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MUAP 504: Advanced Conducting Project

Messiah College

R. Scott Ainscough

December 12, 2015

Dr. Bradley Genevro

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Conductor Study Guide
A Longford Legend
Robert Sheldon
(b.1954)

Unit 1: Composer

Robert Sheldon is a contemporary composer, born February 3, 1954. He received his Bachelor of Music in Music Education from the University of Miami and his Master of Fine Arts in Instrumental Conducting from the University of Florida. He taught instrumental music in the Florida and Illinois public schools and taught at Florida State University. As a composer, he has written over 200 pieces, many of which were commissioned. His pieces have been published by FJH Music and C.L.Barnhouse Company, and most recently Alfred Music Publishing, where he is the current Concert Band Editor.

Mr. Sheldon has been awarded the *Volkwein Award* for composition and the *Stanbury Award for Teaching* from the *American School Band Directors Association*. In addition, the *International Assembly of Phi Beta Mu* honored him with the *International Outstanding Bandmaster Award*. He is a twenty-eight-time recipient of the *American Society of Composers, Authors and Publisher's Standard Award*.¹

Unit 2: Composition

A Longford Legend is a three movement programmatic work six minutes in length. The piece musically depicts three poems found in a collection of 18th-century Irish ballades. Mr. Sheldon was commissioned to write this piece by the Normal Community West High School Band in Normal, Illinois in 1996. The composition premiered that same year under Mr. Sheldon's direction.

The first movement's poem, *A Longford Legend*, tells a humorous tale of a retired sea captain who tries to impress his friends by buying and sailing a steam ship around a lake, only to realize he had forgotten to learn how to stop the ship. His lapse in forward thinking results in weeks on the ship and ends with the starvation of all aboard.²

The second movement's poem, *Young Molly Bawn* tells the tragic tale of two young lovers. While he was out at dusk hunting, his fiancé goes to find and warn him of an approaching

¹ "The Music of Robert Sheldon." Robert Sheldon Music. Accessed September 18, 2015.
<http://robertsheldonmusic.com/about-robert/>

² Sheldon, Robert. "The Inside Story: A Composer's Perspective on His Music." Alfred Music Publishing. Accessed September 16, 2015. Pg. 2.

storm. Thinking he saw what he thought was a fawn, he pulled the trigger only to realize too late that it was actually his true love, Molly Bawn.³

The third movement's poem, *Killyburn Brae* describes an absurd, silly story of a shrewish mean wife who terrifies everyone she knows. The devil comes and takes her away, only to realize for himself how horrible she is. He decides to return her to her husband.⁴

Unit 3: Historical Perspective

Mr. Sheldon writes this piece in a style reminiscent of works written in the early 20th century. He uses large ensemble orchestration techniques of Percy Grainger, Gustav Holst, and Ralph Vaughan Williams.⁵ He remained authentic to the Irish folk song style by using both dotted eighth rhythms common in Irish folk songs, as well as the dance qualities of the reels and jigs of this genre.

Unit 4: Technical considerations

Movement one of *A Longford Legend* uses one tempo throughout. Confidence in rhythmic reading is necessary for the players as this piece's texture is often polyphonic. Coupling the texture are also some challenging rhythmic figures. Sixteenth note rhythms are plentiful, as well as sixteenth note triplet figures. Syncopated rhythms and dotted eighth notes are characteristic of Irish music and found in most wind parts. Accented and staccato articulations are included to create the Irish influence.

High woodwinds have ferocious sixteenth note runs that are chromatic or scalar in nature. Also, the tessitura of the first clarinet part extends to high F. These factors make balancing the linear woodwind line and the slower rhythmic and chordal brass lines challenging.

The 43 measure second movement is played at a larghetto tempo, though plenty of *rubato* is suggested. The piece shifts from 4/4 to 3/4 and back again, so care in counting rests is necessary for the musicians. The rhythms used in this movement are simplistic in nature. The thin texture and exposed solos in flute, clarinet, french horn, and euphonium require confident musicians, and the grace notes should all be played in the same manner. The extended solo in alto saxophone requires a musician to play a linear line with proper phrasing, breath control, and musicianship.

³ Sheldon, Robert. "The Inside Story: A Composer's Perspective on His Music." Alfred Music Publishing. Accessed September 16, 2015, 2.

⁴ Sheldon, Robert. "The Inside Story: A Composer's Perspective on His Music.", 2.

⁵ Rhodes, Stephen L. "A History of the Wind Band" Accessed September 16, 2015.

<http://www.lipscomb.edu/windbandhistory/index.htm>

Exposed first clarinets start the final movement in a fast 6/8 “jig” style. This style remains steady until the piece accelerates to a climactic ending. To ensure that the sprightly tempo does not get weighed down, rhythms must be light and separated. Attention to dynamics should be stressed so the musical themes and programmatic ideas are expressed. As in the first movement, brass players must be careful not to overpower the woodwinds by their long tone chords during the quick moving melodic lines.

Unit 5: Stylistic Considerations

Robert Sheldon is very clear in stating his expectations for articulations, as the parts are clearly marked. Dynamics are marked from piano to triple forte, so adjustments to the ensembles regular dynamic range may need to be adjusted to account for the extension of FFF. In order to keep the Irish dance style accurate and the tempo steady, separation after dotted sixteenth notes (unless otherwise noted) should be observed.

Much rubato is suggested in the score of the second movement’s slow tempo to reinforce the solemn, sad energy that its poem suggests. The thin, hollow texture in the beginning and ending of the movement also may influence the dark tone.

The allegro “jig” is a happy light tune throughout much of the movement. To musically describe the “descent to Hell”, Sheldon adds rapid chromatic eighth notes, changes from F major to F minor states the *Dies Irae* theme in the low winds, and increases the tempo.⁶

Unit 6: Musical Elements

Melody:

Each movement of *A Longford Legend* contains distinct melodies. The first movement is in rondo form and employs a polyphonic texture, sometimes containing as many as three melodies at a time. Up to seven different melodic subjects and countersubjects can be counted in this movement.

⁶Miles, Richard. *Teaching Music through Performance in Band, Volume 5*, 231-239.

Flute

♩ = 120

Trumpet

Baritone

ff

f

5

Fl

Tpt

Bar.

7

Fl

Tpt

Bar.

fff

fff

fff

2

Figure 1 is an example of three separate melodies performed to create a polyphonic texture. (Meas. 41-49)



Figure 4 contains the 2nd melody of movement 3, played by the trumpet. (Meas. 158-173)

Harmony:

The entire suite is tonal with basic triadic harmony and little dissonance. Careful attention should be given to the tension and release created in the second movement. The third movement contains many modulations, moving from F to A-flat major and then back. Within seventeen measures the tune whisks through F major, D-flat major, C-flat major, G major, and C major. F minor is used during the *Dies Irae*, then F major finally returns again at the end.

Rhythm:

Rhythm may be the most difficult element in this suite, particularly in the first and last movements. Movement one contains sixteenth note triplets, dotted eighths, sixteenths, and eighths all suggesting an Irish reel. To add difficulty, they must be performed at a brisk pace. Clear articulations with proper note lengths and accents are important for clarity. The slow second movement contains simple rhythms, but shifts between 4/4 time and 3/4 time. Rubato is suggested to highlight the lyrical, emotive qualities of the melody. Grace notes from the soloists should be consistent in style. Movement three is in an Irish jig style in 6/8. The tempo is fast, and finger dexterity is necessary to perform the music clearly and accurately. As in the first movement, proper use of articulations, note lengths and accents will enhance the spirit of the piece.

Timbre:

Sheldon uses families of instruments to set different tones in the piece, then juxtaposes them with other families for contrasting sounds. There are plenty of effective solo moments. Full ensemble moments are used sparingly, making them feel fuller and more impactful. Then the piece may quickly pull back again into thinner textures, as if to cleanse the ear's palette.

Unit 7: Form and Structure

Movement I: *A Longford Legend*

- Meas. 1 Theme A is played by the alto saxophones and clarinets in Eb major. Secondary melody is played by second and third clarinets with tenor saxophone.
- Meas. 9 Theme B is a lyrical solo for trumpet with accented, syncopated rhythms accompanying.
- Meas. 17 Theme A is reintroduced in the clarinets. Trumpet, flute oboe and lower clarinets add counter melodies and a polyphonic texture.
- Meas. 25 Theme C is introduced in a *pesante* style by the clarinet 1 and alto saxophones.
- Meas. 33 Theme C is repeated, while a second melody (theme D) is played in the first trumpet and first trombone.
- Meas. 41 Theme D continues in the first trumpet and all trombones while a thick texture of longer notes and fast sixteenth and sixteenth triplets challenge the ear of the listener.
- Meas. 49 Theme A is played by a saxophone ensemble, drastically thinning the texture.
- Meas. 57 Three clearly distinct melodies are played by the full ensemble polyphonically.

Movement II: *Young Molly Bawn*

- Meas. 71 Descending solos begin the introduction in C dorian.
- Meas. 76 Melody begins with the alto saxophone solo with a countermelody in the euphonium.
- Meas. 84 Melody continues in the solo alto saxophone. More instruments are introduced into the harmony. Secondary melody is in the clarinet and second alto.
- Meas. 91 The interlude contains the same soloists and material as the introduction.
- Meas. 93 The melody is played a second time, but in the trumpet and with eighth note undercurrent in clarinets, and alto saxophones.
- Meas. 101 Climactic moment starts the second half of the melody.
- Meas. 105 Alto saxophone solo finishes the melody supported by chords in the low brass.
- Meas. 109 The introduction with same instruments and solos is again played as the codetta.

Movement III: *Killyburn Brae*

- Meas. 114 Theme 1 in F major is presented in the clarinet voice then is repeated in second and third clarinets and altos, creating a polyphonic texture.
- Meas. 130 French horns and trumpets play a fanfare interlude.
- Meas. 134 Theme 1 is repeated in the flutes, oboes, and clarinets, and mallets. Low brass has staccato chordal accompaniment.
- Meas. 142 Trumpets play a slightly altered melody while the staccato accompaniment is passed to the saxes and low woodwinds. Flutes, oboes and clarinets play the secondary melody.
- Meas. 150 The fanfare heard earlier is used as interlude transitional material.
- Meas. 158 Theme 2 is introduced in the trumpets. It is an augmentation of the original theme. Block chord accompaniment is performed in the brass and alto saxophones.
- Meas. 174 Theme 2 is repeated by trumpets in A-flat. An agitated new melody is played by clarinets and flutes. Block chords continue.
- Meas. 186 Block chords continue to the fanfare interlude material, using a decrescendo to set up the next section.
- Meas. 198 The fragmented theme 1 melody is passed between instruments of the band and passes through the keys of F major, D-flat major, C-flat major, G major, and C major.
- Meas. 216 Running eighth notes in the flutes, oboes, clarinets and altos create a transition in f-minor to the triple forte *Dies Irae* theme in the low instruments.
- Meas. 240 A theme is presented again in the trumpets. It's lighter, softer and thinner texture is juxtaposed against the heavy, loud moment previous to it. More instruments enter and woodwinds re-establish their running eighth notes.
- Meas. 260 Interlude fanfare material is played one last time.
- Meas. 264 The tempo is accelerated in the coda section that contains fragments of theme A, running eighth notes, and staccato block chords.

Unit 8: Suggested Listening

Molly on the Shore (1907), Percy Grainger

Suite #2 in F Op. 28 No. 2 (1911), Gustav Holst

Country Gardens (1918), Percy Grainger

Irish Tune from County Derry (1918), Percy Grainger

English Folk Song Suite (1923), Ralph Vaughan Williams

Irish Rhapsody (1971), Clare Grundman

Unit 9: Additional References and Resources

- (1) "The Inside Story: A Composer's Perspective on His Music." Alfred Music Publishing. Accessed September 16, 2015.
http://apps.texasbandmasters.org/archives/pdfs/clinic/2012_sheldon.pdf
- (2) Miles, Richard. *Teaching Music through Performance in Band, Volume 5*. Chicago, IL: GIA Publications, 2004.
- (3) "The Music of Robert Sheldon." Robert Sheldon Music. Accessed September 18, 2015.
<http://robertsheldonmusic.com/about-robert/>
- (4) Rhodes, Stephen L. "A History of the Wind Band" Accessed September 16, 2015.
<http://www.lipscomb.edu/windbandhistory/index.htm>

Conductor Study Guide
Danzón No. 2
Arturo Márquez Navarro
(b. 1950)
Arranged by Oliver Nickel
(b. 1973)

Unit 1: Composer

Arturo Márquez was born on December 20, 1950, in Alamos, Sonora, Mexico. Márquez grew up listening to the traditional music, waltzes, and polkas of his mariachi father.¹ His family moved to Los Angeles, California in 1962 where he soon began to compose music and learned to play many instruments, primarily violin and piano. Upon returning to Mexico at age 17, he was appointed the Municipal Band Director in Navojoa.

Márquez entered the Mexican Music Conservatory in 1970, studying piano and music theory, receiving his degree in composition. Later he was granted a two-year scholarship from the French Government to study composition with Jacques Casterede in Paris, France. In 1988 he earned the prestigious Fulbright Foundation Scholarship to attend the California Institute of the Arts in Valencia, earning a MFA degree. Marquez won a composition scholarship of Mexico's Consejo Nacional para la Cultura y las Artes in 1994, and in 2006 he received the "*Medalla de Oro de Bellas Artes*" (Gold Medal of Fine Arts), the highest honor given to artists by Mexico's Bellas Artes.²

Márquez currently is employed by the *National University of Mexico, Superior School of Music* and the *National Center of Research, Documentation and Information of Mexican Music*.

Unit 2: Composition

Danzón No. 2 is originally an orchestral piece that premiered in 1994 in Mexico City by the Simon Bolivar Youth Orchestra. One of eight danzónes by Márquez so far, this one was

¹ "Danzon No. 2 By Arturo Marquez." Canton Symphony Orchestra. Accessed November 24, 2015. <https://www.cantonsymphony.org/751>

² "Featured Composers- Arturo Marquez." Peer music Classical. Accessed November 27, 2015. <http://www.peermusicclassical.com/composer/composerdetail.cfm?detail=marquez>

commissioned by Mexico's National Autonomous University³ and is dedicated to his daughter, Lily Márquez.⁴ *Danzón No. 2* was transcribed for symphonic band by Oliver Nickel in 1998.⁵

Márquez was inspired to compose his danzónes after a trip to Malinalco, Mexico. Here, his traveling companions persuaded him to attend dances at dance halls in Veracruz and the lively Salón Colonia in Mexico City.

"I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City. The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music."⁶

Danzón No. 2 is the most popular danzónes penned by Márquez and because of its popularity, it is often called the second national anthem of Mexico.⁷

Unit 3: Historical Perspective

A danzón is a Cuban dance. It is the blend of the European-based dance music that was brought to Cuba by Haitians and French colonists. Upon arriving in Cuba, the contradanza, as it was called, was quickly assimilated and "Creolized" by musicians, composers, and dancers by melding Cuban syncopated dance music with it. Thus, the danzón was born.⁸

The originator of the danzón dance is attributed to Miguel Failde in 1897. Both the music and the dance contain a very strict form. In the introductory music, the dancers stroll onto the

³ "Danzon No. 2 By Arturo Marquez." Canton Symphony Orchestra. Accessed November 24, 2015. <https://www.cantonsymphony.org/751>

⁴ Marquez, Arturo. *Danzon No. 2*. New York, New York: Peermusic Classical, 2009.

⁵ Marquez, Arturo, 2009

⁶ Canton Symphony Orchestra. "Danzon No. 2 By Arturo Marquez."

⁷ "Arturo Marquez." Concierto. Accessed November 27, 2015. <http://www.concierto.org/artists/composers/item/1122-arturo-m%C3%A1rquez>

⁸ Santos, John. *The Cuban Danzon: Its Ancestors and Descendants*. Linernotes. Broadway, New York: Folkways Records & Service Corp., 1982

dance floor, chat, flirt, and greet their friends. Then, at a very precise moment, the dancers begin dancing, then stop when the section repeats itself, repeating the process once again.⁹

The danzón has had an influence on many Latin based forms of music including the mambo, cha-cha cha, habanera, tango, and even ragtime.¹⁰ It also was brought to Mexico where it rooted itself and continues authentically. This precise, elegant dance where men dipping and swirling their partner in delicate but restrained style still endures.¹¹

Unit 4: Technical Considerations

An extended lyrical clarinet solo begins the piece. Care should be taken to perform dynamics within the context of the phrases. Mordents and grace notes may pose problems with less advanced players, as would the extension of the tessitura to a high D. As the solo becomes a duet with the oboe, the rhythm for the clarinet increases in difficulty, juxtaposing triple rhythms against duple rhythms.

Ensemble playing may be a new element for the pianist. The function of the piano is important to the overall style and for the sonorities of the piece. Because many wind bands do not use pianists regularly, it is critical to find the musician who is capable and confident to perform the challenging rhythms, play the solos musically, and who can play within an ensemble.

In addition to the other solos, the trumpet solo at measure 228 is to be played in an improvisatory manner, with a wider, Latin-style vibrato. The range of the solo extends to an A above the staff, but double tonguing may be necessary for the musician to play the sixteenth notes articulately at the suggested tempo.

Tempo changes are technical issues and should be prepared. Some are long accelerandos, such as the one between measures 52-74 that gradually increases from 116bpm to 160bpm. Others, however, are abrupt. Directions in the score ask the director not to slow down through the transition at measure 160 into measure 164. The tempo, through the rhythms in the trombone and tuba, change the pulse center making the transition though abrupt, feel smooth and natural.

The percussion section is very important in this piece and requires a timpanist, a mallet player, and four auxiliary percussionists. The mallet player must be able to play fast moving eighth note

⁹ "History of Popular Cuban Music." Orquesta La Moderna Tradición. Accessed November 10, 2015. <http://www.danzon.com/eng/history/cuban-music.htm>

¹⁰ Carpentier, Alejo. *Music in Cuba*. (Minneapolis, MN: University of Minnesota Press: 2001), 191, 250.

¹¹ "Take This Dance? Cuba's Danzón dies at Home but Endures in Mexico." The Christian Science Monitor. Accessed November 10, 2015. <http://www.csmonitor.com/World/Americas/2013/0706/Take-this-dance-Cuba-s-danzon-dies-at-home-but-endures-in-Mexico>

passages with the clarinets, as well as play four-mallet marimba parts. The timpanist must be comfortable with changing pitches of the drums within the context of musical phrases.

The auxiliary percussion parts contain terms that may not be known to many musicians, but are important in the overall authenticity of the Latin style. The conga part has written in its music, "Congas ad lib. Latin tumbao rhythm." The word tumbao means the bass beats upon which other more complex rhythmic patterns are built.¹² In addition, the term cascara (played on the shell) is used in the timbales part, as well as triangles as note heads in the notation. The study and practice of conga and timbale technique and an understanding of the basic rhythms of Latin-American music would greatly enhance the Latin feel.

Unit 5: Stylistic Considerations

The slow sections of *Danzón No. 2* should convey a flirtatious and provocative feeling. The first melody in the clarinet solo suggests one strolling around the floor, looking for a partner to dance with. The solo becomes a duet, representing the flirting conversation before the actual dance.¹³ With this idea in mind, the solo instruments should play in an elegant, light, lyrical feel. The ensemble behind the solos should be aware not to overplay their part, as the solos should be the operative timbre heard.

Oliver Nickel has taken out the guesswork as to what Márquez wanted regarding dynamics throughout this piece. The percussion parts from measure 121 to 164 are well marked and very important for the musician to play precisely. If the dynamics are carefully adhered to, this playful dance with a lyrical melody sets up raucous trombone interjections with glissandos and accents, making this section of the piece exciting and entertaining for the audience.

The auxiliary percussion instruments, particularly the clave, play a key role in establishing an authentic Afro-Cuban style. It is important for the musicians to understand the feel of the clave's rhythms and to play their parts properly with appropriate stylistic stresses. Clave is the Spanish word meaning 'keystone'. The two five-stroke clave ostinatos act as the structural core to much Afro-Cuban music.¹⁴ The first is the three-side/ two-side rhythm (3-2 clave), where three notes are performed in a syncopated rhythm in one measure, followed by a measure of two notes. The other ostinato is the opposite, where the two- note measure proceeds the syncopated three-note measure (2-3 clave). (see figure 1)

¹² Evans, Bob. *Authentic Bongo Rhythms*. Van Nuys, CA: Alfred Publishing Co., Inc., 1988, pg.5.

¹³ Miles, Richard. *Teaching Music through Performance in Band, Volume 10*. Chicago, IL: GIA Publications, 2015, pg. 725

¹⁴ Lopez, Victor. 2005. *Latin Rhythms: Mystery Unraveled*. Midwest Clinic 59th Annual Conference. Chicago, Illinois. December 16.pg, 2, 8.

With clave... the two measures are not at odds, but rather, they are balanced opposites like positive and negative... like the poles of a magnet. As the pattern is repeated, an alternation from one polarity to the other takes place while creating pulse and rhythmic drive. Were the pattern to be suddenly reversed... the internal momentum of the rhythm will be dissipated and perhaps even broken.¹⁵

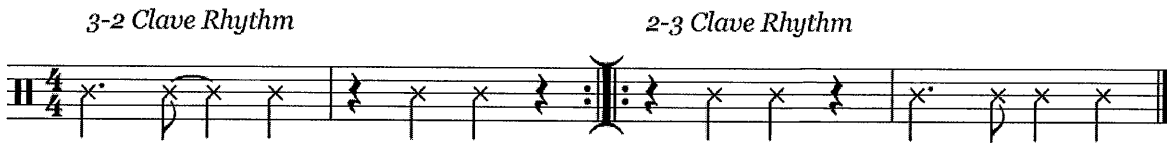


Figure 1. Two Clave ostinato rhythms that are the “keystone” rhythms of the piece.

Unit 6: Musical Elements

Melody:

There are two important pieces of thematic material in *Danzón No. 2*. The piece opens with an elegant, lyrical melody played by a solo clarinet. This single melody contains thematic material used throughout most of the composition, both within the lyrical melodies as well as the faster sections. (see figure 2) The other significant aspect that drives the melodies in the *con fuoco* sections is the clave rhythm, alternating measures containing straight rhythms with syncopated rhythms. As the piece becomes increasingly boisterous, fragments of the original theme are heard within the frenzy of excitement. Finally, at the conclusion of the piece, the ensemble unites in the ostinato clave rhythm on a single note that increases in intensity, and the piece rises to a fiery close.



¹⁵ Amira and Cornelius (1992: 23, 24) *The Music of Santeria; Traditional Rhythms of the Bata Drums*. Tempi, AZ: White Cliffs.

Figure 2. Solo Clarinet melody that contains thematic material for the piece. (measure 1-19)

Figure 3. Con fuoco melody (meas. 74-78) is derived from meas. 2 of the clarinet melody (see Figure 2) and the rhythm relates to the 2-3 clave pattern. (see Figure 1)

Harmony:

Danzón No. 2 is mostly in minor throughout the piece, but modulates into different minor keys as different sections are approached. The A section is in A minor but uses a piano solo to transition into B minor during the B section. The A' is in G minor, and section B' begins that way as well until it concludes in E minor. The coda completes the piece in D minor.¹⁶

¹⁶ Miles, Richard. *Teaching Music through Performance in Band, Volume 10*, 227.

Rhythm:

Rhythm is of primary importance in the piece. During the slower sections, the piece changes meter, uses *accelerando*, and varies duple and triple rhythms in the same phrase. Care should be taken by the melody instruments to play it rhythmically while still allowing the melody to be expressive. This can be achieved more easily if the instruments that are accompanying the melody with the clave rhythms are careful to play their rhythms, articulation and dynamics accurately.

Many of the rhythms of the *con fuoco* sections are based on the clave rhythms, alternating between a measure of syncopation and straight rhythms. Even the trumpet solo that is styled to sound improvisatory continues to follow the alternated measures of the clave rhythm.

Timbre:

Márquez varies the texture and timbre of the piece often to create changes in energy and tension. Many soloists are used in the piece, often with a light ostinato accompaniment, but he will also accompany a solo with a full texture, as in the trumpet solo at measure 228, where all instruments are accounted for in the accompaniment except flute, oboe and bassoon. Other times the solo turns into a duet, where the accompaniment thickens as well.

There are plenty of ensemble moments in *Danzón No. 2*. As he did with sections of the duets, Márquez often divides the melody by having instruments play the consequent phrase, while others answer with the antecedent phrase. These full ensemble moments happen in the *con fuoco* sections. One example is measure 74 when the high woodwinds are voiced against the french horns and flugel horns (see Figure 3). It again happens at 125 between the high woodwinds and flugel horns, and the trombones, at measure 228 between the trumpet solo and the trombones, and lastly between the high woodwinds and flugel against the trumpets and french horns.

Oliver Nickel has taken this piece written for full orchestra and transcribed it for band. He was careful to orchestrate melodies played by the strings to wind instruments that were capable of performing at the recommended tempos and styles, without sacrificing the Afro-Cuban energy Márquez wrote.

Unit 7: Form and Structure

Section	Measure	Description
A		
a	1-19	Solo clarinet plays first melody with accompaniment by piano, percussion, and clarinets.

Section	Measure	Description
b	19-33	Oboe and clarinet solos are passed back and forth, performed over chordal accompaniment in the French horns and the 2-3 clave pattern in the clarinets and saxophones.
a'	34-47	The oboe and clarinet solos continue over the original melody. The guiro and clarinets continue the 2-3 clave ostinato pattern.
Transition	48-51	Piano solo with chordal accompaniment in the brass leads into B section
B		
Intro.	52-73	New agitated feel is introduced. As tempo is accelerated, more instruments are added.
c	74-93	The melody is in call and response between the high woodwinds and the trumpets, with french horns playing the melody throughout. Rhythmic accompaniment continues.
d	94-111	Clarinet section, alto saxophone, piano and mallets perform running eighth note melody. Accompaniment changes from the 2-3 clave rhythm to a 3-2 clave rhythm.
Bridge	112-120	Piccolo and piano play new material in unison with a thin accompaniment texture of bassoon and two clarinets.
e	121-159	2-3 clave pattern returns in accompaniment. Lyrical melody in the flutes, oboes, bassoons, and flugel horns is juxtaposed against the brash trombone melody with accents and glissandos.
Transition	160-163	A four measure decrescendo leading to the A' section.
A'		
Intro.	164-167	A piano solo with clave (2-3) accompaniment leads into the original "a" theme.
a	168- 183	A repeat of the original melody of the piece but using soprano sax, clarinet, and english horn. Piano and light percussion accompany the melody.
a'	184-197	Same melody is repeated with full ensemble.

Section	Measure	Description
b	198-219	Flute and clarinet pass the melody between them while trombones accompany with chords and percussion accompany with the 2-3 clave pattern.
B'		
Intro.	220-227	The same introductory material is presented as the "B" section but with a faster beginning tempo and no acceleration.
f	228-248	An Improvisatory sounding trumpet solo is played with accented trombone interjections.
Bridge	249-255	Trumpet section plays transition material. Tutti accompaniment are interjected as "hits" between phrases.
g	256-271	Polyphonic melody between the trumpets, high woodwinds, and french horns with dissonant rhythmic accompaniment.
Bridge	272-279	Transitional material crescendos to "c" theme.
c	280-299	The first melody of the "B" section is repeated.
d	300-318	The second melody of the "B" section is repeated.
Bridge	318-328	The same material from measures 112-120 is repeated.
d'	329-345	High woodwinds, piano and mallets perform running eighth note melody. Brass, low woodwinds and percussion accompany the melody in a 3-2 clave rhythm.
Coda	346-361	The 3-2 clave rhythm used as accompaniment is now the melody, starting with only a few instruments and very soft, but quickly adding instruments and dynamic until the piece ends tutti and at a triple forte.

Unit 8: Suggested Listening

Cuban Overture (1932), George Gershwin

The Little Train of the Caipira (1930), Heitor Lilla-Lobos

Hoedown (1942), Aaron Copland

Huapango (1941), Pablo Moncayo

Unit 9: Additional References and Resources

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- 3) Carpentier, Alejo. *Music in Cuba*. Minneapolis, MN: University of Minnesota Press, 2001.
- 4) "Danzon No. 2 By Arturo Marquez." Canton Symphony Orchestra. Accessed November 24, 2015. <https://www.cantonsymphony.org/751>
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- 8) Lopez, Victor. 2005. *Latin Rhythms: Mystery Unraveled*. Midwest Clinic 59th Annual Conference. Chicago, Illinois. December 16.
- 9) Marquez, Arturo. *Danzon No. 2*. New York, New York: Peermusic Classical, 2009.
- 10) Miles, Richard. *Teaching Music through Performance in Band, Volume 10*. Chicago, IL: GIA Publications, 2015.
- 11) Santos, John. *The Cuban Danzon: Its Ancestors and Descendents*. Linernotes. Broadway, New York: Folkways Records & Service Corp., 1982
- 12) "Take This Dance? Cuba's Danzon dies at Home but Endures in Mexico." The Christian Science Monitor. Accessed November 10, 2015.
<http://www.csmonitor.com/World/Americas/2013/0706/Take-this-dance-Cuba-s-danzon-dies-at-home-but-endures-in-Mexico>

Conductor Study Guide
Luminescence
David Biedenbender
(b. 1984)

Unit 1: Composer

David Biedenbender was born in Waukesha, Wisconsin in 1984. As a musician, he has performed on electric bass in rock and jazz bands, on euphonium, bass trombone and tuba in wind and New Orleans-style bands, and he studies Indian Carnatic music. His eclectic musical interests allow him to be comfortable “working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data.”¹

Biedenbender received his Bachelor of Music degree in composition and theory from Central Michigan University and his doctor of Musical Arts and Master of Music degrees in composition from the University of Michigan, Ann Arbor. He has also studied at the Swedish Collegium for Advanced Study in Sweden, and studied South Indian Carnatic music in Mysory, India. His compositions have earned him two ASCAP Morton Gould Young Composer Awards (2011, 2012) and the 2012 Suzanne and Lee Ettelson Composer Award.

Currently David Biedenbender is Assistant Professor of Music Theory and Composition at Boise State University and on the faculty of the Music in the Mountains Conservatory.

Unit 2: Composition

Written in 2009, *Luminescence* is approximately seven minutes in length done in ABA form moving from an *allegro vivace* tempo to *adagio* and back. The work contains two pieces of thematic material. The first is based on the Christian hymn, *Break Forth O Beauteous Heavenly Light*.²

Luminescence, by definition, means the creation of light by processes that do not involve heat.³ As the second piece of thematic material, Biedenbender uses timbre and harmonic color to musically suggest this idea of light. He explains his inspiration to combine these two themes:

¹ “David Biedenbender: About.” David Biedenbender, composer. Accessed November 8, 2015. <http://www.davidbiedenbender.com/about/>

² Biedenbender, David. *Luminescence*. Bent Space Music, 2009.

³ “Luminescence.” Merriam-Webster dictionary. Accessed November 8, 2015. <http://www.merriam-webster.com/dictionary/luminescence>

“...On a crisp, clear, cold, Michigan Sunday morning in December, I was driving up a hill and as I came toward the top the ice on the road at the crest of the hill suddenly reflected the morning sun like a giant mirror- I was completely blinded by this extraordinarily brilliant light. Probably given the season- coming up on Christmas- the hymn *Break Forth O Beauteous Heavenly Light* suddenly came to my mind, and I felt a powerful connection with this tune in a way that I hadn’t felt before... I tried to capture both the meaning of the hymn’s verses as well as my image of light in every aspect of the piece.”⁴

Unit 3: Historical Perspective

Luminescence premiered March 15, 2009 at the 2009 WELS National Band Festival by the Wisconsin Lutheran College Band.⁵ The piece is based on fragments from the melody *Ermuntre dich, mein schwacher Geist* (*Rouse Thyself, My Weak Spirit*). This hymn, more commonly known as *Break Forth O Beauteous Heavenly Light*, was reharmonized by Johann Sebastian Bach, whom Biedenbender admires and credits with his early interest in composing.

Unit 4: Technical Considerations

There are many technical challenges in this piece. Though the beginning tempo is a comfortable 132 beats per minute, the meter changes often and the conductor changes his pattern into *alla breve*, keeping the quarter note pulse steady. The “B” section contains multiple tempo changes. Consistent time is imperative to the clarity of the faster moving parts. There are many sixteenth note passages in the upper woodwinds and mallet percussion parts, and though the pitches are not difficult, they do require accurate subdivision. The timpani solo contains the most difficult rhythms, so it is important for the timpanist to be strong rhythmically and comfortable changing pitches of the drums during the piece. In addition to a strong timpanist, the percussion music calls for three mallet players.

There are polyphonic solos written for clarinet, flute, oboe, bassoon, and the saxophones. Care should be taken to balance the texture. Though most of the music is in a comfortable range for all instruments, the trumpet and flute tessitura is extended.

Performance notes are added to the score to clarify the written music, as well as to give suggestions to the conductor as to how the music should be interpreted, and to allow the

⁴ Miles, Richard. *Teaching Music through Performance in Band, Volume 10*, 772

⁵ “Luminescence.” David Biedenbender, composer. Accessed November 8, 2015. <http://www.davidbiedenbender.com/luminescence/>

The melodic fragments of the “A” sections should be played with full note values, accents on each note, and at *forte* or *fortissimo* dynamic levels. The slow, lyrical section in the middle allow for more expressive freedom with the melody.

Harmony:

Luminescence uses the Lydian mode that raises the fourth note of a major scale half a step. The first phrase of the original hymn tune uses this mode and is the main harmonic base of the piece, though Beidenbender uses other modes and tonalities freely, particularly in the “B” section.⁸

Rhythm

The rhythms of *Luminescence* can be organized by theme. Each theme has its own challenges.

The “Light” theme is primarily sixteenth- and- eighth- note based. Articulations, timing precision and rhythmic accuracy are necessary for clarity of the passages. Eighth note rests and grace notes also pose accuracy issues for the performer. Beidenbender juxtaposes eighth-note triplets against sixteenth notes, so care must be taken not to rush the triplets.



Figure 2: An example of the “light” theme from the 1st clarinet. (Meas. 10-15)

The theme based on the hymn is generally performed with slower note values but the challenges during these moments are the syncopated accompaniment figures. In addition, parts are rhythmically independent from one another, particularly during the polyphonic solo lines of the “B” section.

⁸ Miles, Richard. *Teaching Music through Performance in Band, Volume 10*, 776-777.

Timbre:

Biedenbender uses timbre with great effect in *Luminescence*. By using high pitch mallet instruments and plenty of metallic percussion in conjunction with the high woodwinds, he creates the shimmering, ethereal “light” theme to which this piece is named.

The adagio section sets eight different woodwind solo instruments in polyphony. As the section continues, those same sounds create a homophonic base for solos from the french horn, trumpet, and flute. The transitional moment at the end of this section uses hocket between altos, lower saxophones and woodwind instruments to extend the sixteenth note melody beyond the alto saxophone’s range.

Unit 7: Form and Structure

Section/ Measures	Description
A	
1-15	A four-pulse <i>allegro vivace</i> - rhythmic timpani solo begins the piece. The shimmering light theme is played using sixteenth note rhythmic figures from the high woodwinds and other percussion instruments. Mixed meter is prevalent throughout this section.
16-26	The piece changes to a two-pulse <i>maestoso</i> . Quarter notes remain the same tempo while the piece changes to <i>alla breve</i> . The first chord is a D major 7 chord with a G in the bass, extending the light theme until the French horns and euphonium play the second phrase of the chorale melody.
27-38	The four-pulse returns the return to the shimmering light theme from percussion and high woodwinds. French horns and euphonium play a D locrean scale using mixed note lengths and a crescendo to increase energy to an impact moment.

Section/ Measures	Description
39-51	The two-pulse <i>maestoso</i> feel returns and the first phrase of the chorale is performed by trumpets and euphonium and the second phrase is augmented in the French horns and alto saxophones. The seventh phrase of the chorale is played in the upper woodwinds and glockenspiel.
B	
52-61	After a fermata, the b section begins <i>adagio</i> and contain polyphonic solos for clarinet, flute, oboe, bassoon, alto saxophone, baritone saxophone, and tenor saxophone. Each solo contains fragments of the hymn.
62-82	The tempo is increased slightly. The contrapuntal solos continue, including french horn and trumpet. Harmonic accompaniment supports the solos.
83-98	The tempo increases to <i>andante</i> . Sixteenth- notes running lines are played by the saxophones and mallet percussion. Trumpet, french horn and bassoon add on for more intensity. Fragments of thematic material are heard throughout the woodwinds and trumpets. The tempo increases to the return of Section A, <i>allegro vivace</i> material.
A'	
99-108	Return to the two-pulse <i>maestoso</i> feel. During this transition section, low woodwind and entire brass section create tension by continuously inverting a dominant chord, while high woodwinds and mallet percussion intensify the energy through a sixteenth- note ostinato.
109-124	The original shimmering light theme returns in high woodwinds, as does the four-pulse feel. First and second phrase of chorale are heard in the trumpets, supported by D mixolydian scale using mixed note lengths in the french horn and euphonium.

Section/ Measures	Description
125-145	In two, the sixteenth- note shimmering light theme is fragmented throughout the high woodwind section and mallet percussion. Trumpets play the first phrase of the chorale while the alto saxophones, french horns and euphonium play the second phrase augmented. Low Brass and woodwinds, with french horns and alto saxophones play an F Lydian scale to support trumpets with fragments of the chorale theme, reaching a <i>fortissimo</i> of a C major triad without extensions.
146- end	Remaining in the two-pulse feel, the low brass and woodwinds have the third phrase of the chorale, while the high woodwinds create a cluster chord on unison rhythms to reach a climactic conclusion.

Unit 8: Suggested Listening

Christmas Oratorio, BWV 248 (1734), J.S. Bach

Melodious Thunk (2012), David Biedenbender

Children's Overture (1964), Eugene Bozza

Unit 9: Additional References and Resources

- 1) Biedenbender, David. *Luminescence*. Bent Space Music, 2009.
- 2) "David Biedenbender: About." David Biedenbender, composer. Accessed November 8, 2015. <http://www.davidbiedenbender.com/about/>
- 3) "Luminescence." David Biedenbender, composer. Accessed November 8, 2015. <http://www.davidbiedenbender.com/luminescence/>
- 4) "Luminescence." Merriam-Webster dictionary. Accessed November 8, 2015. <http://www.merriam-webster.com/dictionary/luminescence>
- 5) Miles, Richard. *Teaching Music through Performance in Band, Volume 10*. Chicago, IL: GIA Publications, 2015.

Conductor Study Guide
October
Eric Whitacre
(b. 1970)

Unit 1: Composer

Eric Whitacre was born on January 2, 1970 in Reno, Nevada. Even without the ability to read music, Mr. Whitacre was accepted as a music major at the University of Nevada, Las Vegas in 1988, graduating in 1995. He immediately began his Masters of Music degree in composition at the Juilliard School in New York, and graduated in 1997. Mr. Whitacre now works as a full-time composer, conductor, broadcaster and public speaker, as well as Composer-in-Residence at Sidney Sussex College, Cambridge, UK.¹

Eric Whitacre has received many composition awards including awards from the *American Society of Composers, Authors and Publishers*, the *Barlow International Composition Competition*, the *American Choral Directors Association*, and the *American Composers Forum*.² He self-publishes all of his works through BCM International and are distributed through Hal Leonard.

Unit 2: Composition

October is approximately a seven minute work of grade three or four difficulty, depending on which source one credits.^{3 4} It is a lyrical programmatic piece, evoking the serenity of Whitacre's favorite time of year. From his program notes, Whitacre explains:

October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn

¹ "Biography: Eric Whitacre." Ericwhitacre. Accessed October 19, 2015. <http://ericwhitacre.com/>

² Miles, Richard. *Teaching Music through Performance in Band, Volume 5*, 453-456.

³ "Biography: Eric Whitacre." Ericwhitacre. Accessed October 19, 2015. <http://ericwhitacre.com/>

⁴ University Interscholastic League, "Prescribed Music List," University of Texas. Accessed October 19, 2015 http://www.utexas.edu/uil/pml/catalog/browse/catalog_id/9/acapella/1/accomp/1/op_music_piece/inc/music_piece/october/op_composer/inc/composer/whitacre

Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season.⁵

Unit 3: Historical Perspective

October was written for a commission project fronted by Brian Anderson, a high school band director Mr. Whitacre met while eating at a Chicago restaurant during the 1996 Midwest Clinic. During the following year, Anderson organized the Nebraska Wind Consortium to commission *October*.⁶ The piece was finished in February 2000, and was premiered on May 14th of the same year.⁷ The piece is dedicated to Brian Anderson for his work in organizing this project.

Unit 4: Technical Considerations

The main technical consideration of *October* is how it moves through a series of key centers, some of which may be challenging to a young performer. The keys include B-flat minor, F minor, B-flat major, G minor, and G major. In addition, use of double b-flat and f-flat occur.

There are no rhythmic challenges in the work, however the theme includes four challenging intervallic leaps that must be played in a controlled manner to sustain the smooth horizontal line. The leaps are a fifth, a fourth, an octave, and a ninth. (See Figure 1 below) Meter changes occur frequently and pass through 4/4, 5/4, 6/4, 3/4, 2/4 and even a brief *con moto* moment in 2/2 that then slows back into 4/4. Since the piece is slow throughout, performing these meter transitions should not pose a major challenge, but they do require concentration from the musician and director. The piece is basically diatonic, but full of extended harmonies, most common is the addition of the 9th in open fifths and triads. Teaching an aural understanding of that sound is important for intonation of all cadences.

Other than the use of two separate parts for bass clarinets, euphonium, and tuba, the piece uses traditional instrumentation. The percussion section is used sparingly and is mostly effect oriented. Pitch changes are required in the timpani part, though ample time is available. The oboe and euphonium parts contain solos, both of which are cued in the flute and tenor saxophone, respectively.

⁵ Whitacre, Eric. *October*. Eric Whitacre, 2000.

⁶ Anderson, Brian. "Commissioning October," *The Instrumentalist* 60:2 (September 2005):27.

⁷ Whitacre, Eric. *October*. Eric Whitacre, 2000.

Unit 5: Musical Considerations

October is almost entirely played in a lyrical, cantabile style, minus a few brief measures in the brass and low reeds. One of the many musical challenges is to produce a sense of calmness in the beginning by use of dynamics and *rubato*. The stretching of the tempo is further assisted in the composer's tempo indications within the piece, his use of meter changes, and use of fermatas.

There are five potential climactic moments when the entire band plays a *forte* dynamic or louder. Care must be taken by the director to pace those moments to lead to the true pinnacle of the piece, just moments before the end.

Unit 6: Musical Elements

Melody:

The main theme of the piece is a lyrical melody, but contains large upward leaps that must be controlled so they stay within the texture and dynamics of the piece. This is first played at a *mezzo forte*, then later is performed at *forte*. Whitacre must have been aware of the difficulty some instruments may have with these leaps and suggested fuller dynamics to assist those musicians.

The musical score shows two staves of music. The top staff begins with a tempo marking of quarter note = 72. The key signature has one sharp (F#). The time signature is 4/4. The melody starts with a rest, then has a large upward leap from G4 to E5. It continues with a series of eighth and sixteenth notes, including a large downward leap from E5 to G4. The dynamics are marked as mezzo-forte (mf) and forte (f). The bottom staff continues the melody with similar leaps and dynamics.

Figure 1 is the main melody of the piece in the flute (Meas. 10-15). Large leaps both upward and downward make it difficult to play this melody lyrically and controlled.

Harmony:

Whitacre uses a romantic style approach to harmony within this work. With the exception of one, each cadence is interrupted by the entrance of the next melodic idea. Also, the use of tertian sonorities is found throughout the piece. Though basically diatonic, the reoccurring

harmonic theme of an added 9th in major triad and open 5ths gives a more colorful, sophisticated sound.

Rhythm:

The piece is slow throughout and does not have rhythmic difficulties. However, there are frequent shifts in meter and plenty of *rubato*. Care in placing the rhythms accurately is of the utmost importance.

Timbre

The composer has utilized a variety of timbres bringing out wonderful textural colors of the ensemble. Melodic hockets using multiple instruments are used to express programmatic ideas. The layering and addition of additional instruments is used to create energy and dynamic change. Soloists are effectively used in comfortable, yet expansive ranges, while other instruments support with effect-oriented background.

Unit 7: Form and Structure

Section	Measure	Description
Intro	1-7	The introduction begins with sustained B-flat in the clarinet and with soft wind chimes underneath until an oboe solo with clarinet accompaniment enters above.
Interlude	8-9	A continuous chain of eighth notes performed by a hocket figure from the clarinets, flutes, tenor saxophones, bassoon, and French horns crescendos into the first theme of the piece.
A	10-18	The lyrical A theme is played by flutes, clarinets, tenor sax and French horns. Time changes between 3/4 and 4/4. The cadence occurs in measure 18 has an open 5 th with a diatonic 2 nd added.
B	19-30	Transitional material starts with high winds and gradually increases the dynamic by adding instruments within its texture until it builds to forte to bring in theme A.
C	31-36	Theme A returns with a forte dynamic and is <i>tutti</i> . This time the theme cadences on an open fifth without the added second.
Interlude	37-39	There is a return of the hocket eighth note figure, this time in the bassoons, trombones, and trumpets.

Section	Measure	Description
D	40-47	A euphonium solo in F minor occurs with trilling clarinets accompanying. Another open fifth in the horns is played at the cadence of the soloists phrase, with eighth notes being played in the woodwinds and muted trumpets. The euphonium plays a second phrase ending with fifths in the muted trumpets.
E	48- 65	Low instruments interrupt the cadence at 47 and all winds begin transitional material of agitated sequential eighth note phrases that lead to a climax, a key change, and a change in the conducted time. A series of suspensions resolve to G minor.
Interlude	66-71	Oboe performs the introduction solo again but with eighth note accompaniment in clarinets.
F	72-89	Woodwinds begin a slow and dramatic buildup in the key of G major, until all winds are playing. A fragment of the lyrical theme from the beginning is played by the horn and tenor saxophone.
G	90-97	There is a recapitulation of theme A with full ensemble, ending with a dramatic <i>forte-piano</i> .
Transition	98-103	A hocket using brass and saxophones crescendos to the climax of the piece.
Coda	104-end	Thinning the musical texture creates a long decrescendo to pianissimo, ending in the low winds on a G major triad with an added second.

Unit 8: Suggested Listening

Sleep (2000), Eric Whitacre

Lux Aurumque (2001), Eric Whitacre

Dusk (2004)- Steven Bryant

Hymn to a Blue Hour (2010)- John Mackey

Unit 9: Additional References and Resources

- 1) Anderson, Brian. "Commissioning October," *The Instrumentalist* 60:2 (September 2005):27.

- 2) "Biography: Eric Whitacre." Ericwhitacre. Accessed October 19, 2015.
<http://ericwhitacre.com/>
- 3) Miles, Richard. *Teaching Music through Performance in Band, Volume 5*. Chicago, IL: GIA Publications, 2004.
- 4) University Interscholastic League, "Prescribed Music List," University of Texas. Accessed October 19, 2015
http://www.utexas.edu/uil/pml/catalog/browse/catalog_id/9/acapella/1/accomp/1/op_music_piece/inc/music_piece/october/op_composer/inc/composer/whitacre
- 5) Whitacre, Eric. *October*. Eric Whitacre, 2000.

Conductor Study Guide
The Sun Will Rise Again
Philip Sparke
(b.1951)

Unit 1: Composer

Philip Sparke was born in London, England on December 29, 1951. He gained his ARCM (Associate of the Royal College of Music) from the Royal College of Music where he studied composition, trumpet and piano. While there, he occasionally played with the newly formed Royal College of Music Wind Orchestra. The first work Sparke wrote for the orchestra was accepted for publication by Boosey & Hawkes.¹ This piece led to many commissioned works from countries all over the world. Sparke claims Brahms, Mahler, Copland, Stravinsky, Ravel and John Williams stand out as significant influences in his music.²

Sparke's brass band works have earned him high praises and awards. Three times he has won the *European Broadcasting Union New Music for Band* competition. In addition, he has been awarded the *Iles Medal of the Worshipful Company of Musicians* in 2000, and the *BUMA International Brass Award* in 2011, given to European artists who have sold the most records abroad.

His wind band music has earned distinguished awards as well. He received the prestigious *Sudler Composition Prize* in 1997, and in 2005 a Sparke composition won the National Band Association's *William D. Revelli Memorial Band Composition Contest*.³

Currently, Philip Sparke is a full time composer, adjudicator and conductor, and owns his own publishing company, Anglo Music Press.

Unit 2: Composition

The Sun Will Rise Again is a piece Philip Sparke rearranged from a work he previously wrote for brass band. The original work, *Cantilena*, was commissioned by the Greenland International Brass Band Festival in 1997 to serve as the mandated piece in the "church concert" division. (3)

After a massive earthquake hit the coast of north-eastern Japan in 2011, Sparke's friend Yutaka Nishida suggested he write a piece to help those people effected. Being filled with powerful

¹ Camphouse, Mark. *Composers on Composing for Band, Volume 2*, 226-227.

² Camphouse, Mark. *Composers on Composing for Band, Volume 2*, 243-244.

³ "4BR interview- Philip Sparke." 4barsrest.com Ltd. Accessed October 25, 2015.

<http://www.4barsrest.com/articles/2006/art586.asp#.Vktfm3arS01>

emotion, Sparke arranged *Cantilena* for wind band and retitled it *The Sun Will Rise Again* to commemorate the devastating earthquake. In the program note found in the score, Sparke writes:

“I will be donating royalties from this piece to the Japanese Red Cross Society Emergency Relief Fund... It is my sincere wish that this ‘Band Aid’ project will allow wind bands around the world support the people of Japan, where bands are a way of life for many, in this difficult time”.(4)

Unit 3: Historical Perspective

Sparke gained an interest in composing while still in college. As he became more renowned for his compositions, Sparke would travel all over the world conducting his own music.⁴ Having regularly conducted brass band in Japan⁵, Sparke made friends with Yutaka Nishida, who gave Sparke the idea to help in the relief efforts.

Unit 4: Technical Considerations

The Sun Will Rise Again is a slow, lyrical piece with plenty of opportunities for *rubato*, cantabile playing and tone production. Solos passages are performed in the alto saxophone, tenor saxophone, french horn, and oboe. Percussion are mainly effect-oriented.

Throughout the piece, Sparke requires the musicians to listen to each another and match style while playing together, and to match the style and dynamic of the proceeding phrase. The solo phrases are passed from one another, as well as the bell tones found in the first and second trumpet parts. Care should be taken to match the interpretation and dynamics during those moments. Long extended trills are performed by the flute, clarinet, and muted third trumpet. These trills are to be played by one person at a time, then passed to another of the section seamlessly.

Sparke uses the keys of Bb and Eb major and there are common rhythms that should not pose problems, but the melody and harmony parts do contain occasional large leaps that are to be played without emphasizing the top note, which may be a challenge to play lyrically.

⁴ “Cantilena.” Accessed October 25, 2015. <http://www.philipsparke.com/Cantilena.htm>

⁵ “4BR interview- Philip Sparke.” 4barsrest.com Ltd. Accessed October 25, 2015. <http://www.4barsrest.com/articles/2006/art586.asp#.Vktfm3arS01>

Unit 5: Stylistic Considerations

The piece contains slower tempos and is to be played *cantabile* throughout. Melodies are in comfortable ranges for all of the instruments, though large intervals could hinder the fluid, lyrical phrases. Opportunities for expressive *rubato* are frequent, and often written into the parts. Sparke wrote in many crescendos and decrescendos, but this piece allows the musician to make creative dynamic decisions as to how to perform each note in a musical manner.

Unit 6: Musical Elements

Melody:

The introductory solo material is based on perfect fourths. This motivic interval occurs four times in the first five measures, either by leaps or step wise patterns. (see Figure 1) The two main themes of the piece are also derived from this intervallic relationship.

The melodies of *The Sun Will Rise Again* are all to be played *cantabile*. Though much of the melodic material is linear, there are some significant ascending intervallic relationships of octaves, major sixths, and perfect fourths and fifths that must sound connected and fluid, without becoming disconnected from the music.

The image shows a musical score for Alto Saxophone, measures 1 through 5. The tempo is marked as quarter note = 72. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a whole rest in measure 1. In measure 2, there is a quarter rest followed by a quarter note G4. In measure 3, there is a quarter note C5, which is a perfect fourth above G4. In measure 4, there is a quarter note F#5, which is a perfect fourth above C5. In measure 5, there is a quarter note B5, which is a perfect fourth above F#5. The piece concludes with a whole note G4 in measure 6. The dynamics are marked as *mp cant.*

Figure 1 demonstrates the alto saxophone solo (Meas. 1-5), derived from the interval of a perfect fourth. It is found twice ascending, once in a ascending linear line, and once descending.

Figure 2 is the first main melody in the French horn. Intervallic leaps of a perfect fourth are plentiful, but a perfect 5th, a 6th, and an octave are present.

Figure 3 is the second melody of the piece, continuing to demonstrate the angular, but beautiful melodies written by Sparke.

Harmony:

The keys centers are Eb and Bb major, and the chord structure stays diatonic throughout. The use of 4-3 suspensions are used often throughout the piece, and are especially effective in the transition material creating tension prior to climactic moments.

Rhythm:

The Sun Will Rise Again does not contain complex rhythms. Eighth notes are prominent in all parts, with sixteenth notes occurring in the melodies. Eight- quarter-eighth syncopations are used in accompaniment parts, so care must be taken to subdivide these rhythms accurately.

Grace notes are used in both main themes. This rhythmic component is often performed by multiple instrument at the same time, and often between sixteenth notes. Efforts should be taken to align the grace notes accurately.

Timbre:

Other than the two climactic moments when all instruments are playing *tutti*, the piece is mostly written in lower dynamic ranges, using limited amounts of instruments playing at one time, and a transparent texture. Sparke uses solos, conventional, and unconventional pairings of instruments to alter the timbre of the melodies. Even more, he changes these timbres within phrases to create aural contrast for the listener.

Unit 7: Form and Structure

Section	Measure	Description
Introduction	1-9	Shimmering trills and <i>tremolos</i> from the flutes, clarinets and third trumpet with metal percussion set the stage for an alto saxophone solo and then a tenor saxophone solo. Bell tones accompany the solos in the glockenspiel and trumpets
Theme 1	10-19	Clarinets in low register, french horns, and alto saxophones play melody at <i>mp</i> , then <i>crescendo</i> to a <i>subito piano</i> to finish the phrase.
Interlude	20-28	Fragments of the introductory material from the soloists are reintroduced. Euphonium and low woodwinds extend the melody and modulate from Bb to Eb.
Theme 2	29-34	Clarinet 1, alto saxophone 1, and french horn 1 & 2 play the melody.
Transition	35-36	Syncopated rhythms and a <i>crescendo</i> lead to the development section
Development	37-42	Similar melody is presented in flute 1, oboe, clarinet 1, alto saxophone 1, and horn, with euphonium, trombone 1 and clarinet 2 adding on as the <i>crescendo</i> reaches a <i>forte</i> .
Transition	43-47	From a <i>piano</i> the transition builds to the first climax through the use of sequences, syncopation, <i>crescendo</i> , and an <i>allargando</i> .
Theme 2	47-52	French horns, trumpets, and alto saxophone 1 take the melody while upper woodwinds play countermelody. After the decrescendo, clarinets 2 & 3, alto saxophones, and tenor saxophone continue the melody. Other instruments add on to the melody for another <i>crescendo</i> to the second climactic moment.

Section	Measure	Description
Development	55-58	Theme from 37 is reiterated at <i>forte</i> with full ensemble. Enhanced rhythms, a <i>crescendo</i> , and <i>molto allargando</i> lead to the pinnacle moment of the piece.
Closing	59-70	The climax of the piece occurs, followed abruptly by the ending fragment of theme 1 by solo french horn and oboe. Introductory solo material is heard by clarinet 1 and alto saxophone 1, then is fragmented in solos throughout the ensemble. Trills, <i>tremolos</i> , and bell tones are all reiterated with a <i>decrescendo</i> until the final, <i>pianissimo</i> , Eb triad.

Unit 8: Suggested Listening

Cantilena (2011)- Philip Sparke

Air for Band (1956)- Frank Erickson

On a Hymnsong of Philip Bliss (1989)- David Holsinger

Unit 9: Additional References

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