Spring 2014

Advanced Conducting Project

Justin M. Turpin
Messiah College

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MESSIAH COLLEGE

Advanced Conducting Project

Spring 2014

Selected Pieces:
Suite Provencale
Jan Van der Roost

Shenandoah
Frank Ticheli

First Suite in E-flat for Military Band
Gustav Holst

An Irish Rhapsody
Clare Grundman

English Folk Song Suite
Ralph Vaughan Williams

Justin M. Turpin
‘Suite Provencale’

1. Un ange a fa la crido
2. Adam e sa Coumpagno
3. Lou Fustie
4. Lis Excoubo

Jan Van der Roost
(b. 1956)

MESSIAH COLLEGE:

Advanced Conducting
Project

Spring 2014

By:
Justin Turpin
Unit 1: Composer

Jan Van der Roost was born in 1956 in Duffel, Belgium. Roost studied at the Lemmensinstituut in Leuven where he focused on trombone, history of music and music education (3). He continued his education at the Royal Conservatories of Ghent and Antwerp beginning in 1979 receiving a degree in composition (1). Currently he teaches where he received his initial music training at the Lemmensinstituut in Leuven, or the Lemmons Institute in Belgium, where he also leads the Orchestra of Harmony. In 1999 he was appointed visiting professor at Tokyo Institute Shobi and since 2002 at the University of Fine Arts and Music in Nagoya, Japan. Outside of his teaching obligations, Roost is known all over the world for his guest conductor roles and being an adjudicator (1).

To date, Roost has composed well over 100 compositions. Roost is a ‘versatile’ composer writing works for Wind Band, Orchestra, Brass Band, Piano, Guitar, Soloists, Chamber works and Vocal works. His compositions have brought him to more than 40 different countries that span 4 continents (3). It is safe to say that his compositions have been performed, recorded and enjoyed all over the world. He has exclusively commissioned works for countries such as Belgium, Holland, USA, Spain, Canada, Norway and Italy to name a few.

Some of Jan Van der Roost's most famous works besides ‘Suite Provencale’ include: ‘Puszta,’ ‘Canterbury Chorale,’ ‘Jubitus,’ ‘Volcano,’ and ‘Spirit of Independence.’

Unit 2: Composition

‘Suite Provencale’ is a four-movement work composed in 1989. The work takes about nine minutes to complete in its entirety. ‘Suite Provencale’ is considered a grade four selection but can be considered a grade three work and can be handled by most high school bands and more advanced middle school groups. The four movements are based on authentic folk tunes from the southern region of France named Provence. Each of the four movements titles are written in Old French/Latin language called Catalan (2).

Unit 3: Historical Perspective

‘Suite Provencale’ is a suite that is based on authentic folk tunes from the southern province in France called the Provence. Provence is the most southeastern section of France (4). Each movement has a distinct sound and reflects a different character of the particular folk song. The first movement is entitled 'Un Ange a fa la crido' (= an angel brought the creed/credo) is like bourrée. A bourrée is a French folk dance typically with quick steps in duple time. The second movement entitled ‘Adam e sa Coumpagnou’ (= Adam and his companion) is an old love song. This movement is a
slow ballad like song. ‘Lou Fustié’ (= the carpenter) a fast dance is the third movement. Finally, the fourth movement is ‘Lis Escoubo’ (=a whistle tune / popular ballad) is a farandole (3). A farandole is another type of dance movement from France.

Unit 4: Technical Considerations

The technical considerations for the entire piece are manageable for a young high school band and even a more advanced middle school group. It is graded as a three for all the movements combined. Throughout the piece, there are cut time sections, ballad sections, syncopated sections and quick, bouncy sections. There is a little of everything in this piece which makes it a great teaching tool for younger groups. They will get experience getting a wide range of things. The range of notes for the players is also very achievable. A good piccolo player is essential.

Unit 5: Stylistic Considerations

Each movement of Suite Provencale has its own style based on the folk tune it is named after. The first movement is a light, march-like piece. Written in cut time, the quarter notes should be played, short and staccato. The second movement is much to the contrary written in 3/2 and played very larghetto. The smooth flowing melody in a minor key really sets itself apart from the first movement. The third movement is written in 2/4 and also very different than the previous movement, as this is allegro. Even with the quick tempo, the opening melody is played legato and smooth. The final movement continues with an upbeat tempo and bouncy and quick like the first movement. For the first time, a percussion presence in the side drum is presence to keep the movement flowing.

Unit 6: Musical Elements

Melody/Rhythm:
Each movement has two distinct melody lines; A and B. See Figure 1 to see the various rhythms that make up the melodies from each movement. Each movement is based on the ABAB form.

Figure 1:
Movement 1: A melody

Trumpet in B♭:

\[
\begin{array}{c}
\text{stacc.} \\
\text{f} \\
p \\
f
\end{array}
\]
Movement 1: B melody
Clarinet in B♭

Movement 2: A melody
Clarinet in B♭

Movement 2: B melody
Trumpet in B♭

Movement 3: A melody
Baritone (B.C.)

Movement 3: B melody
Trumpet in B♭

Movement 4: A melody
Piccolo
Movement 4: B melody

Harmony:

*Suite Provencale* is a very straightforward suite. The movements are either in B-flat or its relative minor, g minor. The opening and closing movements are in B-flat while the middle two are in g minor. Throughout each movement, the harmony stays constant. Although Van der Roost does add some non-harmonic notes and passing notes, the majority of the movements are clear about the harmonic analysis. The second and third movement does end on a major chord which help create a sense of completion. The final movement has a clear five-one after each of the phrases.

Timbre:

Jan Van der Roost likes to pair instruments up with a unique timbre quality. The register of the piccolo throughout each of the movements paired with a muted trumpet for instance, creates a very unique contrast. The back and forth action from the brass and the woodwind sections also create variety. During each of the movements, there are A sections and B sections that go one after the next. The main theme of each the A and B section is pretty distinct and the background music adds color and different sounds. As the movement progress, so does the color that is added to accompany the main theme. There are different rhythms and accompaniment in each of the movements that really bring the texture and excitement to each different movement.
Unit 7: Form and Structure

Movement 1:

SECTION: KEY: MEASURES: MELODY/NOTES:
A  Bb  1-8  Trumpets, trombone, upper ww
B  Bb  9-16  Oboe, mallets, trumpet 1
A  Bb  17-24  Horn, baritone
B  Bb  25-34  Horn, baritone, flute
A  Bb  35-42  Flute, oboe, clarinet
B  Bb  43-51  Flute, clarinet, trumpet, horn

Movement 2:

SECTION: KEY: MEASURES: MELODY/NOTES:
A  g  1-8  Clarinet, oboe flutes
B  g  9-17  Trumpets
A  g  18-25  Baritone
B  g  26-34  Trumpet, baritone
   Bb-ending

Movement 3:

SECTION: KEY: MEASURES: MELODY/NOTES:
A  g  1-8  Baritone
B  g  9-16  Trumpets, horns
A  g  17-24  All woodwinds
B  g  25-32  Flute, oboe, clarinet 1
A  g  33-40  Low winds
B  g  41-48  Trumpets
A  g  49-56  Pic., tubas, bass clarinet
B  g  57-64  Clarinet 1, Eb clar.
   Ending  G  65-68  Full Ensemble

Movement 4:

SECTION: KEY: MEASURES: MELODY/NOTES:
Intro  Bb  1-4  Side drum intro
A  Bb  5-12 (repeat)  Pic., oboe, bassoon, alto
B  Bb  13-35  Pic., oboe, alto
Transition  Bb  36-39  Trombone, trumpet 2 & 3
A  Bb  40-47 (repeat)  Flute, clarinet 1, trumpet 1
B  Bb  48-70  Flute, clarinet 1, trumpet 1
Transition  Bb  71-74  Tuba, timpani, low ww
A  Bb  75-82 (repeat)  Horn, baritone, xylophone
B  Bb  83-106  Horn, baritone
A  g  107-115 (repeat)  Tuba, baritone, low ww
A  Bb  116-131  Trumpet, horn, baritone
B  Bb  132-159  Trumpets
   Ending  Bb  160-167  Full Ensemble
Unit 8: Bibliography


‘Shenandoah’

Frank Ticheli
(b. 1958)

MESSIAH COLLEGE:

Advanced Conducting
Project

Spring 2014

By:
Justin Turpin
Unit 1: Composer

Frank Ticheli was born on January 21st, 1958 in Monroe, Louisiana. Ticheli received his masters and his doctorate degree in composition from the University of Michigan (2). His music has been described as being ‘optimistic and thoughtful’ (LA Times), ‘lean and muscular’ (NY Times), ‘brilliantly effective’ (Miami Herald) and ‘powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors’ (South FL Sun)” (3). Ticheli began working at the University of Southern California's Thornton School of Music in 1991 where he is the professor of composition where he still works today. During 1991 to 1998, he was also the composer in residence of the Pacific Symphony.

Frank Ticheli is well known for his works for concert band with several works considered standards in band repertoire. He also writes works for orchestra, chamber groups and vocal selections. Ticheli is well known around the world as not only a composer, but a guest conductor and clinician appearing in such places as Carnegie Hall, the Mid-Europe Music Festival, universities and other festivals everywhere (2). Ticheli has won numerous awards for his compositions including the 1989 Walter Beeler Memorial Prize and first prize at the Eleventh Annual Symposium for New Music. He is also a three-time winner of the American Bandmasters Association Award (1).

Frank Ticheli has started an annual International Composition Contest. In 2013, it was the 3rd annual contest where over 300 composers sent compositions to Frank Ticheli to be considered as a winner. The grand prized winners received prize money and their work published by Manhattan Beach Music which publishes Frank Ticheli works (2).


Unit 2: Composition

‘Shenandoah’ is an arrangement of the traditional folk song. The seven-minute piece states the beautiful melody right off the bat in the horn section was written in 1999 (3). This work is graded as a three/four and can played in a middle school band all the way through college level groups. The piece may not be filled with difficult rhythms but the emotion that is to be eluded from the piece, makes it one of the all time great band classics.
Unit 3: Historical Perspective

The traditional folk song of Shenandoah comes from the Shenandoah Valley and the Shenandoah River in Virginia. The exact origins to the folk song are not really known but it is known that it comes from the 19th century. What is known is that it probably is telling the story of an early settler’s love for a Native American woman (3). Frank Ticheli writes about his arrangement: (3)

In my setting of 'Shenandoah' 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 the river. I was less concerned with the sounds of the rolling river than with its life-affirming energy—its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

The Shenandoah folk song reads as the following:

Oh, Shenandoah,  
I long to see you,  
Away you rolling river.  
Oh Shenandoah,  
I love your daughter,  
Away, you rolling river.  
Oh Shenandoah,  
I long to see you,  
Away, I'm bound away,  
'cross the wide Missouri.  
Your roaming waters,  
Away, I'm bound away,  
'Cross the wide Missouri.

'Tis seven years,  
since last I've seen you,  
And hear your rolling river.  
'Tis seven years,  
since last I've seen you,  
Away, we're bound away,  
Across the wide Missouri.

Oh Shenandoah,  
I long to see you,  
And hear your rolling river.  
Oh Shenandoah,  
I long to see you,  
Away, we're bound away,  
Across the wide Missouri.

Unit 4: Technical Considerations

Throughout this piece, the technical demand for players tends to be at a minimum. The most challenging aspects of a beautiful ballad are the phrasing and nuances that go into playing an instrument. When a player sees the music for this the first time, he or she will notice that there is nothing shorter than eighth notes throughout the entire piece all while the tempo markings navigate around quarter note equals 50. The musicality comes from shaping and phrasing.
Unit 5: Stylistic Considerations

When an ensemble plays a ballad, players should think connect and support. From the opening statement in the horns and euphonium, the beautiful lyrical statement is sung. Flowing from one note to the next all while connecting one to the next. Throughout the piece, the tempo remains slow. The tempo never goes faster than quarter note equals 63. Emphasis to the ritards and accelerations are important because the speed does remain slow throughout. These just allow the music to sing and add a little bit of variety. Although some directors may speed the piece up at the Exhalted section, that is a personal opinion but not marked.

The steady pulsating at measure 35 keeps the piece moving even during the alto and trumpet solo. Players need to understand that the pulsating quarter note is not the focus but because much of the band is playing this under the solo, the emphasis can be switched. The flute trio at measure 41, see Figure 1, does add something different to the piece. Time is important for these three players, as it is a round with only one beat separating each part.

Figure 1:

The climax of the entire piece builds up to measure 60 with the ensemble all playing a fortissimo. This climax separates itself apart from the rest of the piece because here there are accents for the first time. Prior to this moment, the style of the piece
is lyrical and although the climax is still to be played with a lyrical fashion, the accents add variety to the depth of the piece.

**Unit 6: Musical Elements**

**Melody:**

Throughout the entire piece, there are really only two different melodies. Although the melodies may be slightly altered throughout, they are very well noticed. The first melody is the first sound of the piece played by the French horn and the euphonium. (See Figure 2). The low F in the horn can be a challenge for most players. The first note of the piece can also be played as a fermata before the moving line begins.

![Figure 2: Horn in F and Baritone (B.C.)](image)

The second melody begins at measure 23 in the alto and flute part. (See Figure 3). These two melodies are the foundation of the whole piece. At some point in the piece, just about every instrument plays at least one of them. Players need to be focused on the phrases of these melodies. It is very important that they sound connected and without break. Players knowing where to breath and how to support their sound will make all the difference in this work.

![Figure 3: Flute and Alto Sax](image)
Harmony:

One of the interesting things about ‘Shenandoah’ is that the phrases and different statements are easy to pick out. He does a great job with creating this chorale feeling throughout the piece. The statements move from one to another with some transition spots, measure 31 and 52, but the foundation of the chordal structure is fluid throughout.

From the beginning, when the euphonium and horn start the main theme, the ensemble creates the mood with the center being around E-flat. The first statement ends at measure 11 with a solid E-flat chord which makes the statement feel completed. Next, the trumpets and alto play the first statement and again feels complete at measure 21 at the end of the phrase with an E-flat. At measure 23 when the second statement is presented by the alto and the flute, we still have a sense of E-flat because nothing has changed. It is at the end of this phrase, measure 31 (see Figure 4) that we get a sense of a different chord. The G-flat chord at the end of statement two, allows the piece to transition to the development section.

Figure 4:

At measure 35, we get a strong sense of B-flat from the tuba, baritone and the woodwind section from the pulsating quarter notes. The first statement is then entered by the alto and horn, in B-flat. We maintain the B-flat base through the flute trio round, as seen in Figure 1, sustained by the continuing pulsating beat. We then transition back to G-flat before going back to the E-flat center at measure 56 which takes us to the end of the piece.

Rhythm:

Rhythmically speaking, there are not many challenging rhythms in this piece. One of the most challenging things for players to do is keep the feel of the tempo inside them through subdivision. The tempo remains slow throughout the piece and keeping that slow moving eighth note in their heads is important. There are only two different statements throughout the piece. However, sometimes the rhythm of this melody is altered slightly. As you can see from Figure 2 (earlier) below, this is the first statement of the song. Figure 5 below shows the same statement, just altered slightly later in the piece at measure 37. Making sure players understand the difference is important.
Another challenging section for players is the flute trio. And although this only is important for three players in the entire ensemble, getting the timing down correctly with these three individuals. As shown earlier in Figure 1, each of the three flutes have the same rhythm just one beat. Players have to count in order to keep this together and for the effect to be made. One of the other rhythmic sections that is important happens at measure 62. Shown in Figure 6, the moving lines in the altos, bassoons, trombones, baritones and tuba is important to keep the flow happening in the climax. The entrances on the and of one create a great moving moment. The rest of the ensemble is playing parts of the melody and we have these instruments creating this motion that just builds the next measure when they have it again.

Timbre:

The colors that Ticheli uses in this piece and most of his pieces for that matter, are very thick and rich. The very first note of the piece creates a thick, warm sound in the horn and euphonium. Because of the register, it creates a sense of warmth and with the soft background chordal structure from the clarinets and other woodwinds, the opening statements set the mood. The contrast between the trumpet and the alto when the opening statement is repeated next, continues the same mood. The mood is still dark and rich and because the structure is major, it still creates a
'happy' feel. While the alto and trumpet carry the melody, the addition of the flute playing a delayed melody, adds a bit of contrast.

When the second statement enters at measure 23 in the alto and flute, we get a different timbre. It is singled out with just a moving clarinet line and trumpet accent rhythms. As the piece enters the pulsating section and transition to a new key, the melody returns to the alto and trumpet section but with the addition of moving quarter notes it creates depth. The flute trio at measure 41, or melody in a round helps add some big contrast because they are out there alone. With just the clarinets helping with whole notes to build chords, the flute trios timbre is a contrast from the thick, rich sound at the beginning.

As we shift into the final statement at measure 56, we return to the E-flat structure and create a much fuller sound here with the full ensemble playing the original statement. As the climax of the piece comes at measure 60 the thickness of the piece also builds because now we have the flutes, oboes, tenor sax, trumpets and euphonium all playing the melody. As the piece closes, we end with a beautiful, soft chorale in the brass and additions from the woodwinds. Another great contrast from the huge build up we just had from the full ensemble.

Unit 7: Form and Structure

(Bold=Ticheli's Rehearsal Notes/Form Structure from score)

<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURE</th>
<th>KEY:</th>
<th>MELODY/NOTES:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition</td>
<td>1-11</td>
<td>Eb</td>
<td>First Statement (low register)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-Horn and euphonium</td>
</tr>
<tr>
<td></td>
<td>12-22</td>
<td>Eb</td>
<td>Second Statement (full texture)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-Alto and trumpet 1</td>
</tr>
<tr>
<td></td>
<td>23-30</td>
<td>Eb</td>
<td>New Theme (Theme B), derived from main</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>melody</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-Flute and alto</td>
</tr>
<tr>
<td></td>
<td>31-34</td>
<td>Gb-Bb</td>
<td>Transition to development section</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>-G-flat chord in clarinets/bassoons</td>
</tr>
<tr>
<td>Development</td>
<td>35-40</td>
<td>Bb</td>
<td>'Pulsating' chords, and variant of</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Theme B</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-Alto and trumpet 1</td>
</tr>
<tr>
<td></td>
<td>41-51</td>
<td>Bb</td>
<td>Main melody in 3-part canon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(flutes)</td>
</tr>
<tr>
<td></td>
<td>52-55</td>
<td>Gb</td>
<td>Retransition to final statement</td>
</tr>
</tbody>
</table>
Recapitulation 56-68 Eb
69-end Eb

Final statement
-First statement in flutes, oboe, trumpet 1 & 3, trombone 1
Coda (brass chorale)

Unit 8: Bibliography


(3) ‘Frank Ticheli.’ www.windrep.org/Frank_Ticheli. 2014


‘First Suite in E-flat’
For Military Band
1. Chaconne
2. Intermezzo
3. March

Gustav Holst
(b. 1874-1934)

MESSIAH COLLEGE:
Advanced Conducting Project
Spring 2014

By:
Justin Turpin
Unit 1: Composer

Gustav Holst was born on September 21st, 1874 in Cheltenham, England. His parents were Adolph and Clara von Holst. Gustav Holst learned from a very young age that music was important in life, as both his parents were piano players. His mother was actually a student of his father before they got married (1). Gustav began playing violin but lost interest and then became fixed on the piano. Holst would eventually come down with neuritis in his hands at a young age causing piano practice difficult and painful. He would then start to compose music but was unable to get into the Royal College of Music in London with a scholarship (1).

Holst did continue to play the piano and was appointed organist at Wyck Rissington in 1892. That same year, Holst composed a two-act operetta that gained much popularity in Cheltenham, that Gustav's father borrowed money and was able to send Gustav to the Royal College of Music in London at full price (2). While attending the Royal College of Music, his hands continued to be a problem for Gustav so he began to take up the trombone. This allowed him to earn money on the side while attending college (1).

It was in 1895 that Gustav met someone that would stay a lifelong friend and they would always play and show each other their compositions. Ralph Vaughan Williams would become Holst's closest friend. While each of them were composing new works, they would share with one another and ask for advice on the works (1). Both of these men would eventually become two of the biggest names in composing works for band.

In 1901, Gustav married Isobel Harrison and in 1905 he was appointed Director of Music at St. Paul's Girls School in Hammersmith. He would then take a position in 1907 at Morley College for Working Men and Women as the Musical Director (1). Even while working at these prestigious places, Holst still continued to composed numerous works including operas and band works. He would continue to take teaching engagements at several other colleges throughout his career and continue writing.

"He enjoyed appreciation of his music from those who were actively involved in it, but found no relish in the superficial niceties often foisted upon him by those less knowledgeable and less caring. The Royal Philharmonic Society, and his election as a fellow at the Royal Conservatory of Music were the only honors he ever accepted, although countless others were proffered" (4).

In 1932, Holst was appointed lecturer in composition at Harvard University. He would only remain there for six months before falling ill with an ulcer. Gustav Holst would eventually die on May 25th, 1934 in England. Ralph Vaughan Williams would state: "Gustav Holst was a great composer, a great teacher, and a great friend" (2) upon the passing of his beloved friend. After his passing, Gustav's daughter, Imogen,
would continue her father’s work and continue to conduct his pieces for many years (1). She would be eventually write numerous books about her fathers accomplishments and history.

Some of Gustav Holst’s most famous works other than ‘First Suite in Eb for Military Band’ include: ‘Second Suite in F,’ ‘The Planets,’ ‘Hammersmith,’ ‘In Bleak Midwinter,’ and ‘A Moorside Suite’ to name a few. Over the span of his life, Holst would compose pieces not only for band, but for orchestra, chorus, solo instruments, ballet, opera and keyboard (3).

Unit 2: Composition

Gustav Holst’s ‘First Suite in E-Flat for Military Band was written in 1909. This three-movement work is about ten minutes in length and is considered a grade 4/5 piece of music. During this time period, much of the music that was being composed was written for orchestras and this composition is known to be the start of the concert band ‘medium’ (1). ‘First Suite in E-flat’ was considered to be the turning point for other composers to begin writing new works for band and begin the process of creating a repertoire for this genre.

The arrangement that is popular today, was not the original arrangement that Gustav Holst wrote himself. Although composed in 1909, it was not published until 1921 from the original parts that Holst wrote himself. The original score was able to be played by only 19 members but it was in 1948 that the original score was altered adding instrumentation that would be more cohesive to the instruments that were now popular in larger bands (3). This work is considered by most band directors and composers to be a staple in band repertoire and is performed regularly throughout the world.

The three movements, ‘Chaconne,’ ‘Intermezzo’ and ‘March’ each have their own style of clear melodies. The first movement, ‘Chaconne’ has a starting melody that is repeated 16 times throughout the movement getting passed from one section/solo to another. The only exception to this is during the 10th and 11th passage, the melody is inverted. In the second movement, ‘Intermezzo,’ also states the melody right off the bat that will continue throughout the whole piece. This selection offers solo parts just as the first movement. The last movement, ‘March,’ continues with the heavy brass sound with much of the woodwind section playing in depth runs. This work definitely laid the foundation of brass band writing with heavy emphasis on brass sound.
Unit 3: Historical Perspective

Gustav Holst had a love for the English Folk Song that helped him compose not only this work, but would help guide him throughout all his works (4). In 1906, Holst composed ‘The Planets’ which, by most people would his most well known work. The musical creativity that was enlisted in that work was far different than ‘First Suite in E-flat.’ What made this different was the “directness” of the musical statements (4). Throughout this entire work, the melody is clear and direct. There is not a time that you can’t find the main melody or statement that is important.

Unit 4: Technical Considerations

Overall, the technical considerations for Movement 1, tend to be light. The main melody that is repeated 16 times is pretty straightforward and not much of a challenge. The woodwinds, trumpets and the horns need to use very light and crisp tonguing on the sixteenth passages after letter A. See Figure 1 for the flute part. This rhythm is to be played soft and light in all sections that have it. There are some technical issues in the woodwinds that will require time. The most challenging woodwind section comes and rehearsal letter B. Figure 2 shows the constant moving sixteenth note runs that lasts eight measures for most of the woodwinds. Figure 2 shows the clarinet 1 part. Not only will the sixteenth notes need work to maintain flow and continuity, but the range does expand to the upper register.

Figure 1:

Flute

Figure 2:

Movement 2 of the suite also offers a few minor sections of sixteenth patterns but in general, the overall theme and rhythms are manageable. The biggest challenge with playing these sixteenth passages is the tempo of the movement. The vivace tempo marking keeps the movement really moving. Again the woodwinds have some moving sixteenth passages after letter A and although they are long chromatic passages, can lead to some issues if the tempo is too quick.

The third and final movement of the piece does present some quick, technical issues for the woodwind section. While the brass is their melody at letter D, the flutes, oboes, clarinets and even the cornet 1, are playing a very technical passage behind
the melody. Figure 3 shows the flute part beginning at letter D that lasts for 30 measures. This will be a challenge for players and will require time to match up with the low brass melody. This will also be a challenge due to its range. The range for all the sections is in the upper register which makes the rhythm not only challenging but also the range.

Figure 3:

Unit 5: Stylistic Considerations

One of the greatest things the Gustav Holst did in this suite is provide contrasts within sections of each movement. He goes from a lyrical section to a very detached rhythmic section back to a lyrical section. The opening of the first movement starts with a lyrical melody in the euphonium and tuba. As the melody is stated two more times in the low brass and then lower woodwinds, the melody is still legato and smooth. By letter A, the melody is still smooth but not as legato and the woodwinds enter with a short, crisp sound that begins to introduce the Brillante section at letter B. At letter B, we have the melody being played on short eighth notes with much separation and the woodwinds accompanying with sixteenth note runs. By letter C, we are back to a soft, legato rhythm played much like a chorale with only a few instruments. As the movement progresses, even through the melody inversion at letter D, we are continuing the legato and connected feel but added instrumentation to the end to build volume. By letter F, the loudest part of the movement we are still playing a connected rhythm but the legato feel has gone away. This takes us to the end of movement 1.

The second movement, unlike the first, starts off with a light, staccato tongue and then shifts to a lyrical section. The melody in movement two is much more detached and light. This crisp, bouncy section takes us to letter C where the lyrical section begins in the solo clarinet. The light, crisp section returns at the 2/4 before letter E and then the lyrical section returns at letter F to the end of the piece. This back and
forth action between bouncy and lyrical keep this quick tempo movement flowing from one to the next. There are no breaks between the sections so the flow and style adjustments within the ensemble is important to make this seem seamless.

The final movement feels and sounds much like a march should sound. It is very brass heavy at the opening and very majestic. The main melody is not staccato but forceful like a march should be. When the woodwinds take over the new melody at letter A, we have a pretty larghezza section that flows up until letter C. We then start getting into a more separation in the brass which builds until letter D when the brass enter again with a heavy, majestic melody and woodwinds playing quick passages behind it. The movement takes a Meno mosso short section before the intense end.

**Unit 6: Musical Elements**

**Melody:**

Throughout this whole suite, Holst creates an atmosphere that you can also hear the melody. Even though each of the movements has its own separate melody, and it gets passed from section to section throughout the movement, one can also hear and find it. The melody in movement 1 is repeated 16 times throughout the entire movement in all sections at some point. Although there is a time where the melody is inverted, statement 10 and 11, the melody is passed from one to the next. Figure 4 shows the very first introduction of the melody by the tuba and euphonium. Entering on a concert E-flat and ending on the fifth, which creates a sense of completion with the half cadence.

![Figure 4](image)

The second movement has two separate melodies throughout the movement. Figure 5 shows the first melody entered by the solo cornet, clarinet and oboe. Although the rhythm is different, the first three notes are the same as the first three notes in movement 1. When the second melody comes in at letter C of the second movement, see Figure 6, this rhythm is also similar, in notes, to the first movements original melody.
Figure 5:

Trumpet in B♭

Figure 6:

Clarinet in B♭

B♭-Cl.

The final movement also has two different melodies throughout the movement. The first melody comes in at measure 5 in the cornet 1 and euphonium. (See Figure 7) This melody is repeated before the next melody comes in after letter A. (See Figure 8) You will also notice that the first three notes of melody 2 are the first three notes in movement 1 and movement 2. Although the rhythm is different in all three movements, the same three notes make up the beginning of the melody. The third movement does something that neither of the other movements did, both melodies are played over-top of each other. At letter D of the third movement, both melody 1 and melody 2 from that movement are played at the same time. The low winds are playing melody 2 while the upper winds carry the melody 1. This goes on for some time creating volume and intensity as we get to the end of the piece before slowing down at the Meno mosso and end the suite.

Figure 7:

Baritone (B.C.)

Figures 8:

Clarinet in B♭

B♭-Cl.
Harmony:

The harmony throughout the entire suite tends to stay straightforward. The piece is entitled *First Suite in E-flat* and E-flat tends to be the foundation of the entire work. The entire first movement is in E-flat and doesn’t deviate from that core except in the inversion which is in C minor. The second movement begins in E-flat but does transition to C major at letter F and takes us to the end of that movement. The final movement starts off back in E-flat and does shift to A-flat at letter A but returns to E-flat before letter D to the end of the suite. Even when the melody is inverted in movement 1 and different melodies appear throughout the movement, the center of the ensemble is straightforward. There are no crazy chords or anything that might seem different.

Rhythm:

Throughout the suite, the different rhythmic values and rhythms keep the flow of the suite progressing. The rhythms, for the most part, are not too challenging. However, when there is a main melody being presented, many times there is an accompanying rhythm in a different section that creates motion. This is probable most evident in the first movement. At letter A, the low winds are playing the straightforward main theme. The overall rhythm of the main theme is quarter notes and half notes. However, Holst writes the upper woodwinds and brass are playing a much more rhythmic passage that really keeps motion to the movement. Throughout the other movements, Holst does the same thing and every time it happens, the rhythmic passages are designed to keep the flow and motion of the movement going underneath the main melodies that tend to be basic in rhythm.

Timbre:

Much of the writing by Holst and Vaughan Williams, two composers known to have started the British Band Era, write the same way. Most of the time you have a heavy brass section with an accompanying woodwind section. In Vaughan Williams’ *English Folk Song Suite*, much of that is the same as Holst’s *First Suite in E-flat*. Many times throughout this piece the low winds (i.e. tuba, euphonium, trombone, bari sax, bass clarinet) play together and many times the solo cornet play with the upper woodwinds. There are many instances that one plays the melody and then the opposite plays the melody throughout the movements. The timbre in each of the movements is steady by doing this. When Holst really wants to build the volume, he has the entire ensemble play unison to create those big climaxes. When he wants to play soft, he has instruments like the oboe or solo cornet play to create those ‘moods’.
Unit 7: Form and Structure

Movement 1: The main theme is presented 16 different times in 8 bar phrases

<table>
<thead>
<tr>
<th>STATEMENT:</th>
<th>KEY:</th>
<th>INSTRUMENTATION:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Eb</td>
<td>Melody-Euphonium/Tuba</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Background-None</td>
</tr>
<tr>
<td>2</td>
<td>Eb</td>
<td>Melody-Trombone</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Background-Cornets</td>
</tr>
<tr>
<td>3</td>
<td>Eb</td>
<td>Melody-Tenor Sax, String Bass, Bass Clarinet</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Background-Clarinet, oboe</td>
</tr>
<tr>
<td>4</td>
<td>Eb</td>
<td>Melody-Euphonium, Tuba, Bari Sax</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Background-Clarinet, Altos, Tenors, Trombone 1</td>
</tr>
<tr>
<td>5</td>
<td>Eb</td>
<td>Melody-Low Winds</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Background-Full ensemble</td>
</tr>
<tr>
<td>6</td>
<td>Eb</td>
<td>Melody-Low Winds (staccato)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Background-Full Ensemble</td>
</tr>
<tr>
<td>7</td>
<td>Eb</td>
<td>Melody-Cornets</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Background-Low Brass, low winds</td>
</tr>
<tr>
<td>8</td>
<td>Eb</td>
<td>Melody-Solo Horn, 3rd Clarinet</td>
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<tr>
<td></td>
<td></td>
<td>Background-Clarinet 1 &amp; 2</td>
</tr>
<tr>
<td>9</td>
<td>Eb</td>
<td>Melody-Solo Alto</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Background-Flute &amp; Oboe</td>
</tr>
<tr>
<td>10</td>
<td>c minor</td>
<td>Melody (inverted)-Horn, Alto &amp; Clarinet 1 &amp; 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Background-Flute and Oboe</td>
</tr>
<tr>
<td>11</td>
<td>c minor</td>
<td>Melody (inverted)-Cornet 1 &amp; 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Background-Euphonium, Tuba, Bass Clarinet</td>
</tr>
<tr>
<td>12</td>
<td>Eb</td>
<td>Melody-Trombone</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Background-Low Winds</td>
</tr>
<tr>
<td>13</td>
<td>Eb</td>
<td>Melody-Solo Cornet, Euphonium</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Background-</td>
</tr>
<tr>
<td>14</td>
<td>Eb</td>
<td>Melody-Flutes, Oboe, Clarinet 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Background-Full Ensemble</td>
</tr>
<tr>
<td>15</td>
<td>Eb</td>
<td>Melody-Low Winds</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Background-Full Ensemble</td>
</tr>
<tr>
<td>16</td>
<td>Eb</td>
<td>Melody-Cornet, Trombone</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Background-Full Ensemble</td>
</tr>
</tbody>
</table>

Movement 2: ABAB Form

<table>
<thead>
<tr>
<th>SECTION:</th>
<th>MEASURES:</th>
<th>MELODY/NOTES WITHIN SECTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-66</td>
<td>-Measures 1-24 = a</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-Measures 25-42 = b</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-Measures 43-66 = a</td>
</tr>
<tr>
<td>B</td>
<td>67-98</td>
<td>-Measures 67-82 = c</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-Measures 83-98 = c</td>
</tr>
</tbody>
</table>
A 99-122
B 123-142

-Measures 99-122 = a’
-Measures 123-139 = c
-Measures 140-142 = ending

Movement 3:
SECTION: MEASURES: MELODY/NOTES:
Intro 1-4 Opening statement
A 5-36 Euphonium and Solo Cornet melody
Transition 37-40 New melody stated several times within ensemble
B 41-88

A 89-96 Flute and Solo Clarinet restate melody
Transition 97-122 Key change and transition
A+B 123-153 Upper winds play A & low winds play B
B 154-168 Woodwinds and Cornet restate melody B
Ending 169-179 Closing statement

Unit 8: Bibliography


‘An Irish Rhapsody’

Clare Grundman
(b. 1913-1996)

MESSIAH COLLEGE:

Advanced Conducting Project

Spring 2014

By:
Justin Turpin
Unit 1: Composer

Clare Grundman was born on May 11th, 1913 in Cleveland, Ohio. Grundman attended Shaw High School in Cleveland and the Ohio State University. He received a Bachelor of Science degree in 1934 and a Masters of Arts degree in 1939 from Ohio State University. During the period between 1937 and 1941, he taught arranging, woodwinds and band at Ohio State (3). During World War II, he was a military musician in the Coast Guard. "Grundman credited Manley R. Whitcomb with first encouraging him to write for band and Paul Hindemith with providing practical techniques for composition" (3). Throughout his life, Grundman not only composed for school and university bands, but also professional bands and his works were not just for bands. He composed works that were for radio, television, motion pictures, ballet and Broadway musicals (3).

Clare Grundman died on June 15th, 1996 in South Salem, New York. He was and still is considered by many composers as one of America's most prolific and highly respected composers for band. John Bourgeois former conductor of the President's Own Band, states that Grundman "recognized that the beauty in music is found not in its complexity but in its simplicity (4).

Some of Clare Grundman's most famous works besides 'An Irish Rhapsody' include: 'Kentucky 1800,' 'Little English Suite,' 'A Scottish Rhapsody,' 'A Copland Portrait' to name a few.

Unit 2: Composition

'An Irish Rhapsody' is a single movement work that consists of six different folk melodies throughout the seven-minute piece. It was published in 1971 and is considered one of the staple selections for young band (1). The piece flows smoothly between each melody without the need to stop and start a new movement. 'An Irish Rhapsody' is considered a grade three work that is easily handled by a high school group and is a great selection for a more advanced middle school ensemble. Grundman does a great job with many tempos, meter and style changes that make this work a great teaching tool for younger and growing groups.

Unit 3: Historical Perspective

This work consists of six different folk melodies throughout the entire piece. The folk melodies that are included in this piece are: "The Morren" (Minstrel Boy), the ballad "I Know Where I'm Going," your typical jig tune "Shepard's Lamb Reel," the classic "Cockles and Mussels," the spirited "The Rakes of Mallow" and the love song "Kathleen O'More" (2).
Unit 4: Technical Considerations

The technical aspects of this piece are pretty basic and playable by your typical high school student and some advanced middle school groups. The overall grade for this piece is a grade three so there are minimal technical issues. Some of the more technical issues come from the transitions between each of the different folk tunes. Throughout the piece, there are six different folk tunes each with a different tempo, style and rhythmic melody. Transitioning between the different sections is the most challenging.

With that said, there are a few technical passages that will require attention. Figure 1 shows the passage in the flutes, oboes and clarinets that start the piece. The sixteenth notes and grace notes will be a challenge for younger groups. Subdivision is important to get these passages lining up with the brass rhythms. The passage that is technically challenging happens at measure 78. Although the eighth note passage is not rhythmically challenging, the constant eighth note is important. Figure 2 shows the alto section passage. This passage occurs in the upper woodwinds, horns and even the baritones. Playing the right partials and the constant tempo with present a challenge. The last section of the piece that presents some technical issues happens at measure 197 in the upper woodwinds. Figure 3 shows the difficult passage.

Figure 1:

Figure 2:

Figure 3:
Unit 5: Stylistic Considerations

There are many different styles of music throughout this piece. Because there are six different folk tunes represented, each one has a different style, tempo and feel to it. As you play the piece, it is pretty clear where the new folk tune enters and when it is finished even though there are no breaks in music. Here are the folk tunes and the style of music for each:

*The Moreen (The Minstrel Boy)*-Allegro moderato, separated but not staccato, majestically, strong with vigor

*I Know Where I'm Going*-Andante, very connected, smooth, light tongue

*Shepherd’s Lamb Reel*-Allegro, very staccato eighth notes, light and bouncy, eighth notes keep the motion

*Cockles and Mussels*-Quietly, smooth and flowing, very connected

*The Rakes of Mallow*-Allegro Moderato, bouncy, light, more staccato notes, big volume contrasts

*Kathleen O'More*-Con Moto, more legato, smooth

Unit 6: Musical Elements

*Melody/Rhythm:*

Each of the six different folk tunes has their own melody and rhythm. Throughout each section, the melody gets passed to different sections before a transition takes place that leads to the next folk tune. Each of the different melodies and their rhythms are contrasts to the previous melody or rhythm. Figure 4 shows each of the different melodies and rhythms for each of the six different folk tunes.

Figure 4:

*The Moreen (The Minstrel Boy)*-Measure 9-Cornets

\[\text{Trumpet in Bb}\]

\[\text{Measure 9-Cornets}\]

*I Know Where I'm Going*-Measure 29-Horn

\[\text{Horn in F}\]
Harmony:

With a piece of music like this, that has multiple sections but a continuous flow, there are going to be many shifts in tonality. Each one of the folk tunes has its own center and different key. The transitions before and after each section, before the new folk tune is entered, allows the ear to shift into a new key so it is not such an abrupt moment when the piece shifts keys.

Timbre:

One of the interesting things that Clare Grundman does in this piece is shift the main melody from sections as we introduce a new melody and new folk tune. Many times he goes from a woodwind melody in one tune and then it will be a brass melody for the next tune. The differences in timbres throughout the song and throughout the different tunes allows for variety and interest in the listener and player. Also, because the tempos vary between the sections, the timbre is more effective because you have a different sound and a different tempos. The flow between each also makes the timbre of each section effective because there are no stops and restarts with a new theme.
**Unit 7: Form and Structure**

<table>
<thead>
<tr>
<th>SECTION:</th>
<th>KEY:</th>
<th>MEASURES:</th>
<th>MELODY/NOTES:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>Bb</td>
<td>1-8</td>
<td>Full Ensemble</td>
</tr>
<tr>
<td><em>The Moreen</em></td>
<td>F</td>
<td>9-28</td>
<td>Cornets then the flutes carry melody</td>
</tr>
<tr>
<td><em>(The Minstrel Boy)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>I Know Where I'm Going</em></td>
<td>Eb</td>
<td>29-56</td>
<td>Horn then woodwinds carry melody</td>
</tr>
<tr>
<td>Transition</td>
<td>F</td>
<td>57-60</td>
<td></td>
</tr>
<tr>
<td><em>Shepherd’s Lamb Reel</em></td>
<td>F</td>
<td>61-94</td>
<td>Flute starts melody and the full ensemble</td>
</tr>
<tr>
<td>Transition</td>
<td>b minor</td>
<td>95-101</td>
<td></td>
</tr>
<tr>
<td><em>Cockles and Mussels</em></td>
<td>b</td>
<td>102-134</td>
<td>Horn starts melody and is carried through various sections</td>
</tr>
<tr>
<td>Transition</td>
<td>F</td>
<td>135-138</td>
<td></td>
</tr>
<tr>
<td><em>The Rakes of Mallow</em></td>
<td>F</td>
<td>139-165</td>
<td>Flute starts melody and the saxophones enter with a call and response section</td>
</tr>
<tr>
<td>Intro Statement</td>
<td>Bb</td>
<td>166-173</td>
<td></td>
</tr>
<tr>
<td><em>Kathleen O'More</em></td>
<td>F</td>
<td>174-189</td>
<td>Horn carries melody throughout</td>
</tr>
<tr>
<td>Closing Statement</td>
<td>F</td>
<td>190-232</td>
<td>Restatement of various melodies from the piece</td>
</tr>
</tbody>
</table>

**Unit 8: Bibliography**


'English Folk Song Suite'
I. March-'Seventeen Come Sunday'
II. Intermezzo-'My Bonny Boy'
III. March-'Folk Songs from Somerset

Ralph Vaughan Williams
(b. 1872-1958)

MESSIAH COLLEGE:
Advanced Conducting Project
Spring 2014

By:
Justin Turpin
Unit 1: Composer

Ralph Vaughan Williams was born on October 12th, 1872 in Down Ampney, Gloucestershire (South West England). His father was Rev. Arthur Vaughan Williams and his mother was Margaret Susan Wedgwood. He was related to the famous Charles Darwin who was his great uncle and with that, he was born into the privileged upper middle class (4).

Williams studied piano although he states he “was never good at it” but had a real talent for the violin. He attended the Royal College of Music in London where he studied composition. Unlike most composers of the time, his compositional talents took many years to excel. It was not until he was 30 that his first publication was made (4). Beginning in 1904, Williams began to collect folk songs that he felt were becoming extinct. He would later incorporate these “modal elements” into his works (3).

“At the age of 40, Williams enlisted as a private in the Royal Army Medical Corps as a stretcher bearer before being commissioned in the Royal Garrison Artillery” (4). Exposure to gunfire in the war started the process of his hearing loss. Williams would eventually go deaf later in life. When the war was over, his style of writing began to change. “Clashing harmonies and cross rhythms” were evident in his writings.

Ralph Vaughan Williams died on August 26th, 1958 and is considered by many to be one of the most influential composers of all time. Throughout his life, Williams did not just write music for band, he wrote works for choral, orchestra, operas, ballets, films and radio (4). Williams’ second wife Ursula Wood who he actually collaborated on a number of vocal works, would write a biography of his life that remains a "standard" work of his life (4).

Some of Ralph Vaughan Williams’ other famous works beside ‘English Folk Song Suite’ include: ‘Sea Songs,’ ‘Flourish for Wind Band,’ & ‘Five Variants on Dives and Lazarus’ to name a few.

Unit 2: Composition

‘English Folk Song Suite’ was composed in 1923 and is a three-movement piece. The three movements are: I. March-'Seventeen Come Sunday; II. Intermezzo-'My Bonny Boy; and III. March-'Folk Songs from Somerset.' The entire work lasts about 11 minutes and is considered a solid grade 5 piece of music. In 1924, the piece was arranged for full orchestra and even brass band by on of Williams’ students Gordon Jacob. The original suite composed by Williams was actually four-movements. It consisted of 'Sea Songs' that was the second movement but was later taken out of
the suite because many thought it was too long. ‘Sea Songs’ would then become a work in itself (5).

**Unit 3: Historical Perspective**

‘English Folk Song Suite’ is one of the earlier band pieces and is considered to be one of the British Band Classics. Alongside Gustav Holst’s two suites, these three are internationally famous to bringing life to band repertoire. Williams was known for his interest in folk songs and was even considered by many to raise appreciation for the traditional English Folk tunes (5).

**Unit 4: Technical Considerations**

In the first movement of ‘English Folk Song Suite,’ ‘March-Seventeen Come Sunday,’ there are basically three different sections. Each of the three sections has its own sound and different qualities that are important for playing the movement. The first section that runs until measure 31 is a light and bouncy feel. Focus to the articulations is important. The main melody of section 1, seen in Figure 1, shows some very staccato notes with slurred notes in between. Section 1 is stated first in the woodwind section then adds the trumpets at measure 18 to finish section 1 at measure 31. This section has some sixteenth notes and very staccato notes, but technically is not all that challenging.

![Figure 1](image)

Section 2 of the first movement is very lyrical. The solo cornet comes in with the melody at measure 33 that should be played very effortless and flowing. (See Figure 2). The details of this section are placed on the crescendos and decrescendos as well as the phrases. The fluidity of this section is a great contrast with the previous and next section. Technically, this section is not too difficult. Nothing but quarter notes and eighth notes are included. However, the blend and balance that the ensemble must take into consideration, give this section its complexity.
Finally, section 3 of the first movement is the dark and rich section. The low brass an low winds come in strong at measure 64, which is also a time signature change to 6/8 for the woodwinds. The ff sound of the lows winds carry this section all the way through to measure 97 where it is then repeated. Technically, the rhythm of this section for the low winds is not too challenging. There is nothing but quarter and eighth notes but the thick, robust sound is what makes this section interesting. (See Figure 3). While the low winds are playing this thick, full sound, the upper woodwinds are playing what is the most challenging section of this whole piece. Figure 4 shows the technical depend of the upper woodwinds. The 6/8 feel of the woodwinds versus the 2/4 feel of the low winds carry through all the way to measure 97.

The second movement, 'Intermezzo-My Bonny Boy' is a great contrast from the first movement. This very lyrical movement also has three different sections with the first and last the same. The piece opens with a very somber and mysterious sustained note. The solo oboe and cornet enter at measure 3 with the main melody of section 1. Not technically demanding but with a flow and focus to the phrasing and builds and falls is very important. (See Figure 5). By measure 23 more of the ensemble enters with the main melody of this section and builds and then falls all the way till the end of measure 43.
Section 2 of the second movement gives movement and bounce. This section is marked *Poco Allegro* versus the *Andantino* of the first section. From measure 43 through 58, the flutes, oboe and E-flat clarinet carry the melody. By measure 60, the main theme is passed to the alto, solo cornet and euphonium while the upper woodwinds are passing moving eighth between each other. Section 2 comes to a close at measure 78.

Section 3 brings back the main theme from section 1 of this movement. The tempo returns to the start of the movement and the mysterious low sustained note at the begin is the sound that we hear the theme again. The theme is passed through other sections still creating this dark, gloomy feel until the movement ends at measure 97.

Movement 3, *‘March-Folk Songs from Somerset,’* brings us back to the style of movement 1. The bouncy atmosphere is a great contrast from the sounds of movement 2. Just like movement 1, the focus to articulations and flow are crucial. The solo cornet once again states the main theme of this section beginning at measure 5. This section goes back and forth from the solo cornet to full ensemble at measure 21. The unison rhythmic passage brings a great moment of togetherness at measure 21. Focus to dynamic markings and important articulation values are important. At measure 29, the low brass carry the main theme which can be a little challenging for trombones to play this passage. Moving sixteenth notes can get sloppy if members are not using their tongue.

The next section of the third movement starts at measure 71 and is labeled the **Trio.** Just like a trio in a march, and flat is added to the key. The woodwinds start the theme at measure 73 while the rest of the ensemble is playing soft downbeats. *(See Figure 6).* By measure 89 the low winds enter again just like movement 1 with a robust, intense theme. Again, not too challenging technically, but the rich sound at a **ff** level, can be challenging to get the proper tone. While this is happening, the upper woodwinds, horns and cornets are playing a rhythmic passage underneath. This can be challenging for members because of the short, crisp tongue on the sixteenth notes.

![Figure 6:](image-url)
Unit 5: Stylistic Considerations

One of the challenging and important obstacles for this entire movement, are the focus to the articulations and phrases. Yes there are some technically challenging passages throughout this entire piece, but the details to stylistic marks allow this piece to move and flow in and out of the different movements and the different sections within the movements.

Movement 1 has three different sections and each with a different style. The players need to be aware of the style of each section and how to play each. The bouncy, mark-like opening has the short, staccato notes with slurred notes that are important in between. This is entitled a march so one has to think of a march and playing detached. The second section is very lyrical. There is not a pause between these two sections so the players need to be aware of the stylistic change that takes place in a moment. The connectivity of this section is much different. Players have to think flow and continue the phrase. The builds and falls are very important for this to happen. And finally, the robust, intense section. The technically challenging woodwind parts are important but also need to be played so that the thick brass sound is heard. Although the movement repeats the lyrical section and then the opening section again to finish out the movement, these three sections are stylistically very different.

When playing the second movement, players need to think rich and dark. Although most of the players do not have the main theme, their parts are so important. Holding notes to their fullest value with the phrasing marks that are there will allow this movement to gel. Players need to know how their parts fit in with the melody and when the lengths of their notes stop. The *Poco Allegro* section of this movement does create movement and flow from the opening statement. Again, articulation is important and flow. This section almost has an 'Irish' feel to it so bounce and phrasing is crucial. Though this section is not long, the style is very much different from the beginning and the end. The different contrast are what bring the movement to life and add variety throughout.

The final movement brings us back to the march-like feel. Focus on the articulations and dynamics are again important for flow. The dynamic markings in this movement are great then the other movements in that that are more drastic. You go from *pp* to *ff* instantly. Players need to be mindful of their tone while playing these changes.
Unit 6: Musical Elements

Melody:

One of the greatest things that Ralph Vaughan Williams did in this entire piece, is really bring out the melody. As you listen and play this entire work, it is always clear to who has the melody. Although the melody passes from one instrument or one section to another, it is always audible and clear.

Throughout the first movement, there are three distinct melodies that help the different flow in and out of one another. Figure 1, 2 and 3 show the three different melodies that make up the first movement. Each of the three melodies are the foundation of the entire work. Although there are many other things happening in different sections throughout, you will always hear one of those melodies during the piece.

In the second movement, the cornet and oboe begin the opening melody in Figure 5. When the opening statement is made by these two solo instruments, it is then picked up by clarinets and euphonium before the new melody is stated at measure 43. Figure 7 shows the next theme stated in the upper woodwinds at measure 43. This melody is then restated by alto, cornet 1 and euphonium at measure 60. The melody in Figure 5 then returns at 70 getting passed by the low winds to the upper winds every 4 measures.

![Figure 7](image)

The third movement has several main melody lines. Figure 8 shows the main melody at the beginning of the third movement stated in the solo cornet. This main theme carries through to measure 29 where the low winds state the next melody. (See Figure 9). We then return to the melody in Figure 8 before we move into the trio section with Figure 6 shows the next melody in the upper woodwinds. Figure 10 shows the last main melody in the low winds that will end the piece before the piece returns to the beginning.

![Figure 8](image)
Harmony:

Throughout much of this work, Williams' uses straightforward techniques. Using the relative and major keys in the third movement, a Picardy third in the second and a dorian mode in the first. There are not many unique and very adverse harmonies that happen in the piece, which was typically for the beginning of band literature at this time.

The first movement is marked in the Key of A-flat but the main root of most chords give you a feel of F. The F Dorain mode carries you all the way to measure 30 where you end on a F minor chord. Beginning at measure 31, the key of A-flat finally makes its presence. The A-flat presence is carried through all the way until we end at the down beat of 64 with an A-flat major chord. The next section returns to the F dorian mode where that ends at measure 97. Here we return to the lyrical section in A-flat major before the piece returns to the beginning to start all over.

The second movement also begins in the F dorian mode with the F minor chord presence at most phrase endings. What is different about the end of this movement is that it ends on a F Major chord which is known as the Picardy third. The A is now natural rather than flat.

The third movement uses the relative major and minor keys. We start off in B-flat major. The opening four measures end in B-flat major and sound like they could be a piece in itself. Ending on a one chord has a sense of ‘we are there.’ B-flat major
continues until the next statement enters at measure 29 where Williams' now takes us to the relative minor, g minor. B-flat major returns at measure 45 and take us to the Trio section at measure 71.

The Trio section moves to E-flat major but Williams' take us to the relative minor of c minor. The c minor key continues until we change things at measure 89 where the new melody is inserted and we go to E-flat major which takes us to the end of the movement ending in a big E-flat major chord before the piece returns to the beginning.

Rhythm:

Ralph Vaughan Williams does a great job in writing this piece. He includes many simple rhythms that carry many sections but also incorporates some technically challenging and rhythmic passages. The combination of these two make 'English Folk Song Suite' such a masterpiece.

In the first movement, woodwinds in general have the more advanced rhythmic passages. Like Figure 1 shows, the upper woodwinds begin with an overall manageable passage but the importance of the sixteenth notes is crucial. Making sure players play through the sixteenth notes and not just flying by them is important. The lyrical section of movement one does not really posses any rhythmic difficulty. The difficulty comes from timing and pace. As Figure 4 shows the most rhythmic difficulty comes in the upper woodwinds at measure 65. The 6/8 feel and the triplet feel is a challenge. The passage is quite long and sustainability can be a challenge for some players.

The second movement does not have much rhythmic demand. The slow lyrical opening statement is very straightforward and not much of a challenge. The hardest rhythm written in this section comes from a triplet pattern that ends a phrase. When we get to the Poco Allegro section, again, rhythmically, there is not much difficulty.

The third movement has some rhythmic patterns that can create some challenge. It is important for players to understand dotted eighth note, sixteenth note pattern. This two-note motive exists countless times throughout this movement. Even as the movement continues and the low brass carry the melody, the rhythm tends to be straightforward. Although there are sixteenth notes in this melody as seen in Figure 9, overall it is pretty sustainable.
**Timbre:**

One of the great things that Williams does to create some interesting timbre effects, is pairing instruments correctly. Movement one starts softer with the woodwinds and the louder sections the brass enters. Typically, woodwinds are softer and brass is louder and the softer and louder sections go with the instrumentation. When we have the low brass melody at the end, the woodwinds are accompanying with the moving lines.

The second movement has good pairing right at the beginning with the cornet and the oboe solo. These two instruments timbre can be very closely connected so it only makes sense to pair them. Chords played by other sections softly accompany the solo. The higher woods; flute, oboe and E-flat clarinet, carry the quicker tempo rhythm. When the melody shifts to the brass, the volume increases while the woodwinds are playing the accompanied parts.

The third movement is much like the first movement. Brass entrances that usually increase the volume follow soft woodwind lines. When he rights unison rhythms, he has the entire ensemble playing. The timbre of the woodwinds against the brass is throughout the whole work.

**Unit 7: Form and Structure**

<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURE</th>
<th>MELODY/NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement 1:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intro</td>
<td>1-4</td>
<td>Full ensemble</td>
</tr>
<tr>
<td>A</td>
<td>5-30</td>
<td>Statement twice in F Dorian. First statement is played softly in woodwinds as pianissimo. Second statement with the addition of the brass, is played fortissimo</td>
</tr>
<tr>
<td>B</td>
<td>31-64</td>
<td>A-flat major lyrical section in the solo cornet and oboe.</td>
</tr>
<tr>
<td>C</td>
<td>65-97</td>
<td>Fortissimo low brass section is accompanied by quick moving woodwinds.</td>
</tr>
<tr>
<td>B</td>
<td>98-129</td>
<td>Back to A-flat major lyrical section with solo cornet and then flute.</td>
</tr>
<tr>
<td>A</td>
<td>1-30</td>
<td>D.C. al Coda (repeated)</td>
</tr>
<tr>
<td>Coda</td>
<td>130-131</td>
<td>B-flat minor</td>
</tr>
</tbody>
</table>
Movement 2:

A 1-42 This lyrical statement is made by solo cornet and solo oboe in F Dorian. Second statement is played by euphonium and low clarinets.

B 43-77 Speed picks up and statement in upper woodwinds. Second statement is played in the alto, cornet and euphonium.

A 78-97 Lyrical section returns with the low winds for four measures and the cornets and clarinets for four until the final statement is finished with a F Major chord.

Movement 3:

Intro 1-4 Full ensemble in B-flat major

A 5-28 Solo cornet has the statement first at a piano level. Second statement is played by full ensemble at a fortissimo level.

B 29-44 Played in its relative minor key, g minor, this statement is played heavy and fortissimo by the low brass. A decrescendo ends this statement before repeating A statement.

A 45-70 Once again solo cornet plays the statement back in B-flat major. First stated piano and the fortissimo with full ensemble.

C-Trio 71-88 In 6/8 and now in c minor, the main statement is played in the woodwinds.

D 89-113 The fortissimo low winds plat this statement in E-flat major.

A 1-28 D.C. al Fine (Repeated)

B 29-44 (Repeated)

A 45-68 (Repeated then Fine)

Unit 8: Bibliography


