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Advanced Conducting Project

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MUAP Advanced Conducting Project

Conductors Study Guides Submitted to the Faculty of the School of the Arts

In Candidacy for the Degree Master of Music in Wind Conducting

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May 2014

Submitted to Dr. Bradley Genevro

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Conductors Study Guide
Olympiada
Samuel R. Hazo
(b. 1966)

Unit 1: Composer

Samuel R. Hazo received his undergraduate and graduate degrees from Duquesne University, where he was awarded the University's Outstanding Graduate in Music Education. His compositions for band are targeted toward various performing levels, including professional, university, and public school. Additionally, Hazo has composed scores for television, radio, and the stage. His compositions have been premiered at national and international venues by such sponsors as the Music Educators' National Conference, Midwest Band and Orchestra Clinic, National Band Association, World Association for Symphonic Bands and Ensembles, and the College Band Directors' National Association. Many of his works have been performed and recorded by the Tokyo Kosei Wind Orchestra and the Birmingham Symphonic Winds.

Samuel Hazo has been recognized by numerous professional organizations for his contributions to the wind band medium. In 2001 he won the National Band Association's Merrill Jones Memorial Composition Contest for high school literature at the grade 3-4 level. He was also the 2003 winner of both composition contests sponsored by the National Band Association, becoming the first composer in history to achieve such an honor. He is also the two-time recipient of the "Teacher of Distinction" award sponsored by the Southwestern Pennsylvania Teachers' Excellence Foundation. Many of Hazo's composition can be found in the 2004 published survey of the "Top Twenty Compositions of All Time" for wind band.¹

Mr. Hazo's teaching experience spans every grade level from kindergarten through college. Aside from being a frequent guest conductor and clinician, Mr. Hazo is a member of the music faculty in the Upper St. Clair School District. He currently resides in Pittsburgh, Pennsylvania with his wife and two children.²

Unit 2: Composition

Olympiada was composed in 1996 and premiered in 1997. Upon request from Dr. Patricia Grutzmacher, professor from Kent State University, Hazo later rescored the piece for publication in 2002. As the title suggests, *Olympiada* found its inspiration in the Olympic Games.³ Categorized as a grade four and a half difficulty work, this

¹ Samuel R. Hazo, "Samuel R. Hazo - Composer," <http://www.samuelrhazo.com/> (accessed December 29, 2013).

² Samuel R. Hazo, *Olympiada* (New York: Boosey & Hawkes, 2003).

³ Samuel R. Hazo, *Olympiada* (New York: Boosey & Hawkes, 2003).

four minute, forty-second piece is programmatic in nature, depicting the struggles of a competitive race.⁴

Unit 3: Historical Perspective

Composed at the age of thirty, *Olympiada* is Samuel Hazo's first work for symphonic band. The work is inspired by the Olympic Games and was first premiered by the Duquesne University Wind Symphony at Carnegie Hall in 1997. Hazo best describes *Olympiada* as "a tone poem of a race." After an opening fanfare signaling the start of the Games, several Greek-style melodies using the Ionian and Aeolian modes are intertwined with various ostinatos. The combination of textures creates the feeling of an exciting competitive race. Along with modern harmonic writing, these elements send the listener through an adrenaline-filled journey of athletic effort and struggle, culminating in the glory of victory that can only be experienced in the Olympic Games.⁵

Unit 4: Technical Considerations

Olympiada is a technically demanding work at the grade four and a half level. It begins and ends in concert B-flat, with the development section modulating to the relative minor. Knowledge of the B-flat major scale and G natural minor scale will help students when learning the main theme and its variations, which are constructed using mostly scale passages. Flute, oboe, and clarinet players will also benefit from learning diatonic arpeggios within the keys of B-flat major and G minor. The ostinato at the beginning of the exposition is the main rhythmic motive of the piece. Although not technically challenging, fragments of the pattern are found within the primary melodic theme and its variations. A brief section containing the main theme and ostinato in alternating 3/4 and 5/8 meter could pose a challenge to the performers. Conductors may find it beneficial to build warm-up exercises around the ostinato rhythm and meter changes. The most technically demanding portions of *Olympiada* all occur within the climactic section of the piece. With the tempo set at allegro (mm. 158), the alto and tenor saxophone, French horn, trumpet, trombone, and euphonium sixteenth note passage calls for double-tonguing technique. Immediately following are two measures of what Hazo labels "Polyrhythmic 4," where four quarter notes are notated in a measure of 3/4. Performers must give equal value to all four quarter notes, metrically fitting them into three total beats. In addition, this section extends the first trumpet range up to B, C, and D above the staff. Beyond this, issues of range are minimal in the wind parts.

Unit 5: Stylistic Considerations:

The uniqueness of *Olympiada* is found in the blend of styles suggested by the various melodic themes and ostinatos. The opening introduction calls for fanfare-like

⁴ Samuel R. Hazo, "Samuel R. Hazo - Composer," <http://www.samuelrhazo.com/> (accessed December 29, 2013).

⁵ Samuel R. Hazo, *Olympiada* (New York: Boosey & Hawkes, 2003).

playing from the brass section. Typical of this style, all notes are accented and should be given weight. Each statement of the fanfare theme is preceded by a sudden dynamic shift in the percussion rhythmic motive, alternating *fortissimo* and *piano*, and should be exaggerated to create the full musical effect. At the first tempo change, the style and articulation of the exposition change to *legato*, including the upper woodwind ostinato and the primary theme. During the development section, the low brass and woodwinds play a heavily accented and agitated melodic ostinato. The performers must place emphasis on all accented notes while demonstrating precision in finger technique. The texture of the development section is polyphonic, as Hazo writes several melodic lines moving independently. The blend of *legato* melodies and an agitated ostinato underneath creates a mood indicative of the growing intensity of the race. As each melodic line enters independently at a *forte* dynamic level, the preceding theme backs down to *mezzo forte*, allowing the new voice to dominate the listener's attention. The climax of the piece features different rhythms, articulations, and technical demands. Double-tonguing in a short, staccato-like manner is called for in various instrumental parts, as well as the performance of two "Polyrhythmic 4" measures by the ensemble as a whole. The glory of victory is represented by the immediate tonal shift back to concert B-flat major, where the *legato* style and articulation return as the wind parts shift to sustained chords and woodwind arpeggios. The first tempo alteration is notated at the recapitulation section, mimicking the style and tempo of the opening fanfare.

Unit 6: Musical Elements

Olympiada utilizes two main melodic themes, labeled the fanfare theme and primary theme. Both are stated in concert B-flat.

Fanfare Theme (trumpet 1)



Primary Theme: meas. 27-34 (French horn 1)



The development section shifts harmonically to G minor, beginning with a melodic ostinato played by the low brass and reeds and continuing for twenty-five measures.

Melodic Ostinato: meas. 51-55 (Bari Sax)



Hazo creates polyphonic texture by layering a variation on the primary theme of top of the melodic ostinato. This theme variation is a blend of melodic and rhythmic fragments from the primary theme and ostinato.



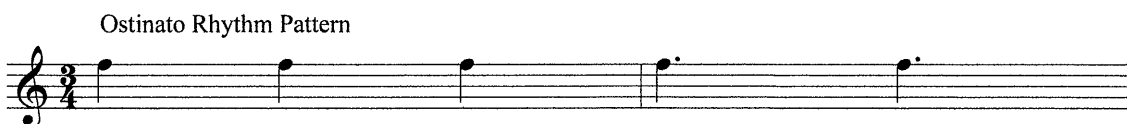
Five measures later, the upper woodwinds state the primary theme on top of the melodic ostinato and theme variation, creating a polyphonic texture of three independently moving voices. Hazo’s use of melodic activity represents an energetic race building to a dramatic climax.

Harmony

The fanfare introduction and exposition sections are both grounded in concert B-flat. Traditional tonic, subdominant, and dominant chords make up the majority of the harmonic structure. Approaching the development section, the piece shifts to the relative minor of G. Minor tonic and subdominant chords are again used frequently. Absent from harmonic structure of the development section is the presence of a leading tone, which correlates to the G-aolian mode, or natural minor scale. The harmonic shift at the re-transition section reverts back to concert B-flat major. Hazo incorporates more color tones to the harmony by using chord extensions such as ninths, elevenths, and thirteenth.

Rhythm

Hazo keeps the piece driving forward by incorporating various rhythmic techniques. The rhythmic ostinato preceding the main theme utilizes what is labeled horizontal hemiola. It is a triple beat pattern followed by a duple, suggesting a metric modulation (similar to Bernstein’s “America” from *West Side Story*). This pattern is the main rhythmic component in the piece and fragments of it can also be found in the melodies.



Olympiada is brought to a climax with two measures of a notated “Polyrhythmic 4” rhythm, with each instrument performing the rhythm on a single pitch. The four quarter notes must be given equal duration in order to fit into the 3/4 measure.



Timbre

Given the programmatic nature of *Olympiada* and the musical style commonly associated with the Olympic Games, the work's melodic material is dominated by brass timbres. The opening brass fanfare foreshadows this type of scoring, as the single woodwind inclusion of bassoon serves merely to provide pedal tones. Throughout the work, the flute, oboe, and clarinet parts are more rhythmic and complimentary in nature, having the primary role of moving the piece forward via various ostinato patterns. The percussion scoring is extensive, utilizing a total of seven players. The mix of high and low percussive timbres strongly enhances the ebb and flow of the Olympic race being portrayed. Lower and darker sounding percussion instruments dominate the introduction, development, and coda sections, while the exposition and re-transition sections utilize rhythmic ostinatos through suspended cymbal and bells. All percussion voices, with the exception of chime and bells, collaborate for an extensive and bombastic sixteen-measure percussion break during the development section.

Unit 7: Form and Structure

Measures	Section	Tonal Center	Musical Events
1-18	Introduction	B-flat major	Andante, M.M. = 70. Percussion rhythmic motive and tonic pedal precede the first statement of the fanfare theme. The second statement adds tbn and euph, and contains two meter changes. A dynamic shift in percussion motive occurs before each fanfare statement.
19-50	Exposition	B-flat major	Allegro, M.M. = 158. Rhythmic ostinato meas. 19-38 in picc, flt, ob, cln, sus cym, bells. First statement of primary theme at meas. 27 by horns. Second statement at meas. 35, adding asax, tsax, bsax, tpt. Measures 41-50 are an extension of melodic fragments from the theme, with upper woodwind diatonic runs and arpeggios.
51-60	Transition	G minor	Melodic ostinato in low brass and reeds transitions into the development section. Percussion ostinato varies rhythmically, but fits within the melodic ostinato.
61-89	Development	G minor	Ostinato continues. Meas. 61 = Theme variation 1 (asax1, horn, tpt). Meas. 66 = primary theme (picc, flt, ob, cln, asax2, tsax). 3 voice polyphonic texture. Melodic ostinato ends at meas. 76 and becomes tonic pedal. Agitated full ensemble rhythm meas. 86-89.

89-104	Development	G minor	Bombastic percussion break. Two soli percussion lines and cymbal rolls.
105-136	Development	G minor	Primary theme is stated by full brass section but in G Aeolian mode (natural minor). Meas. 113 = second theme statement in alternating 3/4 and 5/8 meter. Woodwinds add a variation on the rhythmic ostinato. Meas. 121-136 = climactic section containing double-tongued passage and Polyrhythmic 4 ensemble hits.
137-158	Re-transition	B-flat major	Immediate tonal shift to Bb major evokes feelings of glory and victory. Melody is more sustained and legato in nature. Brass and saxophone parts create diatonic chords with added color tones extensions. Upper woodwinds perform diatonic arpeggios. Percussion scoring reduced to sus cym and bells indicative of the exposition.
159-End	Recapitulation	B-flat major	Recapitulation of fanfare theme, this time adding woodwinds. Percussion rhythmic motive returns.

Unit 8: Suggested Listening

Samuel Hazo, *Ride*

Samuel Hazo, *In Flight*

Samuel Hazo, *Exultate*

Samuel Hazo, *Rush*

John Williams, *Olympic Fanfare and Theme*

Unit 9: Additional References and Resources

"National Band Association," www.nationalbandassociation.org.

Pilato, Nikk, "The Wind Repertory Project," www.windrep.org.

"Samuel R. Hazo: Composer," www.samuelrhazo.com.

Conductors Study Guide
Overture for Winds
Charles Carter
(b. 1926)

Unit 1: Composer

Charles Carter was born in 1926 in Ponca City, Oklahoma. Growing up he attended school in Worthington, Ohio, eventually entering college in 1944 at Ohio State University.⁶ Carter left Ohio State briefly to serve in the Army, but later returned and finished his undergraduate degree at the University. He resumed his studies at the Eastman School of Music, earning his graduate degree in composition; and then returned to the state of Ohio working as an arranger, performer, and for the U.S. Government. From 1951-1952 Carter served as the arranger for the Ohio State Marching Band and part time low brass instructor at the University. In 1953 he followed his fellow colleague, Manley Whitcomb, who was the director of bands at Ohio State, to Florida State University where he taught for forty-three years.⁷ At Florida State he served as a professor of theory and composition as well as the arranger for the University bands.⁸

Charles Carter has been recognized as an outstanding composer with many contributions to the wind band medium. The Kappa Kappa Psi National Band Fraternity honored him with the Distinguished Service to Music Award in 1984, and the Phi Beta Mu National Honorary Band Director's Fraternity also recognized him with their Outstanding Contributions to Band Award. Similarly, Carter has earned the Distinguished Service Medal from ASCAP, the American Society of Composers and Performers.⁹

Unit 2: Composition

Carter composed *Overture for Winds* in 1959 at the age of thirty-three. It remains his most popular work for band and a standard in literature for young bands. The piece is written in a traditional ternary (ABA) form. The outer sections feature a lively and rhythmic theme while the middle section is slower and more lyrical in style. Published by Bourne Music, Inc., *Overture for Winds* is 4:00 in length and has a grade three difficulty rating.¹⁰

⁶ "The Florida State University Band Alumni Association," <http://www.fsubaa.com> (accessed February 15, 2014).

⁷ Nikk Pilato, "The Wind Repertory Project," <http://www.windrep.org> (accessed December 29, 2013).

⁸ Norman Smith and Albert Stoutamire, *Band Music Notes, 3rd ed.* (Lake Charles: Program Note Press, 1989), 42-43.

⁹ "The Florida State University Band Alumni Association," <http://www.fsubaa.com> (accessed February 15, 2014).

¹⁰ Thomas L. Dvorak, *Best Music for Young Band, rev. ed.* Edited by Bob Margolis (Brooklyn: Manhattan Beach Music, 2005), 43-44.

Unit 3: Historical Perspective

The term *overture* is derived from the French *ouverture*, a piece of music in two or more sections that was used to introduce a ballet, opera, or oratorio in the 17th century. The modern day instrumental overture is a substantial composition designed to precede a full-length dramatic work.¹¹ The formal, harmonic, and textural design of *Overture for Winds* contains similarities to that of the Italian overture. The Italian overture was typically composed in three movements (or sections), following a fast-slow-fast progression. The outer movements were composed in a major key with the first movement in duple meter, while the second movement, slower in tempo, was typically shorter than the others. The melodic texture of the Italian overture was generally homophonic in nature.¹² All of these characteristics can be found in Carter's *Overture for Winds*.

Unit 4: Technical Considerations

Overture for Winds contains technical elements that are consistent with the grade three difficulty level. In its ABA formal structure, the piece begins in concert E-flat major, modulates to C minor and then B-flat major, before returning to E-flat. Proficiency of these scales and arpeggios is crucial as they relate to the tonal centers of the work. This will be especially important to allow performers to understand the alterations made to these scales in some of the constructed melodies. The first melodic theme contains a lowered seventh degree and is based on the E-flat mixolydian scale. This theme returns later during the development section, stated in concert B-flat major. The lyrical B section is based harmonically in C minor, however the main melodic theme utilizes the G-aeolian scale. Performers will benefit from learning the above-mentioned altered scales to ensure precision in note accuracy. This can also serve as an opportunity to educate ensemble members about the use of modes as they pertain to melodic construction. Although the lively and rhythmic opening theme requires technical precision in the upper woodwinds and first cornet, its friendly key and register should allow the performers to grasp the inherent mechanics quite easily. Instrumental ranges are comfortable for most performers with the exception of a few specific measures in the flute and baritone part. The flute range is extended to a high B-flat (two octaves above the staff) between rehearsal E and F, and the baritone range is extended to a G above the staff just before rehearsal G and I. Depending on the ability level of the ensemble members, these passages could easily be performed one octave lower while still maintaining the integrity of the written musical line. Students performing the snare drum part must be technically proficient in all traditional roll techniques. Nine and seventeen stroke rolls are used most often throughout the piece, and the cymbal

¹¹ Nicholas Temperley. "Overture." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/20616> (accessed February 6, 2014).

¹² Stephen C. Fisher. "Italian overture." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13969> (accessed February 6, 2014).



part includes both closed and open crashes. Cymbalists must recognize the notation for both types of crashes and become proficient in their performance technique.

Unit 5: Stylistic Considerations

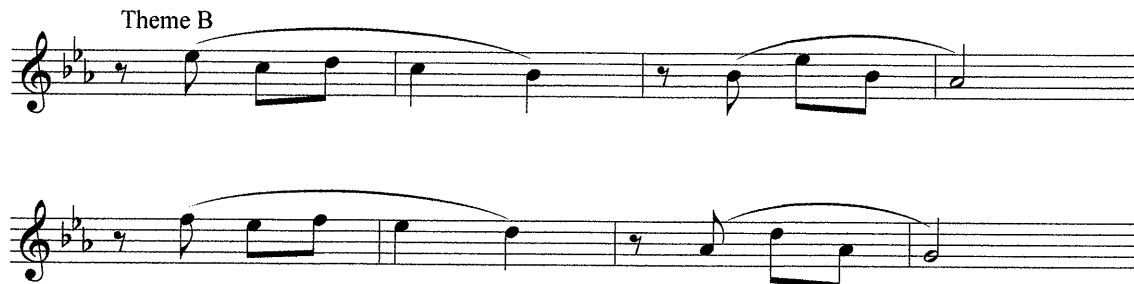
The A and B sections offer the listener two contrasting musical styles. The first theme in the A section, Theme A, is light and lively in nature, containing *staccato* eighth notes, accents, and varied articulation patterns. The rhythmic accompaniment provided by the brass section, saxophones, and low reeds includes multiple quarter notes notated with both accent and *tenuto* markings. These notes must be accented and sustained for their full duration, yet performed with separation. Given this requirement, ensemble warm-up time should be utilized to practice scales and arpeggios containing various articulation markings (slur-tongue patterns, *staccato*, accent and *tenuto*) so that the performers gain a better understanding of how each marking must be applied to the music. Instructors should also consider modeling each articulation in an attempt to provide clarity regarding the style and length of each marking. Theme B begins at rehearsal A and consists of a two-measure sequence that is developed and passed throughout various ensemble sections. The passage should be performed with a *legato* articulation. The sustained nature of the harmonic accompaniment and absence of percussion parts may cause the performers to decrease tempo while performing Theme B, therefore the musicians must maintain a steady internal pulse and subdivide the beat to ensure consistency in tempo throughout. The B section begins at rehearsal C and is preceded by a two-measure baritone solo comprised of a melodic fragment derived from the preceding Theme A. This section is marked *Andante* and will require the musicians to perform in an expressively *cantabile* style relative to dynamics and shaping of the musical phrases. There must be an inherent dynamic balance of the melodic and counter-melodic lines so that the listener can easily discern how the moving lines compliment each other. The B section builds to a climax between rehearsals D and E, where the harmonic structure of Carter's writing strongly enhances the emotional impact. A brief *a tempo* development section, hinting at Themes A and B, follows the B section. Finally, a reprise of the A section modified by a short coda complete the work.

Unit 6: Musical Elements

There are three primary themes in this piece, labeled Theme A, Theme B, and Theme C.

Theme A

Theme A is performed by piccolo, flute, oboe, clarinet, and first cornet, and is lively and rhythmic in nature. Fragments of the theme are later heard in the development section, this time stated in concert B-flat major. At the reprise of the A section, Theme A returns in its entirety in the original key.



Theme B is an abrupt two-measure sequence that is passed throughout various sections of the ensemble. The sequence is developed rhythmically before leading the listener back to Theme A.



Theme C is presented in the B section. While Theme C is slower and *legato*, its contour is similar to that of Theme A. The primary instruments carrying this theme are piccolo, flute, oboe, E-flat clarinet, first clarinet, and first cornet. Flowing counter-melodic lines compliment Theme C and are introduced in the tenor saxophone and baritone parts.

Harmony

Theme A is firmly grounded in E-flat major and utilizes traditional diatonic harmony. As Theme B is developed, the harmonic structure suggests a brief modulation to C minor, but it ultimately returns to E-flat major before Rehearsal B. During the development section (rehearsal E), fragments of Themes A and B are shared throughout the ensemble. Theme A fragments are heard in B-flat major, while the Theme B fragments continue in C minor as before. Carter uses modal harmony during the lyrical B section. The key signature and cadences at the ends of phrases infer C minor, yet the melodic structure primarily outlines G minor and B-flat major. The harmonic ambiguity of the B section adds a contemporary element to traditional overture style. Harmonic tension is created through the use of dissonance as Theme C builds to a climax. Carter uses a dominant seventh chord with a suspended lowered ninth that resolves down to the root of the chord. The

same chord is also used at the fermata before rehearsal E, as well as two measures before rehearsal G and I.

Rhythm

Rhythmic challenges in *Overture for Winds* are consistent with band works at the grade three level. The lively and energetic Theme A is voiced in the instrumental parts that are the most capable of accurately performing technical passages: upper woodwinds and cornet. The remaining ensemble parts add more rhythmic support to Theme A. Themes A and B begin with an eighth rest and their ensuing entrance occurs on the up-beat, which may cause the performers to hesitate and ultimately compromise the tempo. Therefore, subdivision of the pulse is essential throughout the entire piece. Various sixteenth note scale patterns and rhythmic interplay of all three melodic themes comprise the development section between rehearsal E and F. This poses as the most rhythmically and technically challenging section of the work.

Timbre

Upper woodwind timbres dominate *Overture for Winds*, as all three melodic themes are voiced in these instrumental parts. The first cornet voice often adds an upper brass timbre to the melodies as well. The remaining brass, saxophone, and low reed parts mostly provide rhythmic and harmonic support throughout the piece.

Unit 7: Form and Structure

Measures/ Markings	Section	Tonal Center	Musical Events
1-16 Beginning - A	A	E-flat major	Allegro con Moto, mm. = 152. Two statements of Theme A from flt, picc, ob, Eb cln, Bb cln, corn I. Other voices provide rhythmic accompaniment.
17-38 A-B	A	E-flat major	Theme B = two-measure sequence beginning with clarinets. Sequence is passed to other sections including flt I, ob, Eb cln, corn I-II, bar, asx I, tbn I. Transition back to Theme A begins four measures before B.
39-49 B-C	A	E-flat major	Restatement of Theme A.

50-51	Transition	C minor	Andante, mm. = 76. Baritone solo mimicking Theme A.
52-63 C-D	B	C minor	Theme C = flt, picc, ob, Eb cln, Bb cln I. Joined by corn I and asx. Counter-melodic lines in acln, tsx, bar voices. Harmonic support from other voices. Snare/B.D. ostinato enters before D.
64-78 D-E	B	C minor	Restatement of Theme C = flt, ob, corn I, cln I. Harmonic and dynamic build to climax at meas. 71-72. Dominant 7th in Bb major on fermata.
79-99 E-F	Development	B-flat major	Melodic interplay between Theme A and B.
100-115 F-G	Transition	E-flat major	Transition back to A section. Ascending 4-measure sequence in fanfare style over dominant pedal point.
116-131 G-H	A	E-flat major	Restatement of Theme A.
132-155 H-I	A	E-flat major	Restatement of Theme B.
I-J 156-163	A	E-flat major	Theme A fragment = upper woodwinds, asx, tsx.

164-End	Coda	E-flat major	4-measure cornet statement followed by Theme A fragment in cln I-II, asx, horn I-III parts. Theme A statement using fanfare-style quarter notes from ensemble precedes triumphant ending.
J-End			

Unit 8: Suggested Listening

James Barnes, *Alvamar Overture*
 Charles Carter, *Symphonic Overture*
 Caesar Giovannini, *Overture in B-Flat*
 Claude T. Smith, *Emperata Overture*

Unit 9: Additional References and Resources

Dvorak, Thomas L. *Best Music for Young Band, rev. ed.* Edited by Bob Margolis.
 Brooklyn, NY: Manhattan Beach Music, 2005.

Pilato, Nikk, "The Wind Repertory Project," www.windrep.org.

Smith, Norman, and Albert Stoutamire. *Band Music Notes, 3rd ed.* Lake Charles, LA: Program Note Press, 1989.

"The Florida State University Band Alumni Association," www.fsubaa.com.

Conductors Study Guide

Sleep

Eric Whitacre

(b. 1970)

Unit 1: Composer

Eric Whitacre was born in 1970 in Reno, Nevada. Although very musically engaged during his childhood, Whitacre received no formal music training until attending college. Growing up, he learned to play the piano and trumpet by ear; however he was unable to read written music notation. Despite his lack of music literacy, Whitacre was accepted as a music education major at the University of Nevada Las Vegas, where upon joining the university choir, he was introduced to Mozart's *Requiem in D minor*, a piece he says changed his life. While at UNLV, he composed his first work for choir at the age of twenty-one; an unaccompanied setting of *Go, Lovely Rose* (1991). His first work for wind band came two years later, titled *Ghost Train* (1993). In 1995 Whitacre continued his education, studying composition with David Diamond and John Corigliano at the Julliard School of Music. He earned his graduate degree in composition in 1997 and immediately moved to Los Angeles to work as a full-time composer.¹³

Eric Whitacre has become one of the most popular and oft-performed composers of the 21st Century, as many of his works have entered the standard choral and symphonic repertoire catalogs. He has received composition awards from professional music organizations such as the Barlow International Composition Competition, the American Choral Directors Association, the American Society of Composers and Performers, and the American Composers Forum. Whitacre is also the youngest recipient of the Raymond C. Brock commission by the American Choral Directors Association in 2001, a prestigious honor that inspired his composition *Leonardo Dreams of His Flying Machine*. His first record, titled *The Music of Eric Whitacre*, was named one of the top ten classical albums in 1997 by the *American Record Guide*. *Light & Gold*, his first album as both a composer and conductor, won a Grammy award in 2012, and his second album, *Water Night*, has received equal praise.

Aside from composing, Whitacre is a frequent conductor, clinician, and lecturer worldwide, traveling and working with ensembles throughout the United States, Europe, Japan, Singapore, and South America. He leads his own professional choir, the Eric Whitacre Singers, and is currently the composer in residence at Cambridge University in the United Kingdom.¹⁴

¹³ Mark Camphouse, *Composers on Composing for Band*, vol. 5 (Chicago: GIA Publications, 2004), 253-54.

¹⁴ Eric Whitacre. "Eric Whitacre - Composer, Conductor, Lecturer," <http://www.ericwhitacre.com> (accessed March 30, 2014).

Unit 2: Composition

The origins of *Sleep* are unique when compared to the end result of the work. *Sleep* was originally composed as an unaccompanied choral setting of Robert Frost's poem *Stopping by Woods on a Snowy Evening*. The commission came at the request of Julia Armstrong, vocalist in the Austin ProChorus in Austin, Texas. Upon Whitacre's completion of the work in 2000, *Sleep* was premiered in October of that year. It was later discovered that Whitacre had never been granted permission from the Robert Frost Estate to use the poem. Although there were other published settings of Frost's poem, his Estate had shut down use of the poem months prior to the premier performance of Whitacre's work. Charles Anthony Silvestri, poet and friend of Whitacre, subsequently created a new poem, with an identical structure as Frost's, to use with Whitacre's existing choral work.¹⁵

The *Big East Conference Band Directors Association* commissioned Whitacre's transcription of *Sleep* for wind band in 2002. The work is dedicated to Dr. William Berz, who at the time was the Director of Bands at Syracuse University. The composition is six minutes in length and has a grade four difficulty rating. *Sleep* can be performed as a work for band, or band and mixed chorus.¹⁶

Unit 3: Historical Perspective

Whitacre's original choral work was commissioned in 1999. As previously stated, following the legal controversy with Robert Frost's poem and his Estate, Charles Anthony Silvestri set Whitacre's composition to a brand new, original poem. Although key words from Frost's poem were kept, a different message was conveyed through Silvestri's new text. The work can be characterized as a contemporary chorale utilizing a variety of dissonant and coloristic harmonies and textures. *Sleep* represents a dreamy or ethereal sense and mood, evoking the emotions and images that are typically conjured during the body's natural progression to an unconscious state.

Unit 4: Technical Considerations

Slow and chorale-like, *Sleep* contains minimal technical demands regarding rhythm, yet there are additional expressive performance demands which require the performer's attention. The key signature infers E-flat major or C minor, and the tonality drifts between both throughout the duration of the work. Whitacre's trademark use of dissonance and coloristic suspended tones added to triadic harmony helps create an overall dreamy and ethereal mood. The primary focus of the performers must be on the quality of tone production, including blend, balance, and intonation. Whitacre's unique harmonic progression and use of dissonance can be overshadowed if the performers are not attuned to how their individual sound fits within the entire ensemble. The metrical structure of the work was initially

¹⁵ Eric Whitacre. "Eric Whitacre - Composer, Conductor, Lecturer," <http://www.ericwhitacre.com> (accessed March 30, 2014).

¹⁶ Samuel R. Hazo, *Olympiada* (New York: Boosey & Hawkes, 2003).

composed to fit the text from Robert Frost's poem, and later Anthony Silvestri's poem. The frequency of meter changes reduces the work's emphasis on barlines and strong/weak beats, focusing instead on the flow of the phrase as it relates to the melodic line and harmonic progression. Instrumental ranges are consistent with the difficulty level of the work. At times the lower registers are utilized in both the flute and clarinet parts. When playing in these registers, the performers must consciously be thinking of using an open oral cavity with strong air support in order for the notes to sound. The percussion requirements call for three total players, and proper roll technique on timpani, suspended cymbal, bass drum, and marimba are vital to the quality of the ensemble sound. The Percussion 2-3 part includes the use of vibraphone, in which the performer must be proficient with proper three-mallet technique.

Unit 5: Stylistic Considerations

Whitacre notates the style of the work as "Lento Lontano, e molto legato," meaning slowly and with a smooth, flowing sound. Warmth of the tone and sectional balance within the ensemble are vital to all instrumental timbres being heard. The term *Lontano* translates to "distantly," relating to the drifting-like motion of the piece. The ebb and flow of the pulse is dictated entirely by the conductor, making it imperative that the performers watch for gesture and nuance. In each instrumental part, many phrases are marked with a single slur, indicating the notes should be connected. Any repeated tones should be re-articulated in a *legato* style. Phrasing is key throughout, especially in the opening two sections, where the melodic material is presented in an antecedent-consequent (question and answer) phrase structure. As the antecedent ends on a sustained chord, the performers must gently release or lift off of the notes together before beginning the consequent phrase. Breath marks are not notated in these spots and must be added by the performers so there is clarity to the beginnings and ends of phrases. Although dynamic markings are notated, the performers must demonstrate sensitivity regarding moving lines, color tones, and resolving suspensions, which contribute to the dream-like nature of the work. Between rehearsal C and D, the dynamic shading varies within each instrumental line, indicating Whitacre's desire to mix and emphasize certain timbres within the ensemble. The climax of the piece occurs four measures before rehearsal F, as the ensemble gradually builds to *fortissimo* after beginning *piano* at rehearsal D. The performers must be certain not to crescendo too quickly so as to maximize the expressiveness of the emotional impact.

Unit 6: Musical Elements

Sleep is a work in which the melodic content is created through sonority rather than a thematic context. There is no repetition of musical material, yet Whitacre's use of rhythmic and metric sequence is what links specific sections together (see "Rhythm" analysis below).

Harmony

The key signature suggests E-flat major or C minor but the tonality drifts between both centers throughout the piece. Whitacre incorporates *pandiatonicism* in his

harmonic approach, where all notes and chords within the diatonic scale are used but with non-traditional harmonic function and structure. This technique of harmonic wandering helps evoke the sense of one drifting off into a dream-like state. A perfect authentic cadence (IV-V-I) in E-flat major is heard in measure six and seven, hinting that *Sleep* begins in E-flat major. The first tonal shift to the relative minor is evident in measure eleven, where beat three can be analyzed as a secondary dominant in C minor. The A section ends at measure thirteen on one of Whitacre's trademark color chords. The addition of the fourth scale degree (concert F) to the C major chord in the first clarinet and first and second horn parts creates significant harmonic tension that is unresolved. There are several other instances where Whitacre suspends the fourth scale degree over a major or minor chord, creating the same harmonic tension. A pedal point, establishing C minor as the tonal center, occurs at rehearsal B in the third clarinet, timpani, chime, and vibraphone parts. It remains throughout the entirety of the B section, ending at rehearsal D. The tonal center returns to E-flat major at measure forty-four (A''), and although the tonic is not emphasized, the B-flat chords in measures forty-six and forty-nine have a clear dominant harmonic function. *Sleep* builds to a dramatic and emotional climax at measure fifty-nine, arriving on an A-flat major chord. The final harmonic drift occurs during the coda at rehearsal G, where the chords created in the second and third clarinet, bass clarinet, and vibraphone parts lead the listener back to C minor. As the piece slowly fades away, Whitacre again adds color to the closing harmonic sequence by suspending the fourth scale degree (F) in the first and second flute, first clarinet, and marimba parts.

Rhythm

Although there is no repetition of musical material throughout *Sleep*, the sections within the formal structure are linked entirely by rhythm and meter. A recurring pattern of meter changes from 4/4 to 2/4 is evident in the sections beginning at measure one (A), measure fourteen (A'), and measure forty-four (A''). The common rhythmic sequence within these meter changes consists of seven consecutive quarter notes beginning on the final beat of the measure, followed by either a whole note or dotted half note sustain.



Timbre

By nature of the title alone, the piece lends itself to dark, warm, and subtle instrumental timbres, led by clarinet, French horn, baritone, and tuba. Due to the wide ranges of these instruments, they have the ability to offer a variety of timbres, and these sections dominate Whitacre's texture. The flute, oboe, saxophone, trumpet, and trombone voices are used less often throughout the piece. Rehearsal B offers a change in forces and texture, as this section is scored for flute, oboe, clarinet, timpani, chime, and vibraphone. The mixture of sonorities mimics the sound of a

gentle evening breeze. The climax of the piece occurs between Rehearsal E and F, as Whitacre uses the full ensemble to create the emotional impact.

Unit 7: Form and Structure

Measures/ Markings	Section	Tonal Center	Musical Events
1-13	A	E-flat major C minor	Meas. 1-4 = rhythmic/metric sequence. Antecedent = meas. 1-4; Consequent = meas. 5-7. Melody = cln 1, horn 1-2. Harmonic support from cln 2-3, bs cln, horn 3-4, bar, tuba. Section ends on C major chord with added fourth (F) for color, tension.
14-27 A-B	A'	E-flat major C minor	Repetition of rhythmic/metric sequence. First entrance for flt, asx, tsx, bsx, bsn, tpt, tbn. Antecedent = meas. 14-17; Consequent = meas. 18-21. Meas. 17 = F major chord with added 9th/11th for color, tension. Hint of returning to E-flat major through tonic-dominant chords in meas. 23, but deceptive cadence keeps the work in C minor. First entrance for timpani = meas. 26.
28-43 B-D	B	C minor	Melody = oboe solo meas. 28-34. Supported harmonically by flt, cln. Timpani continues roll and vibes, chime enter on C tonic pedal. Melody passed to horn 1, tbn 1 in meas. 35-38, then to cln 1, tpt 1 in meas. 38-42. Section ends on subtonic (B-flat major? chord with tonic pedal.
44-68 D-G	A''	E-flat major	Repetition of rhythmic/metric sequence. Meas. 50-57 = call a response between sections. Harmonic and dynamic build to climax at meas. 59 on Ab major chord. Meas. 62 = half cadence in E-flat. Texture from opening phrase returns at Rehearsal F.
69-76 G-End	Coda	C minor	Cln 2-3, bs cln, and vibe gradually fade away on tonic-subtonic chord sequence in C minor. Flt 1-2, cln 1, marimba = suspended 4th above tonic-subtonic sequence.



Unit 8: Suggested Listening

Morten Lauridsen, *O Magnum Mysterium*

Eric Whitacre, *Ghost Train Triptych*

Eric Whitacre, *Lux Arumque*

Eric Whitacre, *October*

Unit 9: Additional References and Resources

Camphouse, Mark, ed. *Composers on Composing for Band*. Vol. 2. Chicago: GIA Publications, 2004.

Whitacre, Eric. "Eric Whitacre: Composer, Conductor, Lecturer."

<http://www.ericwhitacre.com>

Conductors Study Guide
An Irish Rhapsody
Clare Grundman
(b. 1913)

Unit 1: Composer

Born in 1913, Clare Grundman was raised in Cleveland, Ohio, where he attended Shaw High School and was a clarinetist in the band. He pursued formal music studies at Ohio State University, earning both his graduate and undergraduate degrees. Grundman began his teaching career as a high school instrumental music instructor in Ohio and Kentucky. He later accepted a position as the assistant director of bands at Ohio State University, where he taught courses in orchestration and applied woodwind lessons from 1937 to 1941. At the onset of World War II, Grundman decided to leave his position at Ohio State to become a member of the United States Coast Guard, where he served as a chief musician. Upon returning from the war in 1945, he then concentrated solely on composition.¹⁷

Clare Grundman's strongest musical influences include Manley Whitcomb, former director of bands at Ohio State University, and Paul Hindemith, a prolific 20th Century composer with whom he studied. While Grundman has composed for various instrumental mediums, including radio, television, movies, ballet, and Broadway musicals, he is best known for his contributions to school band literature, of which there are over one hundred compositions.¹⁸ His awards and achievements include the 1983 Edwin Franko Goldman Memorial Citation Award sponsored by the American Bandmasters Association, The National Band Association's Academy of Wind and Percussion Arts Award, and the Diploma of the Sudler Order of Merit Award from the John Philip Sousa Foundation.¹⁹

Unit 2: Composition

An Irish Rhapsody was published in 1971, and is one of Grundman's many compositions based on traditional folk melodies. In this particular work, six Irish folk songs are presented in a variety of styles and settings. The folk songs included are "The Minstrel Boy," "I Know Where I'm Going," "Shepherd's Lamb Reel," "Cockles and Mussels," "The Rakes of Mallow," and "Kathleen O'More." The work is six minutes and fifty seconds in length and has a grade three difficulty rating.²⁰

¹⁷ "Clare E. Grundman," MilitaryMusic.com, <http://militarymusic.com/blogs/military-music/13516333-clare-e-grundman> (accessed April 5, 2014).

¹⁸ Norman Smith and Albert Stoutamire, *Band Music Notes*, 3rd ed. (Lake Charles: Program Note Press, 1989), 98-99.

¹⁹ "Clare E. Grundman," MilitaryMusic.com, <http://militarymusic.com/blogs/military-music/13516333-clare-e-grundman> (accessed April 5, 2014).

²⁰ Norman Smith and Albert Stoutamire, *Band Music Notes*, 3rd ed. (Lake Charles: Program Note Press, 1989), 98-99.

Unit 3: Historical Perspective

The musical term *rhapsody* is defined as an instrumental work of one movement based on popular, national, or folk melodies. The term was first used by Czech composer Vaclav Tomasek as a title for his six piano pieces in 1803. "Rhapsody" is used as a title for certain character pieces with no specific form. Many popular composers have used "rhapsody" in the titles of their works, including Franz Liszt, Johannes Brahms, Anton Dvorak, Claude Debussy, Ralph Vaughan Williams, and George Gershwin.²¹

Unit 4: Technical Considerations

Player-friendly key signatures combined with limited rhythmic demands make the piece very suitable for young bands. The keys of B-flat, E-flat, and F major are used throughout the work and change when each new folk song is presented. The dotted eighth-sixteenth note rhythm is used in the melodies *The Minstrel Boy* and *Shepherd's Lamb Reel*. The performers must play the dotted eighth-sixteenth note rhythm with a slight amount of separation in order to maintain a light and lively feel within the style of each folk song. *Kathleen O'More* contains an eighth note to dotted quarter note syncopation within the melody, which the performers must be certain not to rush. Much of Grundman's melodic and counter-melodic material is written in the French horn parts. French horn cues for certain passages are notated in the cornet and trumpet parts, allowing for flexibility given limited instrumentation or inexperienced players. Many times the French horn parts are similar to the alto or tenor saxophone parts, adding depth to that particular voice. There are brief solos in the first cornet, piccolo, and first flute parts. Piccolo, flute, oboe, and clarinet players will find the most technically demanding section from measure 197 to 218. The flute range is also extended to A one octave above the staff during this section. Percussion requirements include bells and xylophone, snare drum, bass drum, crash and suspended cymbals, triangle, and timpani. Three timpani drums are needed and can remain tuned to B-flat, C, and F on the staff for the duration of the piece. Proper holding, striking, and rolling techniques for the triangle should be demonstrated to this particular player.

Unit 5: Stylistic Considerations

The initial notated tempo of *Allegro Moderato* with the quarter note equal to one hundred is the only numerical tempo marking in the piece. Grundman provides some guidance as to the style and character of each folk song, but additional tempo markings are not notated. The opening eight-measure introduction is based on melodic figures from *The Rakes Of Mallow*. Brass, saxophone, and low reed players must give weight to each accented note so as to play within the fanfare style. *I Know Where I'm Going*, *Cockles and Mussels*, and *Kathleen O'More* contain flowing, lyrical melodies that must be performed in a *legato* style and with dynamic sensitivity.

²¹ Thompson, Wendy and Jane Bellingham . "rhapsody." *The Oxford Companion to Music*. Oxford Music Online. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e5627> (accessed April 5, 2014).

Shepherd's Lamb Reel and *The Rakes Of Mallow* both contain eighth-note patterns with *staccato* markings. The performers must articulate these passages lightly at all dynamic levels so each folk song maintains the correct tempo and is performed with stylistic character. Emphasis must be placed on balance of melodic, counter-melodic, and accompaniment parts, as the folk melodies appear in a variety of instrumental combinations. With proper balance, blend, and dynamic build, the ensemble will be able to create an expressive musical moment leading into measure 125. This is just one example of Grundman's exceptional melodic orchestration.

Unit 6: Musical Elements

The six Irish folk melodies are first presented in their entirety before Grundman juxtaposes parts of each theme through various instrumental combinations. This provides creative variety in regard to orchestration and timbre. As the final folk melody, *Kathleen O'More*, is presented at measure 174, Grundman combines it with melodic fragments from *The Rakes of Mallow*. The alto saxophone, trumpet, and French horns carry the new melody, while the piccolo, E-flat clarinet, and first clarinets interject the melodic fragments. This creative orchestration continues beginning at measure 202, where much of the brass section restates the *Kathleen O'More* melody while all upper woodwinds perform a counter-melody based on *The Rakes of Mallow* theme. Hints of the earlier folk tunes also reappear during this final section, including *Shepherd's Lamb Reel* at measure 190, and *Cockles and Mussels* at measure 221. Both are part of brief transitional phrases.

The Minstrel Boy



I Know Where I'm Going



Shepherd's Lamb Reel



Unit 7: Form and Structure

Measures	Section	Tonal Center	Musical Events
1-8	Introduction	B-flat major	Material from the second half of <i>The Rakes of Mallow</i> theme is used. Brass and saxophone fanfare -like statements on theme with upper woodwind flourishes.
9-28	<i>The Minstrel Boy</i>	F major	Two statements of the first half of the theme. Meas. 17 = second half of theme in flt 1, picc, Eb cln, cln 1, asx 1. Meas. 21 = restatement of theme in fugue-like setting from cnt, tpt, tbn, bar.
29-56	<i>I Know Where I'm Going</i>	E-flat major	First statement of theme = hrn, finished by solo cnt. Meas. 41 = second statement by picc, ob, cln, asx 2. Meas. 51 = upper woodwind melody with moving counter-melodic idea in ob 1, cln 3, asx 1, tpt, hrn parts.
57-94	<i>Shepherd's Lamb Reel</i>	F major	Meas. 57-60 = brief transition followed by solo picc and flt. Meas. 69 = second theme statement from picc, tutti flt, Eb cln, cln 1-2. Meas. 78 = third statement adds cnt, tpt, tbn 1-2 bell tones. Meas. 85 = full ensemble.
95-134	<i>Cockles and Mussels</i>	B-flat major	Meas. 95-101 = brief transition based on new theme. Meas. 102 = first theme statement by tsx, hrn, bar. Meas. 110 = second statement cln, tsx, bar; finished by picc, ob, Eb cln, cln. Meas. 117-125 = ensemble build to climax.
135-165	<i>The Rakes of Mallow</i>	F major	Allegro Moderato. Full theme from flt 1 with contributions from flt 2, picc, ob, Eb cln, cln, asx, tsx, cnt 1 over arpeggiated bass line. Meas. 147 = second half of melody by full ensemble call and response. Meas. 155 = picc, xylo.
166-173	Introduction restatement	B-flat major	Restatement of opening introduction.

174-End	<i>Kathleen O'More</i> and Coda	F major	Meas. 174 = <i>Kathleen O'More</i> theme with hints of <i>The Rakes of Mallow</i> from picc, Eb cln, cln 1. Meas. 190 = transition using fragment from <i>Shepherd's Lamb Reel</i> . Meas. 202 = Augmented <i>Kathleen O'More</i> theme in brass, saxophone parts; upper woodwind counter-melody based on <i>The Rakes of Mallow</i> . Meas. 218 = transition to Coda; restatement of <i>Cockles and Mussels</i> theme.
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Unit 8: Suggested Listening

Clare Grundman, *American Folk Rhapsody No. 1, No. 3, No. 4*

Clare Grundman, *A Scottish Rhapsody*

Clare Grundman, *Second American Folk Rhapsody*

Clare Grundman, *A Welsh Rhapsody*

Unit 9: Additional References and Resources

Smith, Norman, and Albert Stoutamire. *Band Music Notes, 3rd ed.* Lake Charles, LA: Program Note Press, 1989.

Conductors Study Guide
Suite Provencale
Jan Van der Roost
(b. 1956)

Unit 1: Composer

Jan Van der Roost was born in Duffel, Belgium in 1956. He attended the Lemmens Institute, a Belgian conservatory, earning diplomas in trombone, music history, and music education.²² Following his time at the Lemmens Institute, Van der Roost studied composition at the Royal Conservatory of Ghent and Antwerp in 1979. He currently teaches at the Lemmens Institute, where he conducts the wind band.²³ Van der Roost is also a popular lecturer, adjudicator, clinician, and guest conductor worldwide. He is a guest professor at both the Shobi Institute of Music in Tokyo, and the Nagoya University of Art in Japan.²⁴ Although he is an established composer in the wind band world, Van der Roost has composed works for other musical mediums, including brass quintet, choir, symphony orchestra, solo works, chamber music, guitar, piano, and string orchestra.²⁵

Unit 2: Composition

Suite Provencale is a four-movement work composed in 1989. The thematic material is based on authentic folk tunes from Provence, a southern region in France. Each of the four movements possesses a unique character, three of which are traditional dances. Movement one is a bourree, while movement two is a love song. Movements three and four are a fast dance and a farandole. The movement titles translate as follows: "Un ange a fa la crido" (an angel brought the creed/credo), "Adam e sa coumpagno" (Adam and his companion), "Lou Fusti" (the carpenter), and "Lis Escoubo" is a popular whistle tune and ballad. The work is eight minutes in length and has a grade four difficulty rating.²⁶

Unit 3: Historical Perspective

Provence is one of twenty regions of France, and is located at the southeastern most area of the country, bordering the Mediterranean Sea.²⁷ In *Suite Provencale*, the titles of the four movements use the *Catalan* language. *Catalan* is an old romance language common to the northeaster parts of Spain and the southeastern parts of France. It is a descendent of the Latin language, and employs the Roman alphabet.²⁸

²² Jan Van der Roost, "Jan Van der Roost," <http://janvanderroost.com> (accessed April 21, 2014).

²³ Jan Van der Roost, *Suite Provencale* (Holland: De Haske Publications, 1999).

²⁴ Jan Van der Roost, "Jan Van der Roost," <http://janvanderroost.com> (accessed April 21, 2014).

²⁵ Jan Van der Roost, *Suite Provencale* (Holland: De Haske Publications, 1999).

²⁶ Jan Van der Roost, "Jan Van der Roost," <http://janvanderroost.com> (accessed April 21, 2014).

²⁷ Lem, Winnie. "Provençal." *Encyclopedia of World Cultures*. 1996. *Encyclopedia.com*, <http://www.encyclopedia.com/doc/1G2-3458000693.html> (accessed April 22, 2014).

²⁸ "Catalan language." *The Columbia Encyclopedia*, 6th ed. 2013. *Encyclopedia.com*, <http://www.encyclopedia.com/doc/1E1-CatalanLan.html> (accessed April 22, 2014).

Two of the four movements utilize traditional French folk dances. Movement one, "Un ange a fa la crido," is a bourree. Well established in the 17th and 18th Century, the bourree was a moderately fast court dance, typically in duple meter. A four-measure phrase structure was common, each phrase beginning with a quarter note pickup. The mood of the bouree dance is described as happy.²⁹ Movement four, "Lis Escoubou," is a farandole. Commonly performed on holidays, the farandole is specific to southern France and Provence. It is a chain dance where lines of men and women join hands and follow the leader in a winding path. The music is characterized instrumentally by the whistle (flute) and drum, where traditionally the musicians performed on both instruments simultaneously.³⁰

Unit 4: Technical Considerations

Although considered a grade four, *Suite Provencale* is a very accessible work for less experienced bands. The outer movements are composed in concert B-flat major, while the inner movements are written in G minor. Because the folk songs are shorter in length, they could easily be produced for each instrument and practiced by the entire ensemble as part of a pre-rehearsal warm-up. This would allow the performers the opportunity to play each of the melodies, understand how they are constructed, and how each one fits with the accompaniment parts. Brief solo passages are notated in the first trumpet and baritone parts, and movement four begins with an exposed soli for piccolo, oboe, and bassoon. Movements one and three contain some basic syncopated rhythms, but overall there are few rhythmic challenges throughout the piece. Movement two is composed using 3/2 meter, a time signature that many high school ensembles are exposed to infrequently. Before rehearsing this movement, conductors must consider discussing 3/2 meter with the ensemble, while providing examples of the various types of rhythms that will be encountered. Counting, clapping, and playing rhythm patterns in 3/2 will help the performers become more comfortable with this meter. Given the simplicity and repetitiveness of each folk melody, Van der Roost creatively incorporates a variety of percussion instruments into the orchestration, which adds a unique mixture of timbres to the work. Percussion requirements include timpani, side drum, bells, tambourine, xylophone, triangle, chime, woodblock, and small tom. Notated in the trumpet, French horn, and trombone parts, the terms *con sord* and *senza sord* mean "with mute" and "without mute" accordingly.

Unit 5: Stylistic Considerations

Van der Roost treats each folk song with a unique style, implementing various tempos, articulations, and accompaniments. Movement one, a court dance, is a regal

²⁹ Meredith Ellis Little. "Bourrée." *Grove Music Online. Oxford Music Online.* Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03732> (accessed April 27, 2014).

³⁰ "Farandole." *Grove Music Online. Oxford Music Online.* Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09298> (accessed April 27, 2014).

march, with the majority of the melodic statements performed in a *staccato*-like manner. In contrast, movement two is a slow and expressive love song, and must be performed in a *cantabile* style. Van der Roost compliments the simple melody with beautiful, moving counter-melodic lines, both of which are heard in a variety of instrumental textures. Movements three and four are both *Allegro* and dance-like in style, yet contrasting moods are expressed due to the harmonic accompaniment, with movement three composed in G minor and movement four in B-flat major. In both movements, however, each repetition of the melodic theme varies from the previous, as Van der Roost creatively alters the rhythm, harmony, orchestration, and timbre to sustain interest.

Unit 6: Musical Elements

The melodic theme of the first movement contains a two-part (AB) phrase structure, known as binary. The A phrase is notated below. There are three complete statements of the theme, with the first and second statements orchestrated as a quasi call and response between brass and woodwinds. The second statement offers variation in rhythm and timbre by using syncopation in the accompaniment and straight mute in the first trumpet part. The third statement utilizes full ensemble orchestration.



The theme of movement two is also binary, but the phrases are structured formally as two statements of AABB. The tempo is marked *Larghetto*, with the half note equal to sixty beats per minute. Underneath the theme are beautifully scored moving lines, making balance and dynamic sensitivity essential to the performance. The second statement of the theme features a counter-melody in the first flute, oboe, first clarinet, E-flat clarinet, and first alto saxophone parts. The movement ends harmonically with a Picardy third (concert G major chord).



The third movement is a fast dance in G minor. Like the first two segments of the work, the theme of movement three also uses a binary phrase structure. After the initial statement of the full theme, there are three subsequent repetitions, each containing musical elements that are varied from the initial statement. The second theme statement contains an altered rhythmic accompaniment from the brass

section, stressing beat two of each measure. Slight rhythmic variation is added to the B phrase by the use of sixteenth notes in the piccolo, flute, oboe, first clarinet, and first trumpet parts. In the third statement of the theme, the A phrase is composed using parallel fifths between the tuba and baritone, baritone saxophone and tenor saxophone, and the first and second bassoon parts. Stacked fourth intervals in the trumpet parts provide effective harmonic accompaniment in the A phrase. The B phrase adds simple syncopation to the rhythmic accompaniment. The final theme statement features harmonic support by both an open fifth pedal and chromatic figures in the second and third clarinet parts. Like the second movement, the ending also features a Picardy third.

Movement III: Lou Fustie



The fourth movement, a *farandole*, is a particular French-style dance. The melody follows an AABC phrase structure, with four complete statements of the melody composed in various instrumental textures. Between the final two melodic statements, a brief statement and repetition of the A phrase is heard in the relative minor. As stated earlier, a *farandole* is characterized instrumentally by the whistle and drum, thus the first statement features a woodwind soli lead by the piccolo. A consistent eighth-note rhythmic drive is provided by the side drum and tambourine throughout the movement. The ending features what Van der Roost calls “spicy notes,” as the rhythmic hits leading into the end feature a cluster of various pitches before the final hit on a tonic chord.

Movement IV: Lis Escoubo



Unit 7: Form and Structure

Movement I: *Un ange a fa la crido*

Measures/ Markings	Section	Tonal Center	Musical Events
1-16 Beginning-B	First Statement (AB)	B-flat major	Call and response between brass and woodwinds. Phrase A = tpt, tbn, bar; joined by woodwinds and tuba at meas. 4. Phrase B = woodwinds, hrn, bar; brass finish Phrase B.

17-34 B-C	Second Statement (AB)	B-flat major	Continuation of call and response between hrn/bar and woodwinds. Syncopation in rhythmic accompaniment. Muted tpt at meas. 28.
35-51 C-End	Third Statement (AB)	B-flat major	Phrase A = full ensemble. Phrase B = woodwind call, brass response. Final chord = full ensemble.

Movement II: Adam e sa Coumpagno

Measures	Section	Tonal Center	Musical Events
1-8 Beginning-A	First Statement (AA)	G minor	Phrase A = ob, cln 1 with woodwind, bar, tuba accompaniment. Repeat of Phrase A = flt 1, E-flat cln, cln 1. Counter-melodic line = cln 3, tsx, hrn.
9-17 A-B	First Statement (BB)	G minor	Phrase B = tpt 1 with brass accompaniment. Repeat of Phrase B = all tpts; finished by woodwinds.
18-25 B-C	Second Statement (AA)	G minor	Both statements of Phrase A = baritone soli. Counter-melody = upper woodwinds.
26-34 C-End	Second Statement (BB)	G minor	Phrase B = tpt 1 with brass accompaniment. Repeat of Phrase B = bar; joined by tbn, hrn 1-2. Final chord = low brass Picardy third.

Movement III: *Lou Fustie*

Measures	Section	Tonal Center	Musical Events
1-16 Beginning-A	First Statement (AB)	G minor	Phrase A = baritone accompanied by open fifth pedal. Phrase B = tpt 1 followed by woodwinds.
17-32 A-B	Second Statement (AB)	G minor	Phrase A = all woodwinds in unison. Brass rhythmic accompaniment stressing beat 2 of each measure. Phrase B = upper woodwinds with compliments from muted brass.
33-48 B-C	Third Statement (AB)	G minor	Phrase A = bsn, tsx, bsx, bar, tuba in parallel fifths. Harmonic accompaniment = stacked fourths in tpt parts. Phrase B = muted tpt. Syncopated accompaniment from low brass.
49-64	Fourth Statement (AB)	G minor	Phrase A = picc, bs cln. Accompaniment = open fifth pedal in ob, bsn, and linear chromatic line in cln 2-3 parts. Phrase B = E-flat cln, cln 1, followed by full brass and full woodwinds.
65-68	Coda	G minor	Last four measures of Phrase B with fanfare-style rhythmic accompaniment and trills. Ends on a Picardy third.

Movement IV: *Lis Escoubo*

Measures	Section	Tonal Center	Musical Events
1-35 Beginning-A	First Statement (AABC)	B-flat major	4-measure intro from side drum. Soli = picc, ob, bsn; joined by E-flat cln,

36-70 A-B	Second Statement (AABC)	B-flat major	Harmonic accompaniment = tpt 2-3, tbn (muted) in open fifths and continues as drone. Tambourine added to rhythmic accompaniment. Theme = flt, cln 1, tpt 1 (muted); joined by picc.
71-106 B-C	Third Statement (AABC)	B-flat major	Rhythmic accompaniment = bsn, bs cln, bsx, tbn, tuba, timpani. Theme = hrn, bar, xylo. Add clarinet and saxophone trills on repeat of Phrase A. Add picc, flt, tpt (muted) at Phrase B. Phrase C = upper woodwinds. Phrase C = hrn, bar.
107-115 C-D	Transition (AA)	G minor	Phrase A in relative minor. Theme = bsn, alto cln, bs cln, tsx, bsx, bar, tuba. Upper woodwind counter-melody on repeat of Phrase A. Percussion = woodblock.
116-159 D-159	Fourth Statement (AABC)	B-flat major	Full theme alternates between upper brass and woodwinds. Phrase C = full ensemble
159-167	Coda	B-flat major	Extension of rhythmic accompaniment and woodwind runs. Two quarter note hits on cluster chords from full ensemble before finishing on B-flat chord.

Unit 8: Suggested Listening

Percy Grainger, *Lincolnshire Posy*

Gustav Holst, *First Suite in E-flat*

Gustav Holst, *Second Suite in F*

Darius Milhaud, *Suite Francaise*

Jan Van der Roost, *Dublin Dances*

Jan Van der Roost, *Four Old Dances*

Jan Van der Roost, *Singapura Suite*

Ralph Vaughan Williams, *English Folk Song Suite*

Unit 9: Additional References and Resources

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