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MUAP 504: Advanced Conducting Project

Messiah College

Jonathan Freidhoff

May 2nd, 2015

Dr. Genevra

Danny Boy

Arr. Samuel Hazo (b. 1966)

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Composer

Samuel Hazo (b.1966) is a composer from Pittsburgh, Pennsylvania. He received his bachelor's and master's degrees from Duquesne University.¹ After receiving his undergraduate degree, he went on to teach as a music educator from elementary school through the collegiate level. While teaching as a high school band director, Hazo began to experiment with composition. Eventually, his passion for writing music lead to him deciding to retire from public education and focus on wind band composition. He frequently gives cliques and is a guest conductor for many select ensembles.³

Mr. Hazo has received multiple awards for his compositions and have been performed worldwide. His works have been performed at MENC, Midwest Band and Orchestra Clinic, World Association for Symphonic Bands and Ensembles, Convention, National Honor Band of America, National Band association, and the College Band Director's National Association Convention.²

Composition

Danny Boy was commissioned by Jeff Dent, Commission Chair for the Lycoming County Honors Band in Pennsylvania. The goal of the composition was for it to be a piece that a young band would be able to perform and a mature band would sound incredible. The piece has been described by many as "lush" and "rich sounding". It is based on the melody from Percy Grainger's "Irish Tune from Country Derry".³

Historical Perspective

This composition is a modern take on a classic folk tune. While the melody remains mostly intact, Hazo takes the standard harmony of the piece and expands it using more complex chords (7th, 9th, and 11th chords), suspensions, and extreme dynamic changes in order to give this variation a different sound from the original composition.

The elements that Hazo adds to this piece are in line with his compositional style, as he enjoys extended chords, suspensions, and complex harmony in a majority of his compositions. While he still does this in *Danny Boy*, it is on a much lesser scale than that of his other works, due in fact that it was intentionally written for a middle school band.

Technical Considerations

This piece is rated as a grade 3 and is suitable for the average to above average middle school band or any high school band. The piece is orchestrated for the following instrumentation:

Flute 1-2

Bb Clarinet 1-3

Oboe

Bb Bass Clarinet

Bassoon

Eb Contra Alto Clarinet

E♭ Alto Saxophone 1-2
B♭ Trumpet 1-3
Bass Trombone
Percussion 1-2

B♭ Tenor Saxophone
F Horn 1-2
Baritone
Mallet Percussion 1-2

E♭ Bari Saxophone
Trombone 1-2
Tuba/String Bass
Timpani

While a casual glance at the music would not reveal anything overly complicated for the average middle school band, the difficulty of the music comes out when a group tries to perform it. The piece is in the key of B♭ major and does not use any extreme register notes or complex rhythms. The difficulty arises in the ability of the performers to be in tune and in balance with each other. The powerful effect of this piece will come from a group who is both confident in their individual parts, can hear and adjust their pitch to be in tune, and understand the balance the composers is trying to create and adjust accordingly.

Stylistic Considerations

The tendency for groups will be to rush the tempo; the alert conductor must not let the tempo run off. The piece has many sections that can be stretched out and rubato used to great effect.

Also, breathing in this piece must be done as notated or when rests occur. Performers who take breaths in the middle of phrases will greatly diminish the power of the phrase they are playing and not allow the intensity of the composition to build.

Observation of correct dynamic levels is also important, as the only “loud” section in this piece occurs near the end. Performers should play at a *pp* to a *mf* level up until the crescendo at measure 28. The *fff* sound only lasts a few measures before returning to *p* in measure 33.

Musical Elements

MELODY

The characteristic *Danny Boy* melody is heard throughout this piece in the flute and trumpets.



It can be very difficult for this melody to come through due to the way the composer has orchestrated this piece. There are very few instruments that play the actual melody at any given time. While this results in a very lush and harmonic sound, the melody can be covered up by the rest of the musical lines. Balance and blend should be stressed to the performers and anyone with the melody should be encouraged to bring it out.

HARMONY

This version of *Danny Boy* is written in the key of Bb major. There are no key changes throughout the piece.

The harmony of this arrangement is written in low registers for many instruments, especially the upper woodwinds in the very beginning of the piece. Performers need to be aware of the intonation issues of their instruments in this range and dynamic level and adjust accordingly. Hazo uses multiple suspensions throughout the piece between chords that are standard for the tune. He also utilizes a lowered sixth scale degree to add a minor four chord to the standard I-IV-V-I progression of the song. This creates tension as the piece reaches its climax at measure 30 that resolves back to the tonic note performed by the flutes and chimes at measure 36.

RHYTHM

There are not driving percussion parts (such as a snare or bass drum) in this arrangement. The percussion section is used primarily as a complimentary effect to the harmony of the piece. The mallet instrument parts reflect the harmony being performed by the rest of the ensemble. The other percussion instruments are used as accents and effects rather than to drive the pulse of the music forward. As a result of this orchestration, wind performers but take on the responsibility of keeping a steady pulse rather than relying on the percussion section to do so.

Form and Structure

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
Introduction	1-4	Full ensemble, setting up beginning of <i>Danny Boy</i> melody.
Theme A	5-12	First occurrence of main melody, low registers in all instruments. No trumpets.
Theme A ₁	13-20	Second half of the main melody, ranges getting higher, no trumpets.
Theme B	21-28	Second part of <i>Danny Boy</i> melody, trumpets added in, dynamics increasing to climax at 30.
Theme B ₁	29-32	Second half of second part of melody, loud dynamics, crescendo and diminuendo quickly.
Theme C	33-36	Ending of the <i>Danny Boy</i> melody, piano, full Ensemble.
Closing	37-end	Suspension leading to tonic chord, piano.

Suggested Listening

Hazo, Samuel:

Enchanted Spaces

Ride

Rush

Sevens

Exultate

Additional References/Citations

1. http://en.wikipedia.org/wiki/Samuel_Hazo
2. <http://www.samuelrhazo.com/>
3. Score: Danny Boy, Samuel Hazo

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Enchanted Spaces

Samuel Hazo (b. 1966)

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Composer

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Composition

Enchanted Spaces was commissioned from Mr. Hazo by the Decorah High School Wind Ensemble in 2012.

Rather than fixate on one musical element and expand upon it, as in some of his earlier compositions, Hazo attempts to re-create the landscape and scenery from the area where this piece was commissioned. The opening fanfare relates to the view of the city as you drive into town. Other sections bring imagery of the mountain-scape, the main river, the industrial section, and Main Street downtown.³

It is approximately 4:40 long and is available from Hal Leonard Corporation.

Historical Perspective

Composers in this era all incorporate something "different" into their compositions to create a hook that makes each composition sound unique and apart from others. *Enchanted Spaces* does so using harmonic and rhythmic elements to create a modern sounding composition. The piece is based on quartal and quintal harmony instead of triadic harmony. This is a technique that has become fairly common in modern wind band music. He also uses a variety of mixed meters and syncopation in order to obscure the beat unit of the music.

Instrumentation is fairly standard for a modern wind band, but does ask instruments to have considerable range in playing and performance, another characteristic of modern wind music. No unique or exotic instruments/effects are required for this piece (many modern compositions do have an element such as this).

Technical Considerations

Enchanted Spaces is written for a medium to medium-advanced high school band or wind ensemble. The piece is orchestrated for the following instrumentation:

Piccolo	Flute 1-2	Oboe
Bassoon	Bb Clarinet 1-3	Bb Bass Clarinet
Eb Contra Alto Clarinet	Eb Alto Saxophone 1-2	Bb Tenor Sax
Eb Bari Saxophone	Bb Trumpet 1-3	F Horn 1-2
Trombone 1-3	Baritone	Tuba
String Bass	Snare Drum	Bass Drum
Suspended Cymbal	Crash Cymbal	Chimes
Bells	Xylophone	Marimba
Vibraphone	Timpani	

The harmonies in this piece are very dense and complicated, so all secondary parts (Clarinet 2-3, Trumpet 2,3) are needed in order to create the full effect of the chord changes.

Students should be able to perform various syncopated rhythms as well as have experience with compound meter changes such as alternating between 4/4 and 3/4. At times syncopated rhythms overlap each other and individual parts need to be confident with their parts in an ensemble setting.

Students should be familiar with the keys of concert Eb, Ab, F, and Db major prior to rehearsing this piece. The piece often switches to related keys but uses non-traditional chord progressions.

Stylistic Considerations

With all of the syncopations and alternating beat groupings, an ensemble must pay close attention to the placement of accents and points of emphasis in a metrical sense. Many times Mr. Hazo uses both at the same time to create unique and unexpected dis-junct beat groupings. There are sections that are homo-rhythmic that appear suddenly, but then revert to a more layered texture.

Other sections in the piece rely mostly on chord changes that are closely related to each other, such as a choral suspension or a harmonic progression that only changes one pitch from chord to chord. Often times only a few voices will change from measure to measure but create drastic shifts in tonality. Performers must be comfortable playing extreme dissonances.

Dynamic contrast between sections can be extreme within phrases and sections. A group that does not perform these markings will diminish the impact of the music.

Musical Elements

MELODY

This piece is tied together by a unifying theme that Mr. Hazo presents from the beginning of the composition. It is first played by the woodwinds and upper brass, and then is repeated with the entire ensemble:



This melody is modified throughout the piece and appears multiple times. Methods of variation include changing keys, modal harmony, augmenting the rhythm, and augmented/diminished beat unit.

HARMONY

Hazo uses three elements in order to create unique harmonic sounds. First, he uses multiple extended chords (7th, 9th, 11th, 13th, etc...) to create quartal and quintal harmonies. Second, he employs the uses of suspended chords between measures and sections. Third, he uses modal harmony in several sections to break up the quartal/quintal sound. This gives the harmony a sense of blending between chords and measures that is not typically heard in traditional wind band music. Often times the harmony will shift and change with the movement of a single note in a 5 or more note chord.

RHYTHM

Mr. Hazo uses two different techniques throughout this piece. He creates multiple syncopations in the main melody using common time in addition with heavy accents. This gives the music a compound time feel even though it is written in 4/4.

In addition, he uses mixed meters in this piece. In certain sections he alternates between 3/4 and 2/4 or 3/4 and 6/8. This gives the music a similar feel to the syncopations he used earlier, but also allows the music to have a “galloping” feeling.

Form and Structure

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
Introduction	1-2	Crescendo in percussion parts, mostly rolls.
A	3-7	Main theme performed by all voices minus low brass, key of Eb major.
	8-12	Main theme again, low brass added.

Transition	13-20	Shift to Db major, melody appears in the trumpets.
B	21-28	Second melodic idea, parallel thirds, expanded melodic range, key of Db major, alternating 3/4 and 2/4 bars.
	29-36	Second melody played only by the woodwinds.
Transition	37-44	Variation on the A melody played in the lower voices in the key of Db major, then Eb major.
A	45-53	A Theme.
Fanfare	54-55	Rhythmic figure, separation between sections.
Transition	56-61	3/4 time, suspended chords.
Fanfare	62-63	Same as measure 54-55.
Bridge	68-76	9 th and suspended chords, no melodic idea.
C	77-89	c minor, "melody" is fragmented between multiple instruments starting in the upper voices.
Transition	90-95	Same wandering chordal idea from m.56-61.
D	96-108	Theme C presented in modal harmony.
A	108-115	Third variation on theme A, written up a third from the original melody.
	116-127	4 voice fugue on theme A.
	128-133	Theme A same as m.3-7.
	134-141	Theme A presented in ascending keys: Bb – C – Db – Eb
Bridge	142-145	Page turn for winds, percussion only.
A	146-160	Theme A new variation: key of F major, rhythm is augmented and written in alternating 3/4 and 6/8.
Bridge	160-175	Low energy transition into final section
A	176-180	Last variation on theme A using chromatic alterations and syncopations in rhythm.

Fanfare	181-189	Theme A between low and high voices with a closing fanfare.
Ending	190-196	F major chord sustained over percussion special effects.

Suggested Listening

Hazo, Samuel:

Exultate

Ride

Rush

Sevens

Danny Boy

Additional References/Citations

1. http://en.wikipedia.org/wiki/Samuel_Hazo
2. <http://www.samuelrhazo.com/>
3. Score: Enchanted Spaces, Samuel Hazo

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May 2nd, 2015

Dr. Genevra

Exultate

Samuel Hazo (b. 1966)

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Composer

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Composition

Exultate was commissioned from Mr. Hazo by the Dr. Edward Kocher, Dean of Duquesne University's School of Music in Pittsburgh, Pennsylvania in July of 2001. It was written to serve as the finale of the Presidential Installation Ceremony for Incoming University President Dr. Charles Dougherty. The premier performance was conducted by Dr. Robert Cameron, Director of Bands at Duquesne University. The piece is approximately 3:30 long.

Historical Perspective

This piece is a modern take on a short fanfare. As with most fanfares, the trumpet part is predominant throughout the piece. The woodwinds are featured in very quick moving runs that correspond with the harmony of the trumpet fanfare melody.

One element that Hazo uses is chromatic harmony throughout this piece. He uses the #4 scale degree in the sequence, 4-#4-5 and also in various chords where the 4 scale degree would normally be used. This creates an augmented sound in spots where you would expect to hear a major sound. It also helps drive the fanfare melody along and give it a feeling of excitement.

Thought this short piece should be considered as "incidental music", it does have a fanfare like flavor, along with certain modern elements of composition for wind band.

Technical Considerations

Enchanted Spaces is written for an advanced high school band or collegiate ensemble of similar capabilities. The piece is orchestrated for the following instrumentation:

Piccolo	Flute 1-2	Oboe 1-2
Bb Clarinet 1-3	Bb Bass Clarinet	Bassoon
Eb Alto Saxophone 1-2	Bb Tenor Sax	Eb Bari Saxophone
F Horn 1-4	Bb Trumpet 1-3	Trombone 1-3
Euphonium	Tuba/Basses	Timpani
Snare Drum	Bass Drum	Crash Cymbals
Triangle	Suspended Cymbal	Tam-tam
Chimes	Glockenspiel	Xylophone

This piece is graded a 4.5 – 5 in difficulty and a large majority of the players in the group must be comfortable performing at this level, especially in the woodwinds. There are many long and extended 32nd note runs that break of into 32nd note triplets as well as 32nd sextuplets that must be performed with exact precision among the flutes and clarinets.

Another point for this composition is the need for a large brass section. Ensembles must have the personnel to cover all 4 horn parts and all 3 trombone parts. While leaving the 3rd and 4th parts out is possible, it will diminish the sonority and tonal depth of the piece.

The last big consideration to take into account is having an ensemble that is familiar with and capable of ever changing meter changes. Mr. Hazo uses a combination of 4/4, 3/4, 2/4, and mainly 7/4 (divided at 4+3) throughout the piece at a very vigorous tempo. While the beat unit stays the same (with the exception of one section near the end) the conductor and ensemble must constantly be aware of the grouping of beats.

Stylistic Considerations

A dynamic contrast between sections is vital to achieve the composer's intent. The dynamic levels range from *ppp* to *fff* and in some instances change between these two extremes within phrases or measures. Observing the dynamic levels will allow for the full effect of the music to come through in the performance.

Another stylistic element to be aware of are the accents that occur starting at letter "C". It is important that these accents are performed as notated in order for the syncopated feeling to work in the music. The most important of the accents is the second bar of C on the & of beat 1. It is the only accent in the run that does not occur with the rest of the band articulating at the same time. Another syncopated part occurs at letter "J" where the triangle part has a repeated two-measure pattern is the only rhythmic element in the section.

Mr. Hazo notes in his performance notes to make sure not to *ritard* as you proceed to letter "N". He would like this change in the value of the beat unit to come out of nowhere.

Musical Elements

MELODY

The main melodic idea is varied and repeated nine times throughout the piece. Many times it employs a layered element that includes a basic form of the melody, usually performed in the lower voices, in contrast with very brisk runs usually found in the upper woodwinds.

The opening of the piece states a unison version of the melody with the exception of the lower voices:

The musical score consists of two systems. The first system is for Flute and Tuba in 4/4 time. The Flute part features a melodic line with eighth and sixteenth notes, including slurs and accents. The Tuba part plays a unison version of the melody in the bass clef. The second system is for Flute and Tuba in 6/8 time. The Flute part has a complex melodic line with triplets and slurs. The Tuba part continues the unison melody in the bass clef.

From there, the melody continues throughout the piece on variations based on harmony, metrical organization, and layering. The main melodic idea remains in the lower voices throughout:

The musical score is for Tuba in 7/4 time. It features a complex melodic line in the bass clef with slurs and accents, continuing the main melodic idea from the previous section.

HARMONY

A majority of the piece is written in the key of Bb major. The only section not in Bb major is from letter "J" to "L", which is in g minor (relative minor).

Harmonic structure is all related to the chord structure of I-IV-V-vi-I-IV-V-I with some chromatic alterations and variations throughout the piece. Hazo employs the use of raised 4th and 5th scale degrees to distort the simple harmonic structure and provide a sense of not knowing where the harmony will end up at until we hear the perfect authentic cadence at the end of the phrase. The compositional techniques used by Hazo provide a unique sound to an otherwise common chordal structure.

RHYTHM

Mr. Hazo uses many time signatures throughout this piece. He used one of two methods: switching between 4/4, 3/4, and 2/4 time signatures; or using 7/4 for an extended period of time along with 32nd note 3 and 6 subdivisions as accents.

While the piece sounds syncopated, there are very few sections in the music that actually have a syncopated rhythm notated. Hazo achieves this feel though the use of alternating beat groupings with time signatures. Conductors should be aware of these meter changes and conduct them cleanly and accurately to help musicians perform.

Form and Structure

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
A	1-A	Opening melodic statement, full band with similar rhythms, flourishes in the upper winds.
A ₁	A-B	Same as A except only with woodwinds and French horns.
Transition	B-C	Unison legato chords using same harmonic structure as the next upcoming section.
B	C-D	New melodic idea in 7/4 performed by low reeds and brass; upper woodwinds have extremely fast moving runs.
B ₁	D-E	Same as previous section except with full ensemble.
Transition	E-F	Transition into next melodic idea using aggressive rhythmic figures, runs, and harmonies. Full ensemble.
B ₂	F-G	Same B melody with the addition of saxophones and horns with a legato variation.
B ₃	G-H	Same as B ₁ melody with the addition of saxophones and horns with a legato variation.
A	H-I	Same melodic statement from the opening with divided voices in 2 nd , 3 rd , and 4 th instruments and soft dynamics.
A ₁	I-J	Same as A ₁ .

B ₄	J-K	Minor version of the B melody performed by low brass with syncopated figures in high woodwinds and brass.
B ₅	K-L	Same as previous section with the addition of the middle voices on legato version of the minor melody.
B ₆	L-M	New variation of the B melody with a different upper woodwind run.
Transition	M-N	Transition leading up to the final new melodic section. Borrows elements from A and B melodies throughout.
C	N-O	Immediate switch to halftime feel in 3/4. Full ensemble will legato melody.
B ₇	O-P	Final variation of B melody with a different upper woodwind run pattern. Very aggressive and pushing towards the end. Original tempo.
A+B	P-end	Combination of the A and B melodies mashed together. Tempo speeds up until the end.

Suggested Listening

Hazo, Samuel:

Enchanted Spaces

Ride

Rush

Sevens

Danny Boy

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2. <http://www.samuelrhazo.com/>
3. Score: Exultate, Samuel Hazo

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Jonathan Freidhoff

May 2nd, 2015

Dr. Genevra

First Suite in Eb

Gustav Holst (b. 1874 – d. 1934)

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Composer

Gustav Holst was an English composer around the turn on the 20th century. He began learning violin and piano at a young age and eventually took up the trombone to help improve his lung function. He studied music at the Royal College of Music and became a professor at Harvard in 1932. He is most famously known for his composition *The Planets*, however many of his compositions are highly regarded and frequently performed in the wind band community.¹

Holst's style came from a wide variety of influences. He credited Richard Wagner, Richard Strauss, Maurice Ravel, and fellow student Ralph Vaughan Williams in contributing to his individual musical style.²

He fought many battles, both physically and emotionally during his lifetime. At a young age, Holst was diagnosed with neuritis and asthma, which resulted in him having to give up the violin. He also felt he was somewhat of a failure as his operas and several compositions failed to receive positive reviews. As a result, he overworked himself and ate and slept very little. This, coupled with his previous health problems, lead to a decline in his health and him passing away at the age of 60.³

Composition

Though *First Suite in Eb* was written in 1909, the first performance didn't take place until 1920. There is little background on the inspiration for this composition, as it was found in Holst's notebook with the title and year it was written. It wasn't until publisher Boosey and Co. purchased the rights to publish the work in 1921 that actual printed music existed. It then took another 27 years for a full score to be published. The 1948 score also makes some changes to the instrumentation and updates it to reflect a more modern ensemble.⁴

The piece went under another revision in 1984 that simplified the instrumentation and made further adaptations for the modern wind band. Parts for the Db flute, flugelhorn, and Eb horn were removed and parts for the contrabass clarinet, baritone saxophone, and horns 3-4 were added.

This composition is widely held as one of the first original works for concert band and is both highly respected and performed frequently.⁴ The piece takes approximately 10:30 to perform and consists of three movements (Chaconne, Intermezzo, and March).

Historical Perspective

Up until the premier of this composition, most works bands performed were orchestra transcriptions or pieces that were considered "gimmicky". The Sousa Band was beginning to rise in popularity and the band world needed well respected, original compositions in order to build the concert band as its own genre. *First Suite in Eb* is considered to be the very first organic,

original wind band composition that started this movement. It proved that wind band music could be technically challenging, and unique in its own right.

Other composers from this era, such as Gordon Jacob and Ralph Vaughan Williams pointed to this composition as the inspiration for their works for band. This piece was the catalyst that create the wind band genre as we know it today.⁴

Technical Considerations

First Suite in Eb is written for a medium-advanced high school band or a wind ensemble with similar skill level. The piece was original scored for 28 musicians, but larger arrangements can be found. There are several different arraignments that are available rated from a grade 3 – 4.5. The piece is orchestrated for the following instrumentation:

Piccolo	Flute 1-2	Oboe
Bb Clarinet 1-3	Bb Bass Clarinet	Bassoon
Eb Alto Saxophone 1-2	Bb Tenor Saxophone	Eb Bari Saxophone
Bb Trumpet 1-3	F Horn 1-2	Trombone 1-2
Euphonium	Tuba	String Bass
Timpani	Snare Drum	Bass Drum
Crash Cymbals	Suspended Cymbal	Triangle
Tambourine		

From a technical standpoint, a majority of the composition is straightforward. There are a few areas of concern to watch out for. The first movement has a sixteenth notes run in the upper woodwinds that require precision on the performer's part. Though the tempo is relatively slow (80 – 88bpm), the unison notes are broken up, having different instruments start and stop at various places. The first parts in the clarinet and alto saxophone have the entirety of the run, while the secondary parts and flutes are fragmented.

The second movement features small sections of sixteenth notes and sixteenth note triplets runs through woodwind section. This movement is much faster than the previous one, and performers must be able to switch into this new tempo and perform accurately, as there is little percussion in this movement.

Movement three is a standard march in cut time. The only technical concern is that the first trumpet players must be able to play at and above a top staff line F for a considerable amount of time. The ending of the movement features eighth note triplets ascending and movement in unison across the ensemble.

Stylistic Considerations

In the first movement, there are many areas that are thinly composed. Care must be taken in having the transitions occur seamlessly. The opening statement is a prime example, as the

euphoniums and tubas play the main melodic figure of the piece, then hand it off to the trumpets and trombones. There are times when the main melody, played legato, is layered with a staccato countermelody. These two styles must remain different but also complimentary of each other. Movement two should be a contrast of two different styles: detached and legato. Since the tempo of this movement is much faster than the first, care should be taken on attacks and releases of notes in order to allow the chords to come through and notes not to end abruptly.

The third movement has contrasting sections between the brass and woodwinds. The march sections and trio should be performed with as much contrast as possible. Brass sections are usually very heavy while the woodwinds provide a complimentary light and airy sound. The trio consists of a very legato section performed by the clarinet and saxophone families. Phrasing is very important during this part as it is in contrast to the other staccato sections of the movement. Players should do their best to perform 8 measures at a time.

Musical Elements

MELODY

At the very beginning of the piece, the euphoniums and tubas perform the main thematic melody that the rest of the composition is based on. The theme is later inverted, and then is transposed up a third during this movement. The melodies of the second and third movements are also based on this melody via inversion and retrograde respectively.



HARMONY

Harmonically speaking, the piece is fairly basic. The chords are triadic throughout the composition. The first movement is in the key of Eb. The second and third movements go through various modulations of c minor (the relative minor of Eb major), but ultimately end back in the key of Eb major at the end of each movement. Eb major, Ab major, and C major all appear in this composition. F dorian and c minor also are used in various spots. Performers should practice these corresponding scales in order to prepare for performing this piece.

RHYTHM

Throughout the work, Holst uses the low brass and woodwinds as a rhythmic engine to keep the beat, often times placing quarter notes on the strong beats of the measures. Though there are percussion parts, they are used sparingly and function more as a compliment to the band sound rather than as a driving force to establish and maintain a pulse.

In the first movement, the repeated staccato notes should be performed with separation and accuracy. The following runs are more challenging to line up rhythmically due to the fact that they are all slurred and performers do not have articulations to help line notes up. Marcato rhythms in the second and third movements should be performed with spacing in between notes in order to avoid a slurred sound.

Form and Structure

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
<i>Movement I: Chaconne</i>		
Theme A	1-8	Main melodic idea, performed in the euphoniums and tubas, legato and soft.
Theme A ₁	9-16	Variation on the main melody, trumpets and trombones.
Theme A ₂	17-24	Second variation on melody, clarinets and saxophones.
Theme A ₃	25-40	Main theme presented by euphonium and tuba, staccato counter-melody in upper woodwinds and brass.
Theme A ₄	41-48	Main theme in trumpets but only staccato on the beat (not full value notes). Runs continue in woodwinds.

Theme A ₅	49-56	Melody returns to euphoniums and tuba, eighth note counter-melody in rest of brass and saxophones.
Theme A ₆	57-80	New variation on melody, upper woodwinds take turns performing in small groups, intimate feeling.
Theme A ₇	81-104	Brass take over in small groups, but in a minor key.
Theme A ₈	105-113	Melody back in Eb major, entire ensemble building to the end of the movement.
Theme A	114-121	Mostly unison ensemble on the main theme.
Closing	122-end	Fanfare and chord pulses based on main theme.

Movement II: Intermezzo

Theme B	1-24	New melodic idea based on original theme, melody in oboe and trumpet 1, vivace. Flutes and clarinets join in at 19.
Transition	25-42	Middle voices introduce a new idea and ornament it in the clarinets, saxophones, and trumpets.
Theme B	43-66	Main B theme again, first presented with original instrumentation, then in a tutti section for the entire ensemble at 59.
Theme B ₁	67-98	Variation on the B melody, starting with the clarinets, meter switches to 4/4 and harmony shifts from Eb major to c minor. Mostly woodwinds throughout with ornamentation from the brass.
Transition	99-108	Eighth notes in woodwinds with a descending chromatic B theme variation in euphonium.
Theme B ₂	109-122	B theme in a new key that works its way back to c minor, full ensemble, then original instrumentation at 117.
Theme B ₃	123-end	B theme presented in Eb major, ornamentation from the beginning of the movement is used, but it has been re-written in Eb. Instruments drop out leading up to the end of the movement ending

with the upper woodwinds.

Movement III: March

Introduction	1-4	Rhythmic and harmonic introduction, establishment of the march feel.
Theme C	5-36	C theme based on the main melody of the piece, played by the brass family, heavy feel to the notes, unison rhythms.
Transition	37-40	Harmonic transition from Eb major to Ab major
Trio	41-88	Clarinets and saxophones in a legato and low register. Low brass with rhythmically driving quarter notes.
Theme C ₁	89-96	C theme performed in woodwinds, light and airy sound.
Dogfight	97-122	Slowly building tension. Trumpets have the melody while the rest of the ensemble crescendos on minor and diminished chords. Height of the dogfight occurs in measure 109 while shifting back to 3 flats in the key signature.
Theme C	123-152	Main C theme performed mostly in unison with ornamentation in the upper woodwinds.
Transition	153-161	Chorale type setting with unison ensemble minus flutes/piccolo. C minor.
Theme C ₂	161-168	Rhythmically augmented version of the C theme that builds tension leading up to the finale of the movement/composition.
Fanfare/Ending	169-end	Fanfare in trumpets with choral accompaniment. eighth note triplets leading up to final chord.

Suggested Listening

Holst, Gustav
Hammersmith
The Planets
Second Suite in F

Jacob, Gordon

An Original Suite

Vaughan Williams, Ralph

Flourish for Wind Band

Folk Songs Suite

Linden Lea

Sea Songs

Additional References/Citations

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2. http://en.wikipedia.org/wiki/Gustav_Holst
3. <http://www.musicsalesclassical.com/composer/short-bio/712>
4. Miles, Richard. "Teaching Music through Performance in Band v. 1 (second edition)". GIA Publications. 2010.

MUAP 504: Advanced Conducting Project

Messiah College

Jonathan Freidhoff

May 2nd, 2015

Dr. Genevro

Lux Aurumque

Eric Whitacre (b. 1970)

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Composer

Eric Whitacre is an accomplished and successful composer who rose to relevance in the early 21st century. He was born in 1970 in Reno, Nevada where he got his start in music by taking piano lessons and participating in junior high marching band.¹ He earned his undergraduate degree at The University of Nevada, Las Vegas earning a degree in music education, and continued on to earn his Masters from Julliard. He decided to become a full time composer in 1997.

As a contemporary composer, he has achieved substantial critical acclaim for his compositions. His *Water Night* is one of his most popular works for chorus and *Ghost Train*, his first instrumental composition, is considered a phenomenon considering he wrote it at age 23.² His music has been used for several scholarly works and doctoral dissertations, and has been performed in over 50 countries, selling millions of copies worldwide.

As a composer, Whitacre is mainly known for his vocal compositions. He has pioneered new forms, sounds, and ensembles to create unique sounding music. He is the creator of the "Virtual Choir", a collaborative project where participants submit video and audio recordings of them singing Whitacre's pieces, and are combined together digitally to form an ensemble.⁴ He has also used the human voice more as an "instrument" by having performers sing vowel sounds rather than words to create an "instrumental" sounding vocal piece.

His works have received numerous awards including ASCAP, the Barlow International Composition Competition, the American Choral Directors Association, and the American Composers Forum.³

Composition

Originally written as an 8-part choral piece, the band transcription was done by Whitacre in 2005 as a commission by the Texas Music Educators Association for the 2005 Texas All-State Band. The transcription is in the key of c minor, a change from c# minor in the vocal edition. The piece has a tempo marking of Adagio; Molto Legato and take approximately 4 minutes to perform.

Historical Perspective

This piece most closely resembles that of a tone poem (a single movement piece that illustrates an emotion, scene, story, or other non-musical element), which came onto the orchestral world in the 19th century. Whitacre drew the inspiration for this piece from a short English poem entitled "Light and Gold", where it portrays angels singing softly to a newborn baby. While this piece isn't as long as some other pieces classified as a tone poem, it still has many of the characteristics of one. As an contemporary composer, this composition is Whitacre's interpretation of a symphonic poem.

Technical Considerations

Lux Aurumque is written for an advanced high school band or collegiate ensemble of similar capabilities. Being a transcription from a choral piece to a band piece, the composition presents several unique challenges. The phrasing is much longer than most band compositions and requires performers to hold notes for extremely long periods of time. There are also non-standard trills that require un-common fingerings that most performers may not know. The composition is also written in a way that doesn't employ a true key signature, and relies on accidentals to dictate pitch rather than key.

The piece is orchestrated for the following instrumentation:

Flute 1-4	Oboe 1-2	Bassoon 1-2
Contrabassoon	Bb Clarinet 1-3	Bb Bass Clarinet
Eb Alto Saxophone 1-2	Bb Tenor Saxophone	Eb Bari Saxophone
Bb Trumpet 1-4	F Horn 1-4	Trombone 1-2
Bass Trombone	Euphonium	Tuba

Many of the instruments have divided parts beyond what is usually found in band music (ex; 4 flute parts). Performers must be confident in their play abilities as the harmonies found in this piece are dense and require all performers to be aware of intonation.

While the rhythms and notes are not complex, the difficulty arises from the fact of having to sustain notes for long periods of time while remaining in tune. Almost every note has a dynamic associated with it that must be performed together as an ensemble for the full effect of the piece to take place

At letter "B", non-traditional trills in the woodwinds pose a challenge for players who are unprepared for them. These are not regular or diatonic trills as they move a 3rd between the notes. Most instruments will require special fingerings as trying to perform the trill with standard fingerings will create much difficulty in being musical with the effect.

Stylistic Considerations

As this piece was originally a vocal composition, it should be approached unlike most compositions for band. The conductor and performers must be made aware of this and should perform this as if their instruments are imitating the sound of the human voice.

Breathing can become a problem for performers, as the tempo and length of notes will require large amounts of air. Have musicians look at phrasing and dynamics and emphasis where they can and cannot take a breath. Extra effort should be given to take as quiet a breath as possible in order to maintain the effect of the music.

One especially long note in the Bb Clarinet 1 should be carefully planned out, as the note A is held out over well over a minute of actual time. Extra breaths can be taken by the performer

during the chords that are played underneath the note, but extra effort should be made to perform the note with as little emergency breaths as possible.

Musical Elements

MELODY

There is very little material in this composition that could be considered melodic. At no point in is their part that is a simple melody. Instead, Whitacre creates a “soundscape” with extended chords, dissonance and consonance, and suspensions in order to create a “chordal melody” (a compositional technique where the chord progression creates the melody).

HARMONY

The harmonic structure of this piece is very unique. The main harmonic motion that opens the piece is a suspension from a minor chord to a sus4 chord that is repeated several times. As the music progresses, that idea remains constant, however the chord qualities change (major to minor, minor to augmented, minor to major).

Whitacre also uses many extended chords (9th, 11th, 13th, and 15th) in order to create a dense sounding harmony. This, coupled with the suspensions creates an ambiguous tonal center.

The trills at letter B create a “fluttering” sound as they are not standard trills. They trill in major thirds while the suspensions are being performed by the brass simultaneously.

Overall, the harmonic direction of this piece goes from minor, to diminished, back to minor, and ends in a major setting. The key signatures reflect that, as we start in c minor and end in C major.

RHYTHM

The harmonic chord changes throughout this piece provide the rhythmic motion. There is no standard snare or bass drum part as in most band compositions (there are no percussion parts for this piece).

The tempo is very slow and makes it hard to feel the pulse at times. Downbeats are primarily used for shifts in harmonic progressions.

Form and Structure

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
A	1-8	Intervals followed by dissonant chords in all woodwind instruments. Crescendo and decrescendo on each chord.

A ₁	9-17	A continuation of the dissonant chords and suspensions taken over by the brass and select woodwinds.
B	18-21	Brass continues with choral shifts while the woodwinds trill on 3rds.
C	22-29	Climax of the piece, all instruments playing on chords, suspensions, and harmony.
A ₂	30-35	Euphonium holds pitch while major version of A is performed in low woodwinds and all brass.
A ₃	36-43	Very similar to original A, minus flutes and oboe.
A ₄	44-54	Clarinet holds concert B pitch while major chords and suspensions are performed by ensemble. tempo is very slow and drawn out, very soft dynamics.

Suggested Listening

Whitacre, Eric

Ghost Train

Godzilla Eats Las Vegas

Noisy Wheels of Joy

Equus

October

Cloudburst

Sleep

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2. http://en.wikipedia.org/wiki/Eric_Whitacre
3. <http://ericwhitacre.com/>
4. Score: Lux Aurumque, Eric Whitacre

MUAP 504: Advanced Conducting Project

Messiah College

Jonathan Freidhoff

May 2nd, 2015

Dr. Genevra

March Grandioso

Roland F. Seitz (b. 1867 – d. 1946)

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Composer

Roland Forrest Seitz was born in 1867 on a farm in southern Pennsylvania. He had a strong interest in music during his youth and studied the flute, cornet, and euphonium at a young age. He attended the Dana Musical Institute in Warren, Ohio where he earned a bachelor's degree in 1898. Moving back to his home of Glen Rock, Pennsylvania he taught music, conducted bands, and operated his own publishing company. In his declining health, he moved to Union, New Jersey where he died in the winter of 1846. He composed over 50 marches in his lifetime, but *March Grandioso* remains a band favorite since it was first published in 1909.¹

Composition

March Grandioso is a traditional march written when this genre was very popular in the band world. *March Grandioso* incorporates a theme from the fourteenth of Franz Liszt's *Hungarian Rhapsodies*.² It was written in 1901 but was not published until 1909. His works were frequently performed by bands of the time including several performances by John Philip Sousa's bands where he said "That is one of the best band marches, aside from my own productions, I have ever conducted."

Historical Perspective

This piece is in line with what I would consider a traditional march. It contains a main stanza, variations on the stanza, a trio, an interlude (or dogfight), and the main stanza at the end of the piece. A very standard march construction for the time period, it was created as a prime example of American march music composed during the early 20th century.

Technical Considerations

March Grandioso is playable for a medium to medium-advanced high school band or a wind ensemble with similar skill level. The piece is orchestrated for the following instrumentation:

Piccolo	Flute	Oboe
Bassoon	Bb Clarinet 1-3	Bb Bass Clarinet
Eb Alto Saxophone 1-2	Bb Tenor Saxophone	Eb Bari Saxophone
Bb Trumpet 1-3	F Horn 1-4	Trombone 1-3
Euphonium	Tuba	Timpani
Snare Drum	Cymbals	Bass Drum
Bells		

The composition is written in the concert key of Bb major and is in 6/8 time. An ensemble performing this must have a solid understanding of performing a fast paced march in compound time as the tempo is 120 bpm to the dotted quarter note.

Performers must also be able to master two different chromatic scales due to their significant use throughout the piece. Ascending and descending concert Bb chromatic scale and ascending and descending concert F chromatic scales should be practiced prior to rehearsing this piece.

Students must also be aware of the proper performance of the following rhythmic pattern:



The tendency with this pattern will be to rush the eighth notes on the “ah” beats (the third triplet in a beat unit) and cause them to accelerate the tempo. This pattern is found mostly in the French horns but is also given to the upper woodwinds, who typically do not play this type of counter-melody in a march setting.

Stylistic Considerations

As with many marches of the era, musicians should take note of and correctly play the articulations and tempo markings of the music. Articulations should be very crisp and clear; dynamic markings should be carefully observed. Loud passages should sound loud and heavy but never forced. Soft passages should be played accurately but with similar energy as the loud passages.

The Trio should be played at a very contrasting volume compared to the rest of the piece. The entire band should drop back in volume and let the melody in the upper woodwinds come through to the audience. Any instrument with moving parts should make an effort to bring those notes out as opposed to “on the beat” parts.

Musical Elements

MELODY

The main melody of the piece is performed by the low brass and middle to lower woodwinds through the compositions. The melody traverses through several key centers, but the intervals and rhythms remain similar throughout:



While this melody is being performed, a countermelody consisting of arpeggios complimenting the harmonic structure of the original melody is performed in the upper woodwinds:

The image shows two staves of musical notation. The top staff is labeled 'Clarinet in B \flat ' and the bottom staff is labeled 'B \flat Cl.'. Both staves are in treble clef and 3/8 time. The Clarinet in B \flat staff shows a melodic line starting with a dotted quarter note, followed by eighth notes, and ending with a half note. The B \flat Cl. staff shows an arpeggiated countermelody starting with a dotted quarter note, followed by eighth notes, and ending with a half note. A '5' is written above the first note of the B \flat Cl. staff.

The use of chromatic scales is incorporated into the melody and countermelody, consisting of ascending and descending runs alternating between the high and low voices of the ensemble.

HARMONY

The harmonic language of this piece is fairly standard for its time, consisting of a I-IV-V-iii-ii-I chord pattern. This pattern is repeated in all of the key changes (B \flat , F, and E \flat) throughout the composition.

The exception to this chord progression would be at the interlude/dogfight at measure 111. Here, the harmony shifts to minor and diminished chords of c minor (the relative key of E \flat major) prior to the ending stanza of the main melody performed in E \flat major.

RHYTHM

The march is written in a compound time rather than a simple time, which gives it a tripalet feel while also having the regular "1-2" feel of a march. The figure of a dotted quarter tied to an eighth is used throughout the composition in the main melody. As noted in the technical considerations, performers in the upper woodwinds and French horn must be made aware of the rhythmic pattern they play throughout a majority of the composition, as it has the power to speed up the tempo if performed inaccurately.

Form and Structure

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
Introduction	1-8	Triumphant entrance, two separate melodic ideas split between upper voices and lower voices, unison melodic line in measures 7-8 going into next section.
A	9-24	Main theme of the composition performed by low brass and woodwinds, countermelody in the upper woodwinds and rhythmic harmony played in the

French horns.

A ₁	25-38	Same as original A theme except melody is one octave higher.
Transition	39-44	Harmonic shift to F major with unison chromatic scale. Key change is done with accidentals and not an actual key change in the key signature.
A ₂	45-60	Same as A ₁ except in the key of F major instead of Bb major.
A ₃	61-79	Same as A ₂ except melody is one octave lower and Second countermelody added in Trumpet 1.
Trio	79-110	March trio performed by upper woodwinds and low brass. Piano dynamic level and new key of Eb major.
Dogfight	111-127	Unison melody in key of c minor with harmonic embellishments in flutes and trumpets.
A ₄	127-end	Main a theme performed in new key of Eb major using the same voices as the rest of the A sections.

Suggested Listening

Liszt, Franz

Hungarian Rhapsody No. 14 in F minor

Seitz, Roland

Brooke's Triumphal

Salutation

University of Pennsylvania Band

Sousa, John Philip

High School Cadets

King Cotton March

Semper Fidelis

The Thunderer

Stars and Stripes Forever

Additional References

1. Score, *March Grandioso*, C.L. Barnhouse Heritage of the March Series. (Arranged by Andrew Clover). 012-3105-00.
2. http://en.wikipedia.org/wiki/Roland_F._Seitz

MUAP 504: Advanced Conducting Project

Messiah College

Jonathan Freidhoff

May 2nd, 2015

Dr. Genevro

Symphonic Suite

Clifton Williams (b. 1923 – d. 1976)

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Composer

Clifton Williams was born in Traskwood, Arkansas.¹ His musical career began when his father purchased a mellophone for him in seventh grade. Under the direction his high school band director, L. Bruce Jones, Williams began to compose for band, having several of his pieces performed by his high school band. Following high school, Williams enlisted in the Army Air Corps to serve in World War II. Following the war, he enrolled in Louisiana State University where he received his bachelors of music degree.

He later moved to Rochester, New York to enroll in the Eastman School of Music, where he received his master's degree. Upon completion, he went on to be a professor, composer, and avid performer with the University of Texas and the University of Miami.

Williams is held in high acclaim for his musical abilities and compositional style for bands. Many of his compositions are still considered standards today. He received many honors during his lifetime including receiving 2 Oswald Awards, induction into the music fraternity *Phi Mu Alpha Sinfonia*, and receiving an honorary doctorate from the National Conservatory of Music in Lima, Peru.

Composition

Symphonic Suite is a tribute that Williams wrote for his high school band director, L. Bruce Jones. The composition is based on a singular theme that evolves throughout the five movements of the piece. The movements include: Intrada, Chorale, March, Antique Dance, and Jubilee. It was published in 1957 and premiered at the American Bandmasters Association Convention in Pittsburgh, Pennsylvania by the United States Air Force Band under the direction of Lt. Col. William Santleman. It won the ABA/Oswald Award the same year.²

Historical Perspective

Prior to World War II, concert repertoire was mostly comprised of marches, orchestra transcriptions, and folksong compositions.² After WWII, the music scene began to change and new compositions were being published, creating a Renaissance for new wind band music. New composers to the wind band, such as Hindemith, Schuman, Persichetti, and Williams, began writing their first works for wind ensemble.² Many of these compositions are performed to this day, as their importance to lives on.

Many professional organizations helped fuel the need for new and original works for wind band. These organizations (Kappa Kappa Psi, Tau Beta Sigma, Phi Mu Alpha Sinfonia, ABA) set up awards and commissions to encourage a new generations of composers to evolve the literature for wind band.

Technical Considerations

Symphonic Suite is written for an advanced high school band or a wind ensemble with similar skill level. The piece is orchestrated for the following instrumentation:

Piccolo	Flute	Oboe
English Horn	Bassoon	Contra Bassoon
Eb Clarinet	Bb Clarinet 1-3	Eb Alto Clarinet
Bb Bass Clarinet	Eb Contra-Alto Clarinet	Bb Contra-Bass Clarinet
Eb Alto Saxophone	Bb Tenor Saxophone	Eb Bari Saxophone
Bb Cornet 1-3	F Horn	Trombone
Baritone	Tuba	String Bass
Timpani	Snare Drum	Cymbal
Bass Drum		

The ranges for this composition are not extreme with a few exceptions. The horn parts are written 1/2/3/4 instead of 1/3/2/4. Most of the melodic lines are written with doubled parts in instrument families. Several solo sections occur in this composition in the flute, oboe, cornet 1, cornet 2, horn, and percussion sections. All meters in this composition are simple meter (4/4, 3/4, 2/4). The key signatures are miss-leading. Williams uses accidentals to create modal melodies. The percussion parts are generally light and non-taxing to the performers. Some musical flourishments occur with cup mutes, trombone glissandos, and expanded percussion in several spots.

Stylistic Considerations

There are several different musical styles used throughout this piece. The third and fifth movements are similar to each other due to the march like sound and their longer length. The second and fourth movements are similar in that they are more legato in nature. The first movement is very short and serves like a "fanfare". Ensembles must be able to switch between these different styles throughout the composition in order for the performance to retain the composer's musical intensions.

Musical Elements

MELODY

Throughout this composition, there are four distinct melodies that can be heard. The main melodic idea is presented in the first movement and is found in all of the other movements as well. The second, third, and fourth themes are each found in there respective movements.

Theme 1 (Flute)

Flute  Musical notation for the Flute part of Theme 1. It is written on a single staff in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes, some with slurs.


Fl.  Musical notation for the Flute part of Theme 1, starting at measure 6. It continues the melody from the previous staff.

Theme 2 (Cornet)

Cornet  Musical notation for the Cornet part of Theme 2. It is written on a single staff in 3/4 time with a key signature of three flats. The melody consists of quarter and eighth notes.

Cnt.  Musical notation for the Cornet part of Theme 2, starting at measure 6. It continues the melody from the previous staff.

Theme 3 (Cornet)

Cornet  Musical notation for the Cornet part of Theme 3. It is written on a single staff in 2/4 time with a key signature of one sharp (F-sharp). The melody consists of eighth and quarter notes.

Cnt.  Musical notation for the Cornet part of Theme 3, starting at measure 5. It continues the melody from the previous staff.

Theme 4 (Alto Saxophone)

Alto Sax  Musical notation for the Alto Saxophone part of Theme 4. It is written on a single staff in 3/4 time with a key signature of two sharps (F-sharp, C-sharp). The melody consists of quarter and eighth notes.

HARMONY

The harmony in this composition is tertian (chords based on 5ths). Williams uses an open fifth drone throughout the composition to re-inforce the harmony. Due to the fact that this composition is more modal than diatonic, the harmony uses many accidentals to create the sound that he wishes. Williams uses lower six and seventh scale degrees along with raised fourths to create a modal sound harmony in places. Many of the chords are dense and tightly voiced with few compound intervals.

RHYTHM

Williams uses a combination of rhythmic and harmonic ostinatos to create a rhythmic motion in this piece. At some points, he overlaps these ideas into a “fugue-like” layering scheme to create ostinatos without the use of percussion instruments.

There are a few syncopated sections in this piece, but the rhythmic division is most times simple meter.

Form and Structure

<u>Section</u>	<u>Measure</u>	<u>Event and Scoring</u>
<i>Movement I: Intrada</i>		
Theme A	1-4	Opening fanfare, sustained chords throughout upper woodwinds, fanfare in brass, alternating between Maestoso and Allegro.
Theme A ₁	5-10	Continuation of introduction, Theme A of the composition.
Theme A ₂	10-13	Introduction of Theme B of the composition in middle voices, chords in the low woodwinds and brass.
Theme A ₃	14-19	Theme A in cornets and Theme B in the middle voices, sustained chords in the rest of the ensemble.
Theme A ₄	20-23	Closing of the first movement with Theme A in the cornets and Bb chord in the other instruments.
<i>Movement II: Chorale</i>		
Theme B	1-10	Theme B in the key of Eb in the low brass, slow.

Theme B ₁	11-20	Theme B in the key of Ab.
Theme A	21-30	Return of the A Theme in the upper woodwinds, chords in the English horn, clarinet, and horns.
Theme B ₁	31-40	Return of the B Theme, this time with a counter-melody in the higher woodwinds.
Theme A	41-52	Theme A in Bb in the flute, clarinets, and baritone. Chords in the lower voices.

Movement III: March

Introduction	1-12	Theme C introduced in fragments, percussion playing part of the A Theme in the timpani.
Theme C	13-20	Theme C presented fully in the key of F but modal.
Transition	21-28	Modulation to new key, brass and woodwinds trading turns with the melody.
Theme C ₁	29-36	Restatement of the C Theme in the flute, clarinets, and English horn, and cornets. Low brass and woodwinds performing harmonic parts.
Transition	37-48	Same as first transition with alto sax and clarinet on Rhythmic ostinato.
Theme A	49-64	Theme A returns in a new key in the woodwinds, multiple solos in cornet, clarinet, and alto sax, open fifth drone in the low brass and woodwinds.
Theme A+B	65-82	Combination of A and B Themes in upper woodwinds and brass while an ostinato is performed in the low brass and woodwinds.
Theme A	83-97	Theme A in the English horn, clarinet 3, cornet 1, horn, and baritone against ostinato in the rest of the ensemble.
Bridge	98-106	Ab pitch in woodwinds during percussion feature.
Transition	107-114	Ab pitch against chromatic half-steps down.
Coda	115-138	Trombone glissando with ostinato to the end.

Movement IV: Antique Dance

Introduction	1-4	Slow, percussion and clarinet rhythmic pattern on beats 1 and 2.
Theme A	5-24	Theme A in Dorian in the flute, the rhythmic pattern continues in the low woodwinds and percussion.
Theme D	25-41	Theme D on clarinet, saxophones, and horns.
Theme D ₁	42-54	The D Theme with thirds in the clarinet, cornet, and low voices. Drone on concert G in low brass and woodwinds.
Transition	55-66	Transition using Theme D.
Theme D	67-81	D Theme in upper voices with open fifth drone in lower voices.
Theme A	82-104	Closing section with the A Theme.

Movement V: Jubilee

Introduction	1-6	Fast, march like introduction.
Theme A ₆	7-30	Original A Theme presented in the upper woodwinds and brass.
Transition	31-34	Modulation to new key while slowing down.
Theme A ₇	35-52	A Theme in oboe and clarinet 1 and 2. Harmony in several groups: 1 – timpani, bass, tenor sax; 2 – baritone, alto sax; 3 – low reeds.
Theme A+C	53-62	A Theme in love voices with C theme in higher voices. Cornet, trombone, and snare on rhythmic ostinato.
Theme A ₈	63-80	Tempo speeding up, A Theme in brass with percussion, other voices in modal harmony.
Theme A+C ₁	81-105	Variation on combination A+C themes in upper

voices, energetic ostinato in low brass and woodwinds.

Theme A+C ₂	106-143	C Theme in upper voices, new ostinato in lower voices.
Theme A ₉	144-150	Slow, first five notes of Theme A but rhythmically augmented.
Coda	151-165	Extremely fast, Theme C in upper woodwinds and ostinato in lower voices. Cadence signals end.

Suggested Listening

Erikson, Frank

A Short Suite for Band

Jacob, Gordon

An Original Suite

Suite in Bb

Persichetti

Divermento for Band

Williams, Clifton

Dedicatory Overture

Dramatic Essay

Fanfare and Allegro

The Sinfonians

Variation Overture

Additional References/Citations

1. [http://en.wikipedia.org/wiki/Clifton_Williams_\(composer\)](http://en.wikipedia.org/wiki/Clifton_Williams_(composer))
2. Miles, Richard. "Teaching Music through Performance in Band v. 6". GIA Publications. 2007.