Advanced Conducting Project

Jared M. Daubert
Messiah College

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Messiah College is a Christian college of the liberal and applied arts and sciences. Our mission is to educate men and women toward maturity of intellect, character and Christian faith in preparation for lives of service, leadership and reconciliation in church and society.
MUAP 504 Advanced Conducting Project

Jared M. Daubert

Messiah College
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Abracadabra
Frank Ticheli
(b. 1958)

Unit 1: Composer

Dr. Frank Ticheli earned a Bachelor of Music from Southern Methodist University in 1981. He completed a Master in Music in 1983 and a Doctorate of Musical Arts in 1987; both advanced degrees are in composition and were earned from the University of Michigan. His works are published by Encore Music, Hinshaw, Manhattan Beach, and Southern. Dr. Ticheli’s compositions have been recorded on Albany, Chandos, Clarion, Equilibrium, Klavier, Koch International, Naxos, and Reference labels. He has been Professor of Composition at the University of Southern California’s Thornton School of Music since 1991 and was the Composer in Residence of the Pacific Symphony from 1991 to 1998. He has served as a guest conductor at Carnegie Hall, American universities, music festivals, and cities throughout the world including Beijing, London, Manchester, Rome, Schladming, Shanghai, and Sydney. (Ticheli, n.d.)

Ticheli has been the recipient of many awards including (USC, n.d.):

- Arts and Letters Award, the American Academy of Arts and Letters (2012)
- Virginia Ramo Award, for excellence in teaching, USC Thornton School of Music (2012)
- First Prize, 30th Annual NBA/William D. Revelli Memorial Band Composition Contest, for Symphony No. 2 (2006)
- Goddard Lieberson Fellowship, American Academy of Arts and Letters (1990)
- Charles Ives Scholarship, American Academy of Arts and Letters (1986)
- First Prize, Delius Choral Composition Contest, for *There Will Be Rest* (2000)
- First Prize, Britten-on-the-Bay Choral Composition Contest, for *There Will Be Rest* (1999)
- Honorarium membership in Phi Mu Alpha Sinfonia
- A. Austin Harding Award
- Dean’s Award for Professional Achievement

Dr. Ticheli’s most well know composition include (USC, n.d.):

- Amazing Grace
- Angels in the Architecture
- An American Dream
- An American Elegy
- Blue Shades
- Cajun Folk Song
- Cajun Folk Songs II
- Clarinet Concerto
- Post Card
- Radiant Voices
- Shenandoah
- Symphony No. 1
- Symphony No. 2
- Symphony No. 3
There Will Be Rest

Dr. Ticheli has studied with Leslie Bassett, William Bolcom, William Albright, George B. Wilson, and Donald Erb. He contributed to the 2002 GIA Publication, *Composers on Composing for Band* (USC, n.d.).

Unit 2: Composition

*Abracadabra* is a 2004 composition, published in 2005, by Manhattan Beach Music. The composition is dedicated to Dr. Ticheli’s son, Joshua. Ticheli includes the following program notes in the score:

*Abracadabra* was composed in the summer of 2004, and was orchestrated the following November during a residency at the MacDowell Colony. The piece is dedicated to my son, and is at once playful and serious, innocent and mischievous. A sense of mystery pervades as the dark key of G minor is balanced by sudden shifts to bright and sunny major keys. Throughout the composition I was thinking about magic, not in an evil or frightening sense, but as a source of fun and fantasy. My wonderfully playful, sometimes mischievous young son was always in the back of my mind, as were images of Halloween with its costumes and jack-o’-lanterns. As the piece nears its conclusion, the music rushes toward what seems to be an explosive finish. But the woodwinds interrupt, fanning out to a questioning whole-tone cluster. They are answered by a puff of sound, a final disappearing act.
In strictly musical terms, the piece is as clear an example of musical economy as anything I’ve composed. Almost everything is derived from the opening bars of the main theme. Indeed, virtually every note can be traced to the main melody or its accompaniment. Because of the heightened sense of unity, I had to choose other ways to achieve musical variety. The most important solution was through the sudden and frequent shifts of mood, mode, and tonality (Ticheli, 2005).

Manhattan Beach Music lists *Abracadabra* as a grade 3 works for middle school through collegiate level bands. The piece is 4 ½ minutes in length and was commissioned by the Driscoll Middle School Band in San Antonio, Texas under the direction of Richard Gonzalez. The commission was funded by the DC Music Festivals, Jon Locke, President (Manhattan Beach Music, No date).

**Unit 3: Historical Perspective**

Ticheli’s *Joy*, *Joy Revisited*, and *Abracadabra* were composed after his 2nd Symphony. These works were the result of a desire to compose more music for younger musicians and a need to compose on a smaller scale after completing *Symphony No. 2*. *Joy*, *Joy Revisited*, and *Abracadabra* were all completed in Peterborough, New Hampshire at the MacDowell Colony. Founded in 1907, the MacDowell Colony is the oldest artists’ colony in the United States. Dr. Ticheli expressed his thoughts in a 2008 interview regarding writing for younger musicians “… it is not easier to compose for younger people than it is for professionals. Although the desk time is usually shorter, because you have fewer notes, it’s no less intense. Young
musicians do not yet have the lung capacity and finger dexterity of older players, but still
deserve to play pieces that have dignity and lasting value.” (An Interview with Frank
Ticheli, 2008)

Unit 4: Technical Considerations (for young bands)

_Abracadabra_ is mostly in G minor and B flat major. The piece also has brief
moments in E flat major, C major, F Major, D minor, D flat Major, and G Major. At a
minimum, the ensemble should be familiar with the G minor and B flat major scales.
The ensemble should also practice concert G minor 7 arpeggios in unison as several
instruments play this arpeggio throughout the composition (Figure 1). Ticheli’s use of
these tonal centers offers ample opportunities to teach relative and parallel keys.

Figure 1. Clarinet III, mm. 1 – 5

Ticheli has scored _Abracadabra_ for the following instruments: Piccolo, flute I,
flute II, oboe I, oboe II, clarinet I, clarinet II, clarinet III, bass clarinet, E flat contra alto
clarinet, bassoon I, bassoon II, alto saxophone I, alto saxophone II, tenor saxophone,
baritone saxophone, trumpet I, trumpet II, trumpet III, French horn I, French horn II,
trombone I, trombone II, euphonium, tuba, timpani, xylophone, and 2 percussion parts.
Percussion I includes triangle, two temple blocks, slap stick, and suspended cymbal.
Percussion II includes small tom, snare drum played with sticks and brushes, bass
drum, and vibraslap. Each of the percussion parts can be played by one performer. If
using one player per percussion part, younger musicians may need assistance to set up
all instruments so they are easily accessible for quick transitions. There are several places in this piece scored with thin instrumentation; including the use of instruments that might not be available for middle school bands such as bassoon or contra alto clarinet. Cues are provided to cover double reeds and the contra alto clarinet is doubled by bassoon, baritone saxophone, trombone, and tuba.

Ranges for all instruments are appropriate for a grade 3 composition. The highest notes are F6 for piccolo, F6 for flute I, C6 for oboe I, E6 for clarinet I, A5 for trumpet I, F5 for French horn, D4 for trombone I, and F4 for euphonium (Miles, 2007). All clarinet parts are required to play across the break and will need to be comfortable with the lowest notes of the chalumeau range. Aforementioned, clarinet I is scored for altissimo range. Both alto saxophone, tenor saxophone, and baritone saxophone are scored above the staff; care must be given to ensure young performers are not sharp in this range (Figure 2).

Figure 2. Baritone saxophone, mm. 138 – 141

Ticheli writes grace notes for piccolo, flute I, flute II, alto saxophone I, alto saxophone II, tenor saxophone, baritone saxophone, trumpet I, trumpet II, French horn I, French horn II, and euphonium (Figure 3). This could be a young ensemble’s first experience with grace notes; they should be isolated and practiced to ensure uniform timing by each player and each section.

Figure 3. Alto saxophone I and II, mm. 133 – 135
Few chromatic scales are used throughout *Abracadabra*. Flute I has a chromatic scale in quarter notes beginning at measure 106 (Figure 4). Flute I, flute II, clarinet I, clarinet II, clarinet III, and alto saxophone I have a brief chromatic passage in measures 153 and 154. In this passage clarinet I and alto saxophone I will need to utilize alternate F sharp fingerings to transition between F5 and F sharp 5. Clarinet II and clarinet III will need to utilize correct pinky fingers in the lower clarion range to transition chromatically from D5 to B flat 4 (Figure 6).

Figure 4. Flute I, mm. 110 – 113

Figure 5. Clarinet I and alto saxophone I, mm. 153 – 154

Figure 6. Clarinet II and III, mm. 153 – 154
Unit 5: Stylistic Considerations

Ticheli (2005) states in the program notes provided with the score that *Abracadabra* is “an example of musical economy.” He goes on to say “almost everything is derived from the opening bars of the main theme.” Due to the usage of similar material over 156 measures, the ensemble must portray a variety of moods through the composition. Inspired by his son, Ticheli (2005) describes his composition as “playful and serious, innocent and mischievous.” Articulations and dynamics are detailed throughout the entire composition to represent these shift in mood.

Articulations include accent, marcato combined with staccato, staccato, slur, and tenuto. Often Ticheli will use rapid shifts in articulation to create quick shifts in mood. Between measures 34 and 39 performers encounter marcato combined with staccato, slurs, tenuto, and staccato (Figure 7). The rapid shifts in articulation should be carefully defined by the director and performed with distinction by the ensemble to represent the different moods intended by the composer.

Figure 7. mm. 34 – 39

Dynamic contrasts are also used to show shifts in mood throughout *Abracadabra*. The intensity of sound ranges from piano to fortississimo; performers will also see crescendos/diminuendos, forte-pianos, and subito pianos. Much like the articulation, Ticheli employs swift transitions between dynamics to create sudden mood changes. Ticheli makes sparing use of the fortissimo and fortississimo dynamic level.
Great care should be taken to ensure that these measures have the highest level of intensity.

In addition to articulation and dynamics, tonality and key are used to establish the varying moods of *Abracadabra*. Young ensemble members should be familiar with G minor and B flat Major scales and the moods associated with those tonalities.

**Unit 6: Musical Elements**

**Melody:**

As noted by Ticheli, almost all of the material for *Abracadabra* is found in the opening bars of his composition. The initial motive of leaps of a fourth and fifth (Figure 8) can be found later in measures 21, 28, 34, 49, 85, 106, 114, 118, 127, 133, and 152. A second motive, that ascends and descends by step, can be found in clarinet I beginning at measure seven (Figure 9). Variations of the motive can found 14, 17, 21, 28, 41, 57, 75, 79, 85, 95, 98, 106, 118, 127, and 144. Performers should be asked to define the similarities and differences when these motives are presented (Ticheli, 2005).

Figure 8. Clarinet III, mm. 1 – 5

![Figure 8. Clarinet III, mm. 1 – 5](image)

Figure 9. Clarinet I, mm. 7 – 10

![Figure 9. Clarinet I, mm. 7 – 10](image)

**Harmony:**
Aforementioned, *Abracadabra* is mostly in G minor and B flat Major. Ticheli also makes use of the E flat Major, C Major, F Major, D flat Major, D minor, and G Major. Accidentals are used to achieve the brief modulations to these keys. Performers should be aware of how shifts in harmony create the different moods intended by the composer. A “questioning” whole-tone cluster is written in measure 154 for flute I, flute II, oboe I, oboe II, clarinet I, clarinet II, clarinet III, and alto saxophone I (Ticheli, 2015).

**Rhythm:**

*Abracadabra* is in common time for the entirety of the composition. Performers will encounter rhythms ranging from 16th notes to whole notes. Grace notes, grouped in twos, are found in piccolo, flute I, flute II, alto saxophone I, alto saxophone II, tenor saxophone, baritone saxophone, trumpet I, trumpet II, French horn I, French horn II, and euphonium. Piccolo, flute I, flute II, clarinet I, clarinet II, alto saxophone I, and alto saxophone II have 16th note runs that begin on the up beat (Figure 10). Most instruments see single eighth note and eighth rest patterns; young performers will need a firm knowledge of subdivision and up beats (Figure 11).

Figure 10. Upper woodwinds, mm. 20 – 21

![Figure 10. Upper woodwinds, mm. 20 – 21](image)

Figure 11. Bass clarinet, mm. 11 – 15

![Figure 11. Bass clarinet, mm. 11 – 15](image)

**Timbre:**
In addition to rapid variations in articulation, dynamics, and tonalities, Ticheli uses orchestration to convey mood changes. Melodic lines and accompaniments are transitioned to different instruments in as few as four measures. Thin textures of 1 or 2 wind instruments are utilized to create fleeting interjections and color changes that last for one measure. An example of this can be found between measures 41 and 49; Ticheli primarily orchestrates this section for reeds, but brief interjections from the French horn, low brass, and percussion are heard in measure 44. In measures 147 and 148, Ticheli also pits the brass choir and woodwind choir in rapid exchange to moods. Percussion does not have many notes in this composition, but their role should not be understated. Percussion scoring includes slap stick and vibraslap, which adds to the mischievous moods of the piece.

Unit 7: Form and Structure

_Abracadabra_ is in sonata allegro form featuring an exposition, development, and recapitulation. Ticheli includes a detailed description of each theme and component of sonata allegro form in the score.

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<td>Introduction</td>
<td>1 – 13</td>
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<td>Theme 1</td>
<td></td>
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</tbody>
</table>

**Event and Scoring** – Six bar introduction in low reeds with flute counter melody. Melody in clarinet at measure 7; G minor.

Episode 14 – 16
**Event and Scoring** – Melody with harmonized lines moves to flute, oboe, clarinet, and French horn; E flat Major.

**Modulating link** 17 – 20

**Event and Scoring** – Melody is broken between trumpet, flute, and oboe. French horn and low brass are added to accompaniment

Theme 2 (+Episode 1) 21 – 40

**Event and Scoring** – Melody is initially broken between trumpet, piccolo, flute, oboe, and clarinet. Full ensemble enters at mm 28. Contrasting articulations, dynamics, and orchestra shifts rapidly; B flat Major and C Major.

**Development**

Theme 1 41 – 48

**Event and Scoring** – Original theme returns in alto saxophone; G minor.

**Minor 3\(^{rd}\) motive** 49 – 56

**Event and Scoring** – Alternating entrances between trumpet I and brass/percussion. Alternating entrances between woodwinds, brass, and timpani solos.

**Rising 3-note patterns** 57 – 65

**Event and Scoring** – Elongated version of Theme 1 in saxophone choir. Layered minor 3\(^{rd}\) motive briefly returns in mm 61.

**Episode (Theme 1)** 66 – 74
**Event and Scoring** – Flowing slurred quarter notes in flute, clarinet, and tenor saxophone. Theme 1 in French horn, flute, and oboe; F Major, D flat Major, and E flat Major.

Modulating link 75 – 78

**Event and Scoring** – Broken melody in trumpet and flute, reversed orchestra from the previous link.

Theme 2 79 – 97

**Event and Scoring** – Melody is initially broken between trumpet, piccolo, flute, oboe, and clarinet; Full ensemble enters at mm 85. Contrasting articulations, dynamics, and orchestra shifts rapidly. Ritardando and thinning of texture beginning at 93; B flat Major and C Major.

Transition to Recapitulation 98 – 105

**Event and Scoring** – Lyrical statement of melody rapidly shifts from flute/oboe, to trumpet, to clarinet/alto sax, to bassoon/tenor saxophone/baritone saxophone; D minor, B flat Major, G Major, E flat Major.

**Recapitulation**

Theme 1 106 – 113

**Event and Scoring** – Initial accompaniment in low reeds with the melody in clarinet and chromatic counter in the flute; G minor.

Minor 3rd motive 114 – 117
**Event and Scoring** – Alternating entrances between woodwinds, xylophone, percussion I and brass, timpani, percussion II.

Theme 2 118 – 135

**Event and Scoring** – Broken melodic lines between trumpet/horn and flute/oboe/clarinet/alto saxophone. Varied dynamics.

Coda 136 – 156

**Event and Scoring** – Accelerando to mm 150. Varied articulations/dynamics and layer entrances. Thinner texture at mm 153 (Ticheli, 2005).

**Unit 8: Suggested Listening**

Gustav Holst

The Planets

VI – Uranus, the Magician

VII – Neptune, the Mystic

Frank Ticheli’s works for younger bands

Amazing Grace

Amen!

Earth Song

Fortress

Joy

Portrait of a Clown

A Shaker Song
Unit 9: Additional Resources

http://www.manhattanbeachmusiconline.com/frank_ticheli/index.html
Arabian Dances

Roland Barrett

(b. 1955)

Unit 1: Composer

Dr. Roland Barrett holds a Bachelors of Music Education from Peru State College in Nebraska, a Masters in Music Education from the University of Oklahoma, and a Doctorate of Musical Arts in Composition from the University of Oklahoma. After completing his undergraduate degree, he was the band director at Republican Valley High School in Indianola, NE and Fairbury High School in Fairbury, NE. Barrett held the position of Assistant Director of Bands at the University of Oklahoma for 15 years before joining the music theory and composition faculty in 2001. His duties at the University of Oklahoma include 20th-century topics, undergraduate theory, graduate theory, and composition. Dr. Barrett is the primary musical arranger for the Pride of Oklahoma marching band and serves as the Associate Director of the School of Music (Barrett, 2014).

Barrett has compositions published by Alfred/Belwin, FJH Publications, Wingert-Jones Publications, C. Alan Publications, Matrix Music, and Solid Brass Music. His works have been performed by the Dallas Wind Symphony, All-State, All-Region, and All-District Honor Bands. Barrett’s pieces have been featured at the International Trumpet Guild Convention, the Midwest Band and Orchestra Convention, on National Public Radio, the National Trumpet Convention, and on the USA cable television network (Barrett, 2014). Dr. Barrett has over 200 published works; in addition to concert
band literature, he has published works for solo instruments, chamber ensemble, and marching band. He has received the ASCAPlus Award multiple times. (Miles, 2015)

**Unit 2: Composition**

Arabian Dances is a 2008 composition published by Belwin-Mills Publishing Corp, a division of Alfred Publishing Company, Incorporated. Roland Barrett includes the following program notes in the score:

> After a long day’s journey, the nomads set up camp for the evening.
> As the sun casts its final searing rays on the desert landscape, a campfire roars to life and the celebration begins. As the sky darkens, the festivities grow wilder and wilder until eventually, three groups of revelers take turns dancing at the edge of the fire, each trying to outdo the other. Finally, the entire tribe joins, dancing wildly for hours until the campfire dims and morning grows near.

Arabian dances is a programmatic work that is part of the Belwin Young Band Series and listed as a grade 2 by the publisher (Barrett, 2008).

**Unit 3: Historical Perspective**

In his book, *The Music of the Arabs*, Habib Hassan Touma (1996) states that social frameworks have formed genres in Arabic music that can be broadly classified as urban, rural, or Bedouin (music of the desert). The program notes provided with the score set the scene of the sun setting on the desert landscape of a festive nomadic campsite. One can assume that Barrett’s composition draws inspiration for the
Bedouin, a nomadic people that populated the dessert. *Arabian Dances* is based on the Bayati and Hijaz maqam. Maqams are modes found in Arabic music (Manuel, 2006).

**Unit 4: Technical Considerations (for young bands)**

Barrett’s composition opens with a 14 measure clarinet solo in the clarion range of the instrument. The soloist must have a well-developed embouchure and supported tone. The clarinet soloist is instructed to play freely and recitative-like. Xylophone, maracas, rain stick, suspended cymbal, wind chimes, and timpani accompany the solo clarinet. A young soloist will need assistance in developing a rubato style; furthermore, all accompanying parts will need to learn to follow the clarinet soloist to match the rubato phrasing. The clarinet solo lines move from clarion E flat to C. This will require the soloist to use their left pinky key for C (Figure 1).

![Figure 1. Clarinet I, mm. 2 – 4](image)

**Measure 20 through 28**

Barrett presents several accidentals in the melodic lines and counter melodies. These passages should be rehearsed slowly for pitch accuracy and fingerings. Younger students might need to review enharmonic spellings. Clarinet I and II will need to move from chalumeau G to A flat to B, which might be an uncommon finger pattern for younger musicians (Figure 2).

![Figure 2. Clarinet I, mm. 20 – 23](image)
Oboe will need to transition from F to G flat and C to D flat to C. The latter of the two will require the use of the half-hole D flat (Figure 3).

Figure 3. Oboe, mm. 24 – 25

Measure 28 through 52

Flute, oboe, clarinet I and II, alto saxophone, tenor saxophone, trumpet I and II, French horn, and euphonium have passages that require knowledge of how accidentals and naturals carry through measures, but not over bar lines.

Measure 52 to 66

Low reeds and low brass have one concert C flat. This pitch will be sharp on euphoniums and tubas without a fourth valve and some younger trombone players may not be able to reach the seventh position on trombone. Students should be taught to lip down this note if they cannot reach seventh position or in the absence of a fourth valve. This same concert C flat is scored below the staff for the tenor saxophone requiring knowledge of the left pinky key fingerings.

Measure 66 to 76
Alto saxophone and trumpet I and II have a concert C flat. This will require the use of the third valve slide on trumpet to lower this note for proper pitch. This section should be practiced slowly so trumpets can coordinate both hands. Care should be given to inspect student instruments to ensure the third valve slide is moving freely.

Measure 76 to 85

Flute, oboe, clarinet I and II, and alto saxophone encounter concert C flats. This requires clarinet I to use the left pinky key to transition from written C to D flat in the clarion range.

Barrett challenges the upper tessituras of young flute, clarinet, and trumpet players. The flute is extended to E flat 5, clarinet I is extended to A flat 5, and trumpet is extended to G 5. The flute part is divided into octaves; inexperienced players should play the lower octave. Although clarinet I reaches A flat 5, clarinet II does not cross the break making this piece accessible by inexperienced clarinetists. G 5 is only scored twice for trumpet I. It can be taken down the octave if this pitch is not in range.

The syncopated rhythms begin at measure 16; these syncopations give this composition the feeling of a dance. Melodic lines and counter melodies encounter dotted quarter notes followed by an eighth note. Syncopated ostinatos occur in low reeds, low brass, and percussion (Figure 4). Great care should be giving to teaching proper subdivision to prevent rushing the tempo in both the melody and accompanying parts.

Figure 4. Timpani, mm. 16 – 17
Many chromatic trills are scored through *Arabian Dances*. Care should be given to explain diatonic trills versus chromatic trills to young ensembles. The flute is required to trill from F 5 to G flat 5 (Figure 5). This will require the flautists to finger a G flat 5 and trill the first finger on the right hand. This trill fingering might not be common for young flautists.

Figure 5. Flute, mm. 79

**Unit 5: Stylistic Considerations**

As stated in the notes to the conductor from the score, the opening solo should be free and liberties should be taken with the tempos (Barrett, 2008). The breath marks should be observed as lifts and a brief pause, which will add to the rubato feel of the introduction. Repeated pitches should be full value in length.

Unison quarter notes marked with marcato articulation should be very detached. The composer suggests treating them as an eighth note followed immediately by an eighth rest (Barrett, 2008). To maintain momentum and a dance-like feel all eighth notes in the melodic lines should be bouncy, energized, and have forward motion. Beginning at measure 16 bass voices have accents on beat 1 and on the up beat of beat 2. Emphasizing these notes will help add to the dance-like feel.
A contrasting lyrical section begins at measure 28. The winds should maintain a steady tempo during this section and resist the urge to slow down. The triangle in percussion I has a syncopated ostinato to help maintain the momentum from the previous section and should help drive the tempo (Figure 6).

Figure 6. Triangle, mm. 28 – 29

The three wind groups that enter at measures 56, 66, and 76 represent three groups of dancers, each trying to best the previous group (Barrett, 2008). Each wind group that enters should be more intense than the previous section. This will help drive the piece to an intense and festive conclusion.

**Unit 6: Musical Elements**

**Melody:**

Aforementioned in Unit 3, Arabic music is based on maqams, which are similar to modes. *Arabian Dances* is based on the Phrygian dominant scales in F and B flat.

F Phrygian dominant scale:

B flat Phrygian dominant scale:
The Hijaz maqam contains the same intervals as the Phrygian dominant scale. Ensembles should practice both the F and B flat Phrygian dominant scales in unison. (Miles, 2015).

**Harmony:**

Other than the opening xylophone accompaniment, all harmonies are created through counter melodies and bass voice ostinatos. Ensembles should focus on balance so all counter melodies and harmonies are heard.

**Rhythm:**

The introduction section to *Arabian Dances* requires rubato and recitative-like feel. The remainder of the piece is in a strict tempo at quarter note equals 160. Measure 85 is marked as Driving; the composer notes that the last section of the work should drive forward. One can infer that the tempo should increase from 85 to the end. Care must be given so that articulation and the dance-style are maintained when the tempo is increased.

Much of the energy and dance-like style come from the ostinato in the bass voices, timpani, and xylophone beginning at measure 16 (Figure 7). This ostinato is not scored exactly the same in all voices. Bassoon, bass clarinet, xylophone, and timpani play the ostinato as shown in the previous figure. The eighth note on beat two is omitted in the baritone saxophone, euphonium, and tuba (Figure 8). These lines should be rehearsed independently and together. Emphasis should be placed on the accents on beats one and the up beat of beat two regardless of which version of the ostinato is being performed.

**Figure 7. Timpani, mm. 16 – 17**
Syncopation is used throughout the percussion, bass voice instruments, and when wind players are clapping. Great care should be taken in teaching subdivision as to prevent rushing. Dotted quarter notes followed by an eighth note are found in trumpet I and II and French horn at measure 45 and 49.

**Timbre:**

Care should be taken by the conductor to maintain a dark and focused sound throughout the entire piece to complement the Phrygian dominant scale. Young ensembles may overextend on an exhilarating piece such as this.

The clarinet soloist must maintain a dark sound throughout the range of the instrument. The accompanying xylophonist should select an implement that will provide a warm sound. A brief flute solo follows the clarinet solo; the soloist should play with a pure and haunting tone. The initial pitches of the flute solo tend to be sharp and brilliant.

When octave scoring is present in melodies and counter melodies the ensemble must balance so both voices can be heard. The color of the bottom octave can be easily covered, especially during thicker textures. The director might consider placing more players on the 2nd parts/bottom divisi notes to help balance these octave lines.
## Unit 7: Form and Structure

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<td>B</td>
<td>15 – 27</td>
<td>Initial dance theme clarinet with ostinato</td>
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<tr>
<td>C</td>
<td>28 – 43</td>
<td>Lyrical contrasting melodies and counter melodies; layered entrances</td>
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<td>B</td>
<td>44 – 51</td>
<td>Initial dance theme flute, clarinet, alto saxophone with counter melody</td>
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<td>D</td>
<td>52 – 84</td>
<td>Key change; three instrument groups present intensifying melodies</td>
</tr>
<tr>
<td>B</td>
<td>85 – 90</td>
<td>Return of initial dance theme in upper woodwinds; new counter melody in trumpet and French horn</td>
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<td>91 – 96</td>
<td>Alternating strong and weak beat entrances; partial use of first six notes of B theme</td>
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Unit 8: Suggested Listening

Brian Balmages

Arabian Dances

Alfred Reed

Armenian Dances

Nikolai Rimsky-Korsakov

Capriccio Espagnol

Russian Easter Overture

Scheherazade (Miles, 2015)

Camille Saint-Saens

Bacchanale from Sampson and Delilah

Dmitri Shostakovich

Folk Dances (Miles, 2015)

Various Artists: Bedouin Music of South Sinai (Miles, 2015)

Unit 9: Additional Resources

Saoud, Rabah The Arab Contribution to Music of the Western World
Country Wildflowers

Larry Daehn

(b. 1939)

Unit 1: Composer

Educator and composer Larry Daehn is a native of Wisconsin. His undergraduate work took place at the University of Wisconsin-Oshkosh where he earned a bachelor’s degree. He later completed a master’s degree at the University of Wisconsin-Platteville. Daehn’s teaching career spans 35 years, including 27 years at New Glarus High School, where he taught vocal and instrumental music. He has been published in The Instrumentalist and Bandworld and was chosen for Leaders of American Education and named Outstanding Bandmaster by Phi Beta Mu. In addition to serving as the owner and operator of Daehn Publications, he is an expert on the life of Percy Granger (Miles 2013).

Unit 2: Composition

Country Wildflowers is a 1998 composition dedicated to Larry Daehn’s friends, Sally and Harvey Ott. The dedication in the conductor’s score reads “with deepest affection, admiration and appreciation, Country Wildflowers is dedicated to my dear friends, Sally and Harvey Ott. Like spring and summer wildflowers, they make the world beautiful.” The work is set in a lyrical style and has two main sections. The first section is set in E flat major and the second section is set in B flat Major. Daehn’s work utilizes the 18th-century Scottish folk song In April, When Primroses Paint the Sweet Prairie, also known as The Yellow-Hair’d Laddie, as the basis for his composition. The song
first appears in *Mrs. Crockat’s Manuscript Music Book* in 1709 and in *The Tea-Table Miscellany* in 1725 (Daehn 1998).

**Unit 3: Historical Perspective**

According to Daehn (1998), the source material for Country Wildflowers is an old Scottish air, *In April, When Primroses Paint the Sweet Prairie*, also known as *The Yellow-Hair’d Laddie*. Daehn’s setting of the melody uses long slurred phrases keeping in context with the lyrical nature of a folk tune. As is customary with the traditional style of this folk tune, Daehn uses diatonic harmonies throughout the composition.

**Unit 4: Technical Considerations (for young bands)**

The work is written in E flat Major and B flat Major; therefore, the ensemble should be well versed in these diatonic scales. Most of the melodic material moves by step and skip, however, there are several larger intervals of concern. Descending sixth (mi to sol, Figure 1), descending seventh (ti to do), descending octave (do to do), ascending octave (sol to sol), ascending ninth (sol to la, Figure 2), and ascending tenth (mi to sol). The ensemble should practice these intervals in unison. Ascending intervals larger than an octave should be practiced in unison as an ensemble in their condensed forms with the higher pitch displaced by an octave (ninth as a second and tenth as a third).

Figure 1. Clarinet I and II, mm. 6 – 8
From a rhythmic standpoint the piece is fairly simplistic. The longest note values are dotted half notes and the shortest note values are eighth notes. In most passages, eighth notes are grouped in twos. One rhythmic motif used by Daehn may cause concern for younger ensembles; several instruments see a dotted quarter note, eighth note, quarter note (Figure 3). Care must be given so young musicians understand dotted rhythms, subdivision, and off beats. The ensemble should practice this rhythm by clapping while counting aloud and playing the rhythm on a unison pitch.

The range of most instruments is appropriate for a young ensemble, but some sections will need to work on extended ranges. Clarinet and bass clarinet will need to know almost the entire chalumeau range of the instrument. The first alto saxophone is written to a B5. Flute I is written to G6.

Country Wildflowers is scored for instruments that are often not included in young ensembles, such as bassoon, bass clarinet, and baritone saxophone. These voices are doubled in at least one other instrument. Daehn has also scored divided parts for many instruments, including Flute I and II, Clarinet I and II, divided Bassoon, Alto Saxophone I and II, Trumpet I and II, divided French horn, and Trombone I and II. Great care should
be given to the independence required to play divided parts in a young band. Musicians in sections with I and II parts should be asked to identify where they are in unison and where they are divisi.

This piece has a direct key change from E flat Major to B flat Major at measure 25. Young ensembles may have limited experience with this concept. Explanation should be given to clarify double bar lines and key changes. The entire work is diatonic with the exception of beats two and three in measure 24. Daehn uses the dominant of the new key, B flat Major, in the measure before the key change by using accidentals.

The tempo is marked as quarter note equals 58 to 66 (Daehn, 1998). This will challenge a young ensemble to use proper air support for long phrases. Lower voice instruments must hold all notes to full value at the end of phrases and upper voices will need to connect quarter and eighth notes lyrically. The ensemble should practice unison long tones, slurred scale passages, and legato tonguing.

Unit 5: Stylistic Considerations

The overarching style of this composition is legato and lyrical, which necessitates appropriate legato tonguing technique, slurring, and phrasing. The ensemble should practice long tones in addition to scale exercise alternating between legato articulation and slurs. Developing a uniform understanding of legato articulation from player to player and section to section will be a paramount concern from measure 25 to the end due to the heavily doubled lines and thicker texture.

Consideration should be given to the end of phrases and sub-phrases. Four measure phrases are found throughout the entirety of the composition. Stagger
breathing should be used to achieve four measure phrases. The ending of the phrases in measures 12 and 20 can end abruptly if notes are not held to full value. In both measures 12 and 20, Daehn resolves the seventh chord to the dominant in E flat major over two quarter notes while holding a pedal B flat in the bass voices. Clarification of note length should be addressed to achieve the proper tension and release over this brief period.

Most four measure phrases throughout the composition can be broken into two measure sub-phrases. Instruments playing melodic lines will encounter larger intervals in between some sub-phrases. Clarification of note length should be addressed to achieve connected melodic lines between the sub-phrases as younger ensembles may break the phrase for a breath or to facilitate the large leap in pitch. The ensemble should hear a performance of and study the text of the original source material for this composition, *The Yellow-Hair'd Laddie*. Students will see how the text connects between two sub-phrases to form a complete sentence (Moffat, 1920).

**Unit 6: Musical Elements**

**Melody:**

There are two eight-measure melodic lines that are used throughout the entire piece. The first theme is presented in the clarinet, alto saxophone, and French horn although it is not in unison in each measure (Figure 4). The alto saxophone continues to ascend in the second full measure while the clarinet and French horn move in contrary motion. The melodic motion found in the alto saxophone will serve as the
foundation for the theme when it returns at the key change to B flat Major in measure 25.

Figure 4. Clarinet I, II, and Alto saxophone, mm. 1 – 4

The second theme introduces new material that is four measures in length and is heard for the first time at the pickup notes to measure nine in the flute and oboe. In addition to the flute and oboe, the chord tones of the melody are outlined by the bells. The second half of this eight-measure theme borrows the latter four measures from the first theme. When returning to the latter half of the first theme, Daehn uses the same orchestration of clarinet, alto saxophone, and French horn.

**Harmony:**

*Country Wildflowers* is comprised entirely of diatonic harmonies. The only accidental in the entirety of the composition is a concert A natural in measure 24 to create a dominant chord for a direct key change to B flat Major. The melodic line presents non-chord tones in the form of passing tones, upper neighbor tones, lower neighbor tones, and anticipations. Countermelodies throughout the work add interest to the accompaniment by using contrary motion. Non-chord tones in the countermelodies include passing tones and escaping tones.

Many chords throughout the composition are in root position; however, Daehn does use triads and seventh chords in inversion throughout the composition. Young
ensembles should work on tuning seventh chords and inverted chords. For example, the tonic chord in first inversion found on beat one of measure 27. The concert F in the flute and alto saxophone I will tend to be sharp on these instruments. In just intonation the fifth of the chord should be two cents sharp; care must be given that the flute and alto saxophone I do not push their pitch too sharp in the tuning of this first inversion chord.

With one exception, chord tones are doubled throughout the piece, even when Daehn uses thinner textures. Careful attention should be placed on balance in measures 9 and 17. Clarinet I and trumpet II are not doubled; these sections should be made aware of their independent lines.

**Rhythm:**

Rhythmically, *Country Wildflowers* is very simplistic. The largest note value is a dotted half note and the smallest note value is an eighth note with most eight notes grouped in twos. Aforementioned in Unit 4, the rhythmic motif of the dotted quarter, eighth note, quarter note might be problematic for younger ensembles. Care must be given so young musicians understand dotted rhythms, subdivision, and off beats. The ensemble should practice this rhythm by clapping while counting aloud and playing the rhythm on a unison pitch.

Prior to measure 25 the lower voices predominantly play half and quarter notes. Beginning with the key change at measure 25, Daehn employs more rhythmic motion in the lines that accompany the melody; the lower voices are scored with more quarter and eighth notes. This increased rhythmic motion adds intensity as the composition builds to its climax.
Timbre:

The timbre during the first half of the song alternates between a darker color and brighter color. Melody in the first eight measures is scored in the chalumeau range of the clarinet, low range of the alto saxophone, and French horn. The orchestration of the melody combined with low brass and low reed accompaniment create a rich, dark timbre. This is contrasted by a thinner texture and an orchestration change in measures nine through 12. Here Daehn places the melody in the flute, oboe, and partially in the bells. The accompanying instruments are clarinet, saxophone, trumpet, triangle, and suspended cymbal. The absence of lower voices, the range of the saxophone, and use of the trumpet and triangle suggest a shimmering, brighter color.

Daehn uses the full ensemble beginning with the key change to B flat Major in measure 25. Careful attention should be placed on the effect of the trumpet voice and flute voice on the overall timbre of the last half of this composition. Both trumpet parts stay below the third partial, even when carrying the melodic line; this would suggest a darker timbre. Flute I extends to G5 at the peak of each sub-phrase immediately before a diminuendo (Figure 5). Since no other instruments are scored in this octave, care must be taken to blend this brighter color with the darker timbre of the other voices while allowing it to be a unique coloring of this section.

Figure 5. Flute I, II, and Trumpet I, II, mm. 25 – 28
Unit 7: Form and Structure

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<th>Measures</th>
<th>Event and Scoring</th>
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<td>1 – 8</td>
<td>Theme I – clarinet, French horn, partial alto saxophone</td>
</tr>
<tr>
<td>B</td>
<td>9 – 16</td>
<td>Theme II – flute, oboe, partial bells; return of Theme I</td>
</tr>
<tr>
<td>B'</td>
<td>17 – 24</td>
<td>Theme II with modulation to B flat Major in measure 24</td>
</tr>
<tr>
<td>A</td>
<td>25 – 32</td>
<td>Slight variation of Theme I – flute, oboe, alto saxophone I, partial trumpet</td>
</tr>
<tr>
<td>B'</td>
<td>33 – 40</td>
<td>Theme II – flute, oboe, alto saxophone I, partial trumpet</td>
</tr>
<tr>
<td>B'</td>
<td>41 – 48</td>
<td>Theme II – Climax and ending</td>
</tr>
</tbody>
</table>

Unit 8: Suggested Listening

Frank Erickson:

*Air for Band*

Gustav Holst:

*Seven Scottish Airs*

*Second Suite in F for Military Band – Mvt 2*

Percy Grainger:
Colonial Song

Irish Tune from County Derry

David Holsinger:

On a Hymnsong of Philip Bliss

Frank Ticheli:

Loch Lomond

Shenandoah

Unit 9: Additional References and Resources

http://www.daehnpublications.com

www.smallbandlit.wikispaces.com
Sinfonia for Winds
Gaetano Donizetti
(1797 – 1848)

Unit 1: Composer

Master of Italian opera, Gaetano Donizetti was born into poverty in Bergamo, Italy on November 29, 1797. The Donizetti family did not have a musical background; however, two of Gaetano’s brothers served as bandsmen. His eldest brother Giuseppe served as chief of music to the Ottoman armies; another brother, Francesco was a drummer in a band local to Bergamo. Donizetti attended a free music school from 1806 through 1814 where opera composer and music educator Johannes Simon Mayr saw great promise in Gaetano (Sadie, 1988).

Donizetti wrote several nonoperatic sacred, orchestral, and instrumental compositions between 1817 and 1822. His success in the operatic world began was a production of Zoraida di Granata in 1822. Donizetti would go on to write nearly 70 operas during his lifetime and he is regarded as a master of Italian opera. In addition to his contributions to the operatic world, he composed 13 sinfonias, 5 concertos, and 19 other chamber works (Gossett, 1983).

Unit 2: Composition

Written in 1817, Sinfonia for Winds is a six-minute composition written for Harmoniemusik. Harmoniemusik was a term used to describe wind bands ranging from a pair of instruments to 13 instruments. These wind bands provided music for dinners and social events (Sadie, 1988). Donizetti scored his composition for flute, oboe I and
II, clarinet I and II, French horn I and II, and bassoon I and II. The work is set in G minor and G Major and begins with a brief andante section that is immediately followed by an extended allegro section. Parts and conductor score are available through Edition Kunzelmann (1972).

Unit 3: Historical Perspective

One of his earlier works, Sinfonia for Winds was composed during Donizetti’s training in Bologna, Italy in 1817 where he studied counterpoint for two years. Donizetti composed operatic works during this time as well, but these works were not performed. According to notes provided in the conductors score Donizetti originally scored the work for the clarinets in C and French horn in G; the Edition Kunzelmann publication of Sinfonia for Winds is scored for clarinets in B flat and French horn in F.

Unit 4: Technical Considerations

The ranges for all instruments are in an achievable range for high school age musicians. The highest notes in Sinfonia for Winds are G6 for flute, D6 for oboe I and II, C6 for clarinet I, G5 for French horn I, and G4 for bassoon I and II. Donizetti’s composition is in G minor, G Major, and closely related keys; at a minimum, the ensemble should be familiar in with scales in the key of G harmonic minor, G melodic minor, and G Major.

The rhythms found in Sinfonia for Winds within individual parts are not complex. The most difficult rhythms are dotted quarter eighth note, dotted eighth-sixteenth note, double dotted quarter note sixteenth note (Figure 1), prolonged syncopated off beats
(Figure 2), and grace notes; there are also many offbeat entrances including a sixteenth note pickup note in the andante introduction (Figure 3). Even though individual parts do not contain complex rhythms Donizetti presents present rhythmic challenges to the ensemble; several times eighth note triplets are written against dotted eighth-sixteenth notes. The first example of this can be found in measure 74 and 75 (Figure 4). Care should be given to ensure that the last note in the eighth note triplet does not sound at the same time as the sixteenth note. The ensemble should be fluent in duple, triple, and quadruple subdivision and should also practice verbalizing these conflicting subdivisions. Half of the ensemble should audibly count triplets while the other half audibly counts sixteenth notes and/or the dotted eighth-sixteenth motif.

Sinfonia for Winds can be performed with or without a conductor. If a conductor is not utilized an ensemble leader will need to be established to give entrances or releases. Musicians on the flute or oboe I part would make an excellent choice for this role as they carry a majority of the melodic lines.

Figure 1. Oboe I and II, mm. 22 – 23

Figure 2. Clarinet I and II, mm. 42 – 43

Figure 3. All woodwinds, mm. 1 – 2
Figure 4. Flute and Oboe I, mm. 75 – 77

Unit 5: Stylistic Considerations

All dynamic markings in *Sinfonia for Winds* are vertical and terraced; there are no crescendos, decrescendos, or diminuendos throughout the arrangement. Performers should contour each melodic line to give interest and add musical nuance to each phrase. Counter melodies and accompanying parts should complement the shaping added to the melodic lines. Performers and the director should listen to other works by Donizetti and for Harmoniemusik.

Donizetti was studying counterpoint around the time he composed *Sinfonia for Winds*. Care should be given to balance; dynamics should be viewed as fluid so the intricacies of each line can be heard in relation to the ensemble. Without careful consideration to balance, inner voices will be lost even with thinner textures. Ensemble members should be made aware of important nuances in each musical line.

Articulations are used sparingly throughout the work. Performers should take great care to emphasize contrast in staccato and accent articulations. As music for dinner or a social occasion, *Sinfonia for Winds* has a relaxed feel, however, the allegro section needs a forward motion. Repeated eighth notes and dotted rhythms should be
given energy and have slight separation, but should still contrast the staccato articulations.

Unit 6: Musical Elements

Melody:

Most melodic lines in *Sinfonia for Winds* move entirely by step or skip; larger intervals in the melodies are generally avoided by Donizetti. An example of this is the first motif established in the A section by oboe I at the allegro tempo (Figure 5). This motif ascends and descends by step with the exception of the first two pitches. Few larger intervals can be found in the melody, but one example is measures 105 and 106; oboe I and clarinet I are written with ascending leaps of a minor 6\(^{th}\) (Figure 6). Accompanying lines have more frequent usage of larger intervals, especially the bass voices in bassoon I and II.

*Sinfonia for Winds* is in G minor and G Major; performers will encounter multiple accidentals and brief chromatic passages in both melodic lines and accompaniments.

Figure 5. Oboe I, mm. 6 – 9

![Figure 5. Oboe I, mm. 6 – 9](image)

Figure 6. Oboe I, mm. 105 – 106

![Figure 6. Oboe I, mm. 105 – 106](image)

Harmony:
Aforementioned, *Sinfonia for Winds* is G minor and G Major. Donizetti also uses the relative key of B flat Major and the closely related keys of D Major and D flat Major. Accidentals are used to achieve the brief modulations to these keys. Performers should be aware of shifts in tonal centers by modulation and should practice scales in all of these keys. Donizetti’s work uses traditional tertian harmonies commonly associated with the time period.

**Rhythm:**

*Sinfonia for Winds* is almost entirely in common time; the only exception is measures one through five, which are in 3/4. Performers encounter rhythms ranging from 16\textsuperscript{th} notes to whole notes. Grace notes can be found in oboe I, oboe II, clarinet I, clarinet II, bassoon I, and bassoon II (Figure 7).

![Figure 7. Oboe I, mm. 6 – 9](image)

**Timbre:**

Donizetti creates a wide range of colors and textures with limited instrumentation. Most changes in color are achieved by rapid shifts of instrument combinations. The flute is scored almost entirely in the second and third octave of the instrument. This instrument becomes the dominant color when carrying the melodic line and gives the ensemble a brighter tone color. This is contrasted with a warmer color created when oboe or bassoon have melody. The French horn is used for harmonic support throughout the entirety of the composition. Proper balance is needed to ensure the power of brass instruments does not
overpower the delicate woodwinds. The French horn only has one exposed measure found near the end of the composition. Measure 180 is the only time French horn is written without any other instruments (Figure 8).

Figure 8. French horn I and II, mm. 180

Unit 7: Form and Structure

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<tr>
<th>Section</th>
<th>Measure</th>
<th>Event and scoring</th>
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</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1 – 5</td>
<td>Andante; melody in octave unison with sparse harmonization</td>
</tr>
<tr>
<td>A</td>
<td>6 – 41</td>
<td>Allegro; melody in oboe I and is moved through flute, clarinet I, and bassoon I and II; quarter note and eighth note accompaniment</td>
</tr>
<tr>
<td>B</td>
<td>42 – 77</td>
<td>Melodic line in bassoon, both in unison and in octaves, melody is shifted to oboe I, syncopated ostinato in oboes and clarinets; driving eighth notes in bassoons at measure 59</td>
</tr>
<tr>
<td>C</td>
<td>78 – 114</td>
<td>Modulation; melodic line in flute, oboe I, and clarinet I; arpeggiated accompaniment in bassoons</td>
</tr>
</tbody>
</table>
A 115 – 134

**Event and scoring** – Melody shifted flute, oboe I, clarinets, bassoons; arpeggiated bassoon accompaniment

B 135 – 144

**Event and scoring** – Half note and quarter note melody in flute; oboes and clarinets have contrary motion; driving eighth notes in bassoon

A 143 – 153

**Event and scoring** – A melody returns in oboe I and is also found in flute, clarinet I, and bassoon

C 154 – 190

**Event and scoring** – Modulation; melody in flute, oboe I, and clarinet I

A/Coda 191 – 212

**Event and scoring** – Key change to parallel G Major; melody returns to flute and oboe I; extended, repetitious movement from dominant to tonic.

**Unit 8: Suggested Listening**

Gaetano Donizetti

**Concertinos/Concertos**

- Concertino for Clarinet in B flat Major
- Concertino for English Horn in G Major
- Concertino in C minor for flute and chamber orchestra
- Concertino for Flute and Orchestra in D Major
Concertino for Oboe in F Major
Concertino for Violin and Cello in D minor
Concerto for Violin and Cello in D minor
Concerto for Two Clarinets

Chamber Works
Andante sostenuto for Oboe and Harp in F minor
Nocturnes for Winds and Strings
Sonata for Flute and Harp
Sonata for Flute and Piano in C Major
Sonata for Oboe and Piano in F Major
Trio for Flute, Bassoon, and Piano in F Major

Orchestra Works
Allegro for Strings in C Major
Sinfonia Concertante in D Major
Sinfonia in A Major
Sinfonia in C Major
Sinfonia in D Major
Sinfonia in D minor

Wolfgang Amadeus Mozart
Serenade No. 10 for Winds in B flat Major, K. 361/370a – Gran Partita

Unit 9: Additional Resources
Gossett, W., Masters of Italian Opera
Sadie, S., The Norton/Grove Concise Encyclopedia of Music

The Grove Concise Dictionary of Music
Third Suite

Robert Jager

(b. 1939)

Unit 1: Composer

Robert Edward Jager was born on August 25, 1939 in Binghamton, New York. He earned a degree from the University of Michigan in 1968. Prior to completing his degree, he served as the arranger/composer for the US-Navy Armed Forces School of Music. Jager is a professor emeritus from Tennessee Technology University and currently resides in Cookeville, Tennessee.

Jager has composed over 150 published works for band, orchestra, and chamber combinations. He has been commissioned by the Tokyo Kosei Wind Orchestra, the Republic of China Band Association, the Minot (ND) Symphony Orchestra, the Michigan State University Children's Chorus, the Cumberland Children's Chorus, Arkansas University, Butler University, Illinois University, Michigan University, Michigan State University, Nebraska University, Nebraska Wesleyan University, Purdue University, the Tennessee Arts Commission, all five Washington-based military bands: Air Force, Army, Army Field Band, Marines, and Navy, and all four of military academies: Air Force, Army (West Point), Coast Guard, and Navy (Annapolis). Jager has also been a grant recipient from Meet the Composer, the Tennessee Arts Commission, and the Margaret Fairbank Jory Copying Assistance Program of the American Music Center (Robert Jager, 2017).

His music has been performed by the American Youth Symphony of Washington, DC, the Bryan Symphony Orchestra of Tennessee, the Charlotte (NC) Symphony, the
Greater Lansing (MI) Symphony, the Indianapolis Symphony, the Kansas City Orchestra, the Minot (ND) Symphony, the Nashville Symphony, the National Symphony Orchestra, the New England Chamber Orchestra, the Omsk Philharmonic in Russian, the Oregon Symphony, and the Virginia Symphony Orchestra of Norfolk. The Omsk Philharmonic, conducted by John Thomas Dodson, released an “All-Jager” recording of Jager’s orchestral music and is available on Naxos MP3. Jager has been a conductor and lecturer in the United States, Canada, Europe, Japan, and the Republic of China (Robert Jager, 2017).

Jager has received many awards for his compositions. He is the three-time winner of the American Bandmasters Association Ostwald Award. In addition, Jager has received the Roth Award of the National School Orchestra Association two times. He is the recipient of the Kappa Psi Distinguished Service Medal in the area of composition, the Friends of Harvey Gaul bicentennial competition, and the American School Band Association’s Volkwein Award. In 2000, Jager’s composition *Dialogues for Two Pianos* won the keyboard category of the Delius Competition. He received a MacDowell Colony Fellowship in 1986 and received the Individual Artist Fellowship in 1996. Jager was selected in 1998 to receive the Tennessee Tech University faculty award, the Capleor Faculty Research Award; he was the first faculty member in the arts to receive this award. In 2009, Jager was added to Grove’s Dictionary of American Music and Musicians. He authored a children’s book *ESAU: A Christmas Fable*, which is available online at Amazon and Barnes and Nobles (Robert Jager, 2017).

**Unit 2: Composition**
Third Suite is a set of 3 movements - March, Waltz, and Rondo. A suite is defined as a grouping of instrumental movements that would seemingly appear to have little commonality, but have a unifying element (Randel, 1986). Jager’s unifying element for the movements of Third Suite is his distorted treatment of traditional musical styles – March, Waltz, and Rondo. Each movement is uniquely set in changing time signatures. Movement I, March, Jager uses time signatures in 3/4, 4/4, 5/4, and 6/4. The second movement, Waltz, is constructed in 2/4, 3/4, 4/4, 5/8, and 7/8. The composer sets the third movement, Rondo, in 6/8 in a 2 feel and 3/8 in a 1 feel. In addition, Jager writes several hemiolas of 3 quarter notes against 6/8 in a 2 feel in the Rondo movement.

According to The New Harvard Dictionary of Music, individual movements of a suite are usually short and contrast one another (1986). Each movement of Jager’s Third Suite is brief, approximately 2 to 3 minutes, keeping with the defining characteristics of a suite. Movements also contrast each other in style, tempo, texture, and energy.

The following notes to the conductor provided by Robert Jager are provided with the score.

The Third Suite is a tuneful work for band, yet it has built into it certain elements that provided a challenge for the players and conductor as well as added interest for the listener. In the first movement, for example, the steady feel and rhythm of a march are somewhat distorted by measures of unequal time values. One interesting aspect of this March is the percussion solo near the middle of the movement.
In the Waltz, the same kind of distortion of time occurs as the previous movement, but now it is the familiar 3/4 that receives the treatment. Color and contrast are added important features in this movement. Near the end of the waltz, the opening flute theme is repeated and cut short before the movement closes with a spirited coda.

The form of the Rondo is ABACABA. The movement opens with a five-chord introduction in the full band. This introduction serves as an important connecting idea throughout the movement. A solo cornet states the A theme, which is repeated by the woodwinds. Then, the mood shifts to minor for the B theme in the full band. After a repeat of A, the piccolo introduces the C theme. This, too, is repeated, and again the five big chords are heard, followed by the third A statement. Suddenly, the tonal level shifts and the last B section is heard. This actually is a developmental section incorporating all three themes of the movement. After a loud timpani crash, the final A is heard presto. This builds to a climatic finale based on the five notes of the introduction (Jager, 1995).

Unit 3: Historical Perspective

Third Suite is dedicated to Mr. Leo Imperial and the Granby High School Band of Norfolk, Virginia. The composition was premiered in 1965 and was published by Beam Me Up Music (ASCAP) in 1967. Since 1995, Third Suite has been published by Alfred Publishing Company, Inc. (Jager, 1995).
Unit 4: Technical Considerations

The most notable technical concerns for Jager’s *Third Suite* is the creative use of meter. Movements I and II have the most rapid meter changes. In the first movement, *March*, Jager uses 3/4, 4/4, 5/4, and 6/4. The A section alternates between 4/4 and 3/4 giving the initial melody an unsettled rhythmic cadence (Figure 1). Performers will encounter 2/4, 3/4, 4/4, 5/8, and 7/8 in the second movement, *Waltz*. Again, Jager creates an unsettled rhythmic cadence by altering the opening waltz-like theme in alternating 3/4 and 2/4 time (Figure 2). The traditional waltz accompaniment receives the same unsettled treatment. Movement III, *Rondo*, has much more modest meter changes compared to movement I and II. In the *Rondo* movement Jager occasionally moves from 6/8 in a 2 feel to 3/8 in a 1 feel. Performers will also see the use of hemiolas in the *Rondo* movement; low reeds and low brass are asked to play 3 quarter notes against 6/8 in 2 (Figure 3). Ensemble members should be familiar with micro and macro beats in each meter, especially the mixed meters of 5/8 and 7/8. Ensembles should practice counting each meter aloud in unison paying close attention to the conductor’s pattern. In addition, ensembles should practice counting aloud both the micro and macro beats in mixed meter to build a strong association between the long and short beats; this will also ensure proper subdivision and a steady tempo in mixed meter.

![Figure 1. Mvmt I, mm. 1 – 2](image)
Third Suite is scored for a large, but traditional symphonic band: piccolo, flute I and II, oboe I and II, E flat clarinet, B flat clarinet I through III, alto clarinet, bass clarinet, contra bass clarinet, alto saxophone I and II, tenor saxophone, baritone saxophone, cornet I through III, trumpet I and II, French horns I through IV, trombone I through III, baritone (euphonium), tuba, string bass, timpani, bells, xylophone, field drum, snare drum, bass drum, crash cymbals, and gong. Some school bands might not have access to this full instrumentation. This should not prohibit a performance of this piece, however, solos such as the oboe solo in the Waltz movement are not cued in other instruments. If an oboist is not available the solo line will need to be written for another instrument. Instrumentation in areas with thinner textures might also be of concern to bands with less than perfect instrumentation. For example, the downbeats of each measure in the opening theme of the Waltz movement are only written in bassoons and string bass (Figure 4). These parts will need to be written for another instrument if a bassoonist and/or bassist is not available. The E flat clarinet is used in traditional fashion to double the piccolo and flute lines. The conductor must take great
consideration to ensure these lines are properly balanced against the full ensemble if an E flat clarinet is unavailable.

**Figure 4. Mvmt III, Clarinet I, II, III, bassoon, and string bass, mm. 1 – 4**

The range is approachable by high school ensembles. Some instruments might require extended range practice for high school students. High tessituras that might present a concern for younger ensembles include piccolo and flute I B flat 6, E flat clarinet E 6, clarinet I G 6, clarinet II and III D 6, cornet I B 5, trumpet I C 6, French horn, trombone I and II G flat 4, tuba and string bass G flat 3. Musicians performing trombone III encounter several notes on the lowest partial of the horn in addition to E flat 2 and D 2. A bass trombone or a larger bore trombone with F attachment should be used by musicians on trombone III. These larger instruments will provide a darker, more robust tone in the lower range of the trombone. In addition to adding a more appropriate tone color, a bass trombone or large bore trombone will help these lower notes project. Additionally, E flat 2 and D 2 cannot be reached without a bass trombone or trombone with F attachment; Jager provides ossia notes an octave higher if these instruments are not available.

**Unit 5: Stylistic Considerations**

**Movement I – March**
Even though Jager has given his march untraditional meters, a traditional march sound is required for this movement of the composition. All fanfares should have slight separation, accents, and energy. Bass lines and repeated quarter notes should have slight separation as well. Jager writes several repeated stanzas that introduce a countermelody on the repeat; care should be given to adjust the dynamic levels of the ensemble so new material is prominently audible.

**Movement II – Waltz**

Much like movement I the customary style of movement II, *Waltz*, is transformed due to Jager’s unconventional usage of meter. Even though Jager uses alternating 3/4 and 2/4 meters to create an unusual feel, both melodies and “um-pa-pa” accompaniments should move smoothly, effortlessly, and should still feel dance-like. *Molto ritardando* appears at measures 82 and 98 (Figure 5); the conductor should stretch this section before moving into the a tempo to accentuate tension and release and add contrast to the movement. Measure 101 and 140 are the only places in the movement that Jager uses a fortissimo dynamic level; care should be taken by the conductor to ensure these are the peak dynamic level of the movement. The tempo increases to quarter note = 184 at measure 136. Both melody and accompaniments should be slightly separated and performed with pronounced energy as the movement builds to its conclusion.

*Figure 5. Mvmt III, Clarinets, French horns, and tuba, mm. 94 – 95*
Movement III – *Rondo*

Several times throughout this movement, Jager writes repeated eighth notes on the same pitch in the accompaniment. Often, these repetitious pitches are handed off from section to section (Figure 6). A uniform approach of articulation and subdivision must be developed for these exchanges to be seamless. Ensembles should practice scales by repeating eighth notes on the same pitch for 2 to 4 measures to develop a uniform style. Careful attention should be given to dynamics levels between melody, counterlines, and accompaniment. Often the melodic line shifts quickly from section to section; ensemble members should be aware of their role and understand the hierarchy of their parts.

Figure 6. Mvmt III, French horns, and trombones, mm. 3 – 10
Unit 6: Musical Elements

Melody:

Melodic lines throughout each movement should be treated in 2 or 4 bar phrases. Most melodies are based around the key of F Major and B flat Major. Ensemble members should be familiar with both these scales in more than one octave. Several arpeggiated motives happen throughout the composition; ensembles should practice arpeggiated chords in F Major and B flat Major in addition to scales in thirds to help facilitate these passages. Extended chromatic scales can be found in movements I (Figure 7) and III (Figure 8). Piccolo, flutes, clarinet I, and cornet I encounter melodic lines that alternate ascending by leap and descending by third (Figure 9); this will need to be practiced under tempo for proficiency.

Figure 7. Mvmt I, Upper woodwinds, mm. 46
Harmony:

Much like the melodies, all harmonies are based in F Major, B flat Major and closely related tonalities (Miles, 2004). Harmonies are formed by combining melodies and counter melodies, block chords in repetitive accompaniments, or homophonic textures.

Rhythms:

Rhythms are fairly simplistic throughout this composition once the ensemble understands each meter and micro/macro beats found within each meter. Jager uses 2/4, 3/4, 4/4, 5/4, 6/4, 3/8, 5/8, 6/8, and 7/8 with the major of the meter changes happening in movements I and II. More difficult rhythms include grace notes grouped in twos found in movement I and threes found in movement III. Piccolo and E flat clarinet will encounter scale passages written in quintuplets, sextuplets, and septuplets.

Texture:

Jager achieves changes in color by alternating between choirs of instruments. If all instruments are at the conductor’s disposal care should be given to balance each instrument to create the colors intended by the composer. Several times the Jager
doubles the piccolo and flute with E flat clarinet. The E flat clarinet can help reinforce these instrument, but can easily be covered by large flute section; attention should be focused on blending these three instruments together. Much of the texture is thin throughout movement II, *Waltz*.

Unit 7: Form and Structure

Movement I – March

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Event and scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1 – 8</td>
<td>Melody in clarinet I and alto saxophone I; supporting chords in clarinet choir, alto saxophone II, tenor saxophone, baritone saxophone, and French horns; countermelody in flutes and bells second time only; trumpets color triplets in melody second time only; alternating 4/4 and 3/4 time signatures</td>
</tr>
<tr>
<td>B</td>
<td>9 – 17</td>
<td>Melody and homophonic supporting chords in oboes, cornets, trumpets, and trombones; countermelody piccolo, flutes, E flat clarinet, and clarinet I; staccato quarter note bass line in bass clarinet, contra clarinet, bassoons, euphonium, and basses; 5/4 time signature</td>
</tr>
<tr>
<td>A</td>
<td>18 – 25</td>
<td>A section melody in clarinet II, alto saxophone I, cornet I, trumpet I; supporting chords in oboe, clarinet</td>
</tr>
</tbody>
</table>
Ill, all low clarinets, bassoons, alto saxophone II, tenor saxophone, baritone saxophone, cornet II, cornet III, trumpet II, French horns, all low brass, string bass; countermelody in piccolo, flutes, E flat clarinet, clarinet I; alternating 4/4 and 3/4 time signatures

Event and scoring – Percussion soli; alternating dialog between timpani, field drum, snare drum, bass drum, and crash cymbals

Event and scoring – Melody in scored clarinet I, clarinet II, clarinet, and euphonium one octave lower than clarinet; quarter note bass line in bassoons and tuba; off beats in snare and French horn; 5/4, 6/4, 3/4, and 4/4 time signatures

Event and scoring – Melodic line moved to bass clarinet, tenor saxophone, baritone saxophone, all trombones, and euphonium; bass line continued in bassoons and tuba with addition of string bass, bass drum, and crash cymbals; countermelody in all B flat clarinets and all cornets; 5/4 and 6/4 times signatures

Event and scoring – Melodic line moved to alto saxophone I, cornet I, trumpets, French horn I, and French horn III; clarinet II, clarinet III, alto clarinet, alto saxophone II, tenor saxophone, baritone saxophone, cornet II, cornet III, French horn II, and French
horn IV provide homophone chordal support; countermelody with grace notes in piccolo, flutes, E flat clarinet, and clarinet I (oboes play the same line sans grace notes); all trombones and euphoniums play chromatic counterline; 5/4 and 3/4 time signatures

Movement II – Waltz

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1 – 24</td>
</tr>
<tr>
<td></td>
<td><strong>Event and scoring</strong> – Melody in flutes; accompaniment in B flat clarinets, bassoons, and pizzicato string bass; alternating 3/4 and 2/4 time signatures</td>
</tr>
<tr>
<td>A</td>
<td>25 – 48</td>
</tr>
<tr>
<td></td>
<td><strong>Event and scoring</strong> – Clarinet I and clarinet II are added to melodic line in layered entrances; accompaniment is shifted to all trombones, tuba, and string bass; snare and bass drum are added to accompaniment in measure 33; alternating 3/4 and 2/4 time signatures</td>
</tr>
<tr>
<td>B</td>
<td>49 – 64</td>
</tr>
<tr>
<td></td>
<td><strong>Event and scoring</strong> – Solo oboe; accompaniment in clarinet I, clarinet II, bassoons, trumpets, and string bass; 3/4, 2/4, and 4/4 time signatures</td>
</tr>
<tr>
<td>C</td>
<td>65 – 82</td>
</tr>
</tbody>
</table>
Event and scoring – Cornets and trombones almost entirely homophonic; tuba enters on repeats for color; percussion enters at measure 77 for color; time signatures of 3/4 and 2/4

D 83 – 100

Event and scoring – Melodic line in all B flat clarinet, all alto saxophones, and euphonium; accompanying line in bassoons, tuba, pizzicato string bass, and percussion; 3/4 and 2/4 time signatures

E 101 – 112

Event and scoring – Melody in piccolo, flutes, oboe, E flat clarinet, clarinet I, clarinet II, alto saxophone I, and cornet I; all other winds and percussion scored with accompanying chords creating dialog with melodic line; solo flute at measure 109 with divisi clarinet I and divisi clarinet II; 3/4 and 4/4 time signatures

A 113 – 135

Event and scoring – Return of A section; melody in tutti flutes; accompaniment in all B flat clarinets, bassoon I, and pizzicato string bass; melodic line is harmonized with flute II and bells at measure 121; alternating 3/4 and 2/4 time signatures

Coda 136 – 144

Event and scoring – Vivace di piu (quarter note = 184); solo clarinet and accompaniment in all cornets with cup mutes; piccolo, flutes, E flat clarinet, all B flat clarinets, and trumpets are added to
melody at measure 140; off beat accompaniments in alto clarinet, alto saxophones, tenor saxophones, all French horns, and snare drum; counterlines are scored in bass clarinet, contra clarinet, all low brass, and arco string bass; 4/4, 5/8, and 7/8 time signatures

Movement III – Rondo

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>1 – 6</td>
</tr>
</tbody>
</table>

**Event and scoring** – Homophonic dotted quarter note chords in all winds in measures 1 – 2; accompaniment in bassoons, French horns, euphonium, tuba, and string bass in measures 3 – 6

| A       | 7 – 28 |

**Event and scoring** – Solo cornet I; accompaniment in bassoons; French horns, euphonium, tuba, and string bass in measures; Melody is moved to flutes and E flat clarinet at measure 15; countermelody in clarinet I and clarinet II; addition of snare drum

| B       | 29 – 44 |

**Event and scoring** – Melody in piccolo, flutes, oboes, E flat clarinet, all B flat clarinets, and cornets; 3 against 2 (quarter notes in 6/8) in all low reed, low brass, string bass, bass drum, and timpani; driving 8th note accompaniment

| A       | 45 – 54 |
**Event and scoring** – 2 measures repeating opening chords; melodic line in piccolo, flutes, oboes, E flat clarinet, and clarinet I; counterline in clarinet II, clarinet III, alto clarinet, all alto saxophones, and tenor saxophone

C 55 – 89

**Event and scoring** – Solo piccolo; accompaniment in bass clarinet, bassoons, all low brass and percussion; flutes, solo cornet I, and bells added to melodic line; euphonium countermelody; accompaniment in bassoons, low brass, and percussion in the form of repeated quarter/eighth note pattern

A 90 – 111

**Event and scoring** – Repeat of introduction; melody in clarinet I; melodic line moves to flute and E flat clarinet in measure 104; countermelody in all French horns; driving eighth note accompaniment

**Development** 112 – 147

**Event and scoring** – Motives from B and C section; motifs in piccolo, flutes, E flat clarinet, cornet I, low reeds, low brass, xylophone; driving eighth note accompaniment

A 148 – 183

**Event and scoring** – Presto tempo with percussion introduction; melody in all clarinets at measure 154; melodic line moves to
piccolo, flutes, and E flat clarinet at measure 162 with counterline in all clarinets; opening chords from introduction at measure 171; arpeggiated augmentation of melody in clarinet I, clarinet II, cornet I, cornet II, and xylophone; driving eighth note accompaniment

**Unit 8: Suggested Listening**

Gustav Holst

First Suite in E flat

Second Suite in F

Robert Jager

First Suite

Second Suite for Band

Carpathian Sketches

A Commemorative Suite

Concert in the Park

Esprit de Corps

To Music

The Last Full Measure of Devotion

Old Time Spirit

Litany: In Terra Pax

Lord, Guard and Guide

Preamble

Pastorale & Country Dance
Suite from Edvard Munch

Unit 9: Additional Reading

http://www.rjager.com/
http://www.presser.com/composer/jager-robert/
References

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