program notes, this tune is in reference to old Celtic Legend of the afterlife. The story is of two prisoners of war whom are sharing a cell in England as a result of their defeat at the *Battle of Culloden Moor*. In their legend, "if someone dies in a foreign land, his spirit will travel back to his homeland by the "low road". This low road is synonymous with the underworld. The prisoner narrating the story is to be executed, so he will take the low road. The prisoner who survives, will be released and thus have to walk home over the many miles on the high road.

#### **Unit 4: Technical Considerations**

The technical considerations for this piece are, firstly, from a logistical standpoint. The conductor must have a full clarinet section where at least one person is on one part. To be lacking any of these will not enable the piece to blossom. The conductor should only program this piece if the instruments are at their disposal. Other instruments do have cross-cueing, however. The conductor should analyze any limitations before programming.

A common theme of Ticheli's music is the prominence of independent parts. *Loch Lomond* is not an exception. From the very beginning, musicians have staggered entrances. This counter-melodic mindset could be intimidating for younger musicians. The conductor should design exercises that help the students achieve independence.

Long Phrases also dot the landscape. Specific attention must be paid to the written breath marks. They are placed logically with the phrase. However, younger musicians should learn the concept of stagger breathing if they cannot reach the end of the phrase. Conductors should ensure that all of the performers are performing with a full supply of air before each phrase.

Tempo for this piece has the danger of slowing beyond acceptable limits. The music must simply be played with connection and flow. When statements change, Ticheli is quite specific with metronomic markings.

At times of multiple melodies, care must be taken to ensure balance. It is simple enough for one voice to overpower another. Ticheli's vision specifically alludes to this as a concern of his. He desires that both melodies equal balance and that no battle is occurring between them.

The Instrumentation for *Loch Lomond* is as follows:

Piccolo	Bassoon 1/2	Euphonium
Flute	Alto Saxophone 1/2	Tuba
Clarinet 1/2/3	Tenor Saxophone	Timpani
Oboe 1/2	Baritone Saxophone	Snare Drum
B-flat Clarinet 1/2/3	B-flat Trumpet 1/2/3	Cymbals
B-flat Bass Clarinet	Horn 1/2	Triangle
E-flat Contrabass Clarinet	Trombone 1/2/3	Chimes



## Unit 5: Stylistic Considerations

Throughout piece, there is a constant rise and fall that is created. It is imperative that musicians give the dynamic contrast enough to differentiate. The climactic material will be less important if the dynamic contrast is non-existent. Ticheli does write a lot of 'automatic' crescendos because of his layering techniques. Musicians only need to work hard enough to keep the instruments sounding characteristic.

The lyrical nature of this piece is essentially self-evident. However, there are many slur markings written to remind the conductor and musician to slur. The conductor should reinforce this as well as convey concepts of light articulation. Just because a section is not slurred does not mean that it must be heavily tongued. Near the end of the journey in this piece, the musician does find a heavier feel with syncopated arrivals in the low voices. It is at the discretion of the conductor the amount of weight that must be given to these notes.

## Unit 6: Musical Elements

### MELODY

Melodically, this piece is exceptionally tuneful. The challenge will arise when there are independent parts in canon. The piece is based upon the old folk tune pictured here.

*Figure 1*



The interesting aspect, which sets this piece apart from other arrangements of *Loch Lomond*, is Ticheli's superimposed counter melody *Danny Boy*. As mentioned previously, care should be taken to give both prominent melodies equality.

*Figure 2*



## HARMONY

*Loch Lomond* is very consonant. To create interest, Ticheli often embellishes his consonant chords with various non-harmonic tones such as suspensions and retardations. The conductor should emphasize these moments when appropriate.

During the development section, the tonal center does shift four times with accidentals. Younger musicians could be caught off guard. A working concept of sharps, flats, and naturals is vital to being successful. Given the nature of the harmonic velocity, it is also vital that conductor allow the musicians to hear the root of the chord during each shift. Then it will be more attainable for the musician to hear how their part fits with the ensemble.

A final area of consideration is in the exposed duet between the clarinet and piccolo during the restatement of the first concept. The duet is playing overtop a polytonal center bagpipe drone in parallel 12<sup>ths</sup>. The musicians should work to maintain equal balance and intonation as it will be a challenge in this exposed section.

## RHYTHM

There are two areas of consideration in this piece from a rhythmic standpoint. First and foremost is the usage of canonic concepts. As stated previously, there are many independent interjections that occur. Attention should be paid to the material at rehearsal number 28. There are several independent entrances across the ensemble, which complement one another. It's highly characteristic of Ticheli's writing. The conductor can work to build cues into the pattern to reinforce the musician's individual counting responsibilities.

Another rhythmic concern arises with the combination of the sixteenth note paired with the dotted eighth note or "scotch snap." This rhythm is conspicuously placed at the ends of phrases as seen above in figure 1. Musicians will sometimes invert these rhythms. A gesture of syncopation can aid in the proper execution of this rhythm. The conductor may also facilitate clapping to enroll more students into the correct school of thought.

## TIMBRE

From a timbral standpoint, Dr. Ticheli spares no expense. His blend of colors throughout each section really helps to convey the mood of each unique section. An example can be seen in the introduction. It is mellow largely because of the instrumentation which is mostly comprised of Clarinets, Euphonium and Horn. These instruments blend very well together due to their conical nature as well as the registers employed.

Another example of unique timbre can be seen at rehearsal number 58. The vertical sonority of the piccolo and clarinet create an eerie mood. Perhaps this is the foreshadowing to which the story teller of *Loch Lomond* is referring? In any case it is a unique pairing of instruments that do not often harmonically complement each other.

## Unit 7: Form and Structure

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
Introduction	1-11	Thin scoring with low clarinet at the forefront. French horn peppered in. Other instruments add in until the phrasal climax of measure 7. Tonal center is in B-flat.
First Statement	12-27	French horn has the melody, low brass join to round out phrase. Clarinets provide a the effect of an organ accompaniment. Very mellow timbre
Interlude	28-38	Canon between voices. Upper Woodwinds start, lower voices interject. Until most woodwinds are playing. Tonal center modulating to E-flat.
Second Statement	39-57	Counter melody superimposed over the primary theme. All playing except percussion, flutes, oboes.
Variation of First Statement	58-66	Bagpipe drone simulated with low Woodwinds. Picc and Clar. 1 playing Melody in parallel 12ths. Tonal Center Is E-flat and D-flat.
Development	66-81	Many independent parts across the ensemble act as counter-melody to the primary Melody being traded around as well. Shifting tonal centers E-flat, Aflat, F, D-flat
Final Statement	82-end	Counter melody "Danny Boy" introduced. All voices playing. Tonal center is B-flat.

Unit 8: Additional Resources

Sullivan, Jill. "Frank Ticheli." In *Oxford Music Online*. Oxford University Press, 2001-. Accessed December 10, 2014.  
[http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/A2087681?q=frank+ticheli+&search=quick&source=omo\\_gmo&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/A2087681?q=frank+ticheli+&search=quick&source=omo_gmo&pos=1&_start=1#firsthit)

Composer's Website:

[http://www.manhattanbeachmusiconline.com/frank\\_ticheli/index.html](http://www.manhattanbeachmusiconline.com/frank_ticheli/index.html)

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