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Jason L. Roach

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Conductors Study Guide

Winter Dances

Brian Balmages

(b. 1975)¹

Unit 1: Composer

Brian Balmages lives in Baltimore, Maryland, where he composes, conducts, produces and performs his original compositions. His educational background includes a Bachelor's degree from James Madison University as well as a Master's degree from the University of Miami. His compositions have been performed worldwide including performances at the College Band Directors National and Regional Conferences, the Midwest Clinic, and the International Tuba/Euphonium Conference. Mr. Balmages' compositions range from elementary to professional and include compositions for wind band, to brass ensemble or orchestra. If you contact him he can commission a piece for your school or organization. Some of the organizations who have performed his compositions include, Baltimore Symphony Orchestra, University of Miami Wind Ensemble, James Madison University's School of Music, Boston Brass, United States Marine Band, St. Louis Symphony and the Philadelphia Orchestra.²

Mr. Balmages supports music education in the public schools by writing and conducting compositions at the state and regional band and orchestra levels. In addition to composing he serves as an adjunct professor of instrumental conducting at Towson University in Maryland, where he conducts the Symphonic Band. He is the director of Instrumental Publications for FJH Music, where many of his compositions are published.³

Unit 2: Composition

Winter Dances begins with a bright fanfare that includes a melody by the trumpets that sound like church bells, and fast scale like passages in the woodwinds. The opening molds into a dancelike spirited section with a legato melody. Mid-way through the piece a slow, lyrical section is presented which highlights small chamber ensembles including both a woodwind and brass ensemble. The piece concludes by revisiting the opening fanfare, not in its original state however but in a newly revamped manor.⁴ *Winter Dances* is rather lengthy and would make a great opening song for any holiday or winter concert. The work is around six minutes long and includes 164 measures.

¹ BrianBalmages.com, <http://www.brianbalmages.com/index1.htm> (accessed September, 22, 2012).

² BrianBalmages.com, <http://www.brianbalmages.com/index1.htm> (accessed September, 22, 2012).

³ BrianBalmages.com, <http://www.brianbalmages.com/index1.htm> (accessed September, 22, 2012).

⁴ Frank J. Hackinson, "FJH music company Inc," <http://www.fjhmusic.com/band/b1100.htm> (accessed September 22, 2012).

Unit 3: Historical Perspective

Winter dances was written to portray the emotions and memories of the winter season. As mentioned in the score, “lasting memories, such as joy, anger, grief and excitement” are all incorporated into this composition.⁵ *Winter Dances* was written in 2001 after the great success he had with *Summer Dances* which was written in 2000.⁶

Unit 4: Technical Considerations

Winter Dances is a grade 4 piece. It contains many woodwind flourishes as well as several meter changes. This composition is aimed at high school and college level ensembles. All of the parts are equally as important throughout this work. Often times there are moments when the second and third parts play without the aid of the first part players. Throughout the composition there are moments when one section of the ensemble is exposed. Students will need to learn to listen across the ensemble for balance and blend. There are several solo opportunities for bells, oboe, piccolo, horn, flute, and trumpet. The score includes very minimal cueing of solos, it is crucial to have these instruments or one will need to create cues themselves. The percussion section is expanded and requires a minimum of four players to cover eleven instruments.

Unit 5: Stylistic Considerations

The opening fanfare section is bold. The composition begins with a trumpet and French horn passage that imitates a standard church bell pattern. A somewhat marcato approach needs to be given to the opening 10 measures. At measure 11 the composition begins to shape into a legato melody with a driving accompaniment provided by the middle to low reeds, low brass and percussion. The middle of the composition molds into slower legato passages. Critical elements include breath support during the slow sustained phrases. Emphasis will need to be placed on making the melodies take shape and breathe. All notes need to have a sense of line or direction. Many opportunities are present during this section for the director to take some liberties with tempo. The words “moving forward” appear at measure 105 to indicate the composition gaining speed. The fanfare section returns in small segments and develops over the course of the ending. The same marcato style needs to be present. One noticeable difference is a change in dynamics to piano at measure 125. The piece eventually grows in volume and rhythmic intensity until the final notes at the end of the piece, in which the entire ensemble ends on a concert Bb in unison rhythm.

⁵ Brian Balmages, *Winter Dances* (United States: FJH Music Company Inc., 2001)

⁶ Frank J. Hackinson, “FJH music company Inc,” <http://www.fjhmusic.com/band/b1100.htm> (accessed September 22, 2012).

Unit 6: Musical Elements

Melody:

There are three primarily melodies in *Winter Dances*. The first is an opening trumpet and French horn fanfare that resembles church bells. This melody is repeated twice in the beginning. It also is quoted on the return of the A section. It is outlined in the example below.

Boldly ♩ = 132

B♭ Trumpet



The clarinets present the second melody at measure 17. This melody is presented in a contrasting legato style. The use of the 7th scale degree on long notes is effective in creating tension in the melody.

17 Boldly (♩ = 132)

Clarinet in B♭



The trumpets then present a similar melody at measure 25, using the same opening melodic intervals and tempo but with variation in rhythm, key signature, and dynamics. This follows the same use of the 7th scale degree to emphasize tension. Notice the melody has modulated to the key of F but the key signature did not change.

25

Trumpet in B♭



The third melody is presented at measure 78 by the clarinets and occurs in the b section of the composition. This melody is slow and lyrical and is contrasting to the melodies previously heard in the work. It uses the interval of the perfect fourth and repetition of the motive quite often to create rhythmic flow. It consists of only two notes and one pattern however it repeats one scale degree lower.

78 ♩ = 76

Clarinet in B♭



Harmony:

Winter Dances was written in the familiar key of B♭ Major. It modulates to the key of F during the second motif at measure 25. However, this modulation does not include a change in key signature. This modulation would serve as a great teaching moment on accidentals. *Winter Dances* returns to the key of B♭ Major at measure 58. At measure 78 there is a modulation to the

key signature of Ab Major, this time the key signature changes. One interesting point to note is that during this modulation Balmages never cadences on the Ab until measure 109. Balmages uses measures 105 to 125 as a developmental section. Key signatures touched upon during this section are C Major and Eb Major. The composition concludes by returning to Bb Major at measure 125. Winter Dances uses the I-bVII- bVI progression many times throughout the composition as outlined below.

Boldly ♩ = 132

The musical score consists of four staves: Trombone 1 & 2, Trombone 3, Euphonium, and Tuba. The time signature is 4/4. The key signature is Ab Major. The score shows measures 5 through 8. Measure 5 starts with a bass clef and a key signature of two flats. The Trombone 1 & 2 part has a melodic line with a final cadence on Ab in measure 8. The Trombone 3, Euphonium, and Tuba parts provide harmonic support with various rhythmic patterns.

Rhythm:

Arguably the most difficult musical element of this piece is rhythm. Many accents and syncopated rhythms occur often. Various Sixteenth-note patterns are used almost constantly throughout the opening fanfare and ending fanfare. The snare drum part consists of a repeating four measure rudimentary phrase that continues to repeat. Special preparation will need to be taken into consideration for the student who is preparing that part.

Timbre:

The role of the upper brass makes the opening fanfare melody, without a doubt, sound festive and bright. Upper woodwinds provide flavor by adding flourishes during the opening brass section. The timbre shifts from bright brass to a dark, low, warm reedy sound when the clarinets play the second melody at measure 25. During the clarinet melody, the mid timbre instruments such as the whole saxophone family and French horns provide the supporting accompaniment. Surprisingly there are many times when flutes are required to play in their lowest register to provide a warm rounded timbre that would sound too reedy if played in the clarinets or saxophones. The first flute uses the entire range of the instrument throughout this composition. The ending brass fanfare is accompanied by a rhythmic ostinato by the woodwinds, xylophone and the snare drum, all combining to create a bright, high percussive timbre.

Unit 7: Suggested Listening

Balmages, Brian. *Summer Dances*. 2000

Balmages, Brian. *Flight of the Griffin*. 2003

Balmages, Brian. *In Nature's Glory*. 2002

Unit 8: Form and Structure

Winter Dances contains four primary sections. The first sixteen measures, which is section A, is the opening brass fanfare. The A section is followed by a free spirited dance like B section that is made up of 17-77. Section C includes a much slower, lyrical interlude, which includes measures 78-124. The A section melody loosely returns in measure 125, however it is called section D because it is presented in a new form. The following example is an outline of the form and structure of the entire composition.

Form and Structure Flow Chart
Winter Dances by Brian Balmages
Jason Roach

Macro Form: ABA

A Section

Micro Form:
 a b b c b b c

Tempo **Boldy (♩ = 132)**

Measure	1-16	17-24	25-34	35-44	45-57	58-65	66-77
Meter	4/4	4/4	4/4	4/4	4/4	4/4	4/4 5/8 4/4 6/8 4/4 5/8 4/4 6/8
Melody	Theme A	Theme B	Theme B-rhythmic variation	Theme B-rhythmic variation	Theme C	Theme B returns in original rhythmic style.	Theme D-developmental
Harmony	Bb Major	Bb Major	F Major	F Major adds concert G for tension	Bb minor	Bb Major	D-no 3rd/ Eb no 3rd
Rhythm	Quarter notes in the melody, flourish like passages in the woodwinds. Woodwinds/percussion entrants starting at measure 11.	Mixture of quarter notes and half notes in melody. Supporting rhythmic figure in percussion, mid voices and low brass.	Use of triplets to vary melody. Flourish like passages in the flutes.	Rhythmic variation in the clarinet, rhythmic variation to the melody in oboe.	Eighth note melody in the low brass, sixteenth/eighth note accompaniment in the percussion.	Mixture of quarter notes and half notes in melody. Supporting rhythmic figure in low brass, no percussion.	Quarter note pulse in 4/4, driving 6th note pulse through 5/8 and 6/8. Eighth note pulse remains unchanged.
Timbre	Brass like fanfare opening melody with trumpets, French horns and baritone.	Switch in timbre to clarinets in the mid register, trumpets out.	Shift to brass, melody in trumpet again, woodwinds rest. Minimal percussion. Woodwinds enter half way through.	Timbre-warm low register in the clarinet. Many exposed parts, oboe, piccolo, French horn, bells and baritone.	Timbre- low brass, clarinets in low register.	Melody present in a mixture of voices, also sax, trumpet, trombone 1 and baritone, flute flourishes.	Full ensemble
Style	Bold, fanfare, accented notes transitioning into flowing passages.	Flowing melody over top rhythmic pulse.	Same melody but tongue and much stronger.	Soft, light and bouncy.	Aggressive but not too much, section builds in tension.	Flowing melody, loud and pressure.	Reappearance of accents.
Dynamics	f mp < f	mp <	f >	mp > mp	mf < f	f	> >

Form and Structure Chart Continued

Macro Form: ABA

B Section

A Section

Micro Form:
 a b b c b b c

Tempo **Slowly, with rubato (♩ = 76)**

Moving forward **♩ Tempo 1**

Measure	78-95	96-104	105-124	125-131	132-139	140-149	150-164
Meter	4/4	4/4	4/4	4/4	4/4	4/4	4/4
Melody	Theme E-main theme in B section.	Theme E-rhythmic variation	Theme E-harmonic variation	Theme A returns	Theme A with variations in notes	Repetition of previous variation of Theme A.	Theme A returns
Harmony	Ab Major	F minor	C Major/Ab Major/Eb Major	Bb Major	Bb Major	Bb Major/F pedal	Bb Major
Rhythm	Flowing eighth note melody.	Continuation of same rhythm. Addition of triangle and bells.	Continuation of same rhythm, triplets enter at measure 114. Increase rhythmic movement.	Quarter notes and whole notes used in the melody. Timpani repeating quarter note pulse. Minimal use of triplets.	Continuation of previous rhythms, sixteenth notes enter in the clarinet. Long sustained bb in the low voices in measure 136.	Rhythmic accompaniment in snare drum and upper woodwinds. French horns and alto sax carry quarter note and whole note melody.	Increase use of sixteenth notes triplets, and rhythmic accompaniment in the upper woodwinds, maracas and snare to create tension. Ends on unique rhythm across entire ensemble.
Timbre	Warm low reed timbre, clarinets in low register, supported by low brass and sustained notes. Brass enter at measure 88.	Melody in flute, mid to low register, alto sax solo. Triangle and bell present.	French horns and baritone carry melody in mid to low register. Flutes until on low F for timbre effect. 113 all winds active.	Melody in French horns, soft trumpet background figure.	Trombone and baritone carry melody in the first two measures. Remaining brass enter at 136. No woodwinds until last measure.	Full ensemble present.	Call and response between high voices and mid voices. Full ensemble.
Style	Complete change in style, slowly, rubato, and legato.	Continuation of previous style.	Continuation of same style.	Return of brass fanfare, but presented in French horn much softer and subdued.	Soft soft, with connected phrasing.	Notes to be played a full value, percussive like quality to upper woodwinds and percussion.	Fanfare like but without accents. Very few accents at measure 155. Accents last 5 measures.
Dynamics	p	p mp p	p mp f > mf > p	> p	p < mf <	f	f < f < ff

Conductors Study Guide
Ye Banks and Braes O' Bonnie Doon
Percy Grainger
(1882-1961)⁷

Unit 1: Composer

Percy Aldridge Grainger was born in Australia and began his musical career as a concert pianist and a composer. He lived in England for a short while and then moved to the United States in 1915. Grainger was especially interested in the sounds of the reed instruments, which is evident throughout many of his compositions such as *Hill Song No. 1*. By 1918, Grainger had learned the soprano saxophone and enlisted into the army and played in the U.S. Army Music Training School. While in the U.S. Army he was a conductor and composer for the band. In 1937, Grainger was commissioned to compose for the American Bandmasters Association. His composition entitled *Lincolnshire Posy* was revolutionary in the development of serious wind literature. Prior to this composition, wind literature solely consisted of orchestral transcriptions or light works. Many of Grainger's compositions include references to folk songs, in which he tried to emulate the sound of vocal music. He wrote over fifty-eight folk song works.⁸

Unit 2: Composition

Ye Banks and Braes O' Bonnie Doon was based on a Scottish folk-song. The lyrics to the folk song, which was called *The Caledonian Hunt's Delight*, were written by Robert Burns. The first arrangement of this setting by Grainger was originally written for wind choir, whistlers, and harmonium and was written in 1901. The orchestration included, women or children, four men, whistlers and organ. The wind band edition was written in 1936 and was orchestrated to be performed with or without organ as well as with or without the wind choir. This composition is a great piece to program for small bands as well as small ensembles because of Grainger's affective scoring.⁹ The composition is only 32 measures long and lasts just under three minutes.

The Concord Band website states that, "*Ye Banks and Braes O' Bonnie Doon* is a slow, sustained Scottish folk song. This setting by composer Percy Grainger is one of Grainger's most memorable folk song settings, and is now considered one of the cornerstones of band repertoire."¹⁰

⁷ Frank Battisti, *The Winds of Change* (Galesville, MD: Meredith Music Publications, 2002), 21.

⁸ Battisti, *The Winds of Change*, 21-25.

⁹ Thomas Lewis "A Source Guide to the Music of Percy Grainger," <http://www.percygrainger.org/progno10.htm> (accessed September, 22, 2012).

¹⁰ David Tweed, "The Concord band," <http://www.concordband.org/cgi-bin/lib.pl?piece=yebanksandbraes> (accessed September, 22, 2012).

Unit 3: Historical Perspective

Ye Banks and Braes O' Bonnie Doon was performed on June 22, 1953 at a Jubilee Concert honoring the 2,000th public concert by the Goldman Band. This performance occurred on the Mall in Central Park, New York City. The program for this event consisted solely of original compositions for wind band and included Grainger as one of the guest conductors. Grainger conducted *Ye Banks and Braes O' Bonnie Doon* and one of his other compositions, *Country Gardens*.¹¹ *Ye Banks and Braes O' Bonnie Doon* was based on Robert's Poem "The Banks of Doon." The lyrics are outlined in *Teaching Music Through Performance in Band Volume 2* as follows,

Ye banks and braes o' bonnie Doon,
How can ye bloom sae fresh and fair?
How can ye chant, ye little birds,
And I sae weary fu' o' care?
Thou'lt break my heart, thou warbling bird,
That wantons thro' the flowering thorn:
Thou minds me o' departed joys,
Departed never to return
Aft hae I roved by bonnie Doon,
To see the rose and woodbine wtine;
And ilka bird sang o' its love,
And fondly sae did I o' mine.
Wi' lightsome heart I pu'd a rose,
Fu' sweet upon its thorny tree;
And my fause lover stole my rose.
But ah! He left the thorn wi' me.¹²

Unit 4: Technical Considerations

Percygrainger.org states that the difficulty of this piece is medium easy. It states that this is potentially one of the easiest band pieces written by Grainger. Also noted is the suggestion that this piece could be used to introduce Grainger's compositional style. Special consideration needs to be placed on the reoccurring 4 measure phrasing. Difficult aspects include supporting the very slow ending successfully, being able to change tempos smoothly and accurately when requested, and some high ranges in the cornet 1 and clarinet 1 parts.¹³ *Ye Banks, and Braes O' Bonnie Doon* requires a large amount of rehearsal time to be spent on being able to distinguish between

¹¹ Battisti, *The Winds of Change*, 39.

¹² Richard Miles, ed., *Teaching Music through Performance in Band, Volume 2* (Chicago, IL: GIA Publications, 2010), 280-281.

¹³ Thomas Lewis "A Source Guide to the Music of Percy Grainger," <http://www.percygrainger.org/progno10.htm> (accessed September, 22, 2012).

Grainger's varying degrees of marking crescendos. Grainger uses terms such as "louden, louden lots and soften" to represent various dynamics.

Unit 5: Stylistic Considerations

Grainger noted the tempo marking to be eighth note = 104, and included the stylistic markings of slowly flowing to describe how he wished the piece to be performed. This style remains consistent throughout the entire piece. Four measure phrasing is also another element consistent throughout the work with opportunities for crescendos and decrescendos.

Grainger used a wide variety of dynamics that range from piano to fortissimo to make the music come alive. This is done through small three-beat crescendos followed immediately by three-beat decrescendos. This effect gives the piece a feeling of life by creating what sounds like living organisms taking breaths. Grainger also uses dynamics to balance between melody, countermelody and accompaniment.

Unit 6: Musical Elements

Melody:

Ye Banks and Braes O' Bonnie Doon consists of a 16 measure phrase that is repeated once with the addition of a descant quality upper voice on the repeat. Individual phrases occur in repeating 4 measure patterns. The melody is composed of two main themes. The overall interval range of *Ye Banks and Braes O' Bonnie Doon* is rather small. The melody floats within an octave of sol to sol, with the exception of two places where it reaches la. The tune is a diatonic Scottish folksong with reoccurring melodic intervals of 2nds and 3rds. The perfect 4th interval is only used on the pickup note to each phrase. The melody is stated in the alto voices throughout the entire piece. The instruments carrying the melody are alto sax, cornet 3, clarinet 2, 3 and English horn. The example below is the melody for the entire length of the composition.

Melody

Harmony:

Ye Banks and Braes O' Bonnie Doon was written in the key of F Major, and includes a brief modulation to the key of Bb Major on the repeat of the B section. The modulation was accomplished by lowering the 7th scale degree to Eb's in the countermelody and accompaniment. It is rather interesting to note that the melody remains untouched during the reharmonization. The modulation is outlined in the example below starting at measure 26.

Pedal tones are used throughout the composition, giving the piece somewhat of a chanting drone quality to it. The pedal tones occur in the lowest voices and almost always include the root and the fifth as noted in the example below.

Melody

Accompaniment

Rhythm:

Ye Banks and Braes O' Bonnie Doon was written in the time signature 6/8. The meter does not change throughout the composition. Rhythms contained in this composition are simple. The hardest rhythm is a dotted eight-sixteenth patter that occurs at the ends of phrases. Some attention will need to be placed on accurate placement of the sixteenth note. *Ye Banks and Braes O' Bonnie Doon* has a flowing eighth-note pulse. However exceptions do occur, for example each phrase begins with an eight note pick up to a quarter note and each cadence ends with a quarter note. Fermatas occur at two places, once at the conclusion of the melody before the repeat, in measure 17, and also at the very end. The use of the sixteenth note followed by a dotted eighth note occurs in measures 4, 8, 16, 20, 24, and 32, always at the same section of the melody. These rare rhythms are used to help build tension which lead to the cadence in the next measure.

The countermelody provides rhythmic counterpoint by use of ties to create syncopation. For example in measures 24-25 the countermelody almost has as duple feel as opposed to the triple feel that the entire piece is centered around. The syncopation here creates a rhythmic pulse which helps create tension, delaying the resolution. While measures 24 and 25 are the most obvious uses of ties for syncopation they also occur in measures, 20-21 and 32-33. The use of ties is outlined in the example below.

Countermelody

Melody

Timbre:

"Ye Banks" is scored for a typical wind band of the early 20th century with an optional organ (or harmonium) part. This piece is unique in that it also includes a bass saxophone part. Also included are sets of cornet and trumpet parts. There are no percussion parts. The melody is presented in the mid-range instruments such as 2nd and 3rd clarinets, alto saxophone, and French horn. Orchestrating in these voices gives the melody a very deep, warm, rounded sound. Grainger leaves the higher voices to provide a descant quality countermelody in the upper

register. The low voices provide a supporting harmonic foundation on which the melody is placed.

The piece begins with low brass (except tuba), low woodwinds and mid-range voices such as horn, alto saxophone and clarinet 2 and 3, and from there the piece develops. As you can see, Grainger achieves musical climax through his use of orchestration. He begins the piece with about half of the ensemble, saving the extreme high instruments and extreme low instruments until the second statement of the melody. As instruments layer in throughout the various rehearsal numbers the piece begins to develop and take shape. It is not until the last 8 measures when the whole ensemble plays together and the orchestration reaches its full capacity.

Unit 7: Suggested Listening

Grainger, Percy. *Irish Tune from Country Derry*. 1918

Caledonian Hunt's Delight, Traditional Scottish Folk Song

Ticheli, Frank. *Lock Lomond*. 2002

Unit 8: Form and Structure

The form of *Ye Banks and Braes O' Bonnie Doon* is 32 measures, and is written in AABA form. The melody is separated into four 4-measure phrases. Phrase A is nearly identical each time it is presented, except for the ending cadences which are outlined below. Phrase B is unique because it contrasts phrase A in terms of tempo, dynamics, and melodic flow. The piece begins with the melody in the mid voices such as French horn and alto saxophone. It is supported by an accompaniment in the low brass (except tuba) and low woodwinds. The highest voices, trumpet 1, flute, and clarinet 1 present a countermelody on the repeat of the melody. It isn't until the last 8 measures that the whole ensemble performs together.

Form and Structure Flow Chart
Ye Banks and Braes O' Bonnie Doon by Percy Grainger
Jason Roach

Form:	a1	a2	b	a2
Form:	a1a2ba2			
Tempo	Slowly Flowing $\text{♩} = 104$		slightly Faster, Slacken time	slow off
Measures	1-5-measure 1 is a pick up	6-9	10-13	14-17
Meter	6/8			
Melody	Theme A	Theme A repeated	Theme B	Theme A
Harmony	F Major- ends on a half cadence	Harmonic structure of the first 4 bars is repeated with the exception of the last chord - ends on the Tonic, F Major	Harmonic structure is reminiscent of A1, ending on a half cadence	Harmonic structure same as measures 6-9
Rhythm	Melody-Eighth note pick up into a quarter note on beats 1-2 Eighth note pulse repeated throughout, pedal in lowest voice,	same flowing eighth note pulse	same flowing 8th note pulse, melody uses the quarter note twice to create tension	same as a1
Timbre	melody in Cl 2, E. Horn, A Sax 1, and Crt 2. Accompaniment in low reeds and low brass. Dark warm timbre. No fl, tpt or perc, very reedy	same	same	same
Style	Clear melody, counter melody and supportive harmonies all played with legato phrasing.	same	same	same
Dynamics	<i>mf</i> -melody <i>p</i> -accompaniment	<> <> > > <i>p</i> -all voices	<i>f</i> -melody <i>mf</i> -accompaniment < <i>f</i> >	<i>mf</i> -melody <i>mp</i> -accompaniment

Form and Structure Flow Chart Continued

Form:	a1	a2	b	a2
Form:	a1a2ba2			
Tempo	<i>in time</i>		slightly faster, slow off slightly, slow off lots	lingeringly $\text{♩} = 84$, slow off lots, very slow $\text{♩} = 40$
Measures	18-21	22-25	26-29	30-33
Meter	6/8			
Melody	Theme A returns with countermelody	Theme A with countermelody	Theme B with counter melody	Theme A with countermelody
Harmony	F Major- ends on a half cadence	Harmonic structure of the first 4 bars is repeated with the exception of the last chord - ends on the Tonic, F Major	Brief modulation to Bb Major	Modulates back to F Major, ends on an imperfect authentic cadence
Rhythm	melody= same as a1, counter melody= 8th notes on beats 1-3, first appearance of a dotted quarter notes on beats 4-5	same as a1, use of ties in countermelody to create syncopation	Melody-same as before, counter melody primarily uses quarter notes and dotted quarter notes	same as a1, ends on two fermatas
Timbre	previous instruments are the same except Hn I and 2 out, Hn 3 and 4 in. . Add picc, fl, Cl Eb, Cl 1, and Crt 1, no Euph or Tuba	same	Tpt 1 and 2, Euph, Tuba and St. Bass enter. Full ensemble, warm and rich	same
Style	Clear melody, counter melody and supportive harmonies all played with legato phrasing.	same	same	same
Dynamics	<i>mp</i> -countermelody and <i>accompaniment</i> <i>mf</i> -melody <	<i>mp</i> < > <i>p</i>	<i>mp</i> -countermelody <i>p</i> -melody and <i>accompaniment</i> >	<i>ff</i> > <i>mp</i>

Conductors Study Guide

Praises

Francis McBeth

(1933-2012)¹⁴

Unit 1: Composer

Francis McBeth was born on March, 9, 1933 in Texas. McBeth was the professor of music at Ouachita Baptist University in Arkadelphia, Arizona from 1957 until retirement in 1996. During this time he also was the conductor of the Arkansas Symphony Orchestra from 1970 to 1973. He obtained music degrees from Hardin-Sommons University, the University of Texas, and the Eastman School of Music. He studied with great composers such as Clifton Williams. In 1975, McBeth was named Composer Laureate of Arkansas by the governor.

In addition to composing for piano, orchestra, choir and chamber ensembles, McBeth has composed thirty works for wind band. *Teaching Music Through Performance in Band* states that "McBeth is widely regarded as a pivotal figure in the development of repertoire for the wind band during the twentieth century." Some of his honors and awards include the Howard Hanson Prize, the Edwin Franko Goldman Award, and the Presley Award. Due to the success of his compositions and his reputation as a conductor, he has been able to travel around the world giving clinics and guest conducting. His death was related to complications from a stroke.¹⁵

Unit 2: Composition

McBeth composed *Praises* in 1983, this was his seventieth composition. McBeth was commissioned to write the piece by the Trinity Lutheran School Band in Utica, Michigan. The composition is 97 measures long and lasts around three minutes and thirty seconds.

Unit 3: Historical Perspective

The premier performance of *Praises* was in April of 1983, by the Trinity Lutheran School Band in Utica, Michigan. Minister of music Dr. Dennis Schmidt conducted the premier performance.

Unit 4: Technical Considerations

Praises is a grade 2 work. It is noted in the score that the need for a strong low brass section is a little atypical of a grade 2 composition. The percussion section, mainly the snare drum, and the anvil play an important role in the composition and need to be performed accurately. The bass drum and timpani parts are exposed at times and will need to be performed deliberately. The slow lyrical section in the middle has opportunities for interpretation. The tempo is that of a

¹⁴ Southern Music Publications, "W. Francis McBeth," <http://www.smcpublications.com/mcbeth.htm> (accessed October 6, 2012).

¹⁵ Richard Miles, ed., *Teaching Music through Performance in Band, Volume 1* (Chicago, IL: GIA Publications, 2010), 298.

march. All rhythms and notes are written well within the reach of many young ensembles.¹⁶ There are many unison passages throughout this composition, rehearsal time can be spent on obtaining accurate accents across the entire ensemble during the unison passages. The director will want to spend some time studying the meter changes in the score; fortunately the quarter note pulse remains the same throughout all of the time signature changes.

The opening and ending sections of *Praises* needs to be energetic, sounding almost like a fanfare. The first measure of the melody is accented while the second measure needs to be legato. This will be somewhat challenging for younger aged ensembles, but certainly doable. Students will need to be able to perform the slow legato section smoothly and fluidly. Much emphasis needs to be placed on the percussion parts. The percussion drives the music forward. The unison parts will generally speak in volume, but the individual parts will need to be brought out and balanced when the melody splits into harmony on the long sustained notes at the end of each motive. The A section uses a lot of call and response between the different sections of the band. Emphasis will need to be placed on balance between the call and the response. Dynamics also play a large role in the success of this composition.

Unit 6: Musical Elements

Melody:

Praises is comprised of one main melody which is presented in unison in the opening measures. During the slower section, McBeth outlines the same melody but changes many of its original qualities. *Praises* begins with a phrase in F mixolydian mode. The reoccurring lowered seventh scale degree serves as the basis of this mode. The melody is marked forcefully in the score and should be presented boldly by all players. The melody is rather simple and consists of two measure pattern motives that are repeated throughout the opening section. The only difference between the individual motives are the ending chords. The following example is a reduction of the opening melody. Other key signatures present at G minor, C Major and F major.

Forcefully ♩ = 120

The image shows a musical score for the opening of 'Praises'. It consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The time signature is 4/4. The tempo is marked 'Forcefully' with a quarter note equal to 120 beats per minute. The dynamics are marked 'ff' (fortissimo) in both staves. The melody is written in a mixolydian mode, starting on F. The score shows two measures of music, with the first measure being accented and the second measure being legato. The melody is simple and consists of two measure pattern motives that are repeated throughout the opening section. The ending chords are different for each motive.

¹⁶ Francis McBeth, *Praises*, (Texas: Southern Music Company, 1984)

Harmony:

One unique aspect of this composition is that there are no key signatures. A quick scan of the first few notes will lead you to believe that the composition is written in the key of F, however it is not only F major that is being used, the F mixolydian mode is also used, because of the lowered 7th scale degree.

Letter A contains dialogue between the clarinet and the trumpet sections. It is interesting to note that the first cadence in the trumpets is on a concert g minor chord, however on the second time it changes to G major, it is also interesting to note that the clarinets cadence in unison not forming any harmony.

A $\text{♩} = 120$

B♭ Clarinets

B♭ Trumpets

The ending cadence is rather unique because even though the composition is based in the key of F Major the final cadence is in C Major. The Neapolitan chord is used twice in the last couple of cadences and is outlined in the example below.

1 $\text{♩} = 120$

Flutes
Oboes
B♭ Clarinets
Bass Clarinet
Bassoons
Alto Sax
Tenor Sax
Baritone Sax
B♭ Trumpets
Horns
Trombones
Baritone
Basses

Rhythm:

The rhythm section in *Praises* is the driving force behind the composition. The percussion section contains parts in a rudimentary style, utilizing sixteenth notes and grace notes. Interesting enough, the wind parts never play anything smaller than an eighth note.

Timbre:

Praises is meant to sound like a full ensemble of decent instrumentation. However many parts are in unison and this composition will fit really nicely with smaller bands. The opening motive should be full and round. At letter A there is a call and response between the clarinets and the trumpets. The clarinets play in the low, warm register and the trumpets play an octave higher sounding a little brighter. This section begins soft and crescendos all the way to letter B when the flutes, saxophones and French horns join the clarinets, and sound almost like an enlarged woodwind quartet. The crescendo continues into letter C where McBeth then adds the low brass and the trumpets. At this point the ensemble plays a dynamic marking of fortissimo. The timbre of the ensemble molds and changes just over the period of fifteen measures.

Unit 7: Suggested Listening

Francis McBeth, Francis. *Kaddish*. 1976

Williams, Clifton. *Caccia and Chorale*. 1973

Clifton Williams, Clifton *Symphonic Suite*. 1957

Unit 8: Form and Structure

Praises is comprised of two main sections, of which section A is repeated at the end of the composition. The overall form is ABA. The melody consists of a main two-bar phrase that reoccurs throughout the passage using different developmental techniques to alter the melody slightly. The B section is based on the A section melody.

Form and Structure Flow Chart
Praises by Francis McBeth
Jason Roach

Macro Form: Intro, ABA Coda	A Section				B Section	
	a	a	b	c	a	a
Micro Form: Intro aabcdcaaa coda						
Tempo	Forcefully $\text{♩} = 120$			rall $\text{♩} = 66$		
Measures	1-13	14-21	22-28	29-32	33-42	43-66
Meter (measures)	4/4 (9) 3/4 (1) 4/4 (3)	4/4	4/4	4/4	4/4	4/4 (4)
Melody	Theme A-Principal Theme	Theme A repeated with different stylistic features	Theme B-development	Theme C, development continues	Theme A repeated in new key signature and style.	Development of theme A
Harmony	F Mixolydian mode, modulation to C Major	G Mixolydian Mode, with occasional outlines of G Major and G minor.	G minor	F Major	G mixolydian, ends on C Major	G mixolydian
Rhythm	Mixture of quarter notes and eighth notes in the winds, sixteenth notes in percussion. Minimal use of sustained notes.	Continuation of previous rhythms.	Mixture of quarter notes and eighth notes in the winds, no percussion.	First appearance of dotted quarter notes, continuation of previous rhythms. Minimal percussion.	Use of eighth notes is reduced.	Predominantly quarter notes.
Timbre	Full ensemble unison intro.	Call and response between upper woodwinds and trumpets.	Melody continued in upper woodwinds, French horn, alto sax, and tenor sax enter halfway through.	All winds in full, only percussion is mallets.	Melody shifts to low reeds and low brass. French horn and alto sax enter half way through.	Previous instruments continue, trumpets enter and carry melody.
Style	Alternating measures of accented notes with measures of slurred notes.	Legato playing, slurred passages.	Continuation of previous style.	Mixture of accents, and slurred notes.	Complete change in style, legato, connected phrases.	Continuation of previous style.
Dynamics	f -all voices >	$p < mp < mf$	$mf < f < ff$	>	$p > pp < p < mf <$	$f < ff$

Form and Structure Chart Continued

Macro Form: Intro, ABA Coda	B Section Continued			A Section		
	d	a	a	b	c/a	a
Micro Form: Intro aabcdcaaa coda						
Tempo	Poco rall Tempo I $\text{♩} = 120$					
Measure	47-52	53-66	67-74	75-81	82-90	91-97
Meter	3/4 (2) 4/4 (4)	4/4 (4) 3/4 (1) 4/4 (5) 2/4 (1) 4/4 (3)	4/4	4/4	4/4 (7) 3/4 (1) 4/4 (1)	4/4
Melody	Variations of theme A.	Theme A returns	Theme A repeated with different stylistic features.	Theme B-development	Theme A repeated with different stylistic features.	ending coda theme E.
Harmony	Ab Major (2) G minor (4)	G Mixolydian cadences on C Major	G Mixolydian Mode, with occasional outlines of G Major and G minor.	G minor	F Major	F Major, DVI, DVI/Neapolitan ends in C Major.
Rhythm	Repeated rhythmic figures to create texture, minimal percussion enters.	Mixture of quarter notes and eighth notes in the winds, sixteenth notes in percussion. Minimal use of sustained notes.	Continuation of previous rhythms.	Mixture of quarter notes and eighth notes in the winds, no percussion.	Dotted quarter notes, continuation of previous rhythms. Minimal percussion.	Longer note values used more frequently. Sixteenth notes in percussion end the piece.
Timbre	All winds present, bass drum and timpani on accents	High voices sustain chords, melody in low reeds and low brass.	Call and response between upper woodwinds and trumpets.	Melody continued in upper woodwinds, French horn, alto sax, and tenor sax enter halfway through.	All winds present, Glock, and timpani roll into the last section.	Full chords, percussion enter.
Style	Mixture of accents, and slurred notes.	Predominantly accented notes in the first 3 measures, then mixture of accented and slurred notes.	Legato playing, slurred passages.	Continuation of previous style.	Mixture of accents, and slurred notes.	All notes accented.
Dynamics	ff	ff	> $p < mp < mf$	$mf < f$	ff	ff

Conductors Study Guide

Portrait of a Clown

Frank Ticheli

(b. 1958)¹⁷

Unit 1: Composer

Frank Ticheli composes orchestral, choral, chamber, and concert band works, of which is known for his creative composing style. He attended Southern Methodist University, where he earned a bachelor of music degree in composition. He then furthered his education by receiving a masters and doctoral degrees from the University of Michigan, in composition. While attending the University of Michigan, Ticheli studied with William Albright, Leslie Bassett, George Wilson and William Bolcom.

As an educator Dr. Ticheli has been very busy. His first college level teaching position was at Trinity University in San Antonio, where he was an assistant professor of music. In the 1990's he worked with the Pacific Symphony Orchestra in Orange County, where he was the composer-in-residence. Presently, he is a professor of composition at the University of Southern California's Thornton School of Music.

Some of his awards and achievements include, winner of the NBA/William D. Revelli Memorial Band Composition Contest, the Charles Ives award, the Goddard Lieberman award, the Walter Beeler Memorial Prize, first place in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition and Virginia CBDNA Symposium for New Band Music.

Unit 2: Composition

Published in 1988, *Portrait of a Clown* was commissioned for the Murchison Middle School Matador Band. The band was under the direction of Cheryl Floyd, who premiered the composition on May 26, 1988, in Austin, Texas. The form of *Portrait of a Clown* is ABA and includes a short introduction as well as a coda. The composition is to resemble the bouncing playfulness characteristics of a clown. The middle contracting section is flowing and gloomy but the tempo does not change. *Portrait of a Clown* was written specifically for younger bands that do not have a substantial low woodwind or low brass sound, so that they may be able to still have a proper sound. The length of the composition is 2 minutes and thirty seconds, and includes 101 measures.¹⁸

¹⁷ Richard Miles, ed., *Teaching Music through Performance in Band, Volume 1* (Chicago, IL: GIA Publications, 2010), 211.

¹⁸ Richard Miles, ed., *Teaching Music through Performance in Band, Volume 1* (Chicago, IL: GIA Publications, 2010), 212.

Unit 3: Historical Perspective

Teaching Music Through Performance in Band lists *Portrait of a Clown* as program music. Program music generally refers to music that represents a certain idea, characteristic or narrative. In this case, Ticheli wanted to portray the distinct able laugh of a clown throughout this composition. Program music was used heavily in orchestral compositions during the Romantic time period. This style of music contrasted the absolute musicality approach in the Baroque and Classical time period. Absolute music is music for the sake of music, the music has no connection to the outside world. The skill of writing programmatic music for wind band is being used more and more today by composers such as Eric Whitacre and Robert W. Smith.

Unit 4: Technical Considerations

Written specifically for a young band, *Portrait of a Clown* is a grade 2 composition. Allowing numerous doubling to ensure a satisfactory sound regardless of your ensembles instrumentation. *Portrait of a Clown* uses the Bb Lydian mode, as well as F harmonic minor. Directors should teach students how to recognize and play these scales and modes. Other technical elements include frequent switching of legato and staccato styles, and the use of accidentals, all elements that are essential in the performance of this piece.

Unit 5: Stylistic Considerations

The A section needs to be performed in a light and detached manor for section A. Students need to be able to understand the difference between short and accented. Do not allow students to use a heavy tongue when playing these sections. The melody in the A section needs to be bouncy much like a clown's laugh. The B section requires students to perform in a legato manor, with a full and controlled sound. Attention needs to be placed on connecting and shaping phrases. The B section is marked "gentle and flowing", however the tempo does not change.

Unit 6: Musical Elements

Melody:

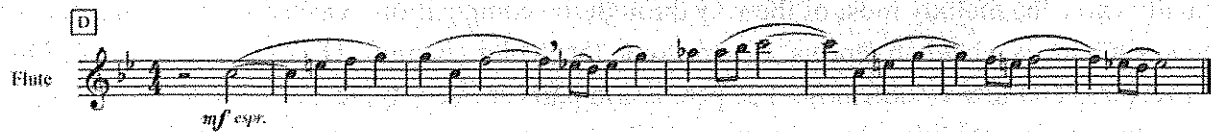
The melody in the A section is presented by the flute and oboe the first time. The second time, the alto saxophone and xylophone also join on the melody. The melody is comprised of the first five notes of the Bb Lydian scale, which includes a raised fourth scale degree, different from Major or minor scales. It contains the notes Bb-C-D-E-F. The melody is outlined in the example below.

$\text{♩} = \text{ca. } 160 \text{ throughout}$

Fl./Ob. 

The B section melody consists of two separate themes. Both are to be performed in the same flowing style, with feeling, and in a gloomy manor. Like the melody in section A, the melody in

section B is stated by the flute the first time and then joined this time by the alto saxophone and cornet, on the repeat. The first theme is presented at letters D,E and G and is outlined below.

Musical notation for a Flute part, marked [D] and *mf espr.*. The notation is in 4/4 time and features a melodic line with various note values and slurs.

When the melody is restated at letter G it modulates to F Major, by changing some of the notes, while remaining the same rhythm and melodic motion.

The second melody, during the B section, is presented at letter F, and is in the Key of Ab major. It is performed by the clarinets, French horns and trombones, and is outlined in the example below.

Musical notation for a woodwind ensemble part, marked [F] and *mf espr.*. The notation is in 4/4 time and features a melodic line with various note values and slurs.

Harmony:

Portrait of a Clown is centered around the Bb Lydian mode. Other key signatures present are F Major, Ab Major, and F harmonic minor. F harmonic minor and Ab Major tonalities are used during the B section of the composition. At the end of the B section Ticheli shifts to a brief section of F major, this happens at letter G, which is outlined in the example below.

Musical notation for a Flute part, marked [G] and *mf espr.*. The notation is in 4/4 time and features a melodic line with various note values and slurs, including a *cresc.* marking.

The composition ends with the return of the Bb Lydian mode. It is noted in *Teaching Music through Performance in Band* that teaching a unit on modes and their use in music could help students to understand this composition.¹⁹

Rhythm:

This composition utilizes the time signature 4/4 throughout the work. Rhythms are very basic, mainly consisting of whole notes, half notes, quarter notes, and eighth notes. The percussion parts are simple as well, but students will need to count consistently throughout the composition because they patterns vary slightly among the different sections. This piece could be used to introduce tied notes and dotted half notes to ensembles, as they both occur frequently. There are very minimal entrances on weak beats, however at letter C flutes and clarinets will need to count and listen through the long notes to ensure they are played together.

¹⁹ Richard Miles, ed., *Teaching Music through Performance in Band, Volume 1* (Chicago, IL: GIA Publications, 2010), 214.

Timbre:

The timbre remains just about the same throughout the composition. The upper woodwinds actually carry the melody most of the way through the composition. Occasionally the trumpet or alto saxophone is added on repeats, to give some tone color change. The bass line is doubled by all low brass and low woodwinds. The percussion parts are very typical of a grade 2 work and are performed in a traditional manor, the xylophone part serves as a double of the flute part at specific moments.

Unit 7: Suggested Listening

Whitacre, Eric. *Ghost Train*. 2001

Ticheli, Frank. *Joy*. 2002

Ticheli, Frank. *Joy Revisited*. 2005

Unit 8: Form and Structure

The form of *Portrait of a Clown* is ABA with an introduction as well as an ending.

Form and Structure Flow Chart
Portrait of a Clown by Frank Tichell
Jason Roach

Macro Form: Intro, ABA Coda	Introduction		A Section			B Section	
Micro Form: Intro aabccdaaa coda	Intro	a	a	b	c	c	
Tempo	♩ = ca. 160 throughout						
Measures	1-8	9-16	17-25	26-33	34-41	42-49	
Meter	4/4						
Melody	Intro	Theme A	Theme A repeated	Theme B	Theme C	Theme C	
Harmony	Bb Major, alternates between IV and V chords, cadences on I.	Bb Lydian mode, uses I, II and bVII chords.	Bb Lydian mode, uses I, II and bVII chords.	Continuation of same chord progression.	F Harmonic Minor	F Harmonic Minor	
Rhythm	Staccato quarter notes and quarter rests, eighth notes in snare drum only.	Detached quarter notes, quarter rests and occasional eighth notes.	Same	All quarter notes and quarter rests.	Quarter notes and half notes dominant, occasional use of eighth notes.	Continuation of previous rhythms.	
Timbre	Reedy, melody in upper woodwinds performed in low, warm register.	Melody in flute and oboe, lower octave.	Alto sax and xylophone join flutes and oboe on melody. Still woodwind dominant.	Melody in low brass and low woodwinds. Long notes in flutes and clarinets.	Melody is presented in the flutes, with woodwind quintet like background figure.	Cornets and alto sax join flutes on melody, low brass and low reeds enter. All winds, no percussion.	
Style	Staccato, light and bouncy, detached notes.	continuation of previous style.	Same style, wind heave, minimal use of percussion.	First appearance of legato style. Also percussion more active.	Complete change in style, expressive, gentle, flowing, legato.	Continuation of previous style.	
Dynamics	<i>f</i> -winds, <i>mf</i> -perc. <i>p</i> <	<i>mf</i> -mel. <i>p</i> -har. < <i>mf</i>	<i>f</i> -melody <i>mp</i> / <i>mf</i> supporting harmonies <	<i>f</i> -low brass and low woodwinds, <i>mf</i> in other parts	<i>mf</i> -melody <i>p</i> -all other voices	<i>mf</i> -melody <i>p</i> -all other voices	

Form and Structure Chart Continued

Macro Form: Intro, ABA Coda	B Section Continued		A Section			Coda
Micro Form: Intro aabccdaaa coda	d	c	a	a	b	coda
Tempo	♩ = ca. 160 throughout					
Measure	50-57	58-67	68-76	77-84	85-93	94-101
Meter	4/4					
Melody	Theme D	Theme C	Theme A returns	Theme A repeated	Theme A repeated	Coda
Harmony	Ab Major	Modulates to F Major	F Major, harmony continues to be triadic.	Modulates back to Bb Lydian mode, uses I, II and bVII chords.	Bb Lydian mode, uses I, II and bVII chords.	Bb Lydian mode, uses I, II and bVII chords
Rhythm	Long sustained chords in the low voices and trumpets, continued use of quarter notes and half notes.	Quarter notes and half notes dominant, occasional use of eighth notes.	Continuation of quarter notes, half notes, eighth notes and minimal dotted quarter notes.	Simple rhythms consisting of, quarter notes, and dotted half notes.	Continuation of quarter notes, half notes, eighth notes and minimal dotted quarter notes.	Simple rhythms consisting of, quarter notes, and dotted half notes.
Timbre	Melody in clarinets and French horn.	Melody is presented in the flutes and alto saxophones, no French horn or percussion.	Melody in flute and cornet, mixture of timbres, all parts in.	Melody in flute, clarinet, and cornets, mixture of timbres, all parts in but tuba.	Shift in timbre, melody in cornet, trombone and baritone and low woodwinds. Upper woodwinds and French horn provide harmony.	Low brass and low woodwinds continue the melody, long tones alternate in flutes and clarinets
Style	Continuation of previous style.	Continuation of previous style.	Staccato, light and bouncy, detached notes.	Continuation of previous style.	Staccato, light and bouncy, detached notes.	Continuation of previous style.
Dynamics	<i>mf</i> -melody <i>mp</i> -all other voices <	<i>mf</i> -melody <i>p</i> -all other voices <	<i>f</i> <i>p</i>	<i>f</i> -melody <i>mf</i> -harmony <	<i>f</i> -winds <i>mf</i> -perc. < >	<i>mf</i> <i>mp</i> <i>mp</i> - <i>mf</i> <i>mp</i> <i>p</i>

Conductors Study Guide
Flourish for Wind Band
Ralph Vaughan Williams
(1872-1958)²⁰

Unit 1: Composer

Born in England in 1872, Ralph Vaughan Williams has produced hundreds of compositions for orchestra, band, choir, military bands chamber ensembles, vocal and instrumental solos. He also composed for other organizations such as television, film, radio, church, opera, and musical pageants. He was considered to be one of the best at composing English based music and more importantly English folk songs, of which he wrote over 800 compositions.

Vaughan Williams was a companion of Gustav Holst, both studied at the Royal College of Music. Together they critiqued and discussed each other's works. Even though they collaborated on each other's works they never followed the same compositional style. While their compositions were different, their love and interest in English choral and folk-songs remained consistent throughout their career. It is noted that a majority of Vaughan Williams' larger works, such as symphonies and operas, were composed during the latter part of his life, after age fifty. Arguably Ralph Vaughan Williams is the most influential English composer of his lifetime to date.²¹

Unit 2: Composition

This one movement composition is in the form of ABA. *Teaching Music through Performance in Band* states that "it was composed as an overture to the pageant *Music and the People*". *Flourish for Wind Band* is Vaughan William's shortest composition for military band. It totals only sixty-three measures and is performed in one minute and thirty seconds. After the first performance in London, England in 1939 the score was lost until it was rediscovered in 1971, well after Vaughan Williams death. It wasn't until 1972 when the edition for concert band was published. The composition is in the style of a fanfare, with alternating opening lines between the French horns and the trumpets. The B section is a softer, chorale-like section with melodies in the woodwinds and lower brass. The fanfare returns almost in identical form as the beginning with a ritard added at the end. It is suggested that this composition is a grade 3 performance level in the *Teaching Music through Performance in Band* series and that *Flourish for Wind Band* "is an excellent introduction to the wind band compositions of Ralph Vaughan Williams."²²

²⁰ Richard Miles, ed, *Teaching Music through Performance in Band, Volume 1* (Chicago, IL: GIA Publications, 2010), 319.

²¹ Richard Miles, ed, *Teaching Music through Performance in Band, Volume 1* (Chicago, IL: GIA Publications, 2010), 319.

²² Richard Miles, ed., *Teaching Music through Performance in Band, Volume 1* (Chicago, IL: GIA Publications, 2010), 320.

Unit 3: Historical Perspective

During the time of this composition, England was on the brink of World War II. Even with that being said, the early twentieth century was a time when the first substantial compositions for wind band were being written and *Flourish for Wind Band* certainly fits that description. Other composers during this time were Percy Grainger, Gustav Holst, and Gordon Jacob. *Flourish for Band* was completely different from Vaughan Williams previous pieces which were more lyrical in style. *Flourish for Wind Band* helped to reveal the vast ability Vaughan Williams had as a composer. His next composition was his fifth symphony which was a return to the English folk song compositional roots. Shortly after World War WW had ended, there was an increase in demand for original compositions for band, and soon after orchestral transcriptions had minimized itself in the band repertoire due to the success of Frederick Fennell's Eastman Wind Ensemble.²³

Unit 4: Technical Considerations

Flourish for Wind Band is written at the ability level of a capable grade 3 ensemble. The time signature remains in the 3/4 meter throughout the whole composition and uses keys Bb major and F major. The ensemble must have a full brass section to make the fanfare section stable. Also proper air support, tone accuracy, and confidence are needed for the opening measures of the piece. Range could be an issue for four out of five of the trumpet/cornet parts, as the parts reach a written high A. Some instrumentation differences to note is the fact that there are 4 Bb clarinet parts that include, solo, ripieno 1, clarinet 2 and clarinet 3. The solo part is rather interesting because it includes some split notes. This composition requires 4 percussionists playing snare drum, crash cymbals, bass drum and timpani. The timpani part is important as it serves as a reinforcement of the bass instruments.²⁴

Unit 5: Stylistic Considerations

Students performing this piece need to be able to distinguish between the fanfare sections and the contrasting lyrical section. Performers need to be cognizant of the bold style in which a fanfare is based on. Vaughan Williams only gives one stylistic marking throughout this composition and that is *maestoso*, otherwise meaning majestically. Full tone and proper air support are a must in order to perform this piece well because dynamics reach fortissimo at times. The contrasting B section will require a more lyrical approach to the piece, even though it is not noted by the

²³ Richard Miles, ed., *Teaching Music through Performance in Band, Volume 1* (Chicago, IL: GIA Publications, 2010), 320.

²⁴ Richard Miles, ed., *Teaching Music through Performance in Band, Volume 1* (Chicago, IL: GIA Publications, 2010), 320.

composer. One can only assume from music of this time period that phrase shaping and articulations will need to be addressed at the director's discretion.²⁵

Unit 6: Musical Elements

Melody:

The opening melody to *Flourish for Wind Band* consists of several two measure phrases that are repeated throughout the brass section, alternating between mid to low brass and high brass. Imitation is used quite often throughout the work. The ensemble will need to learn how to work together through the various dynamics, articulations, rhythms and pitches. The following example is a reduction of the opening brass fanfare.

Maestoso

F Horns
B♭ Cornets
B♭ Trumpets
Trombone

Harmony:

Key signatures found in *Flourish for Wind Band* include B♭ major, in the A section and F major in the B section. The harmony is very triadic and there are very minimal accidentals. *Teaching music through Performance and Band* provides a balance and blend rehearsal activity to help achieve an even pyramid of sound.

Rhythm:

Flourish for Wind Band contains the time signature 3/4 throughout the whole composition. The most common rhythms are quarter half and occasionally eighth notes. Percussion is used very minimally, only to create crescendos and impact points with the wind players. Timpani and snare drum rolls are indicated by a trill marking, these are indeed rolls and not trills, as this was the proper notation of rolls during this time period.

There is much emphasis on timbre in this composition. As the beginning alternates between French horns and trombones playing together, to trumpets and cornets playing together. The melody transitions back and forth between these two sections, until the full ensemble enters at letter A. At letter B, the woodwinds take front stage and the brass provides the background harmonies. This piece centers around the concept of consorts as the alternating pattern of brass

²⁵ Richard Miles, ed., *Teaching Music through Performance in Band, Volume 1* (Chicago, IL: GIA Publications, 2010), 321.

and woodwind is omnipresent. Good tone and air support is a necessity for the fanfare nature of the melodic passages and the exposure of some of the consorts. Balance and blend will need to be addressed to ensure the harmonies are heard evenly.

Unit 7: Suggested Listening

Copland, Aaron. *Fanfare for the Common Man*. 1942

Holst, Gustav. *Suite No. 1 in Eb*. 1909

Vaughan Williams, Ralph, *English Folk Song Suite*. 1923

Unit 8: Form and Structure

Flourish for Wind Band was written in ABA form. The form is based on the composition's main four melodies. The overall form and structure is outlined in the chart below.

Form and Structure Flow Chart
Flourish For Wind Band by Ralph Vaughan Williams

Jason Roach

Macro Form: ABA	A Section		B Section	
Micro Form: abcdcab	a	b	c	d
Tempo	<i>Maestoso</i>			
Measures	1-10	11-19	20-27	28-35
Meter	3/4			
Melody	Theme A	Theme B	Theme C	Theme D
Harmony	Bb Major, very triadic, many unison lines.	First major development in harmony, full chords, passing tones in mid voices.	Key change to F Major, harmony continues to be triadic.	Continue in F Major.
Rhythm	Simple rhythms consisting of, quarter notes, and dotted half notes.	Simple rhythms consisting of quarter notes, dotted half notes and minimal eighth notes.	Continuation of quarter notes, half notes, eighth notes and minimal dotted quarter notes.	More use of quarter notes and half notes. Eighth notes only used twice.
Timbre	Brass fanfare with French Horns, trombones, trumpets and cornets. Snare drum roll leading into next section.	Full winds, timpani, and snare drum roll leading into then next section.	Woodwinds take over, no trumpets, cornets, and trombones.	Continuation of woodwind melody, high brass play sparsely.
Style	Fanfare, accent notes are implied but not written, call and response between brass.	Full sound, even balance, connected phrasing.	Legato, contracting from previous sections. Smooth, flowing phrasing.	Continuation of legato playing, with smooth flowing phrasing.
Dynamics	<i>ff</i>	<i>ff</i>	<i>> pp</i>	<i>p</i>

Form and Structure Flow Chart Continued

Macro Form: ABA	B Section cont.	A Section	A Continued
Micro Form: abcdcab	c	a	b
Tempo	<i>Maestoso</i>		
Measure	36-44	45-53	54-63
Meter	3/4		
Melody	Theme C returns	Theme A returns	Theme B returns
Harmony	F Major, harmony continues to be triadic.	Modulate back to Bb Major, very triadic, many unison lines.	Full chords, passing tones in mid voices.
Rhythm	Continuation of quarter notes, half notes, eighth notes and minimal dotted quarter notes.	Simple rhythms consisting of, quarter notes, and dotted half notes.	Simple rhythms consisting of quarter notes, dotted half notes and minimal eighth notes.
Timbre	Unlike the first time at C, full ensemble, including percussion.	Brass fanfare with French Horns, trombones, trumpets and cornets. Snare drum roll leading into next section.	Full winds and percussion, big rounded, balanced sound.
Style	Legato, contracting from previous sections. Smooth, flowing phrasing.	Fanfare, accent notes are implied but not written, call and response between brass.	Full sound, even balance, connected phrasing.
Dynamics	<i>ff</i>	<i>ff</i>	<i>ff</i>

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