Advanced Conducting Project

Bradley S. Hartman

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Children's March: "Over the Hills and Far Away"

Percy Aldridge Grainger (1882 - 1961)

edited by R. Mark Rogers.

Publisher (this edition): Southern Music Company
Date of Publication (this edition): 1995
Duration (this edition): approximately 7 minutes
Unit 1: Composer

Percy Grainger was born as George Percy Grainger in 1882 to parents John and Rose in Australia. A chronic learner of cultures, Grainger was determined to explore, study, and incorporate various styles of music into his own works. Leaving Australia in 1895, he studied piano in Frankfurt before moving on to London, compiling folk music throughout his journey. In 1914, he moved to the United States, where he gained citizenship. In 1961, he died in White Plains, NY.

Unit 2: Composition

Children’s March was originally composed between 1916 and 1918 as a piano solo before being scored for band by the composer in 1919. At the time, Grainger was a member of the U.S. Coast Guard Artillery Band. This composition was considered the first work for band utilizing the piano. It was premiered by the Goldman Band on June 6, 1919 with Grainger conducting and Ralph Leopold playing the piano part.

Unit 3: Historical Perspective

There are many pieces in the concert band repertoire that are worth analyzing as a conductor. Percy Grainger’s Children’s March: “Over the hills and far away” is an example of such a work. Currently, there are many well-known arrangements used in concert bands today, but for this course the original setting by Grainger for military band and piano, edited by Mark Rogers will be studied and analyzed.

Percy Aldridge Grainger is a composer with a composition style as interesting and unique as his personality. Grainger was known for his expansive vocabulary—both harmonically and literally throughout the music. The challenges in studying Children’s March: “Over the hills and far away” will be understanding the complex styles and identifying harmonic progressions that Grainger has used throughout this work.

After reading Aaron Copland’s “What to Listen for in Music,” a conductor should hope to accomplish several specific things by the conclusion of this course. First, they should be able to fully analyze the harmonic progression while identifying all non-chord tones. Although this may seem simple, Grainger was not one to use simple progressions. Roman numeral analysis will be substituted by a chordal analysis. Second, the conductor should be able to identify the form of the piece. This includes the work as a whole, as well as the structure within specified sections of the piece. A conductor who is aware of the substructure of the form will be able to show a differentiation of style in their gestures more efficiently and effectively, therefore increasing the potential response of the ensemble. Third, they should be able to identify and understand the various textures throughout this work. Having the ability to differentiate and appropriately label sections that are homophonic, monophonic, and polyphonic will greatly enhance a conductor’s score study, regardless of the piece. Lastly, they should be able to gain a greater appreciation for this work so that as a conductor, they can interpret it in an authentic manner while on the podium.

Percy Grainger’s work Children’s March: “Over the hills and far away” has the potential to expand a conductor’s abilities in score study and analysis. The diverse musical and literal language used by Grainger will force a conductor to step outside of
their comfort zone, but in the end, will help them grow musically. All conductors should be eager to begin this project so that they may become a more authentic interpreter of this great work.

**Unit 4: Technical Considerations**

*Children's March* was originally intended for piano and military band or for piano and orchestra. There are also arrangements by the composer for two pianos. In this setting, the following instruments are scored:

- Piano
- Small Flute (Piccolo)
- Flute 1, 2
- Flute 3 (Substitution for Clarinet in E-flat)
- Oboe 1, 2
- English Horn (Substitution for Bass Oboe)
- Bass Oboe
- Clarinet in E-flat
- Clarinet in B-flat 1, 2, 3, 4
- Alto Clarinet
- Bass Clarinet
- Contra Alto Clarinet (Substitute for Bass Saxophone)
- Contra Bass Clarinet (Substitute for Double Bassoon)
- Bassoon 1, 2
- Double Bassoon
- Contra Bass Sarrusophone (Substitute for Double Bassoon)
- Soprano Saxophone
- Special Alto Saxophone (Substitute for Soprano Saxophone)
- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- Bass Saxophone
- Cornet 1, 2, 3, 4
- Horn 1, 2, 3, 4
- Trombone 1, 2, 3
- Euphonium (T.C. and B.C)
- Tuba
- Double Bass
- Kettle Drums
- Chimes
- Percussion 1 (Side Drum, Wood Block, Tambourine, Castanets, and Bells)
- Percussion 2 (Big [Bass] Drum, Cymbals [Crash & Suspended], Gong, Hammerwood [Xylophone])

Realistically, one could perform this piece with the following minimum instrumentation:

- Piano
- Small Flute (Piccolo)
- Flute 1, 2
- Flute 3 (if no Clarinet in E-flat)
- Oboe 1, 2
- English Horn
- Clarinet in E-flat
- Clarinet in B-flat 1, 2, 3, 4
- Alto Clarinet
- Bass Clarinet
- Contra Alto Clarinet
- Contra Bass Clarinet if no Double Bassoon
- Bassoon 1, 2
- Double Bassoon
- Soprano Saxophone
- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- Cornet 1, 2, 3, 4
- Horn 1, 2, 3, 4
- Trombone 1, 2, 3
- Euphonium (T.C. and B.C)
Tuba
Double Bass
Kettle Drums
Chimes

Percussion 1 (Side Drum, Wood Block,
Tambourine, Castanets, and Bells)
Percussion 2 (Big [Bass] Drum,
Cymbals [Crash & Suspended], Gong,
Hammerwood [Xylophone])

If piano is used, the editor suggests the possible omission (if necessary) of the following parts:

Clarinet in E-flat
Alto Clarinet
Soprano Saxophone

Alto Saxophone
Tenor Saxophone
Euphonium (T.C. and B.C.)

Most advanced high school and college wind ensembles (approximately 45-50 members)
would be able to perform this piece, given the proper instrumentation.

Unit 5: Stylistic Considerations

Children's March uses a variety of dynamic markings from pp to ff. The softest
dynamic section occurs from measures 21-36, where the second bassoon and baritone saxophone introduce the first theme. The loudest dynamic section occurs from measures 252-282, where the transition leads into the second theme. There is also a secondary peak earlier beginning at measure 229, where the cornets accent beat 2 in measures 232-234 while the rest of the ensemble accents beat one.

In addition to standard dynamic markings, Grainger uses English words, such as
“louden; louden hugely; soften gradually; soften bit by bit; louden lots bit by bit; louden lots; soften slightly; and soften.” Stylistically, Grainger uses English words such as
“feelingly; short; detached; somewhat clingingingly, but marked; clingingingly; very short and sharp; marked; short & marked; very feelingly; gently; as violently and roughly as possible; very heavy; very marked; reedy; well to the fore; somewhat marked (to the fore); somewhat to the fore” to communicate an exact and precise style without much room for interpretation.

Unit 6: Musical Elements

Grainger clearly indicates the tempo as “fairly fast” with a metronome marking of
126 beats per minute. The tempo stays consistent throughout the entire piece.

He uses a quarter note, followed by an eighth note rhythm in most of the themes
in Children's March. This creates a forward momentum in the rhythm, like many
nursery rhymes we may know. On occasion, Grainger will reverse this rhythm pattern,
creating an interruption of the momentum.

In one of themes (beginning at measures 37, 69, 101, 213, 237, and 355),
Grainger uses an elongated rhythm of a dotted quarter note tied to a quarter, which is then
followed by an eighth note to contrast his earlier theme. He uses accompaniment figures
entering on beat two of each measure to provide a steady pulse in this section.

Grainger also inserted several rhythms that are unique, helping to make repeating
themes different to the listener’s ear each time they are played.
This abrupt rhythm occurs at a dynamic of forte as the prior melodic line has a decrescendo. Seven measures later (measures 131-132), Grainger inserts another abrupt rhythm.

Unit 7: Form and Structure

The introduction of “Children’s March” should be played in a light and playful manner. Grainger uses the term feelingly to describe the intended style. The melody, played by the bass oboe, first bassoon, alto saxophone and tenor saxophone, should seem flowing with a slight crescendo in the first measure and a slight decrescendo in the second measure of each two-measure phrase in the first four measures. Although these markings are not written, they can easily be implied based on the shape of the melodic line. The first and second b-flat clarinets, along with the alto clarinet (cued in the third b-flat clarinet part) and the bass clarinet (cued in the first trombone part) serve as a textural contrast with staccato rhythms. The somewhat abrupt rhythm (two eighth notes followed by an eighth rest) creates a rhythmic interruption in the legato melody. This playful “back-and-forth” between the melody and the accompaniment continues as more instruments enter through measure 16.

In measures 17 through 20, the trombones, tuba, bass, and piano (left hand) play eighth notes on the downbeats, creating both a texture and timbre change. This section begins at pianissimo and after 2 measures, a decrescendo is written to taper the line into measure 21. Here, the second bassoon and the baritone saxophone introduce the first theme.

Theme A1 is a detached-styled melody that is eight measures in duration. Ideally, the ensemble will have a pianist for this piece, as there is a very important part written specifically for this instrument. In the event that there is no pianist present, Rogers has included piano cues throughout his edition. During the first time that Theme A is played, the clarinets have piano cues.

At measure 37, Theme A2 is introduced for the first time. Still a detached theme played by the aforementioned instruments in Theme A, the harmonic progression changes. In this theme, the harmonic progression is: iii | vi | ii | V, or A minor | D minor | G minor | C⁷; a common and easily recognizable chord progression. This theme is played twice consecutively with the bass oboe and bass clarinet adding to the melody in measure 44.

Theme A1 returns in measure 53, this time the clarinets and alto saxophones have the melody, creating a slight textural and timbre change. When Grainger repeats Theme A1 again in measure 61, he notates a drastic style change from detached (measure 53) to feelingly (measure 61). The horns enter here and add to the lush legato line. After four measures of connected lines, Grainger changes the style again by creating moments of separation through the use of staccato markings and accents.

In measure 69, the euphonium has the melody as Theme A2 is revisited. The clarinets, bassoon, bass saxophone, horns, tuba, double bass, and bass drum provide rhythmic stability by playing eighth notes on the downbeats. At measure 77, the oboe, bass oboe, first b-flat clarinet, soprano saxophone, and tenor saxophone add to the euphonium melody. Included in this timbre change is the addition of the timpani, snare drum, and piano.
Thus far, woodwind instruments have mostly dominated the melodic lines. At measure 85, the brass, led by the cornets, take the texture over as Theme A1 is played again. Just as before, the style changes from marked (measure 85) to feelingly (measure 93). At measure 93, the woodwinds enter and for the first time in the piece, all instruments (except piccolo) are playing.

In the next section (measures 101 through 116), Theme A2 is played with the cornets playing heavy, according to Grainger’s marks. The woodblock makes its first entrance in measure 103, adding to the very short and sharp rhythms in the accompaniment. The dynamics begin to increase from fortissimo to fortississimo throughout this section.

At measure 117, there are several drastic changes. First, the key changes from F major for B-Flat major. Secondly, the dynamics suddenly change from fff to p or pp, depending on the part. Also, a vocal quartet enters (Grainger notes that this can be “sung by members of the band not playing their instruments at this particular moment”) as Theme B1 is played for the very first time in the piece. There are four-measure dynamic swells (two measures of crescendo, two measures of decrescendo) with an abrupt rhythmic and style change (Grainger notes short & marked) in measure 131.

During the next section (measures 133 through 164), the texture thins out quite a bit. The oboes, bass oboe, b-flat clarinets, bassoon, and piano begin playing Theme B2. This section is predominantly scored for woodwinds and piano, with the occasional euphonium, solo cornet, and horn parts intermittently written.

Measure 165 is very similar in texture, timbre, and style to 117. The vocal quartet enters once again, this time with the horn playing an eighth note ostinato more than in the earlier occurrence.

Theme A1 recapitulates at measure 197 with a saxophone and cornet-driven melody. The euphonium and clarinets enter at 205 changing the timbre to more of a reedy quality.

When Theme A2 recapitulates in measure 213, the tonal center changes to E-flat major. The dynamics also suddenly change from piano to forte. Grainger writes fff in the horn parts, which play the melody here. He also notates in the horn part to play this section “as violently and roughly as possible.” There is also a note in the score advising the conductor to allow the cornets, saxophones, and euphonium to play the horn cues if this section is not loud enough. Theme A1 occurs again at measure 229 at a dynamic level of fortissimo. Theme A2 enters again at measure 237 with the melody in the xylophone and piano. All dynamics instantly drop to mezzo piano or less and gradually increase.

At measure 252, there is another modulation, this time to A-flat major. This transitional section includes continuous eighth notes in the cornets with accented dotted quarter notes in the woodwinds and chimes. In measure 261, the woodwinds play scale-based patterns (rhythms vary by instrument) based on an E-flat major triad tonal center until the cadence is complete in measure 267, where the downbeat is an A-flat major triad. Here, Themes B1 and B2 are recapitulated in a tutti ensemble with tambourine and woodblock, respectively. This continues through measure 339. The eighth note ostinato reappears at measure 283 through 292 and measures 303 through 336.

Themes A1 and A2 appear for the very last time at measure 339, where the dynamics dwindle down to a piano (mezzo forte is written in the melody). Throughout
this section, the dynamics decrease as the texture thins. The melody becomes gentler as there is a sense of the piece naturally coming to an end.

At measure 371, the piece modulates one last time to B-flat major as the coda begins. In this section, the introduction is recapitulated with a reedy timbre. The texture thins from most upper woodwinds, bassoon and saxophones playing (measure 371) to bassoon, baritone saxophone, trombones, and piano (measure 387) to a sustained concert b-flat (bassoon, baritone saxophone and bass saxophone) with light and soft eight-note downbeats in the trombones, tuba, double bass, timpani, piano, and non-pitched percussion (measure 403) as the piece comes to a close.

Unit 8: Suggested Listening

Works Cited
Circus Franticus

Julie Giroux (b. 1961)

Publisher: Musica Propria Inc.
Date of Publication: 2001
Duration: 6:45
**Unit 1: Composer**

Julie Giroux is an American composer, born in Fairhaven, Massachusetts, and raised in Arizona and Louisiana. Ms. Giroux received her bachelors degree in music performance at Louisiana State University. Shortly after graduating, she worked with composer Bill Conti on the mini-series “North and South”.

Ms. Giroux has won an Emmy Award for “Outstanding Individual Achievement in Music Direction”. Her compositions include works for symphony orchestra, chamber music, wind ensemble, solo works, and other commercial formats. In 1983, she published her first work for concert band, Mystery on Mena Mountain. In addition to being a well-rounded composer, Ms. Giroux is an active guest speaker and clinician.

**Unit 2: Composition**

*Circus Franticus* was commissioned by the Air Force Band of Liberty, Major Alan C. Sieriches, Commander/Conductor. This piece takes the listener through the various experiences of the circus. This homage to the quickly dying circus life was conceptualized by vivid memories from Giroux’s childhood. She writes in her program notes, “Circus music fits the concert band perfectly in many ways, just like a march does. The only difference is that circus music tends to go 90 miles an hour.” This jovial perspective is clearly illustrated in this work.

**Unit 3: Historical Perspective**

Most circus music was written in the twentieth century. These pieces were not just marches, but also waltzes, rags, serenades, intermezzos, and galops. This music was played by live musicians and greatly enhanced the experience of the audience and provided greater diversity between each act. Traditionally called “windjammers” circus musicians often played six to seven hours each day.

**Unit 4: Technical Considerations**

*Circus Franticus* is scored for the following instrumentation:

- Piccolo
- Flute 1, 2
- Oboe
- E-flat Clarinet
- B-flat Clarinet 1, 2, 3
- Bass Clarinet
- Bassoon
- Alto Saxophone 1, 2
- Tenor Saxophone
- Baritone Saxophone
- Trumpet in B-flat 1, 2, 3
- Horn in F 1, 2, 3, 4
- Trombone 1, 2, 3

- Bass Trombone
- Euphonium
- Tuba
- Contrabass
- Timpani
- Xylophone/Bells
- Percussion 1 (snare drum, large suspended cymbal)
- Percussion 2 (crash cymbal, castanets, suspended cymbal, police whistle, duck call, ratchet, trash can lid, tom-toms, temple blocks, tambourine, triangle)
- Bass Drum/Gong

This piece uses quite a bit of percussion- all parts are essential to capturing the “circus” feeling. Percussion 2 needs at least two people to cover all of the parts, making 6
percussionists the recommended minimum. All of the "toy percussion" (police whistle, duck call, and trash can lid) are vital during the clown section. If these instruments are not available, you could use similar instruments, but the overall imagery will not be the same. Another interesting instrumentation note is that there are four trombone parts (three tenors and one bass). Although the bass trombone part is doubled and cross-scored in other parts, it adds to the low brass timbre. The E-flat clarinet part however, is vital during the "Arabian Horses" theme.

There are small and fragment oboe solos throughout; the alto saxophones are playing in the upper register with chromatics (very exposed melody with solo E-flat clarinet); all brass players should be able to double tongue cleanly; there is a trombone solo during the "trapeze" section.

Unit 5: Stylistic Considerations

_Circus Franticus_ is comprised of seven sections, each with their own style. The introduction is meant to act as an overture to the circus performances. Set a brisk allegro, the entire ensemble is playing the first 13 mesures. The second section is meant to depict the Arabian Horses. The brisk tempo continues throughout this section. The third section is the trapeze. Still moving quickly, this time as a fast waltz. The fourth section is the clown act. Here, the tempo increases to presto (180 bpm). At measure 131, the fifth section is introduced. This section is for the elephant act and the speed of the half note in the previous presto now equals the quarter note in this section. The tempo maintains at measure 151 where the dog act begins. At measure 167, the tempo slows slightly (down to 86 bpm) as the last section begins. This final section blends the previous themes together until the piece ends.

Unit 6: Musical Elements

**MELODY:**

The first melody [Introduction] begins in measure 7 in the clarinets, saxophones, and trumpets. A new melody begins at measure 14 in the clarinets, saxophones, and euphonium. In Theme 2, the melody is in the solo E-flat clarinet and alto saxophones. Then, the melody changes and is in the trumpets at measure 34. The third theme, depicting the trapeze, features the flutes, clarinets, and the solo trombone. At measure 64, the fourth theme begins. Here, the melody can be found in the low brass and winds before transitioning into the trumpets and trombones. At measure 78, the clarinets and oboe have the melody before it returns to the low winds/brass and trumpets/trombones at measure 86. The piccolo, flutes, oboe, and clarinets resume with the melody at measure 108. At measure 133, in the Elephant theme, the trumpets have the melody. In the dog theme (Theme 6), the solo trumpet plays the melody before the rest of the section joins in. The final theme is a culmination of two competing themes. The first of these is played by the trumpets; the second is played by the clarinets and saxophones. At measure 179, the clarinets, saxophones, trumpets, and euphoniums have the melody. At 181, the piccolo, flutes, oboe, and first clarinets have the melody. From 196 to the end, the melody is in the upper woodwinds, saxophones, and trumpets.
HARMONY:
Theme 1 is in B-flat major. The brass provide rhythmic and harmonic support throughout this section. Theme 2 continues in B-flat major. Low winds and brass play sustained notes through measures 22 – 33. Horns and low brass support the trumpet melody at measure 34. Theme 3 is in F major. Low winds and brass combine with horns and saxophones to accompany melody. Theme 4 returns to B-flat major. Steady eighth note accompaniment provides stability in transition. At measure 100, the key changes to E-flat major. Horns and low winds have harmonic support. Theme 5 is in A-flat major. Long tenuto quarter notes in the clarinets, saxophones, and low brass make up the harmonic structure. Key change to C major at measure 147. Theme 6 is in E-flat major. Eighth note composite rhythms in the saxophones, low winds, and low brass give harmonic structure. Tenuto quarter notes in clarinets and saxophones add to harmony. In the final section, the steady eighth note bass line, played by the bass clarinet, bassoon, tuba, and contrabass provide harmonic stability as the melodies compete, trade-off, and merge.

RHYTHM:
*Circus Franticus* uses a variety of time signatures to provide numerous styles throughout the piece. The main time signature used is 4/4, but other meters of 2/4, 3/4, and 5/4 are also used. The rhythms used in this piece vary from whole notes to thirty-second notes, with eighth note and sixteenth note triplets used.

### Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURE</th>
<th>EVENT AND SCORING</th>
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<tbody>
<tr>
<td>Theme 1 (Introduction/Overture)</td>
<td>1 – 21</td>
<td>B-flat Major; Rhythmic runs in woodwinds, rhythmic hits in brass. Very thick texture. In measure 14, texture thins; melody in flute, oboe, clarinets, bass clarinet, saxophones, and euphonium.</td>
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<tr>
<td>Theme 2 (Arabian Horses)</td>
<td>22 – 43</td>
<td>B-flat Major; Solo E-flat clarinet and alto saxophones have melody. Low winds sustain. Castanets enter. At measure 34, style changes. Trumpets take over melody.</td>
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<tr>
<td>Theme 3 (Trapeze)</td>
<td>44 – 63</td>
<td>F Major; Flute, clarinets, and solo trombone have melody. Low winds and saxophones accompany.</td>
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<tr>
<td>Theme 4 (Clown Act)</td>
<td>64 – 130</td>
<td>B-flat Major; Immediate</td>
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tempo change to presto. All upper winds/brass playing eighth notes to set tempo in first two measures. Melody appears in low winds/brass before the trumpets and trombones take it over. In measure 78, the composite rhythm is traded off between clarinets and trumpets before the clarinets solely play the melody at measure 82. Toy percussion enters in this section. Measure 86 is a recapitulation of measure 64. Key change to E-flat major at measure 100. Texture thins out to low brass, horns, and low winds. Upper woodwinds enter with melody at measure 108. Interlude led by trombones at measure 116. Upper woodwinds return with melody at measure 123.

<table>
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<tr>
<th>Theme 5 (Elephant Act)</th>
<th>131 – 150</th>
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<tbody>
<tr>
<td>A-flat Major; Very abrupt half time feel (previous half note equals current quarter note). Long tenuto quarter notes in the accompaniment help define new tempo. Trumpets have melody with horn echo. Full instrumentation is used by measure 142 to build tension. Key change to C major in measure 147.</td>
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<tr>
<th>Theme 6 (Dog Act)</th>
<th>151 – 166</th>
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<tbody>
<tr>
<td>E-flat Major; Saxes, low winds, trombones, euphonium, and tuba provide accompaniment. Melody passed from piccolo and flute to horn, then to solo trumpet.</td>
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<tr>
<td>Flutes, piccolo, and oboe play portamento figures as clarinets and saxophones play long tenuto quarter notes under the trumpet melody.</td>
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<td><strong>Theme 7</strong></td>
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<tr>
<td>(Recapitulation/Coda)</td>
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<tr>
<td>167 – 203</td>
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<tr>
<td>E-flat Major; Horns play constant sixteenth notes as the rest of the ensemble has accented rhythmic hits. Several meter changes. Trumpets begin one of the melodies at measure 171. Clarinets, saxophones, and euphonium begin their melody at 173. At 179, the competing melodies resolve to one in the clarinets, alto saxophone, trumpet, and euphonium. No higher pitched instruments are playing at this time. At 187, piccolo, flute, oboe, and clarinet play the melody with the low winds and horns accompanying. Very thick texture from 196 – end.</td>
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**Unit 8: Suggested Listening:**
Giroux, J. “Carnaval”
Sheldon, R. “In the Center Ring”
King, K. “Barnum and Bailey’s Favorite”
Williams, J./arr. Curnow “The Cowboys”
Sheldon, R. “The Storm Chasers”

**Works Cited**

Wind Jammers Unlimited. What is Traditional Circus Music.
http://www.circusmusic.org
In Their Honor

Carl Strommen (b. 1940)

Publisher: Belwin-Mills Publishing Corp.
Date of Publication: 2003
Duration: 6:00
Unit 1: Composer

Carl Strommen is a native Long Island composer. He received his Bachelor's degree from Long Island University in English Literature before studying at The City College of New York, where he received his Master's degree in music. He studied orchestration with Manny Albam and Rayburn Wright, while studying composition with Stefan Wolpe. Mr. Strommen publishes his works through Warner Brothers, Belwin-Mills, Alfred, Carl Fischer, Barnhouse, Kendor, Heritage, and Smart Chart Music. He is currently on faculty at LIU Post where is an Adjunct Professor of Orchestration/Arranging and Composition.

Unit 2: Composition

_In Their Honor_ was commissioned by the Tennessee High School Symphonic Band in Bristol, Tennessee. This piece is dedicated to all those whose lives were changed by the events of September 11, 2001. The composer writes, “Both relevant and noble, _In Their Honor_ expresses musically what words often cannot.” Unlike many other pieces written in memory of September 11th, this piece is not specifically tied to one event or location. It is a piece that can be used globally to remember and reflect on that horrific day.

Unit 3: Historical Perspective

After the various terrorist attacks on September 11, 2001, many composers turned to their craft to help grieve, remember, honor, and overcome the devastating tragedy that occurred in our nation. Most of the works written in response to this event, are solemn in nature- often incorporating chorales and hymn if not all original material. Compositions like _In Their Honor_ evoke emotions that were felt, but many could not assign words to. The usage of suspensions throughout this piece help the imagery of pain, suffering, and devastation.

Unit 4: Technical Considerations

_In Their Honor_ is scored for the following instrumentation:

- Piccolo
- Flute 1, 2
- Oboe
- B-flat Clarinet 1, 2, 3
- E-flat Alto Clarinet
- B-flat Bass Clarinet
- Bassoon
- Alto Saxophone 1, 2
- Tenor Saxophone
- Baritone Saxophone
- Trumpet 1, 2, 3
- Horn in F 1, 2
- Trombone 1, 2
- Euphonium
- Tuba
- Mallet Percussion (Chimes)
- Timpani
- Percussion 1 (Snare drum, bass drum)
- Percussion 2 (Crash cymbals, suspended cymbal, triangle)

This piece uses a standard instrumentation that most educational and community settings should be able to fulfill. There is no special significance in the alto clarinet part- it doubles the bass clarinet part. If the ensemble does not have a plethora of horns, parts are cross-cued in the saxophones to assist. If the ensemble does not have any oboes, vital
parts are cross-cued in the flutes and clarinets. This is also done for the bassoon and bass clarinet parts.

The transition section features an oboe solo, cross-cued in the flutes and clarinets. There is also a sustained horn solo (playing a written C5) in this section. At measure 71, each of the clarinet parts becomes a solo (played as a trio) to end the transition section.

**Unit 5: Stylistic Considerations**

*In Their Honor* is comprised of two distinct themes with one transitional section. Overall, the style is legato and sostenuto. At measure 5, the composer indicates “With reverence” which continues through the first thirty-eight measures. The second theme is to be played “energetically” as noted by the composer, until the texture thins and the mood changes in the transition section. The final playing of the first theme is fully instrumented and is marked “Broadly”. The trumpets and horns should play measure 80 with slight accents to help break through the dense texture. The coda is marked “Maestoso” and should be played slightly slower than the previous section.

**Unit 6: Musical Elements**

**MELODY:**

The first melody [Theme 1] begins in measure 5 in the horns. At measure 13, the horns are joined by the alto saxophones and trumpets. In measure 21, the flutes, oboes, and upper clarinets add to the melodic texture. In Theme 2, the clarinets, alto saxophones, tenor saxophones, and horns have the melody. The trumpets add to the melody at measure 50, while the clarinets portray more of an accompaniment role. In the transition section, the solo oboe carries the melody until measure 71, where the solo clarinets play an echo of the motif. In the final recapitulation of the original theme, the upper woodwinds, saxophones, trumpets, and horns all have the melody.

**HARMONY:**

Theme 1 is in E-flat major. In measure 5, the trombones, euphoniums, and tubas support the horn melody. At measure 13, the tenor and baritone saxophones add to the low brass. At measure 21, the lower clarinets, bass clarinets, and bassoons add to the harmonic mixture. Strommen uses many suspensions throughout Theme 1 to add tension and release. Theme 2, which begins at measure 39, begins with trombones, euphoniums, and tubas providing a rhythmic accompaniment motif. The piccolo, flutes, and oboes layer a flourishing riff over this before the melody comes in at measure 41. At measure 50, the bass clarinets and bassoons add to the low brass motif. In the transition section, the bassoon and bass clarinet accompany solo horn and solo oboe. When Theme 1 recapitulates in measure 77, the lower clarinets, bass clarinets, bassoons, and low brass accompany the melody.
**RHYTHM:**

_In Their Honor_ is written in common time. The rhythms used in this piece vary from whole notes to thirty-second notes, with eighth note triplets used. The main motif uses whole notes to quarter notes, with faster rhythms as embellishment.

<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURE</th>
<th>EVENT AND SCORING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1 - 4</td>
<td>E-flat Major; Snare drum and crash cymbals only.</td>
</tr>
<tr>
<td>Theme 1</td>
<td>5 - 12</td>
<td>E-flat Major; Horns have melody with trombone, euphonium, and tuba accompaniment. Snare drum also plays.</td>
</tr>
<tr>
<td>Theme 1</td>
<td>13 - 20</td>
<td>E-flat Major; Alto saxophones and trumpets add to the horn melody. Tenor and baritone saxophones add to accompaniment.</td>
</tr>
<tr>
<td>Theme 1</td>
<td>21 - 38</td>
<td>E-flat Major; All winds/brass are playing. Upper woodwinds add to melody. More activity in percussion parts.</td>
</tr>
<tr>
<td>Theme 2</td>
<td>39 - 57</td>
<td>E-flat Major; Rhythmic motif in low brass. Flourishing runs in the upper woodwinds. Melody in the clarinets, saxophones, and horns. Trumpets add to melody in measure 50.</td>
</tr>
<tr>
<td>Transition</td>
<td>58 - 76</td>
<td>E-flat Major; Solo oboe begins melody in measure 60 with bass clarinet and bassoon accompaniment. Solo clarinets finish the phrase at the end of the section.</td>
</tr>
<tr>
<td>Theme 1</td>
<td>77 - 84</td>
<td>E-flat Major; Brass lead with the melody with full ensemble accompaniment. Timpani has more of an active role in this section.</td>
</tr>
<tr>
<td>Coda</td>
<td>85 - 96</td>
<td>E-flat Major; Brass</td>
</tr>
</tbody>
</table>
Unit 8: Suggested Listening:
Strommen, C. “To A Distant Place”
Daehn, L. “With Quiet Courage”
MacTaggart, L. “Elegy for the U.S.S. Arizona”
Jager, R. “Epilogue: Lest We Forget”
Williams, J./arr. Lavender “Hymn to the Fallen”

Works Cited

Mt. Everest
Rossano Galante (b. 1967)

Publisher: Alfred Music
Date of Publication: 2010
Duration: 5:22
Unit 1: Composer
Rossano Galante was born in Buffalo, New York where he received his Bachelor of Arts Degree in trumpet performance from the State University of New York at Buffalo. After graduation, he studied film scoring with Jerry Goldsmith at the University of Southern California Film Scoring Program. Mr. Galante has composed music for various films including *The Prince of Venice* and *The Great Gabble*. He has orchestrated music for many films including *Alvin and the Chipmunks, Live Free or Die Hard*, and *3:10 to Yuma*. Mr. Galante is a sought-after wind band composer with many of his works serving as commissions.

Unit 2: Composition
*Mt. Everest* was commissioned by the Edward Town Middle School 7th & 8th Grade Band in Sanborn, NY. This piece, according to the composer, is “comprised of robust brass melodies, sweeping woodwind lines, and rhythmic ostinato… capturing the epic grandeur and beauty of Everest, the highest mountain on earth.” Using a variety of textures, timbres, tempos, and styles, Galante creates a vivid image of this beautiful part of the world.

Unit 3: Historical Perspective
Many of Rossano Galante’s works are written in the style of a movie soundtrack. His ability to capture an audience through is whirlwind of motifs is unique. Galante’s wind band compositions range from Medium-Easy to Medium-Advanced. Amazingly, his published band soundtrack-sounding works were originally written for wind band, not arranged from previous movie music.

Unit 4: Technical Considerations
*Mt. Everest* is scored for the following instrumentation:

<table>
<thead>
<tr>
<th>Piccolo</th>
<th>Trombone 1, 2, 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute 1, 2</td>
<td>Euphonium</td>
</tr>
<tr>
<td>Oboe 1, 2</td>
<td>Tuba</td>
</tr>
<tr>
<td>Bassoon 1, 2</td>
<td>Mallet Percussion (Bells/Vibraphone)</td>
</tr>
<tr>
<td>B-flat Clarinet 1, 2, 3</td>
<td>Percussion 1 (Sleigh Bells, Triangle, Shaker)</td>
</tr>
<tr>
<td>Bass Clarinet</td>
<td>Percussion 2 (Snare Drum, Bass Drum)</td>
</tr>
<tr>
<td>Alto Saxophone 1, 2</td>
<td>Percussion 3 (Crash Cymbals, Suspended Cymbal)</td>
</tr>
<tr>
<td>Tenor Saxophone</td>
<td>Timpani</td>
</tr>
<tr>
<td>Baritone Saxophone</td>
<td></td>
</tr>
<tr>
<td>Trumpet 1, 2, 3</td>
<td></td>
</tr>
<tr>
<td>Horn in F 1, 2</td>
<td></td>
</tr>
</tbody>
</table>

This piece requires an ensemble that can play with a plethora of accidentals. Rossano Galante does not use a designated key signature- rather, tonal centers. Strong saxophone, trumpet, and horn sections are a must, as most of the melodic themes are scored for these instruments. All sections should be proficient in the following keys: E-flat major, F major, C major, B-flat major, G major. Also, the ensemble needs to be very attentive to the conductor, since there are many tempo and style changes. It is important to note that
the score is transposed, but all parts are written without a key signature. The composer suggests a minimum of seven percussionists for this piece, allowing ample opportunity for all parts to be covered.

Unit 5: Stylistic Considerations

_Mt. Everest_ is written in a “movie soundtrack” style. There are constant ebbs and flows to the tempo and styles are constantly changing. For example, the piece begins “Majestically” (88 bpm) and then after a ritardando in measure 8, the tempo catapults to double the original speed (144 bpm). After a two-measure ritardando in measure 28, the tempo slows slightly (132 bpm). This stays constant until measure 48, where there is a four-measure ritardando. At this point, the tempo drastically changes to 76 bpm. This “Warm & Lush” section continues until a one-measure accelerando (back to 144 bpm) at measure 88. As the coda approaches, the music calls for a two-measure ritardando into measure 122 (132 bpm) and then two measures later, another ritardando into the final “Grandioso” section, marked at 96 bpm.

Unit 6: Musical Elements

MELODY:

The first melody [Theme 1] begins in measure 9 in the alto saxophones and horns with the trumpets adding in measure 16. Theme 2 features the oboes and clarinets to start, with the trumpets and horns added shortly thereafter. At measure 41, the flutes and oboes play the motif, which is handed off to the alto saxophones, tenor saxophones, trumpets, and horns. In the third theme, the flutes begin with melody with oboes, alto saxophones, and horns adding in measure 54. Clarinets, alto saxophones, and trumpets have the melody at measure 56 until the oboe joins in at measure 60. At measure 64, the melody is passed around the ensemble between the flutes, trumpets, piccolo, alto saxophones, and horns. At measure 72, the oboes, alto saxophones, and trumpets regain the melody. Finally, the solo oboe enters at measure 83 before passing melody to clarinets, saxophones, and horns. After this, the first theme recapitulates and develops as the saxophones and horns pass melody to bass clarinets and low brass. Trumpets play fanfare-like motifs intermittently throughout melodies. Upper woodwinds, alto saxophones, and horns take the melody at measure 102. This is then passed to the oboes, alto saxophones, trumpets, and horns at measure 106. Saxophones, horns, and euphonium play the motif one last time in this section beginning at measure 116. In the coda, the melody is passed from alto saxophones and horns to trombones and tenor saxophones to trumpets.

HARMONY:

Galante uses very tonal harmonies throughout the piece. Theme 1 is in E-flat major. Upper woodwinds are playing tonic and dominants in a rhythmic ostinato. At measure 19, this changes to a syncopated and very detached rhythm. In Theme 2, in F major, the saxophones are playing a continuous syncopated rhythm to contrast the longer lyrical lines of the melody. At measure 41, the alto saxophones “dove-tail” parts to
sound like continuous legato eighth notes. Theme 3 is in C major where the low winds and brass provide accompaniment, both sustained and rhythmic. Measure 88 uses similar harmonic structures to Theme 1, however there is a modulation from B-flat major to G major at measure 98. The coda uses eighth note triplets in the upper woodwinds to counter the quarter note and eighth note motif in the trumpets.

**RHYTHM:**

*Mt. Everest* is written in common time. The rhythms used in this piece vary from whole notes to thirty-second notes, with eighth note triplets used. Many syncopations are used in the accompaniment figures.

### Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURE</th>
<th>EVENT AND SCORING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1 – 8</td>
<td>E-flat Major; Very dense texture. Trumpets have melody. Triple vs. duple rhythms throughout.</td>
</tr>
<tr>
<td>Theme 1</td>
<td>9 – 29</td>
<td>E-flat Major; Alto saxophones and horns have the melody. Trumpets add to melody in measure 16.</td>
</tr>
<tr>
<td>Theme 2</td>
<td>30 – 51</td>
<td>F Major; Oboes and clarinets have melody to start. Trumpets and flutes pass the melody back and forth starting at measure 34. In measure 41, the flutes and oboes have the melody.</td>
</tr>
<tr>
<td>Theme 3</td>
<td>52 – 87</td>
<td>C Major; Flutes begin with melody; oboes, alto saxophones, and horns add in measure 54. Clarinets, alto saxophones, and trumpets have the melody at measure 56 until the oboe joins in at measure 60. At measure 64, the melody is passed around the ensemble between the flutes, trumpets, piccolo, alto saxophones, and horns. At measure 72, the oboes, alto saxophones, and trumpets</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Theme 1 Recapitulation</th>
<th>88 – 121</th>
<th>B-flat Major; Saxophones and horns pass melody to bass clarinets and low brass. Trumpet fanfares play intermittently throughout melodies. Modulation to G Major at measure 98. Upper woodwinds, alto saxophones, and horn play melody at measure 102. This is then passed to the oboes, alto saxophones, trumpets, and horns at measure 106. Saxophones, horns, and euphonium play motif one last time in this section beginning at measure 116.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coda</td>
<td>122 – 131</td>
<td>B-flat Major; Motif is passed from alto saxophones and horns to trombones and tenor saxophones to trumpets.</td>
</tr>
</tbody>
</table>

**Unit 8: Suggested Listening:**
Galante, R. “Beyond the Horizon”
Sheldon, R. “Commemoration Overture”

**Works Cited**

http://www.alfred.com/Company/Authors/RossanoGalante.aspx
October

Eric Whitacre (b. 1970)

Publisher: Hal Leonard
Date of Publication: 2000
Duration: approximately 7 minutes
Unit 1: Composer
Eric Whitacre is an accomplished composer, conductor, and clinician known mostly for his choral works. His contemporary harmonies and beautiful melodies has earned him composition awards from ASCAP, the American Choral Directors Association, the American Composers Forum, and the Barlow International Composition Competition.

In the wind band medium, Whitacre has received substantial recognition for his work *Godzilla East Las Vegas*, which was most notably performed by the “President’s Own” United States Marine Band on the steps of the nation’s capital. Mr. Whitacre received is M.M. in composition from the Julliard School of Music.

Unit 2: Composition
*October* was commissioned by the Nebraska Wind Consortium. Whitacre writes that he tries to capture the “quiet beauty” of the autumn air through simple melodies. These melodies and harmonies, according to the composer, were inspired by composers such as Vaughn Williams and Elgar. This lush sonorous work captures the sentimental feelings the composer has for his favorite month, October. This piece was premiered on May 14th, 2000 and is dedicated to the Nebraska Wind Consortium Chairman, Brian Anderson.

Unit 3: Historical Perspective
The harmonic language of this piece is contemporary- something the listener can expect from any piece by Eric Whitacre. He uses whimsical themes and asymmetrical meters to depict the serenity of the month of October.

Unit 4: Technical Considerations
*October*, is scored for the following instrumentation

<table>
<thead>
<tr>
<th>Flute 1, 2</th>
<th>Trumpet in B-flat 1, 2, 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oboe 1, 2</td>
<td>Trombone 1, 2</td>
</tr>
<tr>
<td>E-flat Clarinet</td>
<td>Bass Trombone</td>
</tr>
<tr>
<td>B-flat Clarinet 1, 2, 3</td>
<td>Euphonium 1, 2</td>
</tr>
<tr>
<td>Bass Clarinet 1, 2</td>
<td>Tuba 1, 2</td>
</tr>
<tr>
<td>Alto Saxophone 1, 2</td>
<td>Timpani</td>
</tr>
<tr>
<td>Tenor Saxophone</td>
<td>Percussion 1 (suspended cymbal)</td>
</tr>
<tr>
<td>Baritone Saxophone</td>
<td>Percussion 2 (wind chimes, crash</td>
</tr>
<tr>
<td>Bassoon 1, 2</td>
<td>cymbals, bass drum, triangle</td>
</tr>
<tr>
<td>Horn 1, 2, 3, 4</td>
<td></td>
</tr>
</tbody>
</table>

This piece has thirty-three different parts. It is very important to have enough players in the ensemble to cover all of these parts. Even though the bassoon parts are doubled in the euphoniums and bass trombone, the timbre will be very different. Also, the ensemble needs to be able to play in D-flat major, A-flat major, and G major proficiently.

There is an oboe solo that is very exposed twice in this piece. A confident and artistic oboist is crucial, as well as a clarinet section that plays expressively and follows the
conductor very well. The clarinets accompany the oboe solo and need to swell together while maintaining balance and blend throughout these sections. There is also a euphonium solo which is marked “freely”. This is another situation where an ensemble needs a confident and artistic soloist.

Unit 5: Stylistic Considerations

October is a very lyrical piece with many places for artistic interpretations. At rehearsal A, the tempo changes to “con moto y rubato” with a fermata on beat four in measure 15. Then at rehearsal B, the tempo increases slightly to “poco piu mosso” before tapering off in measures 38 and 39. At rehearsal D, the tempo is even faster, “con moto, molto cantabile” followed by “poco piu mosso” in measure 49 and a ritardando in measure 51. At rehearsal E, there is a feeling of a macrobeat in 2 instead of 4, with a fermata at the end of measure 56. A recapitulation of the original tempo with oboe solo occurs at measure 66. The tempo increases slightly at rehearsal F, and then again propels forward at rehearsal G. At rehearsal H, it slows down slightly and a final ritardando occurs in the last 5 measures.

Unit 6: Musical Elements

MELODY:

The first melody [introduction] begins with the solo oboe in measure 3. Then a new melody [Theme 1] is started in the flutes, clarinets, tenor saxophone, and horns in measure 10 (rehearsal A). At measure 19 (rehearsal B), the flutes, oboes, and clarinets have a new theme [Theme 2], which is passed to the alto and tenor saxophones and horns for two measures before returning back to the upper woodwinds. At measure 31 (rehearsal C), the upper woodwinds and trumpets have Theme 1. At measure 40, the solo euphonium begins a new theme [Theme 3]. The woodwinds and trumpets (with mutes) play a response to Theme 3. This call-and-response happens once more before the theme begins to transition into measure 53 (rehearsal E) through measure 65. At measure 66, a remnant of the oboe solo appears as an interlude. At measure 72 (rehearsal F), the fourth and final theme is played in a remorseful manner by the woodwinds. The brass enter in staggered entrances beginning at measure 76 through measure 80. Measures 90 through 97 is a recapitulation of Theme 1. The coda begins at measure 98 (rehearsal H) with the saxophones and horns alternating the melody with the trombones and euphoniums.

HARMONY:

The first section (measures 1 – 39) is in D-flat major. The clarinets begin as the main structure to the harmony, followed by the bass clarinet, euphonium, and tuba. Then, the brass provide harmonic support from measures 19 – 39.

The second section (measures 40 – 65) is in A-flat major. Clarinets, trumpets, and low brass are used in the harmonic texture.

The third section (measures 66 – 71) is in B-flat major. Here, the clarinets and brass are used again.
The final section (measures 72 – end) is in G major. The brass have the harmony during Theme 4 and the woodwinds have the harmony in the coda section.

RHYTHM:
*October* uses a variety of time signatures to provide an ethereal momentum. Despite the use of 2/4, 3/4, 5/4, and 6/4 throughout the piece, the main time signature is 4/4. The rhythms used throughout the piece include rhythms varying in length from whole notes to eighth notes, with one quarter note triplet used in measure 81. There is also a group of 7 sixteenth notes, played against a quintuplet, followed by a triplet figure with two eighth notes and two sixteenth notes in measure 97.

**Unit 7: Form and Structure**

<table>
<thead>
<tr>
<th>SECTION</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1 – 9</td>
<td>D-flat Major; Solo oboe with clarinet accompaniment.</td>
</tr>
<tr>
<td>Theme 1</td>
<td>10 – 18</td>
<td>D-flat Major; Upper woodwinds, tenor saxophone, and horns have melody. Texture thickens.</td>
</tr>
<tr>
<td>Theme 2</td>
<td>19 – 30</td>
<td>D-flat Major; Upper woodwinds have melody. Texture begins thin, then thickens as brass enters.</td>
</tr>
<tr>
<td>Theme 1</td>
<td>31 – 39</td>
<td>D-flat Major; Upper woodwinds, tenor saxophone, and horns have melody. Texture thickens.</td>
</tr>
<tr>
<td>Theme 3</td>
<td>40 – 65</td>
<td>A-flat Major; Solo euphonium with upper woodwinds and horns. Texture is full by measure 52.</td>
</tr>
<tr>
<td>Interlude</td>
<td>66 – 71</td>
<td>B-flat Major; Solo oboe with clarinet and brass accompaniment.</td>
</tr>
<tr>
<td>Theme 4</td>
<td>72 – 89</td>
<td>G Major; All woodwinds have melody while the brass accompany.</td>
</tr>
<tr>
<td>Theme 1</td>
<td>90 – 97</td>
<td>G Major; Upper woodwinds, tenor saxophone, and horns have melody. Texture thickens.</td>
</tr>
</tbody>
</table>
Coda

98 – 113

G Major; Saxes, horns, and euphoniums have the melody while the woodwinds play harmony.

Unit 8: Suggested Listening:
Whitacre, E. “Cloudburst”
Whitacre, E. “Godzilla Eats Las Vegas”
Whitacre, E. “The Seal Lullaby”
Bryant, S. “Dusk”

Works Cited
The Old Red Mill
Brant Karrick (b. 1960)

Publisher: Carl Fischer
Date of Publication: 2010
Duration: 4:30
Unit 1: Composer
Brant Karrick has been the Director of Band at Northern Kentucky University since the fall of 2003. Dr. Karrick is the director of the Symphonic Winds, Concert Band, and Pep Band, where he also teaches classes in conducting, music education, and marching band. An active clinician and guest conductor, Dr. Karrick’s compositions have been performed throughout the United States, Europe, and in Australia. Dr. Karrick earned is Bachelor of Music Education degree from the University of Louisville, a Master of Arts in Education from Western Kentucky University, and a Ph.D. in Music Education from Louisiana State University.

Unit 2: Composition
The Old Red Mill was commissioned by the Casey, Heim, Mill, and Transit Middle Schools of the Williamsville Central School District, Williamsville, NY. This piece is written in two connected sections. It first begins with a slow lyrical section; Karrick describes this section as a representation of a “pleasant morning sunrise and the reverence and devotion of the town’s hard-working citizens.” The second section is in cut-time and mimics a dance style. Karrick states that this section represents the playfulness of the village, full of socialization and celebration.

Unit 3: Historical Perspective
Williamsville, NY used water power, generated by a waterfall nearby. This attracted many millers to the area. One of the mills became one of the earliest commercial cement manufacturers in the United States. Some of the cement used to build the Erie Canal was from this mill.

The harmonic language, much like the mill this piece is based on, is older, more traditional. It does not use modern-like language like John Mackey’s “Sheltering Sky”, instead, it uses more of the harmonic vocabulary of “Here Take this Lovely Flower” by Frank Ticheli, from the Movement 3 of “Simple Gifts”.

Unit 4: Technical Considerations
The Old Red Mill, is scored for the following instrumentation

- Flute (optional piccolo)
- Oboe
- Clarinet 1, 2, 3
- Bass Clarinet
- Bassoon
- Alto Saxophone 1, 2
- Tenor Saxophone
- Baritone Saxophone
- Trumpet 1, 2, 3
- Horn 1, 2
- Trombone 1, 2
- Euphonium
- Tuba
- Bells
- Xylophone
- Vibraphone
- Timpani
- Snare Drum
- Bass Drum
- Concert Toms
- Woodblock
- Tambourine
- Crash Cymbals
- Suspended Cymbals
- Triangle
This piece uses very basic instrumentation. Most ensembles would be able to perform this piece—even with a few instruments missing (quite a bit of cross-cueing).

There is a very thinly scored introduction using mostly upper woodwinds and one horn. This section requires a competent vibraphone player, solo flute, and musically confident (able to play softly with staggered entrances) oboe, clarinet, alto saxophone, and horn players. At measure 33, the flute solo appears again—this time with the addition of solo alto saxophone and solo trumpet. Some difficulty may occur when trying to align style, phrasing, and timbre while balancing these three players against sustained notes in the rest of the ensemble.

In the second section of this piece, articulation accuracy is crucial throughout the ensemble. Accents and staccato markings should remain consistent as the melody is passed around the ensemble.

**Unit 5: Stylistic Considerations**

The Old Red Mill uses two very distinct styles, lyrical and marcato. The first section (measures 1 – 45) is set in triple meter with a flowing feel throughout. There is a brief interruption at measure 32, marked by a fermata and noted as “a thoughtful pause” before recapitulating the flute solo (this time with solo alto saxophone and trumpet). The second section (measures 46 – 158) is set in a duple meter with a very marcato style. At measure 93, the style changes to legato until measure 109, where it returns to marcato.

**Unit 6: Musical Elements**

**MELODY:**

The first melody begins in measure 5. It is a combination of stepwise and leaping motion that stays diatonic. It begins in the solo flute, then moves to the entire section with the clarinets before recapitulating with solo flute, solo alto saxophone, and solo trumpet. This melody is lyrical in nature and follows a wave-like form.

The second melody begins in measure 54. It can be dissected into three sections: 54 – 68, 69 – 77, and 93 – 108. In the first motif, an accented non-chordal tone creates immediate dissonance in the beginning of each of the first three measures. It is mostly stepwise in nature, with several leaps throughout. It begins in the flute and clarinet at measure 54. The oboe and alto saxophone join at measure 62. The second time that this motif is presented, the tenor saxophone joins the aforementioned instrumentation. In measure 85, the flute, oboe, first clarinet, and first trumpet play the motif while the alto saxophones, second and third trumpets, and the horns play a counter melody. In the final instance of the first motif (measure 136), the flute, oboe, clarinets, and alto saxophone start with the first trumpet adding at measure 144. The second motif only occurs once, beginning at measure 69 in the trumpet. This motif is mostly skips, outlining a triad of the tonic chord. The third motif begins as measure 93. This motif lead by the clarinets creates a legato contrast to the other motifs in this section. At measure 101, the flute,
"Rondo"
from Parthia in D
Antonio Rosetti (1750 - 1792)

Publisher: Edition Compusic
Date of Publication: 1787
Duration: approximately 2 minutes
Unit 1: Composer
Antonio Rosetti was from the Czech Republic. While records are not completely accurate (Antonio Rosetti was a popular name at that time), some facts have been compiled. Rosetti entered the service of Kraft Ernst, Prince of Oettingen-Wallerstein, where he was appointed deputy to Kapellmeister Josef Reicha in 1780. Rosetti started to use flutes in his wind ensemble when they were added to the orchestra. He also changed the role of the horns. In Rosetti's writing, the horns had lyrical passages in additional to the traditional hunting calls.

Unit 2: Composition
Parthia in D is comprised of four movements, Adagio, Menuet, Adagio, and Rondo. Labeled “for Wind Ensemble”, this work is now considered a chamber work by today’s instrumentation standards.

Unit 3: Historical Perspective
This piece, unlike Rosetti’s other Parthia’s only uses one clarinet. According to the provided program notes, this can only be explained by an “illness – or other mishap – the the other clarinetist of the orchestra.” The writing in this work can be compared to early works by Haydn.

Unit 4: Technical Considerations
Parthia in D, is scored for the following instrumentation

Flute 1, 2
Oboe 1, 2
Clarinet in A
Horn in D 1, 2
Bassoon 1, 2

Be sure to note that the clarinet part is written for Clarinet in A and the horn parts are written for Horn in D. It might be historically appropriate to obtain an A Clarinet and either use an E-flat horn or a small bore F horn (and transposing parts) if a D horn is unavailable. This will provide the appropriate timbres for the time period that Parthia in D was written in.

Unit 5: Stylistic Considerations
The Rondo movement is very playful and dance-like. Instead of emphasizing the accented downbeats, a stylistic recommendation would be to de-emphasize the non-accented notes. Accents in general should be considered more weight, rather than a harder or stronger attacked note.
Unit 6: Musical Elements

MELODY:
The first melody is in the flutes and oboes. At measure 17, the second melody gets passed from oboe 1, to oboe 2, back to oboe 1, to flute 1 and 2 every measure before the flute takes the melody through measure 32. At measure 33, the first melody is repeated, followed by the second at measure 41. At measure 65, the bassoons begin the transition section with oboe 1 continuing it from measure 69 – 76, where the flutes take over until measure 82. At measure 93, the coda begins with the oboes leading with the melody. The flutes add at measure 97 until the piece ends.

HARMONY:
The harmony in this movement is very consistent with early works by Haydn and other composer of this time period. Most of the harmonic structure functions as either a tonic or dominant chord. Horns and bassoons have most of the harmonies throughout this movement.

RHYTHM:
Rondo from Parthia in D uses mostly eighth notes, either in groups of four or isolated to create a lighter feeling throughout. Eighth note rhythms are articulated either all staccato, slur-two two-staccato, or all slurred. Downbeats in the accompaniment are written as quarter notes to help preserve length. Several sections use pedal point in the horns and later in the upper woodwinds.

Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURE</th>
<th>EVENT AND SCORING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme 1</td>
<td>1 – 16</td>
<td>Flute and oboe melody. Accompaniment in clarinet, horns, and bassoons.</td>
</tr>
<tr>
<td>Theme 2</td>
<td>17 – 32</td>
<td>Melody is passed between oboes and flutes. Clarinet and bassoon sustain. Texture thins.</td>
</tr>
<tr>
<td>Theme 1</td>
<td>33 – 40</td>
<td>Flute and oboe melody. Accompaniment in clarinet, horns, and bassoons.</td>
</tr>
<tr>
<td>Theme 2</td>
<td>41 – 56</td>
<td>Melody is passed between oboes and flutes. Clarinet and bassoon sustain. Texture thins.</td>
</tr>
<tr>
<td>Theme 1</td>
<td>57 – 64</td>
<td>Flute and oboe melody. Accompaniment in clarinet, horns, and bassoons.</td>
</tr>
<tr>
<td>Transition</td>
<td>65 – 92</td>
<td>Bassoons pass melody to</td>
</tr>
<tr>
<td>Coda</td>
<td>93 – 106</td>
<td>oboe 1. Flute adds at 76. Horn 2 sustains pedal point. Intensity builds with chromatic movement throughout this section. Texture is full. Oboes have melody with clarinet sustained note. Flutes enter at 97. Tutti ensemble from 99 – end.</td>
</tr>
</tbody>
</table>

Rosetti, A. “Parthia in F”  
Haydn, J. “Symphony No. 80”

**Works Cited**  
"Adagio mesto"

from Satiric Dances

Norman Dello Joio (1913 - 2008)

Publisher: Hal Leonard
Date of Publication: 1975
Duration: approximately 3 minutes
Unit 1: Composer
Norman Dello Joio studied composition at the Julliard School of Music in 1939. In 1941, he studied with Paul Hindemith at Tanglewood and Yale. In the late 1940s, Dello Joio was considered one of America’s leading composers, winning awards including the Elizabeth Sprague Coolidge Award, the Town Hall Composition Award, two Guggenheim fellowships, the New York Critics’ Circle Award (twice), a Pulitzer Prize, and an Emmy.

Dello Joio wrote over forty-five choral works, thirty works for orchestra, approximately ten works for band, twenty-five for voice, and numerous works for chamber ensembles, concertos, and stage works.

Mr. Dello Joio taught at numerous colleges including Mannes College of Music, Boston University, and Sarah Lawrence College.

Unit 2: Composition
"Satiric Dances" was commissioned by the Town of Concord, Massachusetts in recognition of their Bicentennial. It was funded by the Town of Concord and assistance was given by the Eastern National Park and Monument Association in cooperation with the National Park Service.

Unit 3: Historical Perspective
This piece was originally used as background music that Dello Joio wrote for a comedy by Aristophanes. The second movement, “Adagio mesto” is romantic in nature with dissonances found in Dello Joio’s mentor’s writing, Paul Hindemith.

Unit 4: Technical Considerations
"Satiric Dances", is scored for the following instrumentation

\[
\begin{align*}
\text{Piccolo} & & \text{Horn 1, 2, 3, 4} \\
\text{Flute} & & \text{Trombone 1, 2, 3, 4} \\
\text{Oboe} & & \text{Baritone} \\
\text{E-flat Clarinet} & & \text{Tuba} \\
\text{B-flat Clarinet 1, 2, 3} & & \text{Timpani} \\
\text{E-flat Alto Clarinet} & & \text{Percussion 1 (Finger cymbal, cymbal, tambourine)} \\
\text{B-flat Bass Clarinet} & & \text{Percussion 2 (Glockenspiel, chimes, xylophone)} \\
\text{Bassoon} & & \text{Percussion III (Snare drum, bass drum, bongo, wood block)} \\
\text{Alto Saxophone 1, 2} & & \text{Tenor Saxophone} \\
\text{Baritone Saxophone} & & \text{Bassoon} \\
\text{Trumpet 1, 2, 3} & & \text{Piccolo}
\end{align*}
\]

While contemporary wind ensemble instrumentation can be used for most of these parts (omitting alto clarinet and E-flat clarinet if necessary), there are four trombone parts instead of today’s typical instrumentation of three. Directors should note this slight variation of instrumentation before programming this work.
There are several flute and clarinet solos throughout this movement. In general, ensemble members need to have aural independence - many of the harmonies used are very clustered.

Unit 5: Stylistic Considerations

*Adagio mesto* has some lyrical components to it. Surrounding those lyrical sections are tutti rhythms that create a vertical movement. The entire movement has a hauntingly beautiful aura to it - constantly flowing with consonance and dissonance alternating throughout.

Unit 6: Musical Elements

**MELODY:**

The first melody begins at measure 8 in the solo flute. The clarinets continue the phrase at measure 10 before being joined by the rest of the woodwinds, horns, and bells two measures later. The solo clarinet plays a new theme in measure 18. This is a very lush and consonant theme. The rest of the clarinets join in the middle of measure 19. At measure 22, the oboe adds to the clarinets. The flutes and trumpets add to the melody at measure 28. In measure 35, the piccolo, flutes, clarinets, saxophones, and horns have descending chromatic melodic lines. The final coda of the movement is played by solo flute and oboe and the sustained note decays away into the third movement.

**HARMONY:**

The harmony in this movement is mostly made up of sustained notes, sometimes pedal points against chromatic lines. This occurs in measures 1 - 7 and 35 - 52. At measure 18, the saxophones, horns, and trombones (euphoniums later on) create a rhythmic accompaniment to the clarinet melody.

**RHYTHM:**

*Adagio mesto* uses the penultimate sixteenth note as an anacrusis to the introductory theme. Throughout the movement, there is a perpetual movement of eighth notes in the composite rhythms. At measure 28, the intensity of the rhythms increase and repeated sixteenth notes are written in the trombone parts.

Unit 7: Form and Structure

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<tr>
<th>SECTION</th>
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<tbody>
<tr>
<td>Introduction</td>
<td>1 – 7</td>
<td>Upper woodwind melody, low winds and brass pedal point.</td>
</tr>
<tr>
<td>Theme 1</td>
<td>8 – 17</td>
<td>Woodwinds, horns, and bells have chromatic contrary motion.</td>
</tr>
<tr>
<td>Theme 2</td>
<td>18 – 34</td>
<td>Solo clarinet has melody. Saxes, horns, and low brass have harmony and provide rhythmic structure to lyrical melody. Clarinets and oboe add to melody, followed by trumpet. Texture thickens by measure 24</td>
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<tr>
<td>Theme 1</td>
<td>35 – 47</td>
<td>Chromatic contrary motion in woodwinds and horn.</td>
</tr>
<tr>
<td>Coda</td>
<td>48 – end</td>
<td>Flute and oboe melody with clarinet, bassoon, trombone, and tuba accompaniment. Last sustained note decays into next movement.</td>
</tr>
</tbody>
</table>

Dello Joio, N. “Scenes from the Louvre”
Hindemith, P. “March from Symphonic Metamorphasis”

**Works Cited**
The Sun Will Rise Again

Philip Sparke (b. 1951)

Publisher: Anglo Music Press
Date of Publication: 2011
Duration: 4:35
Unit 1: Composer

Philip Sparke is an English composer who also works as an editor of Anglo Music Press. Sparke studied composition, trumpet, and piano at the Royal College of Music. He is the recipient of many awards for his compositions including the Royal College of Music Band Association Award, the Dutch National Championship, and the World Championship in Brisbane, Australia. By 1995, Philip Sparke had composed 32 pieces for wind band, 115 for brass band, and 43 other pieces for various settings.

Unit 2: Composition

The Sun Will Rise Again was originally written as a commissioned brass band work entitled, Cantilena. Following a massive 9.0 magnitude earthquake in March 2011 off the coast of northeastern Japan, Mr. Sparke arranged the brass band work for wind band- changing the title to honor his colleagues and friends from the disaster area. In his program notes, Mr. Sparke writes, “I will be donating royalties from this piece to the Japanese Red Cross Society Emergency Relief Fund.” In addition, the distribution company for Mr. Sparke’s compositions will also be donating all net profits.

Unit 3: Historical Perspective

This piece uses lush scoring and harmonies- very typical of most Philip Sparke works. Since this piece was not originally written for the disaster in Japan, there are no cultural identifiers in the music that match the program notes (other than the title being changed). When researching the original brass band work, it was discovered that Cantilena was commissioned by the Grenland International Brass Festival in 2011. Sparke discovered that the most famous playwright and poet from Skien, Norway (location of the festival) was Kenrik Ibsen. The title was inspired by Ibsen’s first play, Cutilina. Sparke used the nearest and most equivalent musical term, cantilena- which means “lullaby” or “to play in a singing style”- a very appropriate title for such a passionate and lyrical piece.

Unit 4: Technical Considerations

The Sun Will Rise Again is scored for the following instrumentation:

- Flute 1, 2
- Oboe
- B-flat Clarinet 1, 2, 3
- Bass Clarinet
- Bassoon
- Alto Saxophone 1, 2
- Tenor Saxophone
- Baritone Saxophone
- Trumpet in B-flat 1, 2, 3
- Horn in F 1, 2, 3, 4
- Trombone 1, 2, 3
- Euphonium
- Tuba
- Double Bass
- Timpani
- Percussion 1 (suspended cymbal)
- Percussion 2 (mark chimes, triangle, bass drum)
- Percussion 3 (glockenspiel, vibraphone)

This piece has several solos and other exposed parts throughout. It is imperative to have a strong alto saxophone soloist, a strong tenor saxophonist, trumpet players who can
blend with straight mutes, and competent mallet percussionist. Also, the flutes need the ability to project with a warm timbre in the lower range (C4). The ensemble needs to be able to proficiently play in the keys of B-flat major and E-flat major. Lastly, due to the constant rubato throughout and other various tempo changes, the ensemble needs to be actively watching the conductor as well as actively listening across the ensemble.

Unit 5: Stylistic Considerations

The Sun Will Rise Again is a very lyrical and passionate piece, allowing for many opportunities for artistic interpretations. At the very beginning, the tempo is marked "lento con moto". Here, there is very little definition of pulse until the solo alto saxophone enters. The flutes and third clarinets are softly trilling, while the other clarinets are playing a tremolo. The third trumpets are using alternate fingerings (open to first and third valves) to simulate a tremolo on a written G4. As the ensemble enters at measure 10, the anacrusis is often played as a tenuto before resuming the previous tempo (not written). Two measures before 29, there is a poco rallentando which leads to a key change with an "a tempo" marking. In measure 46, there is an allargando marked; in the next measure, it resumes previous tempo with the addition of the term sostenuto. Another allargando appears in measure 54, this time moving into a section labeled "largamente". Four measures later, a molto allargando appears, which leads to a maestoso section before a long rallentando to the end of the piece. Musically, it is important to differentiate between each of the transition tempos (poco rallentando, allargando, molto allargando). The distinct identities of each transition will help create an acceptable amount of tension/release as the piece continues to build and unfold.

Unit 6: Musical Elements

MELODY:

The first melody begins with the solo alto saxophone in measure 1. The tenor saxophone enters in measure 5, continuing the melody. This theme [Theme 1] is continued by the clarinets, horns, and alto saxophones at measure 10. Theme 1 is repeated, but in a shorter form with a transition at measure 20. Just like in the beginning, the solo alto saxophone passes the melody to the solo tenor saxophone. This time, however, the bass clarinets, bassoons, baritone saxophones, and euphoniums continue the melody and its transition into the next section. Theme 2 begins at measure 29 in the alto saxophones and horns. The theme further develops at measure 37, where the flutes add to the melody. Another occurrence of Theme 2 begins at measure 47, where the horns lead the sustained texture of the ensemble with the melody. At measure 55, the texture is at its fullest with rhythms feeling more pesante. Woodwinds, trumpets, and euphoniums have the melody here. In measure 59, the texture abruptly thins, creating a transition to the coda, which begins at measure 64. Here, the solo alto saxophone plays the original motif, passing it onto the bass clarinets, bassoons, baritone saxophones, euphoniums, and tubas.
HARMONY:

The first section (measures 1-28) is in B-flat major. The flutes, clarinets, trumpets, horns, and percussion provide the main structure of the harmony for the first nine measures. The bass clarinets, bassoons, baritone saxophones, trombones, tuba, and timpani add the accompaniment in measure 10, while the oboes, trumpets, and most of the percussion are resting. In measure 20, the accompaniment is very similar to the first nine measures.

The second section (measures 29-70) is in E-flat major. The woodwinds and low brass provide most of the harmonic structure here. At measure 64, the flutes, clarinets, trumpets, horns, and percussion provide the harmony in the coda section.

RHYTHM:

The Sun Will Rise Again uses 4/4 as a time signature throughout. The rhythms used in this piece vary in length from whole notes to sixteenth notes. Several syncopated rhythms are used to build anticipation and create rhythmic tension in transition areas. Grace notes are used in melodic lines. In measure 58, there is a group of four thirty-second notes in the upper woodwinds, saxophones, trumpets, and euphoniums.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction/Theme 1</td>
<td>1-19</td>
<td>B-flat Major; Solo alto saxophone and tenor saxophone with flute, clarinet, trumpet, and percussion accompaniment. Tutti ensemble enters at measure 10. Clarinets and horns have melody. Alto saxophones add to melody in measure 13. Very thick texture.</td>
</tr>
<tr>
<td>Theme 1 (recapitulation)</td>
<td>20-28</td>
<td>B-flat Major; Solo alto saxophone and tenor saxophone with flute, clarinet, trumpet, and percussion accompaniment. Low winds and brass enter at measure 24 to continue motif in transitional element.</td>
</tr>
<tr>
<td>Theme 2</td>
<td>29-46</td>
<td>E-flat Major; Clarinets, alto saxophones, and horns have melody. Sustained accompaniment at first. Texture thickens at 37.</td>
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<tr>
<td></td>
<td>Subito piano at 43- melody in clarinets, saxophones, and euphonium.</td>
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<td>---------------------------------------------------------------------</td>
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<tr>
<td><strong>Theme 2</strong></td>
<td>47 – 63</td>
<td></td>
</tr>
<tr>
<td><strong>Coda</strong></td>
<td>64 – 70</td>
<td></td>
</tr>
<tr>
<td></td>
<td>E-flat Major; Very similar to introduction- solo alto saxophone with woodwind and percussion accompaniment. Low winds continue melody/motif. Alto and tenor saxophones enter in measure 68; horns and trombones enter in measure 69; timpani and glockenspiel enter in last measure (marked with a tutti fermata).</td>
<td></td>
</tr>
</tbody>
</table>

**Unit 8: Suggested Listening:**
Sparke, P. “Sunrise at Angel’s Gate”
Sparke, P. “Cantilena”
Sparke, P. “A Winter’s Tale”
Forbes, G./arr. Hazzard “O Nax Lux”
Ticheli, F. “Sanctuary”

**Works Cited**