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Conducting Student Scholarship

Music conducting

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2014

## Conductor's Study Guides / Advanced Conducting Project

William Kirsch IV

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**Conductor's Study Guides**

*Shenandoah by Frank Ticheli*

*American Hymnsong Suite by Dwayne S. Milburn*

*Cajun Folk Songs II by Frank Ticheli*

*Greek Folk Song Suite by Franco Cessarini*

*Variations on a Korean Folk Song by John Barnes Chance*

**William Kirsch IV**

Murray Library, Messiah College  
One College Avenue Suite 3002  
Mechanicsburg, PA 17055



Conductors Study Guide  
Shenandoah  
Frank Ticheli  
(b. 1958)

**Unit 1: Composer**

Frank Ticheli was born January 21, 1958 in Monroe, Louisiana. He received his Bachelor of Music degree in Composition from Southern Methodist University where he studied with where he studied with Donald Erb and Jack Waldenmaier. He went on to receive his Master of Music and Doctorate of Music degrees in Composition from the University of Michigan, where he studied with William Albright, Leslie Bassett, George Wilson, and William Bolcom.<sup>i</sup>

From 1991 to 1998, Ticheli was composer-in-residence with the Pacific Symphony Orchestra in Orange County, California. Since 1991, he has been a Professor of Composition at the University of Southern California's Thornton School of Music. In 2011, he endowed the "Frank Ticheli Composition Scholarship" to be awarded each year to an incoming graduate student in composition.

He has been the recipient of many awards, including the Arts and Letters Award, Goddard Lieberman Fellowship, and Charles Ives Scholarship, all from the American Academy of Arts and Letters, the National Band Association/Revelli Memorial Prize, the A. Austin Harding Award, the Distinguished Service to Music Medal, and First Prize in the Texas Sesquicentennial Orchestral Composition Competition, the Britten-on-the-Bay Choral Composition Contest, and the Virginia CBDNA Symposium for New Band Music. In addition to these awards, Ticheli has been named a national honorary member of Phi Mu Alpha and Kappa Kappa Psi.<sup>ii</sup>

**Unit 2: Composition**

*Shenandoah* was commissioned by the Hill Country Middle School Symphonic Band. It is dedicated in memory of their beloved friend Jonathan Paul Cosentino (March 3, 1984-December 5, 1977) who was a horn player in the Hill Country band program.<sup>iii</sup>

**Unit 3: Historical Perspective**

Ticheli uses this familiar tune in a brand new setting, which is a well-established compositional technique. Going back to the Baroque era, even Bach took familiar melodies and applied them into the chorale prelude. Throughout history, many composers have taken folk songs and applied new styles or new arrangements in their compositions. In the wind band, this method was used quite extensively by composers such as Gustav Holst, Ralph Vaughan Williams, and Percy Grainger.

**Unit 4: Technical Considerations**

*Shenandoah* is not a technically demanding work at the grade IV level. It begins and ends in concert Eb, with the development section modulating to Gb and



then to Bb. Knowledge of the Eb, Gb, and Bb major scales will help students when learning the piece, which is constructed using many scale type passages. The work presents very little technical challenge for performers. Conductors should be sure their students can correctly interpret the difference between a dotted eighth, sixteenth note combination and two even eighth notes. Ticheli uses all three possibilities (sixteenth followed by dotted eighth, dotted eighth followed by sixteenth, and two even eighth notes) in the piece. There are really no range considerations beyond the first note of the piece. The first note is low in the horn range and may be problematic for young players to play with good tone quality and intonation. Ticheli suggests that students who struggle with the range *tacet* until the second note.<sup>iv</sup>

### **Unit 5: Stylistic Considerations:**

What makes *Shenandoah* unique is the journey of styles from reflective to triumphant and returning to reflective. The opening requires the performers to play in a dark and thoughtful manner. This is an excellent introduction to chorale playing and exposing students to playing with expression.

Tempo and phrasing are important considerations in a piece such as this. There is some freedom in tempo, but Ticheli warns not to allow it to stray too much or overdramatize it. Conductors should emphasize the ensemble's responsibility to follow the conductor's tempo alterations and resolve all phrases. Dynamically, students are asked to range from *fortissimo* to "n" or *niente* (nothing in Italian). Students will need to maintain strong breath support and embouchure in order to fade a *decrescendo* to silence.<sup>v</sup>

Finally, the ability of the ensemble to balance all parts while maintaining the style and mood of the piece is of the utmost importance. The composer requests a singing melody throughout the entire piece. Conductors must be sure that melodic portions are on the foreground of the sound without the harmonic portions clouding the sound. The piece changes moods throughout depending on the texture, key, and dynamics.<sup>vi</sup>

### **Unit 6: Musical Elements**

#### Melody

*Shenandoah* has two main melodic themes, labeled Melody A and Melody B. Both are stated in the key of concert Eb.



Melody A (m. 1-10) Euphonium and Horn



Melody B (m. 23-30) Flute and Alto Saxophone



At the climax of the piece, Ticheli uses a brief quote from another Civil War era tune, the Battle Hymn of the Republic. It is stated in the horns and serves as a countermelody to Melody A.

"Battle Hymn of the Republic" quote (m. 56-62) Horn and Clarinet



### Harmony

Melody A and Melody B are both grounded in concert Eb. Traditional tonic, subdominant, and dominant functions make up the majority of the harmonic structure. Approaching the development section, the piece shifts to Gb before arriving at Bb, the dominant key. Minor tonic and supertonic chords are again used frequently in a pulsating manner. The harmonic shift at the re-transition section reverts back to Gb major before settling back to Eb major for the remainder of the piece.

Many suspensions occur throughout the piece as Ticheli adds countermelodies and moving harmonies. Conductors should point these suspensions out to their performers as a way to heighten the expressive opportunities.





One interesting harmonic portion begins in measure 35 where the ensemble plays pulsating quarter note chords alternating between B-flat major and C minor. The scoring is wide open and in Ticheli's words, "Gives the effect of a solemn church organ. These chords represent life – they breathe, they have a heartbeat."

### Rhythm

Ticheli uses fairly simple rhythmic patterns throughout the work. Measures 35-40 contain quarter notes that Ticheli labels as "pulsating." Additionally, Measures 41-52 contain a three-part flute canon which requires rhythmic independence of the performers. During the flute canon, the first clarinet part contains a statement of the melody in augmentation. This provides a great opportunity to discuss canon and augmentation with students.

### Timbre

Given the folk music background *Shenandoah*, the piece utilizes many different instrument combinations to create layered textures and timbres. The opening phrase is dark and rich, stated by solo euphonium and horn. The second statement is brighter with the addition of alto saxophone and trumpet. Additionally, the echo passage in the flute and oboe adds a brighter shimmer to the timbre. Melody B is even lighter as the alto saxophone and flute are paired in octaves. The music has an almost weightless feel. Following the development section, the flute canon is heard with the clarinet augmentation. This is the lightest timbral moment in the piece and gives a deeply ethereal effect. Ticheli adds instruments to create density and texture. As the final statement arrives, the timbre should remain dark and full while communicating the triumphant nature of the moment. This moment fades into a brass chorale followed by a woodwind response. The timbre becomes more reflective and introspective as the final cadence speaks its final thoughts in the clarinet choir.

## **Unit 7: Form and Structure**

<b><u>SECTION</u></b>	<b><u>MEASURE</u></b>	<b><u>EVENT AND SCORING</u></b>
Exposition	1-11	E-flat; first statement (low register)
	12-22	E-flat; second statement (full texture)
	23-30	E-flat; new theme (Melody B); derived from main melody
	31-34	G-flat to B-flat; transition to Development section
Development	35-40	B-flat; "pulsating" chords; variation of Melody B
	41-51	B-flat; main melody in three-part canon (flute)
	52-55	G-flat; re-transition to final statement
Recapitulation	56-68	E-flat; final statement (climax)
	69-end	E-flat; Coda (brass chorale)



**Unit 8: Suggested Listening**

Frank Ticheli, *Amazing Grace*

Frank Ticheli, *Loch Lomond*

Frank Ticheli, *An American Elegy*

**Unit 9: Additional Resources**

"National Band Association," [www.nationalbandassociation.org](http://www.nationalbandassociation.org).

Pilato, Nikk, "The Wind Repertory Project," [www.windrep.org](http://www.windrep.org).

"Frank Ticheli," [http://www.manhattanbeachmusiconline.com/frank\\_ticheli/](http://www.manhattanbeachmusiconline.com/frank_ticheli/)



Conductors Study Guide  
American Hymnsong Suite  
Dwayne S. Milburn  
(b. 1963)

**Unit 1: Composer**

Originally from Baltimore, Maryland, Dwayne S. Milburn earned a Ph.D. in Music from UCLA in 2009, a Master of Music degree in Orchestral Conducting from the Cleveland Institute of Music in 1992, and a Bachelor of Fine Arts degree in Music in 1986 from UCLA. During his undergraduate career, he was an arranger for the UCLA Band and Choral Programs, as well as the Special Projects Division of ABC-TV. Upon graduation, he was appointed to the position of Director of Cadet Music for the United States Military Academy, West Point, New York, where he served as the conductor for the internationally-renowned West Point Glee Club. During graduate studies in Cleveland, he contributed several arrangements to the Cleveland Orchestra.<sup>viii</sup>

Major Dwayne S. Milburn remains active as a composer, conductor, and adjudicator. He has received commissions from the instrumental programs at UCLA, the University of North Texas, Indiana University of Pennsylvania, and the University of Wisconsin-Milwaukee. Additionally, he serves as an adjudicator for Heritage Music Festivals. The Cleveland Orchestra, the United States Army Band, the United States Military Academy Band, the University of North Texas Wind Symphony, the Indiana University of Pennsylvania Wind Ensemble, and other major university ensembles have performed his compositions.<sup>ix</sup>

**Unit 2: Composition**

Milburn had heard two of these hymns (Balm in Gilead and Nettleton) performed at an organ recital at a church in Atlanta, Georgia, in 2002. Milburn received permission to adapt those arrangements for the inner parts of the composition. The outer two movements were added later to complete the suite. Milburn wrote the piece for the Army Ground Forces Band, Fort McPherson, Georgia, which Milburn led and conducted. The work was premiered by Milburn's band on September 11, 2003, on a joint concert with Columbus State University commemorating the two-year anniversary of the September 11, 2001 terrorist attacks.

The four movements, titled "Prelude on Wondrous Love," "Ballad on Balm in Gilead," "Scherzo on Nettleton," and "March on Wilson" are all American in origin. The third movement hymn, Nettleton, is also known by the title "Come Thou Fount of Every Blessing," while the fourth-movement hymn, Wilson, is also known by the title "When We All Get to Heaven" or "Sing the Wondrous Love of Jesus" in some hymnals. Milburn's contemporary presentations of the hymns preserve the quality of the originals, but they are presented in a manner that connects with performers, conductors, and audience members.<sup>x</sup>



### **Unit 3: Historical Perspective**

The first movement of the composition is based on the hymn, "Wondrous Love." The hymn first appeared in an 1835 anthology of tunes entitled *Southern Harmony* by William Walker.<sup>xi</sup> The second-movement hymn, Balm in Gilead, is an African American spiritual based on scripture from the chapter of Jeremiah<sup>xii</sup>. Nettleton, the third movement, is attributed to John Wyeth and appeared in *Wyeth's Repository of Sacred Music*, an 1813 collection of American psalmody<sup>xiii</sup>. The fourth movement hymn, Wilson, was written by Eliza E. Hewitt in 1898 and is contained in a collection of hymns entitled *Pentecostal Praises* by William Kirkpatrick and Henry Gilmour<sup>xiv</sup>. The importance of Milburn's work to the literature is that it continues to preserve these sacred hymn songs and melodies for future generations in a fun, enjoyable, and educational manner.

### **Unit 4: Technical Considerations**

In this composition, each movement presents specific challenges for performers and conductors. Conductors and performers should consider the melodic, harmonic, and rhythmic aspects of the movements in order to properly learn and perform this work.

#### **Movement I: "Prelude on Wondrous Love"**

Movement one begins in cut time, with half note = 60. After thirty-five measures, the time changes to 12/8 with dotted quarter note = 116. The whole movement is written in E-flat minor. The first thirty-four measures are written in a call-and-response manner with euphonium stating the first four measures of each phrase of the hymn tune and woodwinds answering in the last three to four measures. This section challenges the performers more musically than technically because it demands great attention to phrasing and melodic shaping.<sup>xv</sup> At m. 35 (and to the end of the movement), the piece drastically changes in texture, tempo, and mood. More attention in this section will need to be paid to articulation, ensemble balance, hemiola figures with repeated rhythms and ostinatos, and the range in the first trumpet and French horn.<sup>xvi</sup>

#### **Movement II: "Ballad on Balm in Gilead"**

Written in 4/4, with quarter note = ca. 63, this movement presents several unique challenges related to modal scales and a bluesy, jazzy mood. This arrangement closely resembles the original African American spiritual. Milburn makes frequent use of extended jazz harmonies of seventh, ninth, and eleventh chords for a rich reharmonization of the original hymn, along with chromatic motion in the bass line. In this movement, balance is the most prevalent concern because all parallel moving lines in each section must be heard. Performers must be aware of the variety of accidentals present. Individual and ensemble control demand is high as the majority of the movement occurs at a soft dynamic.<sup>xvii</sup> Performers need to have some background in soulful, bluesy playing in order to convey the spiritual, musical presentation of this hymn. Technical demands are not high, though some sixteenth note passages are written in the bassoon and saxophones.<sup>xviii</sup>





### **Movement III: "Scherzo on Nettleton"**

This movement alternates between one measure written in 3/4 time and one measure written in 6/8, with a 2/4 measure added in occasionally. Performers must keep the underlying eighth note pulse or subdivision steady throughout the movement to keep the tempo from rushing or dragging. Accurate and consistent articulation interpretation is vital to the successful performance of this movement. Additionally, attention must be given to ensemble balance. The movement is primarily scored for full band.<sup>xix</sup> Balancing the inner parts and moving lines with the prevailing louder dynamics is of great importance throughout. The movement stays in E-flat major throughout with the exception of a short saxophone interlude that modulates to E-flat minor. Rhythmically, the movement does not provide a problem with the exception of some exposed sixteenth note passages in flute, oboe, and B-flat clarinets. Performers will need to rehearse these sections in order to execute them accurately.<sup>xx</sup>

### **Movement IV: "March on Wilson"**

This hymn tune and movement is presented as a march in 6/8 in the keys of E-flat and A-flat major. A lively march tempo should be used for effective performance. This movement alternates between full band orchestration and limited brass choir and snare drum. This requires attention to balance, articulation, and dynamic changes. There are multiple solo parts that require confident and strong performances. The snare drum part requires a performer who can play very softly, while accurately playing the written accents and maintaining exact tempo.<sup>xxi</sup>

### **Unit 5: Stylistic Considerations:**

Each movement of this composition has a unique style, which is one of the reasons it is so appealing to performers and audiences. Conductors and performers must pay careful attention to balance, blend, articulation, and phrasing in order to achieve the unique styles presented in this composition.

### **Movement I: "Prelude on Wondrous Love"**

This movement begins with a call and response feel reminiscent of early Renaissance polyphony. Conductors should be sure that the performers have a background and understanding of this style. The tone of the performance must remain introspective and slightly mournful.

When the tempo changes, performers must be careful to not overplay the rhythmic ostinatos, but keep it at a *piano* dynamic. Also, even though the tempo changes, the hymn tune melody needs to be played in a lyrical and resonant manner.

### **Movement II: "Ballad on Balm in Gilead"**

In this movement, performers are tasked with playing in a legato style through the slow tempo and sustained, soft dynamics. Performers need to have an understanding of blues and soul music and must incorporate this into their performance to capture the quality of this movement. There is a sense of mourning in this movement combined with optimism that the departed loved one is in a better place.

### **Movement III: "Scherzo on Nettleton"**

In Milburn's words, the third movement "contains all of the rhythmic playfulness inherent in the best orchestral third movements."<sup>xxii</sup> Performers must



play close attention to the articulation markings in order to present the light-hearted energy of the style. Additionally, conductors should be conscious of the dynamic map of the movement and guide the ensemble through those transitions. Finally, the ending of this movement requires performers to play *molto maestoso e legato* while maintaining the energy level that is established throughout the movement.

**Movement IV: “March on Wilson”**

Presented in the form of a march, this movement must be performed in a very military-like style. The style must be played with a very light, “bouncing,” flowing character for the music to hold the tempo in the 6/8 meter. A crisp, short staccato articulation is used throughout the majority of the movement. This style presentation is helped by the *piano* dynamic. At the heart of the movement, the full march shout chorus takes hold and performers are invited to open up their dynamics and contribute to Milburn’s idea of “the wildest marching band ever heard.”<sup>xxiii</sup> Following this, the texture and energy diminishes until the movement ends as subtly as it begins.

**Unit 6: Musical Elements**

Melody

**Movement I: “Prelude on Wondrous Love”**

Melodically, this piece presents a variety of challenge. The opening section features a Euphonium soloist with woodwind response. Later, the melody is passed among various instruments. Conductors should be sure that their performers can identify where the melody is and how they need to adjust their performance to support the melody.

**Movement II: “Ballad on Balm in Gilead”**

A strong understanding of phrasing and playing horizontally will be necessary for successful performance of this movement.

**Movement III: “Scherzo on Nettleton”**

For most of the movement, the melody is either stated by the lead brass players or in a full band scoring. There is a brief interlude where the saxophone section is responsible for the melody and the upper woodwinds are tasked with performing the melody interspersed with sixteenth notes in the middle of the movement. Nevertheless, this movement has a very clear sense of melody.

**Movement IV: “March on Wilson”**

The melody of this movement presents itself in both E-flat Major and A-flat Major. There is a wide range of dynamic responsibility for the melody as it transfers from solo or duet to full band scoring. Performers must be aware of their role within the structure and what their dynamic level is relative to the melody.

Harmony

**Movement I: “Prelude on Wondrous Love”**

This movement covers a variety of modal tonalities. Conductors should be sure that the performers understand their listening responsibilities in order to tune the chord structures.

**Movement II: “Ballad on Balm in Gilead”**



This movement features dense jazz harmonies. Performers must have a background in bluesy, soulful music in order to perform this movement with the style and passion with which it is intended. Chromatic alterations abound in this movement and students need to play horizontally as well as vertically to accurately perform this movement.

**Movement III: "Scherzo on Nettleton"**

Apart from a brief interlude in the parallel minor, this movement stays firmly rooted in E-flat major with traditional triadic harmonies. Performers must understand the harmonic rhythm as it does not always line up with the melodic rhythm.

**Movement IV: "March on Wilson"**

Apart from some transitional tonalities, this movement stays in the keys of E-flat Major and A-flat Major. More traditional triadic harmonies are used and performers should find this movement easier to interpret harmonically.

Rhythm

**Movement I: "Prelude on Wondrous Love"**

A variety of rhythms are used throughout this movement. The beginning of the movement has a call and response section that uses basic rhythmic values. At measure 35, the meter changes to 12/8 and features a variety of rhythms. There are many sixteenth and eighth note combinations that may prove problematic for performers.

**Movement II: "Ballad on Balm in Gilead"**

Rhythmically this movement does not provide too many technical challenges. Performers must be able to play with a legato style while maintaining tempo and intonation. There are some sixteenth note passages in the woodwinds that may need some attention.

**Movement III: "Scherzo on Nettleton"**

This movement provides a challenge due to the meter changing every other measure. Performers must be sure to maintain the eighth note as the piece moves from 6/8 to 3/4. Upper woodwinds must navigate some exposed sixteenth note passages that will need to be rehearsed prior to performance.

**Movement IV: "March on Wilson"**

This movement is also in 12/8 and contains many combinations of quarter notes, eighth notes, and sixteenth notes among other larger rhythmic values. The snare drum part features some intricate rhythms that require a developed level of technique to achieve the indicated part in the style that is indicated. Overall, the movement contains a moderate level of rhythmic complexity.

Timbre

**Movement I: "Prelude on Wondrous Love"**

This movement has an ethereal and haunting beginning with the solo Euphonium and woodwind response. At measure 35, the texture and timbre change to include a full band scoring. While maintaining the haunting notion, the second half of the movement is definitely ethereal. There is a foreboding sense of the conclusion of the movement.

**Movement II: "Ballad on Balm in Gilead"**



Warm, dark sounds abound throughout this movement. There is a sense of mourning throughout the movement. The one bright moment in the piece comes from a one measure sixteenth note passage from the piccolo and oboe. Nevertheless, performers should work to develop warm sounds throughout this movement.

**Movement III: “Scherzo on Nettleton”**

Due to the meter changes, this movement has an inherent playfulness. During the brass choir moments, performers must capitalize on their use of light and bouncy articulations. When the full band is scored, the ensemble has to play with direction to achieve the light-hearted style of the movement. A short change of character occurs during a brief saxophone choir moment in the parallel minor. The mood snaps right back to the original style for the remainder of the movement. The final coda requires a rich and triumphant effort from the performers.

**Movement IV: “March on Wilson”**

Milburn refers to this movement as a wild marching band. As such, care needs to be taken to maintain a cheerful and vivid tone quality throughout. The 12/8 time asks performers to play with a bounce amid a militaristic snare drum cadence. Before the trio section, a sense of chaotic tonality occurs that creates very dense textures. This is balanced out by the piccolo and tuba duet. When the full band arrives, performers must match tone quality to each other while playing at a loud dynamic. Performers must avoid the natural tendency to play heavier at the louder dynamic.

**Unit 7: Form and Structure**

**Movement I: “Prelude on Wondrous Love”**

<u>Section</u>	<u>Measures</u>	<u>Key</u>	<u>Event/Scoring</u>
A	1-13	E-flat minor	Theme introduced in a call and response manner. Solo Euphonium and woodwinds
B	14-21	E-flat minor	Continuation of same scoring
A'	22-34	E-flat minor	Continuation of same scoring, with extension of thematic material in canon; full band in block chords last couple measures for transition
Transition	35-52	E-flat Dorian	Low brass, woodwind choirs and percussion in competing ostinatos; thematic sixteenth note “interjections”
A	53-70	E-flat Dorian	Brass states theme in broad, legato style (saxophones and low woodwinds join later as woodwinds play over theme)
B	71-81	E-flat Dorian	Woodwinds play legato theme motive in canon as brass play rhythmic theme motive.
Coda	82-89	E-flat Dorian	Woodwinds play theme in unison, with brass playing motives underneath with percussion effects.





### Movement II: "Ballad on Balm in Gilead"

<u>Section</u>	<u>Measures</u>	<u>Key</u>	<u>Event/Scoring</u>
Introduction	1-4	E-flat modal (Dorian/Phrygian)	First phrase of theme introduced in woodwinds
A	5-9	E-flat modal (Dorian/Phrygian)	First phrase of theme repeated again by woodwind choir
B	14-21	E-flat modal (Dorian/Phrygian)	Second phrase of theme stated by brass (twice) with flute and oboe.
A	20-27	E-flat modal (Dorian/Phrygian) Chromatic movement	Full band scoring of theme first phrase with phrase extension; bassoon, saxophone sixteenth note passages for movement and color
B	28-32	E-flat modal (Dorian/Phrygian)	First phrase of theme stated by low brass
Coda	33-36	E-flat modal (Dorian/Phrygian)	Theme motive of first phrase used as cadential material in woodwinds

### Movement III: "Scherzo on Nettleton"

<u>Section</u>	<u>Measures</u>	<u>Key</u>	<u>Event/Scoring</u>
A	1-4	E-flat Major	A theme stated in brass
B	5-9	E-flat Major	B theme in full band scoring
A	10-13	E-flat Major	A theme stated in brass
A'	14-17	E-flat Major	A theme stated in woodwind via sixteenth note pattern. Horn and Euphonium in hocket style accompaniment
B'	18-22	E-flat Major	Sixteenth note passages continue while B theme is stated
A'	23-26	E-flat Major	A theme restated in woodwind via sixteenth note pattern. Horn and Euphonium in hocket style accompaniment
A	27-31	E-flat Major	A theme stated in brass
B	32-35	E-flat Major	B theme in full band scoring
A	36-39	E-flat Major	A theme stated in brass
A''	40-43	E-flat Minor	Short interlude in minor by saxophone choir.
B	44-48	E-flat Major	Tonality returns to E-flat major; theme B in full band scoring
A	49-52	E-Flat Major	A theme stated in brass
B	53-56	E-flat Major	B theme stated by full band
Coda	57-63	E-flat Major	Part of A theme stated in full band scoring; block chords with unison rhythms



**Movement IV: "March on Wilson"**

<u>Section</u>	<u>Measures</u>	<u>Key</u>	<u>Event/Scoring</u>
Introduction	1-8	N/A	Snare drum solo on march cadence
A	9-24	E-flat Major	Trumpet and trombone "duet" stating theme in staccato, detached style, snare drum continues
B	25-40	E-flat Major	Second phrase of theme transferred to woodwinds while trumpet and trombone continue with thematic motive statements; snare drum continues
A'	41-59	Transitional/ Chromatic tonalities	Theme stated in bold, "chaotic fashion" with call and response of theme between woodwinds and brass; Piccolo and Tuba duet finishes phrase
Trio	60-75	A-flat Major	Tonality changes to A-flat major; second phrase of theme in full band scoring; theme played by low woodwinds, saxophones, and low brass; clarinets and trumpets in eighth note motive ostinatos; flute/piccolo trill obbligato
A''	76-92	E-flat Major	First phrase of theme stated by flutes, clarinets, alto saxophones, and trumpets (melody); low reeds and brass state ascending scalar and motivic passage accompaniment; phrase extension with piccolo-tuba duet
Transition	93-100	N/A	Snare drum solo on march cadence
Coda	101-116	E-flat Major	First phrase of theme in canon between trumpet/trombone "duet" and flute and clarinet "duet"; snare drum cadence underneath; E-flat major chord sustained in low reeds, horns and euphonium; E-flat "stinger" at end by full band

**Unit 8: Suggested Listening**

Mark Camphouse, *Watchman, Tell Us of the Night*

David Gillingham, *Be Thou My Vision*

Donald Grantham: *Kentucky Harmony*

Donald Grantham: *Southern Harmony*



Vincent Persichetti, *Symphony No. 6 for Band*, Movement II  
William Schuman: *Chester*  
William Schuman: *When Jesus Wept*  
Jack Stamp: *Ere the World Began to Be*  
Jack Stamp: *Past the Equinox*

**Unit 9: Additional Resources**

Battisti, Frank L. *The Twentieth Century American Wind Band/Ensemble*.  
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Two. Chicago: GIA Publications, 2002, 2004.

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Mack Company, 1898.

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Edited by Paul E. Bierley. Westerville, Ohio: Integrity Press, 1991.

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London: W. W. Norton & Company, 1988.

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Lowens. New York: Da Capo Press, 1964.



Conductors Study Guide  
Cajun Folk Songs II  
Frank Ticheli  
(b. 1958)

**Unit 1: Composer**

Frank Ticheli was born January 21, 1958 in Monroe, Louisiana. He received his Bachelor of Music degree in Composition from Southern Methodist University where he studied with Donald Erb and Jack Waldenmaier. He went on to receive his Master of Music and Doctorate of Music degrees in Composition from the University of Michigan, where he studied with William Albright, Leslie Bassett, George Wilson, and William Bolcom.<sup>xxiv</sup>

From 1991 to 1998, Ticheli was composer-in-residence with the Pacific Symphony Orchestra in Orange County, California. Since 1991, he has been a Professor of Composition at the University of Southern California's Thornton School of Music. In 2011, he endowed the "Frank Ticheli Composition Scholarship" to be awarded each year to an incoming graduate student in composition.

He has been the recipient of many awards, including the Arts and Letters Award, Goddard Lieberman Fellowship, and Charles Ives Scholarship, all from the American Academy of Arts and Letters, the National Band Association/Revelli Memorial Prize, the A. Austin Harding Award, the Distinguished Service to Music Medal, and First Prize in the Texas Sesquicentennial Orchestral Composition Competition, the Britten-on-the-Bay Choral Composition Contest, and the Virginia CBDNA Symposium for New Band Music. In addition to these awards, Ticheli has been named a national honorary member of Phi Mu Alpha and Kappa Kappa Psi.<sup>xxv</sup>

**Unit 2: Composition**

The first movement, "Ballad," uses original chorale material combined with two different melodic settings of the same folk song, *Aux Natchitoches*. Natchitoches – pronounced *Nah-kee-TOSH* in French, but *NA-keh-tush* by most present-day Louisianans – is a town in northern Louisiana named after a tribe of Native Americans who once lived in that region. The composer describes the first setting as "a profoundly beautiful Aeolian melody dating back to the eighteenth century. The English horn is utilized because of its dark, haunting tone, and its power to evoke the melancholy nature of the original tune." Ticheli alters and decorates the melody rhythmically to heighten the emotion of the piece.

The second setting of the folk song probably dates back to the nineteenth century. The melody is centered in C major, and through an arched melodic line modulates to F major, providing an effective contrast to the first melodic setting.

The opening and closing sections of the second movement, "Country Dance," are based on original music that the composer intended to "evoke the energetic feeling and style of a Cajun two-step, a form commonly used in the dance halls of southern Louisiana. Often, one can hear stylistic similarities to Scottish folk dances, and even the American hoe-down." The contrasting middle section is based on two very old pentatonic folk songs, *Et ous c'est que tu es parti* and *Joe Ferail est un petit nègre*. Although neither folk song was originally sung as a canon, the pentatonic





nature of the melodies lends itself nicely to the canonic treatment that dominates this middle section of the movement.

*Cajun Folk Songs II* was commissioned by the Indiana Bandmasters Association and premiered at its annual convention by the Indiana All-State Band in March of 1997. The first movement is dedicated to the memory of the composer's father, and the second movement is a celebration of the birth of the composer's nephew.<sup>xxvi</sup>

### **Unit 3: Historical Perspective**

Many people think that the "Cajuns," or Acadians as they are properly named, are descendants of the French colonists who sailed around the tip of Florida into the Gulf of Mexico and originally settled at the mouth of what is now called the Mississippi River. However, this is not the origin of the Acadians.

The Acadian story begins in France. The people who would become the Cajuns came primarily from the rural areas of the Vendee region of western France. In 1604, they began settling in Acadie, now known as Nova Scotia, Canada, where they prospered by living off of the land.

Over the next century, the ownership of the colony of Acadie changed hands several times. In 1713 Great Britain acquired permanent control of Acadie at the close of Queen Anne's War, but many Acadians did not become cooperative British subjects.<sup>xxvii</sup> They preferred to maintain their independence and refused to swear allegiance to the British crown and church.

In 1755 the British began the removal of the Acadians from their homeland. The "outlaws" were taken into custody by a British officer, and then herded onto British ships setting sail for destinations unknown to the exiles. *Le Grand Dérangement* dispersed the Acadians to France, the Caribbean, Britain, and to British colonies along North America's east coast.

Many of the exiles were unhappy in their new homes and migrated to other areas. Many of them found their way to southern Louisiana and began settling in the rural areas west of New Orleans. By the early 1800s, nearly 4000 Acadians had arrived and settled in Louisiana. The Acadians became Cajuns as they adapted to their new home and its people. Their French changed as did their architecture, music, and food.<sup>xxviii</sup>

### **Unit 4: Technical Considerations**

The opening brass chorale in the first movement requires warm, dark sounds in the brass. Performers must be sure to play with a sonorous tone quality at all dynamic levels. As mentioned previously, the first folk song setting calls for an English horn soloist. This part is also cued in the alto saxophone for bands with more limited instrumentation. However, whoever plays the solo must be a mature musician, capable of expressive phrasing and rich tone quality.

Both the oboe 1 and 2 parts are *tacet* during the first movement. Therefore, a band that has a student who is capable of doubling on English horn on the first movement and oboe on the second movement may choose to perform the work as Ticheli intended. If an English horn soloist is not available, the alto saxophone is an excellent substitute.



The second movement requires a moderately high level of technical facility from all performers. Due to the dance-like character of the piece, syncopations abound throughout the movement. Younger ensembles may find the piece challenging but may become more comfortable after listening as many of the rhythms appear more difficult than they are. Rhythmic independence from each performer is paramount, especially in the opening and closing sections of the movement. Throughout the movement, there are many solos that must be performed with technical accuracy. Many of the solos are cross-cued in other instruments to assist bands with finding the correct combination for the performers that are available. A brief pastoral section in the middle of the movement requires a more *cantabile* performance from the performers. Finally, performers must be able to play a wide variety of dynamics and articulations cleanly, especially in the brass sections.

### **Unit 5: Stylistic Considerations:**

Ticheli provides very clear instructions in his rehearsal notes in the conductor's score. For the introduction of the first movement he writes, "(t)he opening brass chorale is a personal tribute to my father, and sets the movement's elegiac tone. Although the first trumpeter plays the top line, the player must not sound like a soloist, but must blend with the horns and trombones."<sup>xxxix</sup>

The outer sections of the first movement are set in C minor and feature the English horn (or alto saxophone) soloist on the melody. Ticheli writes, "(t)he melody, first stated by the English horn, should always be in the foreground; however, whenever other instruments play the quarter-note triplets in parallel motion with the soloist (e.g. clarinet 2, measure 18; clarinet 1, measure 21; etc.) they should rise to the foreground."<sup>xxx</sup>

The middle section of the opening movement is set in C major and provides a unique contrast to the outer sections of the piece. For this, Ticheli writes "(t)his section should be played as lushly as possible. Allow a natural crescendo and diminuendo as the lines ascend and descend, but do not overstate the indicated dynamics."<sup>xxxi</sup>

For the second movement, Ticheli intends to capture all of the energy and fun of a dance. He requests that care be taken to exaggerate the accents and staccato markings, the notes marked *sf* to enhance the "harmonica effect", to use the percussionists to enhance the festive moment through their performance, and to make sure that the sixteenth note triplet accompaniment figures in the 1<sup>st</sup> and 2<sup>nd</sup> clarinets and 2<sup>nd</sup> flutes are brought out to bring an ecstatic quality to the moment.

### **Unit 6: Musical Elements**

#### Melody

#### **Movement 1: Ballad**

The first movement consists of two settings of the same folk song. The first melody, Melody A, is set in C minor and is primarily played by the English horn (or alto saxophone) soloist. This frames the outer section of the movement.



Melody A-Concert Pitch

16 *plaintive and very expressive*

5

The inner section of the movement is a setting of this folk song in C Major. The orchestration is lush and provides an excellent contrast to Melody A.

Melody B

34 Brass-Concert Pitch

*dolce*

42 muted open  
*legato*

**Movement 2: Country Dance**

In the second movement, there are two basic folk songs that make up the movement. The main theme or Melody A is in B-flat Major and contains several syncopated rhythms.

Melody A



Concert Pitch

Spirited 13

By contrast, the Melody B is a pentatonic melody that Ticheli sets into a three part canon at measure 111.

111

upper ww's

*ff*

saxes and upper brass

*ff*

low ww's and brass

*ff*

etc.

## Harmony

### Movement 1: Ballad

This movement opens in E-flat Major with a brass chorale that features traditional triadic chorale harmonies. The piece modulates to the key of C minor and a harmonic shift occurs. The harmonies contain many more non-harmonic tones such as suspensions, passing tones, and appoggiaturas. This is an excellent opportunity for conductors to teach their students about these terms and to explain the emotional effect that they can have. During the middle section, the piece modulates to C Major and returns to more traditional triadic harmonies.

### Movement 2: Country Dance

Due to the highly syncopated nature of the movement, the harmonic rhythm can be difficult to understand and interpret for younger performers. Conductors would be wise to build in rehearsal time to allow performers to play the movement slowly and hone in on the harmonies that are created. There are several modulations that occur throughout the movement, but they are all in closely related keys.

## Rhythm





### **Movement 1: Ballad**

Rhythmically this movement does pose a large challenge. The English horn (or alto saxophone) soloist must navigate some moderately challenging rhythmic figures, but the character of the solo lends itself to some rubato moments so minor rhythmic inconsistencies will not be noticed. In terms of tempo, performers should have a strong background in watching and following the conductor. Ticheli marks in some of the tempo changes, but conductors should feel free to adjust the tempo throughout and be more liberal with time.

### **Movement 2: Country Dance**

Rhythmic complexity is high in this movement. Each individual part has a unique rhythmic responsibility and must perform it confidently in order to maintain the energetic nature of the movement. Syncopations occur throughout the entire movement. Younger performers may need some help interpreting the rhythms as written. Many of the syncopated figures are easier than they appear so conductors may want to assist students with counting the figures or singing the rhythms for them. There is a pastoral section in the middle of the movement that requires students to play some independent parts at a softer dynamic level. Percussion does not play a huge role in the maintenance of tempo, but rather joins in the style of the piece and adds to the festive atmosphere. This forces the wind players to be more responsible for tempo.

### Timbre

### **Movement 1: Ballad**

The opening brass chorale calls for rich, warm sonorities to come from the brass section. There is a sense of mourning combined with a celebration of life in this music. As the transition into Melody A occurs, the timbre becomes dark and mysterious. The English horn solo brings out this character and provides a qualifier to the timbre. As the transition into the center section arrives, the brass section brings a sense of hope or celebration. The timbre becomes warmer and richer before the transition back to Melody A brings a dark closing to the movement.

### **Movement 2: Country Dance**

The dense texture of this movement combined with the syncopated rhythms creates a frantic and ecstatic character. The timbre is bright and cheerful, only pausing for a moment in the pastoral section to be reflective. The soloists in this section bring about a sense of rest, contemplation, and reminiscence. With the return of the primary melodies brings back the sense of bright and cheerful timbres from the beginning of the movement. At the close of the movement, the density and orchestration becomes so thick that it creates a sense of chaos before the moment is resolved in the last measures.

## **Unit 7: Form and Structure**

Both movements of *Cajun Folk Songs II* consist of an introduction followed by a ternary form (ABA').

### **Movement 1: Ballad**

<u>Section</u>	<u>Measures</u>	<u>Scoring/Event</u>	<u>Key</u>
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Introduction	1-15	Brass Chorale	Eb Major
A Section	16-33	Melody 1	C Minor
B Section	34-60	Melody 2	C Major
A' Section	61-73	Melody 1	C Minor

### **Movement 2: Country Dance**

<b>Section</b>	<b>Measures</b>	<b>Meter</b>	<b>Key</b>
Introduction	1-12	2/4	Bb Major
A Section	13-82	2/4	Bb Major
B Section	83-129	4/4	F Major, Eb Major, F Major
A' Section	130-220	2/4	Bb Major

### **Unit 8: Suggested Listening**

Manhattan Beach Music offers downloadable recordings of almost every piece it has published, including this piece and several others by Frank Ticheli. This innovative resource is available on their World Wide Web page at: [manhattanbeachmusic.com](http://manhattanbeachmusic.com)

Frank Ticheli, *Cajun Folk Songs*

Frank Ticheli, *Loch Lomond*

Frank Ticheli, *Amazing Grace*

### **Unit 9: Additional Resources**

Nyhan, Patricia. *Let the Good Times Roll: A Guide to Cajun and Zydeco Music*. Portland, ME: Upbeat Books, 1997.

Savoy, Ann Allen. *Cajun Music: A Reflection of a People*, Volume I. Eunice, LA: Bluebird Press, 1984.

Ticheli, Frank. *Cajun Folk Songs II*. Brooklyn, NY: Manhattan Beach Music, 1997.



Conductors Study Guide  
Greek Folk Song Suite  
Franco Cesarini  
(b. 1961)

**Unit 1: Composer**

Franco Cesarini was born in 1961 in Bellinzona, Switzerland. He started his musical education at the Conservatory of Milan (Italy), studying flute and piano. He continued his studies with Peter-Lukas Graf at the Academy of Music in Basle, where he earned his teaching diploma and then later his performer's diploma. He also studied music theory and composition with Robert Suter and Jacques Wildberger, and wind band conducting at the Zurich Conservatory.

In addition to arranging and composing, Cesarini conducts the *Civica Filarmonica di Lugano* and the *Civica Filarmonica di Balerna*, and is a highly regarded adjudicator and guest conductor. As well as pieces for wind band and brass band, his list of works includes compositions for chamber ensembles, various solo instruments, voices, string orchestra, and symphony orchestra.<sup>xxxii</sup>

**Unit 2: Composition**

*Greek Folk Song Suite* is a three-movement setting in a characteristic fast-slow-fast arrangement. Lasting approximately nine minutes, it is a grade 3+ or 4 in difficulty.<sup>xxxiii</sup>

The composer writes:

*The typical instruments of Greek folk music are the clarinet, the mandolin, the violin, various types of tambourines, and the characteristic "buzuki." Greek folk music consists of a repertoire of three main groups of songs: traditional folk songs (dimotiko), folk songs from the immigrants (rebetiko), and songs from contemporary composers. The best-known author of Greek folk music is Mikis Theodorakis who, in addition to his political engagement against the fascist regime, has spread, through his melodies, the texts of the main Greek poets. In Greek Folk Song Suite, Franco Cesarini has elaborated three songs belonging to the most ancient tradition. The first, O Haralambis, is in 7/8 time, typical of a popular folk dance called kalamatianos. Originally, the song O Haralambis was sung to "tease" during weddings, since the text of the song refers to a young man who refuses to marry. The central part of the piece includes another folk song, called I Voskopula. The second movement, Stu Psiloriti, refers to an ancient song from the Island of Crete. The Psiloritis is the highest peak of the Ida Mountains. The third movement of the suite is based on the song Vasilikos tha gino, a very ancient song of the Ipeiros region. Some characteristics of this movement are a reminder of the sirtaki, the most popular Greek dance abroad.<sup>xxxiv</sup>*

**Unit 3: Historical Perspective**

In addition to native dance and song rituals, Greek folk music contains influences from other parts of Eastern and Western Europe, particularly France,



Italy, and Turkey. A long history of war, political turbulence, and outside influences has left the music of Greece, like most aspects of its culture, as a rich mixture of both native and foreign elements. The asymmetric nature of many folk songs, for example, can be attributed to Turkish culture, while the use of clarinet, trumpet, and violin can be traced to Viennese influence and proximity.

The geographic origin of Greek folk music is also heavily influenced by whether it originated from the mainland or the islands, and also whether or not it is urban or rural in nature. As one studies the music of Greece, care must be taken to analyze the precise location from which the music originated. Since there are many different areas in Greece, the music of these areas varies greatly. Additionally, because of its ancient history, strategically centralized location in the world and wide variety of separate cultures within its borders and islands, Greek music is the result of a multilateral exchange of people, ideas, and trade.<sup>xxxv</sup>

#### **Unit 4: Technical Considerations**

The instrument ranges, key signatures, and rhythms are all manageable for developing musicians. The key of the first movement is in A-flat, with a middle modal section that maintains the same key signature. The second movement is in D minor, and the third movement alternates between G minor and B-flat major. Trumpet 1 stays primarily below G, with the *tessitura* remaining primarily in the staff. Exposed parts can be found in flute, oboe, clarinet, trumpet, and bassoon, though oboe and bassoon solos are cross-cued. Most of the scoring utilizes enough doubling to make it approachable by groups with limited instrumentation or groups with sections that have some musical weaknesses.

The first movement is entirely in 7/8 and the subdivision is always the same (3+2+2). The contour of the melody outlines this rhythmic feel naturally. Conductors may need to draw more attention to the accompaniment line comprised of regular and dotted-quarter notes. Younger performers may have the tendency to rush this figure.

The third movement contains two *accelerandos* that will require the performers to both watch and listen in order to achieve the intended effect. Conductors should plan warm-up exercises to practice these skills. Additionally, performers and conductors must be able to return to a slower tempo after the grand pause. A skill easier mentioned than accomplished.

#### **Unit 5: Stylistic Considerations:**

Style is obviously one of the most important elements of this piece. Cesarini has masterfully captured the feel and essence of this style in a setting that is both accessible and enjoyable.

The rhythmic feel and lilt of the first movement's asymmetric meter is of primary importance to the successful performance of the work. Emphasizing the space between notes and avoiding the tendency to rush the accompaniment line is of the utmost importance.

The primary challenge of the second movement is capturing the sweet melancholy of the *lentamente* melodic lines.





The dance sections of the third movement are more effectively conveyed if a prominence is given to the downbeat of each measure, perhaps felt in one beat per measure, while the transitional sections must be played with light separation in the repeated eighth notes.<sup>xxxvi</sup>

## Unit 6: Musical Elements

### Melody

#### Movement 1: O Charalambis

The first movement opens with Melody A played by piccolo, flute 1&2, E-flat clarinet, B-flat clarinet 1,2,&3, alto clarinet, trumpet 1,2,&3, and cornet 1&2.

Melody A-Concert Pitch

The musical notation for Melody A-Concert Pitch is presented on two staves. The first staff begins with a dynamic marking of *f* (forte) and contains the first six measures of the melody. The second staff contains the remaining six measures, starting with a measure rest. The melody is written in 3/8 time and features a key signature of three flats (B-flat, E-flat, A-flat). The notation includes eighth notes, quarter notes, and half notes, with some notes marked with accents.

Alto saxophone 1&2 and tenor saxophone join into the texture for Melody B.

Melody B-Concert Pitch

The musical notation for Melody B-Concert Pitch is presented on two staves. The first staff begins with a measure rest followed by a second ending bracket labeled 'II' above it, and then contains the first six measures of the melody. The second staff contains the remaining six measures, starting with a measure rest. The melody is written in 3/8 time and features a key signature of three flats (B-flat, E-flat, A-flat). The notation includes eighth notes, quarter notes, and half notes, with some notes marked with accents.

Melody C is a combination of oboe solo and flute 1&2 and clarinet 1 accompaniment.



Melody C-Concert Pitch

28

Musical score for Melody C, Concert Pitch, measures 28-31. The score is written in 3/4 time and consists of three staves. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves contain a harmonic accompaniment with chords and moving lines.

**Movement 2: Stu Psiloriti**

The second movement opens with a flute solo on Melody A.

Melody A-Concert Pitch

Musical score for Melody A, Concert Pitch. The score is written in 4/4 time and consists of a single staff. It begins with a flute solo, indicated by a 'fl.' marking, and features a melodic line with eighth and sixteenth notes.

Following the flute solo, oboe and clarinet 1 provide a melody/countermelody back and forth.

Melody B-Concert Pitch

Musical score for Melody B, Concert Pitch, featuring Oboe and Clarinet 1. The score is written in 4/4 time and consists of two staves. The Oboe part is on the top staff and the Clarinet 1 part is on the bottom staff. Both parts play a melodic line with eighth and sixteenth notes.

**Movement 3: Vasilikos tha jino**

The third movement opens with a basic theme in the trumpet 1&2.



Melody A-Concert Pitch



Harmony

**Movement 1: O Charalambis**

This movement is primarily in A-flat Major with a short passage of the main melody in D-flat Major. Additionally, the middle section moves into a modal passage but the written key signature remains the same throughout the movement. Younger performers may find the middle section difficult to understand, especially during the parallel fifths harmonies. Conductors would be wise to plan warm-ups and listening assignments tuning parallel fifths in motion. Beyond the middle section, the movement contains traditional harmonies.

**Movement 2: Stu Psiloriti**

Due to the nature of the melody and the alternating fashion of the melody/countermelody, passing tones and suspensions occur quite frequently. However, the harmonies are still rather traditional using both harmonic and melodic minor chord structures. Of particular interest is the chord in measure 23. It is a B-flat Major chord. The chord that is expected is a D minor chord which eventually appears at measure 25. This deceptive cadence is important for performers to understand how it relates to the emotional quality of the music.

**Movement 3: Vasilikos tha jino**

The main melody opens with parallel sixths which gives the piece an uneasy feel. The melody is accompanied by a tonic, dominant bass line and upbeats in the mid range brass. As the opening progresses, the movement modulates to B-flat Major when the full ensemble plays. The harmonies here are triadic in nature and are fairly traditional.

Rhythm

**Movement 1: O Charalambis**

As mentioned previously, this movement is in 7/8 with the subdivision remaining the same. Rhythmically it does not provide too much of a challenge as both the melody and accompaniment patterns line up very clearly with the subdivision. Percussion plays an important role in setting the subdivision.

**Movement 2: Stu Psiloriti**

Rhythmically, this movement does not present too much of a challenge. Conductors should be sure that their students are comfortable with reading and performing tied notes as they appear quite frequently.

**Movement 3: Vasilikos tha jino**



Beginning at measure 33 and appearing again at measure 107, there are some syncopated figures that may pose some problems. Also, there are two *accelerandos* that may provide some challenge to less experienced performers or conductors.

**Timbre**

**Movement 1: O Charalambis**

The overall mood of this movement is joyful and celebratory. The inner section adds a bit of mystery with the timbre of the oboe solo combined with the modal melody. Of particular concern to conductors is having the ensemble balance measure 20-27 where the horns play in canon with the melody. The scoring here is not ideal as the horns are pitted against the rest of the ensemble. Conductors will need to work to balance this moment.

**Movement 2: Stu Psiloriti**

Dark, rich textures abound throughout this movement. The opening flute solo shimmers in an almost ethereal way over the tam-tam and vibraphone sustain. At Melody B, the clarinets and oboe take on a beautiful melody/countermelody where performers can “talk” back and forth. As the movement develops, beautiful opportunities exist for almost all instruments to play a portion of the beautiful melody in measures 18-24. The piece resolves during the drone of the clarinet trills and concludes on an unsettled and rather ghostly chord.

**Movement 3: Vasilikos tha jino**

With its dance-like qualities, this movement calls together all of the fun of a Greek dance. The tambourine plays an important role in the development of the timbre and style. Additionally, the *accelerando* brings the sense of exuberance and joy that one associates with the dance. As the movement comes to a close, there is a sense of chaos or franticness that overtakes the ensemble.

**Unit 7: Form and Structure**

**Movement 1: O Charalambis**

<b>Section</b>	<b>Measures</b>	<b>Key</b>	<b>Event/Scoring</b>
A	1-10	A-flat Major	Piccolo, flute, oboe, clarinet, and trumpet; xylophone playing second half of each phrase
B	11-19	A-flat Major	Theme in same woodwinds plus alto and tenor saxophone, horn, and trumpet alternating every two-measure statement
A'	20-27	D-flat Major	Similar to beginning but in D-flat; with alto saxophone and xylophone playing consistently and horn playing canonical statement
C	28-35	Multiple Modal Keys	Theme in solo oboe, adding flute and muted cornet for second statement
C'	36-43	Multiple Modal Keys	Continuation of orchestration
C''	44-51	Multiple Modal Keys	Clarinet plays half of theme, doubled by flute in second phrase and accompanied by drone





			in clarinet and low brass
C	52-59	Multiple Modal Keys	Repeat of m.28-35
A	60-67	A-flat Major	Similar to mm. 20-27, with horn counter line
B	68-83	A-flat Major	Full orchestration with melody in flute, oboe, clarinet, and trumpet; xylophone alternating two-measure phrases

### Movement 2: Stu Psiloriti

<u>Section</u>	<u>Measures</u>	<u>Key</u>	<u>Event/Scoring</u>
A	1-4	D Minor	Flute; "A" Theme; with vibraphone and tam-tam sustain
B	5-11	D Minor	Oboe melody, clarinet countermelody
A'	12-17	D Minor	Flute, oboe, clarinet, trumpet; "A" Theme with full ensemble accompaniment
Transition	18-24	D Minor	Exchanged melody between trumpet and upper woodwinds; loosely based on "A" Theme
Coda	25-31	D Minor	Statements of "A" Theme in flute and trumpet over a drone
Coda	32-35	D Minor	Disintegration and dying away of "A" Theme in euphonium and bassoon with drone remaining

### Movement 3: Vasilikos tha jino

<u>Section</u>	<u>Measures</u>	<u>Key</u>	<u>Event/Scoring</u>
A	1-16	G minor	"A" Theme in trumpet (four measures), answered by woodwind/xylophone dance <i>ostinato</i> (four measures)
A	17-32	G Minor	Repeat
B	33-42	B-flat Major	Syncopated theme in upper woodwinds and trumpet; full ensemble acts as transition to acceleration section
C	43-58	G Minor	Repeated eighth note theme in flute, oboe, clarinet, alto saxophone, and xylophone; gradually accelerates
C	59-74	G Minor	Acceleration continues after <i>subito piano</i> , adding most woodwinds and trumpet; culminates in <i>grand pause</i>
A	75-90	G Minor	"A" Theme in oboe and clarinet, second phrase in alto saxophone; alberti bass accompaniment in bassoon and xylophone
A	91-106	G Minor	"A" Theme continues, adding flute to first phrase and clarinet 2/3 to second
B	107-116	B-flat	Same as mm. 33-42



		Major	
C	117-132	G Minor	Same as mm. 43–58
C	133-144	G Minor	Same as mm. 59–74
Coda	145-167	G Minor	<i>Aggregate</i> theme based on second half of “A” Theme and end of acceleration theme; acceleration continues to end

### Unit 8: Suggested Listening

Gustav Holst, *Second Suite in F*  
 Andreas Makris, *Aegean Festival Overture*  
 Alfred Reed, *Armenian Dances*  
 Nikos Skalkottas, *Greek Dances*  
 Jan Van Der Roost, *Puszta*  
 Ralph Vaughan Williams, *English Folk Song Suite*

### Unit 9: Additional Resources

Rice, Timothy, and Goertzen Porter, eds. “Europe.” *Garland Encyclopedia of World Music*. Volume 8. New York: Garland Publishing, 2000.  
 Sadie, Stanley, ed. “Greece,” *New Grove Dictionary of Music and Musicians*. 29 volumes. London: MacMillan, 2001.

Conductors Study Guide  
 Variations on a Korean Folk Song  
 John Barnes Chance  
 (1932-1972)

### Unit 1: Composer

John Barnes Chance began his formal music training at age 9, studying piano with Jewell Harned. At 15, he began studying composition and received his Bachelor and Master of Music degrees from the University of Texas. Clifton Williams and Kent Kennan were his primary composition teachers. From 1966 until his early death, he was professor of composition at the University of Kentucky and was appointed as head of Theory and Composition in 1971. Of the 20 compositions that he has written for wind band, five are published: *Blue Lake Overture*; *Elegy*; *Incantation and Dance*; *Symphony No. 2*; and *Variations on a Korean Folk Song*.<sup>xxxvii</sup>

### Unit 2: Composition

The piece is based on the Korean folk song, “Arirang”. The composer wrote: “I became acquainted with the folk song while serving in Seoul, Korea, as a member of the Eighth U.S. Army Band in 1958-1959. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations.” The theme is based on the pentatonic scale and is heard twice before five variations and a coda. *Variations on a Korean Folk Song* was composed in 1965 and was awarded the Ostwald Award for composition in 1966.

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### **Unit 3: Historical Perspective**

A tragic song of separation and lost love, Arirang is a national symbol not only of Korea's distant past, but also its turbulent modern history. It served as a symbol of Korea's struggle for independence under Japan, and its relevance has remained throughout decades of division and fraternal hostilities. In many ways, Koreans view the melody and lyrics as sacred. It serves as a non-tangible element of Korean culture. <sup>xxxix</sup> The song has many verses with a repeated refrain that tells the story of a man who is about to leave his girl with pain in her heart. As he leaves for his long journey to the capital, she is upset that he will not let her accompany him. <sup>xl</sup>

### **Unit 4: Technical Considerations**

The work has some moderately challenging sections at this grade level. Conductors should be sure that the performers understand the pentatonic scale and the pitches associated with it in all of the keys. There are no major range considerations as the trumpet primarily stays on the staff. Bands without an alto clarinet may need to have the alto saxophone play in the Variation I (Vivace). Conductors and performers should be aware that the rhythmic figure does not lie well on the fingers and performers will have to work to execute the rhythm cleanly.

Although the work does not use written key signatures, the piece progresses through several transpositions of the theme. Conductors should be sure that students are comfortable playing in these keys.

Percussion plays an integral role in this piece and demands virtuosic playing from all percussionists. The exposed percussion rhythm canon at Variation V (Con Isancio) is vital to the success of the piece.

### **Unit 5: Stylistic Considerations:**

One of the strengths and challenges of this work is that it requires performers to demonstrate expressive playing while also demanding rhythmic precision and accuracy. The opening theme is marked *semplice e cantabile* and should always be played in a singing manner. Conductors should adopt a controlled *rubato* throughout all of the slow variations. Finally, the fast variations must always be performed with clarity of articulation and rhythmic precision.

As with any theme and variations piece, performers must be sure to identify when they have part of the theme or a variant of the theme as they need to play out to connect with the audience. Additionally, conductors should be sure to identify the many unique colors and timbres that are inherent in this composition. It would be beneficial to have student performers listen to the different variations of the theme and how each is different. Creating a connection with the music is vital for a successful performance.

### **Unit 6: Musical Elements**

#### Melody



### Primary Theme-Melody-Concert Pitch

The musical score consists of three staves. The first staff is a single melodic line in treble clef, 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The second staff is an accompaniment in treble clef, 3/4 time, with a key signature of three flats, featuring a steady eighth-note bass line and chords. The third staff is an accompaniment in bass clef, 3/4 time, with a key signature of three flats, featuring a steady eighth-note bass line and chords.

### Harmony

The piece is based on triadic harmonies. Most of the variations incorporate traditional harmonic movement that is easily understood by young performers. In Variation II (Larghetto), the harmonies become denser and complex with the inclusion of minor 7<sup>th</sup> chords, augmented 7<sup>th</sup> chords, and diminished triads. Developing an understanding of these harmonies is vital for performers, especially the oboe soloist and trumpet soloist. In order to find a pitch center, the soloists must be able to discern the harmonic structure of the accompaniment while playing. Conductors may want to isolate these harmonies and do some chordal tuning with the ensemble to help them to better understand the harmonies.

### Rhythm

Due to the theme and variations style, this piece is filled with rhythmic intricacy. Of particular note is Variation I (Vivace) and Variation V (Con Isclancio). In both of these variations, performers must be able to perform their individual part while carefully lining up rhythmically with other sections of the ensemble.

Additionally, the multiple meter changes provide a level of rhythmic challenge as conductor and performers must perform a consistent tempo through several variations and meters.

### Timbre

Due to the wide variety of variations, timbral change occurs frequently. The opening theme begins with a rich and dark timbre that sets the style and character of the piece. The Variation I (Vivace) brings a brighter timbre and a change of style. The use of the sixteenth note figures adds a bit of chaos and franticness. The second variation (Larghetto) has a mysterious character. The oboe's timbre during the solo contributes to this combined with the horns and clarinets. The low *tessitura* of the flute and clarinet on the melody continues this character. During the third variation, the march theme brings brighter timbres from the trumpets and woodwinds. Variation IV (Sostenuto) brings ethereal timbres from the woodwinds and later, full





ensemble. The final variation brings a sense of chaos from the percussion canon that is overtaken by the soaring timbres of the brass. The piece ends in a flourish with all of the wonder and joy of a finale.

### Unit 7: Form and Structure

<b>SECTION</b>	<b>MEASURES</b>	<b>EVENT AND SCORING</b>
<b>THEME 3/4 METER</b>		
A	1-8	Unison clarinets playing theme in concert A-flat pentatonic
B	9-16	Piccolo and flutes join for second half of theme.
A'	17-24	Alto saxophones, tenor saxophone, and euphonium continue with theme accompanied by low brass. D-flat pentatonic
B'	25-31	Clarinets and horns on harmonized statement of second half of the theme.
Codetta	32-37	Full ensemble; descending chord structures; D-flat pentatonic
<b>VARIATION I (VIVACE) 3/4 METER</b>		
A	38-47	Rhythmic canon in woodwinds
B	48-52	Brass on theme over woodwind rhythm canon
A'	53-62	Rhythmic canon with variations
B'	63-67	Clarinets, horns, euphonium, and vibraphone on theme over rhythmic canon
Codetta	68-77	Rhythmic canon intensifies
<b>VARIATION II (LARGHETTO) 3/4 METER</b>		
Introduction	78-81	Clarinets and horns on background chordal figures
A	82-89	Oboe solo while background figures continue
B	90-97	Flute, clarinet, and oboe play melody until oboe solo continues
A'	98-107	Flute, horn, alto saxophone play melody with background accompaniment
Codetta	108-115	Trumpet solo on melody
<b>VARIATION III (ALLEGRO CON BRIO) 6/8 METER</b>		
Introduction	116-123	Brass, timpani play a march beat
A	124-131	Trumpets in unison melody
B	132-139	Trumpets in unison melody
A'	140-146	Woodwinds on unison melody; brass chordal accompaniment
Extension	147-150	Phrasal extension in mid range voices
A''	150-157	Trumpets on melody with woodwind rhythmic accompaniment
B'	158-165	Trumpets on melody with woodwind rhythmic



		accompaniment
Codetta	166-172	Descending chromatic scale across the ensemble
Transition	173-182	Snare drum and timpani rhythms
<b>VARIATION IV (SOSTENUTO) 3/2 METER</b>		
A	183-190	Woodwind harmonization of the melody
B	191-198	Full ensemble on melody and harmonies
<b>VARIATION V (CON ISLANCIO) 3/4 METER</b>		
Introduction	199-207	Percussion in canon
A	208-211	Temple blocks on melodic interpretation
A-B	211-222	Vibraphones and woodwinds on melodic canon
A'-B'	223-241	Brass on melody in hemiolas, melodic and rhythmic canon continues
Coda	241-262	Final statement of melody and rhythmic canon before unison ending

### **Unit 8: Suggested Listening**

John Barnes Chance, *Incantation and Dance*

John Barnes Chance, *Elegy*

John Barnes Chance, *Blue Lake Overture*

John Barnes Chance, *Symphony No. 2*

Norman Dello Joio, *Variants on a Mediaeval Tune*

William Schuman, *Chester*

### **Unit 9: Additional Resources**

Anthony, Donald Allen. "Published Band Compositions of John Barnes Chance." DME diss., University of Southern Mississippi, 1981.

Chance, John Barnes. "Variations on a Korean Folk Song." *Journal of Band Research* 3. (Fall 1966)

Dvorak, Thomas :, Robert Grechesky, and Gary Ciepluch. *Best Music for High School Band*. Brooklyn, NY: Manhattan Beach Music, 1993.

Fennell, Frederick. "John Barnes Chance: Variations on a Korean Folk Song." *BD Guide*, September/October 1989, 15.

Randel, Don Michael. *The New Harvard Dictionary of Music*. Cambridge, MA: Harvard University, 1986.

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[http://en.wikipedia.org/wiki/Frank\\_Ticheli](http://en.wikipedia.org/wiki/Frank_Ticheli) (accessed March 5, 2014).

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[http://www.manhattanbeachmusiconline.com/frank\\_ticheli/](http://www.manhattanbeachmusiconline.com/frank_ticheli/) (accessed March 2, 2014).



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xxxii Miles, Richard, ed. *Teaching Music Through Performance in Band*. Vol. 6: GIA Publications, 2003. Print.

xxxiii *Ibid.*

xxxiv Cesarini, Franco. *Greek Folk Song Suite*. : Mitropa Music, 2002.

xxxv Miles, Richard, ed.

xxxvi *Ibid.*

xxxvii Miles, R. (Ed.) (1997). *Teaching Music through Performance in Band* (Vol. 1). Chicago, IL: GIA Publications.

xxxviii *Ibid.*

xxxix "Arirang, Korea's unofficial anthem." Arirang, Korea's unofficial anthem.

<http://www.korea.net/NewsFocus/Culture/view?articleId=99813> (accessed April 26, 2014).

xl Miles, R. (Ed.)

