
Conducting Student Scholarship

Music conducting

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Advanced Conducting Project

Jude Gore
Messiah College

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MUAP 504: Advanced Conducting Project

Final Project

Dr. William Stowman

Submitted December 15, 2011

by Jude Gore

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



Introduction

The Final Project for MUAP Conducting has provided an opportunity to synthesize information gathered in other coursework and through professional experience. More specifically, this project focuses on five works for young band that exemplify excellent repertoire for the medium. Prior familiarity with the works varied, but each has been the subject of thorough analysis in order to create a detailed Study Guide like those found in the GIA Publication "Teaching Music Through Performance in Band."

The Study Guides created are intended to help music educators be more efficient and effective in their approach by providing essential information for the selected works. Initially, the information can assist the teacher in repertoire selection. The inclusion of important historical and technical information can guide the conductor toward appropriate works for the individual ensemble. While the use of recordings to select and study repertoire is an option, written analysis and detailed outlines can provide the kind of specific information that can be gleaned from in-depth score study and reported in a concise format. Student interest, overall difficulty, and the ability to set goals can still be determined from a recording. The informed music educator, however, will seek additional information to make the best decisions regarding repertoire. For this reason, these chapters contain both stylistic and technical considerations so that the teacher can appropriately analyze the work and make an informed decision regarding its programming. Detailed information regarding ranges, registers and breaks are also included.

In addition to their usage in selecting repertoire, these study guides should be utilized throughout the rehearsal process as well. An effective educator will never walk into a rehearsal unprepared. Students are almost always aware of the lack of preparation almost immediately, and the rehearsal itself simply will not be efficient, and significantly less progress will be made. Many young teachers or music students do not realize the amount of planning that must go into each rehearsal, although this misconception may very well stem from witnessing great teachers in action. A truly effective teacher, one who is well-prepared and knows exactly what goals he or she intends to achieve, does not let on as to how much time has been spent preparing. Rather, the teacher appears to "simply know" what to do. Experienced teachers will tell you that this could not be further from the truth. The stylistic considerations contained within these study guides can be very useful in aiding a director in deciding how he or she will conduct the piece and on what to focus during rehearsal. Technical considerations are important to keep in mind, as well, such as being aware of passages with difficult fingerings or other impediments that might be specific to the instrument.

A well-prepared and informed educator will also be knowledgeable regarding the form of the work. For example, rather than repeatedly rehearsing an entire work every rehearsal, to aid retention one might focus on specific sections within the work. Other effective teaching strategies involves having everyone that performs a certain motive at different times through the piece all perform it at the same time, or relating one theme to another so that students may see how the two function together. To be successful with strategies such as these, however, one must be conscious of the thematic and formal breakdown of the work.

In summary, these study guides aim to focus on information that can be very beneficial to music teachers both when selecting music and, later, teaching it. At a time when resources for teachers, specifically those of the arts, are quickly dwindling, it is more important than ever to make the very best

of what time is available. Students are often pulled in many different directions, and those that make the commitment to music deserve to be provided with the best musical experience possible. It is important to remember that while many teachers might have gone through the process of rehearsing and later performing a concert many times, for many of these students, they have only a few years, after which many of their musical careers will come to an end. Once they graduate from high school, a great number of these students might not ever play their instruments again. Although one always hopes that this will not be the case, it remains a very realistic possibility, and thus it is our responsibility as their music teachers to give them our very best at all times.

Chant and Savage Dance, by Brian Balmages

Composer Biography

Brian Balmages (b. 1975) obtained his Bachelor's Degree in music from James Madison University in Harrisonburg, VA, and his master's degree from the University of Miami in Coral Gables, FL. His music is performed at conferences worldwide and is often commissioned to write works for all kinds of ensembles from elementary level to professional. Organizations that have commissioned Mr. Balmages to write for them include the Baltimore Symphony Orchestra, Miami Symphony Orchestra, University of Miami Wind Ensemble, James Madison University's School of Music, Boston Brass, members of the United States Marine Band, and the Dominion Brass Ensemble. He also does a great deal of guest conducting all across the United States at such events as the Midwest Clinic, College Band Directors Eastern Regional Conference and the Mid-Atlantic Wind Conductors Conference.

Mr. Balmages currently holds the position of Director of Instrumental Publications for the FJH Music Company, Inc.

Composition Background

Chant and Savage Dance is meant to depict a tribal ritual as in those performed for purposes by tribes throughout the world. It is written in three sections, with the Chant beginning the piece, leading into the Tribal Dance, and closing with a brief restatement of the Chant from the introduction, ending the work much as it began.

Instrumentation

Piccolo

Flute 1, 2

Oboe

Bassoon

Clarinet 1, 2

Bass Clarinet

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1, 2

French Horn 1

Trombone 1, 2

Baritone/Euphonium

Tuba

Mallet Percussion (Vibraphone, Bells, Chimes)

Timpani

Percussion 1 (Triangle, Maracas, Bass Drum, Snare Drum)

Percussion 2 (Wind Chimes [Mark tree], Finger Cymbals, Tam-tam, 2 Tom-toms, Tambourine, Cowbell)

Technical Considerations

For the most part, Balmages has written all the ranges in this work very comfortably for most instruments. At the beginning of the piece, flutes are very exposed (accompanied only by the mark tree) and in a low register. Because of the extremely thin orchestration, they are easily heard, but one must have flute players comfortable in that range. The clarinets do not cross the break often, and when they do, it is not in such rapid succession as to increase difficulty. The highest note in the trumpet part is a G

above the staff, which occurs only once, and the part has an optional D written below it. Other than this instance, the 1st trumpet part only goes up to an F, and still not often.

The piece calls for many percussion instruments, which can be very good for those bands with an abundance of percussionists. These parts do, however, need to be played with confidence, as they do not always line up and sometimes, in fact, almost seem to contradict one another. As long as the players have a good sense of time and independence, they can be quite successful. The “groove” of the piece even lends itself well to adding additional “tribal” percussion to further the effect.

Stylistic Considerations

A variety of playing styles must be observed to properly perform this work. The beginning and ending sections (and even some throughout the middle “Savage Dance” section) call for very legato playing, while at the same time being diligent in rhythmic accuracy. Throughout the “Savage Dance”, the style of playing switches to very rhythmic and aggressive, and care must be taken to always be aware of balance and where the main melodic line is being played at any time. There are a number of parts where the melody can easily be drowned out if the accompanying lines get too aggressive too soon.

The composer also makes considerable use of Call and Response, in both the slower and faster sections of the piece. Again, students should be made aware of who has the most important line at any given time, so that they can back down to make room for the response, even if they might be playing the melody at the time.

This is perhaps no more important than at 57, where the middle brass and woodwinds are playing together in one group, while the lower brass and woodwinds are in another, and the two almost seem to be competing against each other as to which one the listener should be focusing on. To complicate matters in this section, the flutes and oboe are sounding a rhythmic ostinato pattern that is almost alarm- or siren-like in nature, and the horns, alto saxes and tenor saxes have yet another countermelody that should also be brought out. While this is happening, percussion is playing their rhythmic patterns. The listener’s focus is constantly being shifted between groups, and the players should be doing everything in their power to help “clarify” this section for the listener. When done properly, it is a very powerful statement at this point in the piece.

Form

The work is set in three distinct sections: Chant, Savage Dance, Chant restatement. The Savage Dance section can further be broken down into two halves, most clearly distinguished by the change of meter from 4/4 to 3/4 time.

<u>Section/Theme</u>	<u>Measures</u>	<u>Scoring and Events</u>
Chant (<i>Andante</i>) A	1-7	The A theme is stated in the Flutes, accompanied only by Mark Tree and soft Vibraphone.
A (fragments)	8-13	Call and response between Flutes and Clarinets states a variation on fragments of the A theme.
Transition	14-17	While there are a few slight hints at the A theme, for the most part the Flutes, Oboes and Saxes are transitioning into the next phrase.

***Encanto*, by Robert W. Smith**

Composer Biography

Robert W. Smith (b. 1958) is one of the most well-known and often-performed composers in the wind band world today. He has written over 600 published works for a variety of mediums, such as concert band, orchestra and even music written for television and motion pictures. He has been commissioned to write works by many organizations around the world, including the United States Navy Band, Atlanta Symphony and many high school ensembles. His music is performed worldwide, from across the United States to Canada, Europe, Australia, South America and Asia. A number of his works are considered standards in the wind band repertoire, including *Encanto*, *The Divine Comedy* and *Africa: Ceremony, Song and Ritual*.

Mr. Smith grew up in a small town in Alabama, later earning his undergraduate degree from Troy State University. He also holds a Master's degree from the University of Miami. Shortly after that, he was hired to work for Columbia Pictures Publications, then Warner Bros./Belwin Publications, which was eventually bought out by Alfred Music Publishing. Mr. Smith was employed in the late 90's by his alma mater, Troy State University (now known as Troy University) in Troy, Alabama, and is currently Coordinator of the Music Industry program at the institution, where his responsibilities include music composition, production and publication.

Composition Background

Encanto, published in 1989 by Jenson Publications, Inc., and currently distributed by Hal Leonard, is commonly regarded as one of Smith's most popular works for young bands and is performed by bands all across the globe.

Instrumentation

Piccolo

Flute 1, 2

Oboe

Bassoon

Clarinet 1, 2, 3

Alto Clarinet

Bass Clarinet

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1, 2, 3

French Horn 1, 2

Trombone 1, 2

Baritone

Tuba (String Bass)

Percussion 1 (Snare drum, Bass drum)

Percussion 2 (Suspended Cymbal, Triangle, Tambourine, Crash Cymbal)

Mallet Percussion

Timpani

Technical Considerations

Ranges in *Encanto* are fairly accessible by most junior high or middle school bands. The 1st trumpet part never goes above a G (although it does stay in that range for several measures at a time throughout the slow introduction, and later in the piece when the same musical material returns). Clarinets do go up to a high C, however, and the 1st flute part has a few G's above the staff.

The meter throughout the Allegro section of the piece stays primarily in 3/4, though it retains a feel of alternating between 6/8 and 3/4 time. A reoccurring section of the work (labeled the "C theme" in the formal analysis) contains a series of quick meter changes, mostly switching between 3/4 and 4/4, with one 2/4 measure inserted before returning to 3/4 time. The rhythm itself throughout this section is not in itself difficult, but the way it occurs on different beats and sometimes in syncopation makes it somewhat tricky to learn.

Finally, several woodwind parts, including flutes, clarinets, oboes and saxophones, have a few 16th note ascending scale patterns with some chromatic steps mixed in. These can be intimidating for younger players and will take time for them to slow down and gradually work up to tempo.

Stylistic Considerations

The work has a number of contrasting sections... it is at times slow, *maestoso* and very fanfare-like; other times, quick, light and bouncy; still others are slow, *legato* and exposed.

The fanfare that occurs in the opening, and again near the end of the piece, requires good breath support from the brass players and, because of some non-traditional harmonies, confidence that what they're playing is correct, even though it might not "seem" correct because it isn't triadic. The allegro sections have a few syncopated rhythms of which to be aware, and the 2nd clarinet crosses the break repeatedly in the "C theme" section.

For the slow, *rubato* section of the work (beginning at m65), there are several solos in the flute, alto sax and trumpet. Though not technically challenging, they are all very exposed and should be played with a great deal of delicacy.

Form

The overall form of *Encanto* is essentially ABA, with an introduction and coda. It can be further broken down into several contrasting phrases within those sections.

<u>Section/Theme</u>	<u>Measures</u>	<u>Scoring and Events</u>
Introduction A, A'	1-10	"A" theme stated first as a brass fanfare, then echoed in the entire ensemble.
Allegro B	11-30	"B" theme is first stated in the clarinets, then a second time with flutes added in.
C	31-42	Full ensemble states the C theme in a series of changing meters that finally results in one long sustained chord for several measures.
B'	43-52	"B" theme returns in oboes, alto saxes and trumpets, with full

		ensemble accompaniment.
C'	53-64	Another statement of the "C" theme, this time in woodwinds only.
Rubato		
D	65-80	Flute solo, accompaniment is mostly clarinets only, broken up by a brief alto sax solo.
D'	81-96	"D" theme is stated again, this time orchestrated for the full ensemble. A trumpet soloist states the final few measures of the theme.
D''	97-104	The "D" theme returns once more, but only in a fragmented form of the theme, ending with the flute solo again playing the final 4 measures of the theme.
Allegro		
B	11-30	D.S. al Coda returns to measure 11, before jumping to the Coda after measure 48.
C	31-42	Same as earlier.
B'	43-52	Same as earlier.
Coda		
A''	109-114	The beginning fanfare returns in the full band, without the fermatas and with a few brief counter-statements in the alto saxes and horns.
B''	115-end	The "B" theme returns one final time, accompanied by several brief 16-note flourishes in the horns, before bringing the work to a close.

***Suite Provençale*, by Jan Van der Roost**

Composer Biography

Jan Van der Roost was born in 1956, in Duffel, Belgium. His desire to become a composer came from being exposed to wind band music when he was very young, and would attend the Lemmens Institute for his musical education, receiving a triple laureate diploma for trombone, music history and music education. He later attended the Royal Conservatoires of Ghent and Antwerp in 1979 and received a diploma for composition. He currently conducts the wind band at Lemmens Institute, and is in demand across the globe for adjudication and guest conducting. He has written a number of band works, in addition to music for brass quintet, choir, piano, guitar, string orchestra, solo instruments and symphony orchestra.

Composition Background

"Suite Provençale" is based on four folk songs from the Provence, an area in southern France. The titles of the work are in the old Provençale "dialect". The titles of the first three movements translate as follows:

- I. Un ange a fa la credo – "An angel has brought the Creed (or credo/message)"
- II. Adam e sa Coumpagno – "Adam and his Companion"
- III. Lou Fustié – "The Carpenter"

The translation of the 4th movement's title, "LisEscoubo," is difficult to translate, but the closest would be "Whistle Tune," although meant with somewhat pejorative connotations, like a trivial tune one might whistle or sing while walking down the street, as opposed to a more serious or artistic composition. As Van der Roost himself writes, "it refers to the old Provençal tradition to play a melody/tune with a little whistle in one hand while the same person plays a muffled drum with his other hand." He compares the movement to Bizet's "Farandole" from his "L'Arlésienne," which takes place in the Provençal city of Arles.

Instrumentation

Piccolo
Flute 1, 2
Oboe 1, 2
Bassoon 1, 2
Eb Clarinet
Bb Clarinet 1, 2, 3
Eb Alto Clarinet
Bb Bass Clarinet
Eb Alto Saxophone 1, 2
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Trumpet/Cornet 1, 2, 3
F Horn 1, 2, 3, 4
Trombone 1, 2, 3
Baritone (Bass Clef)
Bb Baritone (Treble Clef)
Bass

Double Bass
 Timpani
 Percussion 1 (Bells, Xylophone, Chimes, Triangle)
 Percussion 2 (Side Drum/Snare Drum, Tambourine, Triangle, Woodblock, Small tom tom)

Additional Parts for Europe

Bb Soprano Saxophone
 Eb Cornet
 Bb Flugel Horn 1, 2
 Eb Horn 1, 2, 3, 4
 Bb Trombone 1, 2, 3 (Treble Clef and Bass Clef)
 Bb Baritone 2
 Bb Tenor Tuba/Euphonium (Treble Clef and Bass Clef)
 Eb Bass (Treble Clef and Bass Clef)
 Bb Bass (Treble Clef and Bass Clef)

Technical Considerations

The work is best suited to a somewhat more advanced middle school or an average high school band. Trumpet ranges tend to be a bit on the high side at times, with a number of high A's in the 1st movement, and both flute parts play up to high G's above the staff a number of times. There are a few quick rhythms that will require some agility on the players' parts, and although there aren't many meter changes, some players will struggle with the 3/2 meter in the 2nd movement, though as long as they can draw the parallel from the cut time of the 1st movement, they should be okay.

Stylistic Considerations

Movements 1, 2 and 4 all stay fairly consistent with tempo and should be played in a light, somewhat marcato style, although they are often interrupted by brief legato phrases, offering quickly-changing contrasting styles of which the players should be aware, and make the shifts immediately. The 2nd movement is very legato and generally on the soft side. Although one phrase is marked *forte*, it still should not be played much more loudly than the rest of the movement, which never goes above a *mezzo-forte* or *mezzo-piano*. This movement is much more exposed than the other movements, particularly several very open euphonium solos, which are difficult only because of the thin or non-existent instrumentation accompanying them.

Form

As is consistent with many traditional folk tunes, each movement in the work is essentially in a type of *strophic* form, and could be analyzed as A, A', A'', etc., although for analytical purposes I have separated the themes into smaller sections.

Note: The measures are not numbered in the score, but rather use lettered rehearsal marks. The measures are still listed on this analysis, with the rehearsal letter listed in brackets (as in, 9[A]).

<u>Section/Theme</u>	<u>Measures</u>	<u>Scoring and Events</u>
Movement I		
A	1-8	The A theme is stated first in trumpets, joined by trombones and baritones, then with woodwinds.
B	9[A]-16	Woodwinds (plus 1 st horn and 1 st baritone) play the B theme, with

		brass taking over the 2 nd half of the theme.
A'	17[B]-23	Horns take over the A theme in a marcato, accented manner, followed by woodwinds in a more legato, flowing style.
B'	24-33	Horns again are given the theme, though in a softer style than before, almost an afterthought of the last statement. Flutes, Eb clarinet and muted 1 st trumpets finish the theme, with the rest of the brass section echoing the last measure and coming to a slowed-down cadence.
A''	34[C]-41	The entire band plays the A theme again, this time <i>fortissimo</i> .
B''	42-end	Final statement of the B theme, first in woodwinds, then finished in brass, with the entire ensemble playing the last chord at a <i>fortissimo</i> .
Movement 2		
A	Beginning-8	A theme stated in 1 st clarinets and oboe, with other woodwinds and basses accompanying; other upper WW's join halfway through.
B	9[A]-17	Brass state B theme, with woodwinds playing the final few measures of this phrase.
A'	18[B]-25	A theme is restated in baritone solo, woodwind accompaniment.
B'	26[C]-end	Brass take over melody, then again in baritone soloist, finally brass rejoin once more to finish the movement.
Movement 3		
A	1-8	A theme stated in baritone, others imitate a "drone" in the background.
B	9-16	B theme in trumpets first, then middle woodwinds, then finally upper woodwinds, saxes and bells.
A'	16[A]-24	Woodwinds play the A theme.
B'	25-32	B theme stated in woodwinds, then taken over briefly by brass, and finished in woodwinds again.
A''	33[B]-40	A theme again stated by low woodwinds and basses.
B''	41-48	Brass take over B theme, led by trumpets.
A'''	49[C]-56	A theme stated in flutes, bass clarinets and basses.
B'''	47-54	Woodwinds play first half of B theme, brass take over second half, joined at the end by the woodwinds again.

Coda	55-end	The entire ensemble plays either the second half of the B theme or a countermelody to finish the movement.
Movement 4		
Introduction	1-4	Movement begins with 8 th notes in the side drum.
A	5-8	A theme is stated in upper woodwinds and alto saxes.
B	9-16	Flutes and oboes
C	17-24	Flutes, oboes, bassoons, Eb clarinet, alto saxes
D	25-35 (32[A])	Same instrumentation as C <i>Note: From this point onward in the movement, all four themes (or, arguably, four phrases of the same theme) continue to be stated in the same order and will be grouped together. Exceptions will be noted.</i>
ABCD'	36-70	Melody played primarily by flutes, clarinet 1 and muted trumpet 1, with chords underneath in low brass.
ABCD''	71-103 (67[B])	Horns take over melody, joined periodically by the upper woodwinds.
A (minor variation)	103[C]-111	Middle/low WW and low brass play the A theme in the relative minor.
ABCD'''	112[D]-154	Melody is played in different instrument combinations, often brass and woodwinds trading off.
Coda	155-end	Ensemble begins soft, then builds to the end, using a number of quick scalar passages, finally coming to a powerful close.

***Sure on this Shining Night*, by Samuel Barber, arr. Richard Saucedo**

Composer Biography

Samuel Barber (1910-1981) is one of the most famous American composers. He has written works for mediums of all types, including chamber ensembles, soloists, orchestras and wind bands. He is probably the most famous for his *Adagio for Strings*, which was adapted from a movement in his String Quartet. He has won the Pulitzer Prize for music twice, for his opera *Vanessa* and his *Concerto for Piano and Orchestra*.

The arranger, Richard Saucedo, is currently one of the most in-demand musicians in the United States as a composer, adjudicator, conductor and guest speaker. He's well-known both for his original compositions as well as his arrangements, both of which he has done for the concert band and marching band as well. He is currently the brass arranger and a music ensemble consultant for the Cavaliers Drum and Bugle Corps.

Composition Background

The original vocal work was based on a poem by James Agee:

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north
All is healed, all is health.
High summer holds the earth.

Hearts all whole
Sure on this shining night I weep
for wonder wand'ring far alone
Of shadows on the stars.

Barber originally set the words to music as part of the third movement of a four movement work for voice and piano (the movements were written at different times, but this movement was completed in 1937). He later then adapted the work for mixed chorus and piano in 1937. It is this version on which Richard Saucedo bases his arrangement for band.

Instrumentation

Flute
Oboe
Bassoon
Clarinet 1, 2, 3
Alto Clarinet
Bass Clarinet
Bassoon
Alto Saxophone 1, 2
Tenor Saxophone
Baritone Saxophone

Trumpet 1, 2, 3
 French Horn 1, 2
 Trombone 1, 2
 Baritone (Bass Clef, Treble Clef)
 Tuba (String Bass)
 Timpani
 Percussion 1 (Bells)
 Percussion 2 (Vibraphone)
 Percussion 3 (Wind Chimes, Suspended Cymbal)

Technical Considerations

Rhythmically-speaking, the work is fairly simple. There are no complex rhythms, and few meter changes. What is difficult is the way similar lines will occur at slightly different times, requiring the players to have a strong sense of independence. It begins with a duet between Flugelhorn (or Trumpet) playing the first part of the duet, and either Oboe, Flute or both playing the second part. The lines are the same except they are off-set by one measure, which can be confusing for younger players.

Ranges overall are not too difficult, except that Flute 1 goes up to a high G above the staff and Trumpet 1 plays an A above the staff and remains near the top of the staff for a number of measures of slow, sustained playing – although the trumpets do not have a lot of notes other than this section.

Stylistic Considerations

Being based on a vocal work, the most important thing at any time should be the melody, and players should always be aware of who is playing this at any time. Rhythms are very simple, and though Saucedo uses some interesting harmonies, they are still there only to support the melody. The entire work, melody and accompaniment, should be played in a very legato style. The climax of the work has several accented notes that, while more heavily articulated than the rest of the piece, should still be played fairly legato in length.

Form

The melody is essentially broken down into three sections, labeled A, B and C, although they are technically one continuous theme rather than three separate themes.

<u>Section/Theme</u>	<u>Measures</u>	<u>Scoring and Events</u>
Introduction	1-6	The work begins with just Wind Chimes, then Low Brass, Low Woodwinds and Clarinets join for the rest of the Introduction.
A	7-16	Solo Flugelhorn or Trumpet first states the A theme, echoed one measure later by either solo Flute, Oboe or both. Low Brass, Low WW and Vibraphone accompanies softly underneath.
B	16-22	Upper Woodwinds state the B theme, which again is echoed one measure later by the saxophones and bassoons.
C	23-28	The C theme is continued in the Flutes, Oboes and 1 st Clarinets, and the entire ensemble fades away to a fermata over silence, with only the Wind Chimes allowed to ring.

A'	29-37	The theme is again played in two groups separated by a measure, the first group containing Bassoons, Trombones and Baritones, and the second with Alto Clarinets, Saxophones and Horns. The Flutes and Oboes join in several measures in with a previously-unheard countermelody.
B'	37-43	Tension starts to build as Trumpets restate the B theme, echoed by Alto Saxes and Horns.
C'	43-51	Flutes, Oboes and Clarinets lead into the next section, although the actual C part of the theme is played by Saxes and Horns, with the entire ensemble playing sustained chords and growing in volume until finally released at m51 at a <i>fortissimo</i> dynamic level.
A	52-60	The A theme from the beginning returns, played by Alto Saxes and Clarinets 2 and 3 in the first group, Upper Woodwinds in the second.
Coda	61-End	The work draws to a close with chords similar to those in the Introduction, eventually fading away to nothing.

Urban Dances, by Erik Morales

Composer Biography

Erik Morales began his career of writing music shortly after high school when he was asked to arrange music for marching bands. This led to original compositions for various ensembles and eventually an exclusive contract with the FJH Music Company. He has studied composition at Florida International University, later earning his bachelor's degree from the University of Louisiana in Lafayette, where he worked with Dr. Quincy Hilliard and studied trumpet with Dr. Gary Mortenson and Rich Stoelzel.

Much of what Morales writes is done from an educational standpoint, writing on his webpage that "a good portion of [his] work focuses on achieving a balance between artistic and educational literature." His jazz ensemble music is published through Belwin Jazz, while concert band and orchestral compositions are published by the FJH Music Company. He also has a number of chamber music works that are self-published and available from his own website, MoralesMusic.com.

Morales currently teaches and plays trumpet professionally in the New Orleans area, and is in demand across the country both as a composer and guest conductor.

Composition Background

"Urban Dances" was written in 2005 and is meant to draw inspiration from many of the rhythms found in popular music of today. As in much of Erik Morales' music, it can be used as an educational tool for rhythmic development, as melodies and themes are secondary to the rhythms that permeate throughout. The work also features a large percussion section on a number of occasions, and keeps them active almost consistently from start to finish.

Instrumentation

Flute 1, 2

Oboe

Bassoon

Bb Clarinet 1, 2, 3

Bb Bass Clarinet

Eb Alto Saxophone 1, 2

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpet 1, 2, 3

F Horn 1, 2

Trombone 1, 2, 3

Baritone/Euphonium

Tuba

Mallet Percussion 1 (Marimba, Xylophone, Chimes)

Mallet Percussion 2 (Vibraphone, Chimes)

Timpani

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Wood Block, Claves, Cabasa, Suspended Cymbal)

Percussion 3 (Triangle, Tom-tom, China Cymbal, Bongos, Crash Cymbals, Closed Hi-Hat)

Technical Considerations

The most important facet of this piece is rhythm, and all players must have a strong sense to be successful with this work. Not only that, but there are a number of parts where players are not playing the entire rhythm, but rather only one part of a greater composite rhythm, which creates even more complexity. It is vital that the players understand not only their own part, but how they fit in with other parts. There are some sections where different parts don't always appear to line up as well as players might expect. An ostinato pattern in the clarinets that happens a couple of times throughout the work is a good example of this. What 1st clarinets play is very different than what 2nd and 3rd clarinets play, and all parts are truly of equal importance, as none work by themselves.

There are also numerous percussion parts required for this composition, and although there are opportunities for players to cover multiple parts, a number of confident, solid percussionists is necessary to perform this piece. Similar to what many of the winds have at some point throughout the work, there are several ostinato patterns in different percussion instruments almost don't seem to quite line-up, requiring even more confidence than normal on the part of the percussionists that what they are playing is correct.

Stylistic Considerations

Players need to be able to play both marcato and legato styles while maintaining rhythmic clarity. The piece shifts between the two contrasting styles regularly and often with little transition between the two. The clarity is of particular importance with the work's dependence on rhythm and the fact that it stays exactly the same tempo from start to finish, with no variation in pulse whatsoever. If similar articulations and exact note lengths are not achieved, a great deal of the work's effectiveness is lost.

Form

<u>Section/Theme</u>	<u>Measures</u>	<u>Scoring and Events</u>
Introduction	1-19	Introduction in percussion-only; establishes several rhythmic motifs.
A	20-29	Duet between Flute solo and Alto Sax solo; Flute establishes A theme.
B	30-38	B theme introduced in Horns and Euphoniums; Clarinets play ostinato melodic pattern underneath.
C	38-44	Trumpets introduce C theme.
Transitional material	45-48	Transitional material in Middle WW and Brass out of the introduction, followed by brief transition by Timpani.
Transitional material	49-59	More transitional material by Low Brass and Horns with short, fanfare-like interruptions by Trumpets.
D	60-65	D theme stated by Upper WW to transition into Trumpet solo.
A'	65-73	Trumpet solo brings back A theme with slight variation near the end; Tenor Sax and Horn hints at E theme, which has not been stated yet.
E	73-81	E theme is stated in full in Alto Saxes and Horns.

C'	81-86	C theme returns in Trumpets and Trombones.
Transition material	87-91	Rhythmic transitional material.
F	91-99	Middle and Upper WW introduce F theme; Trumpets interject with a brief fanfare.
G	99-106	G theme is stated first in the Alto Saxes and Horns, then in Upper WW and Tenor Saxes.
Transitional material	106-117	Transitional material with entire band, alternating band sections with percussion only statements.
H	118-126	H theme is introduced by Trumpets.
C''	126-131	Upper and Middle WW play a variation on the C theme with some rhythmic (and a few melodic) variations.
Transitional material	132-133	Brief rhythmic transitional material.
F'	134-142	Trumpets and Trombones play a variation on the F theme, stated earlier in the Woodwinds.
G	142-154	G theme returns first in the Upper WW (fragment of original, full theme), followed by a statement in the Alto Saxes, Tenor Saxes and Horns.
A, A''	154-165	Fragment of the original A theme is stated in the Alto Sax solo, then A'' in a Flute duet, followed by transition by percussion into the Coda.
B'	166-177	The B theme is stated in successive entrances in various instruments and groups, but only in fragments.
I	178-183	A new theme (I) is introduced in Low WW and Brass (minus Horn).
I'	183-end	Flute 2, Oboes, Clarinets and Alto Saxes state a variation on the recently-introduced I theme; entire ensemble plays final rhythm in the last two measures.