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Caleb Ocker

MUAP 504 – Advanced Conducting Projects

May 11, 2018

Submitted in partial fulfillment of the requirements for
the degree of Masters of Music in Conducting

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Messiah College
Mechanicsburg, PA

Shenandoah

Frank Ticheli

(b. 1958)

Unit 1: Composer

Frank Ticheli was born in 1958 and is a renowned American composer. He is well known for his contributions to orchestral, choral, chamber, and concert band music. As a result of his skillful writing and arranging, many of his works have become accepted as standards in concert band repertoire. He received his bachelor of music in composition degree from Southern Methodist University in 1981, and his masters and doctoral degrees in Music Composition at the University of Michigan in 1983 and 1987. Currently, Ticheli is a professor of music composition at the University of Southern California's Thornton School of Music. In 2006, Ticheli won the NBA/William D. Revelli Memorial Band Composition Contest for his *Symphony No. 2*. Most recently, he received the "Arts and Letters Award" from the American Academy of Arts and Letters in 2012. Frank Ticheli is an extremely decorated composer and as a result of his dedication to composition has received many awards.¹

Unit 2: Composition

Ticheli's *Shenandoah* is based on an American folk song that was inspired by the beauty of the Shenandoah Valley located in Virginia. Specifically, Ticheli writes, "I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river." This work was commissioned by the Hill Country Middle School Symphonic Band.²

The word Shenandoah is derived from an unknown Native American origin. The folk tune, *Shenandoah*, originated in the 19th Century. The roots of this piece are not fully known, but some believe it was written by coal miner from Pennsylvania. Other researchers believe it came from a young student of Stephen Foster.³ There are many variations of the melody and lyrics of this tune, but the most popular understanding of the lyrics are about a settler's love for a Native American woman. Ticheli uses elements from the folk tune, lyrics, and the beautiful atmosphere of the valley to create a cohesive and flowing piece. Ticheli's *Shenandoah* is

¹ Ticheli, Frank. "Bio." Bio., accessed 1/19, 2018, (http://www.manhattanbeachmusiconline.com/frank_ticheli/biocal.html.)

² Miles, Richard, et al. *Teaching Music through Performance in Band, Volume 4*. (Chicago: GIA Publications, Inc., 2002.), 381

³ Miles, *Teaching Music Through Performance in Band, Volume 4*, 381

approximately six minutes and thirty seconds in length and is listed as a grade three piece by Manhattan Beach Music.

Unit 3: Historical Perspective

Throughout history many composers have used folk tunes as the foundation for their compositions. This compositional method was used specifically in Britain in early band works by Gustav Holst and Ralph Vaughan Williams. These two composers paved the way for American composers, Charles Ives and Aaron Copland, to continue the use of folk song melodies within band compositions.⁴ In *Shenandoah*, Frank Ticheli uses the popular and recognizable melody to continue the tradition of folk song settings in band literature.

Unit 4: Technical Considerations

In this work, the demand for full and beautiful tone quality is more prominent than any technically difficult passages. The piece stays in Eb throughout with a visit to G-flat and B-flat during the transition and development. *Shenandoah* begins with the melody marked “one only” in the horns and euphoniums. There is a trio section featuring three flute players. There is very little chromaticism used in this piece, but students must be familiar with Gb Major in order to successfully play through the transition and retransition sections.

Unit 5: Stylistic Considerations

The phrase “Freely and very expressive” is written at the beginning of the score to give the ensemble perspective of the soundscape Ticheli intends. The traditional folk melody is accompanied by a chorale type setting. The piece should be played very legato. The ensemble must be aware of the melody as sometimes it is in the foreground and other times the accompaniment flows gently along with the melody (Ticheli, *Shenandoah*). One articulation that is seen throughout is “ten.” (tenuto). Ticheli recommends the pitches marked “ten.” should be played slightly longer than the written note value. Throughout the piece the director should show added stress or weight to notes rather than sheer volume or accents. The dynamic range is large – *fortissimo* to *niente* (marked “n” in music). *Niente* translates to “nothing” in Italian and is seen in measures 24, 42, and the last measure of the piece.

Unit 6: Musical Elements

Melody:

The first statement of the melody is played in measures 1-11. This statement needs to set the mood for the piece. This long phrase should be played very connected and as an entire sentence. This will require a lot of air capacity. Breathing exercises and long connected chorales in E-flat or G-flat would be a good ensemble warm up. Natural dynamics can be

⁴ Ibid., 381

applied to the opening statement, but players should be encouraged to stay underneath a *mezzo forte* dynamic.

As the melody changes registers and instruments, it is important it is played with consistency in terms of phrasing, tonguing, and breathing. Specifically, the full and rich tone quality of the baritone and horn melody at the beginning of the piece should be mimicked later in the melody provided by the alto saxophones and flutes.

Theme B (measures 23-30) in the flute and alto saxophone is derived from the main melody, but similar playing techniques to those listed for the first statement apply.

The most "ethereal section of the piece" is the three-part canon at measures 41-51 (Ticheli, *Shenandoah*). The flutes carry the main melody here and may need guidance to play it freely and expressively while staying together.

Harmony:

The harmonies utilized in this piece are aligned to the folk song melody. They are pretty simple in nature with clear cadences in the ends of phrases (Miles, 382). There are suspensions, often paired with dynamic changes, throughout the piece that should be emphasized. In measure 23, there is a flowing harmonic accompaniment in the 1st and 2nd clarinet that moves in parallel motion at the interval of a 3rd. Another section to note is at measure 35. Here there is a "pulsating" feel that is created rhythmically but also harmonically as the transition from G-flat is completed and the key of B-flat is established. At measure 52 the ensemble begins the retransition in G-flat with the same pulsating pattern as before until a dramatic G-flat scale sounds leading back into E-flat at measure 56.

At this point, Ticheli restates the theme in the upper winds while the pulsating pattern continues in low winds and brass. The powerful climax of the piece remains in E-flat as does the serene coda section.

Rhythm:

This chorale like piece in 4/4 time features very basic rhythms in the accompaniment section. Although players may think of some parts as "easy" they must understand the importance of their part. As Ticheli describes in his rehearsal notes, he imagines a flowing river. This flowing river is often in the form of quarter notes slurred in pairs of two. Other times it is groups of 4 quarter notes slurred together. Directors should make students aware that every part works together to create the ambiance of this piece.

The rhythmic figure of the melody is very obvious and distinct from most of the accompanying parts. The challenge of this rhythmic figure comes with tied eighth notes and sixteenth/dotted-eighth rhythms. Players that have the sixteenth/dotted eighth need not rush this figure, but instead play the notes with their full length.

One challenging area comes in measure 41, where the flutes play the main theme as a trio.⁵ In this section 3 flutes play the main theme in canon while the 1st clarinet plays the melody in augmentation. Thus, it is important to stop, study, and explain to students the compositional technique that Ticheli is using, how to listening for it, and where and how this imitative method has been used throughout history.

Timbre:

One of the most obvious timbre qualities Ticheli expresses is through the progression and use certain instruments on the melody. The main theme starts dark and wide in timbre with the use of horns and baritones. Then it moves to a slightly lighter melodic sound in the horn, trumpet, and alto saxophone. Next, an even lighter feel is created with the flute and alto saxophone solos. Finally, the flutes state the melody with an air of weightlessness in the trio section.⁶

In Ticheli's *Shenandoah*, there are moments of thick texture and thin texture that alternate throughout the work. Even through sections of thick scoring where the full instrumentation is called upon, the ensemble must focus on playing with correct feel, dynamics, and understanding of timbre. Measure 35 and 56 would be good to compare and contrast this idea – both are thick with regard to orchestration but 35 should be played light and flowing while 56 is more powerful, full, and dark.

Unit 7: Form and Structure

Ticheli outlines the form and structure in notes found in the score.

Section	Measure	Key	Event
Exposition	1-11	Eb	First Statement (low register) – melody in horns and euphonium. Winds with Counter melody, bass (whole notes) provided by tuba and string bass.
	12-22	Eb	Second Statement (full texture) – melody in altos, trumpet, some horn. Flutes and clarinets offer counter melody/response to melody.
	23-30	Eb	New theme (Theme B), derived from main melody – 1 st flute and alto take melody. Quarter note slurred counter melody in clarinets. Sparse muted trumpet solo.
	31-34	Gb-Bb	Transition to development section – single eighth note to quarter note motif passed throughout ensemble.
Development	35-40	Bb	"Pulsating" chords, and variant of Theme B – Solo flute and horns. Rest of ensemble on pulsating quarter note accompaniment.

⁵ Ibid., 384

⁶ Ibid., 385

	41-51	Bb	Main melody in 3-part canon (flutes) – clarinets provide harmonic movement and counter melody. Trumpet and trombone enter in 48 with new counter melody
	52-55	Gb	Retransition to final statement – trumpets and trombone offer melodic material to aide transition while ensemble plays continued slurred quarter note theme.
Recapitulation	56-68	Eb	Final Statement (climax) – Flutes and Oboes cover melody. Clarinets, trumpets, horns, 2 nd alto, provide counter melody. Rest of ensemble continues flowing/river like slurred quarter note accompaniment motif.
Coda	69-end	Eb	Coda (brass chorale)

Unit 8: Suggested Listening

Frank Ticheli - *Amazing Grace, An American Elegy*

Various arrangements of *Shenandoah*:

- Warren Benson, *Daughter of the Stars*
- James Curnow, *Shenandoah*
- Pierre La Plante, *American Riversongs*
- James D. Ployhar, *Shenandoah*
- Claude T. Smith, *Shenandoah*
- John Tatgenhorst, *Shenandoah*

Unit 9: Additional References and Resources

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http://www.manhattanbeachmusiconline.com/frank_ticheli/biocal.html.

Angel Band III. Finale

Walter S. Hartley

(b. 1927)

Unit 1: Composer

Walter S. Hartley was born in 1927 in the city of Washington, D.C. He displayed an aptitude for music at an early age.¹ He began composing and playing piano at age five. At age sixteen he started to become very serious about writing compositions.² He earned all of his degrees, including his Ph. D. in composition from the Eastman School of Music of the University of Rochester. Hartley studied with Howard Hanson, Bernard Rogers, Burrill Phillips, Thomas Canning, Herbert Elwell, and Dante Fiorillo.³ He has written twenty-three original band works and is known for his significant contributions to saxophone and low brass specific repertoire.⁴ Walter Hartley has taught piano, theory, and composition at Interlochen Arts camp, in Michigan, and at the Davis and Elkins College, in West Virginia. In 1969 he joined the Music faculty at Fredonia State University in New York. A list of his acknowledged works can be found on his personal website. This list includes over 300 (mostly) published pieces dating from 1949 to 2010.

Unit 2: Composition

Angel Band consists of three movements. Although this study guide will only address the third movement, it is important to understand the entire work. As Hartley describes in his program notes, "ANGEL BAND is one of the latest in a series of compositions and arrangements of early American choral music for a variety of wind ensembles that I have done since 1987, from the late colonial period to the mid-19th century in collections by William Billings." In this three piece movement, Hartley basis his work on the early American hymn tunes "Rainbow" by Timothy Swan (Movement 1), "Africa" by William Billings (Movement 2), and "Angel Band" by William Bradbury (Movement 3). In these three pieces, Walter choose to expand and vary the melodic rhythm and harmonic material of the original works. His goal was to create material that is similar and in the same style of the original works while transforming them into concert band pieces.

¹ Hartley, Walter, "Walter S. Hartley", (accessed January, 30, 2018, <http://www.walterhartley.com/>)

² Hartley, Walter. *Angel Band*. (San Antonio, TX: Southern Music Company, 1999)

³ Miles, Richard, et al. *Teaching Music through Performance in Band, Volume 4*. (Chicago: GIA Publications, Inc., 2002), 253

⁴ Hartley, Walter, "Walter S. Hartley"

Unit 3: Historical Perspective

Angel Band Movement III. *Finale* is an arrangement of the hymn-tune “Angel Band” by William Bradbury (1816-1868). Bradbury was an American composer, teacher, organist, publisher, and piano manufacturer. He studied music at Lowell Mason’s Academy of Music. He taught singing and choir at various schools and churches. He composed and compiled many works in textbooks.⁵

Angel Band, originally titled “My Latest Sun is Sinking Fast”, was written by Jefferson Haskell and William Bradbury. It was later published in “The Christian Harmony” under William Bradbury’s name (Sheeran, “Gospel Music”). This work has become even more recognizable because of covers by The Stanley Brothers, the Monkees, and others.

American hymn tune compositions and arrangements were a popular technique used by many early band composers like David Holsinger and William Schuman. This tradition has been carried on by current composers like Frank Ticheli (in his version of *Amazing Grace*) and more. The three movements of *Angel band* are only a portion of hymn tune arrangements that Walter Hartley has composed.

Unit 4: Technical Considerations

Angel Band is a grade three piece. The third movement is approximately two minutes and five seconds in length. It is important to have students listen to a recording of the original hymn before playing Hartley’s arrangement so they can hear the similarities and differences of the original melody and arranged melody. Students will notice right away that the tempo Hartley chooses for his arrangement is much faster than most versions of the hymn. For some, this creates a challenge as there are many fast moving eighth notes throughout the work. Although these melodic events consist of fast moving eighth notes, they are scale-like in nature. Trombones and low brass may need to work on fast sections like measures 15-27 slowly so that they are able to execute the material accurately at tempo. The key of this movement is B-Flat Major however there are transitions to Ab, Db, and C. The time signature is 6/8 with pretty common single eighth, quarter, and grouped eighth note rhythms.

Unit 5: Stylistic Considerations

In his notes to the conductor, Walter Hartley writes, “The conductor should be particularly careful with dynamics, in order to properly balance relationships between melodic and harmonic elements in this composition. Precision of entrances (and exits) is also essential.”⁶

Obviously, Hartley’s main concern of dynamics is evident in the third movement. The movement begins at *fortissimo* and stays that way until measure 46 where there is a drastic

⁵ Eskew, Harry. “Bradbury, William Batchelder.” (Grove Music Online. 30 Jan. 2018.)

⁶ Hartley, Walter. *Angel Band*.

change in dynamics. Measure 46 ushers in a *piano* dynamic and a change from big pronounced articulations to soft and legato tonguing. This middle section should be played softer with more of a light sound in the upper winds and chorale like setting in the woodwinds and brass. During the retransition at measure 82, the dynamics begin to build back to the original setting of the third movement.

Lastly, students must understand the nuances of playing the style of a hymn. Having them listen to various arrangements is a good idea, but this piece offers a chance to understand the lyrics of the hymn and portray them through each instrument. For instance, the director should guide students through reading, singing, and analyzing lyrics in order to realize that *Angel Band* describes the journey of a soul who desires and anticipates ascending to heaven by a company of angels.⁷ The sound of this musical experience must present pure joy! How can the band play with more joy and excitement in their sound – surely this is not just about dynamics, but more about the energy the ensemble plays with!

Unit 6: Musical Elements

Melody:

As stated previously, students should listen to the melody of the original hymn, *Angel Band* before attempting to play this work. In order for students to be successful in this piece, they should practice B-flat, A-flat, D-flat, and C major scales from slow to fast tempos. Throughout the melodic and counter melodic material of this hymn tune, students must display control of *piano* and *fortissimo* dynamics as well as light and heavy articulations that give character to the melody of the piece.

Harmony:

While traditional chord progressions and half and perfect cadences are used in *Angel Band* there are a few modulations that can be pointed out to students. Often students see and play accidentals correctly, but they don't realize how those notes function in the piece. If, as suggested in the melody section above, the director has students practicing various scales in different keys in preparation for the music, it's important for students to understand why. For example, have students play measures 70 through 82 of *Angel Band* "Finale." Ask them what they hear. They should notice a sequential pattern. Now the students and director can break this sequence down by identifying the keys – F, D-flat, and C major. After explaining these keys, take a look at the cadences that occur in the modulating sections. Students will grow an appreciation for the work if they understand why these music devices are used and how they function.⁸ As a result, those more difficult passages become more exciting and the students are motivated to play them with perfection.

⁷ Miles, Teaching Music through Performance in Band, Volume 4, 255

⁸ Ibid., 259

Rhythm:

Angel Band "Finale" is a grade three piece with a 6/8 time signature. This work is mostly used in high school performance repertoire. By high school, students should feel pretty comfortable playing in 6/8. The rhythms used in "Finale" are simple and a good way to review how to count and play in 6/8. Breaking down the piece into rhythmic sections may be a good tool to help students realize which instrument sections have unison rhythms. For instance, the beginning of the piece could be two groups – melody and accompaniment. Have those groups count and clap to recognize who they're playing with. Next have both groups count and clap together to hear how accompaniment and melody rhythms work together.

Unit 7: Form and Structure

Section	Measure	Key	Event
Introduction	1-10	Bb	Introduction melody in trumpets and woodwinds
1 st Section/Phrase	11-21	Bb	Primary melodic material in 1 st trumpet
	22-37	Bb	Primary melodic material continues in various sections
2 nd Section/Phrase → Trans	38-51	Bb	New melodic material in trumpet and trombone restated by horn and clarinets
Development	52-69	Ab	Variation of primary motif in brass, restated by winds
	70-77	Bb → Db	Sequential 8 th note phrases in various sections
	78-81	C	New material in trumpet and upper woodwinds
Retransition	82-87	C → Bb	Sequential scalar passages in woodwinds
1 st Section Variation	88-95	Bb	Variation of primary melodic material in 1 st trumpet
1 st Section/Phrase	96-107	Bb	Original material represented
Coda	108-115	Bb	Short and separated motif variant to close piece

Unit 8: Suggested Listening

William Billings – *Africa, Chester*

William Bradbury – *Angel Band, Just as I Am, Jesus Loves Me*

Walter Hartley – *Centennial Symphony, Concerto for 23 winds, Hallelujah Fantasy, Psalm for Strings, Sinfonia No. 4*

David Holsinger – *A Childhood Hymn, On a Hymnsong of Lowell Mason, On a Hymnsong of Philip Bliss, On a Hymnsong of Robert Lowry, On a Southern Hymnsong, On an American Spiritual*

William Schuman – *Chester, New England Triptych*

Timothy Swan – *Rainbow, Balloon*

Unit 9: Additional References and Resources

Dvorak, Thomas L., Robert Grechesky, and Gary Ciepluch. *Best Music for High School Band: a selective repertoire guide for high school bands and wind ensembles*. Brooklyn, NY: Manhattan Beach Music, 1993

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***Petite Symphonie* - No. 2 Andante Cantabile**

Charles Gounod

(B.1818-1893)

Unit 1: Composer

Charles-François Gounod was a French composer who wrote operas, oratorios, masses, motets, songs, ballets, and instrumental pieces. Two of his most well-known works are *Ave Maria* and his lyric opera, *Faust*. Gounod, son of a French painter and engraver, was fascinated with art from an early age.¹ His mother encouraged him to pursue law-school, but at age 16 Gounod decided to devote himself to music. He studied harmony and counterpoint at the Paris Conservatory with Anton Reicha who helped him win the *Prix de Rome* in 1839 for his cantata *Fernand*. After winning this award, he studied music in Italy. When he returned home, Gounod worked as the organist of the Missions Etrangères and began studying to become part of the priesthood. After only two years in the priesthood program, he changed his mind and decided to become a composer of music.²

During the late 19th century, Paris, France, was the center of French musical life. Along with Gounod, the Parisian *belle époque* or “beautiful era” period included composers such as Erik Satie and Gabriel Faure.³ It was also during this movement that Moulin Rouge opened and the Eiffel Tower was erected. Gounod enjoyed writing in both sacred and secular genres. Although he is mostly known for his operatic works, Gounod contributed in a variety of compositional styles and settings throughout his life.

Unit 2: Composition

The *Petite Symphonie* is a four movement work composed for nine winds: flute, two oboes, two clarinets, 2 bassoons, and 2 horns. In the Frederick Fennell Edition there is a string bass part. Fennell added this optional part to reinforce the bass line.⁴

¹ Huebner, Steven. "Gounod, Charles-François." (Grove Music Online. 6 Feb. 2018.)

² Green, Jonathan D. A. *Conductor's Guide to Nineteenth-Century Choral-Orchestral Works*. (Lanham, Maryland. Toronto. Plymouth, UK: The Scarecrow Press, Inc., 2008.), 180

³ Cook, Amanda. *Gounod: Petite Symphonie Program Notes*. (Between the Ledger Lines A Blog for the Modern Flutist. 2015.)

⁴ Gounod, Charles. *Petite Symphonie*, Edited by Fennell, Frederick. Vol. B-Flat. (Boca Raton, Florida: Ludwig Music Publishing Co., 1985.)

No. 2 *Andante Cantabile* is a quiet and calm movement composed in Sonata-Allegro Form. It features both flute and oboe soloists. The second movement includes a few short solos from the French horn and bassoon, but most of the melodic material is carried by the oboe and flute.

Unit 3: Historical Perspective

Gounod's *Petite Symphonie* for nine winds could only be written, performed and premiered after the result of two significant events that occurred in Paris, France in second half of the 19th century. The first of these is the re-invention and improvement of wind instruments by Theobald Boehm. His contributions to the design and mechanisms of woodwind instruments allowed for better sound quality, intonation, and technical fluency. The second significant event took place when Paul Taffanel founded the *Societe de Musique de la Chambre pour Instruments a Vent* in 1879. This society's goal was to commission and promote music using Theobald Boehm's newly designed instruments. As a result, Paul Taffanel reached out to many of Paris's wind band composers, including Charles Gounod, to write works for his newly formed society. It was at this point that Gounod composed *Petite Symphonie* which later premiered in 1885.⁵

Unit 4: Technical Considerations

This chamber work requires advanced musicianship. Quality high school students may be able to play this piece but they must demonstrate control of tone, intonation, and dynamics in order to succeed. The piece is very fluid. From the beginning there is a sense of "floating." This should be demonstrated in melodic and accompaniment lines. Attention to articulations and dynamics is another important point to stress. Flute and Oboe soloists must be technically advanced in order to play slurred 16th note lines evenly and with feeling. The soloists must also play in high register at a *piano* dynamic level.

Unit 5: Stylistic Considerations

Students and players focusing on this work must familiarize themselves with various woodwind chamber works in order to focus their ears towards a well-balanced sound. Listening to other chamber works by French composers from the late 19th century will help them identify the style and sound to play their instruments. Articulations are lighter than in a concert band setting. Dynamics are extremely important when playing in a smaller group. The group should study the Sonata-Allegro form, identify melodic lines, and counter melodies.

Unit 6: Musical Elements

Melody:

The melody Gounod writes for solo flute, specifically for Paul Taffanel, is a beautiful, soaring, smooth, and moving line. This should be played freely and expressively by the soloist. In order for the soloist to gain a better understand and appreciation of the melody, he/she should listen

⁵ Cook, *Gounod: Petite Symphonie Program Notes*.

to examples of chamber wind groups from the late 19th century. He or she should listen to current professional interpretations of this piece as well. Specifically, the flutist and the oboe player (who later carries the melody) need to focus on how the sixteenth and thirty-second notes are played. The players must understand that these note values do not need to be played extremely straight and perfectly in time. Rather, they should be played more freely and with weight. In order for the soloists to feel free to do this, the conductor must show the freedom in the pattern and not be strictly focused on time, but instead show fluidity while guiding the ensemble seamlessly through the work. This piece could easily be played without a conductor, however, if this piece is properly studied and understood, the conductor can have a tremendous impact on the music and can help the ensemble to play with freedom.

Harmony:

Andante Cantabile clearly follows the Sonata-Allegro style and form used in the late 19th century. Gounod portrays classical clarity of form, phrase, and harmonic structure while foreshadowing romantic harmony and expressivity.⁶ The key changes in the development from E-Flat Major to F-Major and C-Major are common with the established key going to the fifth degree in E-Flat Major to B-Flat. There are various accidentals used in the melody and chromaticism's throughout. All of the harmonies, chord progressions, and melodies flow in a way that is familiar to the ear. The melody and accompanying parts work together to form a cohesive piece of music.

Rhythm:

Rhythms used in this piece are characteristic of the time period. However, some of the fast paced sixteenth and thirty second rhythms only recently became easier to play with the newly improved woodwind instruments created by Theobald Boehm. Gounod uses this work as an opportunity to showcase the newly enhanced technical versatility of the instruments. As for the accompanying instruments, players need to be aware of interpretations. For example, the horn part in measures 1-4 includes a single thirty-second note into a half note tied to an 8th note. This pattern repeats 3 times. This single thirty-second note is short, but not staccato, instead it could played lightly with a tenuto type articulation to ensure it gets the full value and correct weight.

Timbre:

At the time this piece was written, each newly designed instrument carried with it a new type of sound and timbre. There are no extra frills, mutes in the horns, or anything of that nature in this piece. Instead, Gounod simply appreciates and showcases the sound and tone quality of

⁶ Ibid.

each instrument. The horns play in their mid to low register for the majority of the piece – this makes the work flow nicely as they play simple rhythms, sustained notes, and short articulations. The bassoons and clarinets provide beautiful moving bass lines and accompaniments often consisting of lightly played eighth and sixteenth notes. This adds a texture that blends perfectly with the melodic material.

Unit 7: Form and Structure

The overall form of the piece is Sonata-Allegro.

Section	Measure	Key	Event
Introduction:	1-8	Eb Major	Melody in Clarinets and Bassoons. This melody comes back in development. Horns provide articulate pedal accompaniment on the dominant (Bb)
Exposition:	9-28	Eb Major	First statement – in solo flute. 8 th note rhythmic accompaniment in clarinet and bassoon while horns sustain chord tones.
	29-38	Eb Major	Second statement – melody in oboe → horn → flute → oboe. Slurred 16 th note accompaniment in clarinets.
Development	39-51	F Major	Motifs from intro and 1 st movement. Melody passed around ensemble with staggered entrances.
	52-63	Bb Major	New theme – variation on melody. Melody passed around ensemble. Clarinets provide slurred 16 th note accompaniment with horns playing sustained chord tones and pedal like accompaniment from intro.
Recapitulation	64-81	Eb Major	First statement – melody in flute. Second statement – melody in flute. Clarinets provide slurred 16 th note accompaniment with horns and bassoon playing sustained chord tones
Coda	81-89	Eb Major	Motif from development – flute → Clarinet → Oboe Horn rhythmic pedal tone motif returns.

Unit 8: Suggested Listening

Antonin Dvorak – Serenade, Op. 44

Charles Gonoud – Incidental music to “L’Arlesienne” Prelude – Minuetto – Act III Entr’acte -
Melodrame

Richard Strauss – Symphony for Wind Instruments “The Happy Workshop” and Serenade for
wind Ensemble Op. 7

Edvard Grieg – Funeral March for Rikard Nordraak

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Amazing Grace

Frank Ticheli

(b. 1958)

Unit 1: Composer

Frank Ticheli was born in 1958 and is a renowned American composer. He is well known for his contributions to orchestral, choral, chamber, and concert band music. As a result of his skillful writing and arranging, many of his works have become accepted as standards in concert band repertoire. He received his bachelor of music in composition degree from Southern Methodist University in 1981, and his masters and doctoral degrees in music composition at the University of Michigan in 1983 and 1987. Currently, Ticheli is a professor of music composition at the University of Southern California's Thornton School of Music. In 2006, Ticheli won the NBA/William D. Revelli Memorial Band Composition Contest for his *Symphony No. 2*. Most recently, he received the "Arts and Letters Award" from the American Academy of Arts and Letters in 2012. Frank Ticheli is an extremely decorated composer and as a result of his dedication to composition has received many awards.¹

Unit 2: Composition

Amazing Grace was composed in 1994. It was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell. John Whitwell was a professor of music and director of Michigan State University bands from 1993-2011.² Whitwell has distinguished himself as an extraordinary educator, conductor, adjudicator, author, and clinician in the wind band world. He earned music degrees from Rochester College, Abilene Christian University, and the University of Michigan. Whitwell joined and served on the board of the Midwest Clinic starting in 1997. Lastly, Whitwell's contributions in music journals and other publications have proved to be vital resources to the wind band community and its history.³

Unit 3: Historical Perspective

Amazing Grace is a traditional spiritual/hymn written by John Newton (1725-1807). Newton was a slave ship captain for many years. He wrote this spiritual after a personal epiphany of his sins and wrongs doings. *Amazing Grace* was his response to his difficult past. Since the published date of 1835 by William Walker in *The Southern Harmony*, *Amazing Grace* has become a classic American spiritual.⁴ In this setting of *Amazing Grace*, Ticheli adapts the

¹ Ticheli, Frank. "Bio." Bio., (accessed 1/19, 2018, http://www.manhattanbeachmusiconline.com/frank_ticheli/biocal.html.)

² "John Whitwell." Emeriti Faculty., (accessed 1/24, 2018, <http://music.msu.edu/about/our-history/emeriti-faculty>)

³ "John Whitwell." Emeriti Faculty

⁴ Ticheli, Frank. *Amazing Grace*. (Brooklyn, NY: Manhattan Beach Music, 1994.)

traditional melody of the spiritual to “reflect the powerful simplicity of the words and melody – to be sincere, to be direct, to be honest, and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity.”⁵

Unit 4: Technical Considerations

Although Ticheli suggests his arrangement of *Amazing Grace* should be “direct” with no uses of “novel harmonies and clever tricks”⁶ there are a few passages that may challenge the ensemble’s musicians – these sections must be mastered so that Ticheli’s interpretation is well represented.

Amazing Grace is in the key of E-flat Major and in 3/4 meter. This work is listed as a Grade 3 by *Manhattan Beach Music* and a Grade 4 by the *Teaching Music through Performance in Band* series. *Amazing Grace* modulates to B-Flat Major with short visits to D-Flat Major and F major in the episode/transition. Rhythms in this piece are somewhat simple consisting mostly of quarters, half, dotted half, and sustained notes with a few sixteenth notes, triplets, and dotted rhythms throughout.

The development and transition sections (measures 47-82) are two areas that require detailed attention from the director and ensemble. Although the time signature stated is 3/4, the movement of the contrapuntal lines evoke more of a 2/4 meter feel. The melody in this section can be perceived as ambiguous, and although not technically difficult, it may prove hard for the players to latch on to the traveling motif. Breaking the development section down by instrument section may help the musicians understand and hear how all the parts fit together and build towards the climax of the song.

Unit 5: Stylistic Considerations

In his score notes, Ticheli address stylistic considerations like this: “The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity.”⁷ Ticheli’s arrangement must be played with an exuberant amount of expression. The driving force behind this work must be expressive playing. It is possible that students will not understand or like to play the development and transition sections because they feel a lack of melodic material. The director should explain and steer students toward an understanding of the interweaving polyphonic texture. He/She should help them hear beauty in a single note melody - the key to this is playing as legato as possible with quality tone and balance of parts throughout the ensemble. Ticheli uses a perfect-fourth motif through most of the work. Ears must be trained to hear this interval as it weaves its way in and out of the musical foreground. Lastly, the director should show control and help pace the ensemble

⁵ Ticheli, *Amazing Grace*.

⁶ Ibid.

⁷ Ibid.

towards the build and dynamic intensity from the beginning of the work to the climax starting at measure 83.⁸

Unit 6: Musical Elements

Melody:

After a short introduction, the melody begins in solo alto saxophone. It is an exposed melody that must be played confidently and expressively at a *mezzo piano* dynamic. Flutes accompany this melody with a countermelody. Trumpets also add an accented and muted accompaniment. The second statement begins at measure 25 with flutes and trumpets leading the traditional melody. A polyphonic accompaniment is played throughout this section by the rest of the ensemble.

As mentioned previously, measures 39-82 create a polyphonic and contrapuntal texture that is dominated by a perfect 4th motif. The director can help students become aware of the melody by cueing it. Make sure the ensemble focuses on a balanced sound so that the motif can be heard throughout the ensemble over the contrapuntal and accompanying lines. Be aware of accidentals and the B-Flat Major, D-Flat Major, and F Major key changes in the development sections.

Harmony:

The harmonies used in this work consist mostly of thirds and tonal material. There are many suspensions and short motifs that can be emphasized throughout the work. During the transition (measures 70-82) there is a use of a Bb pedal tone in the bass/tuba. Overall, the piece is polyphonic in nature.

Rhythm:

Simple rhythms, in a slow tempo, with a young ensemble, can be tricky. Students need to understand how their rhythms fit and work in certain areas of this piece. Measure 83 is a good place to address this: At measure 83, the upper winds, middle voices, and low voices all have different parts. The third trumpet and alto saxophone play the traditional melody. All of these parts combine and usher in the climax of the work. These rhythms must work together in a balanced way, and not fight for prominence.

From measure 101 to the end of the work, the low brass plays a choral like figure. These chords are separated by 16th note rests. These rests do not need to be taken literally, but instead that space should be viewed as a break for air fade to a stop and then the low brass can rearticulate the next chord with a legato tongue. This section calls for the director to *ritardando* and take control of the tempo. Do not rush through this passage. Take time to cue entrances in a way

⁸ Miles, et al., *Teaching Music through Performance in Band, Volume 1*. (Chicago: GIA Publications, Inc., 1997), 223

that prepares the instrumentalists to play with a good breath that sets them up for quality tone and intonation.

Timbre:

The piece should start with a light and airy feel. A muted trumpet solo adds a nice countermelody and timbre affect at measure 17. As the work evolves and reaches the development, tone quality can darken but continue to be expressive. The ending of the piece should be somber and played delicately with controlled tone.

Unit 7: Form and Structure

Section	Measures	Key	Musical Event
Intro	1-8	Eb Major	Flowing introductory statement in Flute, Sax, Oboe, and clarinet. Choral prelude setting.
First Statement	9-24	Eb Major	First statement of <i>Amazing Grace</i> chamber setting, solo melody in alto sax, counter melody in flutes and oboe. Solo trumpet counter melody.
Second Statement	25-38	Eb Major	Second statement of <i>Amazing Grace</i> ; tutti – melody in flutes and 2 nd trumpet. Counter melodies and suspensions take place.
Episode	39-46	Modulating	Episode serving as an extension and transition to the development. Use of Eb Pentatonic scale.
Development	47-69	Bb...Db...F	Development of theme and perfect fourth motif passed throughout ensemble. Tied note values with contrapuntal and polyphonic texture.
Transition	70-82	Bb (pedal)	Long, building transition over Bb pedal – melody motif from 2 nd episode (m. 43-45) returns.
Final Statement	83-98	Eb Major	Climactic statement of theme. A lot of counter melody lines, melody in 2 nd clarinet, horn, and alto sax. Staggered entrances create rhythmic textures.
Coda	99-106	Eb Major	Quiet coda, piece ends ppp. Alto sax solo restates melody.

Unit 8: Suggested Listening

Frank Ticheli - *Shenandoah, An American Elegy, Cajun Folk Songs*

United States Air Force Band - *Amazing Grace*

David Holsinger - *On a Hymnsong of Philip Bliss, On an American Spiritual*

Unit 9: Additional References and Resources

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Fire Dance
David Shaffer
(B. 1953)

Unit 1: Composer

David Shaffer is a native of Ohio. He earned his Bachelor Degree from the Ohio State University and a Master of Music Degree from Miami University (Ohio). He has experience teaching music in various school districts in the state of Ohio. David worked with the Miami University Marching Band for 30 years as a Graduate Assistant Director, Assistant Director, and Director.

During his teaching career, Shaffer also dedicated time to composing. He has written and arranged over 400 works for orchestra and band. Many of his pieces are used in clinics and music festivals around the world and have been placed on contest repertoire lists in the United States, Canada, Europe, Australia, and Asia. David Shaffer has directed various ensemble performances at the Mid-West National Band and Orchestra Director's Clinic in 1984, 2000, and 2001. Currently, he resides in Boston, Massachusetts. Mr. Shaffer continues to work as a guest conductor and speaker for music festivals and music education seminars around the United States.¹

Unit 2: Composition

Fire Dance was commissioned by the Georgia Music Educators Association and dedicated to the young musicians of District 7. It is a grade two and half piece and runs approximately four minutes and sixteen seconds. The work was published by C.L. Barnhouse Company. The C.L. Barnhouse website describes the piece like this: "Big, bold and full of percussion, this exotic high energy Shaffer composition is sure to be a huge favorite with developing bands. Lots of extra percussion parts to keep even the largest drum section involved. Includes a slow "mysterioso" section providing a contrast to the energetic nature."²

Unit 3: Historical Perspective

Fire Dance was written as part of the C.L. Barnhouse concert band "Command" Series. This series includes works from grades 2-3 and is designed for middle school and junior high school bands. *Fire Dance* is a modern work for young band.

¹ Shaffer, David. "David Shaffer." (Accessed February/13, 2018. <http://www.barnhouse.com/composers>.)

² "Fire Dance." C.L. Barnhouse Company. Accessed 3/29, 2018. <http://www.barnhouse.com/product.php?id=011-3157-00>.

Fire Dance opens with a trumpet and saxophone fanfare. Since this theme is played many times throughout the work, the director should ensure students have an understanding of what a fanfare is and how it sounds. Once students understand the meaning of a fanfare, they should listen to examples of traditional fanfares. This will ensure their ability to play with proper interpretation.

This work is designed to portray a raging fire and features a vibrant selection of percussion and bold brass parts. The mysterious middle section of *Fire Dance* is highlighted by an enchanting flute solo. While it features brass fanfares, it also brings out the energy of fire and dance through the use of exotic percussive rhythms. Shaffer's well-known composition, *Tribal Drums*, is a great reference piece for students to understand the style, articulation, and energy needed for *Fire Dance*.³

Unit 4: Technical Considerations

Fire Dance is an energetic and exciting piece to perform that includes a few technical challenges. For example, the flutes, clarinets, and alto saxophones have sixteenth note runs and trills throughout the work. Later in the piece, the Flutes have an ostinato pattern that matches the rhythm played by percussion (toms). This section needs to be aligned as it sets the tone for the work after the fanfare introduction at measure 8.

The percussion section has a total of 10 written parts. The tempo is 160 beats per minute and marked, "with energy." Throughout the work, the percussion parts are associated with music played by the wind players and act as aides to many of the melodic and rhythmic material presented. At times, the percussion section is the driving force in *Fire Dance* and is vital to the energy of the piece.

This work is written in d minor with various cadences in major and a visit to g minor. This work offers a great opportunities to discuss minor keys, their relative majors, and to practice the d and g minor melodic minor scales. Lastly, *Fire Dance* begins in 4/4 time, visits 3/4 meter in middle section, and then returns to 4/4 meter.

Unit 5: Stylistic Considerations

Fire Dance is filled with various articulations and dynamics that enhance the piece. To help students play phrases musically with correct articulations, the director may want to review the following markings: accent, staccato, slur, trill, and various dynamics. In this work, Shaffer is very particular regarding the interpretation of his piece as there are very detailed score markings for the ensemble to follow.

The "B Section" is a big stylistic change from the rest of the piece. It is marked "Mysterious" with a slower tempo in 3/4 time. At the beginning of this section, there are sustained notes in

³ "Fire Dance." J.W. Pepper. Accessed 4/13, 2018. <https://www.jwpepper.com/2468452.item#/>.

flutes marked *sforzando* with a decrescendo. There are also vocal parts on the neutral syllable “shhh” that have crescendo and decrescendo markings. Once the flute and clarinet begin the melody and counter melody at measure 62, the ensemble settles into the mysterious and legato “B Section.”

Unit 6: Musical Elements

Melody:

The “A section” melody begins in the oboe, clarinets, and alto saxophones at measure 11. The melody is low in each instrument’s register and very simple. At measure 19, the trumpets add a counter melody. This counter melody takes place in the low to middle trumpet register. At measure 23, the “A section” is fully pieced together with the entrance of the low brass in a dark accented part. Overall, the melodic material utilized by Shaffer in this piece is not complicated or sophisticated, but rhythms and melodies must be played with correct articulations and dynamics.

Harmony:

Shaffer’s *Fire Dance* is written in the key of d minor. This tonality provides a great opportunity to teach common minor scales, chord progressions, and cadences. For instance, the d and g minor melodic minor scales are used throughout the piece. Students will need to be able to play these passages and scales with ease and fluency. Additionally, there are a few specific cadences used in this piece that should be explained: At measure 58 the cadence ends with a D major chord instead of d minor. This is because the key is changing to g minor and the D major chord will be the new dominant the key of g minor. Another cadence of importance takes place at measure 99. Instead of resolving to the g minor before the return to the theme in d minor, Shaffer unexpectedly resolves the chord to G Major which provides a brief shift in the harmony.

Rhythm:

This work has a fast section in 4/4 meter and a slow section in 3/4 time. Both sections use basic rhythmic notation – whole, dotted half, half, quarter, eighth, and sixteenth note rhythms. There are dotted quarter eighth notes as well. There is a reoccurring measure from the fanfare section that may need special attention. It occurs in measures 7-8. The flutes play a trill through both measures while the rest of the ensemble plays a syncopated figure. These two measures may cause a challenge for the ensemble. The director should seek to maintain tempo, ensure correct syncopated rhythms are played, and listen for ensemble balance through these measures.

Timbre:

Most of the timbre elements come from the percussion in this work. Suspended cymbal, crash cymbal, triangle, cabasa, snare drum, bass drum, bells, guiro, toms, wind chimes, and sleigh bells all add nice touches that make this work sound brilliant and exciting. With that said, there

are certain percussion techniques that may need to be reviewed by the director and students in order for them to accurately play the parts.

Unit 7: Form and Structure

Fire Dance is in ABA form as seen below:

Section	Measure	Key	Event
Introduction	1-8	d minor	Fanfare
Transition	9-10	d minor	Ostinato in flutes and toms
A Section	11-18	d minor	First theme in winds
	19-22		First theme with trumpet counter melody
	23-26	d minor	Low brass enter with bass line
	27-34	d minor	Second theme (tutti)
	34-42	d minor	First theme (tutti)
	43-53	d minor	Second theme '
Transition	53-58	d minor → D Major	Sustained passage with dynamic swells. Fermata brings A section to a close.
Introduction to B Section	58-61	g minor	G open 5 th chords. Vocal "shhh" heard in brass parts.
B Section	62-69	g minor	First theme of B section in flute. Clarinet counter melody
	70-77	g minor	Same theme Alto Sax adds another Counter melody
	78-89	g minor → C Major	2 nd theme of B section in horns → trumpets and flutes → ends with fermata
Retransition	90-95	C Major → g minor	Transition back to first theme
	96-99	g minor → G Major	Shorten first theme in solo flute. <i>Rit.</i> → Fermata
Introduction	100-107	d minor	Fanfare
A Section	108-115	d minor	First theme (tutti)
	116-123	d minor	Second theme (tutti) – shortened
Closing	124-128	D minor	Brief Theme in augmentation, A section second theme motif used in closing.

Unit 8: Suggested Listening

Music from C.L. Barnhouse:

David Shaffer – *Cantus Jubilante, Celestial Legend, Flight of the Pegasus, Freedom Rising, Tribal Drums*

Ed Hucceby – *Angel Flight, Pembroke Castle, Renegade*

Larry Neeck – *Force of Destiny, Orpheus*

Unit 9: Additional References and Resources

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Royal Crown March

Bruce Pearson and Barrie Gott

(b. 1942) and (b. 1947)

Unit 1: Composer

Bruce Pearson:

Bruce Pearson is a well-known music educator, composer, author, conductor, and clinician. Many music educators know him from his authorship of the *Standard of Excellence Comprehensive Band Method*, and for his co-authorship with Dean Sorenson of the widely used *Standard of Excellence Jazz Ensemble Method* and *Advanced Jazz Ensemble Method*. He is also known for his contribution to the band curriculum, *Best in Class*, and as a composer of concert band and jazz works.¹

Pearson has led clinics in all fifty states of the U.S.A and in many countries around the world. He has over thirty years of teaching experience in the elementary, junior high, high school, and collegiate levels. He frequently travels as a guest conductor for All-State and Honor Band festivals. Lastly, Bruce Pearson has twice been nominated for the distinguished "Excellence In Education Award" and was honored in the state of Minnesota as the "most outstanding in the field of music." In December of 1998 he was awarded the prestigious "Midwest Clinic Medal of Honor" for his outstanding contribution to music education.²

Barrie Gott:

Barrie Gott began his career as a professional trumpet player. He studied trumpet with John Robertson and Harry Larsen at the Sydney Conservatorium of Music. He worked as a trumpeter for the National Training Orchestra and performed often with the Sydney Symphony Orchestra.³

Mr. Gott is a graduate of trumpet performance from the Australian Music Examinations Board and has a degree in brass arranging and conducting from Trinity College in London, England. He also earned a Master's Degree in conducting from Azusa Pacific University in Los Angeles, California. As an educator, Mr. Gott has taught in private and state schools in Australia and

¹ Miles, Richard., et al. *Teaching Music through Performance in Band, Volume 1*. (Chicago: GIA Publications, Inc., 1997), 240

² Pearson, Bruce and Barrie Gott. *First Performance: 13 Pieces in a Variety of Styles for Beginning Band*. Standard of Excellence. (San Diego, CA: Neil A. Kjos Music Company, 2001.)

³ Pearson, *First Performance: 13 Pieces in a Variety of Styles for Beginning Band*. Standard of Excellence.

worked as the Director of Instrumental Music at Azusa Pacific University. His compositional experience includes brass band, concert band, choral, and orchestral compositions.⁴

Unit 2: Composition

Royal Crown March is one of thirteen pieces written and arranged for beginning band by Bruce Pearson and Barrie Gott. The collection of thirteen pieces offers a variety of genres including, marches, folk songs, Latin, rock, blues, and holiday music to provide fun arrangements for young band students.

Unit 3: Historical Perspective

Bruce Pearson is a world-renowned music educator, specifically in band education. He has written and been part of many teams that write beginning band methods. *First Performance* is an offspring of the *Standard of Excellence* series and band method that Pearson has played such a large role in. The works in this book offer a wide selection of styles that aid in developing students' familiarity with different styles of band music. *Royal Crown March* draws attention to the march genre and offers the director a chance to talk about march music and its importance to the history of band repertoire.

Unit 4: Technical Considerations

On his website, Bruce Pearson writes the following about *13 Pieces in a Variety of Styles for Beginning Band*, "Each Selection is composed to ensure student success with extensive cross-cueing, limited ranges, and interesting parts for all sections."⁵ When reviewing the score, the director should see that limited range and simple rhythms are widely used to ensure student success. The snare drum and bass drum parts are extremely simple and repetitive. Keeping track of the repeat signs, and getting lost in the music could prove to be an issue for young percussion students. As a result, the director should point percussionists towards understanding the form of the work. In *Royal Crown March*, there is repetitive drum part for each section. If the percussionists are aware of the melodic changes and section changes, they will understand where they are in form of the song.

Even though the parts are very simple, and mostly consist of a melody and counter melody, it will greatly aid the students to be aware of which instrument section matches their part in unison or in octaves. Helping students become aware of melody, counter melody, and form will greatly enhance their knowledge and understanding of this piece and it will enable them to play in a more cohesive fashion.

⁴ Ibid.

⁵ Pearson, Bruce. "First Performance." Neil A Kjos Music Company. Accessed 3/29, 2018.
<http://www.brucepearsonmusic.com/repertoire/collections/firstperf.shtml>.

Unit 5: Stylistic Considerations

The opening statement of this work is marked at a *forte* dynamic. It should be played grandiose. Immediately following the introduction is the first statement at measure five. The dynamic marking here is *mezzo forte*. The second statement, at measure twenty-one, indicates a *piano* dynamic. The dynamics play a large role in this work and are often paired with the form and structure of the piece.

In *Royal Crown March*, the director has the opportunity to introduce the genre of Crown imperial processional march music. Thus, a director may want to discuss the following aspects and topics with students:

- What type of event is a Crown imperial processional march played for?
- Where might have this style of march music originated?
- What is the character of a march?
- What other types of march music are there?

At measure twenty-one, the section is marked *piano* and the entire ensemble plays legato with marked slurs (except for bass line instruments). The director may need to review how to slur, where to tongue, and how to play this section musically.

Unit 6: Musical Elements

Melody:

In *Royal Crown March*, Bruce Pearson and Barrie Gott have composed a beginning band work that limits each instrument's range. Specifically, some instruments are restricted to the first six notes of the B-flat Major Concert scale while a few are given a full octave range. In this work, the music is usually written in two main parts – bassline/counter melody and melody/with harmony at the third. The melody is full of stepwise motion while the bass and counter melodies contain more skips and intervallic motion.

Harmony:

This work is in B-Flat major. The chord progression is simple with predictable cadences. The 1st and 2nd parts in the flutes, clarinets, alto saxophones, and trumpets often carry melody and harmony. The melody is usually written in the 1st part with the harmony written in homophonic texture at an interval of a third lower in the 2nd part. The bass line or counter melodies found in the lower voices provide simple triadic harmony throughout the piece. Lastly, there is a dominant substitution used in the main theme that requires students to play a raised 4th.

Rhythm:

Rhythms in this piece are limited to half, half rests, quarter, quarter rests, and eighth notes. There is no use of syncopation in this work. All melodic entrances occur on the down beat. Measures 37-40 introduce new melodic and rhythmic material that is only played once in the

entire piece. The high winds play the first measure of this section (quarter, quarter, two eights, quarter rest) while the low winds respond a measure later (quarter, quarter, half note). This repeats again over the next two measures. While this occurs, the percussion section plays a new rhythmic motif that includes a suspended cymbal solo on beat 4 of measures 38 and 40.

Timbre:

In *Royal Crown March*, students should work towards awareness of each instrument’s tone. They also need to be reminded of how their section’s sound should blend together. For example, players will need to focus on attaining a good balance between the 1st part (melody) and the 2nd part (harmony at a third below). The entire band must learn to listen to each other and not just to his or her individual instrument. Ensemble awareness of sound, texture, form, and tone quality is of utmost importance in this piece.

Unit 7: Form and Structure

Section	Measure	Key	Event
Introduction	1-4	Bb	Introduction material, later used for transitions and the coda
A	5-12	Bb	First statement in upper winds and brass
A (repeated)	13-20	Bb	First statement in upper winds and brass
B	21-28	Bb	Second Statement in upper winds and French horns
A	29-36	Bb	First statement in upper winds and brass
C	37-40	Bb	New material – Call and response.
Transition	41-44	Bb	Introduction material
A	45-52	Bb	First statement in upper winds and brass
A (repeated)	53-60	Bb	First statement in upper winds and brass
Coda	61-64	Bb	Introduction material used to close work

Unit 8: Suggested Listening

Bruce Pearson and Barrie Gott – *A Classical Canon, Fanfare and Minuet from “The Royal Fireworks Music”, Star Fire March, March from “Scipio” (Handel)*

Larry Daehn – *Nottingham Castle*

Edward Elgar – *Pomp and Circumstance Marches, Coronation March and Hymn, Coronation March, Op. 65*

Calvin Custer – *A Renaissance Fair*

James Ployhar – *A Castle Loch and Heath*

William Walton – *Crown Imperial*

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Prophesy
Sean O’Loughlin
(b. 1972)

Unit 1: Composer

Sean O’Loughlin is a native of Syracuse, New York where he is the Principal Pops Conductor of a group called Symphoria. He also conducts the Victoria Symphony in Victoria, B.C.¹ Mr. O’Loughlin has a diverse musical background that includes orchestrating for television and film, conducting for numerous major orchestras, collaborating with pop artists, traveling as a clinician, and writing and arranging orchestral and wind band works. His experience and life’s work is impressive and extensive.

O’Loughlin earned his degrees in music composition from Syracuse University and the New England Conservatory, he was also a composition fellow at the Henry Mancini Institute. Currently, O’Loughlin’s music is published by Carl Fischer and Hal Leonard. The Los Angeles Times has called his orchestrations “...magnificent and colorful”² He claims his compositional style is a reflection of his love for the tradition of American composition established by the likes of Leonard Bernstein, Aaron Copland, and Samuel Barber.³

Unit 2: Composition

O’Loughlin provides some insight and details of *Prophesy* in his “About the Composition” section in his score. He describes his work as a dynamic piece that reflects his love for the movies.⁴ He writes that this composition is “dramatic and powerful, yet flowing and soaring at the same time.”⁵ Mr. O’Loughlin did not have a specific program or story in mind when he wrote this piece. Instead, he invites listeners and performers to create their own story for this work.⁶ Lastly, Sean O’Loughlin would like the performer, audience, and director to consider the definition of the word prophesy – to foretell, or “reveal by divine inspiration” an occurrence before it happens.⁷ *Prophesy* is a grade three piece and approximately five minutes and thirty seconds long.

¹ O’Loughlin, Sean. "About." (Sean O'Loughlin. Accessed 3/13, 2018. <https://www.seanoloughlin.com/about>.)

² O’Loughlin, Sean. "About"

³ O’Loughlin, Sean. *Prophesy*. (c minor. U.S.A: Carl Fischer, 2004.)

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ Ibid.

Unit 3: Historical Perspective

Prophesy was published in 2004 and is a modern work for middle school or high school band. Although there is no real history behind this work, Sean O'Loughlin says the inspiration for this piece came from his "love for the movies."⁸ O'Loughlin does not follow this statement with a list of films or composers who have influenced him over the years, but instead appears to be purposely vague as he invites the listener to decide where this music takes his or her imagination.

Unit 4: Technical Considerations

This work will challenge the ensemble to play at a tempo of one hundred and thirty-two beats per minute. It specifically requires quick dexterity from the high winds who must perform many eighth and sixteenth note runs. It also tests the percussion section to stay in time while performing fast and intricate rhythms.

The main theme moves in mixed meter, moving from 4/4 to 3/4 and back to 4/4 in three consecutive measures. *Prophesy* may also challenge the ensemble's endurance. For example, first trumpet and trombone play the majority of the piece in their mid to high registers. The opening passage featuring a piccolo solo will require an experienced player who can handle the intonation challenges of the instrument. After the introductory four measure solo, the flutes join the piccolo on the melody an octave below which creates a second intonation challenge for the ensemble.

Unit 5: Stylistic Considerations

In his score notes, O'Loughlin emphasizes that *Prophesy* should be played dramatically with power while flowing and soaring at the same time.⁹ The melodies, counter melodies, and percussion parts he writes allow for the ensemble to play with much expression. The beginning of the work has a melody written at a *piano* dynamic that is played slowly and filled with intensity. When the full ensemble joins at measure 5, the dynamics begin to build and the intensity climaxes at measures 9 and 10. At measure 11, the tempo changes dramatically. The horns and trumpets perform the melody, while eighth note hits are played on beat one of each measure by the rest of the ensemble and percussion. The musical and dynamic changes keep the players, director, and listeners alert and anxiously anticipating what will happen next in the music. The work by O'Loughlin will require the ensemble to perform with heightened emotional expression. Successfully performing the melodic statements with proper dynamics and articulation will effectively contribute to the intent of the composer.

⁸ Ibid.

⁹ Ibid.

Unit 6: Musical Elements

Melody:

It is important for the director and students to differentiate between melody and countermelody throughout this work. As an example, measure 25 features the melody played by the high winds who play a soaring melody while the low brass and low reeds play a dark and accented counter melody paired with the snare drum. If the low brass and snare drum are not careful with their dynamics, they could easily overpower the melody. In this case, it should be easy for the low brass to hear the high range melodic material coming from the high reeds, but the director may need to reinforce balance in an area like this.

The Scherzo-like section starting at measure 56 presents new material that is only played once in the entire work. The first phrase in this passage is played by the high winds while the bass clarinet, bassoon, and Bari saxophone play a syncopated bass line. Muted trumpets, baritones, and bells, then reply with a similar melody. These two phrases repeat with slight differences in rhythmic and melodic material. At 132 beats per minute, the written tempo of this section provides a sufficient challenge for the ensemble. In addition to unique melodic material, this passage features different instrument sections in the ensemble and should not be overlooked due to difficulty.

Harmony:

This work features sections in minor and major keys. Students will need to familiarize themselves with c minor, Eb Major, and F Major. The director should make instrumentalists aware of different tonalities and accidentals throughout the piece.

Through the majority of this work, O'Loughlin provides a melody, counter melody, and moving bass line. Sometimes there is only a melody and counter melody. Within the melody there is usually a harmony at a third or fourth of an interval below. This is the same with the counter melodic movement including some perfect fifth motion as well. Thus, O'Loughlin devises and links his melodies, countermelodies, and bass lines in a way that creates harmony through the use of polyphony. The main exception to this takes place in measures 5-11 where O'Loughlin choose to write in homophonic texture.

Rhythm:

The rhythms in this work provide a sufficient challenge for an ensemble at Grade 3. For example, in measures 29-42 the countermelody in the low winds and low brass is filled with rests, syncopation, and accents at a fast tempo. The relationship of these parts with the percussion section is vital to the composition as they are nearly rhythmically identical.

Measures 54-55 work as a transition to the third theme. These parts are played by bass clarinet, bassoon, Bari saxophone, chimes, and timpani. This syncopated figure continues

through 56-57 when the high winds enter with a sixteenth and eighth note melody. These two rhythms played together may create a tempo and timing challenge for the ensemble.

The main theme returns at measure 66-75 with a countermelody in the high winds whose rhythm is matched again by the snare drum. Unlike the similar counter melody at measures 11-18, measures 66-75 are not composed of straight eighth notes, but rather there are various eighth and quarter note rests written on the down beats of the first few measures. As this countermelody continues to develop, sixteenth note runs are added into the motif with additional quarter and eighth note rests that create syncopation.

Timbre:

Sean O’Loughlin provides an abundance of differing sounds and textures in *Prophecy*. At the beginning of the work, O’Loughlin pairs the piccolo melody with bass clarinet, bassoon, and tuba. This, with the chimes and other percussion parts, immediately creates a magical musical atmosphere that is different than most and captures the attention of ears. O’Loughlin uses marimba and bells, muted trumpets, and writes in trills in the woodwinds in various areas throughout this work. He also writes a low tom groove that is the driving force with the melody played at measure 21. Ultimately, his timbre choices provide unique moments of texture that pay homage to a variety of film scores and convey a sonic story of their own.

Unit 7: Form and Structure

Section	Measure	Key	Event
Intro: (Main theme)	1-10	c minor	Slow Tempo. Solo Piccolo plays main theme. Rest of ensemble plays theme (homophonic) at m. 5-10.
Intro: 2 nd theme	11-20	c minor	Switch to fast tempo. Melody in trumpet and horns. Rest of ensemble plays hits on beat 1. High winds join melody and add 16 th not runs.
Exposition: (Main Theme)	21-28	c minor	Melody – Piccolo solo with low winds and brass octave(s) lower. 8 th note tom part.
Main Theme (again)	29-36	c minor	Melody in high winds. Low winds and low brass play bass line accompaniment that is matched in rhythm by the snare drum
Main Theme (again)	37-45	c minor	Melody in alto sax and trumpets. High winds rest. Low winds and brass continue with accompaniment match in rhythm by snare drum
Percussion Break	45-48	c minor	Timpani, tom, snare drum, cymbal play percussion break. Ensemble accented hits on beat one.
2 nd theme	49-53	c minor	Melody in high winds and brass with continued accented hits on beat 1 from lower voices and percussion.
Transition	54-55	c minor	Bouncy bass line in bass clarinet and bari sax matched in percussion chimes.

3 rd Theme	56-66	c minor	Scherzo-like development with interplay between woodwinds and brass ¹⁰
Main theme and 2 nd theme motif	66-75	C minor	2 nd theme motif used in light upper wind 8 th note accompaniment matched in percussion rhythms. Brass and low reeds play main theme <i>fortissimo</i> .
Percussion Break	76-80	c minor	Timpani, tom, snare drum, cymbal play percussion break. Ensemble accented hits on beat one followed by syncopated hits with percussion.
Transition	81-85	c minor → Eb Major	Slow tempo. Call and response between alto sax and clarinet.
Development: New Material	86-92	Eb Major	Trumpet solo. Sustained chordal movement in clarinets and bassoon. 1 st Clarinet with some counter melody.
New material repeated	93- 101	Eb Major	Melody in flutes. Counter melody from 1 st clarinet and mallet percussion. Chordal movement continues in low reeds with French horns.
New material repeated	102-108	F Major	Melody in Oboe, clarinets, trumpet, CM in Flutes, altos, horns, and mallets. Chordal movement in low reeds and low brass.
Transition	109-112	F → c minor	Sustained whole notes in high winds. Low reeds and brass come in on accented dotted half notes while alto's and horns carry transitional melody.
Recapitulation: 2 nd theme restated	113-117	c minor	Switch to fast tempo. Melody in high winds and horns. Rest of ensemble plays hits on beat 1.
Main Theme	118-125	c minor	Melody in alto sax and trumpets. High winds rest. Low winds and brass continue with accompaniment match in rhythm by snare drum. Flutes 16 th not run in m. 125
Percussion Break	126-131	c minor	Timpani, tom, snare drum, cymbal play percussion break. Ensemble accented hits on beat one followed by syncopated hits with percussion. Then two measure in ¾ and back to 4/4 for straight accented 8 th note build
Material from Development	132-140	c minor	Melody in first trumpet. High winds and reeds have Counter melody with horns. Rest of ensemble plays sustained notes.
Coda	141-151	c minor	Themes and melodic material from throughout work are heard throughout ensemble to summarize and conclude work.

¹⁰ Ibid.

Unit 8: Suggested Listening

Sean O'Loughlin – *Spirals of Light*

Brian Balmages – *Into the Arctic, Colliding Visions*

Michael Sweeney – *Silverbrook, Out of the Shadows*

Anne McGinty – *Atlantis, All the Pretty Little Horses*

Patrick Burns – *Soundtrack*

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Music from
The Hunger Games
Michael Brown

Unit 1: Composer

Michael Brown currently serves as Chief Arranger with the United States Army Band "Pershing's Own." He earned a Bachelor's in Music degree from Furman University and a Master's in Music degree from The University of Texas. He has over 200 arrangements published by Hal Leonard Corporation and FJH Music Company. Some of Mr. Brown's arrangements have been featured on the Tonight Show with Jay Leno and the Opening Ceremonies of the 2002 Olympic Winter Games in Salt Lake City, Utah. Before his career with the Army, Michael Brown worked as a freelance arranger and trumpet player. His teaching career consisted of experiences as a college and high school band director and church orchestra director. Brown has performed on trumpet with Natalie Cole, Gladys Knight, Robert Goulet, Lou Rawls, Sam & Dave, the Temptations, and others.¹

Unit 2: Composition

Music from The Hunger Games is an arrangement of the main themes from the blockbuster film *The Hunger Games* (2008). The original score for this film, composed by James Newton Howard, provides a sense of power and emotion. The two main themes used by Brown in this arrangement are entitled "Rue's Farewell" and "Horn of Plenty." This work is arranged for young band and is listed at a difficulty level of grade 2. It is published by Hal Leonard and is part of the *Discovery Plus Concert Band* series.²

Unit 3: Historical Perspective

James Newton Howard has composed music for over 120 films including the Academy Award nominated scores *Defiance*, *Michael Clayton*, *The Village*, *The Fugitive*, *The Prince of Tides*, and *My Best Friend's Wedding*. Howard has also worked with Hans Zimmer with whom he won the 2009 Grammy Award for his co-score of *The Dark Knight*. His list of accomplishments is vast, reflective of a career over thirty years long in the film industry.³

¹ Brown, Michael. "Michael Brown." (Hal Leonard. Accessed February, 20, 2018. <https://www.halleonard.com/biographyDisplay.do?id=160&subsiteid=1.>)

² Brown, Michael. "Michael Brown."

³ Howard, James N. "Biography." (GEA Live. Accessed February, 20, 2018. [http://www.jamesnewtonhoward.com/bio/.](http://www.jamesnewtonhoward.com/bio/))

Hal Leonard has a large collection of works arranged from films for concert band. Their collection is so extensive that "Movies & TV" is listed as a sub-genre for concert band music on their website. Composers like Michael Brown, Michael Sweeny, Paul Lavender, John Moss, and Johnnie Vinson are among the many writers who work for Hal Leonard to arrange music from well-known films for band students at appropriate grade levels.

Unit 4: Technical Considerations

Although listed at a Grade 2, there are significant challenges for the flute section not found for other instruments. For example, there is a flute *solo* in the introduction and a flute *sol* at measure 46. Due to the distance of an octave between the high register flute *sol* melody and the low register clarinet accompaniment, students will be challenged to listen and adjust in order to match intonation.

Measure 24 introduces a trumpet fanfare that responds to the flutes melody. The trumpet parts are harmonized in thirds with a *crescendo* from *mezzo forte* to *forte* with *accented* notes. This figure is paired in rhythm with the snare drum. The sixteenth notes and dotted eighth sixteenth note rhythms must be played with extreme accuracy. In general, this piece creates an opportunity for the director to teach or review the dotted eighth and sixteenth note rhythm as this motif is used frequently throughout the work.

Unit 5: Stylistic Considerations

Music from The Hunger Games challenges the ensemble to show an understanding and application of dynamics from *pianissimo* to *forte*. The young ensemble must show control of their sound and intonation throughout the work. During piano sections, there must be an intensity in the sound as the motif builds. During forte sections, the ensemble must play with a balanced sound so as to not overpower other instrument sections.

In this piece there are many tenuto and accented markings. The accents in this piece should be light, not heavy attacks. This specifically applies to the trumpet fanfare at measure 24-25 and whenever the main theme is being played.

The dynamic range of this work is from *pianissimo* to *fortissimo*. There are many dynamic swells in this work featuring a *crescendo* immediately followed by *decrescendo*. With further regard to dynamics, Michael Brown is extremely specific and provides meticulous markings in each instrument part that will aide student musicality.

Unit 6: Musical Elements

Melody:

As with any popular melody or familiar tune arrangement, it is vital for the director to reinforce correct rhythms and melodic material as students may be tempted to play what they think they

know or hear. With that said, the melodic figures used in this arrangement are almost verbatim to the film's score. From the beginning, the flutes play a lot of unison melodic material in their high register. Through the majority of this work, the melodic material comes from flutes, oboes, clarinets, and trumpets while the rest of the ensemble provides chordal movement and some counter melody. The main exception to this occurs very briefly in measures 68-69 where the final melodic statement is issued by bassoon, tenor saxophone, baritone saxophone, trumpet, trombone, and baritone while the high winds trill on an E-Flat.

Another area of importance is the retransition at measure 44 which introduces a beautiful counter melody in the first clarinet part. During this section the other clarinets play sustained material. The retransition to "A" is completed when the flute section enters with a *sol* in their mid to upper range. The flutes will need to connect these phrases as a group, decide where and when to breath, and play with consistent articulations.

Harmony:

The introduction of this piece establishes the key of g minor. Clarinets move in parallel 5ths at measure 4 and at measure 8 the alto saxophones join them with the same type of harmonic motion. The entire introduction utilizes a similar harmonic treatment. At measures 23 and 24 there is a cadence that shifts from g minor to the key of E-Flat. The entire B section remains in the E-Flat major with low winds and low brass playing chordal harmonies on quarter, half, and whole notes. The B section is then restated in B-Flat Major. The last four measures of the B Section have the following chord progression: G-Flat Major (measures 40-41), E-Flat Major (measure 42), and D-Flat Major (measure 43). The next section shifts to c minor and is ushered in when clarinets enter on beat three of measure 43. During the transition in measures 40-43, there are many accidentals written in each part that instrumentalists will need to observe.

Rhythm:

Through the introduction and A section of this work, the written rhythms are simple in nature and consist of quarter, half, and whole notes. In the low wind and low brass parts, there are many sustained notes tied together across bar lines. The main theme of the B section "Horn of Plenty" begins with an eighth note rest. This rhythmic motif is used many times throughout the work. Only the low winds and brass play during this downbeat. The director can help the ensemble be aware of this important rest by use of the gesture of syncopation.

In this work, dotted eighth and sixteenth and dotted quarter and eighth note rhythms are used in abundance. These two rhythms begin at measure 24 with the tempo marked "not rushed" at 70 beats per minute. At measure 44, the tempo increases to 80 beats per minute and stays there for the remainder of the piece.

Timbre:

The majority of the timbral elements in this piece take place in the percussion parts. For example, measure 21 has a chime solo. Although it is only four notes, it adds an ambiance of anticipation and tension. The concert toms played at measure 34 provide a rhythmic feel that announces royalty. Due to their ability to cut through the ensemble, the bell and triangle timbre's offer musical moments that spark interest to the listener's ears. These parts help the piece come alive and are very important elements of the composition.

Unit 7: Form and Structure

Section	Measure	Key	Event
Introduction	1-2	g minor	Solo Flute playing "Mocking Jay" motif
A "(Rue's Farewell")	3-11	g minor	Homophonic texture in winds. Flutes and trumpets provide "Mocking Jay" motif
A (partial "Rue's Farewell" theme)	12-20	g minor	Homophonic moving chords
Transition	21-23	Bb Major	Chime solo on Bb, crescendo on Bb chord into "B Section"
B ("Horn of Plenty")	24-33	Eb Major → Bb Major	Theme in Flutes, Oboe, Clarinet. Trumpets play fanfare response.
B	34- 41	Bb Major → Gb Major	Theme restated in flutes, clarinet, trumpet. Ensemble provides chordal harmonic movement.
Transition	42-44	Eb Major → Db Major	Whole step chordal movement
Retransition to A	44-45	c minor	Counter melody in 1 st clarinet establishes c minor.
A (full "Rue's Farewell" theme)	46-53	c minor → Eb Major	Soli flute melody. Moving counter melody in clarinets. Sustained chordal movement in 2 nd and 3 rd clarinets with low brass.
A	54-63	Eb Major	Flutes and trumpets carry melody. Countermelody in Bassoon, Bari Sax, Baritone. Low wind and brass with bass line.
A	64-67	G pedal (in Eb Major)	Melody in high winds, trumpets with response to melody. Other instruments provide harmonic sustained movement. Tuba and timpani with G pedal tone.
Coda	68-73	Eb Major	Motif from "Horn a Plenty", Flutes and clarinets sustained trill. Ends with sustained Eb chord from p → FF

Unit 8: Suggested Listening

James Newton Howard – *The Hunger Games: Original Motion Picture Score*

Michael Brown – *Game of Thrones (Theme)*

Michael Sweeney – *Music from Star Wars: The Force Awakens, John Williams: Movie Adventures*

Paul Lavender – *The Lion King – Selections from*

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The Magic of Harry Potter

Michael Story

(b. 1956)

Unit 1: Composer

Michael Story is an acclaimed composer and arranger. He was born in Philadelphia, Pennsylvania and earned his Bachelor of Music and Master of Education degrees from the University of Houston, Texas. From 1979 to 1981, Story served as a teaching assistant, teaching band and music education classes at his alma mater, the University of Houston.¹ Mr. Story has been an exclusive writer for Columbia Pictures Publications, CPP/Belwin, and Warner Bros. Publications. He is currently a full-time composer for Alfred Music Publishing and has composed and arranged over 1,200 pieces for concert band, marching band, jazz ensemble, and orchestra.² Many of his works can be found on various required state music lists. Presently, Michael Story also works as the editor/producer of marching band publications for Warner Bros. He attributes a lot of his success to the music of "Holst, Grainger, Persichetti, Stravinsky, Ravel, and Bernstein as well as film writers such as John Williams, Tiompkin, and Rozsa."³ Mr. Story resides in Houston, Texas.

Unit 2: Composition

The Magic of Harry Potter features music from all eight *Harry Potter* motion pictures. It utilizes the following musical themes:

1. "Hedwig's Theme" and "Nimbus 2000" (from *Harry Potter and the Sorcerer's Stone* – music by John Williams)
2. "Fawkes the Phoenix" (from *Harry Potter and the Chamber of Secrets* – music by John Williams)
3. "Double Trouble" (from *Harry Potter and the Prisoner of Azkaban* – music by John Williams)
4. "Hogwarts' Hymn" (from *Harry Potter and the Goblet of Fire* – music by Patrick Doyle)
5. "Dumbledore's Army" (from *Harry Potter and the Order of Phoenix* – music by Nicholas Hooper)
6. "Harry and Hermione" (from *Harry Potter and the Half-Blood Prince* – music by Nicholas Hooper)

¹ Miles, Richard; et al. *Teaching Music through Performance in Band Vol. 4*, (Vol. 4. Chicago: GIA Publications, Inc., 2002., 124)

² Story, Michael. "Michael Story." (Alfred Music. Accessed 3/6, 2018.
<http://www.alfredpub.com/Company/Authors/MichaelStory.aspx>.)

³ Miles, Richard; et al. *Teaching Music through Performance in Band Vol. 4*, 124

7. "Ministry of Magic" (from *Harry Potter and the Deathly Hallows, Part 1* – music by Alexander Desplat)
8. "Showdown" (from *Harry Potter and The Deathly Hallows, Part 2* – music by Alexander Desplat)
9. "Leaving Hogwarts" (heard at the end of both the first and last movies- music by John Williams).⁴

This arrangement by Michael Story is marked as a grade two piece by Alfred music. It features a variety of solos and soli sections and the work is approximately six minutes and fourteen seconds in length.

Unit 3: Historical Perspective

This work brings together themes from all eight *Harry Potter* films. What's interesting about this, is that the music for these films was written over the course of many years by four different composers. The composers, in film score appearance are: John Williams, Patrick Doyle, Nicholas Hooper, and Alexander Desplat. Throughout the series, these composers created themes for particular characters, locations, and events. The melodies from these films have become widely recognized and popular.

Unit 4: Technical Considerations

This piece includes many tempo, key, and time signature changes. These changes occur when the arranger is switching from one theme to another. As a result, transitioning between themes can be a challenge for the young band ensemble. Musicians will play in the keys of d-minor, F Major, c minor, and Eb Major with many accidentals written throughout the work. The note ranges for each instrument are appropriately written at a beginner level. There are some melodic challenges in this piece, one of which takes place at measure 115 where the clarinets play a quick passage of eighth notes over the break.

Unit 5: Stylistic Considerations

Michael Story's arrangement will challenge students to focus on articulation markings. Throughout the work there are various articulations and dynamic shapings that are vital to the melodic material. Students will need to perform *legato* and *staccato* passages as well as slurs, accents, *crescendos*, and *decrescendos*.

In *The Magic of Harry Potter*, there are themes that are dark and ominous, and themes that are bright, light, and happy. In general, these mood changes happen during transitions. Thus, students will need to adjust their creative approach to the music as they transition. For some

⁴ Story, Michael. *The Magic of Harry Potter*. Featuring Themes from all eight *Harry Potter* motion Pictures. (Alfred Music Publisher, 2002., 1)

students, recalling a specific scene from the film may aid them in playing with the feeling intended while others will look to the conductor's facial expression as a guide.

Unit 6: Musical Elements

Melody:

In this arrangement, Michael Story does an excellent job of placing instruments in beginner level ranges. One of the more difficult aspects of this piece comes with the intervals used in the melodic material. Students will find the melody skipping around at odd intervals with accidentals that they may not be used to playing. For instance, the beginning melody from the flutes may be familiar thematic material, but the adjustment of intervals and inclusion of accidentals provides a sufficient challenge at grade level.

Throughout the work, there are various melodic lines that use accidentals and chromaticism. Two examples are: (1) the melody at measure 33 and (2) the low brass figure in measures 147-149. The chromatics and accidentals in this piece present a great time to review the chromatic scale and any alternative fingerings/positions that should be used in these passages.

Example 1:
Measures 33-36

Flute



Example 2:
Measures 147-149

Trombone



Harmony:

This work alternates between minor and major keys. Because this piece is a compilation of music by different composers, various types of compositional techniques are used. In this arrangement, Michael Story is able to briefly capture segments from the 9 original works and 4 composers that illustrate different uses of minor and major tonalities. Specifically, an array of

minor tonalities are present in this work. For example, John Williams consistently uses the harmonic minor scale with the flatted 9th scale degree in *Hedwig's Theme*, *Nimbus*, and *Double Trouble* with some additional mixed minor mode material. During *Harry and Hermione* the original composer, Nicholas Hooper decides to move harmonic material to natural minor. As the work continues, Alexander Desplat selects to use chromaticism, melodic minor scales, and some minor mode mixture in his compositions *Ministry of Magic* and *Showdown*.

Across this work, the accompanying and counter melodic parts are usually shared by 2 or 3 mid-ranged instrument sections while chordal and bass line material is covered by lower range instrument sections. The accompaniment and counter melodic parts are generally homophonic in texture and separated by an interval of a third or fourth. Bass lines and sustained low parts written in this work are usually played unison, in octaves, or are separated by interval of a third or fourth.

Rhythm:

This arrangement will challenge ensemble members to focus on time signature changes. Although many of the rhythms written in this work are not too difficult, the changes in meter and tempo may prove to confuse students. To increase student success, clarity in conducting through meter and tempo changes will be extremely important.

Measure 109 presents the first syncopated rhythm in the work. This rhythm takes place in the 2nd clarinets, alto saxophone, and snare drum. It features eighth note runs with eighth note rests dispersed throughout each measure until measure 119. At measure 120 this rhythmic motif moves to the low woodwind and low brass sections.

Another syncopated figure occurs in the low brass from measures 143-152. Starting at measure 153, during the "Showdown" theme, the melody contains eighth and quarter note triplets in a call and response motif between high winds and low brass. Because this rhythm is played in unison, it is important for it to be perfectly in sync with the same interpretation across the ensemble.

Timbre:

The tone colors that occur in this piece are provided mostly by the percussion section. The bells give an element of enchantment along with the tambourine and triangle parts. Pairing the mallet parts on glockenspiel with flute melodies helps create an atmosphere that represents themes and scenes from the original film. Michael Story also chooses solo instrument parts in somewhat expected ways. For example, for bright and happy sounding melodies he uses the flutes and for dark and ominous sections in minor, he chooses to place the melody in the low brass or low winds.

Unit 7: Form and Structure

Section	Measures	Key	Musical Event
"Hedwig's Theme"	1-15	d minor	Flutes and bells play melody in $\frac{3}{4}$. Clarinets and alto provide accompaniment
"Nimbus 2000"	16-23	d minor	Change to 4/4. Alto and trumpets play staccato theme. Tamb. Matches rhythms.
	24-32	d minor	"Nimbus 2000" Theme restated in upper winds. Bari and B. Clar come in at m. 28 with bass line.
	33-39	d minor	Tutti. Melody in upper winds and brass. Sustained bass line in low wind and brass.
Transition	40-41	vi-v-I to establish: F Major	Change to $\frac{3}{4}$. Sustained dotted half notes.
"Fawkes the Phoenix"	42-51	F Major	Faster. Clarinets start melody as soli.
	52-60	F Major	Trumpet solo, sustained dotted half accompaniment in low winds and brass.
	61-74	F Major	Tutti. Melody in flutes, clarinets, Oboe, trumpet, and bells. Rest of ensemble with sustained dotted half notes for harmonic progression.
	75-80	F Major	Clarinet melody in grouped, slurred, phrases.
	81-87	F Major	Trumpet melody with Tuba bass line. Ensemble enters with sustained notes.
Transition	88-89	F Major → c minor	Descending chromatic bass line from F to C.
"Double Trouble"	90-97	c minor	Rhythmic staccato bass. Trumpet Melody. Fermata (held Eb by Alto and horn)
"Hogwarts' Hymn"	98-106	Eb Major	Oboe and 1 st clarinet melody. 2 nd clarinet and alto with CM.
Transition	107-108	Plagal Cadence in Eb	Trumpet Solo
"Dumbledore's Army"	109-119	Eb Major	Staccato 8 th note accomp. 1 st clarinet solo → flute
	120-132	Eb → c minor	Tutti. Theme melody in flute, oboe, clarinets, trumpets, horn. Rest of ensemble plays staccato 8 th note accomp.
"Harry and Hermione"	132-141	c minor	Change to $\frac{3}{4}$. Alto solo. Sustained bass in Bari. Moving slur on 2 and 3 from tenor.
"Ministry of Magic"	142-152	c minor	To 4/4 time. Melody in low brass with chromatic 8 th note line. Ensemble plays staccato 8 th note accomp.

"Showdown"	153-163	c minor	Call and response lines (using quarter and eighth note triplets) from low brass/winds to high brass/winds and percussion (bells)
	163-172	c minor	Trumpet melody. Low brass CM. Tuba and Bari provide bass line.
"Leaving Hogwarts"	173-194	Eb Major	To ¾. Melody in clarinets → flutes → trumpets. Ensemble plays sustained dotted half notes.
	195-201	Eb Major	Trumpet, flutes, clarinet, close with final theme. Ensemble plays sustained tied notes. Timpani to I-V-I-V-I to end piece.

Unit 8: Suggested Listening

Harry Potter Movie Series Soundtracks – Alexander Desplat, Nicholas Hooper, John Williams, Patrick Doyle

Michael Story – *Starcraft II: Legacy of the Void*, *Selections from Man of Steel*, *Selections from The Hobbit: An Unexpected Journey*

Victor Lopez – *Suite from The Hobbit: The Desolation of Smaug*, *Selections from Harry Potter and the Half-Blood Prince*

Douglas E. Wagner – *Suite from The Hobbit: An Unexpected Journey*, *Selections from The Dark Knight*, *Suite from Harry Potter and the Order of the Phoenix*

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On a Hymnsong of Philip Bliss

David Holsinger

(b. 1945)

Unit 1: Composer

David R. Holsinger was born in 1945 and is an American composer and conductor. He is a graduate of Central Methodist College, Fayette, Missouri, and Central Missouri State University. Holsinger received his doctorate from the University of Kansas and was awarded an Honorary Doctorate from Gustavus Adolphus College, in St. Peter, Minnesota, for his various achievements in music composition. Holsinger was the music minister and composer in residence at Shady Grove Church in Grand Prairie, Texas and also worked in the music faculty at Lee University where he was the director of bands and professor of conducting and composition. David Holsinger is well versed in the world of concert band music and has composed approximately 100 works for wind band. He has won the American Bandmasters Association Ostwald Award twice for his works *The Armies of the Omnipresent Otserf* (1982) and *In the Spring at the Time When Kings Go Off to Ward* (1986).¹

Unit 2: Composition

On a Hymnsong of Philip Bliss is a composition by David Holsinger set to the 1876 Philip Bliss – Horatio Spafford hymn, “*It is Well with my Soul*.” It is a grade 3 piece and approximately four minutes and fifty second in length. The piece was written to honor Rev. Steve Edel, the retiring principal of Shady Grove Christian Academy. This school and church is where Holsinger was the acting music minister and composer in residence. Although the rhythms written in *On a Hymnsong of Philip Bliss* are simple, the work challenges the band ensemble to focus on intonation, tone, articulation, dynamics, listening skills, and developing a well-balanced sound.

Unit 3: Historical Perspective

Holsinger’s work is closely tied, melodically, harmonically, and text wise, to the hymn, *It is Well with My Soul* written by Horatio G. Spafford. The technique of setting hymns and folk songs to concert band music has been used by past and current composers such as, William Schuman, Walter S. Hartley, Frank Ticheli, and more. However, what makes the historical perspective of this piece unique, is the story behind Spafford’s setting of *It is Well with my Soul*.

Horatio G. Spafford (1828-1888) wrote this piece shortly after losing almost all his life earnings in the Chicago fire of 1871. Shortly after the fire, Spafford lost his son to scarlet fever at the age of three. Only a year later, his wife and four daughters left on a boat from England to New

¹ Laird, Paul. "Holsinger, David Rex." (Grove Music Online. 31 Jan. 2018.)

York. The ship collided with another vessel in the Middle of the Atlantic Ocean and only his wife survived. On a journey from New York back to England, Spafford wrote the words to his famous hymn, *It is Well with My Soul*.²

Unit 4: Technical Considerations

As the conductor interprets the melody and phrasing of *On a Hymnsong of Philip Bliss*, he should honor Holsinger's three musical expression concepts: 1) Notes do not weigh the same, and therefore, smaller notes must always lead to larger ones or stronger ones. 2) Music always moves forward, not note to note, but rather point to point. 3) Lines that ascend should always crescendo and descending lines should decrescendo.³ These concepts are exactly what the conductor should portray and focus on while teaching his ensemble this work.

When relating Holsinger's first concept to the written parts in *On a Hymnsong of Philip Bliss*, the conductor will realize the work provides many opportunities to demonstrate varying note weights. As melodies intertwine and feed off each other the players must adjust their weight, timbre, and volume. When each note is played expressively with an understanding of its importance, a greater energy will abound and enable the music to sound as Holsinger designed.

Speaking to the second concept, it is important for the conductor and instrumentalists to consider how to perform melodic lines with the shape, expression, emotion Holsinger desires. Lastly, the third concept speaks to the many occurrences of melody or counter melody lines that ascend and descend in *On a Hymnsong of Philip Bliss*. In order to interpret these phrases correctly, the conductor must educate the ensemble on Holsinger's third concept and visually represent proper placement of crescendos and decrescendos.

Because this piece is written in Db, students need to become proficient and comfortable in this key. In this setting, playing chorales could aid in developing the ensemble's ability to play in Db Concert, and develop awareness for balance and intonation in the group. One of the biggest challenges in this piece is to play quietly with a controlled quality tone. An example of this occurs at measure 1 where the 2nd Alto Saxophone begins the piece on a low D followed by a C at a *piano* dynamic marking.

Example 1: Measure 1

1st and 2nd Alto Sax



² Eastvold, Jared. 1991. "An Examination of Works for Band. (Master of Music, Kansas State University.), 22

³ Holsinger, David R. "David R. Holsinger." Chap. 5, In *Composers on Composing for Band*, edited by Mark Camphouse, 165. (Chicago: GIA. 2002), 179-180

On a Hymnsong of Philip Bliss offers an array of playing, listening, and phrasing skills for the ensemble to develop. These topics need to be addressed at the forefront of the rehearsal process. This piece is a useful vehicle to apply musical concepts due to the simplicity of melodies and rhythms. As a result, it is the conductor's responsibility to bring the students into a higher understanding of the musicality of this piece. After the conductor and students have developed a deeper understanding of Holsinger's methodology for note weights, phrasing, dynamics, and timbre they will be ready to approach Holsinger's compositions with the knowledge to be successful.

Unit 5: Stylistic Considerations

On a Hymnsong of Philip Bliss consists of varying dynamics ranging from *piano* to *forte*. The introduction of the piece is marked, "Freely, with expression." The first phrase begins at a *piano* dynamic and is immediately followed by a crescendo and decrescendo. These repeated dynamic figures match the natural flow of the melodic material, making the expression and dynamics happen more easily. Because there is no dynamic marking at the end of the crescendo dynamic, it is important that the players do not take too many liberties by overpowering these subtle and smooth dynamic shifts.

The first verse, at measure 9, is played at a *piano* marking and begins to crescendo in anticipation of a slightly more powerful second half of the phrase marked *mezzoforte*. Like the hymn, the refrain is meant to be performed quietly, yet in a powerful and reflective way that emulates freedom and peace. Holsinger acknowledges this by following each verse with a refrain marked at *piano*.

In measures 39-41 there is a great sense of tension and a feeling of extraordinary anticipation for what is to come. Thus far, the piece has utilized many slurred figures and only a few accent marks while maintaining a mostly quiet and controlled dynamic range. At measure 39 this changes. A crescendo begins the passage and accents occur on every other beat until a climatic and triumphant verse two rings out at a *forte* dynamic level. The second verse differs in a few ways from the first, but one similarity is the half-way point of the phrase which is indicated by an impactful crescendo. There are several crescendos throughout the piece that must be met with great attention and artistry. Similar to the first refrain, the final refrain at measure 57 is met with a decrescendo down to a *piano* dynamic concluding the work in a quiet and reflective manner. Although the dynamic and stylistic techniques in this piece do not seem extremely challenging, it is important to execute them with accuracy and consistency in order to ensure a well-balanced and effective performance.

Unit 6: Musical Elements

Melody:

This work begins with a clarinet and alto saxophone introduction motif that is modeled after the Refrain (example 2). These melodies work together and weave between parts to create a

continuous line of question and answer. This opening phrase is 4 measures and repeats before the beginning of the 1st refrain. It resolves by a Plagal Cadence.

Example 2:
Measures 1-4

The musical score for Example 2 consists of two staves. The top staff is labeled 'Bb Clarinet 1' and the bottom staff is labeled 'Bb Clarinet 2-3'. Both staves are in the key of B-flat major (two flats) and 4/4 time. The music is a four-measure phrase. The Bb Clarinet 1 part features a melodic line with eighth and quarter notes, while the Bb Clarinet 2-3 part provides a rhythmic accompaniment of eighth notes. The phrase concludes with a plagal cadence in the final measure.

The opening stanza of the hymn begins as an anacrusis to measure 9. The traditional melody of the hymn "It is Well With my Soul" is heard in the French horns. The second half of phrase A is then finished by the flutes sounding an octave higher than the horns.

Example 3: Phrase A
Measures 8-15

The musical score for Example 3 is a single staff in the key of B-flat major (two flats) and 4/4 time. It represents Phrase A, measures 8-15. The phrase begins with an anacrusis (two eighth notes) followed by a series of quarter and eighth notes. The melody concludes with a half note and a whole note, ending with a double bar line.

Phrase B of the first stanza is played by the trombones and horns (Example 4). During the second part of the melodic phrase, the trombones and horns are joined by the majority of the ensemble.

Example 4: Phrase B
Measures 16-23

The musical score for Example 4 is a single staff in the key of B-flat major (two flats) and 4/4 time. It represents Phrase B, measures 16-23. The phrase begins with a half rest followed by a quarter note, then continues with a series of quarter and eighth notes. The melody concludes with a half note and a whole note, ending with a double bar line.

The refrain begins immediately following the first stanza. The melody is a call and answer motif, similar to the introduction. The first line is stated by clarinets and answered by tenor saxophone and tuba. The second half of the phrase is completed by the clarinets.

Example 5: Refrain
Measures 24-31

Question (top) and Answer (bottom)

Rhythm:

The rhythms utilized by Holsinger for *On a Hymnsong of Philip Bliss* could be described as simple. With that said, there are times when the most rudimentary rhythms, specifically at slower tempos, can be the hardest to accomplish as an ensemble. The beginning rhythmic motif in this work is made up of four slurred eighth notes tied to a half note. The melody of this hymn arrangement consists mostly of half and quarter notes. Throughout the piece are many counter melodies and eighth note runs. An example of this is found in measures 9-11 in the alto saxophone and clarinet parts.

Example 6:
Measures 9-11

A portion of the verse melody is played by the flutes starting in measure 12. Later in this phrase, the flutes hold an elongated note which is different from the normal rhythmic setting of the hymn. This note is a pedal tone and is held and carried through a 5/4 measure into measure 17. This is the first time signature change in the piece. Although it is only briefly

visited for a measure, it lengthens the phrase and allows the accompanying parts to build and form a powerful statement.

Example 7:
Measures 15-17

Similar to the introduction, the refrain uses a call and answer technique. The first rhythm is played and then echoed. Moving forward, measures 39-42 are some of the most impactful and important measures in the piece. In this transition, a note sounds on every beat prior to the melody anacrusis to measure 42. Some of these notes are accented. During this rhythmic phrase, there is also a time signature change (see example 8).

Example 8:
Measures 39-41

Example 9:
Clarinets, Alto Saxophones, Tenor Saxophone, Horns

After tension builds, the climax of the piece is ushered in with a homophonic statement of verse 2. The second half of verse 2 is met with powerful and contrasting counter melodies and rhythms. The melody takes place in the trumpets and horns, but the high winds add sixteenth note runs while the low brass and woodwinds play accented pedal tones to solidify the power of this final verse (example 9).

Example 9:
Measures 50-52

The musical score consists of three staves: Flute (top), Trumpet (middle), and Tuba (bottom). The key signature is D-flat major (two flats) and the time signature is 4/4. The Flute part features a melodic line with eighth-note patterns and slurs. The Trumpet part plays block chords. The Tuba part plays a bass line with slurs and accents. The piece concludes with a fermata over the final measure.

The final portion of the last verse is composed in homophonic texture. The concluding refrain is written with little variation to the first. The last set of moving rhythms are the eighth notes played in the clarinets, tenor sax, and trombones while the rest of the ensemble holds a whole note fermata to end the piece.

Harmony:

The beginning of this work provides stable harmonies in the key of D-Flat Major and uses common chord progressions, cadences, and suspensions throughout. The introduction of this piece provides a harmonic progression and melody that later return as a transition and conclusion. This progression starts on the tonic and moves up by step each measure to the sub-dominant: I → ii → iii → IV. When this motif returns at measure 31, it acts as a transition and is played over a D-Flat pedal. From measures 38-41 a brief modulation occurs to A-Major but quickly moves back to D-Flat. During this time, the ensemble plays sustained notes with accented entrances over an E pedal. This section works to build suspense and anticipation into the last stanza of the work. To end the work, Holsinger chooses to have the ensemble *rallentando* the last two measures and close with a traditional hymnal plagal cadence.

Timbre:

While some composers offer many tone colors, percussive sounds, and use wide ranging artistic timbral palates, David Holsinger has said that he considers himself a “fairly white bread orchestrator.”⁴ Holsinger believes his orchestration style is consistent – “My high woodwind parts are always extreme, because I want edge and enunciation in their lines. The doublings I use are not meant to acoustically produce new sound spectrums. They are employed to dominate the spectrum.”⁵ He also states that he likes to write mid-voiced orchestrations, horns paired with trumpets for an edgy brass sound (seen in both refrains of this work), saxophones utilized as the “engine” of his compositions (heard in the introduction and eighth note counter melodies of this piece), and clarinets creating penetrating and edgy or full and reverent parts (displayed in both refrains of this composition). These concepts of timbre and orchestration

⁴ Holsinger, David R. "David R. Holsinger." Chap. 5, In *Composers on Composing for Band*, 174

⁵ Ibid, 175

should immediately jump out to the conductor studying any Holsinger score and are certainly characteristics that are present in *On a Hymnsong of Philip Bliss*.

Unit 7: Form and Structure

Section	Measure	Key	Event
Introduction	1-8	Db Major	Melodic Motif in winds. Call and response between clarinets and alto saxophones. Sustained chord notes from baritone sax, baritone, and tuba
1 st Stanza	9-24	Db Major	Melody of verse in French horns and Flutes. Flowing countermelody in clarinets. Sustained chord notes continued.
Refrain	25-30	Db Major	Call and Answer melody between woodwinds – Clarinets and tenor sax, baritone sax, and baritone
Transition	31-41	Db→A→Db	Intro motif with transition material. Call and response between clarinets and alto saxophones. Sustained chord notes from baritone sax, baritone, and tuba. Sustained notes and chordal suspensions leading up 42.
2 nd Stanza	42-58	Db	Climax, faster tempo, verse material in brass. Homophonic and bold. High winds enter with countermelody. Accents in low brass at climax, 16 th runs by flutes and clarinets. Percussion adds power to the climax with their entrances.
Refrain	58-63	Db	Call and answer melody between woodwinds – Clarinets and tenor sax, baritone sax, and baritone
Conclusion	64-70	Db	Intro and transition motif with rit. Ending.

Unit 8: Suggested Listening

Alan Hovhaness – *Hymn to Yerevan*

David Holsinger – *A Childhood Hymn, On a Hymnsong of Lowell Mason, On a Hymnsong of Robert Lowry, On a Southern Hymnsong , On an American Spiritual*

Vincent Persichetti – *Chorale Prelude: O God Unseen*

William Schuman – *Chester, When Jesus Wept*

Unit 9: Additional References and Resources

Eastvold, Jared. "An Examination of Works for Band:

Southern Folk Rhapsody, Arranged by Michael Sweeney

on a Hymnsong of Philip Bliss, Arranged by David Holsinger

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