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MUAP 504: Advanced Conducting Project

Messiah College

John J. Brackbill

5/4/2016

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Chapter 1

Celebration Tribalesque

Randall D. Strandridge

(b. 1976)

Publisher: Grand Mesa Music Publishers

Date of Publication: 2011

Grade: 3+

Unit 1: Composer

Randall D. Strandridge was born in 1976, in Little Rock, Arkansas. He earned a Bachelor's degree in Music Education from Arkansas State University, where he also studied composition with Tom O'Connor. Strandridge also received his Master's degree in Music Composition from Arkansas State, studying with Tim Crist along with Tim O'Connor.¹

In 2001, Strandridge became director of Bands at Harrisburg High School in Harrisburg, Arkansas, leaving in 2013 to pursue composition and marching band editing full-time for Grand Mesa Music Publishers. In addition to Grand Mesa, his music has can be found in the catalogues of Alfred Music, FJH Music, Wingert-Jones Music, and others.²

Strandridge's works have been performed internationally, and many of his concert band works have been performed at the Midwest Band and Orchestra Clinic

¹ Randall Strandridge, "Biography," Randall Strandridge: Composer, Arranger, Drill Designer, 2016, accessed March 5, 2016, <http://randallstrandridge.com>.

² Ibid.

as well as the CBDNA conference. As of 2016, Strandridge resides in Jonesboro, Arkansas with his family.³

Unit 2: Composition

Randall Strandridge composed Celebration Tribalesque in 2011. According to the composer, the composition was, “inspired by the customs and music of tribes across Africa.”⁴ Since there is no intention to reference the musical traditions of any particular tribe, culture or region, but rather to acknowledge the chanting and drumming traditions common to many parts of the continent, *Celebration Tribalesque* could be considered either pan-African or generically-African in content, influence and/or impetus.

To invoke images of tribal Africa in the performers’ and listeners’ minds, Standridge uses various percussion instruments prominently, hand clapping, layers of rhythms, compound and complex meter construction, as well as simple diatonic melodies and harmonies reminiscent of such internationally known African musicians as Ladysmith Black Mambazo. This combination presents a decidedly, if not somewhat stereotypical, African soundscape.

Celebration Tribalesque has an approximate playing time of 3:34, and is 178 measures in length.

Unit 3: Historical Perspective

The convergence of 20th and 21st century technologies, the work of anthropologists and ethnomusicologists, trends in music education content and

³ Ibid.

⁴ Randall Standridge, *Celebration Tribalesque* (Grand Junction, CO: Grand Mesa Music, 2011).

curriculum, and the musical boundaries broken during that time span provide a unique relevance to compositions like *Celebration Tribalesque*.

As technological advancements continue to increase, the world gets “smaller”—the barriers of distance, time, culture and language crumble or vanish entirely, allowing instantaneous transmission and viewing of content. This information potential allows the exploration of geographies and cultures, such as tribal Sub-Saharan Africa, otherwise inaccessible to the consumers of that content.

Similarly, innovations in music composition have increased steadily throughout the 20th and 21st century, eroding the traditional Western foundations of rhythm, melody, harmony and meter, calling into question the concepts of aesthetics in Western music while also embracing the musical traditions of cultures and places that are vastly different in construction, scope and theory.

Celebration Tribalesque and compositions with similar impetuses are at the intersection of these advancements, mixing multicultural musical influences with contemporary rhythmic and metrical concepts in pieces for a traditional Western music performance vehicle. Ultimately, this affords the performer and listener alike to expand their boundaries, both musically and culturally.

Unit 4: Technical Considerations

Celebration Tribalesque is a fast, rhythmically driven programmatic piece. It is scored for a developing wind band—clarinets and trumpets are only divided into two parts, the baritone part is also “optional trombone 2,” and there are no divisions for flute, alto saxophone or horn parts. All instruments stay within characteristic ranges that are easily achievable by most musicians. The scoring also allows less

developed musicians the opportunity for success: clarinet 2, for example, does not cross the break.

Staccato markings are omnipresent in parts with rhythms of quarter notes or shorter throughout the piece, creating a sense of lightness, lilt and space. In contrast, slurs and accent markings (outside of percussion parts) are spare, though effective when used.

A tempo marking of 140 bpm, along with the aforementioned articulation concerns indicates a need for performers to be particularly aware of note lengths, space between, and releases of notes. Given the asymmetric time signature and eighth note groupings (3+3+2+2) throughout much of the piece, articulation and note lengths will be of primary importance for the ensemble to stay together and consistent with a given tempo.

Additionally, step-wise, ascending *groupetti* are often used at the beginning of melodic phrases to imitate voices “scooping” or “sliding” into an opening pitch.

Dynamics in *Celebration Tribalesque* range from *piano* to *forte*, and are often additions or reductions in texture; performers should special care to realize that dynamics are relative to scoring and adjust individual levels accordingly.

Unit 5: Stylistic Considerations

Stylistically, *Celebration Tribalesque* is a fast, vibrant work accentuated by a driving compound asymmetric rhythm pattern over which simple melodic ideas are layered. Although written mostly in a time signature of 5/4 with brief sections of 6/8, the 3+3+2+2 eighth note grouping in 5/4 provides a “bouncing” sense of flow and movement. This unique motion is further defined with the liberal use of

staccato markings, clearly evoking the sound of African tribal drumming the piece is attempting to approximate.

Accent markings are present almost exclusively in the percussion parts, and are a vehicle primarily to help establish and maintain the asymmetric rhythmic groupings rather than to add weight or force to the music. On the contrary, the articulation markings combined with the rhythmic motion and tempo indicate a lively, effluent feel throughout.

Contrasting the elements described above are long, sustained drone pitches passed throughout the range of the band and the duration of the piece to both establish a strong sense of tonic harmony as well as to emulate the chanting often associated, in the popular conception, with tribal African drumming.

Additionally, in mm. 37-40 and mm. 88-114, a more legato, slurred and fuller chorale-style texture is predominant. Consequently, both of these spots occur in 6/8 time, and build to *forte* dynamic levels and recapitulations of the main melodic motive, rhythmic pattern, or both. The sole accent markings for the wind players occur on every note of the final measure, allowing the energy that has built up throughout the work to continue to the very end.

Unit 6: Musical Elements

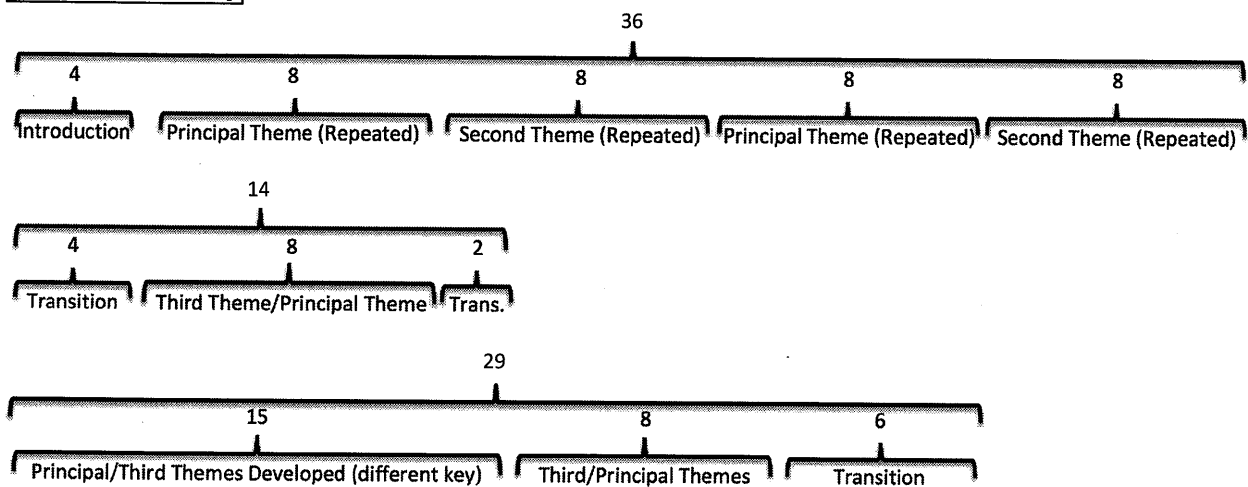
Melody: Theme

The melodic content of *Celebration Tribalesque* is constructed from five brief themes related by composition and character, and ranging in length from 4 to 12 measures. The overall form suggested by the presentation and reiteration of the

Third/Principal Themes Counterpoint

A diagram of thematic construction in the A section (below) highlights the extensive use of the first theme, and strengthens the case for it as the principle theme of the piece.

A Section Thematic Map



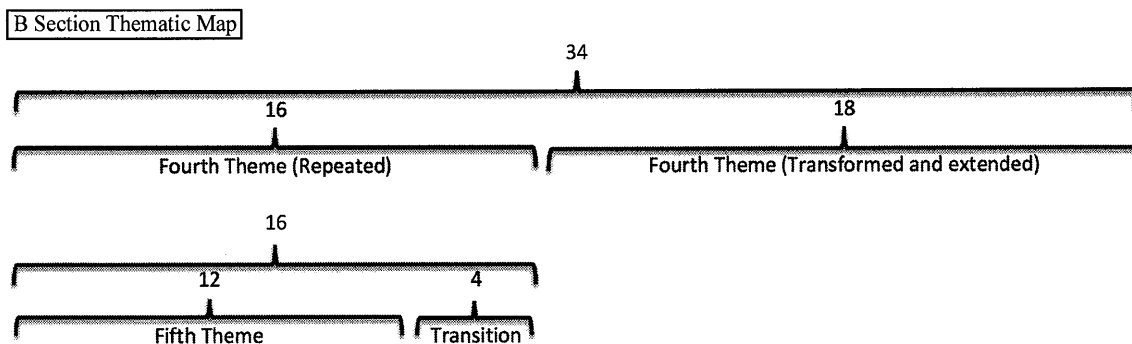
The B section is comprised entirely of the fourth and fifth themes. The fourth theme is closely related to the third in pitch and contour, but is metrically transformed from 5/4 to 6/8 time. The theme is stated twice, and differs in orchestration, articulation and key in the second presentation.

Fourth Theme

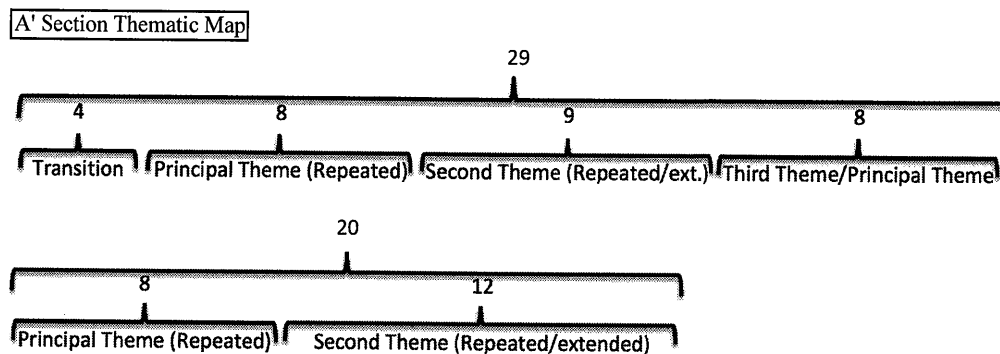
The final unique theme, the fifth theme, directly follows the fourth and is presented exclusively by the mallet percussion, accompanied by rhythmic clapping from the winds.

Fifth Theme

The B section of *Celebration Tribalesque* is entirely in 6/8, except for a single measure of 2/4 at m. 121 and transition material from mm. 126-129. The fourth theme is predominant in this section. A diagram of the thematic construction in the B section (below) indicates the relative time given to each theme.



The A' section returns to the themes, key signature and meter of the opening section, presenting the melodic material in a truncated form, and slightly different order, as illustrated by the final thematic map below.



The intervallic ranges of the themes are relatively small. Of the five different themes, the principal and fifth themes have the smallest range (perfect 5th); the third theme's range is slightly larger (minor 6th); and the second and fourth themes each cover a full octave in range. These differing ranges provide variety throughout the piece, particularly when presented by different instruments or "choirs" of the ensemble, and provide an effective contour (small to large to small) that matches the general dynamic contour of the piece.

Harmony

Celebration Tribalesque resides squarely in the key of B-flat major with the exception of a brief, eight-measure modulation to A-flat major in mm. 96-104. Overwhelmingly, the harmony is diatonic; much of the piece has a very thin chordal texture, and drones/pedal tones imply a very simplistic tonic-dominant-tonic harmony. There are instances of non-functional harmony between mm. 51-66 with

alternating tonicizations of A-flat and B-flat along with one instance (m. 61) where the implied tertian harmony is suspended in favor of chord cluster/pentatonic structure to facilitate a return to B-flat major. The cadences punctuating the ends of phrases and periods are all authentic cadences, in keeping with the description of the harmony above and the implied African characteristics of the piece.

Rhythm

The general tempo text for *Celebration Tribalesque* is "With Life!" and the given metronome marking is ♩.=140. At m. 80, an increase in tempo is indicated by the instruction "Conduct in One;" a return to the *tempo primo* is indicated at m. 110 with the instruction "Conduct in Two." Overall, the tempo is a continually driving, if not regular, forward pulse.

As previously mentioned, much of *Celebration Tribalesque* is written in 5/4, with eighth notes consistently grouped in a 3+3+2+2 pattern, creating an asymmetric pulse and rhythmic pattern. Measures 76-126 are in 6/8 time, although the eighth note groupings alternate between 3+3 and 2+2+2 patterns, establishing a rhythmic relationship to the 5/4 sections of the piece, and reinforcing their pulse and rhythmic patterns as well. The asymmetric and compound meters and rhythm patterns created by the eighth note groupings again help to create the image of tribal African drumming central to the identity of the piece.

All of the melodic rhythms, as evidenced by the examples in the previous section, follow and accentuate the rhythmic stresses created by the note groupings. To further establish the irregular pulse, continuous eighth notes are played on the

hi-hat cymbals during the sections in 5/4, with accents placed at the beginnings of each grouping.

Timbre

While Strandridge uses five different themes throughout *Celebration Tribalesque*, wind scoring is very thin at times, leaving the percussion to stand out as the leading timbre. In particular, metallic percussion instruments such as bells, hi-hat, ride and suspended cymbals, tambourine and triangle predominate. Tom drums, timpani and woodblock, though much more idiomatic to tribal African drums, are used mainly for accent and stress.

As previously stated, wind scoring is very thin throughout much of the piece, though there is a clear pattern of additive texture and scoring that culminate in impact points occurring most notably at mm. 41, 114 and 151. The melodic material is most consistently given to the upper and middle voices of the ensemble, with the exceptions of mm. 29-37 where tenor sax, baritone and bassoon join flute, oboe and alto sax on the second theme; and mm. 142-150 where trombone, baritone, bassoon, bass clarinet, baritone saxophone and tuba join oboe alto saxophone and trumpet on the same theme.

The overall effect of the scoring creates a very light, airy timbre that compliments the lively, buoyant rhythmic motion of the piece. Thicker textures and full ensemble timbre are used mainly to build dynamics and intensity at certain points throughout the piece rather than to add weight or darkness to the overall timbre. Lower voices are most often used to supply pedal points and to strengthen the tonic-dominant-tonic harmony present throughout the piece.

Unit 7: Form and Structure

Section	Measure	Meter	Phrase Structure	Event & Scoring
Introduction	1-4	5/4, grouped 3+3+2+2	4	Marimba and cymbals establish eighth note grouping (3+3+2+2); Marimba establishes tonic-dominant- tonic harmonic structure
Principal Theme	5-12		8	Clarinet introduces the principal theme; marimba and hi-hat ostinati continue; low tom accents dotted-quarter note pulses beginning in m. 9.
Second Theme	13-20		8	Flute and alto sax introduce the second theme; marimba and hi-hat ostinati continue; bells add tonic pedal point every other measure; triangle ostinato begins
Principal Theme, Restated	21-29		8	Clarinet and trumpet re-state the principal theme; hi-hat and marimba ostinati continue; bells continue; horn and tenor sax provide tonic pedal in mm. 21-24; tenor sax, trombone, baritone, low reeds and tuba provide tonic pedal in mm. 25-29; low tom ostinato begins
Second Theme, Restated	29-36		8	Flute, oboe, alto sax, tenor sax and baritone re-state the second theme; hi-hat, marimba and low ostinati continue; triangle ostinato returns; tambourine ostinato begins, reinforces 3+3+2+2; clarinet, horn and trumpet provide tonic pedal
Transition	37-40	6/8	4	Full band chorale style scoring; hi-hat continues on eighth notes; low tom rhythm reinforces time signature; timpani roll and wind scoring create a supertonic-dominant progression
Third	41-50	5/4,	10	Flute, oboe, clarinet 1 and trumpet 1

Theme/Principal Theme Counterpoint, Transition		grouped 3+3+2+2		introduce the third theme; clarinet 2, alto sax, trumpet 2 and marimba re-state principal theme as counterpoint; tenor sax, low winds, trombone baritone and tuba provide tonic-dominant harmonic support; hi-hat ostinato returns; bells, low tom and tambourine reinforce 3+3+2+2; timpani and cymbal play dotted quarter note figures
Principal Theme/Third Theme, Developed	51-65		15	Flute, oboe, clarinet, trumpet 1 and bells share melodic and rhythmic fragments of the principal and third themes; hi-hat ostinato continues, low tom reinforces 3+3+2+2, with alternating support from triangle and woodblock; marimba returns to fragments of opening ostinato; trombone, baritone, low winds and tuba provide harmonic support, tonicizing A-flat and B-flat alternately; sustained chord tones in flute, oboe clarinet, trumpet, trombone, baritone, low winds, tuba and timpani at mm. 62-65 establish F major chord to return to key of B-flat major
Third Theme/Principal Theme Counterpoint, Transition	66-75		10	Scoring and content is virtually the same as mm. 41-50; alto sax, horn, marimba on hi-hat on unison rhythm and pitch in mm. 74-75
Transition, Fourth Theme	76-95	6/8 (m. 121 in 2/4)	20	Alto sax, horn, marimba, hi-hat continue unison rhythm until m. 79; clarinet 1 introduces fourth theme; alto sax, horn and tuba provide harmonic support; tenor sax joins accompaniment at m. 88; triangle ostinato pattern reinforces new time signature
Fourth Theme, Transformed,	96-113		18	Flute, alto sax and marimba re-state fourth theme with modified ending;

Transition			oboe; clarinet trumpet, trumpet, trombone, baritone, low winds and tuba provide harmonic support; modulation to A-flat major; ride cymbal and triangle ostinati provide 3:2 polyrhythmic feel; oboe, clarinet, horn and bells join melody at m. 104; sustained chord tones in winds and pitched percussion at mm. 110-114 establish F major chord to return to key of B-flat major
Fifth Theme	114-125		12 Bells and Marimba introduce fifth theme; wind players clap quarter notes in alternating measures; timpani pitches create repeated tonic-subdominant-tonic-dominant harmony; hi-hat, low tom, and tambourine rhythms continue 3:2 polyrhythmic feel; brief meter change to 2/4 in m. 121; m. 122 returns to 6/8
Transition	126-133		8 Bells introduce a transformed fragment of principal theme; marimba and timpani create F major/dominant harmony; hi-hat, low tom, and tambourine rhythms re-establish 3+3+2+2; saxophones, brass and low winds add to dominant harmony in m. 129; full band tonic pitch in m. 130; tenor sax, low brass and low wind tonic in mm. 132-133
Principal Theme, Restated	134-141	5/4, grouped 3+3+2+2	8 Clarinet and trumpet re-state the principal theme; flute and horn join theme at m. 138; low brass and low winds provide tonic-dominant-tonic harmony, mm. 138-141; opening hi-hat and marimba ostinati return
Second Theme, Restated	142-150		9 Oboe, alto sax, trumpet, trombone baritone, low winds and tuba re-state the second theme; clarinet, tenor sax and horn add tonic pedal; flutes join pedal tone mm. 146-148; triangle

			and tambourine reinforce 3+3+2+2; sustained chord tones in winds and pitched percussion at mm. 149-150 establish dominant harmony
Third Theme/Principal Theme Counterpoint	151-158	8	Scoring and content is virtually the same as mm. 41-50; alto sax, tenor sax and horn add tonic pedal
Principal Theme	159-166	8	Clarinet re-states principal theme; tenor sax, horn bells provide tonic pedal and tonic-dominant-tonic harmony; hi-hat ostinato continues
Second Theme	167-178	12	Flute and alto sax re-state second theme; opening marimba ostinato returns; hi-hat ostinato continues; triangle ostinato returns; full ensemble melodic fragment with tonic-dominant-tonic harmony ends piece

Unit 8: Suggested Listening

Randall D. Standridge: *Adrenaline Engines*

Robert W. Smith: *Africa: Ceremony, Song and Ritual*

Matt Conaway: *Invocation and African Dance*

John Higgins: *Serengeti*

Sean O'Loughlin: *Tribal Quest*

Samuel Hazo: *Drums of the Saamis*

Unit 9: Additional Resource

Locke, Ralph P. "Exoticism." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed March 11, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2240874>.

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Standridge, Randall D. "Biography," *Randall Standridge: Composer, Arranger, Drill Designer*, 2016, accessed March 5, 2016, <http://randallstrandridge.com>.

Standridge, Randall D. *Celebration Tribalesque*. Grand Junction, CO: Grand Mesa Music Publishers, 2011.

Chapter 2

“Nimrod” from *Enigma Variations*, Op. 36

Edward Elgar

(1857-1934)

Publisher: Novello & Co. (original); Belwin (concert band arrangement by Alfred Reed)

Date of Publication: 1899 (original); 1965 (concert band arrangement)

Grade: 3.5 (concert band arrangement)

Unit 1: Composer

Sir Edward Elgar was born June 2, 1857 near Worcester, England. His father, William Elgar, was a piano tuner in the area at the time and later opened a music shop. Elgar’s compositional style and singular sound was influenced by such a varied range of contemporary and near-contemporary composers such as Schumann, Gounod, Wagner, Saint-Saëns, list and Brahms, as well English countryside and culture, that descriptors of his music often include the adjective ‘Elgarian’.⁵

Elgar grew up in his family accommodations above his father’s music shop on High Street in Worcester. As a boy, he was educated in local Catholic schools, and his father was also the organist at St. George’s Roman Catholic Church.⁶ At age 15, he was apprenticed to a solicitor, with the intention of a career in law, but ended his

⁵ Michael Kennedy, “Elgar, Sir Edward (William),” *The Oxford Companion to Music. Oxford Music Online*, (Oxford University Press, 2001-), accessed Jan 29, 2016, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e2232>.

⁶ Diana McVeagh. “Elgar, Sir Edward (William),” *Grove Music Online. Oxford Music Online*, (Oxford University Press, 2001-) accessed Jan 29, 2016, <http://www.oxfordmusiconline.com./subscriber/article/grove/music/08709>.

apprenticeship after only a year. He had plans of attending Leipzig Conservatory that were unrealized because of financial constraints. At age 16 he became, essentially for the rest of his life, a free-lance musician.⁷

Aside from what he was able to absorb from the resources of his father's shop and business, Elgar's formal musical training consisted of a few violin lessons from a local teacher as well as series of lessons from Adolf Pollitzer (who had played Mendelssohn's Violin Concerto for the composer as boy) in London.⁸

There appears to have been enough business and need in Worcester and the surrounding area for a free-lance musician to support himself. After his brief stint of violin lessons, Elgar began teaching violin. He also became the accompanist of the Worcester Glee Club, of which his father was a member, as well as its composer, arranger and, in 1879, its conductor. In 1877, the Worcester Amateur Instrumental Society was formed; by 1882, Elgar was also its conductor. In 1885, Elgar succeeded his father as organist at St. George's.⁹

In 1886, Elgar took on Carol Alice Roberts as a piano student. Roberts was the daughter of a noted Major-General who had served in India. Elgar and Roberts were engaged in 1888 and married in 1889. During Elgar's early career, Roberts often provided verse for his songs.¹⁰

Elgar never received formal instruction in composition; on the contrary, his training was much more hands-on and self-styled. Using the resources of his varied,

⁷ Diana McVeagh, "Elgar, Sir Edward (William)," <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08709>.

⁸ Diana McVeagh, *Elgar the Music Maker*, (Suffolk, UK: Boydell and Brewer, 2007), 2

⁹ *Ibid*, 4.

¹⁰ Diana McVeagh, "Elgar, Sir Edward (William)," <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08709>.

and often irregular; ensembles he tailored his compositions and style, learning by doing.¹¹ Additionally, he soaked up as much as he could from composers of his time by attending concerts. In 1882, he spent three weeks in Leipzig listening to concerts of music by Brahms, Schumann and Wagner.¹² In his native England, in 1884, he performed Dvořák's D major symphony under the composer's baton, and heard the first English performance of Brahms' Third Symphony.¹³

Following their marriage in 1889, Elgar and his wife moved to London hoping that, in the metropolitan and acculturated capital, he would find both fame and fortune. The results did not meet his expectations, but his sojourn in the city allowed him to hear the most current music of Weber, Brahms, Liszt and Wagner.¹⁴

Although he composed and published many larger-scale works in the 1890's, the period between 1899 and 1919 appear to be when Elgar's creativity and output were at their peak. His *Variations on an Original Theme* (Enigma) received its first performance under the baton of Hans Richter on June 19, 1899, garnering Elgar national attention.¹⁵ In addition to the *Enigma Variations* as they were to become known, he also composed two symphonies, a violin concerto, a cello concerto and three oratorios—*The Apostles*, *The Kingdom*, and *The Dream of Gerontius*—during

¹¹ Diana McVeagh, *Elgar the Music Maker*, 7.

¹² *Ibid*, 8.

¹³ *Ibid*, 9.

¹⁴ *Ibid*, 11.

¹⁵ Diana McVeagh, "Elgar, Sir Edward (William),"

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/08709>.

this time period. *The Dream of Gerontius*, a setting of a poem by John Henry Newman, is considered by many to be Elgar's masterpiece.¹⁶

Although Elgar enjoyed great success and prestige during this period—he was knighted in 1904 and received the Order of Merit in 1911—his dreams of financial success were never truly realized. In 1920, Alice Elgar died. Elgar used this as a pretense to graciously disengage himself from the music world at-large; he had become disillusioned with the financial returns on his works. For the remaining 14 years of his life, Elgar did not complete any large-scale works, although he left copious notes for an opera entitled *The Spanish Lady* as well as a third symphony.¹⁷ Edward Elgar died February 23, 1934 in Worcester, England.

Unit 2: Composition

Edward Elgar composed the *Variations on an Original Theme*, Op. 36, in 1899. Its first performance was June 19, 1899 under the direction of Hans Richter in St. James Hall, London.¹⁸ Popularly titled *The Enigma Variations* after Elgar's own comments, it is comprised of a theme followed by 14 variations, each dedicated to a friend or acquaintance of the composer. Elgar is reported to have said, "It is true that I have sketched for their own amusement and mine, the idiosyncrasies of my friends, not necessarily musicians."¹⁹

¹⁶ Michael Kennedy, "Elgar, Sir Edward (William)," <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e2232>.

¹⁷ Ibid.

¹⁸ Diana McVeagh, "Elgar, Sir Edward (William)," <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08709>.

¹⁹ Donald M. Ferguson, *Masterworks of the Orchestral Repertoire*, (Minneapolis, MN: University of Minnesota Press, 1954), 242.

The ninth variation, entitled "Nimrod," was composed for A. J. Jaeger, the publishing officer manager at Novello, Elgar's publisher at the time.²⁰ It is a play on words: *Jäger* is German for "hunter," and Nimrod is the name of a biblical hunter of great renown, and descendant of Noah. In discussing the inspiration for the variation, Elgar said, "Something ardent and mercurial, in addition to the slow movement, would have been needed to portray his character and temperament. The variation is the record of a long summer evening talk, when my friend grew nobly eloquent (as only he could) on the grandeur of Beethoven and especially of his slow movements."²¹

The "Nimrod" variation is a largely expanded version of the original theme, with roughly the same ABA construction as the original. It is treated with a different meter, key and tonality from the original theme. The variation by itself, with a playing time of approximately 3:05, is 43 measures long.

Unit 3: Historical Perspective

Musicologists and critics have referred to Edward Elgar, among other things, as "the pre-eminent figure in British music for the first three decades of the 20th century," also stating that he had "attained the highest position among British composers that a native son had been able to reach since the brave days of the Elizabethans."²² One of the first works to begin cementing Elgar's illustrious place in

²⁰ Ibid, 243; Diana McVeagh, "Elgar, Sir Edward (William)," <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08709>.

²¹ Donald, M. Ferguson, *Masterworks of the Orchestral Repertoire*, 243.

²² Michael Kennedy, "Elgar, Sir Edward (William)," <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e2232>; Donald, M. Ferguson, *Masterworks of the Orchestral Repertoire*, 242.

history was the *Variations on an Original Theme*, Op. 36, which was described as, “the greatest orchestral work written by an Englishman up to that time.”²³

While the substance of the composition itself would be more than enough to secure a place in history nationally, if not internationally, the extra-musical idea of the “Enigma” theme itself, and the attempts to discover its shrouded origins, has not only kept the piece historically relevant, but provided the opportunity to draw connections and analysis between the work and those of composers Elgar himself venerated.

Concerning the “Enigma” theme, Elgar is quoted as saying, “The Enigma I will not explain—its ‘dark saying’ must be left unguessed ... further, through and over the whole set another and larger theme ‘goes’, but it is not played.”²⁴ In response to this vague statement, many attempts have been made at solving the mystery of the Enigma, contorting the Enigma theme to try and fit such melodies as “Auld Lang Syne,” “Pop Goes the Weasel,” and “Rule, Britannia.”²⁵

According to Marshall A. Portney, “such efforts were doomed from the beginning because they contradicted Elgar’s basic caveat: ‘The principle theme never appears.’” Rather, Portnoy argues, the principle “theme” behind the Enigma is a motive, a set of initials: B-A-C-H. Portnoy asserts that Elgar “venerated Bach” and, using melodic analysis, attempts to show similarities in construction and contour

²³ Ivor Atkins, “Elgar’s ‘Enigma’ Variations,” *The Musical Times* 75, no. 1094 (Apr, 1934): 328-330, <http://www.jstor.org/stable/918854>

²⁴ Diana McVeagh, “Elgar, Sir Edward (William),” <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08709>.

²⁵ Marshall A. Portnoy, “The Answer to Elgar’s ‘Enigma’,” *The Musical Quarterly* 71, no. 2 (1985): 205-219, <http://www.jstor.org/stable/948136>

between the Enigma theme and the subject of Bach's unfinished triple fugue, which used the letters of the composer's last name as the first four notes.²⁶

Portnoy strengthens his assertions and evidence by discussing Elgar's lifelong interest in numerology, and his fascination with numerical equivalents of the alphabet. He notes that both E-L-G-A-R and J-S-B-A-C-H are numerically equivalent to forty-three. Building on his numerology evidence, Portnoy also observes that the result of Elgar's odd phrasing in the Enigma theme allows for exactly 43 notes in the first violin part. Further, the Nimrod variation also has 43 measures.²⁷

Whether this solution is equally erroneous as others that have been presented, or closer to the solution than any before, The Enigma present in the variations has kept the work itself as historically relevant and present as the composer whose fame it helped to secure.

Unit 4: Technical Considerations

"Nimrod" is a slow, lyrical meditative variation on the Enigma theme. The variation is scored for full symphony orchestra, with two parts for all woodwinds (the bassoon scoring is for two bassoons and one contrabassoon), three trumpets, four horns, two trombones, bass trombone, tuba and timpani.

Most instruments stay within characteristic ranges, notable exceptions being the celli, who are required to read in the tenor clef from measures 20-23 and from the anacrusis of measure 37 through 38; the bassoons, who are required to read in

²⁶ Marshall A. Portnoy, "The Answer to Elgar's 'Enigma'," 206-208.

²⁷ Marshall A. Portnoy, "The Answer to Elgar's 'Enigma'," 209-210.

tenor clef from measures 34-37; and the first horn, who approaches its upper register in measures 36-38.

Slur and phrase markings are omnipresent throughout the variation; articulations markings of *legato* and *legatissimo* appear at measure twenty-eight. A tempo marking of 52 bpm, coupled with the above articulation consideration should indicate to players a need to be extremely aware of attacks and releases.

Additionally, few and subtle dynamic indications above a *pianissimo* and *piano* level prior to measure 28 presupposes a large amount of control for the players throughout the variation.

Unit 5: Stylistic Considerations

Stylistically, “Nimrod” is a study in slow, elegant lyricism. The symmetrical use of the quarter note/eighth note rhythms gives the movement a breathing, accordion-like quality and allows for some *rubato* in a conductor’s interpretation. To reinforce the slow, lyrical quality of the movement, Elgar makes liberal use of slurs and ties through the first three periods. Subtle variations in articulation occur between similar material in different periods. For example, in mm. 5-6 (first period), the large melodic intervals are slurred; when they appear again in mm. 13-14 (second period), they are detached.

In the fourth period and the short “coda” phrase, the wind parts retain the use of slurs; however, they are largely absent from the string parts, which are instead marked *legatissimo* and *largamente*. The subtle though clear change in articulation corresponds with the build to the climax of the movement.

Accents are used very sparingly throughout the movement. In the fourth period, accents occur on highest three pitches of the flute part in mm. 30, 31, and 34. These accents coincide with the *largamente* marking in the string parts and, given the flute part's correlation to the melody, could be interpreted as agogic accents. A single *marcato* accent for the entire ensemble is utilized on beat 2 of m. 40, at the peak of the climax; the accent serves not only as dynamic emphasis, but provides a slight feel of syncopation due to its placement in the measure, and highlights the harmonic shift from the tonic to the sub-dominant.

Unit 6: Musical Elements

Melody: Theme

The melodic content of "Nimrod" is constructed from harmonic, rhythmic and metric transformations and repetition of the original theme of the work, stated in the opening movement.

The original theme is presented in ABA form and consists of three phrases of varying lengths totaling 17 measures (Example 1). In this statement, the first phrase (6 measures) elides with the second phrase (4 measures); the third phrase (7 measures) has an irregular length due to its final note receiving a full measure.

Example 1

Original Theme

The musical score for Example 1, 'Original Theme', is presented in three staves. The first staff (labeled 'A') contains measures 1 through 6. The second staff (labeled 'B') contains measures 7 through 10. The third staff (labeled 'A') contains measures 11 through 17. The key signature is one flat (B-flat), and the time signature is 4/4. The melody begins with a quarter rest in each measure, followed by a mostly ascending pattern of diatonic intervals. The first phrase (measures 1-6) is in G minor. The second phrase (measures 7-10) is in G Major. The third phrase (measures 11-17) returns to G minor and ends with a major tonic chord (G major).

Harmonically, the melody shifts between parallel modes: the first phrase is stated in g minor, the second in G Major, and the third phrase returns to g minor, ending on a major tonic chord.

The first and third phrases also vary from the second in both rhythm and interval use. The second phrase is composed of a repeated, mostly step-wise ascending figure in each measure, using an interval of a fourth at the end of the measures to return the melody to a lower range; the flow of pitches is continuous. In contrast, the flow of both the first and third phrases is more disjointed, utilizing a quarter rest at the beginning of every measure and a mostly-ascending pattern of diatonic 3rds punctuated by descending minor 7ths to again return the melody to a lower range.

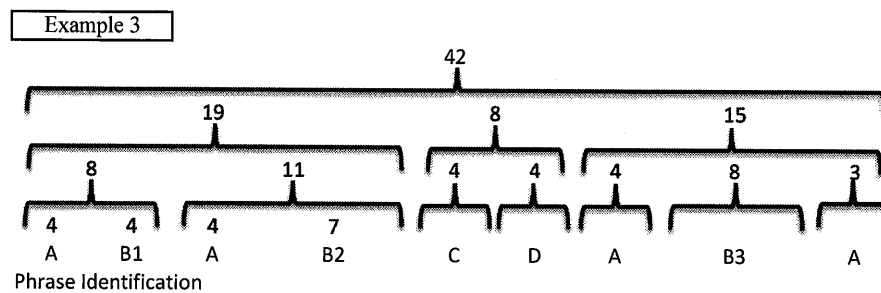
Additionally, there exists a kind of rhythmic “chaining” or symmetry in the first and third phrases where, when a measure consists of the rhythm: $\frac{4}{4}$ $\dot{\bar{z}}$ ♩ ♩ ♩ ♩ || , it is followed by a measuring consisting of: $\frac{4}{4}$ ♩ ♩ ♩ ♩ || , and vice-versa.

The intervallic range of the original theme (Example 2) is an octave plus a minor 7th, the extremes of the range both coming in the second phrase; the first and

third phrases are limited to an octave. In both cases, range is achieved through the use of larger interval movement in the melody—ascending 3rds and descending 7ths in the opening and closing phrases, and descending 4ths in the middle phrase.

Example 2: Melodic Range

The melodic content of “Nimrod” is 43 measures in length, using material almost exclusively derived from the original theme. Similar to the original theme, the formal construction (Example 3) identifies three main periods built from phrases of irregular lengths, often due to sequenced ideas extending a phrase.



Harmonically, with the exception of phrase B1 (mm. 5-8), the melody is presented entirely in E-flat major; there is no alternating between modes as in the original theme. The meter of the melody has also changed from 4/4 to 3/4 time. The most salient effect this has on the rhythm of the melody is the elimination of the quarter rests in the material derived from the opening and closing phrases of the original theme (Example 4).

Example 4

"Nimrod" Theme 2

A

9 10 11 12 13 14 15 16

A B1

B2 (extended with sequences)

17 18 19 20 21 22 23

24 25 26 27 28 29 30 31

D A

32 33 34 35 36 37 38 39

B3 (extended with sequences, repetition)

40 41 42 43

A (fragment)

In its lengthened presentation, the "Nimrod" melody roughly approximates the formal construction of the original theme: the period comprised of phrases A, B1, A and B2 corresponds with the first phrase; the period comprised of phrases C and D corresponds with the second phrase; and the period comprised of phrases A, B3 and A corresponds with the closing phrase of the original theme.

The melodic material presented in each iteration of phrase A is derived directly from the opening and closing phrases of the original theme, transformed through the aforementioned harmonic, metric and rhythmic changes. Phrases B1, B2 and B3 are continuations of ideas presented in mm. 3-4 and mm. 13-14 of the original theme, further developed and lengthened with similar ideas, sequences and

repetition (Example 5). It should be noted that the change of pitches from A-natural to A-flat between phrases B1 and B2 appear subtle, but have considerable impact on the character of the melody as well as the harmony in each phrase.

Example 5

The musical score for Example 5 consists of six staves of music. The first staff shows the 'Original Theme, mm. 1-4' in 4/4 time, followed by the '"Nimrod" Theme, phrase A' in 3/4 time. The second staff shows the 'Original Theme, mm. 3-4, 13-14' in 4/4 time, followed by the '"Nimrod" Theme, phrase B1' in 3/4 time. The third staff shows the 'Original Theme, mm. 3-4, 13-14' in 4/4 time, followed by the '"Nimrod" Theme, phrase B2 (with development and sequencing)' in 3/4 time. The fourth staff shows the 'Original Theme, mm. 3-4, 13-14' in 4/4 time, followed by the '"Nimrod" Theme, phrase B3 (with development and repetition)' in 3/4 time. The fifth and sixth staves continue the development of phrase B3, with a triplet of eighth notes in the sixth staff.

Phrase C of the "Nimrod" melody is derived directly from the second phrase (mm. 7-10) of the original theme though it uses contrary motion to that of the original theme as well as the harmonic, metric and rhythmic already discussed (Example 6). Phrase D of the "Nimrod" melody is unrelated in any significant way to the original theme, and serves as a bridge to the recapitulation of the opening melodic material.

Example 6

Original Theme, mm. 7-10



"Nimrod" Theme, phrase C



The intervallic range of the "Nimrod" theme is a full octave larger than the original theme, spanning two octaves plus a minor 7th (Example 7); the bottom extreme being reached in the second period (phrase C, m. 21) and the top extreme in the third period (phrase A, m. 30). Range is achieved, as in the original theme, through the use of mostly-ascending 3rds and descending 4ths and 7ths, as well as ascending 5ths and 6ths in the melody. The overall range of the theme and the placement of the extremes themselves is significant, providing not only contrast in timbre and tessitura, but allowing for a large "build" of expressive elements that peaks in the third period (phrase B3, m. 38).

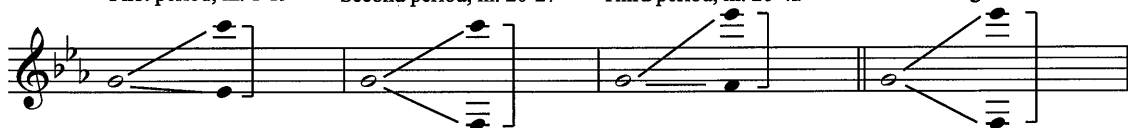
Example 7: Melodic Range

First period, m. 1-19

Second period, m. 20-27

Third period, m. 28-42

Overall range



The contrasting use of melodic intervals between the first and third periods and the second period, much like the original theme, provides sufficient variety and opportunities for complementary moments of expression. The changes in articulation from one period (and sometimes one phrase) to another also allows for contrast and subtlety of expression. The loosely-ABA format of the "Nimrod" theme


provides the melody with a sense of unity and the listeners with a familiar compositional form, yet further enhances its contrasts.


Harmony

“Nimrod” resides squarely in the key of E-flat major, with the exception of a brief, three-measure modulation to B-flat major in measures 5-7 of the opening phrase. Overwhelmingly, the harmony throughout the entire variation is diatonic: excepting the modulation, there are only four instances of secondary functions (measures 3, 8, 11 and 30—all secondary dominants) and two instances of non-linear functional harmony (measures 16 and 35) that occur due to chromatic voice leading in the bass voices. While elision does occur at points throughout the variation, plagal and half cadences can be identified at the ends of phrases and periods, with the only true authentic cadence occurring at the conclusion of the variation.

Rhythm

The general tempo marking of “Nimrod” is indicated in Italian, *Adagio*, with a given metronome marking of $\text{♩}=52$. The only tempo adjustment, again indicated in Italian, is a *ritardando* (*rit.*), occurring four bars from the end of the movement. Overall, the *Nimrod* melody moves rhythmically to the underlying quarter-note pulse in 3/4 time. Throughout the movement, a rhythmic symmetry occurs, where a measure with the rhythm: $\frac{3}{4} \text{ ♩ } \text{♪} \text{ ♩} \text{ ♩} \parallel$ is followed by a measure with the rhythm: $\frac{3}{4} \text{ ♩} \text{ ♩} \text{ ♩} \parallel$ and vice versa. Notable exceptions to this rhythmic scheme occur in

mm. 7 and 8 where the repeated rhythm: $\frac{3}{4}$  is used, and in mm. 17, 18, 19, 36,

37 and 38 where the repeated rhythm: $\frac{3}{4}$  or a slight variation is used.

Additionally, in mm. 24-27, the rhythmic ideas described above are wholly absent, replaced by predominantly quarter notes and dotted-quarter/eighth note rhythms.

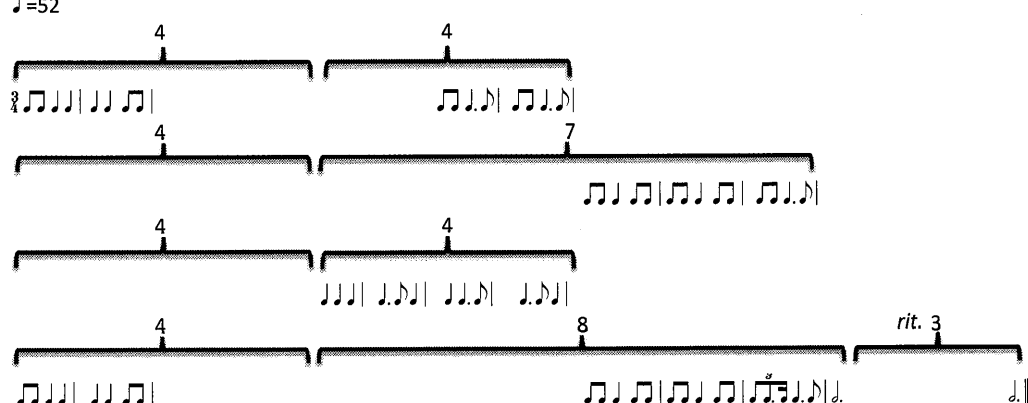
The solitary compound rhythm—a triplet composed of an eighth note, dotted-eighth note and sixteenth note—occurs five measures from the end at the climax preceding the final phrase. A flow chart of the tempo, meter and rhythm is illustrated in

Example 8.

Example 8

Adagio

$\text{♩} = 52$



The diagram illustrates the tempo, meter, and rhythm for Example 8. It shows four staves of music with various rhythmic groupings and markings. The first staff has two groups of 4 measures. The second staff has a group of 4 measures followed by a group of 7 measures. The third staff has two groups of 4 measures. The fourth staff has a group of 4 measures, a group of 8 measures, and a final group of 3 measures marked 'rit.'

Timbre

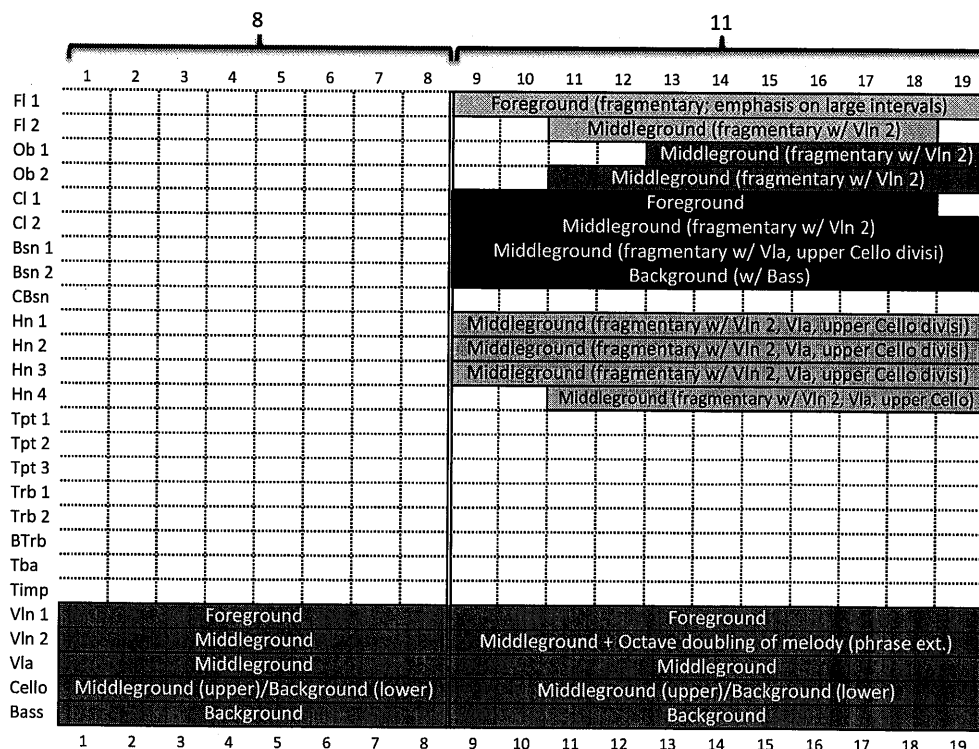
Elgar scores the entire first phrase of “Nimrod” for strings only, with the instruction “sul D” in the violin parts for most of the phrase, indicating a darker sound in using the D string as opposed to higher ones. Woodwinds and horns only join the strings in measure 9, creating the effect of a “double” woodwind quintet added to the string presence. The flute 1 and clarinet 1 parts double the violin 1

part; the oboes and the clarinet 2 parts double the violin 2 part; and the bassoon and horn parts double the viola and upper cello divisi.

The full orchestra is not utilized until measure 28, at the beginning of the final period of the variation. At this point, most wind instruments are doubling their string counterpoints sharing the same tessitura. The notable exception to this is the trumpet section, which is playing sustained chords or supportive lines surrounded by the remainder of the orchestra.

Unit 7: Form and Structure

Orchestration and Textural Analysis of *Nimrod*



Orchestration, Texture, and Instrument Density Diagram

Orchestration/Texture concepts of "Foreground," "Middleground" and "Background" are informed by:

Adler, Samuel. *The Study of Orchestration*. 2nd ed. New York: W.W. Norton and Company, 1989. Print.

Instrument color coding is an approximation of the physical coloration of the instruments, for ease of identification.

<p>First period texture: homophonic; strings only</p> <p>Foreground: Vln 1 (melody, to be played all on the D string to effect a warmer sound)</p> <p>Middleground: Vln 2, Vla, upper Cello divisi (some material borders on counter melodic, mm.6-8)</p> <p>Background: lower Cello divisi, Bass</p>	<p>Second period texture: mostly homophonic; strings and "double woodwind quintet" instrumentation</p> <p>Foreground: Vln 1/Clarinet 1 (melody, doubling), Fl 1 (fragmentary melodic doubling)</p> <p>Middleground: Vln 2/Cl 2 (doubling), Vla, upper Cello divisi/Bsn 1 (doubling), Fl 2/Ob/Cl 2 (fragmentary doubling of Vln 2), Hn (fragmentary doubling of Vln 2, Vla, Cello)</p> <p>Background: lower Cello divisi/Bsn 2 (doubling), Bass</p> <p>*Very little direct doubling occurs between strings and winds; wind parts are largely amalgamation of different string parts according to best fit for range, color, emphasis</p>
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Orchestration and Textural Analysis of *Nimrod*

	8							12												3					
	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42		
Fl 1									Foreground						Middleground						Foregrnd				
Fl 2									Middleground						Middleground						Bkgrnd				
Ob 1									Middleground (counter-melody)						Midgrnd (w/ Fl 2, Hn)					Foreground			Middleground		
Ob 2															Foreground						Middleground				
Cl 1									Middleground (counter-melody)						Foreground						Midgrnd				
Cl 2															Foreground						Middleground				
Bsn 1															Foreground						Middleground (w/ Cello, Trb 2, Hn 4)				
Bsn 2															Foreground						Background (w/ BTrb)				
CBsn															Midgrnd						Background (w/ Bass)				
Hn 1															Midgrnd						Background (w/ Tpt)				
Hn 2															Midgrnd						Background (w/ Tpt)				
Hn 3															Midgrnd						Bkgrnd (w/ Tpt); Midgrnd (w/ Bsn 1)				
Hn 4															Midgrnd						Background (w/ Tpt)				
Tpt 1															Background (chordal)						Background (w/ Hn)				
Tpt 2															Background (chordal)						Background (w/ Hn)				
Tpt 3															Background (chordal)						Background (w/ Hn)				
Trb 1																					Middleground (w/ Hn 3; Bsn 1, 2)				
Trb 2																					Middleground (w/ Cello, Hn 4, Bsn 1)				
BTrb																					Background				
Tba																					Background (fragmentary w/ Bass)				
Timp																					Bkgrnd				
Vln 1															Foreground						Midgrnd				
Vln 2															Foreground						Midgrnd				
Vla															Foreground						Midgrnd				
Cello															Foreground						Midgrnd				
Bass															Foreground						Midgrnd				

20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42
Third period texture: polyphonic; "chamber ensemble" scoring							Fourth period texture: polyphonic; full orchestra scoring												Coda texture: homophonic; full orch. scoring			
Foreground: Cello, Bass, Bsn, CBsn (m. 26-27)							Foreground: Vln 1, Vln 2 (main foreground instruments); Vla, Cello, Fl 1, Ob 1, Ob 2, Cl 1, Cl 2 (fragmentary foreground instruments)															
Middleground: Vln1, Vln 2 Vla, Ob 1, Cl 1 (counter-melody), Ob 2, Cl 2 (m. 24-27), Hn (m. 22-25), Fl 1 (m. 27)							Middleground: Fl 2, Bsn 1, Trb 1, Trb 2 (main middleground instruments); Vla, Cello, Fl 1, Ob 2, Cl 1, Cl 2, Hn 1, Hn 2, Hn 3, Hn 4 (fragmentary middleground instruments)															
Background: Timpani, Fl 1 (harmonic support)							Background: Bass, Bsn 2, CBsn, Tpt 1, Tpt 2, Tpt 3, BTrb, Tuba, Timpani (main background instruments); Hn 1, Hn 2, Hn 3, Hn 4 (fragmentary background instruments)															

Unit 8: Suggested ListeningEdward Elgar: *Froissart Overture*, *Symphony No. 1 in A-flat*, *Symphony No. 2 in E-flat*Franck: *Variations symphonique*Brahms: *St. Anthony Variations*Dvořák: *Symphonic Variations*Tchaikovsky: *Variations for Cello and Orchestra on a Rococo Theme*

Unit 9: Additional Resources

Adams, Byron, ed. *Edward Elgar and His World*. Princeton: Princeton University Press, 2007.

Barber, Cecil. "‘Enigma’ Variations: An Earlier Ending." *Music and Letters* 16, no. 2, (Apr 1935): 137-138. Accessed Feb 8, 2016.
<http://www.jstor.org/stable/727350>

Hudson, Derek. "Elgar’s Enigma: The Trail of Evidence." *The Musical Times* 125, no. 1701 (Nov 1984): 636-639. Accessed Feb 8, 2016.
<http://www.jstor.org/stable/962081>

Sams, Eric. "Elgar’s Enigma" *Music and Letters* 78, No. 3, (Aug 1997): 410-415. Accessed Feb 8, 2016. <http://www.jstor.org/stable/73742>

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Chapter 3

Daedalus' Labyrinth

Sean O'Loughlin

(b. 1972)

Publisher: Carl Fischer

Date of Publication: 2014

Grade: 3.5

Unit 1: Composer

Sean O'Loughlin was born in 1972 and grew up in Syracuse, NY. His parents were supportive of his early interest in music, providing challenges, and encouraging his musical career ambitions. In addition to being a successful composer and arranger, he is the Principal Pops Conductor of Symphoria, a symphony orchestra in Syracuse, NY.²⁸

O'Loughlin attended Syracuse University where he earned a dual Bachelor's degree in Music Education and Composition. During his freshman year of college, he was able to "test out" of music theory classes and enrolled in compositions lessons. During his time at Syracuse, he was mentored by composer and band director Larry Clark, and studied composition with Clark, Dan Godrey, Joseph Downing, Christopher Hopkins, Steven Taylor and Andrew Waggoner. Through his mentorship with Clark, O'Loughlin was able to get some of his early works and arrangements performed by the bands at the university.²⁹

²⁸ Sean O'Loughlin, "Bio," Sean O'Loughlin, Composer, Arranger, Conductor, 2015, accessed March 5, 2016, <http://www.seanoloughlin.com>.

²⁹ Sean O'Loughlin, e-mail message to the author, March 7, 2016.

Following his graduation from Syracuse, O'Loughlin enrolled at the New England Conservatory to pursue a Master's Degree in Composition, where he studied with Alan Fletcher. While at the Conservatory, he composed a brass fanfare for the 100th running of the Boston Marathon that would eventually be fully orchestrated, and performed by the Boston Pops Orchestra.³⁰

He began his professional career as a copyist and proofreader in Los Angeles for such film composers as John Williams, Jerry Goldsmith and Alan Silvestri among others. O'Loughlin himself asserts that the opportunity to study the full scores of such established composers influenced his own compositional style.³¹

As a composer and arranger, he has collaborated with such artists as Adele, Diana Krall, Blue Man Group, Janelle Monáe, and the Decemberists among others, and has received commissions from the Boston Pops Orchestra, the Los Angeles Philharmonic and the Hollywood Bowl Orchestra. He has also guest conducted the San Francisco Symphony, the Chicago Symphony, the Vancouver Symphony and the Seattle Symphony among others.³²

O'Loughlin credits much of his compositional success thus far to the skills learned for his Music Education degree, being able to understand instrumental performers' skills and limitations whether they are developing musicians, collegiate musicians or professionals.³³

Unit 2: Composition

³⁰ Ibid.

³¹ Ibid.

³² Sean O'Loughlin, "Bio," Sean O'Loughlin, Composer, Arranger, Conductor, 2015, <http://www.seanoloughlin.com>.

³³ Sean O'Loughlin, e-mail message to the author, March 7, 2016.

Sean O'Loughlin composed *Daedalus' Labyrinth* in 2014. According to O'Loughlin, who is a fan of historical fiction, "Daedalus" appeared as the name of a secret society in a novel he was reading, which spurred him to research its origins, and the Greek Mythology from which it came.³⁴ The composition is programmatic in nature, but only loosely based on the myth populated by Daedalus, Ariadne, Theseus, the Minotaur and the Labyrinth on Crete. Rather, the piece is meant to evoke the more basic mood and emotions of navigating a labyrinth.³⁵

To create the sense of heightened emotion and urgency one might experience while journeying through a labyrinth, O'Loughlin uses short, driving repeated eighth note gestures in the beginning and ending sections of the piece reminiscent of minimalist composition techniques. The sustained bursts of single eighth notes are often homophonic in texture and create the image of a quickened pulse or a sustained adrenaline rush.

The composition is in ABA' form. A slower, more contemplative middle section contrasts the sections described above with sustained notes, slurred phrasing and overlapping, cascading rhythms and harmony. According to O'Loughlin, this slower, darker, more mysterious section is designed to represent the sense of wonder and bewilderment one might experience while lost in a labyrinth.³⁶

Daedalus' Labyrinth has an approximate playing time of 5:57 and is 194 measures in length.

³⁴ Ibid.

³⁵ Sean O'Loughlin, *Daedalus' Labyrinth* (New York, NY: Carl Fischer, 2014), 2.

³⁶ Ibid.

Unit 3: Historical Perspective

The mythological character of Daedalus was first mentioned by the Greek poet Homer in the sixth century BCE. In Greek myth, Daedalus was a master craftsman, from whose name words such as “Daedalic” were derived to describe antiquarian artifacts of elaborate craftsmanship.³⁷ Indeed, the name “Daedalus” itself is translated as “ingenious” or “clever.”³⁸

Daedalus was supposed to have lived in the Ancient Greek city-state of Athens, renowned for his skills as an artist and sculptor. His nephew Talus (also named Perdix in different versions of the myth) was apprenticed to him. As his talents grew, Daedalus became jealous of and murdered Talus. As punishment for his crime, he was exiled from Athens.³⁹

Daedalus eventually arrived on the island of Crete, where King Minos employed him, among other things, to devise and build a labyrinth to imprison the Minotaur—a creature with the body of a man and the head of a bull—the result of an illicit liaison between Minos’ wife Pasiphae and a white bull with whom the Greek god Poseidon had caused her to fall in love.⁴⁰

³⁷ Antonis Katsonis, “Daedalus,” in *The Encyclopedia of Ancient History* (John Wiley & Sons, 1999-), accessed March 25, 2016, doi: 10.1002/9781444338386.wbeah02049.

³⁸ “Daedalus” in *Myths and Legends of the World* (Macmillan Reference, 2001-), accessed March 25, 2016, <http://www.encyclopedia.com/doc/1G2-3490900148.html>.

³⁹ Ibid.

⁴⁰ Ibid.

When Theseus arrived on Crete as human sacrifice for the Minotaur, he entered the Labyrinth, slew the Minotaur and escaped with help, in part, from Daedalus himself. To escape imprisonment by King Minos for his complicity in Theseus' deed, Daedalus gathered birds' feathers and beeswax with which he constructed wings for himself and his son, Icarus. Upon flying away from Crete, Daedalus cautioned his son not to fly too high. Icarus didn't heed his father's warning, fly so close to the sun that his wings melted, plunging him in to the sea, and to his death, while Daedalus eventually landed in Sicily.⁴¹

The moral of Icarus' fate, ancillary to the story of Daedalus and the Labyrinth warns of limits to human presumption and foolishness, while Daedalus' most famous creation, the Labyrinth remains associated with imprisonment, sacrifice and death.

Unit 4: Technical Considerations

Daedalus' Labyrinth is a very fast, pointed and rhythmic programmatic piece with a contrasting middle section. It is scored for a modern, wind band. The percussion score includes parts for various cymbals, tam-tam, triangle, claves and tambourine in addition to snare drum, bass drum, mallet percussion and timpani. All instruments are scored in their characteristic ranges.

In mm. 1-70 and mm. 125-end, staccato and accent markings are near ubiquitous in all wind parts, and the predominant note length is the eighth note. The combination of these articulations and note lengths create pulsing "bursts" of sound

⁴¹ Ibid.

with brief spaces of silence between. In contrast, mm. 71-124 feature longer notes, tied rhythms, and slurs; there is little break in the sound.

A tempo marking of 140 bpm for mm. 1-70 and mm. 125-end, along with the aforementioned articulation concerns in those sections, indicates a need for performers to be particularly aware of note lengths, space between, and releases of notes. In this case, the silence between the notes is as important as the notes themselves. Additionally, since the note lengths are so short, care should be taken to ensure even attacks by all players. Similarly, in mm. 71-124, where the tempo marking is 108 bpm, performers need to be aware of breathing and note lengths, as space between notes would adversely affect the performance..

Dynamics in *Daedalus' Labyrinth* range from *pianissimo* to *fortissimo*, including *pianoforte* and quick crescendos and decrescendos. Crescendos often occur at the elision points of phrases; pair crescendos and decrescendos are used throughout the slower, middle section, often in conjunction with four-bar phrases to create a breathing quality in the music. These paired dynamic changes often occur in only some parts of the ensemble; performers should be aware of the relative dynamics of their section and its function in order properly perform them.

Unit 5: Stylistic Considerations

Stylistically, *Daedalus' Labyrinth* alternates between a fast, pulsing work driven by staccato and accented eighth notes, and a mysterious, dark and brooding meditation on isolation and bewilderment. Beginning in a time signature of 3/4 and a tempo marking of 140pm, the “space” between the eighth note patterns provided by the ever-present staccato articulations nonetheless creates a sense of physical

space and echo, while accents on certain upbeats create interest and help to unsettle the listener's expectations of where strong beats occur. Accents in this section are primarily used for impact and force, not weight or length.

In mm. 71-124, the time signature changes to 4/4, and the tempo marking is 108 bpm with the descriptor, "Misterioso." Flute, oboe, clarinet and saxophone invoke a sense of the mysterious with sustain, slurred, overlapping and descending harmonic patterns. These patterns create a sense of slow, flowing movement as well as a continuously repeating harmonic progression that will be used for the basis of the entire section.

Beginning in m. 80, low brass and winds begin long chorale-like figures, with trumpet entering at m. 88 introducing thematic material in its lower register. Staccato and accent marking are absent until m. 96, when the low brass and winds take over the harmonic responsibilities from the upper woodwinds. Here, the staccatos provide a slight amount of separation during what is otherwise continuous sound; the accents are agogic in nature, adding weight and gravitas to the rhythmic motive of the low instruments.

Dynamics in the slower section are mostly comprised of paired crescendos and decrescendos in the chorale-like figures adding an additional layer of the slow, continuous flow described above.

At measure 125, the time signature, motives, rhythms, articulations and stylistic concerns from the opening section return. An *accelerando* at m. 186 and a final tempo marking of 154 bpm at m. 190, along with sustained chords and a

crescendo from *piano* to *fortissimo*, create a mounting sense of tension and drive to the end.

Unit 6: Musical Elements

Melody: Theme

The melodic content of *Daedalus' Labyrinth* is based on three different themes, two of which are developed later in the piece. All of the themes and their derivations are eight measures in length, composed of two four-measure phrases. The overall form suggested by the presentation and reiteration of the different themes, and other indicators including time signatures and tempo, suggests ABA' form. The second A section, A', is a shortened version of the opening section with a brief coda at the end.

The initial A section encompasses mm. 1-70 and uses the first and second themes, and a slightly transformed version of the second theme; the B section is from mm. 71-124 and uses a transformed version of the first theme and the third theme; and the A' is comprised of mm. 125-end, using the same thematic material as the opening section.

After a brief introduction, using elements of the first theme, it is presented in full at m. 9 by the bassoon, bass clarinet, bari saxophone and tuba.

First Theme



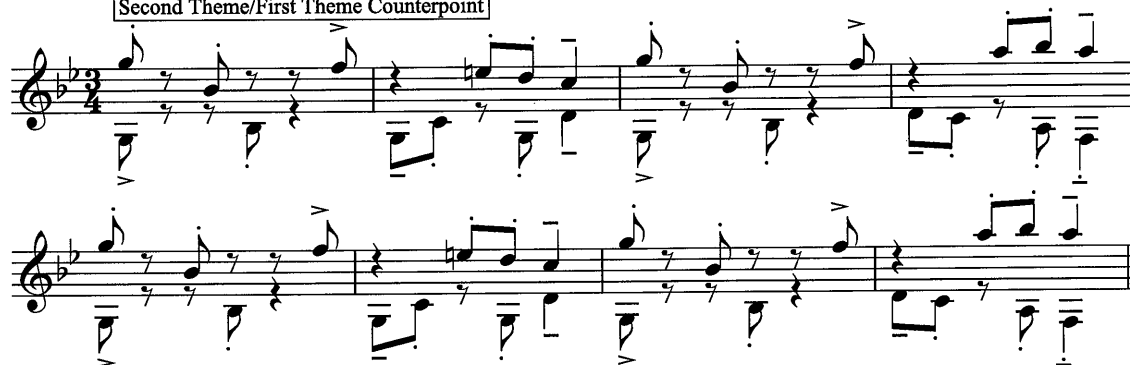
It is stated only once, followed by transitional material based on that theme, and the statement of the second theme at m. 24 by flute, oboe and first clarinet.

Second Theme



The second theme is repeated at m. 32 and again at m. 40, with the first theme serving as counterpoint, again stated by bassoon, bass clarinet, bari saxophone and tuba.

Second Theme/First Theme Counterpoint



At m. 48, the first theme is stated again in full, this time by the full ensemble, with a three bar phrase extension. Following the phrase extension, the second theme is stated again by flute, clarinet and trumpet, transformed slightly with

different rhythms and octave transpositions of certain notes. Four bars of transition material follow and complete the A section.

Second Theme, developed

The B section begins at m. 71 with overlapping, descending figures in the flute, clarinet and alto saxophone parts. In m. 80, sustained chords in the low winds and low brass support the harmony established by the woodwind figures described above. The first melodic statement begins at m. 88, with the trumpet and horn playing a transformed version of the first theme.

First theme, transformed

The flute, oboe, clarinet, alto saxophone and mallet percussion introduce the final new thematic material, the third theme, at m. 96.

Third Theme

The third theme is repeated at m. 104 by flute; alto saxophone 1; trumpet and mallet percussion, with countermelody stated by oboe, clarinet, alto saxophone 2 and horn.

Third Theme, with countermelody

The remainder of the B section builds in anticipation of a return to the opening tempo and ideas, using transitional material derived from g dorian scalar motifs.

At m. 125, the tempo, aesthetics and musical material of the opening section return. The introductory material from the beginning of the piece is re-stated and expanded. Fragments of the first theme are played by bassoon, bass clarinet, bari saxophone and tuba, but a full statement of the first theme does not occur until m. 166, scored similarly to its appearance at m. 48. The second theme is re-stated at m. 150, with the developed version following directly at m. 158; both statements are similar in scoring to their appearances at m. 32 and m. 59 respectively.

A time signature change to 4/4 occurs in m. 174, and in m. 176 there is a brief return of transitional material originally heard in m. 120. Beginning in m. 182, a return to 3/4 time and the rhythmic elements of the piece's introduction ensues, driving to the conclusion with an *accelerando* at m. 186 and a final tempo of 154 bpm at m. 190.

Harmony

Although the key signature for *Daedalus' Labyrinth* suggests g minor as the piece's tonality, the overwhelming consistent accidental of E-natural places it in g

dorian. The use of a scale/tonality with an allusion to Greek architecture in its name is, perhaps, intentional by the composer as the program of the piece derives from Greek mythology.

The use of g dorian is constant in the A and A' sections, mm. 1-70 and 125-end, respectively, of the piece. The B section (m. 71-124), while still relying on g dorian as its fundamental tonal center, also borrows chords from the g phrygian scale—E-flat major and A-flat major. From a g dorian “perspective,” the predominant chord progression in this section is: i-VI-IV- \flat II (g-E \flat -C-A \flat).

By and large, the harmonies in the piece are tertian and triadic in nature. There are instances, however, of harmonies including major and minor 2nds, suggesting non-harmonic tones such as suspension and anticipations, or upper-structure harmonic tones such as 7ths and/or 9ths.

Rhythm

The opening tempo text for *Daedalus' Labyrinth* is “Pulsing” and the given metronome marking is $\text{♩}=140$. At m. 71, there is an abrupt change to a marking of $\text{♩}=108$ and the text, “Misterioso.” There is a *molto ritardando* beginning in m. 122 before a return to the tempo primo at m. 125; an *accelerando* occurs beginning in m. 186, reaching a final marking of $\text{♩}=154$ and the indication, “Presto.”

The sections of *Daedalus' Labyrinth* with faster tempi are written largely in $\frac{3}{4}$ time. Rhythms in these sections are predominantly composed of single eighth notes on downbeats, with eighth rests between them. In introductory and

transitional material, when eighth notes are placed on the second half of a beat, they are accented, providing brief moments of unexpected syncopation.

Melodic rhythms and accompaniment rhythms are often of the same character, but less frequently unison patterns. The composite rhythms of melodic and accompaniment patterns, while overwhelmingly composed of eighth notes, never create a full measure of eighth notes. Regardless of function in these sections, the spaces between the notes are as important as the notes themselves.

In contrast, the rhythms of the slower, middle section are much “longer” and utilize little to no space between notes; instead, constant accompaniment patterns allow for brief spaces between phrases of melody. While accompaniment rhythms in this section do include eighth notes and eighth note patterns, the shortest notes in the melodic rhythms are predominantly quarter notes. The juxtaposition of rhythmic qualities between the framing, faster sections and the middle, slower one creates an alternating sense of vastness and closeness.

Instances of sixteenth note rhythms in the wind parts are sparse; rather, they are used more frequently and strategically in the percussion section to create or continue motion and energy from one phrase, or period, to another.

Timbre

O’Loughlin utilizes a wide range of timbre and scoring combinations throughout *Daedalus’ Labyrinth*. To start the piece, he chooses to juxtapose “traditional” roles for instruments, allowing the tuba and low winds to be the primary melodic timbre, shifting the accompaniment responsibilities to soprano instruments such as flute, oboe and clarinet. Traditional percussion instruments are

used sparingly, but effectively, accentuating syncopated rhythms or helping to create elisions between phrases.

In places during the opening section where full band scoring is employed, soprano and bass voices are offset, creating a call-and-response effect, reinforcing not only their characteristic tessituras but also the distances between them. Like the rhythm schemes described above, this has the distinct ability to create a sense of immensity and space; similar scoring between the opening and closing sections yield similar timbral outcomes in both sections of the piece.

Described earlier, the overlapping, cascading rhythmic and harmonic figures in the flute, oboe, clarinet and alto saxophone that open the slower, middle section of the piece (m. 71-124), create a bright, but “dense” background on which darker sounds are painted. Thematic material is first stated by trumpet and horn, in ranges characteristically low, particularly for trumpet; this is immediately followed by a repeating harmonic and rhythmic accompaniment pattern in the low brass and low winds. Although new thematic material is introduced by soprano voices—flute, oboe, clarinet, alto saxophone 1, mallet percussion—the tone color created by the low trumpet playing and the low brass accompaniment is best described as “lugubrious.”

Instrumental scoring and texture is most notably thickest from mm. 104-111, where the full band is employed in playing melodic content, counter-melodic content or rhythmic and harmonic accompaniment. While a wide range of pitch is used, the sustained, longer rhythms and phrasing help to retain a “darker” sound. Beginning in m. 112, the call-and-response scoring between soprano and bass

instruments slowly begins, the separation of ranges and timbres allowing the sense of vastness to return.

The subtle interplay O'Loughlin uses between instrument ranges, timbres, note durations and silence clearly create the seemingly contradictory sensations of space and claustrophobia.

Unit 7: Form and Structure

Section	Measure	Meter	Phrase Structure	Event & Scoring
Introduction	1-8	3/4	8	Flute, oboe, clarinet and alto sax begin short pulsing eighth note patterns; bass clarinet, bari saxophone, tuba play fragments of first theme; percussion supports low brass; full band chord closes introduction in m. 8
First Theme	9-16		8	Bassoon, bass clarinet, bari saxophone and tuba state first theme; flute, oboe, clarinet and alto saxophone continue eighth note patterns; tenor sax, trumpet, horn, trombone, baritone add compliment eighth note pattern
Transition (based on first theme)	17-23		8	Transition material based loosely on rhythms and intervals of first theme; bass clarinet, bari saxophone, tuba and timpani are opposite other instruments
Second Theme	24-31		8	Flute, oboe and clarinet 1 state second theme; mallet percussion and timpani provide basic harmonic support

Second Theme (re-stated)	32-39		8	Flute, oboe and clarinet 1 re-state second theme; clarinet 2, 3 and alto saxophone add complimentary figure; bass clarinet, bassoon, bari saxophone and tuba state fragments of first theme; percussion continues
Second Theme (re-stated)	40-47		8	Thematic and counter-thematic scoring remains the same as above; tenor saxophone, trumpet, horn, trombone and baritone add chordal accompaniment
First Theme (re-stated)	48-58		11	Full band statement of first theme with unison rhythms, little harmonic deviation, three measure phrase extension
Second Theme (transformed)	59-70		12	Flute, oboe, clarinet, alto saxophone, trumpet and horn state a transformed version of the second theme with homophonic harmonic support; bass clarinet, bassoon, tenor sax, bari sax, trombone, baritone, tuba and timpani provide additional harmonic support; four base phrase extension closes opening section and serves as transition
Transition	71-79		9	Flute, oboe, clarinet and alto saxophone begin descending cascading eighth note figures outlined predominant harmony of the middle section
Transition	80-87		8	Woodwind scoring remains the same as above; tenor saxophone, baritone sax, trombone, baritone and tuba begin sustained chords; chimes play augmented version of woodwind idea; triange and suspended cymbal provide "atmospherics"
First Theme (transformed)	88-95	4/4	8	Above scoring remains the same; trumpet and horn state a transformed version of the first theme

Third Theme	96-103		8	Third theme is introduced by flute; oboe, clarinet 1, alto saxophone 1 and mallet percussion; clarinet 2, 3, alto saxophone 2 and tenor sax provide harmonic accompaniment; low winds and low brass provide harmonic and rhythmic accompaniment	
Third Theme (re-stated with countermelody)	104-111		8	Flute, alto saxophone 1, trumpets and mallet percussion re-state third theme; oboe, clarinet 1, alto saxophone 2 and horn state countermelody; clarinet 2, 3, and tenor saxophone continue harmonic accompaniment; low winds and low brass continue harmonic and rhythmic accompaniment; percussion supports low winds and brass	
Transition (based on third theme)	112-124		13	Transition material based loosely on third theme is played by trumpet and horn; offset rhythmic and harmonic accompaniment is state by low winds and low brass; flute, oboe, clarinet and alto saxophone provide sixteenth note trill-like figures; harmonic rhythm slows and a sustained full-band chord closes the middle section	
Introduction (re-stated)	125-140		16	Introduction material is re-stated by woodwinds first, echoed by brass; rhythmic content is slightly different; call and response continues adding sustained chords, <i>fp</i> ; full band statement of ideas occurs at m. 137	
Transition (based on first theme, re-stated)	141-149		3/4, mm. 174-175 in 4/4	9	Transition material based loosely on rhythms and intervals of first theme; bass clarinet, bari saxophone, tuba and timpani are opposite other instruments; scoring and content is similar to m. 23 with one measure phrase extension
Second Theme (re-stated)	150-157			8	Second theme is re-stated with virtually the same scoring as mm. 32-39

Second Theme (transformed and re-stated)	158-165		8	Transformation of second theme is re-stated with virtually the same scoring as mm. 59-70; no phrase extension
First Theme (transformed and re-stated)	166-175		10	Transformation of first theme is re-stated with similar scoring to mm. 48-58; bass clarinet, bassoon, tenor and bari saxophone, trombone, baritone and tuba provide sustained chords; full band chordal material in mm. 174-175
Transition	176-181	4/4	6	Transition material from mm. 120-124 is re-stated with similar scoring; brief sixteenth runs in flute, clarinet, alto sax and horn provide additional motion
Introduction (re-stated)	182-194	3/4	13	Fragmented statements of opening introductory material return; full band scoring with percussion interjection; sustained full band chords with brief alto saxophone and horn motive; percussion rhythms drive to the end

Unit 8: Suggested Listening

Sean O'Loughlin: *Achilles' Wrath*

Sean O'Loughlin: *Spirals of Light*

Sean O'Loughlin: *Ricochet*

Rob Grice: *Mystery of the Ancient World*

Steven Reineke: *Fate of the Gods*

Rob Romeyn: *Apollo: Myth and Legend*

Unit 9: Additional Resource

Borgeaud, Phillip. "The Open Entrance to the Closed Palace of the King: The Greek Labyrinth in Context." *History of Religions* 14, no. 1 (Aug. 1974): 1-27.
<http://www.jstor.org/stable/1061890>.

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Katsonis, Antonis. "Daedalus." in *The Encyclopedia of Ancient History*. John Wiley & Sons, 1999-. Accessed March 25, 2016.
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O'Loughlin, Sean. "Bio." Sean O'Loughlin, Composer, Arranger, Conductor. 2015.
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Chapter 4

Lightning Field

John Mackey

(b. 1973)

Publisher: Osti Music

Date of Publication: 2015

Grade: 3

Unit 1: Composer

John Mackey was born on October 1, 1973 in New Philadelphia, Ohio. He is a composer of works for various mediums, including wind ensemble, orchestra, saxophone quartet and incidental music for theatrical productions. The United States Synchronized Swim Team won the bronze medal in the 2004 Athens Summer Olympic games using his score, *Damn*. His compositions have won the ABA/Ostwald Composition Award, the NBA/William D. Revelli prize, and the Walter Beeler Memorial Composition Prize among others.⁴²

Mackey claims that he does not play an instrument, instead citing early computer programs such as "Music Construction Set" for the Apple IIe and Commodore 64, and "SidPlayer" for the Commodore 64, as his initiation to music composition. His introduction to these programs came through his grandfather, an amateur musician, who owned a music store and repaired instruments. Mackey cites his experimentation with these very limited composition/sequencing

⁴² John Mackey, "Bio," John Mackey, Composer, 2016, accessed March 7, 2016, <http://ostimusic.com>.

programs as a major, yet unintentional source of musical education about arranging, voice leading and transposition.⁴³

Mackey received a Bachelor's Degree in Music Composition from the Cleveland Institute of Music where he studied with Donald Erb, and Master's Degree in Music Composition from the Julliard School under the tutelage of John Corigliano. Many of his compositions are the result of commissions from the American Bandmasters Association, the Parsons Dance Company, the Michigan State University Wind Symphony, as well as several commissioning consortiums comprised of band programs across the country.⁴⁴

His works have been performed at Carnegie Hall, the Kennedy Center and the Brooklyn Academy of Music as well as internationally in Italy, Japan, China, Australia and New Zealand. He has also held composer residencies at James Madison University, Kansas State University, the University of Michigan, Oklahoma State University, the University of Southern California, and the University of Texas among others.⁴⁵

Unit 2: Composition

John Mackey composed *Lightning Field* in 2015. It was commissioned by the *Patrick Marsh Middle School Bands*, Sun Prairie Area School District, Sun Prairie, WI,

⁴³ John Mackey, "How I Spent My Teen Years," *Osti Music* (blog), February 9, 2015, <http://ostimusic.com/blog/how-i-spent-my-teen-years/>.

⁴⁴ Nikk Pilato, "Undertow," in *Teaching Music Through Performance in Band: Volume 8*, ed. Richard Miles (Chicago, IL: GIA Publications, 2011), 542-552.

⁴⁵ John Mackey, "Bio," John Mackey, Composer, 2016, accessed March 7, 2016, <http://ostimusic.com>.

Chris Gleason; director. *Lightning Field* premiered on May 12, 2015 at the Patrick Marsh Middle School 7th Grade Band Concert. It is dedicated to Davy Rakowski.⁴⁶

Lightning Field is a loosely programmatic work using a work of land installation art, of the same name, by Walter De Maria as its subject. The artwork is a grid of over 400 polished stainless steel poles spaced 220 feet apart in a one-square kilometer grid located in the New Mexico desert; the poles are of different heights, averaging 20 feet, 7 inches tall.⁴⁷

According to the program notes for the composition, the stainless steel rods are “planted in the earth and reaching toward the sky, [they] call down its power, literally creating man-made (or at least “man summoned”) lightning storms.” The intent of the composition is to invoke the “ancient impulse to summon nature’s power, and the magic such acts unleash.”⁴⁸

To create the grand sense of space one might encounter in the New Mexico desert, Mackey makes effective use of widely spaced harmonies of varying textures, opposing dynamics used simultaneously to change timbre, overall ensemble dynamics as well as thunder tubes played with various techniques to provide a distinctive reverberation. To create the duality of nature’s serenity and fury, Mackey employs delicate, interesting and subtle chamber-style writing opposite bombastic, full ensemble scoring that pushes the boundary of both dynamics and tone quality.

Lightning Field has an approximate playing time of 5:36 and is 218 measures in length.

⁴⁶ John Mackey, *Lightning Field* (Cambridge, MA: Osti Music, 2015).

⁴⁷ Dia Art Foundation, “Walter De Maria, *The Lightning Field*,” Dia Art Foundation, 1995-2014, accessed March 7, 2016, <http://www.diaart.org>.

⁴⁸ John Mackey, *Lightning Field* (Cambridge, MA: Osti Music, 2015).

Unit 3: Historical Perspective

Walter De Maria's *The Lightning Field* was commissioned by the Dia Art Foundation, and installed in New Mexico in 1977. According to the Dia Art Foundation website, *The Lightning Field* is internationally recognized as, "one of the late-twentieth century's most significant works of art."⁴⁹

The Dia Art Foundation was founded in New York City in 1974 to help artists realize and achieve works whose scale or scope would make them otherwise difficult or impossible; the foundations name is taken from the Greek word meaning, "through." In addition to *The Lightning Field*, the Dia Art Foundation also commissioned and currently maintains three other De Maria works of installation art: *The New York Earth Room* (1977), *The Vertical Earth Kilometer* (1977), and *The Broken Kilometer* (1979).⁵⁰

Installation art is a form of art that marries the artwork with the physical space containing it, incorporating that space as a formal component of the work essential for its complete understanding and aesthetic impact. The term, installation art, has been most commonly associated with artwork, beginning in the 1950's, which utilized the characteristics described above.⁵¹

With regard to De Maria's *The Lightning Field*, the wide expanse of the New Mexico desert below and the sky above are essential to the works expansive,

⁴⁹ Dia Art Foundation, "Walter De Maria, *The Lightning Field*," Dia Art Foundation, 1995-2014, accessed March 7, 2016, <http://www.diaart.org>.

⁵⁰ Dia Art Foundation, "About Dia," Dia Art Foundation, 1995-2014, accessed, April 10, 2016, <http://diaart.org>.

⁵¹ Mary M. Tinti, "Installation Art in America," in *Grove Art Online* (Oxford University Press, 2001-), accessed April 10, 2016, <http://www.oxfordartonline.com/subscriber/article/grove/art/T2085904>.

powerful and brooding aesthetic. The 400-stainless steel poles, though averaging more than three times the height of a normal human, seem small by comparison, yet wield the power and magic to call electricity down from the heavens. The juxtaposition of grand and small, earth and sky, tame and powerful are important aesthetics both in the De Maria's installation and Mackey's composition.

Unit 4: Technical Considerations

Lightning Field is a brooding and bombastic programmatic piece with moments of subtle, quiet chamber scoring and explosive fully scored sections. It is scored for a modern wind band with piano; no instruments divide into more than two distinct parts. The percussion score includes parts for various cymbals, tom-toms, triangle, and tambourine in addition to bass drum, mallet percussion, timpani and three thunder tubes with spatial placement indicators. All instruments are scored in their characteristic ranges.

Throughout the piece, various articulations are used and instruments are exploited for their quality of attack; indeed, *Lightning Field* is a study in articulation lengths and timbral attacks. Most important to the performer are the staccato markings indicated in the piece. In his performance notes, Mackey states, "All staccato notes—regardless of duration—must be extremely short, as if they were all *secco* 16th notes."⁵² Given this instruction, perhaps the articulation performers should be most careful with is the accented *staccato* markings found in various parts, places and instrument ranges.

⁵² John Mackey, *Lightning Field* (Cambridge, MA: Osti Music, 2015).

Dynamics in *Lightning Field* range from *pp* to *fff*, including compound dynamics such as *fp*. Particularly during sections of sustained notes and harmonies, dynamics between instruments are often juxtaposed, with some groups starting at a *piano* dynamic and ending at *forte*, with the converse occurring in other instruments. In these instances where predominant timbres change greatly but ensemble dynamics stay relatively stable, performers need to be acutely aware of blend and balance to achieve the desired effect.

Dynamic challenges presented in the piece as well as sections with long, sustained pitches also necessitate proper breathing and support for all wind players in the ensemble. Sustained harmonic passages and juxtaposed dynamic sections like those described above occur in both larger ensemble and chamber textures. To execute these passages with proper blend, balance, intonation and phrasing, performers must be aware of their breathing habits and how they are using their air to sustain their sound, tone and intonation.

Lastly, woodwind players in particular need to make careful use of alternate fingerings. The chromatic nature of the material will require clarinet players to carefully select right- or left-hand fingerings for notes above the break and saxophone players to use alternate F-sharp and “side” C fingerings.

Unit 5: Stylistic Considerations

Stylistically, *Lightning Field* is a study in mood, timbre and space. Beginning in a time signature of 4/4 and a tempo marking of 60pm, repeated quarter notes in the piano and mallet percussion underneath chords of changing timbres in the winds and the introduction of the thunder tubes creates a sense of open space and

reverberation. The first sixteen measures of the piece are the only ones to have that combination occur; yet elements of this section are present throughout the work, at different times and in different combinations to allow for that “spaciousness” to continue.

Beginning in m. 17, the tempo marking for the remainder of the piece is 180 bpm. Alluded to in the previous section, articulations are highly stylized in *Lightning Field*. Five different articulation markings are used to convey different sense of weight, length and force: accent, *staccato*, accent + *staccato*, *tenuto*, and accent + *tenuto*. *Staccato* markings by themselves most often occur in conjunction with softer dynamics and/or thinner textures; they are also frequently found at the ends of slurs or in close proximity, further emphasizing their *secco* sound.

Accent + *staccato* marking are present most often during the loudest dynamics of the piece and where the texture is dominated by low woodwinds and low brass, providing a very “industrial” sound. Solitary accents markings often precede the accent + *staccato* combination, functioning as weighted anacruses “leaning” into the more separated notes. *Tenuto* and accent + *tenuto* markings are much less prominent throughout, and are often used to add weight or contrast.

Lastly, timbral shifts are an integral stylistic element of *Lightning Field*. Mackey achieves a wide palette of timbres and abrupt changes in them through the use of chamber-like scoring, seamless yet sometimes abrupt texture changes, and contrasting yet simultaneous dynamic changes between instruments at various points in the piece. Additionally, Mackey uses percussion timbres selectively and effectively throughout, including prepared piano and thunder tubes. The shifting

timbres; in conjunction with the articulations mentioned above; reinforce the concepts of spaciousness, electricity, and changing mood that are essential to *Lightning Field's* aesthetic.

Unit 6: Musical Elements

Melody: Theme

The melodic content of *Lightning Field* is based on main theme, one supporting theme, and various transitional thematic “elements” used once, or infrequently, that serve to enhance mood, prepare for a return to the main theme, etc. The overall form suggested by the presentation and reiteration of the different thematic material, and other indicators suggests three large sections, repeated, with a coda: ABC—A’B’C’—Coda.

The initial “A” section encompasses mm. 1-16 with a tempo of 60 bpm and is mainly a vehicle for establishing mood, a sense of space and the frequent timbral shifts that are characteristic throughout the piece. Fragments of the main melody appear twice: stated first by flute in mm. 3-6, followed by a smaller fragment stated by flute and alto saxophone in mm. 11-12.

A tempo change to 180 bpm occurs at m. 17, coinciding with the start of the initial “B” section; a fragment based on the supporting thematic material originating in this section is heard in bassoon, bass clarinet and bari saxophone, mm. 17-19.

Supporting Theme fragment



The supporting theme is heard in its entirety beginning at m. 29, stated by bassoon and tenor saxophone. It is stated again at m. 155 by bassoon, tenor saxophone and trombone.

Supporting Theme



At m. 45, the initial "C" section begins with arpeggiated material in the piano and mallet percussion. The first statement of the main theme occurs at m. 57, presented by flute and oboe, with alto and tenor saxophones and mallet percussion occasionally joining in the statement.

Main Theme



A brief transitional theme is stated by the flute oboe, trumpet and vibraphone, beginning at m. 73 and supported by arpeggiated material similar to m. 45.



A re-statement of the main theme occurs at m. 81. At m. 95, the same arpeggiated materials combined with rhythmic ideas from the supporting theme provide support for a third re-statement of the main theme, beginning at m. 99.

Following a full band *ff* chord at m. 113, the texture thins out considerably, and the “A” section begins, with marimba and vibraphone continuing the arpeggiated material noted above while various “choirs” of winds return to the long open chords and timbral shifts from the beginning of the piece. The shortened “B” section begins at m. 155 with scoring and content virtually similar to that at m. 29. The “C” section begins at m. 171, again utilizing the arpeggiated material from m. 45 and the rhythmic ideas from the supporting theme as accompaniment for the main theme, stated for the final time in its entirety at m. 175.

The coda of *Lightning Field* begins at m. 189, with chromatic sixteenth note figures in flute, oboe, clarinet and alto saxophone, arpeggiated material in the mallet percussion and accompaniment harmonies in the low winds and brass on beats 2 and 4. A brief reprise of the supporting theme material occurs at m. 199 in the low brass and winds and, from mm. 207-210, flute, oboe and mallet percussion state a fragment of the main theme before the piece draws to a close.

Harmony

Although there is liberal use of the chromatic scale throughout the piece, *Lightning Field* rests squarely in G dorian tonality. For the first 16 measures, while piano and mallet percussion create a pedal point on D, the wind harmonies revolve around G minor, E-flat major and C minor (i, VI, iv); mm. 10 and 13 introduce an A-flat major chord (\flat II), which colors the harmonic palette throughout the piece.

Much like the introductory section described above, basic harmonies and implied chords often remain static for long phrases as pedal points or drones in lower tessitura instruments while harmonies change more rapidly above. Open octaves, fifths and fourths in the low woodwinds and brass often create a very “industrial” or “electric” harmonic aesthetic, while remaining largely ambiguous with regard to chord quality.

Pedal points and static harmonies are most often centered on the pitches G, D, E-flat, and A-flat, most often implying G minor, D minor and A-flat major chords. These pitches are also used frequently in conjunction with one another to create non-tertian harmonies; most often, combinations of G, D, A-flat and E-flat, A-flat, D are used. In both cases, the addition of A-flat colors the harmony with the creation of a tritone that is unique amongst the ubiquitous perfect fourth and fifth intervals that create much of the harmonic gravity in the piece.

Rhythm

The opening tempo for *Lightning Field* is 60 bpm, lasting for only the first 16 measures of the piece. Rhythms in this introductory section are mostly long, sustained notes, allowing mood and harmonies to be established. Repeated quarter

notes in piano and mallet percussion provide the lone sense of pulse among the otherwise atmospheric rhythms and texture.

At m. 17, the tempo changes to 180 bpm, where it remains for the rest of the piece; there are no other tempo indicators or modifiers. Rhythmic values decrease with the increase in tempo, dominated by mostly by quarter notes and eighth notes across the ensemble; eighth note rhythms tend to be steady, with continued motion while quarter note rhythmic figures are often broken up with rests. Sixteenth notes first appear in isolated instances—m. 94 in flute 1, mm. 106-107 and 111-112 in tom-tom, and m. 112 in flute 1 and clarinet 1—before being used regularly from m. 188-198.

Except for a single triplet rhythm in cymbals at m. 185, there are no complex or compound rhythms. Additionally, there are no dotted rhythms that create divisions of beat, or are there any explicitly syncopated rhythms; syncopation is often implied with stresses placed on “weak” beats. The rhythmic structure and interest in this piece relies heavily on the juxtaposition of sound and silence in individual parts as well as composite rhythms and textures.

Timbre

Mackey uses the instrumentation of the band in both conventional and unique ways to create a wide palette of timbres in *Lightning Field*. The three “thunder tube” parts provide one of the most obvious unique timbres throughout the piece. Essentially an open-ended drum with a metal spring attached to the vibrating head, Mackey utilizes playing techniques including shaking the tubes, scraping the spring with the players thumb and forefinger, scraping the string with a

metallic object and striking the string with a metal rod to produce a number of echoing, wave-like metallic sounds from the instruments. Additionally, they are to be placed to the right, center and left of the audience, allowing for a stereo or phasing effect.

In mm. 1-16 and 126-154, Mackey employs shifting dynamics during static chords to create changing timbres using instruments in opposite tessituras and/or choirs; while all instruments start simultaneously, some begin at *f* and decrescendo to *p*, with the other instruments performing converse dynamics. The timbral effect produce by these shifts is analogous to turning the “tone” knob on a stereo or equalizer unit.

Throughout the piece, open harmonic intervals of 4ths, 5ths and tritones are regularly employed in low woodwind and low brass instruments. The combination of these harmonic intervals with their accompanying rhythms and articulations creates a timbre that is best described as “metallic.” The prominent use of mallet percussion, metal percussion instruments such as cymbals, tambourine and triangle, and the prepared piano (a lightweight chain is to be placed across the strings) further enhance the metallic sound, creating a timbre reminiscent of synthesizers used in so-called “industrial” music.

Although *Lightning Field* often uses what could be considered “traditional” scoring—soprano voices throughout the ensemble are the predominant melodic voices, with lower instruments provide support and accompaniment—the articulations, textural schemes and timbral devices described above preclude any

feelings of familiarity or overwrought orchestration. On the contrary, timbre and texture throughout the piece seem fresh and, appropriately enough, electric.

Unit 7: Form and Structure

Section	Measure	Meter	Phrase Structure	Event & Scoring
Introduction/ establishing mood	1-16	4/4	16 (7+7+2)	Pedal point on D is established by repeated quarter notes in piano, xylophone and marimba; chords with shifting timbres and textures are stated by woodwinds and low brass; flute states fragment of main theme; "shake" effect is used with thunder tubes; G aeolian tonality is established
Establishing mood/ Supporting Theme	17-28		12 (6+6)	Low woodwinds state fragment based on supporting theme; clarinet, trombone and baritone provide harmonic accompaniment mm. 19-22 and 25-28; mallet percussion provides harmonic support and brief interjection (with flute) at m. 25
Supporting Theme	29-36		8	Supporting theme is stated by bassoon and tenor saxophone; bari saxophone, piano, timpani, bass drum provide rhythmic support and pedal point on D; alto saxophones harmonize second phrase of supporting theme, mm. 33-36
Supporting Theme (phrase extension)	37-44		8	Low woodwinds provide pedal point on E-flat using rhythm from supporting theme; flute, oboe, clarinet, trumpet, trombone, piano and timpani established E-flat/A-flat/D harmonic cell through various, overlapping rhythms; "shake" effect is used with thunder tubes at alternating times for "stereo" effect

Transition	45-56		12 (8+4)	Full band diad (G and D) on beat 1 of m. 45, followed by arpeggiated figures in piano and mallet percussion also using G and D; clarinet and alto saxophones provide sustained harmonies beginning in m. 53 and, with piano and mallet percussion, re-establish E-flat/A-flat/D harmonic cell
Main Theme	57-70	4/4, 2/4 (mm. 66 and 68)	14 (8+6)	Main theme is stated by flute and oboe, with additional support from alto saxophone in mm. 64-65; alto saxophone, mallet percussion and piano provide rhythmic and harmonic accompaniment; clarinet and trumpet state occasional chromatic material
Transitional Theme	71-80	4/4	10 (6+4)	Mallet percussion and piano return to arpeggiated figures stated in m. 45; flute, oboe and trumpet present transitional theme; clarinet and saxophone provide occasional chromatic material; thunder tubes use shake effect and thumb/finger scrape
Main Theme (re-stated)	81-94	4/4, 2/4 (mm. 90 and 92)	14 (8+6)	Flute, oboe and saxophone re-state main theme with occasional support from trumpet, piano and mallet percussion; clarinet, tenor and bari saxophones and trumpet provide contrasting chromatic material; thunder tubes continue effect from previous section
Main Theme (re-stated)	95-112	4/4, 2/4 (mm. 108 and 110)	18 (4+8+6)	Mallet percussion, piano and tomtoms re-state arpeggiated figures from m. 45; flute, oboe, clarinet, alto and tenor saxophones, and trumpet re-state main theme; low winds, low brass and bass drum provide rhythmic and harmonic accompaniment based on supporting theme; thunder tubes use effect with metal rod striking springs

Transition	113-125	4/4	13 (5+8)	Full band diad (G and D) on beat 3 of m. 113, <i>fff</i> dynamic level; piano and mallet percussion resume arpeggiated pattern from m. 45; clarinet, bari saxophone and tuba establish G pedal point; thunder tubes use shake effect
Re-establishing (beginning) mood	126-154		29 (7+7+7+8)	Mallet percussion and piano continue arpeggiated pattern; woodwinds and brass return to timbre-shifting chord ideas presented in m. 1-16; flute and clarinet have brief fragments of transition theme and main theme; thunder tubes use mostly shake effect
Supporting Theme (re-stated)	155-170		16 (8+8)	Bassoon, tenor saxophone and trombone re-state supporting theme with scoring very similar to m. 29; added low brass provide thicker texture; upper woodwinds, piano and mallet percussion retain similar roles and content to m. 29
Main Theme (re-stated)	171-188	4/4, 2/4 (mm. 184 and 186)	18 (4+8+6)	Flute, oboe, clarinet, alto and tenor saxophones, and trumpet re-state main theme; piano and mallet percussion retain arpeggiated figure from m. 45; low winds and low brass re-state harmonic support based on supporting theme; thunder tubes use effect with metal rod striking spring
Coda	189-198	4/4	10 (4+6)	Flute, oboe, clarinet and alto saxophone state chromatic sixteenth note figures on beats 2 and 4 of each measure; low winds and low brass provide harmonic accompaniment on beats 2 and 4 of each measure; piano and mallet percussion continue arpeggiated figure; trumpet and trombone provide sustained harmonies

Coda	199-206	8	Low winds, piano and low brass state material based on supporting theme; flute, timpani and mallet percussion state eighth note figures on G and D
Coda	207-218	12 (4+4+4)	Flute, oboe and mallet percussion state repeated figure based on main theme, clarinet, alto saxophone, trumpet, horn and euphonium provide half G/D diads throughout; low winds and low brass maintain accompaniment figure from previous section; full band harmony in m. 218; thunder tubes use shake feature and continue through the end of the wind harmony, using hand vibrato to alter the sound

Unit 8: Suggested Listening

John Mackey: *Foundry*

John Mackey: *Undertow*

John Mackey: *Redline Tango*

John Adams: *Short Ride in a Fast Machine*

Brett William Dietz: *Shards of Glass*

Unit 9: Additional Resources

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Chapter 5

“Mambo” from *West Side Story*

Leonard Bernstein, arr. Michael Sweeney

(1918-1990)

Publisher: Boosey & Hawkes

Date of Publication: 2013 (arrangement)

Grade: 4

Unit 1: Composer

Leonard [Louis] Bernstein was born August 25, 1918 in Lawrence, Massachusetts. Neither of his parents, who were Russian Jewish immigrants, came from a very musical background. His father, Samuel Bernstein, was in the barber and beauty supply business. Bernstein’s legacy in the American musical zeitgeist is robust and varied: conductor, composer, music educator and commentator.⁵³

As a boy, Bernstein attended William Lloyd Garrison Elementary School in Roxbury, MA, and later, the esteemed Boston Latin School.⁵⁴ Bernstein’s introduction to music came at age 10, when an aunt stored her piano in his parents’ home. He began lessons with Helen Coates, the assistant of a renowned Boston piano teacher, at age 14. Bernstein majored in music at Harvard University, though his father objected to a musical career for him. Following his graduation from

⁵³ Paul R. Laird and David Schiff, “Bernstein, Leonard [Louis],” in *The Grove Dictionary of American Music*, 2nd ed. (Oxford University Press, 2001-), accessed March 12, 2016,

<http://www.oxfordmusiconline.comsubscriber/article/grove/music/A2223796>.

⁵⁴ Nigel Simeone, ed., *The Leonard Bernstein Letters* (New Haven, CT: Yale University Press, 2013), 1.

Harvard, he was accepted into the Curtis Institute in Philadelphia, PA, where he studied conducting and piano.⁵⁵

As a conductor, Bernstein is most well known for his tenure with the New York Philharmonic Orchestra. He was hired as the orchestra's assistant conductor in 1943, was named its co-conductor in 1957 (along with Dmitri Mitropoulos), and served as its music director from 1958-1969. Bernstein also had successful, lasting affiliations as a guest conductor with the Vienna Philharmonic Orchestra, the Boston Symphony Orchestra and the Philadelphia Orchestra.⁵⁶

It was during his tenure with the New York Philharmonic, however, that he also became a prominent music educator and commentator in the national conscience, particularly with the television broadcasts of the "Young People's Concerts" from 1958-1972.⁵⁷ Bernstein also hosted seven episodes of the *Omnibus* television program, exploring such varied musical topics as Beethoven's "Fifth Symphony," jazz, conducting and opera.⁵⁸ Through these and other televised performances and programs, Bernstein was able to reach and influence an entire generation of young musicians.

While he wrote symphonies, chamber music and choral works, much of Bernstein's legacy as a composer rests firmly in dramatic musical works, including ballets, musicals and operettas. He collaborated with choreographer Jerome Robbins on the ballets *Fancy Free*, *Facsimile*, and *Dybbuk*. The concept of *Fancy Free*

⁵⁵ Paul. R Laird and David Schiff, "Bernstein, Leonard [Louis]," <http://www.oxfordmusiconline.comsubscriber/article/grove/music/A2223796>.

⁵⁶ Ibid.

⁵⁷ Ibid.

⁵⁸ Brian D. Rozen, "Leonard Bernstein's Educational Legacy," *Music Educator's Journal* 78, no. 1 (Sept. 1991): 44.

later became the foundation for his musical, *On the Town*.⁵⁹ Other well-known dramatic works by Bernstein include *Wonderful Town* (musical), *Candide* (operetta), *West Side Story* (musical) and *On the Waterfront* (film score).

Bernstein's legacy as a musician is as complex and multi-faceted as his music, and he might be as easily remembered for his contributions as a composer and conductor, or as a pianist and educator. Leonard Bernstein died of a heart attack on October 14, 1990.

Unit 2: Composition

"Mambo" was originally written as dance music for Leonard Bernstein's musical *West Side Story*. The music is part of a larger dance scene entitled, "the Dance at the Gym," in the first act of the musical. The scene itself is important, as the two rival gangs central to the conflict in *West Side Story* meet at "the Dance at the Gym" to issue challenges for territorial supremacy.⁶⁰ The intensity and antagonism of the scene is matched by the character, mood, angular melodies and accented syncopation of the music.

The selection, "Mambo," exhibits some of the characteristics of the eponymous style on which it is based, along with Cuban *danzón* and *son* musical styles. Like the Cuban musical style, "Mambo" uses a variety of two-bar syncopated

⁵⁹ Paul. R Laird and David Schiff, "Bernstein, Leonard [Louis]," <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2223796>.

⁶⁰ Jon Alan Conrad, "West Side Story," in *The New Grove Dictionary of Opera* (Oxford University Press, 2001-), accessed March 15, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O009114>.

rhythmic passages, played on a variety of percussion instruments⁶¹; like the Cuban *danzón*, the piece also utilizes cross- or polyrhythms created by some instrumental parts, while typical melodic instruments such as flute and clarinet develop more virtuosic ideas.⁶²

The dissonant, yet tertian harmonies throughout the piece, including the minor-major 7th chord outlined in the first theme, bespeak a heavy jazz influence, which parallels the development of the mambo style upon its arrival in New York City.⁶³ The interval of a tri-tone, a unifying “theme” throughout the larger work, *West Side Story*, is also present.⁶⁴

“Mambo” has an approximate playing time of 2:20, and is 142 measures in length.

Unit 3: Historical Perspective

West Side Story is historically significant for its source material (Shakespeare’s *Romeo and Juliet*), its portrayal of racial tensions in pre-Civil Rights New York City, and its departure from many of the norms of musical theatre contemporary to its time.

Exchanging the Montagues and Capulets of Verona for the street gangs the Jets and the Sharks in New York City, *West Side Story* used the frame of *Romeo and*

⁶¹ David Garcia, “Mambo,” in *The Grove Dictionary of American Music*, 2nd edition, (Oxford University Press, 2001-), accessed March 16, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2250121>.

⁶² William Gradante and Jan Fairley, “Danzón,” in *Grove Music Online*, (Oxford University Press, 2001-), accessed March 16, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07204>.

⁶³ David Garcia, “Mambo,” <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2250121>.

⁶⁴ Jon Alan Conrad, “West Side Story,” <http://www.oxfordmusiconline.com/subscriber/article/grove/music/0009114>

Juliet to explore not only the gang warfare that was both topical and salient at the time, but the increasing tension between newly arriving Latino populations in New York City and other cultural and ethnic groups.⁶⁵

Concerning the history and trajectory of musical theatre, *West Side Story* was considered revolutionary for its overt sense of tragedy that allowed for both acts to end with characters dead on stage. Additionally, the significance and involvement of choreographer Jerome Robbins in the genesis and development of the musical created dance characteristics in *West Side Story* considered unique for the genre at the time.

According to Jon Alan Conrad, Robbins “must be considered an author of the work along with [Arthur] Laurents, [Stephen] Sondheim and Bernstein. Not only is he credited with the initial concept, but his ideas for its realization determined the casting and hence the style of vocal writing.”⁶⁶ While most musicals contemporary to *West Side Story* employed both singing and dancing choruses, Robbins’ deep involvement meant that dancing ability, not necessarily singing ability determined the casting for lead roles, merging the concepts of singing and dancing leads into singular roles.⁶⁷

Unit 4: Technical Considerations

“Mambo” is a fast-tempo, highly syncopated dance piece that suggests moments of frenzy and reckless abandon, and features many of the instrumental, rhythmic and articulation hallmarks idiomatic to Afro-Cuban/Afro-Latino and jazz

⁶⁵ Nigel Simeone, ed., *The Leonard Bernstein Letters*, 341.

⁶⁶ Jon Alan Conrad, “West Side Story,”

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/0009114>

⁶⁷ Ibid.

music. It is scored for full wind band, with expanded percussion parts for cowbells, bongos, timbales and guiro, along with snare, bass, and tom drums, suspended cymbal, mallet percussion and timpani.

All instruments stay within characteristic ranges, with flutes nearing their uppermost register and clarinet 1 occasionally crossing into their altissimo register. In case of a small percussion section, the scoring allows for the percussion 1 part to be played by a single musician on drum set.

The predominant articulation markings are *marcato* and *staccato*, indicating that awareness of both force and length of notes is necessary. These articulations add to the angular feeling of the piece created by the melodic contour. Slurs are used in both alternating passages and in direct contrast to the aforementioned articulations, creating another level of antagonism in the music.

Various parts employ techniques idiomatic to jazz instrumental playing, most notably glissandi in the clarinet and trombone parts, flutter tongue in the trumpet and trombone parts, “falls” in the tenor sax, trumpet, trombone and baritone parts, and “shakes” and lip trills in the trumpet parts.

“Mambo” is written in cut time, with a tempo marking of 120-126 bpm, though the rhythmic motives of the piece often have no regard for the bar line or the indicated duple meter. Given the syncopated, sometimes polyrhythmic content of the piece combined with the articulation concerns, sub-division and note lengths will be of primary importance for the ensemble to remain together and maintain a consistent tempo.

Finally, the predominant dynamic markings in “Mambo” are *f* and *ff*, with softer dynamic marking used only for echo effects (trumpet 1-3, m. 89-95) or where elisions of thematic material occur (m. 54). To maintain consistent intonation and quality of attack at sustained, loud dynamic levels will require the wind players of the ensemble to be aware of embouchure and air stream focus, and the percussion players, their stick heights and striking points on their respective instruments.

Unit 5: Stylistic Considerations

Stylistically, “Mambo” is a fast, frenzied piece of dance music written in the Afro-Cuban/Afro-Latino and jazz idioms. It is highly syncopated, and often polyrhythmic. Bernstein also disregards the metrical downbeat frequently, using hemiola to place stressed beats in unexpected places within phrasing. The thematic material often mirrors the jarring and disjunctive rhythms with angular melodies composed of large intervallic leaps and arpeggiated jazz chords.

Adding to both the angular and jazz feels present in the piece, staccato and marcato articulations punctuate it throughout; in particular, the marcato accents frequently serve to strengthen the polyrhythmic feel. Additionally, where marcato accents fall between pulses, they are often accompanied by sforzandi.

Much like its namesake, the percussion section, particularly the battery percussion instruments, largely drives “Mambo.” There is never a moment in the score where the percussion is silent. Instruments traditionally associated with Afro-Cuban/Afro-Latino music—timbales, cowbells, guiro, bongos—setup and sustain many of the syncopated rhythmic motives, supported by more traditional, “Western” percussion instruments. The aforementioned accent and articulation

markings in the wind parts also create a noticeably percussive element in the wind section.

There is very little, if any, stylistic contrast in the piece; softer dynamics and sustained, slurred passages are brief, and any sustained lyricism in the most traditional sense is completely absent. Rather, contrast in this piece exists between the different rhythmic and melodic thematic materials, simple and syncopated rhythmic patterns, and shifting tonal and metrical centers. The results of these contrasts are a continually evolving, vibrant fusion of traditional Latino dance music and 20th century harmony and compositional techniques.

Unit 6: Musical Elements

Melody: Theme

The melodic content of “Mambo” is constructed from a principal theme that occurs repeatedly throughout the piece, with four additional themes that serve to interject, support or contrast the principal theme. The principal theme is eight measures in length, and constructed from an ascending, arpeggiated minor-major 7th chord. The arpeggio is repeated at various points throughout the phrasing, shifting emphasis off of strong beats or downbeats.

The image shows the musical notation for the Principal Theme of "Mambo". It consists of two staves of music in 4/4 time, with a key signature of two flats (B-flat and E-flat). The first staff is labeled "Principal Theme" in a box above the first measure. The melody is an ascending, arpeggiated minor-major 7th chord (B-flat, D, F, A-flat) repeated in various rhythmic patterns. The second staff continues the theme with more complex rhythmic variations, including slurs and accents.

After an eight-measure introduction, a statement of the principal theme in f minor, and repeated statement a step higher in g minor, at measure 39, the second theme, also in g minor and including a vocal shout, interrupts the principal theme.

Second Theme

Mam - bo!

Directly following the second, interjecting theme, a third theme is presented in measure 46, with contrasting dynamics and articulations to the first two themes. Like the restatement of the principal theme and the second theme, it is also in g minor (though the key signature still indicates f minor). It is immediately followed by a restatement of the second theme.

Third Theme

A key change to F major occurs at measure 67, and the fourth theme is stated, contrasting the other three with its relative simplicity. After some brief transition material and key change to A-flat major at measure 85, the fourth theme is restated in part, along with a return of the second theme concurrently.



In measure 99, the final unique thematic material, the fifth theme, is presented. Although the key signature remains in A-flat major, the theme and accompaniment are tonicizing B, along with “blue” notes and inflections.



The fifth theme continues to modulate up by the interval of a minor 3rd, next to D, then to F at measure 109, where the key signature returns to F major, reflecting the new tonic. A segment of the fourth theme is re-stated here as the final theme is developed.

After brief transition material based on the fifth theme, the principal theme and original key signature—f minor—returns at measure 125. Fragments of the fourth theme, followed by the second, return to bring “Mambo” to a close.

Harmony

“Mambo” is rich in diverse and complex harmonies and tonalities, often disregarding written key signatures with the liberal use of accidentals as thematic material and chords swiftly modulate from one tonal center to another.

The originating, and main, tonal center is f minor, to which the other key signatures used in the piece are all related: the parallel F major, and the relative A-flat major. As early as measure 5, however, g minor is briefly tonicized before the piece settles into f minor; the back and forth movement between tonal centers of f minor and g minor continues until measure 67, where the key change to F major occurs.

At measure 85, a key change to A-flat major occurs, after which modulations at the interval of a minor 3rd continue until F major is re-established at measure 109. The original key of f minor returns at m. 125, although the final cadence of the piece ends on a F major chord.

Bernstein draws deeply from the harmonic idioms of jazz and blues music, creating rich and complex chords often containing cross-relations, and melodies containing “blue” notes. The primary thematic material of the piece outlines a minor-major 7th chord, and the harmony, while still mostly tertian, utilizes chords containing upper structures and tensions most often associated with jazz music. The increased chromatic vocabulary of this harmonic language is a derivation from the more succinct and predictable tonic-dominant relationship found in the Afro-Cuban/Afro-Latino music on which “Mambo” is based.

Rhythm

The tempo text at the opening of “Mambo” says, simply, “Fast.” The time signature is cut time, with a given metronome marking of 120-126 bpm. Much like the piece as a whole, the tempo is constant and unrelenting; there are no indications to deviate from the *tempo primo*.

Like the harmonic structure of the piece, the rhythms in “Mambo” are complex and multi-layered. While much of the percussion material could be considered ostinato, each part is largely unique and follows the traditional mambo rhythm scheme of two-measure syncopated patterns. Throughout much of the piece, the percussion rhythms are independent of the wind rhythms, aligning mainly at points of abrupt change or interjection in the harmonic or melodic material.

Regardless of theme, the melodic rhythms are highly syncopated and often use groupings of notes that shift the stress away from expected, “strong” beats in favor of a polyrhythmic or hemiola feel. The use of unusual phrase lengths also serves to weaken the stress on the expected beats. With the exception of unison rhythms in measures 39-46 and 59-66, the upper and lower winds often maintain wholly separate rhythmic ideas.

Timbre

As with almost every aspect of “Mambo,” the timbre is very complex and constantly shifts, provided by three seemingly equal division of the band: the upper winds, the lower winds, and the percussion.

The percussion section, as previously stated, is populated with many instruments idiomatic to Afro-Cuban/Afro-Latino music styles; timbales, cowbell and bongos are the lead instruments in the section, with more traditional, “Western” percussion such as bass drum, timpani and snare drum in support.

In addition to the upper-versus-lower treatment of the winds, the orchestration also provides contrast between a jazz ensemble and symphonic sound. The principal theme is first stated at measure 11 by clarinet and alto

saxophone their lower registers, allowing for a dark, reedy, jazz-like timbre; as the intensity and orchestration builds, the addition of flute and brass, and a shift in the playing registers for clarinet and saxophone creates a much fuller, wind band timbre. The chamber jazz sounds returns briefly at measure 46, only to be supplanted again by the symphonic texture at measure 55.

The juxtaposition of these timbres continues until, at m. 109, the full band scoring achieves the distinct sound of a jazz or Latin big band in full flight. At measure 125, a more symphonic timbre returns. Throughout the entire piece, the low winds provide harmonic and rhythmic counterpoint to both the upper winds and the percussion, functioning much like a string bass in both a symphonic and jazz context.

Unit 7: Form and Structure

Section	Measure	Meter	Phrase Structure	Event & Scoring
Introduction	1-4	2/2	4	Percussion instruments establish two-measure syncopated rhythmic patterns
Introduction	5-10		6	Upper and lower winds establish harmonic vocabulary with chords, alternating syncopated rhythms
Principal Theme	11-18		8	Clarinet, alto and tenor sax, and mallet percussion state principal theme; flute and oboe join in m. 17; tuba provides bass counterpoint; percussion figures continue
Principal Theme (extension)	19-26		8	Trumpet and trombone join in m. 18, baritone in m. 19 for extension of principal theme; percussion figures continue

Transition	27-30	4	Trumpet, horn and trombone begin transitional material related to tritone motif of <i>West Side Story</i> ; percussion figures continue
Principal Theme (re-stated)	31-38	8	Flute, clarinet and alto saxophone re-state principal theme in g minor; trumpet continues transition material; percussion figures continue
Second Theme	39-45	7	Brass and low winds state second theme; woodwinds join in m. 43; percussion rhythms in unison with winds
Third Theme	46-53	8	Clarinet 1 and alto sax 1 state the third theme, with clarinet 2, 3 bassoon and baritone in harmonic support and snare drum with rhythmic support
Second Theme (re-stated)	54-61	8	Scoring and content is virtually the same as m. 39-45
Second Theme (extended)	62-66	5	Woodwind and brass "choirs" alternately extend the second theme; percussion rhythms in unison with winds
Fourth Theme	73-80	14	Woodwind versus brass scoring continues with statement of fourth theme and accompaniment in F major; percussion begins two-measure syncopated rhythmic figures again
Transition	81-84	4	Brass, alto and tenor sax, and percussion begin transitional material with unison rhythms; other woodwinds join in m. 83
Fourth/Second Theme (re-stated)	85-95	11	Trumpet re-states fourth theme in A-flat major; alto, tenor and bari sax, and brass re-state accompaniment; woodwinds re-state second theme beginning in m. 89 while brass continue with fourth theme; percussion figures continue

Fifth Theme	96-107	12	Flute, oboe and clarinet begin accompaniment pattern; alto, tenor and bari sax, baritone and tuba, provide bass support; trombone begins fifth theme in m. 99; B is tonicized; then passes to alto and tenor sax, horn, and baritone at m. 105; D is tonicized
Fifth/Fourth Theme (re-stated, developed)	108-120	13	Fifth theme remains with tenor sax, horn and bariton; flute, clarinet, and alto sax re-state fragment of fourth theme; trumpet and trombone provide accompaniment; trumpet 1 solo develops fifth theme along with alto and tenor sax, and horn, beginning in m. 113; percussion plays on off-beats, then steady eighth note rhythms
Transition	121-124	4	Transition material based on fifth theme is stated by all winds, high to low
Principal Theme (re-stated)	125-136	12	Principal theme is re-stated in f minor by flute, oboe, clarinet, alto and tenor sax, trumpet and mallet percussion; low winds, horn and low brass provide accompaniment; percussion provides steady eighth note rhythms; low brass and trumpet re-state transition material from m. 27-30
Fourth/Second Theme (re-stated)	137-142	6	Flute, oboe, clarinet and mallet percussion re-state beginning of fourth theme; tenor sax, trombone, baritone provide accompaniment; low winds and tuba provide bass line support; full wind and percussion re-statement of second theme fragment concludes the piece

Unit 8: Suggested Listening

Bernstein, arr. Bocook: *Symphonic Suite from "On the Waterfront"*

Bernstein, arr. Grundman: *Candide Suite*

Bernstein, arr. Lavender: *Symphonic Dances from "West Side Story"*

Swearingen: *Mambo Cubano*

Bulla: *Mambo Greats*

Samuel Hazo: *Drums of the Saamis*

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Chapter 6

Prairie Dances

David R. Holsinger

(b. 1945)

Publisher: TRN Music Publisher

Date of Publication: 1998

Grade: 3

Unit 1: Composer

David R. Holsinger was born in Hardin, Missouri on December 26, 1945. He is a composer on the forefront of the initiative to expand the wind band's repertoire, with over 80 published works for the medium. He has also won the ABA/Ostwald Composition Award twice—in 1982 and 1986.⁶⁸

Holsinger's formal education includes a Bachelor of Music degree from Central Methodist College in Fayette, Missouri (1967), and a Master of Music degree from Central Missouri State University in Warrensburg, Missouri (1974). He also engaged in post-graduate study at the University of Kansas, serving as staff arranger for the bands and director of the swing choir.⁶⁹ His primary composition teachers were Donald Bohlen at Central Missouri State, and Charles Hoag at the University of

⁶⁸ Gary A. Speck, "A Childhood Hymn," in *Teaching Music Through Performance in Band, Volume 1*, 2nd ed., ed. Richard Miles (Chicago, IL: GIA Publications, 2010), 128-132.

⁶⁹ Daryl W. Kinney, "On a Southern Hymnsong," in *Teaching Music Through Performance in Band, Volume 4*, ed. Richard Miles (Chicago, IL: GIA Publications, 2002), 344-352.

Kansas.⁷⁰ Additionally, he has been awarded an honorary Doctorate of Human Letters for his achievements in the field of music composition by Gustavus Adolphus College, in St. Peter, Minnesota.⁷¹

Early compositions of note by Holsinger include *The War Trilogy* (1971), *Liturgical Dances* (1981), *The Armies of the Omnipresent Otserf* (1982) and *In the Spring at the Time When Kings Go Off to War* (1986); the last two of these compositions winning the ABA/Ostwald Award.⁷² Beginning in 1984, Holsinger assumed the positions of music minister, worship leader and composer-in-residence at Shady Grove Church in Grand Prairie, TX; he held the positions for 15 years. In 1998, he was honored by the United States Air Force Band of the West as the "Heritage VI" composer at the Texas Bandmasters Association Convention. Previous composers to have received this honor include Morton Gould and W. Francis McBeth.⁷³

In 1999, Holsinger joined the faculty of Lee University in Cleveland, Tennessee, as the inaugural conductor of the Lee University Wind Ensemble, as well as an instructor in conducting, orchestrating and composition. He has received numerous awards for his continuing achievements and accomplishments in music composition, including the Distinguished Alumni Award from Central Missouri State

⁷⁰ David R. Holsinger, "Biography," David R. Holsinger: Composer, Conductor, Band Master, 2016, accessed March 7, 2016, <http://www.davidrholsinger.com>.

⁷¹ Christopher Morehouse, "On a Hymnsong of Philip Bliss," in *Teaching Music Through Performance in Band, Volume 1*, 2nd ed., ed. Richard Miles (Chicago, IL: GIA Publications, 2010), 341-349.

⁷² David R. Holsinger, "Biography," David R. Holsinger: Composer, Conductor, Band Master, 2016, accessed March 7, 2016, <http://www.davidrholsinger.com>.

⁷³ Ibid.

University, the Al G. Wright Award from the Women Band Directors International and the Orpheus Award from Phi Mu Alpha Sinfonia, among others.⁷⁴

In his spare time, Holsinger enjoys working on his HO scale model train layout.⁷⁵

Unit 2: Composition

David R. Holsinger composed *Prairie Dances* in 1998 on a commission from the band directors of the Texas Music Educators Association, Region II, North Zone for their 1998 Region II 4A-5A District Band Festival.⁷⁶ The festival was held in Wichita Falls, Texas that year; concerning the motivation for and character of the piece, Holsinger states in his program notes,

Settled in 1876, Wichita Falls, Texas, became a cattle and grain shipping center after the arrival of the railroad in 1882. One can imagine the hustle and bust of this cowboy town in those railroad days where the ‘rambunctiousness’ of the cowhand came face to face with the businesslike demeanor of the mercantile owners and the frontier gentility of the Ladies Society.⁷⁷

Indeed, moments of all three characteristics described above are present throughout the piece, providing contrast and motion; and it is easy to imagine grandstanding young men on horseback, demure ladies with parasols watching from wooden boardwalks, cattle, wagons and dust clouds driven up by their passage.

⁷⁴ Ibid.

⁷⁵ Christopher Morehouse, “On a Hymnsong of Philip Bliss,” 342.

⁷⁶ David R. Holsinger, *Prairie Dances*, (Alto, NM: TRN Music Publisher, Inc., 1998).

⁷⁷ Ibid.

For *Prairie Dances*, Holsinger borrows heavily from the distinctly “American” compositional aesthetic established by Aaron Copland. This piece, in particular, is reminiscent of “Hoe Down” from Copland’s *Rodeo*, combining his vibrant rhythms and melodic inclinations with Holsinger’s signature harmonic and metric vocabularies. As in many Holsinger compositions, though the tempo does not change throughout the piece, his unique use of mixed meters and harmonic and melodic rhythms create vast differences in the perceived tempo and pulse.

Holsinger uses five distinct themes in *Prairie Dances*. The pattern of thematic material, time signature changes, and repetition and re-statement suggests 7-part rondo form (ABACABA). *Prairie Dances* has an approximate playing time of 3:04 and is 173 measures in length.

Unit 3: Historical Perspective

Wichita Falls is located in northern Texas. Native Americans from the Wichita and Taovaya tribes originally settled the area surrounding present-day Wichita Falls in the mid-18th century; Europeans in the form of Spanish traders and trailblazers visited the area as early as the late 1700’s and early 1800’s.⁷⁸

Although both Native American and European settlers lived in the area for some time prior, the town of Wichita Falls was founded in 1882 following a “town lot sale” on September 27 of that year—a result of the Fort Worth and Denver City Railroad arriving in Wichita Falls around the same time. The presence of the railroad is credited with transforming Wichita Falls “from a loose collection of

⁷⁸ City of Wichita Falls, “A Very Short History of Wichita Falls,” City of Wichita Falls, 2016, accessed April 13, 2016, <http://www.wichitafallstx.gov>.

shanties to a thriving market center.”⁷⁹ It was officially incorporated on July 29, 1889.⁸⁰

Although the railroad brought a degree of advancement and civilization as well as an increase in population to the area, farming and ranching remained the dominant economic forces. Indeed, the arrival of the railroad allowed both ranchers and farmers alike to get their wares—cattle, produce, corn and, later, wheat—to regional and national markets.⁸¹ By the turn of the twentieth century, the population of Wichita Falls had grown to almost 2,000 people.⁸²

The combination of railroads, cattle, boomtowns, cowboys and Native Americans is ubiquitous throughout the narrative of America’s westward expansion. Without a doubt, hardship, conflict, a certain amount of lawlessness, cultural clashes and iconoclastic personalities were commonplace. Already a rich and complex chapter in American history, entertainers like Buffalo Bill Cody and Wild Bill Hickok further aggrandized the myth of the “Wild West.” It is often this over-romanticized portrait of the American West that inspires popular culture including, to a degree, this piece of music.

Unit 4: Technical Considerations

⁷⁹ Ibid.

⁸⁰ City of Wichita Falls, “Wichita Falls Timeline, 1872-1993,” City of Wichita Falls, 2016, accessed April 13, 2016, <http://www.wichitafallstx.gov>.

⁸¹ City of Wichita Falls, “A Very Short History of Wichita Falls,” City of Wichita Falls, 2016, accessed April 13, 2016, <http://www.wichitafallstx.gov>.

⁸² City of Wichita Falls, “Wichita Falls Timeline, 1872-1993,” City of Wichita Falls, 2016, accessed April 13, 2016, <http://www.wichitafallstx.gov>.

Prairie Dances is a “celebrative’ cowboy dance” that has a constant sense of motion, direction and drive.⁸³ It is scored for full wind band, though wind instruments divide into no more than two distinct parts. All wind instruments stay within their characteristic ranges, though flute reaches down into its extreme low range in m. 86. The percussion score includes parts for tambourine, temple blocks, triangle, gong and wind chimes along with snare drum, bass drum, timpani, cymbals and mallet percussion. Percussionists will need to pay careful attention to their music as the publisher uses pictograms instead of names when introducing or changing instrumentation on a given staff.

Various articulations are used throughout the piece, however wind players should be most cautious with the *marcato + staccato* articulation that is prominent in sections of the piece with the fastest harmonic and melodic rhythms, as well as compound meters and polymetrical elements. Overwhelmingly, this articulation occurs of the macro-beats of the written (and perceived) time signatures, often by lower tessitura instruments. To maintain a steady tempo and achieved the desired effect, wind players should be very precise with the length of the articulation, striving for a very *secco* sound.

Precision in articulation and rhythms, in general, are a concern throughout *Prairie Dances* due in part to alternating 3/4 and 6/8 time signatures. Holsinger uses the “equality” between these two meters frequently for purposes of metric ambiguity, shifting between a simple triple and complex duple feel. Even in

⁸³ David R. Holsinger, *Prairie Dances* (Alto, NM: TRN Music Publisher, 1998).

instances where the 3/4 time signature is constant, a shifting sense of meter is achieved through the manipulations of rhythm and accent articulations.

Dynamics in *Prairie Dances* range from *mp* to *ff*, including dynamic articulations such as *sfz*. Throughout the piece, there is a mixture of both full-band and chamber scoring; performers should be aware of relative dynamic levels when progressing from one texture to another.

Unit 5: Stylistic Considerations

Stylistically, *Prairie Dances* is raucous, vivacious celebration of the romanticized “Old West.” The tempo of the piece is stated as circa 160+ bpm, and remains constant throughout its entirety. The first 24 measures alternate between 6/8 and 3/4 time signatures, creating a bouncing, lilting feel; note lengths and space between notes, particularly in the lower tessitura instruments, is crucial to keep forward the forward momentum and dancelike feel of this and similar sections.

At m. 25, the time signatures remains in 3/4 as new material is introduced. The quantity of specific articulation markings decrease as well as the space between notes throughout all parts; while not explicitly stated, a more legato playing style will serve to strengthen the contrast between this section and the opening. Care must be taken, however, to maintain the tempo as note lengths increase and harmonic and melodic rhythms decrease in speed. Later sections of the piece utilize both the 6/8+3/4 time signature scheme as well as the more straightforward lone 3/4 time.

As stated earlier, various articulations are present in *Prairie Dances*, with the *marcato + staccato* combination being the most important stylistically, in conjunction with note lengths and scoring. These particular articulations occur most frequently in the sections of the piece with full-band scoring and the time signature alternation described above. Any unwanted weight or length with these articulations will work against the overall effervescence of the piece.

Contrast is a major compositional and stylistic component of *Prairie Dances*; the most obvious contrasts being those described above, which occur throughout the work. Timbre, texture and tonal center are also important points of contrast, both separately and in conjunction with each other. Of these, timbre and texture have the greatest impact—fuller textures often have soprano instruments handling much of the melodic duty, though in a way that precludes any feeling of heaviness; sections of the piece scored more chamber-like employ soprano and alto instruments in their lower tessituras to create a light, airy wistfulness.

It is, perhaps, most important to recognize that the piece is a joyful, unrestrained, celebratory dance. To maintain not only the proper stylistic considerations, but also an indicative mood, maintaining a consistent, bright tempo and accentuating rhythms that are best described as “dance-like” are of paramount importance.

Unit 6: Musical Elements

Melody: Theme

The melodic content of *Prairie Dances* is based on five different themes that alternate in the 7-part rondo form alluded to above. The first two themes both

utilize the alternating 6/8 and 3/4 time signature pattern, and together make up the 'A' section of the rondo.

There is no introductory material; instead, the piece begins directly with the first statement of the first theme, in mm. 1-8.

First Theme

The second theme follows, beginning at m. 9 and is repeated, with minor pitch and tonality adjustments, from m. 17-24 concluding the first 'A' section.

Second Theme

The third theme begins the 'B' section of the piece at m. 25, and is the first theme that is completely in 3/4 time, though accompaniment patterns still stress the eighth note groupings and accent patterns of 6/8 time.

Third Theme

The fourth theme follows directly, beginning at m.33. Like the second theme it is repeated with pitch adjustments, from mm. 41-50, including a brief transitional phrase extension.

Fourth Theme

Trumpets add complexity throughout both statements of the fourth theme, by providing a contrapuntal ostinato pattern.

Fourth Theme/counterpoint

The second 'A' section begins at m. 51 with the re-statement of both the first and second themes, with similar scoring and relationship as their initial statements. At m. 75, transitional material based on the first theme and accompaniment elements from third and fourth themes occurs.

The 'C' section of the piece begins at m. 87, with the initial statement of the fifth theme.

Fifth Theme



It is repeated at m. 103 and, like other repeated themes in the piece, is slightly altered and is supported by different accompaniment rhythms and textures.

The third 'A' section begins at m. 119, with thematic material that is a combination of the first and second themes.

First Theme/Second Theme combination

A full re-statement of the first theme follows at m. 135 before the 'B' section begins again at m. 143, with similar content and scoring as its first appearance, mm. 25-50. The major difference in this iteration is the statement of the third theme by the low brass and winds from mm. 143-150. The final 'A' section functions more like a coda, re-stating the first theme for the final eight measures with brisk accompaniment.

Harmony

Holsinger makes liberal use of major tonality as well as two of the major modes—lydian and mixolydian—in conjunction with the related tonal centers of F, B-flat, E-flat and A-flat. Changes in both tonal center and tonality are often quick, direct and without preparation or modulatory sequences, occurring from phrase-to-phrase as well as section-to-section.

The opening theme is stated in E-flat major before an abrupt shift at m. 9 to F mixolydian for the first statement of the second theme. At m. 17, the re-statement of the second theme is in E-flat mixolydian with an occasional $\flat 6$ scale degree. The third theme, beginning at m. 25, is in B-flat lydian, followed by the fourth theme, at m. 33, in E-flat major.

The return of the first theme at m. 51 and the first re-statement of the second theme at m. 59 are in B-flat mixolydian. The repeat of the second theme, occurring at m. 67 is in F mixolydian, and the transitional thematic material in mm. 75-86 is in A-flat mixolydian.

The fifth theme, stated in mm. 87-118, alternates between A-flat lydian and A-flat mixolydian every eight measures until m. 111, when the tonality shifts to A-flat major. The return of the opening thematic material, at m. 119, is initially presented in F mixolydian, followed by A-flat mixolydian at m. 135.

The return of the third theme, at m. 143, is presented in A-flat lydian, with the fourth theme following at m. 151 in E-flat major. The coda, utilizing material from the first theme is presented in E-flat mixolydian, with that tonality continuing to the work's conclusion.

Rhythm

The opening tempo for *Prairie Dances* is circa 160+ bpm, from which it never deviates. Though the tempo remains fast throughout, Holsinger achieves a number of different “perceived” tempi through the manipulation of harmonic and melodic rhythms. The sections with the faster “perceived” tempi also utilize the shifting 6/8 and 3/4 time signature scheme. Rhythms in this section are predominantly constructed with successive eighth notes. Pedal points in these sections, rather than being long sustained pitches are most often single, repeated eighth notes alternating with eighth rests.

Sections with slower “perceived” tempi include statements of the third and fourth themes. In these sections, the 3/4 time signature remains constant. The melodic content is dominated by quarter note and half note rhythms, while repeating eighth note rhythms are retained in the middle accompaniment voices and dotted quarter note rhythms comprise much of the lower tessitura accompaniment.

Arguably, the slowest “perceived” tempo occurs during the statement of the fifth theme, mm. 87-118. The melodic rhythms and middle accompaniment voices are dominated by quarter notes, with the lowest instruments of the ensemble maintain pedal points with dotted half note and tied dotted half note rhythms. The percussion texture during this section is also considerably thinner than other areas, further exaggerating the slower rhythms.

Throughout the work, Holsinger uses syncopation and accents, most notably in the accompaniment parts, to create metric ambiguity between the 6/8 and 3/4 time signatures, taking advantage of the rhythmic equivalency between them.

Dotted quarter note rhythms and strategically placed accents create pulse grouping similar to 6/8 time while melodic instruments and percussion remain solidly in a simple triple feel. The result of these different metric orientations is the perception of overlapping meters.

Timbre

Much like the alternating time signatures described above, *Prairie Dances* effectively uses contrasting timbral qualities to change mood, dynamics and character throughout the work.

To establish the bold, celebratory nature of the piece, full band scoring is used in the first 8 measures with clarinet, trumpet and mallet percussion as the primary melodic instruments, punctuated occasionally with flute and oboe, creating a very bright timbre. The texture abruptly shifts at m. 9 to woodwind dominated chamber-like scoring, with clarinet and saxophones in their mid-lower registers, establishing a darker, reedy sound.

Full band scoring returns at m. 25, yet a muted, reedy sound is retained as the melody is driven by flute, oboe, clarinet and saxophone in their mid-lower registers, eventually working back into their higher registers. The bright, full band texture returns at m. 33, remaining until m. 59, when a brass dominated chamber texture echoes the woodwind scoring from m. 9, effecting a dark, but warmer timbre. The full band scoring returns at m. 75 briefly, before thinning out again, led by the flutes in a sequenced melodic patterns reaching into their extreme low range.

At m. 87, the texture once again returns to woodwind chamber scoring and dark reedy timbre, with clarinet as the main melodic vehicle. Baritone sax, bass clarinet and bassoon provide pedal points on long sustained notes. The percussion section makes its most unique timbral contribution through the use of gong, temple blocks and scraped cymbal.

Instrumental texture thickens slowly until m. 119, when the expectation of a return to the bright, full band texture is denied in favor of flute-led upper woodwind scoring, creating a light, airy timbre; the full scoring and bright timbre of the opening measures returns at m. 135, with soprano instruments as the lead melodic vehicles. The full scoring remains to the end of the piece, though the melodic responsibility is shifted to the low woodwinds and low brass from mm. 143-150, the only time during the use of the full ensemble where the timbre or texture feels heavy.

Unit 7: Form and Structure

Section	Measure	Meter	Phrase Structure	Event & Scoring
First Theme	1-8	6/8+3/4	8	First theme is stated by clarinet, alto saxophone, trumpet and mallet percussion; piccolo and flute provide accents of the melody; low winds, low brass and percussion provide harmonic and rhythmic accompaniment; E-flat major tonality is established
Second Theme	9-16		8	Alto and tenor saxophone state second theme; low woodwinds and tambourine provide harmonic and rhythmic accompaniment; F mixolydian tonality is established

Second Theme (re-stated)	17-24		8	Clarinet, alto saxophone and mallet percussion re-state second theme; bari saxophone, horn, tuba, tambourine and snare drum provide rhythmic and harmonic accompaniment; E-flat mixolydian tonality is established
Third Theme	25-32	3/4	8	Flute, oboe, clarinet, alto saxophone and mallet percussion state third theme; trumpet and horn have eighth note accompaniment pattern; low winds and brass have dotted quarter note accompaniment pattern; percussion continues 6/8+3/4 feel; B-flat lydian tonality is established
Fourth Theme	33-50		18 (8+10)	Flute, oboe, clarinet, horn and mallet percussion state fourth theme; trumpets have eighth note countermelody; saxophones, low winds and low brass provide harmonic support; percussion rhythms line up with time signature; E-flat major is re-established
First Theme (re-stated)	51-58	6/8+3/4; 3/4 (mm. 70-86)	8	First theme is re-stated with scoring similar to m. 1-8; B-flat mixolydian tonality is established
Second Theme (re-stated)	59-66		8	Second theme is re-stated by trumpet; low winds, low brass and tambourine provide rhythmic and harmonic support
Second Theme (re-stated)	67-74		8	Second theme is re-stated by flute, oboe, clarinet and trumpet; low winds, low brass, tambourine and snare drum provide rhythmic and harmonic support; F mixolydian tonality is re-established

Transition	75-86		12	Transitional material based on the first theme is presented by flute, oboe, clarinet, alto and tenor sax; low winds, low brass and percussion provide harmonic and rhythmic support; flute extends eighth note ideas down into extreme low register; low winds and low brass support with sustained chords; A-flat mixolydian tonality is established
Fifth Theme	87-102	3/4	16 (8+8)	Fifth theme is stated by clarinet; flute joins second phrase at m. 95; saxophone and low winds provide harmonic accompaniment; triangle, tambourine and temple blocks provide rhythmic ostinato; A-flat lydian tonality is established in mm. 87-94 and A-flat mixolydian tonality is established in mm. 95-102
Fifth Theme (re-stated)	103-118		16 (8+8)	Fifth theme is re-stated with similar scoring to previous phrase; horn joins clarinet for initial statement of theme; flute and trumpet join at m. 111; percussion ostinato continues; A-flat lydian tonality is re-established in mm. 103-110 and A-flat major tonality is established in mm. 111-118
First Theme/ Second Theme (combined)	119-134	6/8+3/4	16 (8+8)	Flutes and mallet percussion state thematic material that is a combination of first and second themes; clarinet, alto saxophone, baritone and tuba provide F pedal; triangle, tambourine and temple blocks provide rhythmic accompaniment; F mixolydian tonality is re-established
First Theme (re-stated)	135-142		8	First theme re-stated with scoring similar to m. 51; A-flat mixolydian tonality is re-established

Third Theme (re-stated)	143-150	3/4	8	Second theme is re-stated by low winds and low brass; flute, oboe, clarinet, alto saxophone, trumpet and horn provide eighth note harmonic accompaniment; percussion provides rhythmic accompaniment; A-flat lydian tonality is re-established
Fourth Theme (re-stated)	151-164		15 (8+7)	Third theme is re-stated with scoring similar to m. 33; alto and tenor saxophones join trumpet in eighth note countermelody; E-flat major tonality is re-established
First Theme (coda)	165-173	6/8+3/4	9	Clarinet, trumpet and baritone state thematic material based on the first theme; low winds and low brass provide harmonic support; flute and oboe provide E-flat pedal point; percussion provides rhythmic support similar to m. 135; E-flat mixolydian tonality is re-established

Unit 8: Suggested Listening

David R. Holsinger: *Abram's Pursuit*

David R. Holsinger: *Havendance*

David R. Holsinger: *The Gathering of the Ranks at the Hebron*

Gary D. Ziek: *Prairie Dance*

Kenley Kristofferson: *Prairie Wedding*

Unit 9: Additional Resources

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Chapter 7

Alchemy

Andrew Boysen, Jr.

(b. 1968)

Publisher: Neil A. Kjos Music Company

Date of Publication: 2013

Grade: 4

Unit 1: Composer

Andrew Boysen Jr. was born in 1968. He is an established wind band conductor and composer whose works have won the Claude T. Smith Memorial Band Composition Contest and the University of Iowa Honors Composition Prize among others.⁸⁴ His works for band include *I Am*, *Kirkpatrick Fanfare*, *Urban Scenes* and *Symphony No. 4*.

Boysen holds a Bachelor's Degree in Music Education and Music Composition from the University of Iowa, a Master's Degree in Wind Conducting from Northwestern University, and Doctor of Musical Arts Degree in Wind Conducting from the Eastman School of Music, University of Rochester.⁸⁵

While at Eastman, he served as the conductor of the Wind Orchestra and assistant conductor of the Wind Ensemble. He is currently a professor of music at the University of New Hampshire, where he conducts the wind symphony and teaches classes in conducting and composition. Prior to his appointment at the

⁸⁴ Andrew Boysen, Jr., "Home," Andrew Boysen, Jr: Composer, 2013, accessed March 7, 2016, <http://www.andrewboysenjr.com>.

⁸⁵ Ibid.

University of New Hampshire, Boysen also taught at Cary-Grove High School in Cary, Illinois and Indiana State University.⁸⁶

As a composer, Boysen maintains an active schedule, regularly receiving commissions for high school and college bands as well as honors festival bands, though he also has published works for orchestra, brass choir and other media. Neil A. Kjos Music, Wingert-Jones Music, Alfred Music, Masters Music and C. Alan Publications are publishers of his wind band compositions.⁸⁷

Unit 2: Composition

Boysen composed *Alchemy* on a commission from the Indiana Bandmasters Association for the 2008 Indiana All-District Honor Bands. In his program notes for the piece, Boysen reveals *Symphony for Band* by Paul Hindemith among his inspiration and impetus saying:

I have long admired the masterful craftsmanship of Paul Hindemith's *Symphony for Band*, particularly the second movement, during which a beautiful, slow melodic line is presented, followed immediately by a much faster scherzo-like section... However, at the end of the movement, Hindemith literally places the entire first section on top of the entire second section. It is a moment sheer genius and I have always wanted to try to write something similar.⁸⁸

The title, *Alchemy*, also hints at compositional impetus and inspiration as, much like the processes believed in by ancient alchemists, Boysen takes something mundane

⁸⁶ Ibid.

⁸⁷ Ibid.

⁸⁸ Andrew Boysen, Jr., *Alchemy* (San Diego, CA: Neil A. Kjos Music Company, 2013).

and common and, through different transformations, creates something beautiful and full of luster.

As alluded to above, there are two major sections, delineated by tempo—an opening slow section, followed by a second, faster section. However, the compositional direction and devices used by Boysen belie a theme and variations rather than a simple, two-part form. Indeed, the main thematic idea is a six note motive presented by the oboe in the opening measures that undergoes at least six substantial transformations, including meter change, augmentation, diminution, and tonality and key change, before being presented in its final form.

Unlike a more traditional theme and variation scheme where beginnings and endings of each variation are more defined, the thematic transformations in *Alchemy* are much more subtle and elided, with earlier transformations returning in combination with others. In keeping with his homage to the second movement of Hindemith's *Symphony for Band*, Boysen concludes the piece with elements of the "faster" transformations overlaying materials based on the slow, opening motive.

To create a topical link between the piece and its title, Boysen employs a wide range of traditional and non-traditional metallic percussion instruments, including vibraphone, various cymbals, bells, ice bell, brake drum and metal music stands, as the ancient practice of alchemy dealt with the transmutation of base metals, such as lead, into gold.

Alchemy has an approximate playing time of 5:34 and is 192 measures in length.

Unit 3: Historical Perspective

Alchemy was a mystical philosophy about the relationships and workings of the natural world that flourished from antiquity through the Middle Ages. While its origins are shrouded in mystery, alchemical beliefs and practices are known to have been extant in China, the Middle East and Europe. In many ways, Alchemy laid the foundation for the later establishment of chemistry as a science.⁸⁹

Combining philosophy, rudimentary metallurgy, and beliefs about magic, Alchemy was concerned with the relationship that was believed to exist between the microcosm and macrocosm representations of physical objects. Two of the most ubiquitous focuses of alchemy were on metal and the human body.⁹⁰

Adherents of alchemy believed that the germ of metal's highest state of perfection—gold—was planted in the earth as base metals which then grew over time, eventually reaching that perfect state. The goal of alchemists was to reduce, through alchemical processes, the growth time required for metal to become gold, attempting to transmute base metals such as lead into that precious metal. In a somewhat parallel belief, alchemists sought to unlock the secrets of eternal life, which they thought of as the “perfect state” of humanity. It is from these two focuses that legends such as the philosopher's, or sorcerer's, stone arose.⁹¹

Well-known European practitioners of alchemy included Francis Bacon, a 13th century Franciscan Friar, Albert Magnus, also a 13th century clergyman (Bishop of Ratisbon), 16th century physician Theophrastus Bombast von Hohenheim who

⁸⁹ “Alchemy,” in *UXL Encyclopedia of Science* (The Gale Group, Inc., 2002), accessed April 27, 2016, <http://www.encyclopedia.com/doc/1G2-3438100029.html>.

⁹⁰ *Ibid.*

⁹¹ *Ibid.*

went by the name Paracelsus, and, perhaps most iconoclastically, 17th century scientist and mathematician Isaac Newton.⁹²

Though no known alchemical experiments or processes were ever verified as being successful, the practice of alchemy is credited with the early organization and classification of basic elements as well as the discovery of compounds such as saltpeter and ammonium chloride—work that would be built upon to develop the science of chemistry.⁹³

Unit 4: Technical Considerations

Alchemy is an introspective yet revealing work that contains contrasts both explicit and subtle in nature. It is scored for a modern wind band. The percussion score includes both “standard” percussion instruments such as snare drum, various cymbals, and timpani as well as ones that are primarily metal in nature: brake drum, vibraphone, triangle, chimes, finger cymbals, sleigh bells, tam-tam, ice bell and even a metal music stand. Most instruments remain within their characteristic registers, with the exception of clarinet, trumpet and euphonium, which occasionally reach into their upper/altissimo registers.

The most salient technical consideration in *Alchemy* is clear, consistent articulation across the ensemble. Although articulation markings are used relatively infrequently throughout the work and only one distinct articulation marking is used—the accent—nonetheless, the rhythmic construction of much of the work

⁹² “Alchemy” in *Gale Encyclopedia of the Unusual and Unexplained* (The Gale Group, Inc., 2003), accessed April 28, 2016, <http://www.encyclopedia.com/doc/1G2-3406300138.html>

⁹³ “Alchemy,” in *UXL Encyclopedia of Science* (The Gale Group, Inc., 2002), accessed April 27, 2016, <http://www.encyclopedia.com/doc/1G2-3438100029.html>.

requires attention to articulation. Indeed, at m. 34, the alto and tenor saxophone parts include the direction, “clearly articulated;” this is followed, in mm. 45-47 by identical instructions in the clarinet, oboe, flute and piccolo parts.

After the opening section, which is comprised of long, florid, smooth phrasing, much of the rest of the piece is characterized by the consistent use of eighth notes in different contexts. Many of the different “transformations” of the melody consist exclusively of moving eighth notes, while wind accompaniment parts often consist of short “bursts” of eighth notes or single eighth notes surrounded by rests. Contrastingly, the percussion parts often employ sixteenth notes. Execution of not only clear articulations but also consistent note lengths is essential for effect, impact and also the proper perception rhythmic alignment throughout the piece.

Dynamics in *Alchemy* range from *pp* to *fff*, further emphasizing the need for proper articulation technique across the ensemble as well as good breath support and proper tone production. While blend and balance are, obviously, extremely important considerations at all dynamic levels, tone production should be carefully considered during the *ff* and *fff* sections of the piece where brass tone can easily attain a “spread” quality while woodwind intonation can be negatively affected.

Unit 5: Stylistic Considerations

Stylistically, *Alchemy* begins as a slow, introspective, meditation, with an opening tempo of “Moderately slow,” and a metronome marking of 72 bpm, in 4/4 time. After the initial statement of the main thematic material by solo oboe, accompanied by a vibraphone pedal point and occasional cymbal rhythms, two additional statements of the theme occur, expanded into contrapuntal chorale

settings stated first by the saxophone choir, then expanding to the entire ensemble.

Throughout this opening section, thoughtful adherence to phrasing, including that which is implied by slurred passages, is essential in creating a flowing, meditative quality.

Beginning at m. 34, the tempo text is simply, "Twice as fast," with a metronome marking of 144 bpm. The remainder of the piece, from this point, is characterized by a state of almost constant transformation or evolution, sometimes explicit, and other times, subtle. Though rests are common throughout the ensemble, there is a sense of constant, intrepid motion that underlies the work. Various, brief *crescendos* in accompaniment parts also add to the constancy of motion felt throughout the fast section.

Crisp articulations throughout are extremely important to maintain not only the *moto perpetuo* feel, but also to emulate the attack and accentuate the distinctive use of metallic percussion instruments employed in this part of the work.

Lastly, a strong sense of contrast in phrasing and attack is important stylistically, beginning at m. 148, where Boysen combines the rich, contemplative chorale idea from the opening of the work with the sprightly, transformed thematic material that has developed over the course of the longer, faster section. While any percussion scoring that could be considered as applying motion or urgency is absent here, maintaining a continued sense of motion and direction while allowing for the contrast of long and short notes and phrases is of paramount importance to draw a successful conclusion to the work.

Allowing a brightness of timbre to shine through at this juncture is also a distinctive stylistic consideration as, arguably, the thematic material has finally been transmuted from its base form to that of its highest state of perfection, mirroring the processes of the work's title.

Unit 6: Musical Elements

Melody: Theme

The principal thematic material of *Alchemy* is a brief, six note motive, first stated by solo oboe in mm. 2-7.



All other thematic, and much of the accompaniment, materials are derived from this simple motive.

The first "transformation" of the theme occurs at m. 8, where first alto saxophone states an extended version of the principal theme, accompanied by the rest of the saxophone choir.



This transformation, and accompanying chorale, is mostly repeated at m. 16 with scoring for the full compliment of wind instruments. The second phrase of the melodic line is changed significantly enough that the result is a second transformation of the material.

Second Transformation

At m. 26, the original motive is re-stated, in 3/4 time, by piccolo, flute and oboe, closing out the slow, opening section.

A new tempo is established at m. 34, and a new feel is created by pulsing quarter notes occasionally interjected by eighth notes. The third transformation of the primary theme, and the first to appear in the new, fast section occurs at m. 44, beginning with alto and tenor saxophones.

Third Transformation

Canonical entrances of this transformed theme occur at one-measure intervals in the clarinet, oboe/flute and piccolo parts respectively. Between mm. 48 and m. 75, fragments of the third transformation are stated mainly in the upper woodwinds, while lower woodwinds, brass and percussion provide contrasting rhythmic and harmonic accompaniment. At m. 76, extended version of the third transformation is stated, beginning in the lowest tessitura and continuing throughout the range of the ensemble to the highest pitched instruments.

Extended Third Transformation

The musical score for the 'Extended Third Transformation' consists of four systems of piano accompaniment. Each system contains a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music is characterized by a steady eighth-note accompaniment in the bass clef and a more active melody in the treble clef, featuring various rhythmic patterns and intervals.

Low winds and low brass re-state the principal theme between mm. 96 and 115, similar to the statements by the upper woodwinds at m. 26. At m. 116, piccolo, flute, oboe, clarinets and bassoon briefly re-state the third transformation.

Much like at m. 8, a saxophone choir, this time underscored by punctuated brass accompaniments, states the fourth transformation at m. 120 in a chorale style.

Fourth Transformation

The musical score for the 'Fourth Transformation' consists of two systems of piano accompaniment. Each system contains a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music is characterized by a steady eighth-note accompaniment in the bass clef and a more active melody in the treble clef, featuring various rhythmic patterns and intervals.

At m. 128, the chorale scoring is expanded to include clarinet choir. The brass accompaniment remains, while flute, piccolo and oboe use the third transformation as counterpoint.

Fourth Transformation/Third Transformation Counterpoint (second phrase)

The musical score consists of two staves. The top staff features a melodic line with a series of eighth and quarter notes, some beamed together, and a few dotted notes. The bottom staff provides a counterpoint with a similar rhythmic pattern, including some rests and a final cadence. The key signature has two flats, and the time signature is 3/4.

The clarinets and trumpets take over melodic responsibility at m. 136, stating the fifth transformation of the primary theme.

Fifth Transformation

The musical score consists of two staves. The top staff shows a melodic line with a sequence of notes, including some with sharp accidentals. The bottom staff provides a counterpoint with a similar rhythmic pattern, including some rests and a final cadence. The key signature has two flats, and the time signature is 3/4.

Like the previous transformation, piccolo, flute and oboe provide counterpoint using the third transformation of the principal theme.

Fifth Transformation/Third Transformation Counterpoint

The musical score consists of three staves. The top staff features a melodic line with a sequence of notes, including some with sharp accidentals. The middle and bottom staves provide counterpoint with a similar rhythmic pattern, including some rests and a final cadence. The key signature has two flats, and the time signature is 3/4.

The final transformation of the primary theme occurs at m. 148; stated in a brass chorale, with the trumpets maintaining primary melodic responsibility.

Final Transformation

The musical score for the 'Final Transformation' consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The melody is composed of quarter and eighth notes, with a final measure containing a half note. The second staff continues the melody with similar rhythmic values. The third staff concludes the phrase with a half note and a fermata over the final measure.

While decidedly similar to the statements of the primary theme in 3/4 time at m. 26, this transformation is extended beyond the earlier, four measure version and is in major (as opposed to minor) tonality. Like the previous two thematic transformations, this too is accompanied by woodwind counterpoint developing from the third thematic transformation.

Final Transformation/Third Transformation Counterpoint

The musical score for the 'Final Transformation/Third Transformation Counterpoint' consists of four staves of music. The first staff features a treble clef, a key signature of two flats, and a 3/4 time signature. It shows a complex texture with a primary melody in the upper voice and a counterpoint in the lower voice. The counterpoint is characterized by rapid sixteenth-note passages. The second and third staves continue this intricate counterpoint. The fourth staff concludes the passage with a half note and a fermata over the final measure.

The final transformation and counterpoint at m. 158 is part of a longer, antecedent-consequent phrase. Beginning at m. 168, echoes and truncated versions of the final transformation that are passed throughout the band with steady eighth note and percussion accompaniments until the final cadences, beginning at m. 188 draw the piece to a close.

Harmony

Boysen uses largely tertian harmony throughout *Alchemy*, staying in minor and major tonalities. Though modulations occur, they are often brief and abrupt; Boysen chooses to keep the key signature consistent throughout, using repeated accidentals during shifts in tonal centers.

The majority of the piece resides in G minor, though many instances of pedal point as well as ends of phrases and ends of melodic lines highlight the note "D." Shifts in tonality are often ambiguous with regard to major or minor, due to their brevity, and are usually related by the distance of a minor 3rd.

The first shift in tonal centers occurs at m. 56 where the G minor/B-flat major tonality transitions abruptly to D-flat major/B-flat minor. One phrase later, at m. 64, a transition E major/C-sharp minor occurs before G minor tonality is re-established at m. 76. A relation of parallel major and minor tonalities also emerges in this pattern of modulations.

Beginning at m. 120, the same cycle of modulating tonalities occur, beginning firmly with G minor, every eight measures until m. 144 when a pedal point on F prepares for the arrival of B-flat major at m. 148. The piece remains in B-flat until its conclusion. Notably beginning at m. 168, pedal points on B-flat are common at

the ends of phrases where a dominant/F major harmony is often simultaneously established. Suspensions, often brief and part of the accompaniment texture, are the only other non-harmonic devices of note used throughout the piece.

Rhythm

The opening tempo for *Alchemy* is 72 bpm with a time signature of 4/4, where it remains for the first 33 measures. This section is characterized by slow, legato and slurred lines containing rhythmic values predominantly one beat in length or longer (either quarter notes or tied rhythms). Beginning in m. 8 and lasting through m. 23, multiple layers of tied and syncopated rhythms provide meaningful levels of rhythmic and metric complexity. In this section, there are only two instances of complex or compound rhythms: in m. 14, alto and tenor saxophones have an eighth note triplet with the last note divided into sixteenth notes; and in m. 22, oboe, clarinet, bassoon, alto saxophone, trumpet, horn and trombone have a quarter note triplet.

At m. 34, the tempo doubles to 144 bpm and the meter changes to 3/4; the primary rhythmic duration is becomes the eighth note. In the percussion score, eighth and sixteenth notes are equally prevalent. Wind rhythms are often characterized by repeated eighth notes or single eighth notes separated by rests. To elide phrases in this section, a 4:3 rhythmic ratio—4 dotted quarter notes in a measure of 3/4 time—is used as a rhythmic transition device in mm. 55, 63, 127 and 135.

Boysen also makes use of the rhythmic “equivalency” between 3/4 and 6/8 time to create sections of rhythmic and metric ambiguity. For example, in mm. 56-

76, low woodwinds and low brass have accompaniment rhythms emphasizing a 6/8 pulse while the rest of the ensemble emphasizes triple meter. This overlapping of pseudo-meters is somewhat juxtaposed in mm. 136-148 where the melodic instruments—clarinet, trumpet and, later, saxophones and horns—establish a 6/8 feel while the accompaniment instruments largely maintain triple meter.

Augmentation and diminution, often used simultaneously with respect to melodic material, is also used throughout the piece to create further metrical ambiguity.

Timbre

While Boysen makes extensive use of the different instrumental “choirs” in various combinations of chamber-like and full ensemble scoring, the overwhelming timbral voice through *Alchemy* is the metallic percussion instruments. Though the melodic content, except for some scoring in the mallet percussion at times, is assigned to the wind instruments, they can often feel like accompaniment to the metal timbres produced from the percussion section.

The opening statement of the principal theme by solo oboe is accompanied exclusively by metal instruments—a rolled “G” on vibraphone, a triangle roll and atmospheric rhythms from ice bell and suspended cymbal—solidly establishing, in conjunction with tempo and tonality, a bright, metallic, put pensive timbre. When wind instrumentation is first expanded to saxophone choir then full winds, the tone color warms up slightly, but retains a lightness and overall air of hesitation.

Metallic instruments re-establish themselves at the dominant timbre at m. 34, when vibraphone, triangle and sleigh bells establish tempo, pulse and pedal point along with alto and tenor saxophones. Wind textures build as percussion

decreases until m. 48, when brake drum and metal music stands take over as the dominant timbre, supported by occasional accompaniment patterns from the brass. The combination of the timbres and layering of instruments and rhythms throughout this section easily create the aural portrait of a forge or smith preparing metals for alchemical transmutation.

The salient percussion parts continue under an increasing wind texture until m. 76, where the timbre is at its darkest, though the overall texture is arguably the thinnest. The third transformation of the melody is extended and passed from the lowest to highest tessituras of the band, beginning with the bassoon, bass clarinet, bari saxophone and tuba. The complete thematic material is passed through the saxophone choir with other instruments providing only fragmentary support. Although the texture is relatively thin, the resulting timbre can only be described a dark and lugubrious.

A lighter timbre, reminiscent of m. 34, returns at m. 96 as the texture once more thins out, with vibraphone and flute providing a repeated eighth note pulse and pedal point. Beginning at m. 116, the texture begins to build again, and the percussion scoring from m. 48 largely returns, re-establishing the very metallic timbre. Texture, dynamics and rhythmic complexity continue to build until m. 148, where full band scoring produces the brightest and warmest timbre of the piece: a full, vibrant brass chorale is paired with contrapuntal material in the upper woodwinds. Perhaps counter intuitively, much of the metallic percussion scoring drops out, except for orchestra bells doubling the contrapuntal material and occasional interjections from the brake drum and music stands. Though texture

varies from m. 148 to the end of the piece; the bright, warm brass timbre remains throughout with occasional support from the metallic percussion instruments.

Unit 7: Form and Structure

Section	Measure	Meter	Phrase Structure	Event & Scoring
Introduction/ Principal Theme	1-7	4/4	7	Principal theme is stated by solo oboe; vibraphone and triangle provide primary accompaniment; G minor tonality is established
First Transformation	8-15		8	First transformation of the theme is stated by alto saxophone; chorale style accompaniment is provided by saxophone choir
Second Transformation	16-23		8	Second transformation of the theme is stated by piccolo, flute, clarinet 1, alto saxophone 1, trumpet 1 and horn 1; chorale style accompaniment is provided by the remainder of the wind and brass instruments
Principal Theme/ (3/4 time)	24-33	3/4	10 (6+4)	Piccolo, flute and oboe re-state primary theme in 3/4 time signature; remaining brass and wind instruments provide harmonic accompaniment
Transition	34-43		10 (4+6)	New tempo is established by alto and tenor saxophones, vibraphone, triangle and sleigh bells; fragments based on primary theme occur occasionally in woodwinds
Third Transformation	44-47		4	Third transformation of the theme is stated in canon, beginning with alto and tenor saxophones, followed by clarinet, flute/oboe and piccolo; brass instruments provide harmonic and rhythmic accompaniment
Transition	48-55		8	Brass accompaniment pattern continues as metallic percussion instruments begin individual ostinato patterns

Third Transformation (re-stated)	56-63	8	Truncated statements of third transformation are stated by piccolo and flute; brass accompaniment and percussion ostinato patterns continue; D-flat major/B-flat minor tonality is established
Third Transformation (re-stated)	64-75	12 (8+4)	Truncated statements of third transformation are stated again by piccolo and flute; brass accompaniment and percussion ostinato patterns continue, with changed rhythms; E major/C-sharp minor tonality is established; clarinets join statement of third transformation and low winds join accompaniment patterns at m. 72
Third Transformation (re-stated and expanded)	76-95	20	Extended statement of third transformation is passed through the saxophone choir, low-to-high, with fragments contributed from other wind instruments throughout; G minor tonality is re-established
Principal Theme/ (3/4 time, re-stated)	96-115	20 (6+4+4+6)	Principal theme is re-stated by low winds; piccolo, flute and vibraphone provide repeated eighth note pedal point on D; horns provide harmonic accompaniment, mm. 106-109; triangle and sleigh bells provide additional accompaniment at m. 106, along with occasional interjections from brass instruments
Third Transformation (re-stated)	116-119	4	Third transformation is re-stated by flute, clarinet and bassoon canonically with similar construction and scoring as mm. 44-48
Fourth Transformation	120-127	8	Fourth transformation is stated by alto saxophone with saxophone choir chorale style accompaniment; brass and percussion re-state accompaniment patterns from m. 48

Fourth Transformation (re-stated with third transformation counterpoint)	128-135	8	Fourth transformation is re-stated by clarinet and alto saxophone with clarinet and alto saxophone choir chorale style accompaniment; piccolo, flute and oboe re-state third transformation as counterpoint; brass and percussion accompaniment continues; D-flat major/B-flat minor tonality is re-established
Fifth Transformation (with third transformation counterpoint)	136-147	12 (8+4)	Fifth transformation is stated by clarinet and trumpet; piccolo, flute and oboe re-state third transformation as counterpoint; brass and percussion re-stated accompaniment patterns from m. 64; E major/C-sharp minor tonality is re-established.
Final Transformation (with extended third transformation counterpoint)	148-167	20 (10+10)	Trumpet states final transformation with brass chorale accompaniment; piccolo, flute, oboe, clarinet and orchestra bells re-state extended third transformation as counterpoint; B-flat major tonality is established
Final Transformation (re-stated)	168-183	16 (8+8)	Fragments of the final transformation are re-stated by clarinet, saxophone and bassoon at m. 170, followed by trumpet and trombone at m. 178; piccolo, flute and bells provide pedal point on B-flat using repeated eighth notes
Coda	184-192	9	Saxophones and horns re-state brass accompaniment pattern from m. 48; piccolo, flute and bells continue eighth note pedal point; remaining winds and brass provide harmonic accompaniment; at m. 188, percussion re-states rhythm patterns from m. 48, with final tonic chord punctuations from winds

Unit 8: Suggested Listening

Andrew Boysen, Jr.: *Kirkpatrick Fanfare*

Andrew Boysen, Jr.: *I Am*

Andrew Boysen, Jr.: *Scarborough Fair*

Paul Hindemith: *Symphony for Band*

Unit 9: Additional Resources

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Chapter 8

Symphonic Suite

(James) Clifton Williams

(1923-1976)

Publisher: Summy-Birchard Music

Date of Publication: 1957

Grade: 4

Unit 1: Composer

James Clifton Williams, better known as simply Clifton Williams, was born on March 26, 1923 in Traskwood, Arkansas. Also known as “Jim” to his friends, Williams was a prolific composer of music for wind band whose works included *Dedicatory Overture*, *Postwar Prelude*, *Symphonic Dance No. 3, “Fiesta,”* and *Fanfare and Allegro* among others.⁹⁴

His introduction to music began with instruction on a mellophone given to him by his father, James Williams, Sr. After losing his job with a railroad company, however, James Sr. abandoned the family leaving Williams’ mother, Rae to raise young Clifton and two sisters. Rae Williams moved the family to Little Rock, Arkansas where Clifton eventually became a member of the Little Rock High School Band and Orchestra, directed by L. Bruce Jones. As Williams’ musical talent grew, so

⁹⁴ Wayne F. Dorothy, “Dedicatory Overture,” in *Teaching Music Through Performance in Band: Volume 7*, ed. Richard Miles, (Chicago, IL: GIA Publications, 2009), 342-348.

did his interest in composition. His first effort, *Manassas Overture*, was written in 1938.⁹⁵

Williams graduated from high school in 1941 and spent a year at the Louisiana Polytechnic Institute before enlisting in the Army Air Corps. As a musician, Williams was assigned to 307th Air Force Band, stationed in Louisiana. Following his discharge from the Army Air Corps in 1945, Williams enrolled at Louisiana State University, majoring in composition and horn performance.⁹⁶ While at Louisiana State, he also reconnected with his high school band director, L. Bruce Jones, who had become the band director at the University.⁹⁷

After graduating from LSU in 1948 and marrying, Williams enrolled in the Eastman School of Music at the University of Rochester to pursue a Master's degree in composition. Among his teachers at Eastman were Howard Hanson and Bernard Rodgers. Prior to completing doctoral studies, Williams left Eastman in 1949, having been offered a teaching position at the University of Texas at Austin.⁹⁸

During his tenure at UT Austin, Williams taught and mentored many influential band composers of the succeeding generation, including W. Frances McBeth and John Barnes Chance. It was during this time that he also garnered national recognition by winning the Ostwald Composition Award, present by the

⁹⁵ John Wojcik, "Caccia and Chorale," in *Teaching Music Through Performance in Band: Volume 1*, 2nd ed., ed. Richard Miles (Chicago, IL: GIA Publications, 2010), 424-439.

⁹⁶ Ibid.

⁹⁷ John Franklin, "Symphonic Suite," in *Teaching Music Through Performance in Band: Volume 6*, ed. Richard Miles (Chicago, IL: GIA Publications, 2007), 555-566.

⁹⁸ Wayne F. Dorothy, "Dedicatory Overture," 342.

American Bandmaster's Association, twice—in 1956 and 1957—for his compositions *Fanfare and Allegro*, and *Symphonic Suite*, respectively.⁹⁹

Williams left the University of Texas in 1966 for what started out as a visiting professorship at the University of Miami School of Music. He remained at the University of Miami until his death on February 12, 1976, eventually becoming chair of the music school's Department of Theory and Composition.¹⁰⁰

Unit 2: Composition

Clifton Williams composed *Symphonic Suite* in 1957 and dedicated it L. Bruce Jones, his former band director at both Little Rock High School and the Louisiana State University. The suite is composed of five movements: "Intrada," "Chorale," "March," "Antique Dance" and "Jubilee." It was premiered at the 1957 American Bandmasters Association Convention in Pittsburgh, PA, winning the ABA/Ostwald Award that same year.¹⁰¹

As the names somewhat imply, each movement is contrasting in character from its neighbors—"Intrada" is a majestic declamatory fanfare; "Chorale" is softer, subtler and contemplative; "March" is brisk and vibrant; "Antique Dance" is flowing and charming; "Jubilee" is brash and celebratory. The movements with the fastest tempi, "March" and "Jubilee," are also the longest, containing 138 and 167 measures, respectively. "Intrada" is the shortest movement encompassing a mere 23, followed by "Chorale," with 52 measures, and "Antique Dance," approaching the longer movements with 104 measures.

⁹⁹ Ibid, 343.

¹⁰⁰ John Wojcik, "Caccia and Chorale," 425.

¹⁰¹ John Franklin, "Symphonic Suite," 556.

Each movement of the suite contains its own unique thematic material, though they are all bound together by variations of the main theme presented in opening movement. "Intrada" also contains some fragmentary material of the theme unique to "Chorale." Thus, each movement can be said to have two distinct thematic elements; a suggested *attacca* further links "Intrada" and "Chorale," with horns sustaining a chord between the conclusion of the opening movement and the beginning of the next.

Symphonic Suite has an approximate playing time of 12:23 and is 484 measures in length.

Unit 3: Historical Perspective

John Franklin states, "The years 1940-60 have been termed the Renaissance of the wind band as conductors, composers and professional organizations such as the American Bandmasters Association began concerting their efforts toward creating a canon of original works for wind band."¹⁰² Although wind bands, as an institution, existed for hundreds of years before the Baroque development of the orchestra and, indeed, had a strong military tradition, they remained largely subordinate to other instrumentals ensembles in the "art music" establishment until the mid-20th century.

Symphonic Suite is among a group of original works for wind band in the 1950's and 1960's by respected and renowned composers that helped to elevate the wind band as a "legitimate" vehicle of artistic expression in the "art music" world. Other compositions from this era that had similar impacts include *Symphony in B-*

¹⁰² Ibid., 557.

flat (1951) by Paul Hindemith; *Pageant*, Op. 50 (1953) and *Symphony No. 6 for Band*, Op. 69 (1956), both by Vincent Persichetti, and *Music for Prague 1968* (1969) by Karl Husa.

Along with *Symphonic Suite*, Williams also composed *Fanfare and Allegro* (1956), *Dedictory Overture* (1963), and *Symphonic Dance No. 3, "Fiesta"* (1967—band version) adding works of significance and depth to the growing body of original wind band literature.

According to Wayne F. Dorothy, "[Clifton] Williams considered the band to be virgin territory with an enormous audience and set about working to elevate the quality and status of the band and its repertoire."¹⁰³

Unit 4: Technical Considerations

Symphonic Suite is an extended, multi-movement work replete with contrasts. It is scored for modern wind, with what might today be considered added or extraneous instruments: E-flat clarinet, English horn, E-flat contralto and B-flat contrabass clarinets, and contrabassoon. The percussion scoring is basic and limited, with parts for snare drum, bass drum, cymbals and timpani. Most instruments stay within their characteristic ranges. Exceptions include the following: flutes occasionally reach up to the B-flat and C in their upper register; clarinets regularly reach into their lower altissimo; tenor saxophone has a limited number of notes requiring palm keys; trombone and baritone occasionally reach upper the extremes of their practical registers.

¹⁰³ Wayne F. Dorothy, "Dedictory Overture," 344.

Each movement has its own considerations regarding articulation, attack, note length, tone production and the interactions between them. The “Intrada,” while a fanfare, is sufficiently slow in tempo that accents should be performed with equal parts weight and force. The frequent commingling of *legato* and accents, along with sustained chords and other rhythmic indicators in this short movement, also preclude any definite space between notes or *marcato* feel.

“Chorale” is, exactly as its name implies, florid, smooth and pastoral, with *legato* indicated throughout. The technical challenge in this movement rests solidly with the quality of attacks and releases, as well as their alignment, at a slow tempo and with softer dynamics. Additionally, there are pronounced moments of polyphony where blend and balance should also be carefully considered.

While not specifically indicated, an overall *marcato* is necessary in “March.” Rhythmic and harmonic accompaniment figures present in the horn and low brass as well as melodic intervals throughout suggest a separation between non-slurred notes. The exception to this articulation scheme occurs between mm. 49 and 80, which might be described as the “trio” section of the movement. Maintaining a steady tempo combined with the above articulation elements is also a concern as the given tempo for the movement is *Allegro Vivo* with a metronome marking of 132 bpm.

“Antique Dance” shares many of the same concerns as “Chorale” with respect to phrasing, note lengths, and attacks and releases. Although both movements are in the same meter (3/4), some separation of notes in the accompaniment part should be observed to establish a more waltz-like feel. Additionally, care should be taken

with intonation, as some instruments approach the upper limits of their tessitura, and because of the profusion of sharp accidentals.

Lastly, "Jubilee" shares many of the same technical concerns as "March," since it shares accompaniment rhythms and melodic fragments with the earlier movement and has a faster tempo (138 bpm); syncopated rhythms and more liberal use of accents in this movement also indicate a need for precision in articulation and note placement.

Unit 5: Stylistic Considerations

Stylistically, *Symphonic Suite* is a study in contrasts and variation. Much like a Baroque suite, movements contrasts in tempo (slow-fast-slow-fast) and character; both movements that could be described as "serene" or "lyrical" are followed by equally vivacious and intense statements.

"Intrada," as its name suggests, is a fanfare with understandably majestic overtones. As previously stated, accents serve to provide equal amounts of force and weight. While it is scored for all winds and some percussion, it is orchestrated in such a way as to simulate antiphonal brass choirs between the trumpet and the lower brass and woodwinds, and create a sense of largeness and space.

An *attacca* is suggested between "Intrada" and "Chorale" with a sustained chord at the close of the first movement being tied into the opening of the second movement. The tempo between the movements remains relatively the same, though "Chorale" is much more a study in fluidity and lyricism; a persistent half note-quarter note rhythm in the accompaniment provides a lilting motion to the movement.

The opening of "March" is a strong triadic fanfare that harkens back stylistically to "Intrada." Although it is not explicitly stated, scoring choices and accompaniment rhythms demand a *marcato* approach in this movement. The character of the movement is much more akin to a British march rather than a typical American or Sousa-style march; changes and development in thematic material are less abrupt, and although still very martial in many respects, there is opportunity for more *tenuto* style playing than in just the "trio" section. Formally and stylistically speaking, the movement seems more in debt to *Moorside March* by Holst than *The Stars and Stripes Forever* by Sousa.

"Antique Dance" is similar character and style to "Chorale," yet varies in some important ways. Unlike the accompaniment rhythms in the earlier movement, the rhythmic scheme in "Antique Dance" creates a subtle stress on the second beat, defining a waltz-like feel and creating an "oom-pah" accompaniment pattern between the high and low clarinets in the opening statement of the movement. The title of the movement also provides insight as to performance practice; the push-and-pull nature of the tempo created by various tempo indications like *poco animato*, *piu mosso*, *molto stringendo* and *molto rit. al diminuendo* very easily translate into the sound one might hear from an antique music box or perhaps a slightly warped gramophone disc.

Finally, "Jubilee" is both celebratory and somber in nature, using melodic elements from "Intrada," "March," and the fastest tempo employed in the entire suite. A lively feel throughout the movement is engendered by melodic material

with large intervallic leaps and syncopated rhythms in both melody and harmony parts.

While the overall tempo is fast, sections with minor modes or tonalities, softer dynamics and longer harmonic rhythms provide moments of introspection contrasting the otherwise spritely feel of the movement. Accents on upbeats combined with the above descriptions create a sense of bounce and lightness throughout the movement. Finally, the varied time signatures throughout the movement allow for these characteristics to interact differently, creating subtle variations and a developing sense of jubilation as the movement progresses.

Unit 6: Musical Elements

Melody: Theme

The melodic content of *Symphonic Suite* is based off of five main themes, one for each movement. Additionally, the theme presented in the opening movement, "Intrada," is found, in variation, in each of the other movements; in this way, Williams ties all the otherwise contrasting movements together into a unified composition.

The main theme of "Intrada" is actually presented in two separate phrases; each phrase is stated as an interpolation between fanfare-like fragments of itself.

Principal/Intrada Theme

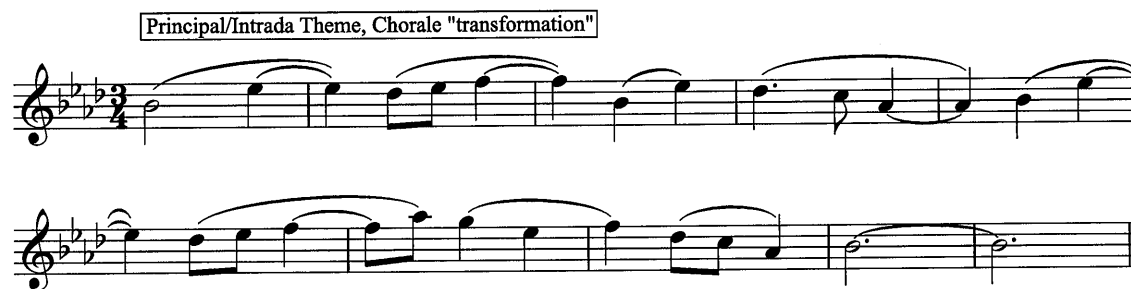
The musical notation shows two staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody consists of a series of eighth and quarter notes, with a prominent intervallic leap from the second measure to the third. The second staff continues the melody, ending with a final cadence. The music is characterized by syncopated rhythms and large intervallic leaps.

After the initial statements of each phrase (the conclusion of which is marked by the *fermatas* above), the remainder of the melodic material in the movement is stated as fragments based on the first five notes of the main "Intrada" theme.

The "Chorale" theme is stated at the opening of the second movement by trombone, semi-hidden in the harmonic introduction. Its first explicit statement is presented by cornet at m. 11, accompanied by a key change.



Immediately following this statement of the "Chorale" theme, flute and clarinet state the "Intrada" theme, transformed to fit the meter, key signature and extant musical characteristics of the "Chorale" movement.



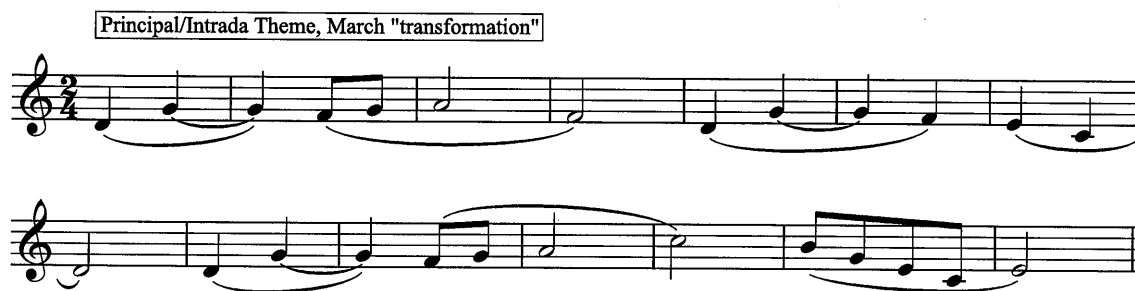
An alternating scheme presenting the "Chorale" theme and the transformed "Intrada" theme continues to the end of the movement, with saxophone and horn stating the "Chorale" theme followed by flute, clarinet and baritone stating the transformed "Intrada" theme. Unlike in "March", the two themes never appear in counterpoint to one another in this movement.

The opening of "March" uses a brief, four-measure figure based on the first measure of the "March" theme. Following a brief percussion interlude, the main theme of the movement is presented by cornet in m. 13, with low brass providing accompaniment.



After eight measures of development material, the theme is presented again, this time by flute clarinet and trumpet, with the rest of the winds and percussion providing harmonic and rhythmic accompaniment.

Flute, English horn, clarinet and cornet, beginning at m. 49, state the transformed "Intrada" theme in this movement where the trio might appear in a traditional march format.



This presentation of the "Intrada" theme is accompanied by an ostinato figure based on the first two measures of the "March" theme and presented by clarinet and alto saxophone.

Principal Theme/March Fragment Counterpoint 1

The musical score consists of two staves in 2/4 time. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a rhythmic accompaniment with eighth-note chords and slurs, mirroring the melodic structure.

The transformed “Intrada” theme is stated two more times directly afterward, the last time concurrently with another ostinato based on a fragment of the “March theme.”

Principal Theme/March Fragment Counterpoint 2

The musical score consists of two staves in 2/4 time. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a rhythmic accompaniment with eighth-note chords and slurs, mirroring the melodic structure.

Much of the remaining melodic content of “March” is built largely off of the fragment seen in the example above, taking the place of the “dogfight” in the more traditional March format.

The first theme to be presented in “Antique Dance” is the “Intrada” theme transformed to fit the movement. After a brief introduction with clarinets and percussion setting the harmonic and rhythmic accompaniment pattern, flute state the “Intrada” theme at m. 5.

Principle/Intrada Theme, Antique Dance "transformation"



The oboe restates the theme immediately with the flute providing counter-melodic material. The first statement of the "Antique Dance" theme occurs at m. 25, presented by clarinet, saxophones and horn.

Antique Dance Theme



The "Antique Dance" theme dominates the melodic material in the movement and is restated in a variety of different keys and tonalities. The transformed "Intrada" theme returns at m. 83, along with the original key signature and accompaniment patterns from the opening of the movement.

The final movement, "Jubilee," contains its own melodic material, melodic material based loosely on ideas from "March" and three separate transformations of the "Intrada" theme. After introductory material, and a harmonic and rhythmic accompaniment pattern similar to that found in "March," the "Jubilee" theme is stated at m. 9 by flute, oboe, clarinet and trumpet.

Jubilee Theme



It is restated at m. 21; adding English horn and using slightly different harmonic and intervallic relationships; the overall content and melodic contour, however, is the same.

After a *rallentando*, tempo and key signature change, the first transformation of the "Intrada" theme in this movement appears at m. 37, stated by oboe and clarinet.

Principal/Intrada Theme, Jubilee first "transformation"

The theme is immediately restated, a minor third higher, at m. 45. Following a time signature change back to 2/4, the "Jubilee" theme returns at m. 53 in bassoon, low clarinets, low saxophones, baritone and tuba.

In m. 64, a change in accompaniment texture and rhythm is accompanied by a *poco accelerando*; in m. 66, a second transformation of the "Intrada" theme is stated by cornet and trombone.

Principal/Intrada Theme, Jubilee second "transformation"

Flute, English horn, clarinet, trumpet and baritone state the final transformation of the "Intrada" theme at m. 82, accompanied a tempo marking of *Allegro energico* and a metronome marking of 138 bpm.



Development material based on this final transformation follows directly at m. 90, in canon and continues until m. 107; fragments of both the "March" and "Jubilee" themes appear beginning at m. 101.

The second transformation of the "Intrada" theme is re-introduced at m. 110 by oboe, English horn, clarinet and cornet, with flute and clarinet providing counterpoint using a fragment of the "March" theme.

Principal/Intrada Theme, Jubilee second "transformation"/"March" Fragment Counterpoint

Two staves of music in 2/4 time, starting with a treble clef and a key signature of one flat. The top staff features a melody of eighth and quarter notes with slurs and accents. The bottom staff provides a counterpoint with a similar rhythmic pattern. The piece ends with a double bar line.

This is immediately followed, at m. 126, by a re-introduction of the third transformation of the "Intrada" theme by alto clarinet, tenor saxophone, cornet and baritone, again accompanied by a fragment of the "March" theme in counterpoint.

Principal/Intrada Theme, Jubilee third "transformation"/"March" Fragment counterpoint

As “Jubilee” and, in the larger sense, the entire suite draws to a close, fragments of the “March” theme and the transformations of the “Intrada” theme are used to build the movement up in texture and intensity. At m. 146 there is dramatic tempo change to *Maestoso* (104 bpm) and brief quote of the fanfare-like “Intrada” fragment; at m. 153, the tempo returns to *Allegro Vivace* (138 bpm) and the thematic material returns to fragments of the “March” theme, driving to the end.

Harmony

While the majority of the harmony in *Symphonic Suite* is tertian harmony, Williams makes frequent use of modal tonality, poly chords, direct modulations and parallel harmonies to color the overall tonal palette of the piece. Additionally, the frequent use of ostinato patterns in instruments creates unique harmonies and dissonances with the melodic statements. The effects of these harmonic choices in combination, at times, leads to “tonal ambiguity,” with the tonicization of a single pitch rather than a distinct tonality.

In “Intrada,” for example, the key signature suggests A-flat major; the thematic material suggests E-flat mixolydian, and the opening harmonies appear to tonicize E-flat using a parallel chord progression including E-flat major, C-flat major

and D-flat major (I- \flat VI- \flat VII-I). A similar usage of parallel chords ends the movement and sets up a V-I cadence to begin the second movement.

Contrastingly, the second movement, "Chorale," is completely in major keys, with brief cadential points to relative minor, or possibly aeolian mode. "Chorale" starts in E-flat major before a direct modulation to A-flat major at m. 11. In "March," Williams again mixes parallel chords with modal tonalities to create the appearance bi-modality. The consistent use of F major and E-flat major chords (I- \flat VII-I) in the harmonic accompaniment suggests F mixolydian as the prevailing tonality while the thematic material consistently highlights B-natural, suggesting F lydian. The combination of these two modal "color" tones eventually works its way into the melodic material, further obscuring a clear indication of tonality.

"Antique Dance" is less vague with respect to tonality, starting and ending squarely in A dorian. At m. 25, the tonality shifts briefly to D aeolian before modulating directly to E aeolian at m. 33 then back to D aeolian at m. 42. As development occurs, accidentals and harmonic progression suggest brief sojourns in lydian and mixolydian modes until F dorian is established at m. 67 and, finally, A dorian is reestablished at m. 81.

After a brief introduction, "Jubilee" retains the dorian tonality from the previous movement, though this time it is D dorian. At m. 19, there is a direct modulation to A-flat major. D dorian returns at m. 35, followed by F dorian at m. 45; B-flat dorian is suggested at m. 53 and C dorian at m. 64. The prevailing dorian tonality continues to modulate up or down, directly, by step until m. 142 where transition material briefly suggests G-flat major. A fragment of the opening fanfare

from "Intrada" suggests F major fleetingly before the final section begins in C Lydian.

To close the piece, Williams uses parallel chords much like he opens it, with low brass playing C major, B-flat major and A-flat major chords (I- \flat VII- \flat VI-I) underneath the continuing Lydian tonality.

Rhythm

Tempo varies greatly both between and within movements of *Symphonic Suite*, with harmonic and melodic rhythms often accentuating or exaggerating the established pulse. There is a general tendency throughout the work to use rhythms of longer durations during slower tempi, adding more gravitas to them; the converse is also generally true, accentuating the sense of motion during faster tempi.

"Intrada" is, perhaps, a microcosm of the above generalization; in sections where the tempo is slower, rhythms are populated with mainly half notes, whole notes and longer tied rhythms. Conversely, during the brief sections where the tempo is *Allegro*, quarter notes and eighth are the predominant rhythmic building blocks. "Chorale" retains longer notes in the harmonic and rhythmic accompaniments, but uses mainly quarter notes and some eighths to give the melody a greater sense of motion than the accompaniment.

"March," the first movement to have a consistently fast tempo, uses rhythms in both melodic and accompaniment materials that are composed of predominantly eighth and sixteenth notes. A popular rhythmic "cell" throughout this movement is an eighth note followed by two sixteenth notes. Contrasting these quicker rhythms is a legato statement of the "Intrada" theme using mainly quarter notes, half notes

and tied rhythms; some accompaniment parts during this statement are also longer in duration, including tied half notes. Additionally, there is an instance of beaming across bar lines in mm. 81-96 in clarinet and trumpet parts, suggesting a subtle hemiola.

“Antique Dance” employs a tempo and rhythm scheme similar, in many ways, to “Chorale.” Using a slower tempo (*Andante*, 92 bpm), accompaniment rhythms in the movement tend toward half notes and dotted half notes, while the melodic rhythms include quarter notes, half notes and occasional eighth notes. Accents present in the accompaniment rhythms that stress the second beat of each measure create the first sense of any syncopation outside of the percussion parts.

“Jubilee” is, by far, the most rhythmically complex movement of the piece. The final movement of the suite is the longest, contains the fastest tempo of the entire work (*Allegro con brio*, 138 bpm) and has the most tempo fluctuations of all the movements. The dominant note values throughout the various melodic and accompaniment rhythms in “Jubilee” are eighth notes and sixteenth notes, further accentuating the tempo. There is liberal use of syncopation and dotted rhythms, and rhythms are often layered on top of each other in this densely textured movement. The few moments toward the very end of “Jubilee” where the constant motion of the rhythms stop in favor of sustained chords gives the sensation of time itself halting briefly before continuing its race to the work’s conclusion.

Timbre

Williams utilizes the full potential of the wind band to construct a unique timbre for each movement of *Symphonic Suite*. Understandably, he creates a

particularly cornet and brass heavy sound in "Intrada." The brighter cornet timbre is especially prevalent, as they are often scored in a call and response pattern with the rest of the ensemble. Throughout the movement, Williams is able to create a duality between the bright, high brass timbre, and the darker, thicker timbre of the low brass and low woodwinds, with upper woodwinds playing minor, supportive harmonic roles.

Contrast between movements is a large component of *Symphonic Suite's* aesthetic; as such, the woodwinds dominate "Chorale." After an opening statement by the low brass and a brief melodic phrase by the cornets, the melodic responsibility rests largely with flute, oboe and clarinet, followed by saxophone and baritone. Low woodwinds and some low brass provide harmonic and rhythmic support throughout, while cornets remain wholly absent after their 10-measure statement. Percussion is also absent except for two solitary timpani rolls. The overall effect is a timbre that is deep and woody, while still retaining a sense of lightness and airiness.

"March" returns to brighter timbres and is, itself, a study in contrasting tone color. The opening and ending sections of the movement are characterized by a decidedly bright timbre, with flute, clarinet and cornet as the leading melodic instruments with different combinations of woodwinds and brass providing accompaniment. Beginning at m. 45 the timbre and texture shifts, returning the reedy sound of "Chorale;" flutes and clarinet retain primary melodic responsibilities, but are in their lower ranges, and lower woodwinds are the main accompaniment

voices. Both the texture and scoring build to a return of the opening timbre by m. 98 and remains through the conclusion of the movement.

Timbres also contrast in “Antique Dance,” although in an opposite fashion. The beginning and ending of the movement are characterized by a deep, reedy timbre, as the clarinet choir is the sole harmonic accompaniment device, supporting flute and oboe melodies and countermelodies. Texture and scoring increase beginning at m. 25, building to its thickest point and brightest timbre at m. 54 before gradually returning to the opening texture at m. 81. The use of woodblock and china gong in the opening and closing sections of the movement also adds a unique timbre not heard anywhere else in the suite.

Much like its melodic and harmonic content, the timbres and textures of “Jubilee” are the most complex of the entire suite. Similar to “March,” the movement opens with a bright, full band texture that quickly thins to a darker, woodwind dominated sound and scoring at m. 35. At m. 64, the timbre remains dark but warm, as saxophones and low brass are the main accompaniment voice with cornet and baritone as the melodic instruments. The bright, full band texture returns at m. 82 along with the most rhythmically complex material of the piece. The texture gradually thins out to upper woodwinds, cornet and trombone at m. 108, producing a lighter, airy timbre. The full band scoring returns at m. 134, thinning only briefly from mm. 146-151, allowing a reprise of the brass timbres produced by the fanfare material in “Intrada” before continuing to the end of the work.

Unit 7: Form and Structure

Intrada

Section	Measure	Meter	Phrase Structure	Event & Scoring
Fanfare/ Introduction	1-10	4/4	10	Cornet fanfare material interpolated with phrases of thematic material and punctuated with fermatas; antiphonal choir effect is created; E-flat mixolydian tonality is established
Fanfare/ Intrada Theme	11-18		8	Fanfare and thematic call-and-response interpolation continues without fermatas; fragment of "Chorale" theme is presented by by woodwinds and trombone
Fanfare/ Intrada Theme	19-23		5	Fanfare material is scored for majority of the ensemble; saxophones, horn and trombone complete "Intrada" theme before stating accompaniment material; horns sustain B-flat major chord into the beginning of "Chorale"

Chorale

Section	Measure	Meter	Phrase Structure	Event & Scoring
Introduction/ "Chorale" Theme	1-10	3/4	10	"Chorale" theme is stated by trombone with low brass accompaniment; E-flat major is established
"Chorale" Theme (re-stated)	11-20		10	"Chorale" theme is re-stated by cornet with trombone, baritone and tuba accompaniment; direct modulation to A-flat major
"Intrada" Theme (transformed)	21-30		10	Flute, oboe and clarinet state transformation of "Intrada" theme; English horn, low clarinet, saxophone, and horn provide accompaniment; tuba and timpani enter at m. 24 on E-flat pedal point

"Chorale" Theme (re-stated)	31-40		10	"Chorale" theme is re-stated by English horn, alto saxophone and horn; flute, oboe and clarinet present counter melodic material; bassoon, low clarinet, low saxophones, baritone and tuba provide harmonic accompaniment
"Intrada" Theme (transformed and re-stated)	41-52		12	Flute, clarinet, and baritone re-state transformed "Intrada" theme; English horn, bassoon, low clarinets, horn and low brass provide harmonic accompaniment

March

Section	Measure	Meter	Phrase Structure	Event & Scoring
Introduction	1-12	2/4	12 (4+8)	Full band statement of "March" thematic fragments in mm. 1-5; percussion introduction, mm. 5-12
"March" Theme	13-20		8 (repeated)	"March" theme stated by cornet with low brass accompaniment; F lydian and F mixolydian tonalities suggested
Transition	21-28		8	Transition material comprised of ascending fourths begins in brass, echoed by woodwinds a tri-tone higher, ascends through full range of the band, low to high, maintaining tri-tone spacing
"March" Theme (restated)	29-36		8 (repeated)	"March" theme re-stated by flute, English horn, clarinet and cornet; saxophones, low winds and low brass provide harmonic and rhythmic accompaniment; percussion rhythms are based on melodic rhythms
Transition	37-44		8	Scoring and content is virtually the same as mm. 21-28

"Intrada" Theme (transformed)	45-64	20 (4+8+8)	Clarinets 2; 3 and alto sax begin ostinato pattern based on "March" theme; low winds, baritone and tuba introduce pedal point on F; at m. 49, flute, English horn and cornet state transformed "Intrada" theme; D dorian is suggested
"Intrada" Theme (transformed, re-stated)	65-80	16 (8+8)	Flute re-states transformed "Intrada" theme 8va with clarinet and trumpet; bassoon, bass clarinet and baritone continue ostinato from previous phrase; clarinet 3, alto saxophone and horn provide counter-melodic material; low winds and low brass provide i-v bass line reinforcement; snare drum ostinato contains 5-stroke roll
"Intrada" Theme (transformed, re-stated)	81-97	17 (10+7)	English horn, clarinet 3, alto saxophone, horn and baritone re-state transformed "Intrada" theme; flute and clarinet begin new ostinato based on "March" theme; trombone 3, tuba provide pedal point on B-flat; low winds and low provides provide harmonic accompaniment
Transition	98-106	9	Transition material based on opening thematic fragment is stated by flute, oboe, clarinet, alto and tenor saxophone and cornet followed by long sustained notes; percussion provides rhythmic motion
Transition	107-114	8 (4 repeated +4)	Cornet continues transition material; low brass and timpani provide harmonic and rhythmic support; flute, oboe, English horn, clarinet and saxophone join cornet at m. 112
Transition	115-121	7 (repeated)	Horns play sustain eighth note chords; trombone provides color with "smeared" material; woodwind layer in dotted eighth/sixteenth note rhythms beginning at m. 118.

Coda	122-138		17 (4 repeated + 12)	Flute, oboe, English horn, and clarinet state melodic fragment based on "March" theme and previous dotted eighth/sixteenth note rhythm; cornet provides rhythmic and harmonic accompaniment; flute and clarinet begin trills at m. 127; cornet 1 re-states dotted-eighth/sixteenth note rhythm; saxophone, cornet 2, 3 and low brass re-state repeated eighth chords from previous section at m. 127; percussion begins rolls to the end at m. 128; full band C major chord ends movement at m. 138
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Antique Dance

Section	Measure	Meter	Phrase Structure	Event & Scoring
Introduction	1-4	3/4	4	Clarinet choir establishes harmonic and rhythmic accompaniment pattern; percussion adds rhythmic support and timbre with woodblock, chinese gong; A dorian tonality is established
"Intrada" Theme (transformed)	5-14		10	Flute states transformed "Intrada" theme; clarinet and percussion accompaniment remain the same

"Intrada" Theme (transformed, restated)	15-24	10	Oboe re-states transformed Intrada theme; flute states countermelodic idea; clarinet and percussion accompaniment remain the same
"Antique Dance" Theme	25-41	17 (8+9)	Clarinet 2, 3, alto and tenor saxophones, and horn state Antique dance theme; low woodwinds continue accompaniment pattern from previous section; oboe, English horn and cornet state counter-melodic material; trombone, baritone and timpani provide harmonic and rhythmic accompaniment; D aeolian tonality is established
"Antique Dance" Theme (restated)	42-53	12 (8+4)	English horn; clarinet 2, 3, cornet and baritone re-state Antique Dance theme; flute, oboe, clarinet 1 re-state counter-melodic material; saxophones, low winds and low brass continue harmonic and rhythmic accompaniment
"Antique Dance" Theme (developed)	54-66	13 (7+6)	Flute, oboe, clarinet and trumpet state Antique theme in development; alto and tenor saxophones, horn and trombone continue harmonic and rhythmic accompaniment sections from previous sections; low winds and low brass state counter-melodic material; baritone joins melody at m. 61; tonality is shifting
"Antique Dance" Theme (developed)	67-80	14 (8+6)	Flute, oboe, E-flat clarinet, clarinet 2, 3, cornet and trombone re-state Antique Dance theme with phrase extension; oboe 1, clarinet 1, cornet 1, 3, and horn 1 state counter-melodic material; alto and tenor saxophones, horn 2, 3 continue harmonic and rhythmic accompaniment from previous sections, low winds and low brass provide open fifth harmonic support; F dorian tonality is established

"Intrada" Theme (transformed, restated)	81-92		12 (2+8+2)	Scoring and content is virtually the same as mm. 5-14; A dorian tonality is re-established
"Intrada" Theme (transformed, restated)	93-104		12 (10+2)	Scoring and content is virtually the same as mm. 15-24; final chord is stated by flute, oboe, English horn, bassoon and clarinet choir

Jubilee

Section	Measure	Meter	Phrase Structure	Event & Scoring
Introduction	1-6	2/4	6	Full band rhythmic figure followed by brief call and response between flute, clarinet, trumpet and low clarinets, low saxophones trombone baritone
"Jubilee" Theme	7-18		12	Low winds, horn, trombone and timpani and snare drum establish harmonic and rhythmic accompaniment; flute, oboe clarinet and cornet state Jubilee theme; D dorian tonality is established
"Jubilee" Theme (restated)	19-30		12	rhythmic and harmonic accompaniment pattern continues a minor 3rd higher; English horn joins melodic instruments from previous phrase in re-stating Jubilee with slight intervallic differences; A-flat major tonality is established
Transition	31-34		4	Brief transitional material is stated by bassoon, clarinet choir, saxophone choir, baritone and tuba
"Intrada" Theme (transformed)	35-44	3/4	10	Oboe, E-flat clarinet and clarinet 1 state transformed "Intrada" theme; clarinets 2, 3, alto saxophones and baritones establish syncopated accompaniment pattern; Low winds provide additional accompaniment pattern; tuba begins D pedal point; D dorian tonality is reestablished

"Intrada" Theme (transformed, restated)	45-52		8	Scoring and content remain virtually the same as the previous section, with intervallic relationship similar to mm. 19-30; flute, English horn and cornet state counter-melodic material; horn joins with syncopated accompaniment instruments; F dorian tonality is suggested
"Jubilee" Theme (restated)	53-63		10 (repeated)	Jubilee theme is restated by bassoon, low clarinets, low saxophones, baritone and tuba; flute and clarinet state counter-melodic material; cornet 2, 3, trombone and percussion provide harmonic and rhythmic support; B-flat dorian tonality is suggested
"Intrada" Theme (transformed, restated)	64-81	2/4	18 (2+8+8)	Rhythmic and harmonic accompaniment scheme from previous section is continued by alto and tenor saxophones, horn, baritone and percussion; trumpet and trombone restate Intrada theme; upper woodwinds interject with ascending scalar patterns beginning at m. 73; bari saxophone, tuba and bass drum provide harmonic and rhythmic ostinato; C dorian tonality is suggested
"Intrada" Theme (transformed, restated)	82-89		8	New transformation of Intrada theme is stated by flute, English horn, clarinet, cornet 1 and baritone; Harmonic and rhythmic accompaniment scheme from previous section is continued; harmonic and rhythmic ostinato from previous section is continued by low winds, tuba; additional accompaniment is created by cornet 2, 3, trombone and percussion; D dorian tonality is suggested

"Intrada" Theme (transformed, restated)	90-99		10	Intrada theme is restated by flute, clarinet and cornet; oboe, English horn, clarinet 2, 3, alto and tenor saxophone horn and baritone state counter-melodic material based on fragment Intrada transformation; trombone and percussion provide harmonic and rhythmic accompaniment; low winds and tuba state accompaniment material based on Jubilee theme; E dorian tonality is suggested
"Jubilee" Theme (restated)	100-107		8	Tuba and low winds restate Jubilee theme; flute, oboe and clarinet continue counter-melodic material based on Intrada transformation; cornet and baritone begin ostinato based on March theme; horns state harmonic and rhythmic accompaniment pattern from m. 64, etc; F dorian tonality is suggested
"Intrada" Theme (transformed, restated)	108-125		18 (2+8+8)	Flute, E-flat clarinet and clarinet 1 continue ostinato pattern based on March theme; oboe, English horn, clarinet 2, 3 and cornet 2 restate Intrada theme; trombone restates rhythmic and harmonic accompaniment pattern from m. 90; low winds and tuba provide additional harmonic and rhythmic support; G dorian tonality is suggested
"Intrada" Theme (transformed, restated)	126-133		8	Flute, clarinet and alto saxophone continue March theme ostinato pattern; alto clarinet, tenor saxophone, cornet and baritone state Intrada theme transformation from m. 82; horn and percussion continue trombone accompaniment from previous section; low winds and tuba continue accompaniment material from previous section

Transition	134-145		12	Flute, oboe, clarinet and cornet state ostinato figures based on Intrada theme transformation from m. 82; English horn, clarinet 2, 3, alto and tenor saxophone, cornet 2, 3 and baritone state ostinato based on March theme; horn, trombone and continue rhythmic and harmonic accompaniment scheme from previous section; Low winds and tuba restate accompaniment pattern from m. 35, etc; F dorian tonality is suggested
"Intrada" fanfare	146-152	4/4	7	Upper woodwinds trill, starting on C concert; brass instrument state fanfare-like material from Intrada movement
Coda	153-167	3/4	15 (8+7)	Flute, oboe and clarinet continue ostinato pattern based on March theme; bassoon, alto clarinets, tenor saxophone and baritone restate accompaniment pattern from m. 35, etc; alto saxophone and horn restate syncopated accompaniment from m. 35, etc; low winds, low brass and percussion provide rhythmic and harmonic support; C lydian tonality is suggested; alto and tenor saxophone cornet, horn and low brass state parallel major chords (C, B-flat, A-flat) underneath March theme ostinato, mm. 161-165; Full band C major chords ends the movement and work

Unit 8: Suggested Listening

Clifton Williams: *Fanfare and Allegro*

Clifton Williams: *Dedicatory Overture*

Clifton Williams: *Caccia and Chorale*

Clifton Williams: *Postwar Prelude*

John Barnes Chance: *Incantation and Dance*

Alfred Reed: *A Festival Prelude*

Unit 9: Additional Resource

Daniel, Joe Rayford. "The Band Works of James Clifton Williams." PhD diss., University of Southern Mississippi, 1981.

Kerr, Stephen P. "A Brief Biography of James Clifton Williams." *Journal of Band Research* 34, no. 1 (1998): 25-35.

Sources Cited:

Dorothy, Wayne F. "Dedictory Overture," in *Teaching Music Through Performance in Band: Volume 7*, ed. Richard Miles, 342-348. Chicago, IL: GIA Publications, 2009.

Franklin, John. "Symphonic Suite," in *Teaching Music Through Performance in Band: Volume 6*, ed. Richard Miles, 555-566. Chicago, IL: GIA Publications, 2007.

Wojcik, John. "Caccia and Chorale," in *Teaching Music Through Performance in Band: Volume 1*, 2nd ed., ed. Richard Miles, 424-439. Chicago, IL: GIA Publications, 2010.

Chapter 9

Vesuvius

Frank Ticheli

(b. 1958)

Publisher: Manhattan Beach Music

Date of Publication: 1999

Grade: 4.5

Unit 1: Composer

Frank Ticheli was born in Monroe, Louisiana in 1958. His early exposures to music were the New Orleans jazz traditions of his native Louisiana. His father often took him to jazz clubs in New Orleans and played traditional jazz records at home. Ticheli relates that when he reached the age to play an instrument, his father took him to a French Quarter pawn shop; Ticheli was attracted to a clarinet because of its condition, his father was attracted to a trumpet because of its price. Ticheli learned the trumpet.¹⁰⁴

When he was 13 years old, his family relocated to Richardson, Texas. He credits to the move from a modest music program in Louisiana to a very accelerated program in Texas, and the accompanying culture shock, as the impetus for his own desire to excel as a musician.

Ticheli holds a Bachelor's degree in composition from Southern Methodist University, and Master's and Doctoral degrees from the University of Michigan

¹⁰⁴ Paul Smith, "Band Composer Series: Frank Ticheli," *JW Pepper* (blog), April 11, 2012, <http://blogs.jwpepper.com/?p=3281>

where he studied with William Bolcomb and Leslie Bassett.¹⁰⁵ He is currently Professor of Composition at the University of Southern California's Thornton School of Music, a position he has held since 1991. He was also the Composer in Residence of the Pacific Symphony from 1991-1998.¹⁰⁶

His awards and honors as a composer include the Charles Ives Scholarship, the Frances and William Schuman Fellowship, and the Walter Beeler Prize among others. He has received commissions from the University of Michigan, the American Music Center and the Indiana Bandmasters Association.¹⁰⁷ His widely known and well-received works for wind band include *Cajun Folk Songs*, *Blue Shades*, *American Elegy*, *Shenandoah*, and *Gaian Visions*.

Unit 2: Composition

Frank Ticheli composed *Vesuvius* in 1999 on a commission from the Revelli Foundation for the Paynter Project.¹⁰⁸ It is a programmatic work inspired by the eruption of Mt. Vesuvius, a volcano near Naples, Italy in 79 A.D., which consumed the Roman settlements of Pompeii and Herculaneum with pyroclastic flows, and engulfed them in ash.

The initial starting point for *Vesuvius* was thematic material "left over" from an earlier work by Ticheli, entitled *Radiant Voices*. Ticheli chose to use this theme for *Vesuvius*, stating, "It suggested the image of a bacchanal in Ancient Rome." Paré

¹⁰⁵ Ibid.

¹⁰⁶ USC Thornton School of Music, "Frank Ticheli: Professor," University of Southern California, 2016, accessed March 7, 2016.

¹⁰⁷ Craig T. Paré, "Vesuvius," in *Teaching Music Through Performance in Band: Volume 4*, ed. Richard Miles, (Chicago, IL: GIA Publications, 2002), 733-739.

¹⁰⁸ Frank Ticheli, *Vesuvius* (Brooklyn, NY: Manhattan Beach Music, 1999), 1.

suggests that the “wild, uninhibited form of dance [the bacchanal] could have represented a last celebration in the final doomed days of Pompeii.”¹⁰⁹

To create soundscapes of Ancient Roman culture and images of frenzied dance, panicked citizens, and the wrath of a seething and erupting volcano, Ticheli uses an array of compositional tools and techniques including various modal tonalities, irregular time signatures, hemiola, vocal “percussion” in the instrumental parts, various scalar runs throughout the ensemble, and even a musical quotation of the *dies irae* from the requiem mass.

The combination of these musical devices creates a work that is varied in almost every characteristic; it is calm and bombastic, celebratory and funereal, dance-like and contemplative. The modal melodies and harmonies establish a distinct ancient and exotic aural palette that is reinforced with sparse, but thoughtful and effective use of various percussion instruments.

Vesuvius has an approximate playing time of 8:30, and is 388 measures in length.

Unit 3: Historical Perspective

From a geologic perspective, Mount Vesuvius is unique in that it is the only active mountain volcano on the European mainland; from a scientific perspective, its most well known eruption—in 79 A.D.—can be argued to have advanced the causes of both volcanology and archaeology. The spectacle of that eruption has also provided inspiration to artists, musicians and literati over the intervening centuries. Indeed, Johann Wolfgang von Goethe once stated, “No catastrophe has ever yielded

¹⁰⁹ Craig T. Paré, “Vesuvius,” 734.

so much pleasure to the rest of humanity as that which buried Pompeii and Herculaneum.”¹¹⁰

At the time of its destruction, Pompeii was a Roman settlement known throughout the ancient world as a prosperous port city and sophisticated, if not also libidinous, resort area. After Vesuvius’ eruption, it laid buried and forgotten, but preserved, until its rediscovery in 1748.¹¹¹ Herculaneum, often referred to as a “sister” city to Pompeii, was also buried intact as a result of the eruption, and was rediscovered 10 years before Pompeii, in 1738.¹¹²

The doomsday for both cities was August 24, 79 A.D., when Vesuvius began its eruption cycle. The initial explosion of the volcano spewed ash and pumice into the air for over 12 hours, the column of debris reaching into the stratosphere. As it returned to earth, the debris began to fall on Pompeii at an estimated rate of 15-20 centimeters per hour. Large numbers of Roman citizens died from asphyxiation in the streets or under collapsing roofs that could no longer bear the burden of the accumulating fallout. Those able to survive being choked by ash or buried alive were ultimately killed by the second of the eruption: pyroclastic flows of superheated gases and debris that swept down the sides of Vesuvius like an avalanche.¹¹³

¹¹⁰ Jelle Zeilinga de Boer and Donald Theodore Sanders, *Volcanoes in Human History: The Far-Reaching Effects of Major Eruptions* (Princeton, NJ: Princeton University Press, 2002), 74-75.

¹¹¹ “Pompeii” in *The Columbia Encyclopedia, 6th ed.* (Columbia University Press, 2016-), accessed March 31, 2016, <http://www.encyclopedia.com/doc/1E1-Pompeii.html>

¹¹² James Stevens Curl, “Herculaneum,” in *A Dictionary of Architecture and Landscape Architecture* (Oxford University Press, 2000-), accessed March 31, 2016, <http://www.encyclopedia.com/doc/101-Herculaneum.html>.

¹¹³ Jelle Zeiling de Boer and Donald Theodore Sanders, *Volcanoes in Human History: The Far-Reaching Effects of Major Eruptions*, 84-86.

Perhaps the ultimate historical and cultural impact of Vesuvius' 79 A.D. eruption is paradoxical consequences: that, in causing destruction and devastation, it allowed for pristine preservation of both cities; that, in causing the death of so many, it allowed for so much of their lives to be reconstruction millennia later. In the case of both cities, their burial in volcanic ash allowed for excavations to uncover minute and keenly preserved details, from street plans to artifacts to walls frescoes retaining their freshly painted hues. The time capsules of Pompeii and Herculaneum, created by Vesuvius, not only allowed for a detailed look into the life of Roman citizens, but also inspired a Neo-Classicism movement in art and design.¹¹⁴

Unit 4: Technical Considerations

Vesuvius is fast, constantly developing programmatic piece. It is scored for wind band and percussion. Most instruments are pushed to the upper extremities of their characteristic ranges, with clarinets reaching into their altissimo register at various points throughout the piece. Percussion parts are "total percussion" percussion parts. The score indicates each part only requires one player, but allows that two players could more easily perform the percussion 1 part.¹¹⁵

Accents and *sforzandi* are commonplace throughout the piece, and most often used in conjunction with the beginnings of statements, points of dynamic and emotional impact, or moments of unexpected interjection. Both thematic and developmental materials are characterized by large intervallic leaps. Clarity and precision of articulation is of paramount importance in achieving successful

¹¹⁴ James Stevens Curl, "Herculaneum," in *A Dictionary of Architecture and Landscape Architecture*, <http://www.encyclopedia.com/doc/101-Herculaneum.html>.

¹¹⁵ Frank Ticheli, *Vesuvius* (Brooklyn, NY: Manhattan Beach Music, 1999), iv.

performance of the attributes listed above, particularly when they occur simultaneously; a tempo marking 168 bpm further emphasizes the importance of articulation.

Vesuvius employs simple, compound and complex meters, including time signatures of 4/4, 3/4, 2/4, 3/2, 8/8, 9/8 and 11/8. All of the time signatures with the eighth note as the primary micro-beat unit contain asymmetric groupings of eighth notes resulting in uneven macro-beats; of these, the most common time signature is 9/8, grouped 2+3+2+2. A strong sense of the underlying eighth note pulse is essential to maintain proper execution of rhythms in these “uneven” measures.

Additionally, scalar material is present in vast profusion throughout all parts of the piece, as well as most instrumental parts; this material is presented in complimentary, contrary and imitative motion. The successful alignment of the material, in both simple and complex time signatures, will also be dependent on a strong sense of the underlying micro-beat pulse.

Dynamics in *Vesuvius* range from *pp* to *fff*, and occur during both additions and reductions in texture, and full band scoring. Performers should special care to realize that dynamics are relative to scoring and adjust individual levels accordingly, while maintaining characteristic tone and technical facility.

Unit 5: Stylistic Considerations

Stylistically, *Vesuvius* is an evolving work that utilizes different modal tonalities, asymmetric time signatures and vibrant themes and orchestration to paint the picture of a hedonistic Roman resort town about to begin its death throes.

It is a piece that revels in instability and constant change; it is, at times, furious, unrelenting, and brooding as well as serene and thoughtful.

To create an aural tapestry that a modern ear would recognize as “ancient,” Ticheli utilizes phrygian, dorian, lydian, and aeolian modes. The unique construction of each of these tonalities, and their different points of stability and instability with relation to the tonal center, immediately lends an “exotic” as well as ancient aspect to the music.

Strong articulations, such as *sforzandi*, or accents that coincide with dynamic markings such as *ff* and *fff* primarily occur at seemingly spontaneous, unexpected points of interjection throughout the piece. Combined with the asymmetric pulse grouping throughout the piece, these moments of loud interpolation in otherwise fluid phrasing create an additional sense of instability already established by the changing tonalities.

A third layer of instability, perhaps, revolves around the juxtaposition of hurried, frenzied and broken motifs and rhythms, with calm, understated, almost somnambulant sections that soothing and introspective. In all of these instances, the volatility engendered in the piece personifies the physical science behind plate tectonics, magma flows and the circumstances of volcanic eruptions. In describing the overall tone of the piece, Ticheli himself uses adjectives that would also be associated with such an event, saying, “*Vesuvius* is, above all, a furious dance. In order to preserve the work’s fiery energy, players must clearly communicate all indications of stress.”¹¹⁶

¹¹⁶ Frank Ticheli, *Vesuvius* (Brooklyn, NY: Manhattan Beach Music, 1999), iii.

Unit 6: Musical Elements

Melody: Theme

The melodic content of *Vesuvius* is constructed from four main themes, ranging in length from four to sixteen measures. A quotation of the *dies irae* from the medieval requiem mass could also be considered a “fifth theme.” According to Ticheli’s own analysis, the work is constructed five-part rondo form: A-B-A-C-A, along with a “transition” theme and brief coda.¹¹⁷

The first true thematic material presented is actually a fragment of the fourth theme at m. 14, followed by a fragment of the third theme at m. 20. A full statement of the first theme does not occur until m. 47, presented by solo alto saxophone.



After some development material, it is restated and extended at m. 74, by all first alto saxophones. The second theme follows immediately, presented by trumpet and horn.



The second theme is restated three more times, the last time using only the first two measures, and extending them into a whole phrase. Trumpet and horn again state the theme for its second iteration, passing it to flute, oboe and clarinet for the third iteration, with trumpet joining again for the final statement.

¹¹⁷ Ibid., ii.

After the beginning of some transitional and modulatory material, the brief *dies irae* quote occurs, stated by oboe, bassoon and horn.



Transitional and modulatory material continues until m. 146, when the third theme is present by the oboe. It is stated again in m. 161 this time by the flute, with oboe and clarinet in support. After a brass chorale, the theme returns again in m. 196, stated by the flute with woodwinds in support.



Beginning in m. 217, a canonic episode begins using what Ticheli refers to as a "transition theme."¹¹⁸ In actuality, it is constructed with the last two measures of the fourth theme as its basis. A fragment of this theme is heard as early as m. 25; in both instances, it is introduced by the trombone and euphonium with tuba joining the initial statement at m. 217.



The canonic episode continues to build in scoring, dynamics and intensity until the first theme returns in the brass at m. 241. This statement is interpolated by sixteenth note scalar passages in the woodwinds. The first theme is restated at m.

¹¹⁸ Ibid.

247 and again at m. 251; at m. 259, the first theme is stated by oboe and clarinet, with the second theme stated by trumpet and euphonium in counterpoint.



The statement of these themes in counterpoint continues until m. 267, where the second theme is stated singularly, by clarinet and flute. It is stated again at m. 271 and briefly extended.

The final new thematic material, the fourth theme, is initially stated at m. 280 by the horn, accompanied by some of the introductory material from the piece.



It is restated, in canon and with slightly altered intervallic relationships, at m. 287 by trumpet and trombone, and again at m. 295 by flute, oboe and alto saxophone in a different tonal center. Horn, trombone and baritone state the theme again in m. 303, this time with the third theme in counterpoint, presented by alto saxophone and trumpet.



The statement of these themes in counterpoint continues until m. 327; with through various combinations of instruments.

After some brief transition material, the first theme returns at m. 336, stated again by solo alto saxophone. Much like the material at m. 217, the first theme is presented in canon, with restatements of the theme three measures apart and one measure, and at a different pitch levels. The canonic entrances end at m. 357, with simultaneous statements by flute, oboe, clarinet, alto saxophone, trumpet, trombone and euphonium, with other instruments providing support. The first theme with interpolated scalar runs returns at m. 363, with the scalar material eventually taking over the driving the piece to its conclusion, along with a fragment of the first theme.

Harmony

Vesuvius is richly populated by various modal tonalities, although the phrygian and aeolian modes predominate the piece. Many of the tonal centers are related by their common notes and key signature: A phrygian, D aeolian and B-flat lydian all use the same pitches, differing only in which one is tonicized. Derivations from this particular pitch group include mm. 118-145, mm. 161-217 and mm. 295-310. One particularly interesting section in the shifting sequence of tonalities is mm. 140-196, where the note, A, serves as the tonal center throughout, yet the tonalities shift from phrygian to aeolian to dorian to major to dorian, before returning to phrygian.

Drone pitches, pedal points or sustained chords, establish many of the tonalities throughout the piece. Within each tonality, harmonies are largely diatonic, with occasional chromaticism in accompaniment parts or a singular altered scale

tone for additional harmonic coloration. Overall, the harmonies contained in *Vesuvius* are largely tertian, allowing the different modes to establish their unique sonorities and chord gravities.

Rhythm

The general tempo text for *Vesuvius* is "With fiery energy" and the given metronome marking is $\text{♩}=168$; at m. 47, the text "Quiet, but with an urgent energy" is indicated with an accompanying metronome marking. The text, "in one," occurs at m. 140 followed a *ritardando* two measures later. A metronome marking indicating a macro-beat (dotted-half note) of 50 bpm and text, "poco rubato" is stated at m. 146. The tempo primo returns at m. 217 with the accompanying text, "furious." Finally, an *accelerando molto* is notated in mm. 387-395, with a return to the original tempo for the final 10 brief notes of the piece.

While the tempo stays relatively the same throughout the majority of the piece, drastic changes in the perceived tempo, harmonic rhythm, etc., are achieved through shifts in pulse units. The widest of their pseudo-tempo differences occur at m. 140 and m. 217.

As previously illustrated, two of the main themes are written in 9/8, grouped 2+3+2+2; subsequent transition and extension material for these theme includes measures in 8/8 (group 3+3+2) and 11/8 (group 2+2+3+2+2). Melodic and accompaniment rhythms in these asymmetric meters follow and reinforce the grouping patterns, often further strengthening their definition with slurs and accents.

In the sections of the piece where more traditional time signatures prevail, simple rhythmic groupings and subdivisions overwhelmingly occur; there is only a single example of complex groupings: in m. 15 (4/4 time), all saxophones play a measure of eighth notes, grouped and beamed 3+3+2. Rather, to create rhythmic interest in these sections, Ticheli uses melodic and/or rhythmic harmonies that would seem to be written in meters other than the ones used, or transfer those ideas from one time signature to another. For example, a textural part played by all saxophones in m. 104-107, in 4/4, is duplicated exactly in mm. 114-117, in 3/4, retaining slurs, etc., the cross the bar lines.

Additionally, during the 3/4 sections, most notably mm. 114-216, repeated dotted-quarter note rhythms hint at cross rhythms in 6/8, while other accompaniment rhythms half notes and tied quarter notes suggests cross rhythms in 2/4. The third theme, and its various restatements, occurring in this section, appears in 3/4 (and a measure of 3/2), while slurs and ties suggest a 2/4 time signature. Accompaniment rhythms in mm. 217-232 appear to be written in 2/4, although their overlapping entrances and repetition hide any indication of hemiola.

The result of these rhythmic and metric divisions, transformations and groupings adds additional levels of complexity and flow already present, through other elements, in the piece.

Timbre

Ticheli exploits the full range of timbres available from the wind band in *Vesuvius*; every wind instrument is used to state thematic material at some point in the composition. Percussion scoring throughout is sparse, but extremely thoughtful,

getting maximum impact, effect and tone color from very economic parts. Full band and chamber-like scoring are used almost evenly throughout the piece; texture is at its thickest at points of high emotional impact and tension.

The initial statements of themes are dividing evenly between woodwind and brass instruments: the first theme is initially stated by alto saxophone; the second theme by the trumpets; the third theme by the oboe; the final theme by the horn. It is interesting to note that thematic material more dance-like or urgent in nature is initially stated by brass instruments (in the case of first theme, it is a woodwind instrument made of brass), while the lone contemplative material is initially stated by distinct, yet much softer, woodwind instrument.

The woodwinds state much of the introductory, accompaniment or transitional material that establishes a sense of flow and undulation, while the brass is omnipresent where heavy accents and *sforzandi* are present. Conversely, the brass is also give the chance to exploit the softer, darker side of their timbre in a lush chorale-like section in mm. 180-200.

While most of the above may sound like "formulaic" wind band scoring, the resulting timbres Ticheli is able to elicit are nothing of the sort. In some of the most densely scored spots, such as mm. 95-100, the sound is vibrant and brilliant, and in some of the most thinly scored woodwind passages (mm. 140-174), a dark, "sticky," lugubrious sound is ascendant.

Additionally, the use of extended technique, and instrument tessitura combine with accessories such as mutes produce unique timbres. In the opening material, trumpets use straight mutes while playing *sffz* and *ff* in their low register,

creating a distinctly harsh, metallic and raspy tone quality; flutter tongue is employed by trombone, horn and trumpet (m. 8) and flutes (mm. 109-113) to similarly alter their usual timbres.

Unit 7: Form and Structure

According to Ticheli's own analysis, *Vesuvius* is composed in 5-part rondo form with an introduction, modulating/transitional episodes and a coda:

Introduction-A Section-Modulating Episode-B Section-Transition-A' Section-C Section-A'' Section-Coda.¹¹⁹

Section	Measure	Meter	Phrase Structure	Event & Scoring
Introduction	1-8	4/4	8	Full band <i>sffz</i> followed repeated eighth notes in clarinet, bassoon and marimba(pedal point); trumpet and horn have occasional interjective notes; trombone reinforces pedal point; tonality is A phrygian
Introduction/ Third theme fragment	9-17		9	Repeat of full band <i>sffz</i> followed by cascading eighth note figure; marimba continues pedal point; winds support with intervals of open 5ths; trombone has fragment of fourth theme, mm.14-17
Introduction/ Fourth theme fragment	18-26		9	Repeat of full band <i>sffz</i> followed by cascading ascending figures in trombone, horn, trumpet, flute and clarinet; fragment of third theme, mm. 20-22 stated by flute, clarinet; pedal point continued by marimba, supported by low winds

¹¹⁹ Ibid, ii.

Introduction	27-31		5	Overlapping flowing figures in the upper woodwinds; sustained harmonies of an open 5th in the brass and low woodwinds; pedal point eighth notes continued by timpani
Introduction	32-46		15	overlapping flowing figures in the saxophones, clarinets; fragmentary melodic material present by the flute; open 5ths stated sporadically by the low brass; pedal point continues in timpani; low brass states d minor chord in mm. 44-46 to close introduction and modulate to D aeolian
First Theme	47-53		7	First theme is stated by solo alto saxophone; clarinet and alto saxophone 2 provide harmonic support; bongos enter; marimba eighth pedal point returns
First Theme (extended)	54-62	9/8, grouped 2+3+2+2	9	Clarinet and alto saxophone play sustain notes emphasizing flattened 5th degree of the tonality; trumpet and trombone support with eighth note figures; flute, clarinet and saxophone state repeated fragment of first theme, mm. 56-58; clarinets continue open 5th while remaining wind players begin syncopated vocal pattern on "ch-ch"
Bridge	63-69	8/8, grouped 3+3+2	7	Flute, oboe and clarinet state "bridge" melodic material based loosely on first theme; lower clarinets, saxophone and horn support rhythmically along with triangle and marimba
Bridge	70-73	4/4	4	Overlapping flowing figures from m. 27 return in flute, clarinet; brass re-state syncopated "ch-ch" vocal

First Theme (restated)	74-82	9/8, grouped 2+3+2+2	9	First theme is restated by alto saxophone, joined by flute and clarinet; lower clarinets and saxophones, oboe and bassoon provide rhythmic and harmonic support
Second Theme (multiple statements)	83-103	9/8, grouped 2+3+2+2; 3/4 (m. 86); 2/4 (m. 90); 1/4 (m. 94); 11/8, grouped 2+2+3+2+2 (m. 98); 4/4 (mm. 99-103)	21 (4+4+4+9)	Second theme is stated multiple times: first by trumpet and horn with trombone and euphonium providing rhythmic and harmonic accompaniment; next by flute, clarinet and oboe with low clarinets, saxophones and bassoon providing harmonic support; lastly stated and extended by flute, oboe, clarinet, trumpet and trombone with remaining wind instruments and percussion in support; interjectional measures of varying length separate each thematic statement; phrase extension includes sixteenth note minor 2nd figure descending high-low in instrumentation as texture thins
Transition	104-113	4/4	10	Transition material begins with flowing eighth figure in alto and bari saxophones with bassoon, tenor saxophone and low brass in harmonic support; clarinets take over figure in m. 108; flute provides timbral interest with flutter-tongue technique; marimba provides harmonic support throughout with rolled chords

Transition	114-139	3/4; 3/2 (mm. 156, 171, 206); 4/4 (m. 240)	26 (4+10+12)	Transition material is restated largely unchanged by saxophones, followed by clarinets before tonal center begins to modulate; transitional material is used to throughout during modulation; oboe, bassoon and horn briefly quote <i>dies irae</i> from medieval requiem mass, mm. 114-117; flute and oboe state fragment of third theme, mm. 124-128; modulation to tonal center of A occurs
Third Theme (introduction)	140-145		6	Flute, clarinets and bassoon establish tonal center and slow, flowing accompaniment pattern; tempo indicator "in one" is stated
Third Theme (multiple statements)	146-179		34 (8+7+8+11)	Oboe states third theme in A phrygian tonality; clarinets and bassoon continue harmonic support; flute and clarinet restate third theme at m. 161 and m. 169 in A dorian tonality; lower clarinets and bassoon continue harmonic support along with muted horns (m. 161) and saxophones (m. 169); flute and clarinet restate transition material based on mm. 118-139, in A major
Bridge	180-195		16	Brass chorale in A major begins with horn, euphonium and tuba, followed by trumpet and trombone; alto saxophone and clarinet add harmonic and contrasting rhythmic support in mm. 184 and 190, respectively
Third Theme (restated)	196-216		21 (8+7+8+6)	Flute and clarinet restate third theme in A dorian tonality; saxophones, brass and timpani provide harmonic support; texture thins at m. 200, saxophones and timpani continue; flute and clarinet restate transition material based on mm. 118-139

Transition	217-240		24 (6+10+8)	Transition theme based on fragment of fourth begins in low brass and is restated canonically throughout the band; saxophones state flowing accompaniment figures based on m. 27 in canon with themselves; timpani establishes eighth note pedal point; A phrygian tonality is re-established; sixteenth note scalar material begins in various instruments at m. 236
First Theme (restated)	241-258	9/8, grouped 2+3+2+2; 3/4 (mm. 242, 245); 1/4 (m. 270); 4/4 (mm. 276-279)	18 (6+4+4+4)	First theme is restated by trumpet, horn and baritone with other brass instruments in harmonic, rhythmic support; initial restatement is interrupted by scalar material present by woodwinds; saxophones restate theme at m. 251 with flute joining at m. 255; oboe, clarinet and lower saxophones provide harmonic, rhythmic support; d aeolian tonality is established
First Theme/ Second Theme (counterpoint)	259-266		8	Oboe, clarinet and tenor saxophone restate first theme; trumpet and euphonium re-introduce second theme concurrently; trombone, tuba and timpani provide harmonic, rhythmic support; flute joins statement of first theme at m. 263
Second Theme (restated, extended)	267-279		13 (4+5+4)	Restatement of second theme with phrase extension is scored virtually the same as mm. 91-103
Fourth Theme	280-294	3/4	15 (7+8)	Fourth theme is stated by the horn; clarinet, saxophones and marimba provide pedal point accompaniment similar to mm. 1-8; trumpet and trombone restate fourth theme in canon at m. 287; tonality returns to A phrygian
Fourth Theme (restated)	295-302		8	Fourth theme is restated by flute, oboe and alto saxophone; clarinet provides triplet accompaniment; low clarinet and bassoon provide bass notes; tonality is C-sharp minor

Fourth Theme/ Third Theme (counterpoint)	303-326		24 (8+8+8)	Trombone and horn restate fourth theme; alto saxophone and trumpet restate third theme in counterpoint; upper woodwinds provide harmonic support through tremolos; piccolo, alto and tenor saxophones and horn state fourth theme at m. 311; flute, clarinet restate third theme in counterpoint; tonality returns to A phrygian; flute alto sax and trumpet restate fourth theme at m. 319; clarinets, tenor saxophone and horn restate third theme in counterpoint
Transition	327-335		9	Woodwinds state transitional material related to overlapping, flowing figures in m. 27; brass provide sustained chords, returning tonality to D aeolian
First Theme (restated canonically)	336-362	9/8, grouped 3+3+2+2; 3/4 (mm. 364, 367)	27 (10+6+5+7)	First theme is restated canonically and at different pitch levels, beginning with solo alto saxophone, followed by solo clarinet, bassoon, horn/alto saxophone, trumpet, horn/trombone; texture continues to build to full band scoring at m. 357; flute, oboe, clarinet and trumpet state phrase extension of first theme; trombone and baritone state first theme; other winds and percussion provide rhythm, harmonic support
First Theme (restated)	363-376		11	Interrupted first theme is restated with virtually the same scoring at mm. 241-246; canonic entrances of first theme at one-measure intervals begin at m. 369 with saxophones, bassoon; full band scoring mm. 373-376

Coda	377-388	2/4; 7/8 (mm. 387-388)	12	Opposing ascending and descending sixteenth note figures are stated call-and-response style between woodwinds and brass during an <i>accel. molto</i> , becoming simple intervals as tempo increases; following a <i>fermata</i> in m. 385, woodwinds and trumpet state thematic fragment based on second theme with full band <i>sffz</i> to conclude the piece
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Unit 8: Suggested Listening

Frank Ticheli: *Blue Shades*

Frank Ticheli: *An American Elegy*

Frank Ticheli: *Angels in the Architecture*

Andrew Poor: *For the Honor and Glory of Rome*

David Bobrowitz: *One Night in Athens*

Rossano Galante: *Mount Everest*

Unit 9: Additional Resource

Locke, Ralph P. "Exoticism." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 11, 2016.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2240874>.

Naxos Classical Music. "Frank Ticheli." Naxos Digital Services. Accessed April 3, 2016. http://www.naxos.com/person/Frank_Ticheli/39133.htm.

Scruton, Roger. "Programme music." *Grove Music Online, Oxford Music Online*. Oxford University Press, accessed April, 3, 2016.
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