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# **MUAP 504: Advanced Conducting Project**

Messiah College

Melanie K. Davis

2014

Submitted to Dr. Bradley Genevro

# The Seal Lullaby

## Eric Whitacre

### (b. 1970)

#### Unit 1: Composer

Eric Whitacre is a highly acclaimed composer, conductor, and public speaker. Both his choral and concert band compositions have received international recognition.<sup>1</sup>

He had no formal music education before the age of eighteen but began singing in a choir and college.<sup>2</sup> He wrote his first concert work three years later.<sup>3</sup> After completing his undergraduate degree at the University of Nevada-Las Vegas, Whitacre received a master of music at The Juilliard School studying under John Corigliano.<sup>4</sup>

He remains famous for his TED.com “thousand voices strong” which is a YouTube virtual choir with 185 voices from over 12 countries singing *Lux Aurumque*.<sup>5</sup> There were over one million views in the first month.<sup>6</sup> In March 2011, he provided a presentation on his YouTube performance to TED (Technology, Entertainment and Design).<sup>7</sup> In 2011 he also did a virtual choir of *Sleep* with over 2,000 voices from 58 countries and in 2012 *Water Night*.<sup>8</sup>

Eric Whitacre has received numerous awards throughout his career. Some of the following awards that he won were: the Barlow International Composition Competition, the American Choral Directors Association (ACDA) and the American

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<sup>1</sup> Miles, Richard. *The Seal Lullaby*. In *Teaching Music through Performance in Band, Volume 9*, edited by Richard Miles, 262. (Chicago: GIA Publications, 2012).

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid

<sup>5</sup> “Eric Whitacre: Composer, Conductor, Lecturer.” <http://ericwhitacre.com/> (accessed April 1, 2014).

<sup>6</sup> Miles, *The Seal Lullaby*, 262.

<sup>7</sup> <http://ericwhitacre.com/>

<sup>8</sup> Ibid.

Composers Forum.<sup>9</sup> He has been elected the first non-Japanese Honorary Member of the Japanese Choral Directors Association.<sup>10</sup> He is currently composer-in-residence at Sidney Sussex College, Cambridge University, UK.<sup>11</sup>

## Unit 2: Composition

Whitacre's *Paradise Lost: Shadows and Wings* was presented the ASCAP Foundation Musical Theater Workshop.<sup>12</sup> Through the workshop, Whitacre met Stephen Schwartz, composer of *Wicked* and *Godspell* who became a mentor and friend.<sup>13</sup> Schwartz introduced Whitacre to the studio by recommending him to write music for an animated feature film based on Rudyard Kipling's *The White Seal*.<sup>14</sup>

The film is about a white seal that witnesses a human killing other seals year after year.<sup>15</sup> The seal searches for a place safe for seals to thrive and away from any human contact.<sup>16</sup> The story begins with the mother seal singing quietly to her pup, the white seal, a poem that became known as *The Seal Lullaby*.<sup>17</sup> Whitacre wrote the music to go with the poem and sent the music to the film studio.<sup>18</sup> He dedicated it to Stephen Schwartz, the person who recommended him as a composer for the film.<sup>19</sup> The words of the poem are:

Oh! Hush thee, my baby, the night is behind us,  
And black are the waters that sparkled so green.  
The moon, o'er the combers, looks downward to find us,  
At rest in the hollows that rustle between.

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<sup>9</sup> Ibid.

<sup>10</sup> Whitacre, Eric. *The Seal Lullaby*. Carpe Ranam, 2011. Score.

<sup>11</sup> Miles, *The Seal Lullaby*. 263.

<sup>12</sup> Miles, *The Seal Lullaby*. 263.

<sup>13</sup> Whitacre, Eric. *The Seal Lullaby*. Score.

<sup>14</sup> Ibid.

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid.

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

Where billow meets billow, then soft be they pillow,  
Oh weary wee flipperling, curl at thy ease!  
The storm shall not wake thee, nor shark overtake thee,  
Asleep in the arms of the slow swinging seas!

The movie was unfortunately never made because the film studio decided to instead produce *Kung Fu Panda*.<sup>20</sup> An arrangement of *The Seal Lullaby* was commissioned years later by a Los Angeles-based community choir.<sup>21</sup> A transcription for band was commissioned in 2011.<sup>22</sup>

*The Seal Lullaby* is a beautifully arranged work that can be performed by younger ensembles. The range and phrasing can be a possible challenge but the piece contains many harmonies and elements similar to a Bach chorale.

### **Unit 3: Historical Perspective**

*The White Seal* is the seventh of fourteen stories in Rudyard Kipling's *The Jungle Book*.<sup>23</sup> The book was written in 1894 and contains fables to teach moral lessons.<sup>24</sup> Each of the 14 stories begin with a poem that Kipling conceived as a song but never composed the music for.<sup>25</sup> Composers such as Percy Grainger, Ralph Vaughan Williams and Sir Edward Elgar have composed music for Kipling's poems.<sup>26</sup>

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

The piano part in Eric Whitacre's band version is kept almost identical to his choral work. The piano part is essential and carries eighth note phrases throughout. His band version also contains the same vocal timbre and tessitura of a vocal group

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<sup>20</sup> Whitacre, Eric. *The Seal Lullaby*. Score.

<sup>21</sup> Miles, *The Seal Lullaby*. 263.

<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid.

<sup>25</sup> Ibid.

<sup>26</sup> Miles, *The Seal Lullaby*. 264.

therefore containing the same musical contour in both versions. Woodwind sections are used at the beginning and end for the vocalise sections.

Unlike most phrasing, the highest notes of the melody are not the pinnacle points of the phrase. Students must be able to play the phrasing with the correct expression and peaks. Students must also be mature enough players to not over-blow or over-articulate large skips. They must also play with a supported sound for the soft dynamics and have a mature tone throughout. The loudest dynamic used in the piece is *mezzoforte*.

Certain instruments must have a comfortable extended range. The flute 1 must be able to play a D4 to A-flat6; bass clarinet, C3 to A4 (alternate notes are provided though); trumpet 1 required to start on F5 at *mezzopiano*; tuba G2-D3.

### **Unit 5: Stylistic Considerations**

The loudest dynamic level is *mezzo forte*. Good tone quality is needed to play *pianissimo*. The piece should be played expressively with a singing quality. Whitacre described *Seal Lullaby* as “sweet and Disneyesque. It is deliberately accessible to listen to and to sing.” Whitacre wrote the following concerning his wand band performance:

Above all, I find that there is a heavy emphasis on accuracy in the wind band, and I am a strong advocate of the opposite. Of course, I want the notes and rhythms to be correct, but not if the soul of the piece is sacrificed. I would gladly take a rough but passionate performance of my music any day over a correct but boring one.

### **Unit 6: Musical Elements**

#### **MELODY:**

Since the piece is based off of a choral work, phrasing should be shaped with the text in mind. The highest note is not always the climax of the phrase. There are more skips than steps in the melodies. Maintaining good tone quality and pitch while performing musically is extremely important.



#### HARMONY:

The keys shift between C minor and E-Flat major, using the G minor chord in both. There are also many suspensions at cadential points. Whitacre also used pandiatonicism which is the technique of using the diatonic scale as opposed to the chromatic scale without the limitations of functional tonality. Pandiatonicism can make finding the tonal center difficult since there may be many tonal centers.

#### RHYTHM:

The “Scotch Snap” or a sixteenth-dotted eighth note is the most difficult rhythm in the piece. This rhythm should be played together clearly and accurately. The grace notes that embellish the melody later in the piece must also be precise. There are consist arpeggiated eighth notes in the bass line throughout the piece. Pacing should depends on the eighth note bass line and on the harmonic structure which changes slowly. The piano is an integral part of the piece and should always be heard.

#### TIMBRE:

In order to understand Whitacre’s orchestration it is vital to know the choral version of the piece. The band version is consistent with the choral arrangement in many ways. The same tessitura and registral changes in both transcriptions. The vocalise sections of the piece played by the clarinet and saxophone should sound as if they are one choir of voices. Also the colors of instrumentation should be balanced to create one sound.

## Unit 7: Form and Structure

### SECTION

Introduction

#### MEASURE

1-7

#### EVENT AND SCORING

C minor; *rubato*; mp to mf; melody in the flute 1, oboe, clarinet 2, trumpet 1, glockenspiel; countermelody in other upper woodwinds, alto sax, horns; harmony: low woodwinds, low brass

8-11

Verse 1

E-flat Major; piano enters with eighth notes that continue throughout the piece

12-19

E-flat Major; melody in the piano and clarinet 1, flute 1, oboe, clarinet 2 added in m. 16; harmony in the bassoon, clarinet sax, horn, baritone, tuba joins in m. 16; rhythms: Scotch snap appears in m. 18.

20-27

Verse 2

E-flat Major to C minor; melody in the horn, clarinet 3, alto saxophone in m. 20-23; solo oboe and clarinet 1 in m. 24-27; countermelody in flute 1, clarinet 1, glockenspiel; harmony in the trumpet, low brass; grace notes are added to the melody in m. 23 in Flute 1

28-35

E-flat Major; melody in the baritone in m. 28-31 then to flute 1, clarinet 2, trumpet 1, and piano in m. 32-35; melodic embellishments in piano and glockenspiel in m. 28-31; harmony in the alto saxophone, low reeds, horn, and tuba in m. 28-31, all low brass and low reeds in m. 32-35

36-43

E-flat major to C minor; melody in the alto saxophone, horn in m. 36-37,



trumpet 1 in m.  
38-39, flute 1,  
oboe, clarinet  
2/3, piano in m.  
40-43

SECTION	MEASURE	EVENT AND SCORING
	44-46	C minor to E-flat major; phrase extension (repeat of phrase ending after deceptive cadence?); melody in the trumpet 1; countermelody in flute 1, clarinet 2/3, piano; harmony in the middle/lower woodwinds and brass
Vocalise (instrumental verse)	47-62	E-flat Major: melody in the piano, clarinet 1 and harmony in the clarinet 2/3, bass clarinet, bassoon, joined by the saxophone in m. 51
	55-62	E-flat Major to C minor; melody in the piano, harmony in the flute, clarinet, bassoon, saxophone, and horn
	63-65	C Minor to E-flat major; melody in the piano; harmony in the flute, clarinet in m. 63-64
Coda	66-72	E-flat major; melody in the piano; harmony <i>p and pp</i> in all clarinets, saxophones, joined by flute in m. 68, horn, baritone, tuba in m. 70.

## **Unit 8: Suggested Listening**

Morten, Lauridsen, arr. H. Robert Reynolds: *O Magnum Mysterium. Collaborations.*

University of Michigan Symphony Band, Michael Haithcock, conductor.

Equilibrium, 66, 2004.

Pavel Tchesnokov, arr. Bruce Houseknecht: *Salvation Is Created. Expressions of Faith.*

Concordia University Wind Ensemble, Richard Fischer, conductor. Mark

Records, 3762, 2011.

Eric Whitacre:

*Cloudburst. BCM...Saves the Universe*, University of Nevada, Reno Wind Ensemble,

Eric Whitacre, conductor. Mark Records, 2525, 2012.

*Lux Aurumque. Eric Whitacre: Light and Gold*, Eric Whitacre Singers, Eric Whitacre,

conductor. Decca, 2010.

*Lux Aurumque. 4 Flew Over the Hornets Nest*, University of Nevada, Las Vegas,

Thomas Leslie, conductor. Klavier, 11163, 2006.

*October. Eric Whitacre Conducts: Live from Tokyo*, Tokyo Youth Orchestra, Eric

Whitacre, conductor. Shadow Water Music, 2008.

*Sleep. Eric Whitacre: Light and Gold*, Eric Whitacre Singers, Eric Whitacre,

conductor. Decca, 2010.

*Sleep. Rising*, Northwestern University Symphonic Wind Ensemble, Mallory

Thompson, conductor. Summit, 580, 2012.

*The Seal Lullaby. Eric Whitacre: Light and Gold*, Eric Whitacre Singers, Eric Whitacre,

conductor. Decca, 2010.

## **Unit 9: Additional References and Resources**

Eric Whitacre: Composer, Conductor, Lecturer. <http://ericwhitacre.com/> (accessed April 1, 2014).

Hairel, John. "The wind band music of Eric Whitacre with an analysis and discussion of three choral works adapted for wind band: (DMA dissertation, University of Kentucky. Ann Arbor, MI: ProQuest/UMI, 2009). Publication No. 3471549.

Kipling, Rudyard. *The Jungle Book* (public domain, 2006).

<http://www.gutenberg.org/ebooks/236> (accessed April 1, 2014).

The Kipling Society. "The Musical Settings of Kipling's Verse."

<http://www.kipling.org.uk/settings1htm> (accessed April 15, 2014).

Lenzini, Catherine Sell. "A Conversation with Eric Whitacre." *The Instrumentalist* 53 (April 1999): 26-27.

Miles, Richard. *The Seal Lullaby*. In *Teaching Music through Performance in Band, Volume 9*, edited by Richard Miles, 262-268. (Chicago: GIA Publications, 2012).

TED. "Eric Whitacre: A virtual choir 2,000 voices strong."

[http://ted.comspeakers/erc\\_whitacre.html](http://ted.comspeakers/erc_whitacre.html) (accessed April 1, 2014).

Tsioulcas, Anastasia. "Whitacre's Ace Space." *Billboard*, 118 (March 19, 2006): 56.

Whitacre, Eric. *The Seal Lullaby*. Carpe Ranam, 2011. Score.

Websites:

BCM International. <http://bcminternational.com/>

Whitacre, Eric. "Eric Whitacre." In *Composers on Composing for Band, Vol. 2*. Edited by Mark Camphouse, 253-268. (Chicago, IL: GIA Publications, Inc., 2003).

### **Composer's Website:**

<http://ericwhitacre.com/>

### **Endnotes**

Eric Whitacre: Composer, Conductor, Lecturer. <http://ericwhitacre.com/> (accessed April 1, 2014).

Miles, Richard. *The Seal Lullaby*. In *Teaching Music through Performance in Band, Volume 9*, edited by Richard Miles, 262-268. (Chicago: GIA Publications, 2012).

Whitacre, Eric. *The Seal Lullaby*. Carpe Ranam, 2011. Score.

# Suite Francaise

I. Normandie, II. Bretagne, III. Ile -de-France, IV. Alsace-Lorraine,  
V-Provence

**Darius Milhaud**  
**(1892-1974)**

## Unit 1: Composer

Born in France in 1892, Darius Milhaud was known for his development of polytonality.<sup>1</sup> Milhaud was a member of Les Six, a group of French composers that rejected the impressionist style.<sup>2</sup> Instead Milhaud believed that a simple approach to form and style should be used.<sup>3</sup> Other well-known members of Les Six who greatly influenced 20<sup>th</sup> century French music were Poulenc and Honneger.<sup>4</sup> Milhaud is recognized as one of the greatest French composers during his time.<sup>5</sup>

He went to school at the Paris Conservatory where he studied under Paul Dukas and Vincent d'Indy.<sup>6</sup> In 1940, Milhaud emigrated to the United States and taught at Mills College in Oakland, California.<sup>7</sup> After WWII, he alternated years teaching at Mills College in California and the Paris Conservatory in Europe. He taught until the age of 70 and died in Oakland, California in 1974.<sup>8</sup>

Milhaud was influenced by American jazz and Brazilian rhythms during his time in the United States.<sup>9</sup> He also used polytonal and polyharmonic devices.<sup>10</sup> Other compositions of Milhaud include: *Symphony No. 5, Introduction et Marche*

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<sup>1</sup> *Encyclopædia Britannica Online*, s. v. "Darius Milhaud."

<http://www.britannica.com/EBchecked/topic/382245/Darius-Milhaud>  
(accessed April 10, 2014).

<sup>2</sup> Miles, Richard. *Suite Francaise*. In *Teaching Music through Performance in Band, Volume 1*, edited by Richard Miles, 349. (Chicago: GIA Publications, 2005).

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

<sup>6</sup> *Encyclopædia Britannica Online*, s. v. "Darius Milhaud".

<sup>7</sup> Miles, Richard. *Suite Francaise*, 349.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup> Ibid.

*Frnebre, Op. 153, Two Marches, Op. 260: In Memoriam; Gloria Victoribus, and West Point Suite.*<sup>11</sup>

## **Unit 2: Composition**

*Suite Francaise* was commissioned as part of a proposed series of new works by contemporary composers in 1945 by the Leeds Music Company.<sup>12</sup> The piece was performed later that year by the Goldman Band and was premiered by the New York Philharmonic in its orchestral form.<sup>13</sup> The piece is in five movements: Normandie, Bretagne, Ile-de-France, Alsace-Lorraine, and Provence.<sup>14</sup> The piece in its entirety is approximately sixteen minutes in length.<sup>15</sup>

## **Unit 3: Historical Perspective**

The following program note was provided by the composer:

The five parts of this suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine and Provence.

I used some folk tunes of the provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture and murder, three times, to the peaceful and democratic people of France.

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<sup>11</sup> Ibid.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

<sup>14</sup> Ibid, 350.

<sup>15</sup> Ibid.

David Whitwell explains even more about the history of the area that Milhaud wrote about and what the piece meant to Milhaud.<sup>16</sup> He reveals that the first movement entitled “Normandie is a bright “loure” dance and contains two folk songs – “Germaine “ and “The French Shepardess and the King of England.” This movement is happy and light therefore reflecting the area’s culture.

The second movement is entitled “Bretagne” which is a peninsula in Brittany. Whitwell reveals that the beginning of the movement is nostalgic but painful, reflecting the sense of loss of someone close during the war. There is a recurring cry of pain that appears throughout. In measure 13 a dotted quarter note appears which represents the lighthouse search light.

Movement 3 is titled “Ile de France” which represents Paris. Whitwell writes that Milhaud used the eighth note ostinato to sound like maracas, which represent the area’s French Caribbean connection. Measure 12 begins the “Dancing Girls” quotation from Offenbach. However in measure 25, he adds a graceful and innocent melody to depict “girls all dressed up in their finest pink dressed walking with their parents in the parks on a Sunday afternoon in Paris.”

Movement 4 is entitled “Alsace-Lorraine” which is a beautiful area but holds painful memories of the war. Whitwell reveals that the beginning of the movement depicts a rural sun-filled morning with a simple carefree peasant walking and surveying the fields. In measure 4 a chill is depicted through a glissando. The glissando appears more causing the music to sound more frightening. At measure 17 the piece becomes *subito f*, which depicts the most anguished but painful emotional outburst of the peasant. At measure 25 the peasant continues to walk through the fields at *pp*. Measure 33 recalls the painful interjection that continues sporadically through the end of the movement. In measure 97, Milhaud uses Mahler-like cries of pain and this time the pain does not pass but continues to the end of the movement.

Movement 5 is entitled “Provence” which is a town that lies on the Mediterrean adjacent to Italy. The town has a more colorful history of any part of

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<sup>16</sup> Whitwell, David. “Making Masterpieces Musical: Milhaud, Suite Francaise.” [www.whitwellessays.com/docs/doc\\_1201.doc](http://www.whitwellessays.com/docs/doc_1201.doc). (accessed on July 10, 2012).

France and is located in a diverse area. Whitwell writes that Milhaud meant for this movement to represent the celebration at the end of the war.

The beginning represents the busy streets of Marseille and portrays the joy and enthusiasm for the future. In measure 2 a person is asking "Is it really over?" In measure 15, a piccolo and flute solo is played marcato to represent instruments that used were used in the area. During the Renaissance times there were many popular dances played by shawms and fifes. At m. 36 a form of celebration occurs to celebrate the end of the war. A person is saying "now we can enjoy life again."

*Suite Francaise* is a significant work for both the piece's historical background and because the composer of the piece was well-known for his compositions.<sup>17</sup>

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

The piece contains a variety of tonal centers throughout the work. The 6/8 time and dotted quarter note equaling 144 can prove problematic. There is minimal syncopation but occasional layering themes may result in uneven phrasing and downbeat difficulties. There are also grace note figures that must be played correctly and heard clearly. Movement II is a slow 6/8 meter which requires the musicians to not push the tempo. Movement III is fast and light and require technique and good articulation on all instruments in a variety of keys. Movement IV is expressive and slow and require mature tone and control. The alto sax and piccolo soli must be played with mature intonation. In the last movement the musicians must have excellent technique and articulation skills for fast articulate notes.

#### **Unit 5: Stylistic Considerations**

Movements I, III, and V have faster tempos and light articulations while movements II and IV are slower, expressive, and more dark in character. The

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<sup>17</sup> Miles, Richard. *Suite Francaise*, 350.

dissonance present in the slower movements should be heard. The expressive and lyrical qualities of the folk melodies should be kept through all five movements.

### **Unit 6: Musical Elements**

Though the texture is mainly homophonic there is some heterophonic texture present when the themes are layered. There are many places where harmonic modulations and dissonant chromatic harmonies are present. The folk songs used often have modal qualities despite being triadic. Phrase length is found in two, four, and eighth-measures.



## Unit 7: Form and Structure

### Movement I – Normandie - (ABA)

SECTION	MEASURES	SUB-SECTION	KEY	MUSICAL EVENTS
A	1-19	Theme I	Bb Major	Theme I stated; two part theme (m. 1-8; m 9-19)
	19-22	Bridge		Transition into next period; saxophones, horns
	23-34	Theme II	G minor	Theme II stated in ww
B	35-42	Development	F minor	Theme I in brass, countermelody in ww
	43-52		F# Major	Melody in alto sax
	53-58		F# Major	Dev. Of motive from Theme I (m. 9)
	59-62		B Major	Dev. Of material from Theme II
	63-66		G Major/B Major	Dev. Of material Themes I and II, layered themes create polytonal harmonies
	67-74		G Major in theme w/ chromatic chordal accomp	Segment of Theme I in ww, segment of Theme II layered into mm. 71-74
A	75-78	Recap	Bb Major with chromatic accomp	Segment of Theme I
	79-82		Bb Major with chromatic accomp	Transition back to recap; tutti
	83-101	Coda	Bb Major	Recap of Theme I
	102-108		Bb Major Bb Major	Coda on Theme I

MOVEMENT II - Bretagne

SECTION	MEASURES	SUB-SECTION	KEY	MUSICAL EVENTS
A	1-11	Theme I	D Major	Opening Bb contrasts with tune in D Major; contrasts here forebodes harmonic tension which occurs later; in m 10-11, theme which bridges all sections in the movement is first heard
B	12-26	Theme II	E minor	Theme II played by oboe with sustained accompaniment against repeating dissonant chords in flute and trombones
C	27-37	Theme III	B minor	Theme III stated in flutes and clarinets against dissonant, chromatic chords in low brass, horns, and bassoons
B	38-53	Theme II	E minor	Theme II played by oboe again, with countermelody in euph, against repeating dissonant chords in flute and trombones
A	54-66	Theme I	D Major	Final state of Theme I; concluding D Major chord, first movement of harmonic relaxation in movement

MOVEMENT III - Ile de France - (ABA) MODIFIED SONATA-ALLEGRO

SECTION	MEASURES	SUB-SECTION	KEY	MUSICAL EVENTS
A	1-13	Theme I, la	F Major	2 bar intro, Theme I stated cornet, upper ww; m. 8 theme la introduced by clarinets, flutes, and alto sax. Theme la is based off of a quotation from "Dancing Girls" from Offenbach. Eighth note accomp to mimic maracas
	14-19	Theme II	Db Major	Theme II in upper ww, Theme I in low brass
			A Major	Theme la in canon between euph, horns in A Major, woodwinds in D Major
B	20-24		G Major	Theme III introduced by alto sax, alto clarinet, joined by flutes, clars; legato theme contrasts with previous sections; picc and muted cornet solo in 33-36
	25-36	Theme III		
	36-70	Development	G Major- C Major- F Major	Dev. Of themes; picc and muted cornet solo again in m. 67-70
A	71-75	Recap	F Major	Recap of Theme I
	76-79	Coda	F Major	Coda based on Theme III

MOVEMENT IV - (ABACBA)

SECTION	MEASURES	SUB-SECTION	PITCH CENTER	MUSICAL EVENTS
A	1-8	Theme I	A minor	Theme I introduced in saxes; glissando in m. 4 is a recurring motif; eighth note accomp mimics maracas
	9-16	Theme Ia		Theme Ia introduced by flutes and alto sax
	17-24	Theme II	C	Theme II in upper ww; countermelody based on glissando motif
B	25-32	Theme III	A minor	Theme III in solo cornet; melody in G Major; bass line outlines d dim7 chord, C as pitch center
	33-36	Theme IIIa	F Major	Theme IIIa, which recurs frequently is introduced in cornet I muted solo
A	37-52	Theme I, Ia		
C	53-67	Interlude		Return of theme I, Ia, layered with statements of Theme IIIa and glissando motif
B	68-80	Return of B		New material, character and style similar to theme, that acts as a interlude that is development-like
A	81-102	Return of A	A Major	Theme III in canon fl/ob and cornet I in m. 68-76 and 76-80 has Theme IIIa in 3 part canon
	103-109	Coda	A Major	Climactic return of Themes I, Ia, and II, against layers of Theme IIIa and glissando motif

MOVEMENT V – (ABACABA) RITURNELLO FORM

SECTION	MEASURES	SUB-SECTION	KEY	MUSICAL EVENTS
A	1-14	Theme I	C Major	Theme I in upper ww
B	15-28	Theme II	F Major	“Fife and Drum” section between flutes/perc; 2 bar chromatic retransition into restatement of Theme I
A	29-35	Theme I, II	C Major	Theme I restated in upper ww; Theme II in solo euphonium as countermelody; 1 bar trumpet Fanfare theme transition and ritard
C	36-49	Theme III and Fanfare motif	Ab Major	Theme III in flutes, alto saxes, and alto clarinet, accomp line in alto sax 2 and horn based on Fanfare motif
A	50-57	Restatement of Theme I with new Theme IV	F# minor	Theme IV in upper woodwinds over variation on Theme I in cornets, euph, clarinets; trumpet Fanfare motif segues into next section
	58-68	Restatement of Theme I with melody based on Fanfare motif	G Major	Melody based on Fanfare motif in flutes, picc, and Eb clar; Theme I in clarinets, alto sax, and cornet I
B	69-78	Return of Theme II	C Major	“Fifes and Drums”
A	79-84	Return of Themes I, II	G Major	Simultaneous final statement of Themes I and II
	85-89	Coda	G Major	Brief coda on Fanfare motif in rhythmic augmentation

## **Unit 8: Suggested Listening**

Darius, Milhaud, *La Creation du Monde, Symphony No. 5 for Winds*.

Darius, Milhaud, *Suite Francaise*.

## **Unit 9: Additional References and Resources**

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# **“Second Suite in F (Op. 28 No.2)”**

**First Movement “March**

**Second Movement “Song Without Words”**

**Third Movement “Song of the Blacksmith”**

**Fourth Movement “Fantasia on the Daragason”**

**Gustav Holst**

**(1874-1934)**

## **Unit 1: Composer**

Gustav Holst was born in 1874 in Cheltenham, England.<sup>1</sup> His father Adolph was a pianist and also wanted Gustav to learn to be a pianist.<sup>2</sup> Gustav enjoyed the piano but had difficulty playing for long hours due to neuritis in his hands.<sup>3</sup>

Gustav tried composing but did not gain scholarships to the Royal College of Music or other colleges in London.<sup>4</sup> He was hired as an organist in a small village called Wick Rissington.<sup>5</sup> Holst later attended the Royal College of Music where he studied under Charles Stanford.<sup>6</sup> After graduating, he became a professional trombone player instead of pianist due to the neuritis in his hands.<sup>7</sup> Later he became the music director at St. Paul’s Girls School in London<sup>8</sup>. He also worked at Morley College, the Royal College of Music, and at Harvard University.<sup>9</sup>

He wrote numerous operas, symphonies, ballets, chamber music, solo songs, choral works, and several works for wind band.<sup>10</sup> Some of his works include *The*

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<sup>1</sup> Taylor, Kenric. Gustav Holst. <http://www.gustavholst.info/>.  
<http://www.gustavholst.info/biography/index.php?chapter=1> (accessed on March 7, 2014).

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

<sup>6</sup> Miles, Richard. *Second Suite in F*. In *Teaching Music through Performance in Band, Volume 1*, edited by Richard Miles, 286. (Chicago: GIA Publications, 2005).

<sup>7</sup> Taylor. Gustav Holst.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup> Miles, *Second Suite in F*. 286.



*Planets, Sita, First Suite in E-Flat, Second Suite in F, Hammersmith, Prelude and Scherzo (op. 52).*<sup>11</sup> Holst passed away in 1934 in London due to heart problems two days after surgery.<sup>12</sup>

## **Unit 2: Composition**

*Second Suite in F* was composed in 1911 but did not premier until eleven years later in 1922.<sup>13</sup> The piece is in four movements: I: March, II: Song Without Words, III: Song of the Blacksmith, and IV: Fantasia on the Dargason. Each movement is based on folk songs and morris dances.<sup>14</sup> This composition has become a standard in wind band repertoire.

## **Unit 3: Historical Perspective**

*Second Suite in F* was one of the first compositions specifically composed for wind band during the early 1900's.<sup>15</sup> The piece was written before World War I but did not premier until after the war when nationalism flourished.<sup>16</sup> Holst's use of folk songs instantly made the piece popular. Holst enjoyed folk songs and was influenced by the study of Eastern philosophy.<sup>17</sup>

## **Unit 4: Technical Considerations**

### **FIRST MOVEMENT**

*Second Suite in F* is written in the keys of F Major and B-flat Dorian mode. The first measure can be difficult for the euphonium and basses to play the ascending F Major scale staccato eighths. The euphonium solo must be played with expression and a full and mature tone. The band must play the staccato notes all the

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<sup>11</sup> Ibid.

<sup>12</sup> Taylor, Kenric. Gustav Holst.

<sup>13</sup> Miles, *Second Suite in F*. 286.

<sup>14</sup> Ibid.

<sup>15</sup> Miles, *Second Suite in F*. 287.

<sup>16</sup> Taylor. Gustav Holst.

<sup>17</sup> Miles, *Second Suite in F*. 287.

same length. The middle section should be played legato by the woodwinds and first cornet.

## SECOND MOVEMENT

The movement is in F Dorian. The band and in particular the soloists should play the music very legato and expressive. The phrases should be shaped according to the contour of the line. Flowing eighth notes should be subdivided to avoid rushing. Flutes, oboe, E-flat clarinet and trumpet need to focus on their pitch especially in mm. 19-32.

## THIRD MOVEMENT

The movement uses the mixed meters of 4/4 and 3/4. The movement is very rhythmic and a syncopated ostinato is played by most of the brass and low woodwinds throughout the movement. The melody contains a dotted-sixteenth/32<sup>nd</sup>-note rhythm that is played by the upper woodwinds, alt/tenor saxophones, first cornet, and/or horns. The trombones and euphonium must have a range of fourth space G up to F. First trombones must be able to play an A above the staff for the final chord. An anvil or similar substitute should be used to produce the sound of the blacksmith.

## FOURTH MOVEMENT

The movement is in the key of F Major. The chromatic scale is also used widely in the movement. The movement is in 6/8 and tempo is the dotted quarter note equaling 160. The fast tempo creates more of a technical demand for the eighth note patterns as well as the 3/4 superimposed against the 6/8 meter. There are solos written for cornet I, euphonium, clarinet, alto saxophone, piccolo, and tuba. The piccolo and tuba duet at the end of the movement contains difficult rhythms. The tuba should try to imitate the piccolo by playing the notes lightly.

## Unit 5: Stylistic Considerations

### FIRST MOVEMENT

The first movement contains the following three folk songs: “Morris Dance”, “Swansea Town” and “Claudy Banks”. “Morris Dance” was a traditional dance song from the rural areas of England, “Swansea Town” is a sea chantey named for a Welsh coastal town and “Claudy Banks” is a folk song from Hampshire. The folk song should be played in a way that preserves the character of each folk song. The expression should be guided by the contour of the line and in a singing style. The songs should be kept at a steady pulse throughout all of the sections.

### SECOND MOVEMENT

The movement is based on the folk song “I’ll Love My Love” which is a beautiful and expressive English folk song. The Cornish song is about a woman whose grief over her lover drives her to insanity. The piece is written in F minor and provides a mournful atmosphere. The interpretation should be expressed by the contour of the line. The music should be expressed as if someone was singing and there are ample opportunities to play *rubato*. Entrances must be played *tenuto* and the end of notes released together. The accompaniment should be played flowing and quietly. The final chord should be held longer than written and the sound should fade into the air.

### THIRD MOVEMENT

Note length should be consistent within the ensemble especially for the staccato notes. All articulations should be followed precisely and the ostinato should be *marcato* throughout. The music should have weight and not be rushed. Dynamics should be essential and must be paced in order for the piece to end *fff*.

### FOURTH MOVEMENT

The “Dargason” is an old English folk song from the 16<sup>th</sup> century. The tune is played 25 times over 200 measures in melody variations. Every player at some point has this tune and some sections like the clarinet III’s numerous times. This

movement shows that Holst believed that every member of an ensemble was essential. Since the entire ensemble plays the melody, all of the musicians must play the tune with consistent articulations and rhythmic interpretation.

Frederick Fennell suggested that musicians “make the quarter vibrant, tenuto, and long” and “toss off the eighth” in the Dargason. He also believed that whistling can help the musician find the “light but incessant” style. The tempo should remain consistent especially when the tune “Greensleaves” in 3/4 time is superimposed over the 6/8 Dargason. At this section, the conductor should conduct in one and the players should subdivide to keep the tempo consistent.

## **Unit 6: Musical Elements**

### **FIRST MOVEMENT**

Holst changes styles throughout this movement by using different articulations, time signatures, and harmonic rhythms. When the euphonium solo begins the brass accompany the soloist with staccato eighths. The change from 4/4 to 6/8 meter changes the style as well as the modulation from B to B $\flat$  dorian. Holst also uses call and response in his music between the brass and woodwinds throughout each of the sections.

### **SECOND MOVEMENT**

The movement is in dorian mode which reflects the folk origins of “I’ll Love My Love”. The seventh degree of the scale is missing and therefore gives the movement a dark and foreboding character. The movement therefore contains many instances of harmonic tension that challenges the performers to listen and improve intonation. The melody should be heard throughout the movement.

### **THIRD MOVEMENT**

The two-measure ostinato provides a rhythmic and harmonically captivating accompaniment. Open-fifth chords are used and the movement centers around G dorian. The ostinato is kept constant despite the different tonal centers found in the

later statements. For the last statement in D aeolian, the first chord of the ostinato is changed and leads to a final D Major chord containing a raised "Picardy" third.

#### FOURTH MOVEMENT

The last movement contains the same tune in a set of 25 constant-melody variations. Holst uses different instrumentation, rhythm, dynamics, and harmonic accompaniment to show contrasting sections with the music. The movement is homophonic until the entrances of "Greenselaves". Phrase elision occurs between the two tunes. In the last measures of the movement, the opening of the first movement is recalled and there is a tuba and piccolo duet based on fragments of the "Dargason" tune.

## Unit 7: Form and Structure

### Movement 1

MEASURES	SECTION	SUBSECTION	SCORING
1-2	A – F Major	Introduction	Opening staccato statement in the euphonium/bass and imitated by upper woodwinds
3-18		Theme I; “Morris Dance”	Melody in the cornet with brass accompaniment and low woodwinds, 9 measures all instruments join
19-26		Interlude	Woodwinds Theme 1 development, dynamic changes abruptly to piano
27-42		Theme I	Melody in the cornet with brass accompaniment and low woodwinds, 9 measures later all instruments join
43-36		Transition	<i>diminuendo</i> and rhythmic change
47-110		Theme III; “Swansea Town”	Legato euphonium solo with brass and low woodwinds accompaniment playing quarter notes, everyone then in m. 79 plays legato and the main theme
111	B – Bb Dorian	Transition	Abrupt transition
112-159	B – Bb Dorian	Theme III; “Claudy Banks”	Change to 6/8 meter, theme played by woodwinds, chords in brass and low woodwinds, <i>dimuendo</i> in m. 5 Melody in oboe <i>diminuendo</i> , alto sax, tenor sax and horns, ostinato now played softly by the brass, last four measures in 4/4 Melody in cornet I, ostinato in low brass, anvil entrance in m. 19, piano then crescendo, canon between oboe, clarinet, and cornet
1-110	A – F Major	Theme I, II	Da capo – repeat of m. 1-110

## SECOND MOVEMENT

MEASURES	SECTION	MUSICAL EVENTS
1-2	Introduction	Quiet accompaniment in woodwinds
3-18	Theme Statement	Melody in the Clarinet Solo
19-34	Theme Restatement	Melody in the flutes, oboe, eb clarinet, cornet Accompaniment flowing eighth notes
25-37	Coda	Soft ending in the clarinets, alto sax, euphonium, and bass solos

## THIRD MOVEMENT

MEASURES	SECTION	KEY	MUSICAL EVENTS
1-6	Introduction	G Dorian	Mixed meters between 4/4 and 3/4; Brass and low woodwinds play 2 measure ostinato; <i>diminuendo</i> in m. 5
7-14	First Statement		Melody in oboe and clarinets, alto/tenor sax and horns, ostinato softly in brass, last four measure in 4/4 with solo in cornet
15-23	Second Statement	G Aeolian	Melody in cornet I, ostinato in low brass, anvil entrance in m. 19, all other instruments piano, canon between oboe, clarinets and cornet I vs. trombone and euphonium, <i>crescendo</i> beginning in m. 21
24-31	Third Statement	D Aeolian	Low brass and low woodwinds continue ostinato and everyone else plays the final statement <i>fff</i>
32-33	Codetta	Ends on Picardy Third	Short coda, extension of stinato, end on D Major - Picardy Third

## FOURTH MOVEMENT

MEASURES	SECTION	KEY	MUSICAL EVENTS
1-56	A	F Major	Solo woodwinds begin melody, then gradual add more woodwinds and ten brass; seven statements of "Dargason" set in constant melody variations; climatic statement at m. 41; last statement <i>diminuendo</i> into B section
57-88	B	G Minor	Euphonium solo of "Greensleeves" in 3/4; joined by solos in clarinet and trumpet; composed against four statements of Dargason by woodwinds who are in 6/8
89-144	A	F Major	Seven more statements of "Dargason"; chromatic harmonies and more timbral and rhythmic variation is added
145-176	B	G Minor	Brass play restatement of "Greensleeves"; juxtaposed against four "Dargason" statements in woodwinds
177-200	A	F Major	"Greensleeves" material extended in fragmentation with three statements of "Dargason"
201-211	Coda	F Major	Tuba/Piccolo duet on "Dargason" parts; tutti F Major chord on last beat



## **Unit 8: Suggested Listening**

Edward Elgar, *"Enigma" Variations*.

Gustav Holst, *Second Suite in F*.

Gustav Holst, *Suite in E-Flat*,

Gustav Holst, *Hammersmith*.

Gustav Holst, *The Planets*.

Ralph Vaughan Williams, *Folk Song Suite*.

## **Unit 9: Additional References and Resources**

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<http://www.gustavholst.info/biography/index.php?chapter=1> (accessed on March 7, 2014).

# Downtown Dash

## Nathan Daughtrey

### (b. 1975)

#### Unit 1: Composer

Composer Nathan Daughtrey received his bachelor of music in education, master of music, and doctor of music arts degree from the University of North Carolina in Greensboro.<sup>1</sup> He has composed over sixty publications for concert band, mixed chamber ensembles, percussion ensemble, and soloists.<sup>2</sup> His works have been performed at the International Midwest Band and Orchestra Clinic, the North American Saxophone Alliance, the International Double Reed Society, the Bands of America National Percussion Festival, and the Percussive Arts Society.<sup>3</sup>

Daughtrey has received awards from the Percussive Arts Society and ASCAP.<sup>4</sup> He is the only composer in the history of the Percussive Arts Society International Composition Contest to win in the same year both 2<sup>nd</sup> and 3<sup>rd</sup> place with his percussion ensemble pieces “Limerick Daydreams” and “Adaptation” respectively.<sup>5</sup> Also, three of his compositions for wind ensemble have been featured in three volumes of “Teaching Music Through Performance in Band.”<sup>6</sup>

Daughtrey is currently a clinician and performing artist for Yamaha percussion, Vic Firth sticks and mallets, Zildjian cymbals, and Black Swamp accessories.<sup>7</sup> He has recorded two solo marimba albums entitled *Spiral Passages*

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<sup>1</sup> Miles, Richard. *Downtown Dash*. In *Teaching Music through Performance in Band, Volume 8*, edited by Richard Miles, 253. (Chicago: GIA Publications, 2010).

<sup>2</sup> Daughtrey, Nathan. <http://www.nathandaughtrey.com>.

<http://www.nathandaughtrey.com/bio/> (accessed March 15, 2014).

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

(2001) and *The Yuletide Marimba* (2008).<sup>8</sup> He has given master classes and clinics throughout the United States and across three continents.<sup>9</sup> In his free time, Daughtrey enjoys running and biking in his hometown of Greensboro, North Carolina.<sup>10</sup>

## **Unit 2: Composition**

The following director notes are included:

*Downtown Dash* is meant to depict a brisk 5K road race (3.1 miles) through the city streets surrounded by towering skyscrapers. The runners are all assembled behind the starting line, anxiously awaiting the horn or gun to go off. Because there are so many runners, even after the race starts, no one is able to move very quickly until the pack thins out. Each of the 3 miles in the race have their own musical character. During the first mile (m. 17) you are finally able to settle into your own comfortable stride. You start to pick up the pace a bit during mile 2 as the music moves into  $\frac{3}{4}$  time (m. 47). During mile 3 (m. 71), fatigue is starting to set in as you pick up the pace even more, depicted by the low brass taking over and moving the key into D minor. As you reach the last tenth of a mile (m. 93), the finish line is now in your sights, so you break into an all-out sprint to the finish.<sup>11</sup>

*Downtown Dash* was published by C. Alan Publications and is approximately 2:30 in duration.<sup>12</sup> This is a 105-measure, Grade 2 work that is suitable to younger students due to its programmatic nature.<sup>13</sup> This piece is appealing to developing bands because of its optional instrumentation.<sup>14</sup>

The scoring includes:

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<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup> Ibid.

<sup>11</sup> Miles, *Downtown Dash*. 254.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

<sup>14</sup> Ibid.

Flute 1-2	Trombone 1-2
Oboe (optional)	Baritone
Bassoon (optional)	Tuba
B-Flat Clarinet 1-2	Timpani
B-Flat bass clarinet	Keyboard percussion (Xylophone and bells)
E-flat alto saxophone 1-2	Percussion 1 (snare and bass drum)
B-flat tenor saxophone	Percussion 2 (tambourine, suspended cymbal, triangle, and crash cymbals)
E-flat baritone saxophone	
B-flat trumpet 1-2	
Horn 1-2	

### **Unit 3: Historical Perspective**

*Programmatic* music provides the listener with a narrative that reflects a story, event, or series of events within its music.<sup>15</sup> The composer uses musical characteristics such as tempo, rhythm, and timbre to depict the story and setting.

The Romantic era (ca. 1815-1910) was known for its vast amount of programmatic compositions.<sup>16</sup> Examples of programmatic music during that time were Paul Dukas's *The Sorcerer's Apprentice* (1897), Hector Berlioz's *Symphonie Fantastique* (1830), and Antonin Dvorak's *Symphony No. 9 in E minor From the New World* (1893).

*Downtown Dash* is arranged for wind band to reflect a story of moving imagery such as racing by foot.<sup>17</sup> Other programmatic music that can be found in recent compositions are Eric Whitacre's *Ghost Train* (1995), Thomas C. Duffy's *Snakes!* (1990), and Robert W. Smith's *The Great Locomotive Chase* (2005).

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<sup>15</sup> The Rise of Programmatic Music. [www.classicalforums.com](http://www.classicalforums.com).

[http://www.classicalforums.com/articles/Rise\\_of\\_Programmatic\\_Music.html](http://www.classicalforums.com/articles/Rise_of_Programmatic_Music.html)

(accessed March 15, 2014).

<sup>16</sup> Miles, *Downtown Dash*. 255.

<sup>17</sup> Ibid.

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

*Downtown Dash* contains the key centers of E-flat, B-flat, F-major, and D minor. The music conveys the movement of runners during a race in the city. The eighth note passages in the winds and the sixteenth and eighth-two sixteenths patterns in the percussion section depict running. A steady tempo should be kept to elude the audience of the programmatic intent.

The piece begins in 4/4 meter but changes to 3/4 at m. 46. The melody contains a minor sixth, which can be a difficult interval for horn (m. 25) and trumpet 1 (m. 55). In order to help young horn players, Daughtrey doubles their part in the alto saxophones to give them an aural reference. In m. 97-101 the low reeds and low brass have a minor sixth interval. In addition, trombone players must move their slide from first to seventh position, and baritone players must go from open position to a 1-2-3 valve combination. These four measures must be played accurately and with good intonation because low brass players have a unison melodic line. Flute 1's should use their trill fingering at m. 97-102 for the trill from high C to D.

Instrument ranges are moderate. The piece requires five percussion players with one of them playing keyboard percussion (xylophone and bells).

#### **Unit 5: Stylistic Considerations**

*Downtown Dash* offers directors the opportunity to teach both dynamics and articulations. The piece includes *piano*, *mezzo forte*, *forte* and *fortissimo* and crescendos and decrescendos. Students must use a wide range of dynamics while maintaining tone quality at both soft and loud passages. Accents and staccato notes are also used in a variety of different patterns. Students must keep the articulations clear and consistent to maintain the aural image of a race.

#### **Unit 6: Musical Elements**

##### **MELODY:**

The flute and oboe present the melody first in mm. 17-24. Four-bar phrases should be sustained by the wind players to portray a soaring character. The melody

should be legato while the moving lines and ostinati should be articulated. The melody is played by at least two sections of the ensemble at a time, allowing the students to listen to other sections of the ensemble. The piece allows the director to teach phrasing and intonation with different sections of the ensemble.

#### HARMONY:

*Downtown Dash* is primarily in major key centers except for m. 71-83 when the key changes to D minor. Warming up with minor scales, arpeggios, and chorales will help students hear the unique timbre associated with minor keys for this section. In mm. 93-96, woodwinds and brass alternate between F Major and D-flat major triads. These chords should have good intonation, balance, and blend as well as clean releases. The trombones should play strongly in this section because they are the only instrument to play the third and fifth of the D-flat major triad.

The major second interval is a sound that younger students may have not heard. This interval is used in the quarter and eighth-note patterns to help drive the music. The major second interval is first found in the trumpets in m. 3 and later in m. 62. in the alto saxophone, horn, flute, and oboe. Having students sustain the interval will allow them to hear how the harmony works and sounds.

#### RHYTHM:

The tempo stays consistent and the rhythms are moderate. The changing rhythm of the melody at m. 55 from all quarter notes compared to m. 59 which changes beat 2 to dotted-quarter followed by an eighth can prove problematic for clarinet and trumpet players. The tempo should stay consistent and wind players should listen to the percussionists to maintain energy. The staccato notes should be tongued lightly to keep the music moving forward. Flute, oboe, low reeds, and low brass in mm. 17-25 and mm. 55-60 should tongue the ostinati lightly.

#### TIMBRE:

The timbre changes as the music portrays the different aspects and miles of the race. Different sections of the band are often doubled in the scoring with the

exception of the percussion parts. Different instruments are blended and make use of a wide dynamic range. Students should pay particular attention to any *subito* changes.

## Unit 7: Form and Structure

SECTION	MEASURE	EVENT AND SCORING
Introduction	1-16	Introduction in E-flat Major; half notes depict the start of the race and eighth notes depict that the runners began. Motif on fi-sol-do in upper woodwinds.
"First Mile"	17-46	Main theme in flute and oboe at m. 17; saxophone, horn, and trumpet eighth-note staccato accompaniment; saxophone and horn with related theme at m. 25 over c (vi) and F (II) harmonization; Main theme in flute oboe and bells at m. 33 modulatory material in m. 46
"Second Mile"	37-70	Meter change to 3/4 and modulation to B-flat major; trumpet and clarinet with main theme at m. 55; saxophone and horn figuration in quarter notes; horn and saxophone added to theme at m. 63 over B-flat (I) and C (II) harmonization
"Third Mile"	71-92	D minor tonal center; melody in low brass and low woodwinds at m. 71; flutes and oboe play eighth note pattern for four measures representing the runner's "fatigue" at m. 71 and again at m. 79; at m. 83 the melody moves to the flute, oboe, and trumpets.
"Finish Line"	93-end	Timpani solo m. 93 shows excitement as nearing the finish line. Modulation to F major at m. 93; alternation between F (I) and D-flat (VIb) in mm. 93-96 Low brass and low woodwinds present slightly augmented form of main melody at m. 97; The last three measures contain the eighth note phrase from the introduction fi-sol-do motive to end the race.

## Unit 8: Suggested Listening

Broege, Timothy. *The Headless Horseman. Teaching Music through Performance in Band, Volume 1, Grade 2.* The University of North Texas Wind Symphony.

Eugene Migliaro Corporon, conductor. (GIA Publications CD-418. 1997).

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- The Rise of Programmatic Music. [www.classicalforums.com](http://www.classicalforums.com).  
[http://www.classicalforums.com/articles/Rise\\_of\\_Programmatic\\_Music.html](http://www.classicalforums.com/articles/Rise_of_Programmatic_Music.html)  
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<http://www.nathandaughtrey.com>

## **Endnotes**

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