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Messiah College

MUAP 504: Advanced
Conducting Project
Submitted by
Philip Hamilton
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Submitted to
Dr. William Stowman

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Arrows
Samuel R. Hazo
(b. 1966)

Unit 1 Composer

Samuel R. Hazo is an American composer. He received his bachelor's and master's degrees from Duquesne University. Mr. Hazo has been a music teacher at every grade level from kindergarten to college. He has had a tenure as a high school and university director. Currently, he is a lecturer and clinician for Hal Leonard Corporation.

Mr. Hazo has composed for television, radio, and the stage as well as public school, professional, and university level ensembles. He is the first composer to be awarded the winner of two composition contests sponsored by the National Band Association. Mr. Hazo's works have been recorded and performed worldwide. Selected works have also appeared in the series "Teaching Music Through Performance in Band".¹

Unit 2 Composition

This piece is in three sections. It is loosely in ABA form. However, the B section is too long and developed to be considered a true B section. *Arrows* begins and ends with a fanfare. The middle section is a faster section which includes Bach's "Jesu, Joy of Man's Desiring" as well as original themes.¹

¹ Samuel R. Hazo, *Arrows*, (Milwaukee, WI: Hal Leonard Corporation, 2014), 2

Unit 3 Historical Perspective

The Fergus Falls High School Band of Fergus Falls, Minnesota was responsible for commissioning this work. *Arrows* depicts the history of the band program and is a tribute to the past band director, Jim Iverson. The Fergus Falls High School Band has only had two band directors in the history of the program. The name of the piece, *Arrows*, comes from Mr. Iverson's name as well as the students whom he taught. The name "Iverson" means bow and figuratively his students are the arrows. This piece was published in 2014.¹

Unit 4 Technical Considerations

The biggest technical consideration is the rhythm and how it fits with other parts. Students need to be able to pulse and sub-divide well due to independent parts. In the middle section, alternating meters of 2/4 and 3/4 can be a challenge. Accents on the upbeats in the middle section will also pose as a challenge if not familiar with the style. Balance and blend will be an issue due to the nature of the orchestration and how active the parts can become. Balance in regard to the percussion section should be a priority. The upper woodwinds have trills that are only eighth note in length. It will take some degree of control to land on the next note on the upbeat. The ranges are fine for this level of music.

¹ Samuel R. Hazo, *Arrows*, (Milwaukee, WI: Hal Leonard Corporation, 2014), 2

Unit 5 Stylistic Considerations

The outer section of this piece is a fanfare. The tempo must not be faster than quarter note equals 72. At this tempo, the rhythms can remain clean and not be distorted by tempo or even covered by other orchestration. Accents are also important to convey the fanfare style. Appropriate detailing of dynamics, especially between parts, will help to balance the ensemble to achieve the fanfare.

The middle section is divided up into three smaller sections. In the first section, legato playing is needed as well as quick grace notes and accents. Dynamic variation in the high-hat is critical. The second section is more syncopated than the last. Articulations are essential for this style especially the accents that are on the upbeats. The third section is a combination of an original theme and *Jesu, Joy of Man's Desiring*. The original theme is syncopated and alternates between 2/4 and 3/4 but ends in a 4/4 measure. Close attention to accents, slurs, and ties will be essential to generate the appropriate style. *Jesu, Joy of Man's Desiring* should be played in the most connected style possible.

Unit 6 Musical Elements

Melody

The melodic content is written in a polyphonic style. A prime example is the scoring for trumpets at M. 7 where it is clear that all play independent lines. The melody itself is comprised of diatonic patterns in the key of g minor, Bb Major, and Eb Major.

Harmony

The outer sections of this piece are in g minor. The chord structures are diatonic with a slow harmonic rhythm. The middle section is divided into Bb Major and Eb Major. Both sections are also diatonic in the chord structures. The harmonic rhythm becomes faster in the middle section with chords moving at various rhythmic patterns rather than one or two chords per measure. The only section that sees any kind of chromaticism is the end of the middle section. This is where the key of Eb Major starts changing back to g minor.

Rhythm

The meter in the outer sections of this piece is in 4/4. The rhythms are built on eighth note and sixteenth note combinations. Thirty-second notes appear briefly in the oboe, bassoon, clarinet 3, alto saxophone, tenor saxophone, and french horn. They also appear in the percussion.

The rhythms in the middle section vary as the style and themes change. It starts in 4/4 and is based on dotted rhythms and ties over an ostinato in the high-hat. The next portion of the middle section stays in 4/4. Rhythmically, the “and” of the beat is emphasized. An eighth, quarter, eighth note figure is a characteristic pattern that can found in the melody.

The next portion of the middle section alternates between 2/4 and 3/4 . There are two themes here that are very different rhythmically. The first theme is very syncopated. Dotted eighth notes and eighth notes dominate this portion of the middle section. However, the way that the eighth notes are tied give the feel of quarter notes appearing on the up beats. The second theme is *Jesu, Joy of Man's Desiring*. This theme only involves quarter notes.

Timbre

Mr. Hazo takes full advantage of every color the wind band has to offer. Every wind instrument gets utilized as well as a large percussion section. Hazo's orchestration is dense throughout. However, the piece starts with a thin texture and adds instruments until the full ensemble is realized at mm. 9. The beginning of the middle section starts in a similar fashion. The third portion of the middle section at mm. 61 is the exception. It starts with mid-voices and low brass only. The same theme is repeated in the middle and low woodwinds. The upper woodwinds and upper brass come next with the *Jesu, Joy of Man's Desiring* theme accompanied by the tuba, bass clarinet, and contra bass clarinet. The accompaniment is the previous theme. These two themes are then played simultaneously in all the winds with only a glockenspiel playing from the percussion section.

Unit 7: Form and Structure

The form is a loose ABA form. The outer sections are a fanfare. The B section is too long with too many themes to be a true B section. Therefore, this is not a true ternary form.

Section

Measure

Event and Scoring

A

1-6

Powerfully, quarter note = 72.
Percussion with low brass and woodwinds opening. Melody and counter melody is introduced in the mid to low brass and woodwinds.

7-10

The trumpets and clarinets add third melody in mm 7 and 8. Flutes, oboe, and synthesizer add a fourth melody in mm 9 and 10.

11-14

Full ensemble. Extremely polyphonic.

15-18

Trombone 1, trombone 2, euphonium, tenor saxophone, bassoon, and baritone saxophone drop out of this section. The alto saxophones drop out until the pickup into mm. 18. Polyphonic melodies are in the upper woodwinds, trumpets, and french horns.

19-24

Polyphonic melodies in the brass, bassoon, clarinet 3, alto saxophones, and tenor saxophones. Upper woodwinds have trill ornamentation. Clarinet 1 and 2 join the polyphonic melodies at mm 21.

25-30

Full ensemble. Very polyphonic which is followed by unison rhythms except the bass drum. This section ends with a suspended cymbal that leads into the next section.

B

31-50

The theme is established in the low brass with a high-hat ostinato. Upper woodwinds join in by extending the theme. Saxophones and trumpets join in at the end of the section. Quarter note = 140, driving. Bb Major

51-60

Full brass and woodwind ensemble. Flutes, oboes, clarinet 1-2, and trumpet 1-2 have a uniform melody. Percussion is thinner until mm. 58-60.

61-68

Eb Major. Theme established in mid to low brass. Meter alternates from 2/4 to 3 / 4 . Percussion is tacet.

69-76

Theme is handed off to clarinets and mid to low woodwinds. Percussion is tacet.

77-85

The *Jesu, Joy of Man's Desiring* theme is introduced in the upper woodwinds and trumpets. The first theme is in the tuba, bass clarinet, and contra bass clarinet.

86-92

Both themes are brought together in the tutti wind section and glockenspiel.

93-103

Transition section with the rest of the percussion joining the winds as well as the synthesizer.

A

104-111

In g minor. Quarter note = 72
Back to fanfare style. Tutti ensemble until mm. 110. In mm. 110-111, upper woodwinds and bass clarinet have whole notes with percussion.

112-115

Flutes, oboes, clarinets, and trumpets have polyphonic melody. Alto Saxophone comes in with the pickup to mm 115. Full percussion and synthesizer.

116-123

Full ensemble. Polyphonic melody in clarinet 3, alto saxophone, tenor saxophone, trombones, and euphonium. Trumpets join the polyphonic melody at mm118. Woodwinds are ornamenting with trills. Synthesizer is imitating the woodwinds without the trills. Full percussion except percussion 4. Percussion 4 comes in at mm. 120 with wind chimes.

124-131

Uniform rhythm in the ensemble with slight variation in flutes, clarinets, and bass drums. Percussion 3 and 4 have just the suspended cymbals, gong, and wind chimes. They are not participating with the uniform rhythm. The last two measures have flute 1, clarinet 1 and 2, tuba, gong, wind chimes, timpani, and synthesizer have a suddenly soft and sustained ending.

Unit 8: Suggested Listening

Samuel Hazo, *Ride*

Samuel Hazo, *Olympiada*

Wolfgang Amadeus Mozart, *Symphony No. 41 "Jupiter" in C Major, K 551*

Unit 9: Additional References and Resources.

Camphouse, Mark, ed. *Composers on Composing for Band Vol. 3*. Chicago: GIA Publications, 2007

Hazo, Samuel. "Samuel R. Hazo, Composer." Samuel R. Hazo.
<http://www.samuelrhazo.com/> (accessed April 8th, 2015)

Cajun Folk Songs 2

Frank Tichelli

(b. 1958)

Unit 1: Composer

Frank Tichelli is an American composer born in 1958. He has composed for concert band, orchestra, and chorus. ¹ Tichelli is a Professor of Composition at the University of Southern California. While teaching at the University of Southern California, he has received the Virginia Ramo Award for excellence in teaching as well as the Dean's Award for Professional Achievement. ¹ Tichelli has won many other awards including Walter Beeler Memorial Prize and the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. ¹ Tichelli received his bachelor's degree from Southern Methodist University. He studied with William Albright, Leslie Bassett, William Bolcom, and George Wilson at the University of Michigan where he received his master's and doctorate degrees. ²

Unit 2: Composition

Cajun Folk Songs 2 is a piece in two movements. Each movement has an introduction followed by a ternary form. Both movements contrast each other in tempo and style.

Cajun Folk Songs 2 is based on folk melodies. Unlike Cajun Folk Songs, the folk songs in this piece are combined with original music from the composer. ³

¹ Manhattanbeachmusiconline. "Frank Tichelli." Manhattan Beach Music. http://www.manhattanbeachmusiconline.com/frank_tichelli/ (accessed March 6, 2015)

² Miles, Richard, ed. *Teaching Music Through Performance in Band Volume 3*. (Chicago, IL: GIA Publications, 2000), 304

³ Tichelli, Frank. *Cajun Folk Songs 2*. (Brooklyn, New York: Manhattan Beach Music, 1997), 1

Unit 3: Historical Perspective

The first movement is based on a folksong called “Aux Natchitoches”. Natchitoches is a tribe of Native Americans who had a town named after them in Northern Louisiana. This movement is dedicated to the composer's father, Frank P. Ticheli III. The second movement is built on original music that mimicks the cajun two step. The B section of this movement is based on two Cajun folk songs: “Et ou c'est que tu es parti” and “ Joe Ferail est un petit negre”. This movement is dedicated to the birth of the composer's nephew, Ryan Paul Ticheli.

The Indiana All-State band commissioned and premiered this piece in March 1997. It was conducted by Allan McMurray.³

Unit 4: Technical Considerations

The first movement must be played with warm and dark sonorities. Therefore, a great deal of sensitivity and control must be displayed at all times to achieve proper blend and balance at all dynamic levels. The second movement is a lively dance. It involves syncopated rhythms and requires precise articulations. Solo instruments include trumpet, french horn, alto saxophone, oboe, bassoon, and euphonium. The soloists must be technically proficient to be able to perform these solos.

³ Ticheli, Frank. *Cajun Folk Songs 2*. (Brooklyn, New York: Manhattan Beach Music, 1997), 2

Unit 5: Stylistic Considerations

Two different styles are represented in the two movements of the piece. The first movement is entitled Ballad and is in memory of the composer's father. It starts with a brass chorale that must be blended as the melody is only being played by a solo trumpet. In the A section, the English Horn has the melody. As indicated in the score, it must be performed "plaintive and very expressive". When other instruments are playing the quarter note triplet with the english horn, they must also play that motive as if they also had the melody as well. The B section should be lush and warm. As the composer states in the score, "Allow a natural crescendo and diminuendo as the lines ascend and descend, but do not overstate the indicated dynamics".⁴

The second movement is entitled Country Dance. It should be played in an active and animated style. The composer states that the exaggeration of accents and staccatos will help to achieve this style as will the color and texture of the percussion. If the sforzando is exaggerated, it will help to enhance the harmonica effect as well.

Unit 6: Musical Elements

Melody

In the first movement, there are two melodies. Both melodies are settings from the same folksong, "Aux Natchitoches". The first melody is in the aeolian mode. The intervals move in steps more than in leaps. Therefore, the melody uses conjunct motion. It is an eight bar phrase that is divided into two phrase segments that are four bars each.

⁴ Ticheli, Frank. *Cajun Folk Songs 2*. (Brooklyn, New York: Manhattan Beach Music, 1997), 3

♩ = 50

mp

5

The second melody is in C Major that modulates to F Major. The melody is a combination of conjunct and disjunct motion. The disjunct motion helps give the melody an arch like quality. The phrases are divided into four bars.

♩ = 56

C Major


6

F Major


11

The second movement also has two melodies. The first one is original music. It is in Bb Major and the meter is 2/4.

Spirited ♩ = 112



f



7

The image shows two staves of musical notation. The first staff is in treble clef, Bb major, and 2/4 time. It features a rhythmic melody with eighth and sixteenth notes, slurs, and accents. The second staff is also in treble clef and Bb major, starting at measure 7. It features a melody with eighth notes and rests, with a slur under the first three notes.

The second melody is in 4/4. It is in the key of F Major which modulates to Eb Major and back to F Major. The intervals used in the melody has leaps more than steps. The leaps are thirds and fifths. The melody captures the style of a Cajun two-step dance. This composer uses a canon technique with this melody as well.

♩ = 112

1 upper ww's *ff*

2 saxes and upper brass *ff*

low ww's and brass *ff*

Harmony

In the first movement, the harmony diatonic. It modulates between Eb Major, C aeolian, and C Major. Harmonic rhythm in the introduction is generally fast. Starting in mm. 3, the harmony changes on every beat. The rest of the movement contrasts with a slower harmonic rhythm with the harmony changing on the whole note or the half note.

In the second movement, harmony is nonfunctional. Even though there are large portions of the movement that are functional, quintal harmony is also present. The quintal harmony give this movement an open quality. The harmonic rhythm is faster than the previous section.

Harmonies change on either the half note or the quarter note. The keys are Bb Major, F Major, and Eb Major.

Rhythm

The first movement is in 4/4 with the occasional 2/4. Quarter note and eighth note triplets are common. The tempos are slow as the work is written in a chorale style. In the B section the staccato style is introduced.

The A section of the second movement is in 2/4 and the B section in 4/4. Sixteenth note and eighth note triplets are present to interrupt the duple feel. The tempo is fast and energetic except for a brief pastoral section. The tempos, articulations, and meters should give this movement a dance like quality.

Timbre

The density of the orchestration has a significant impact on the timbre. While it is rare that the full ensemble is used, instrument families are used in a variety of combinations. The Brass and Woodwind sections are used separately. Percussion is sparse in the first movement with only chimes used. The percussion is used much more in the second movement with crash cymbals, suspended cymbals, tam tam, triangle, snare drum, tom tom, vibraphone, xylophone, bass drum, and timpani. The percussion is very important to the dance like qualities in the second movement. The snare is played with brushes and the bass drum is played with the shell being struck by two heavy wooden sticks. It is also important to note the mallet selections for the xylophone and vibraphone. The vibraphone is using a hard chord and medium chord mallets while the xylophone is using plastic mallets and hard rubber mallets. The tom toms should be muffled and the suspended cymbal is using a brush. It is important to pay strict attention to what the composer indicates for the percussion equipment so the correct texture and timbre is being added.

Unit 7: Form and Structure

Cajun Folk Songs 2 is in two movements. Each movement consists of an introduction followed by a ternary form.

Movement 1: Ballad

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
Introduction	1-15	Brass chorale in Eb Major with Chimes. Elegiacal, quarter note equals 54.
A	16-33	All woodwinds except the Baritone Saxophones. Quarter Note equals 50 and it is in C Aeolian.
B	34-60	This section starts with quarter note equals 50 and then gets slightly faster with quarter note equals 63. The entire wind section is used but never all at once. Percussion is not utilized.
A'	61-73	Quarter note equals 50 in C Aeolian. Melody is in the English Horn which is joined by flutes, the entire clarinet section, bassoons, french horns, and chimes. The tempo slows down even more to finish the movement.

Movement 2: Country Dance

Section

Measure

Event and Scoring

Introduction

1-12

Spirited, quarter note equals 112-116. Full wind ensemble is utilized as well as timpani, vibraphone, crash cymbals, and tam tam.

A

13-82

Tempo and key remain the same as the Introduction. Full wind ensemble is used but never all at once. Timpani, xylophone, vibraphone, suspended cymbal, triangle, snare drum, tam-tam, and bass drum are utilized. Trumpet and Alto Saxophone have solo opportunities. It is in 2/4.

B

83-129

The key is in F Major. It changes to Eb Major and then returns to F Major. The meter changes to 4/4. Scoring is light and changing in the first F Major section and the Eb Major section. Various solo opportunities with canon compositional techniques. The second F Major section uses the full ensemble. This then goes into a transitional section that is pastoral with quarter note equals 76 and then quarter note equals 60. The scoring thins out here various solo instruments.

A'

130-220

The tempo, meter and key return to what they were in A. Full ensemble is only used all at once in two short sections: 182-188 and 212-220. The rest of the time, scoring is similar to A.

Unit 8: Suggested Listening

Aaron Copland - Rodeo

Frank Ticheli - Cajun Folk Songs

Arhoolie CD 359

Unit 9: Additional References

Mahattanbeachmusiconline. "Frank Ticheli." Mahattan Beach Music.

http://www.manhattanbeachmusiconline.com/frank_ticheli/ (accessed March 6, 2015)

Miles, Richard, ed. *Teaching Music Through Performance in Band Volume 3*. Chicago, IL: GIA Publications, 2000.

Savoy, Ann, ed. *Cajun Music, A Reflection of its People*. Eunice, LA: Bluebird Press, 1984

Ticheli, Frank. *Cajun Folk Songs 2*. Brooklyn, New York: Manhattan Beach Music, 1997

Whitfield, Irene. *Louisiana French Folk Songs*. Baton Rouge, Louisiana: Louisiana State University Press, 1939

Chorale Prelude: Turn Not Thy Face

Vincent Persichetti

(1915-1987)

Unit 1: Composer

Vincent Persichetti was an American composer born on June 6th, 1915 in Philadelphia, PA. He began studying piano at the age of five at the Combs Conservatory. At the age of nine, he started studying theory and composition with Russel King Miller. Persichetti feels that Miller was his most influential teacher. In 1936, he graduated from Combs Conservatory with a job offer to head the theory and composition department. Persichetti accepted the job offer and a year later he enrolled with the Philadelphia Conservatory and the Curtis Institute of Music for a masters degree. He studied piano and composition at the Philadelphia Conservatory and conducting at the Curtis Institute.¹

Persichetti's compositional output is impressive. He composed music for many idioms including vocal music, orchestra, chamber and solo instruments, wind band, and an opera. His piano music and wind band contributions are particular to note. Persichetti's piano pieces comprise of a sizable portion of his catalog.² He also contributed fourteen works for wind band. Some of his major works for wind band include: Masquerade, Parable, A Lincoln Address, and Symphony for Band.³

¹ Walter Simmons, *The Music of William Schuman, Vincent Persichetti, and Peter Mennin: Voices of Stone and Steel*. (Lanham, Maryland: Scarecrow Press, Inc., 2011), 174,175,176.

² Oxford Music Online, "Grove Music Online" Oxford Music Online, http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/21384?q=vincent+persichetti&search=quick&pos=1&_start=1#firsthit (accessed Apr. 15, 2015)

³ Frank Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*. (Galesville, Maryland: Meredith Music Publications, 2002), 48.

Persichetti was also a very influential teacher. In 1941, he was appointed head of the theory and composition departments of the Philadelphia Conservatory. In 1947, he became a part of the Julliard faculty. Persichetti became the department chair of the composition department in 1963 as well as the literature and materials department in 1970.² His notable students include: Philip Glass, Lowell Liebermann, Thelonius Monk, and Steve Reich.¹

Unit 2: Composition

Chorale Prelude: Turn Not Thy Face is based on a hymn that Persichetti composed. The hymn is No. 11 "Oh Lord, Turn Not Thy Face from Them" from Hymns and Responses of the Church Year, Vol 1. Persichetti takes the melody from that hymn and harmonizes it to a climax and then it abates. As the melody builds to the climax, the dissonance builds with it.¹

The hymn is in D minor and does not deviate from this.³ Persichetti expanded on the key in wind band composition. In the wind band composition, he uses D minor and B minor. These keys are juxtaposed to create polychords and dissonance.

¹ Walter Simmons, *The Music of William Schuman, Vincent Persichetti, and Peter Mennin: Voices of Stone and Steel*. (Lanham, Maryland: Scarecrow Press, Inc., 2011), 174, 175, 176, 275.

² Oxford Music Online, "Grove Music Online" Oxford Music Online, http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/21384?q=vincent+persichetti&search=quick&pos=1&_start=1#firsthit (accessed Apr. 15, 2015)

³ Robert Stephen Hines, ed., *The Composers Point of View* (Norman, OK: University of Oklahoma Press 1963), 49

Unit 3: Historical Perspective

Chorale Prelude: Turn Not Thy Face was commissioned by the Ithaca High School Band in memory of President John F. Kennedy in 1963. The composition was completed in 1966 and the premier was in May of 1967. Frank Battisti was the band director. This concert was the last concert that Battisti performed as the band director for Ithaca High School. The University of Kansas Symphonic Band first recorded the piece in 1978. The ensemble was conducted by Robert E. Foster. ¹

Unit 4: Technical Considerations

Due to the slow and changing tempos, this piece will require a great deal of control. The meter is in cut time through-out the piece. The phrasing is in two, three, and four bar groupings. The conductor should consider conducting in four and six as well as in two to express phrasing.

Accidentals are abound. The keys are primarily in D and B minor which are juxtaposed on each other. Intonation will be a concern with the extended ranges, transparent textures, and long notes. The tone should be warm, resonant, and singing.

The melody is handed off to different instruments throughout the piece. Careful consideration must be given to the balance and blend to make this seamless and the moving lines are not swallowed.

¹ Walter Simmons, *The Music of William Schuman, Vincent Persichetti, and Peter Mennin: Voices of Stone and Steel*. (Lanham, Maryland: Scarecrow Press, Inc., 2011), 275.

Unit 5: Stylistic Considerations

The Chorale Prelude is defined by the Grove Dictionary as follows:

“The Chorale Prelude as an autonomous genre was developed by the North German composers of the mid to later 17th century, notably Buxtehude. The chorale melody, often decorated with expressive ornaments, is usually presented over a mildly polyphonic accompaniment, without any interludes separating the individual chorale phrases.”¹

Persichetti's wind band version of a chorale prelude follows the same formula. The piece starts with a statement of the melody in the form of a solo flute. The flute and the percussion must be played with extreme sensitivity. As the piece moves forward towards the climax, the melody is manipulated and developed and the harmony becomes more dissonant. As the harmony becomes more dissonant, stylistically it becomes harsh. Accents become more prevalent as the piece starts nearing the climax.

Unit 6: Musical Elements

Melody

The melody is primarily two phrases long. These two phrases are built on thirds and fifths.

The melody then goes through a series of augmentation and fragmentation only to return to a restatement of the melody before the piece ends.

¹ *Grove Music Online*, s.v. “Choral Prelude,” (by Robert L. Marshall),
<http://www.oxfordmusiconline.com> (accessed July 13th, 2015)

Harmony

The harmony is complex. It is primarily in D minor and B minor. These two keys are juxtaposed on each other creating a conflict. An F and F# is the central focus of the conflict. This juxtaposition of keys creates polychords. These polychords and the harmony in general becomes more dissonant as the piece moves closer to the climax. Pedals are used frequently throughout the piece.

Rhythm

The rhythm is simple. The meter stays in cut time for the entire piece. It is dominated by whole notes, half notes, and quarter notes. However, a rhythmic motive of dotted quarter followed by an eighth or a dotted eighth followed by a sixteenth does appear at various times.

Timbre

This piece is scored for small ensembles with instruments from outside those ensembles accompanying. The percussion is a very important color which helps to establish the texture changes throughout the piece. Texture fluctuates from transparent to dense and back to transparent following the form.

Unit 7: Form and Structure

The form for this piece is unusual since it is determined by tempo. Each section has a different tempo. The first section starts at half note equals 46. Each section gets faster until the climax at the middle of the piece. After the climax, each section gets slower until the piece returns to half note equals 46.



Section

Measure

Event and Scoring

Section 1

1-25

Melody established in d minor with a solo flute. The melody gets fragmented in the clarinets. D pedal in timpani. Dotted rhythmic motive in bass drum, snare and cymbal. Half note equals 46. The F and F# conflict is established in mm. 22.

Section 2

26-36

The melody is fragmented and distributed among the instruments. Half note equals 54. The F and F# conflict continues with the F pedal in the timpani.

Section 3

37-51

Half note equals 63. Melody is extended. Bass Drum and cymbals is used to add color. The bass drum uses the dotted rhythmic motive.

Section 4

52-65

Half Note equals 69. Melody is augmented. Bass drum, cymbals, and timpani add color. The timpani has the dotted rhythmic figure. The



Section 5

66-77

texture is at its most dense.

Half note equals 76. The only section where staccato accents are used. Even though the climax is 75-77, the texture starts to thin out. The dotted rhythmic figure is in the bass drum in the form of a dotted half note and quarter note.

Section 6

78-89

Quarter note equals 69. The melody appears in a canon starting with the cornets and trumpets. It then shifts to the woodwinds starting with flutes and clarinet 1. It then moves through the woodwinds from high to low.

Section 7

90-119

Quarter note equals 63. This section is a transition. Staccatos are used for the first time. The dotted rhythmic figure of dotted half note and quarter note is in the wind section. The dotted rhythmic figure also appears in the bass drum in the form of the dotted quarter and eighth note.

Section 8

120-134

Quarter note equals 54. The entire melody appears again in the flute and piccolo. The melody then fragments among solo oboe and clarinet. It then fragments further with the french horn.

Section 9

135-144

Quarter note equals 46. An open fifth in the Bb clarinets and the bass and contrabass clarinets finish the piece.

Unit 8: Suggested Listening

Vincent Persichetti - Chorale Prelude: Oh God Unseen

Vincent Persichetti - Chorale Prelude: So Pure the Star

Unit 9: Additional References

Battisti, Frank. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*. Galesville, Maryland: Meredith Music Publications, 2002.

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The Colonial Song
Percy Grainger
Arranged by Douglas E Wagner
(1882-1961)

Unit 1: Composer

Percy Grainger was born on July 8th, 1882 in Brighton, Melbourne, Australia. His father, John Harry Grainger, was an architect. Grainger's mother, Rose, educated him for thirteen years at home. At age 13, he was accepted into Dr. Hock's Conservatorium in Frankfurt, Germany. ¹

On December 6th, 1900, Grainger played his first concert in Frankfurt. This marked the end of his career as a student. He then moved to London to begin his professional career as a pianist. He was in London from 1901-1914. This period was important because Grainger built his career as a pianist and his compositions were published and performed. ¹

In 1914, Grainger moved to the United States. From 1917-1919, he enlisted in the US Army. Grainger played oboe and soprano saxophone while in the army band. Later, he became a band instructor. During his time in the army, the composition *Country Gardens* was completed. It was published in 1919 and became his best known work. ²

In 1961, Grainger died of Cancer. A library in White Plains New York was established dedicated to him. The Percy Grainger Museum was also established in Australia. Grainger had a significant output as a composer despite his hectic performing life. He produced over 1200 works and arrangements. Of his band works, he is most well known for his British folksong settings as well as his original compositions. ¹

¹ Australian Dictionary of Biography, "Grainger, George Percy," Australian National University, Accessed February 1, 2015, <http://adb.anu.edu.au/biography/grainger-george-percy-6448>

²Grove Music Online, "Grainger, Percy," Oxford University Press, Accessed February 1, 2015
<http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/11596?q=percy+grainger&search=quick&pos=1&st art=1>

Unit 2: Composition

This composition is the grade 3 version arranged by Douglas E Wagner. This arrangement keeps the original key of Eb major and is abridged and condensed. Two of the three themes were kept in this version. The rhythm has been re-orchestrated to fit a quarter note pulse of 104. For example, half notes in the original has been changed to whole notes. ³

Unit 3: Historical Perspective

Unlike a number of Grainger's band compositions, the Colonial Song was completely original. He was inspired by Stephen Foster's folk songs about rural America. His response was a composition that reflected the Australian countryside. This piece was originally written for 2 voices and orchestra in 1912. Grainger scored it for military band in 1918. ⁴ Douglas Wagner arranged a grade 3 version to make Grainger's music more accessible to younger or inexperienced bands.

³ Grainger, Percy. *Colonial Song*. Arranged by Douglas Wagner. (Van Nuys, CA: Belwin Band, A Division of Alfred, 2014)

⁴ Grainger, Percy. *Colonial Song*. Edited by R. Mark Rodgers. (San Antonio, TX : Southern Music, 1997)

Unit 5: Stylistic Considerations

The tempo is quarter note =140. However, to get more of a flowing and warm feel, the piece should be performed in cut time. In cut time, the tempo is half note = 50. A rubato feel is also necessary to achieve a style of a singer freely singing.

A feeling of connectivity should permeate within the phrases of the first theme. This is achieved with full note lengths and slurs. The second theme should also have that connectivity. However, there are also staccato notes underneath the theme that creates a contrast within the section. The phrases within each theme has an arch like quality to them.

Unit 6: Musical Elements

Melody

There are two themes in this arrangement of the Colonial Song. Both themes are diatonic and conjunct. Each theme is a double period. A double period is broken down into an antecedent and a consequent. The antecedent ends with a weak cadence and the consequent ends with a stronger cadence. The weaker cadence creates an expectation of continuation.

In theme 1, the antecedent ends with an evasive cadence since it ends with a secondary leading tone chord to a iii chord. The secondary leading tone chord resolves on the V chord that starts the consequent. Thus, creating the expectation of continuation. The consequent ends with a PAC cadence which gives it a feeling of completion. In theme 2, we have a similar case. The antecedent ends with a HC and the consequent ends with a PAC. In both themes, the antecedent and the consequent is broken further down into four bar phrases.

Please see figure 1.1 and 1.2.

Figure 1.1

Theme 1

The musical notation for Theme 1 consists of two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It contains two phrases, each marked with a bracket and the word "Phrase". A larger bracket below the first phrase is labeled "Antecedent". The second staff begins with a measure rest followed by a measure containing a fermata, then continues with two phrases, each marked with a bracket and the word "Phrase". A larger bracket below the entire second staff is labeled "Consequent".

Figure 1.2

Theme 2

The musical notation for Theme 2 consists of two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It contains two phrases, each marked with a bracket and the word "Phrase". A larger bracket below the first phrase is labeled "Antecedent". The second staff begins with a measure rest followed by a measure containing a fermata, then continues with two phrases, each marked with a bracket and the word "Phrase". A larger bracket below the entire second staff is labeled "Consequent".

Harmony

The harmony is functional. There are a few spots where more accidentals are introduced.

The piece begins with a slow harmonic rhythm. The harmony changes on every whole note or half note. As the piece progresses, the harmonic rhythm moves more quickly and the harmony changes every quarter note.

Rhythm

The rhythm is basic. It is mostly whole notes, half notes, and quarter notes. There are occasional dotted rhythms including dotted eighth note followed by sixteenth note figures.

Timbre

The texture for this piece is homophonic. Rarely is the entire ensemble playing. This arrangement has different combinations of instruments throughout the piece. The combinations are full woodwinds only, full brass only, and mixed instrumentation. Percussion is lightly interspersed throughout the piece. The beginning does not have flutes, oboes, or trumpets. This creates a very warm sound that permeates throughout most of the piece. Flowing and connected lines dominate this piece except for Theme 2. The melody is still flowing but parts of the accompaniment is short and detached. This gives it a pizzicato feel mimicking string instruments.

Unit 7: Form and Structure

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
Introduction	mm. 1-19	<i>Flowingly</i> , quarter note = 140(half note = 52) All wind instruments Except flute, oboe, clarinet 3, And trumpets. Only a cymbal Roll for percussion. Ritardando into theme 1.
Theme 1	mm. 20 - 36	All woodwinds except the bassoon with triangle. This is followed by just the brass instruments. Theme 1 is concluded with the full wind section and timpani. Ritardando into next theme.
Theme 2	mm. 37 - 53	First time through the repeat, All instruments except the flute, oboe and clarinet one. The second time through the repeat, the flute, oboe, and clarinet one are added to the melody. There is a ritardando into both endings.



Theme 1

mm. 54 - 70

Tempo gets slightly faster. Starts with trumpet solo with moving accompaniment from the clarinets and bells. Chordal support by the saxophones and low brass. Flute and oboe join the trumpet on the melody. This is followed by a short brass chorale with timpani. This section concludes full wind ensemble except the trumpets. Only a half note of a timpani roll is included from the percussion section.

Coda

mm. 70 - 81

The coda starts with all instruments except the flute and clarinet one. Those instruments join the ensemble at the crescendo into the two fermatas. After the fermatas, the piece concludes with an Eb chord where full instrumentation peels away to just the clarinet 2, clarinet 3, alto saxophones, and tenor saxophone.

Unit 8: Suggested Listening

`The Gum-suckers` March - Grainger
Australian Up-Country Song - Grainger
Handel in the Strand - Grainger
The Colonial Song (the original wind band version) - Grainger

Unit 9: Additional References

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http://www.windrep.org/Colonial_Song (Accessed February 1, 2015).

Earhart: Sounds of Courage

Robert W. Smith

(b. 1958)

Unit 1: Composer

Robert W. Smith is a composer with over 700 publications in print. Smith is a professor at Troy University where his focus is music composition, production, publishing, and business. He is also the Vice President of Product Development for the C.L. Barnhouse Company and Walking Frogs Records. He composes for Barnhouse Company exclusively. Some of his other works for band includes Symphony #1 (The Divine Comedy), Symphony #2 (The Odyssey), Symphony #3 (Don Quixote), The Great Locomotive Chase, and Encanto. ¹

Unit 2: Composition

This piece depicts the final flight of Amelia Earhart. Each continent in her flight path is represented in this work. Central and South America are represented by a fugue. Africa is represented by percussion instruments in a compound meter with a melody in a simple meter. Asia is represented through percussion that has a pentatonic sound that represents that continent. The journey ends with the original flight theme that ends in a celebration of the accomplishments of Amelia Earhart. ²

¹ Smith, Robert W. "About." Robert W. Smith. <http://rwsmithcomposer.com/about/> (accessed Feb. 17th, 2015).

Unit 3: Historical Perspective

Earhart: Sounds of Courage was published in 2012. It was commissioned by Deb Huber and the University of Massachusetts. Smith dedicated the piece to Mary Jo Leahey in memoriam and the University of Massachusetts Lowell Symphonic Band Camp.

From Deb Huber,

Conductor, University of Massachusetts Lowell

Amelia Earhart, the first aviatrix to fly solo across the Atlantic Ocean, was also a teacher, a poet, and a woman of great courage and strength. Childhood heroes take all forms and Earhart and my mother were two of mine.

Mary Jo Leahey, the founding visionary of the Mary Jo Leahey Symphonic Band Camp, is another kind of hero. As a child of the Great Depression, she could not afford to attend the music camp she dreamed of. As an adult, she made children's dreams come true. A great spirit with a kind soul and generous heart, her gift of music has been an inspiration to the thousands of students who have passed through the program. The impact may be intangible to some, but her legacy is both measurable and eternal and those whose lives she touched are forever grateful.

*This work is dedicated in memoriam to Mary Jo Leahey and Janet Elizabeth Huber, and other women of great strength and courage.*²

Unit 4: Technical Considerations

The work progresses through several keys. It is mainly in Eb Major, Bb Major, and C Dorian. However, there are also short modulations to Eb minor and Gb Major. There are also varying tempos; quarter note equals 72, quarter note equals 144, and dotted quarter note equals 68. The time signature is 4/4 for the majority of the piece. There is a 12/8 section that requires control due to the slow tempo of the dotted quarter note.

Dynamics are a major consideration as well. Smith is very specific as to where he wants crescendos and decrescendos. The ones that will be challenging are the small crescendos and decrescendos. Articulations such as staccatos and accents have to be clearly defined.

² Robert W. Smith, *Earhart: Sounds of Courage* (Oskaloosa, IA: Birch Island Press, 2012), 2

A fugue like section appears. In this section, it is very important that the flutes, clarinets, and alto saxophones know their role. It will require a significant amount of independence to be able to perform this section properly.

Unit 5: Stylistic Considerations

There are many stylistic considerations in this piece. The flute solo should be rubato. The tutti section after needs to be “expressive” and “warm”. The next section represents a plane taking off and then in flight to its first destination. The dynamics need to be controlled as the ostinato is layered through the brass and marimba to simulate a plane taking off. When the plane is in the air, the music has a majestic fanfare style. The plane reaches its first destination, Central and South America. This is depicted with a fugue like compositional techniques and the key of C dorian. It is very important that the marimba and cabasa are played well and in time. This will help with the flutes, clarinets and alto saxophones to stay in time. The rhythms and the textures of the claves and snare being played on the rim will add to the style of this section.

The next destination is Africa. The bongos, marimba, and cymbals help to establish a representation of the continent of Africa. This section is in 12/8. However, the percussion is really the only section playing in 12/8. The brass and woodwinds are playing with a duple feel that is created by dotted rhythms and duple eighth notes. This creates a two against three feel which also helps to establish the style.

The final destination is Asia. Once again, the percussion is called upon to represent this continent. The marimba is playing a pentatonic pattern. Also, the temple blocks, low toms(taiko) timpani, and a gong are used. Dynamics in the low brass and woodwinds need to simulate a plane engine. The fanfare returns to end the piece. The fanfare is also used to in between the destinations.

Unit 6: Musical Elements

Melody

This piece has three different themes. The first theme is stated at the beginning of the piece as a flute solo as seen in example 1. It contains symmetrical phrases. The first two phrases form a parallel period that is followed by a partial sequence. The use of seconds, thirds, and the perfect fourth is prevalent throughout. It is an interesting combination of diatonic intervals.

The image displays three staves of musical notation for a flute solo in 4/4 time, written in a key signature of two flats (B-flat and E-flat). The first staff contains measures 1 through 4. Measures 1 and 2 form a parallel period, each consisting of two phrases separated by a comma. The first phrase in each measure is a four-note ascending sequence (G4, A4, B4, C5), and the second phrase is a four-note descending sequence (C5, B4, A4, G4). Measures 3 and 4 continue the sequence with similar phrases. The second staff begins at measure 5 and contains measures 5 through 8. Measures 5 and 6 feature a more complex rhythmic pattern with eighth and sixteenth notes, while measures 7 and 8 return to the simple four-note phrases. The third staff begins at measure 11 and contains measures 11 through 13, showing a continuation of the simple four-note phrases.

The first theme is presented again in variation form. The first variation can be seen in example 2. This takes place at measure 80. It starts with the perfect fourth and then up a second as does the original theme. Every two measures has a different variation that starts with the first three intervals of the theme.

The image contains two staves of musical notation. The top staff, labeled 'Example 2', is in 4/4 time and features a melody with a perfect fourth interval followed by a second. The bottom staff, labeled 'Example 3', is in 6/8 time and features a melody with a counter melody that uses similar variations to Example 2.

In example 3, we see the melody in the first theme stated with a counter melody that is constructed using similar variations in example 2. Even though this section is in a compound meter, the melody and counter melody still has a duple feel. The perfect fourth is very prevalent and helps to give the listener something that identifies with the first theme.

1

2

4

2

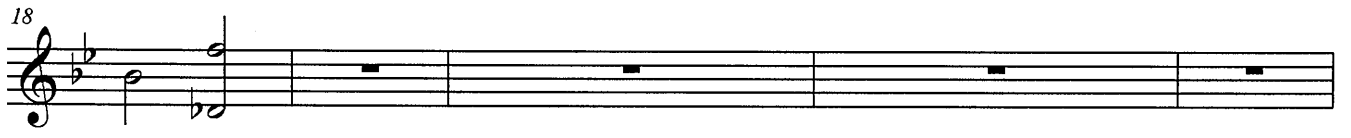
8

2

12

2

Example 4 also contains two more variations on main theme. Here we see the same theme but each beat value is expanded. Quarter notes become half notes, eighth notes become quarter notes, and dotted quarter notes become dotted half notes. It is also in the key of Bb major where the original theme is in the key of Eb major. The only difference in the two themes in example 6 is the F on the fourth beat to begin the phrase and the F in measure four in the fourth measure.



The second theme starts on measure 28, which can be seen in example five. Each phrase is symmetrical. They are all four measures long and divided into two measure motives. The very last measure has the end of the phrase and another phrase segment happening simultaneously. The intervals are major seconds, major thirds, perfect fourths, and perfect fifths. So the intervals used are similar to theme one with the addition of the perfect fifth.

The musical score consists of three systems of two staves each, in 4/4 time with a key signature of two flats. The first system is labeled '1' and shows measures 1-5. The second system is labeled '6' and shows measures 6-11. The third system is labeled '12' and shows measures 12-17. The upper staff contains a melodic line with various note values and rests, while the lower staff contains a bass line with mostly whole and half notes. Dynamic markings like '>' and 'p' are present throughout the score.

The third theme starts at measure 50. The composer states that he uses a fugue compositional technique.¹ This is interesting due to the fact that the theme starts on a g.

Therefore, the melody is not on the tonic since it is in C dorian. So it is an answer without a subject. The first two phrases, a and a', are divided into motives. The next phrase, b, is divided into phrase segments. This theme has symmetrical phrasing.

The theme is composed of major seconds, minor thirds, perfect fourths, and perfect fifths.

Also, with the raised sixth, new intervals are introduced. A minor second and major third can be found helping to represent Central and South America. Please see example 6.

The image displays four staves of musical notation for the third theme, measures 50 through 54. The music is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first staff (measures 50-51) begins with a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4. The second staff (measures 52-53) continues with a quarter note D4, a quarter note E-flat4, a quarter note F4, and a quarter note G4. The third staff (measures 54-55) shows a quarter note A4, a quarter note B-flat4, a quarter note C5, and a quarter note D5. The fourth staff (measures 56-57) concludes with a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The notation includes various rhythmic values, accidentals, and phrasing slurs.

¹ Robert W. Smith, *Earhart: Sounds of Courage* (Oskaloosa, IA: Birch Island Press, 2012), 1

“Earhart” is a harmonically diverse piece. The piece is primarily in Eb Major, Bb Major, and C Dorian. There are two brief modulations. The first variation modulates to Eb minor briefly for two measures. Variation 6 modulates to Gb Major for four measures. The harmony is not all diatonic. There are quartal and quintal harmonies as well. The harmonic rhythm varies throughout the piece.

Rhythm

The piece starts with a flute solo and then states the theme again in mm 9 with rhythmic counterpoint. In mm. 72-73, 114-127, and 138-150: the theme in the flute solo returns but with different rhythms and tempo. The theme also is stated in 12/8 in mm 91. Even though the meter is in 12/8, the melody and counter melody really has a duple feel. The compound meter is really in the percussion scoring. Specifically in the marimba, bongos, and cabasa. This creates a two against three feel. Please see the example below.

1

2

3

4

5

3

In mm 48-69, fugue compositional techniques are used. The melody is in the flutes, clarinets, and alto saxophones; each playing the melody at three different times. Each time the melody starts, it is displaced by one beat. This creates rhythmic counter point along with the two ostinatos in the marimba and claves as well as the eighth note pulse in the cabasa.

The following ostinato is used though out the piece.



Timbre

Smith uses the wind band to its full potential in regard to timbre. He uses any combination of solo flute, small groups of woodwinds, percussion only, to full ensemble. Smith also uses some exotic instruments to add to the texture such as Mark Tree, Congas, Cabasa, Temple Blocks, and Claves. Smith builds the density of the texture by layering in instruments.



Unit 7: Form and Structure

Earhart: Sounds of Courage is a combination of theme and variations and being through composed.

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
Statement of theme	1-8	Solo Flute <i>Gently</i> , Quarter Note = 72 Eb Major
Variation 1	9-16	Tutti Ensemble except timpani. <i>With Warmth</i> .
Through Composed Section 1	16-47	<i>Flowing</i> , Quarter Note = 140 Bb Major. Rhythmic ostinato in brass and marimba builds to sixteenth note runs in the woodwinds. Sixteenth note runs end with the brass having the melody at mm 28. Alto Saxophones, Tenor Saxophones, and French Horn have a counter melody. Flutes, clarinets, and oboes continue sixteenth note flourishes.



Through Composed
Section 2

48-70

C Dorian

Fugue compositional techniques using flutes, oboes, clarinets, and alto saxophones. Marimba, cabasa, snare drum, and claves provide an accompaniment.

Variation 2

70-79

Bb Major

Rhythmic ostinato in trumpets, trombones, euphoniums, and snare drum. Variation melody alto saxophones, tenor saxophones, and french horns

Variation 3

80-89

Variation is in flutes and clarinets. Cymbals swell underneath.

Variation 4

90-109

Variation is spread throughout the winds. Variation is in duple while the percussion is in triple.



Variation 5

110-127

Rhythmic ostinato in flutes, oboes, clarinets, and marimba. Variation in alto saxophone, tenor saxophone, french horn, and euphonium. Measure 122, the ostinato is in the flutes, oboes, clarinets, saxophones, marimba, and snare drum. Trumpets and french horn have the variation.

Through Composed
Section 3

128-135

Marimba has pentatonic passage built on G. Timpani temple blocks, low tom, and gong add to the texture.

Variation 6

136-151

Ostinato in flutes, oboes, clarinets, marimba, and snare drum. Variation is in the alto saxophone, tenor saxophone, trumpets, and euphoniums.

Through Composed
Section 4

152-167

Restatement of mm 28-47



Through Composed
Section 5

168-179

Ostinato in all instruments
except bass clarinet,
Contrabass, clarinet, bassoon,
Baritone saxophone, and tuba;
sustained chords; ostinato
returns in flutes, clarinets,
timpani, and snare; two
measure motive in alto
saxophone, tenor
saxophone, and french horn;
timpani solo to the tutti end.

Unit 8: Suggested Listening

Robert W. Smith - The Divine Comedy

Robert W. Smith - The Great Locomotive Chase

Robert W. Smith - Encanto

Unit 9: Additional References

Earhart, Amelia. "Amelia Earhart." Family of Amelia Earhart. <http://www.ameliaearhart.com/>
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Flourish for Wind Band
Ralph Vaughan Williams
(1872-1958)

Unit 1: Composer

Ralph Vaughan Williams was born on October 12th, 1872. His place of birth was Down Ampney, Gloucestershire, England.¹ (Frogley and Thomson, xvii) Williams studied at the Trinity College in Cambridge and the Royal College of Music. Later he would study with Max Bruch and Maurice Ravel.

Williams was a prolific composer. He composed 9 symphonies, several other orchestral works, choral works, film scores, operas, concertos, keyboard music, chamber works, music for military band, and music for brass band.² Along with Gustav Holst, Williams is responsible for a renaissance in English music. Later, his music became revered for creating a distinctly English musical voice.³

The wind band repertoire owes much to Williams. He has composed some of the pillars of the repertoire. Important works include The English Folksong Suite, Sea Songs, and Toccata Marziale.

¹ Frogley, Alain, and Aidan J. Thomson eds. *The Cambridge Companion to Vaughan Williams* (New York: Cambridge University Press 2013), xvii.

² "A Short Biography," Ralph Vaughan Williams Society, accessed January 25th, 2015

³ Heffer, S. (2000). *Vaughan Williams* (London, England: Weidenfeld and Nicolson), 2-3

Unit 2: Composition

Flourish for Wind Band is a fanfare with a legato middle section. ⁴ It is in ABA form in the keys of Bb and F. The piece is 1:30 in length. The original composition was scored for the following instruments: ⁵

Flute	Two Trumpets
Oboe	Four Horns
Bassoon	Three Trombones
Eb Clarinet	Euphonium
Two solo Clarinets	Tuba
Three Ripieno Clarinets	Timpani
Alto Saxophone	Snare Drum
Tenor Saxophone	Bass Drum
Two Cornets	Cymbals

Unit 3: Historical Perspective

Flourish for Wind Band was first performed in the Royal Albert Hall on April 1, 1939. It was composed as an overture to the Pageant *Music and the People*. ⁶ Flourish for Wind Band was not published until 1972. ⁷ In 1972, it was adapted to a more modern band instrumentation. The following instruments were added: alto clarinet, bass clarinet, second alto saxophone, baritone saxophone, third cornet, and string bass parts.

⁴ Dvorak, Thomas, Cynthia Taggart, and Peter Schmalz. *Best Music for Young Band: A Selective Guide to the Young Band / Young Wind Ensemble Repertoire*. Edited by Bob Margolis (Brooklyn, New York: Manhattan Beach Music, 1986), 35

⁵ Stuart Stone, . "The Flowing Lines of Flourish for Wind Band." *Instrumentalist*, 53(11), June 1999, 29

⁶ Stuart Stone, . "The Flowing Lines of Flourish for Wind Band." *Instrumentalist*, 53(11), June 1999, 28

⁷ Miles, Richard, ed. *Teaching Music Through Performance in Band. Volume 1* (Chicago: GIA Publications, 1997), 179.

Unit 4: Technical Considerations

The Flourish for Wind Band is a technically simple piece. Balance needs to be considered for the antiphonal brass fanfare. Due to the phrase ellision of the antiphonal fanfare, students will need a strong sense of pulse to be rhythmically accurate. Maintaining a full sound through long phrases should be addressed. Playing overlapping phrases and flowing lines may be challenging to young players. ⁸ With the keys being in Bb and F, it will also be important for the players to be familiar with those major scales.

Unit 5: Stylistic Considerations

Since Flourish for Wind Band is a fanfare, a moderato tempo is suggested. This piece should be well articulated in the A sections with full sound. Bell tones should be used with the antiphonal fanfare. The woodwinds should play long and connected notes in the A section. The B section should have legato articulation as well as a flowing and connected feel. Careful consideration where to breathe should be given. Wind players should not breathe between measures 10 and 11. Four bar phrasing should be adhered to during the A sections. The B section should have 8 bar phrasing. It should be taken into consideration for the B section to be taken a little faster to help with the 8 bar phrasing.

Unit 6: Musical Elements

Melody:

There are three main motives that make up the melody in Flourish for Wind Band. Please see the examples below for the motives. The opening fanfare is a motive in imitation. After the opening fanfare, the melodies are eight measure phrases. Each phrase in the A section, after the fanfare, is divided up into four measure phrase segments. In Section B, each phrase is divided into four measure motives.

Example 1, Opening Fanfare Motive:



Example 2 , A Section Motive:



Example 3, B Section Motive:



Harmony:

The keys are Bb and F. The harmony is very conventional. Chords are triadic with a few seven chords and minor v chords. In measure 39, the alto saxophones and the euphonium have a lowered note on the second beat. This gives it a dorian flavor which helps to create a nationalistic sound.

Rhythm:

This is a very simple piece when it comes to rhythm. The meter is in 3 / 4 for the entire piece. It is mostly quarter notes and half notes with some eighth notes.

Timbre:

This piece starts with an antiphonal brass fanfare followed by full ensemble. The texture after the fanfare is homophonic. The texture in the B section changes. The woodwind section, cornet 1, euphonium, and tuba are used throughout. Cornet 3, trumpets, and trombones provide interjections until measure 36. At measure 36, the full band is utilized until the return of the A section. Percussion is used topically for effect. There are no solo passages. The fanfare should be majestic and regal. Everything else should have sustained and flowing lines.

Unit 7: Form and Structure

This piece is in ABA' or ternary form.

<u>Section</u>	<u>Measure</u>	<u>Event</u>
A	1-10	Brass Fanfare in imitation except the tuba
	11-19	Tutti Ensemble. Key Change to F Major in mm. 19 Phrase 1 is introduced.
B	20-27	Phrase 2 is introduced. Woodwinds, F-Horns, Solo Cornet, Euphonium, and Basses. Cornet 1, Trumpets, Trombone and Snare are used as embellishment.
	28-35	Phrase 3 is introduced. Instrumentation remains the same.
	36-44	Variation on Phrase 2. Key change to Bb major in mm. 40. Tutti Ensemble.
A'	45-53	Brass fanfare in imitation except tuba returns
	54-63	Phrase 1 returns with tutti ensemble.

Unit 8: Suggested Listening

Ralph Vaughan Williams - Sea Songs

Gustav Holst - 1st Suite in Eb
Gustav Holst - Hammersmith
Maurice Ravel - Daphnis et Chloe

Unit 9: Additional References

Dvorak, Thomas, Cynthia Taggart, and Peter Schmalz. *Best Music for Young Band: A Selective Guide to the Young Band / Young Wind Ensemble Repertoire*. Edited by Bob Margolis. Brooklyn, New York: Manhattan Beach Music, 1986.

Frogley, Alain, and Aidan J. Thomson eds. *The Cambridge Companion to Vaughan Williams*. New York: Cambridge University Press 2013

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The Ralph Vaughan Williams Society. <http://www.rvwsociety.com>

Phasing Thunder Brian Balmages (b. 1975)

Unit 1: Composer

Brian Balmages is an American composer born in 1975. He writes music for orchestra, brass band, and wind band. Mr. Balmages has written compositions for all levels ranging from elementary band to professional ensembles. These ensembles include the University of Miami Wind Ensemble, The Baltimore Symphony, and the Miami Symphony Orchestra.

Mr. Balmages also enjoys a busy conducting schedule. His engagements include state and regional bands, orchestras, university groups, and professional ensembles. Mr. Balmages earned his bachelor's degree from James Madison University and his master's degree from the University of Miami. He currently works as the Director of Instrumental Publication for the FJH Music Company Inc. ¹

Unit 2: Composition

Phasing Thunder is composed in a minimalistic style depicting a thunderstorm. The piece is based on sequences of notes and rhythms that are gradually combined and then broken apart. These sequences and rhythms are brought together in such a way, either by augmenting note values or staggering the entrances, that they appear to be “out of phase”.

Phasing Thunder also depicts a thunder storm. This is done through bass drum and timpani rolls. This is also done through the harmonic writing and the textures. A soft rain is created by the ensemble as the storm passes. ²

¹ Brian Balmages, “Brian Balmages Biography,” Brian Balmages, <http://www.brianbalmages.com/biography.htm> (accessed Apr. 12, 2015)

² Brian Balmages, *Phasing Thunder* (Fort Lauderdale, FL: The FJH Music Company INC., 2014), 1

Unit 3: Historical Perspective

Phasing Thunder was published in 2014 with Mr Balmages conducting. This piece was commissioned by the Temecula Middle School Band in Temecula, California. Brad Hinkson is the band director. ¹

Even though *Phasing Thunder* has phasing and repetition, it would be better to describe it as a post minimalist piece. Post minimalism has all of the characteristics of minimalist pieces but with harmonic motion. ² *Phasing Thunder* has a complex harmonic motion.

Unit 4: Technical Considerations

The most notable challenge associated with this piece is accurate performance of rhythmic figures. Players must possess a strong sense of pulse and have the ability to sub-divide rhythms in order to play them independently. Staggered entrances, three against two rhythms, and several motives juxtaposed against each other makes this a rhythmically difficult piece.

This is a highly modal piece. The ranges of instruments and the rhythmic content are well within the grade 2.5 - 3 level. The piece relies on two tempos marked quarter note = 50 and quarter note = 126 respectively. In the first eighteen bars, it alternates between the previously stated tempos every few bars. It is expected to alternate between those tempos immediately.

¹ Brian Balmages, *Phasing Thunder* (Fort Lauderdale, FL: The FJH Music Company INC., 2014), 1

² Oxford Music Online, "Minimalism", Oxford Music Online, <http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/opr/t114/e4427?q=minimalism&search=quick&pos=3&start=1#firsthit> (accessed Apr. 12, 2015)

Unit 5: Stylistic Considerations

This is a post-minimalism piece. Minimalism uses repetition and static harmony. *Phasing Thunder* has harmonic motion which is the key difference between minimalism and post-minimalism. There are many different and repetitive motives juxtaposed on each other. It will be important to balance the ensemble so that all the intricate juxtapositions are heard.

Different articulations help to give variety to the piece. This is especially true when you have the same motive articulated in a different way. An example includes a three note, staccato, motive in the trumpets at measure 31. That motive is repeated and slurred in the tenor saxophone and horn at measure 55.

Unit 6: Musical Elements

Melody

The piece is based on one melodic idea. The composer uses augmentation and several changes of key center to enhance the melody throughout the work. Specifically, the melody is initially stated in g minor and then modulates to c lidian, g minor, a minor, d minor, Bb minor, and back to g minor. The composer also uses bitonality to create tension in the music and to generate dissonance around the melodic statement.

Harmony

The harmony is quite complex. The opening chords are quintal chords with a melody in g minor. It goes through several key changes. The following keys are used: g minor, C lidian, e minor, Eb lidian, G lidian, d minor, and Bb minor. The harmonic rhythm is quite fast due to the rapid key changes.

Rhythm

The piece is based on simple rhythms that are combined and then broken down to its original form. Different rhythms are juxtaposed over each other. Some of the juxtaposition creates instances of two against three. Staggered entrances of motives is a compositional technique used to create juxtaposition.

Timbre

The orchestration utilizes percussion instruments to generate a great deal of interest and color. In particular, keyboard percussion and a variety of cymbals are used in effective ways. In a more programmatic sense, the timpani and bass drum are used to depict thunder. In regard to texture, the composer creates a great deal of density through orchestration. While the work begins and ends in a more transparent fashion, moments of great weight and darkness are present.

Unit 7: Form

Phasing Thunder is through composed.

Section

Measure

Event and Scoring

Section 1

1-8

Serene, yet ominous
Quarter note = 50.
Piano, Vibraphone, Bells
Crystal glasses, triangle,
and finger cymbals create
a setting for a solo
clarinet that introduces
the primary motive.
This piece is in g minor.

Section 2

9-12

Flute, clarinet 2, and bass clarinet have staggered entrances with different rhythmic motives. The motives are rhythmic variations of the flute. The piano, bells, vibraphone, chimes, triangle, and finger cymbals all have different rhythmic motives juxtaposed over each as the crystal glass has a pedal G. Quarter note = 120

Section 3

13-22

The tempo alternates every two measures between quarter note = 50, 120, and 50. Mm 18 has a fermata. Quarter note = 126 after the fermata, *Steady and Unyielding*. Percussion is similar to the previous section without the crystal glasses. Staggered entrances by brass and woodwinds. Flute repeat motive while clarinet two and trumpets extend the motive. After the fermata, the flute motive goes in the opposite motion while being harmonized. A high-hat rhythm is established. The bass drum mimics thunder. An open 5th minor chord is established in the mid to low instruments.

Section 4	23-30	<p>Low brass and woodwinds have the open 5th g minor chord. Alto saxophones and clarinets have two variations of the flute motive using staccato articulations. It becomes staggered and varied between clarinets 1 and 2 and the flutes. Timpani and hi-hat have two different ostinatos.</p>
Section 5	31-38	<p>Full woodwind and brass with different different rhythmic motives juxtaposed over each other. Keyboard percussion, piano, triangle and finger cymbals are similar to section 2. Hi-hat and timpani ostinatos continues.</p>
Section 6	39-50	<p>The full ensemble has staggered entrances and different rhythms juxtaposed except the piano and chimes. The key changes to C Lidian at measure 47. The melody is in a form of the g harmonic minor. The 6th and 7th is raised ascending and descending.</p>
Section 7	51-62	<p>Texture thins out to piano and keyboard percussion. Mm 55 is g harmonic minor with two different motives played in the flute, tenor saxophone, and french horn. Mm. 59-62 is back to C lidian with the motive in the</p>



Section 8

63-70

baritone in E minor.

Full ensemble except for chimes and percussion 1 and 2. Different motives continue to be juxtaposed over each other with staggered entrances. In g harmonic minor. Changes to C lidian at mm. 67.

Section 9

71-80

In g minor. Texture becomes thin again with all instruments having staggered entrances except piano and the keyboard percussion.

Section 10

81-92

This section has the full ensemble. Different motives juxtaposed over each other continues. Mm. 81-85 is in Eb lidian with the melody in g minor. Mm. 86-88 is in G lidian. Mm. 89-92 is in Eb lidian with the melody in g minor.

Section 11

93-104

In D phrygian. Full ensemble except chimes. The same minimalistic devises used.

Section 12

105-110

In g minor. Starts with thinner texture. Only a descending quarter note motive appears in this section. The motive is staggered throughout the ensemble until only the timpani remains in the end.

Section 13	111-122	The tempo and volume decays slowly through this section. The section starts in g harmonic minor with the melody in d minor. Mm. 111-118 is in Bb minor. The key returns to g minor at 119.
Section 14	123-132	<i>Tranquillo</i> , Quarter note = 50. Minimalistic devices in piano and keyboard percussion. Motive in flute solo. It is extended in the clarinet. Bass drum mimic soft thunder. All available players randomly pat thighs to create the sound of gentle rain.
Section 15	141- 153	Piano and bells have 3 against 2 rhythmic figures. Vibraphone has sustained chords. Crystal glasses have a pedal of a g minor open fifth chord. These instruments slowly fade away.

Unit 8: Suggested Listening

Brian Balmages - Summer Dances
 Brian Balmages - Rain
 Steve Reich - Drumming
 Philip Glass - Music in Twelve Parts

Unit 9 Additional Resources

Balmages, Brian. *Phasing Thunder*. Fort Lauderdale, Fl; The FJH Music Company , 2014

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