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## Advanced Conducting Project

Sarah Hammaker  
*Messiah College*

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**MUAP 504: Advanced Conducting Project**

**Messiah College**

**Sarah Hammaker**

**December 10, 2014**

**Dr. Bradley Genevro**

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# Teacher Resource Guide

## American Hymnsong Suite

Dwayne S. Milburn

(b.1963)

### Unit 1: Composer

Dwayne S. Milburn is a native of Baltimore, Maryland and is an active composer, conductor, and adjudicator. He attended the University of California - Los Angeles (UCLA), where he received a bachelor of fine arts degree in music education and composition in 1986. In 1992, he went on to obtain a master of music in orchestral conducting from the Cleveland Institute of Music. Milburn has also received a Ph.D. in Music from UCLA in 2009.

After receiving his undergraduate degree from UCLA, Milburn became the director of cadet music for the United States Military Academy, West Point, New York, serving as the leader of the Cadet Glee Club and Cadet Band.<sup>1</sup> He went on to serve in the United States Army, and in 1993 graduated from the United States Army Officer Candidate School. Prior to his Ph.D. studies, Milburn served for twelve years as one of twenty-four commissioned officer conductors in the United States Army Band Program.

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<sup>1</sup> "Major Dwayne S. Milburn," Atlanta Symphony Orchestra, accessed November 1, 2014, <http://www.atlantasympphony.org/About/Artists/Guest-Artists/Major-Dwayne-S-Milburn.aspx>.

During this time, he held many assignments, including associate bandmaster for the United States Army Band “Pershing’s Own” in Washington, D.C., deputy commander of the United States Army Europe Band and Chorus in Heidelberg, Germany, and commander and conductor of the Army Ground Forces Band in Atlanta, Georgia.

As an active composer and conductor, Milburn has received a variety of commissions from instrumental programs, and his music has been performed by many ensembles. His compositions have been performed by the Cleveland Orchestra, the United States Army Band, the United States Military Academy Band, the University of North Texas Wind Symphony, and the Indiana University of Pennsylvania Wind Ensemble.<sup>2</sup>

## **Unit 2: Composition**

Dwayne S. Milburn and his family have a history as church musicians. It was this history that inspired Milburn to compose *American Hymnsong Suite*, a multi-movement work that is based on four well-known church hymns. Milburn was also inspired to create this work following an organ concert in Atlanta, Georgia in 2002, during which he heard two of the hymns performed that would eventually become the inner-movements of his composition.

The four movements are titled “Prelude on Wondrous Love,” “Ballad on Balm in Gilead,” “Sherzo on Nettleton,” and “March on Wilson.” The first movement is based on the hymn “What Wondrous Love is This.” The third movement is derived from the hymn “Come Thou Fount of Every Blessing,” while the fourth movement is known by the title

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<sup>2</sup> Richard Miles et al., *Teaching Music through Performance in Band, Vol. 6* (Chicago, IL: GIA Publications: 2007), 435-436.

“When We All Get to Heaven.” All of the hymn settings for these works are of an American origin. This work is approximately nine minutes and forty-five seconds in length, published by the Neil A. Kjos Music Company.<sup>3</sup>

### **Unit 3: Historical Perspective**

Wind band literature is often inspired by hymns, sacred music, and folk songs, and composers have included this historically significant music in their compositions in order to preserve it for future generations to enjoy. In the case of *American Hymnsong Suite*, Milburn has taken four well-known hymns and has set them to his music, allowing them to be modern and relevant to both older and younger generations.

Other contemporary wind band composers have influenced this practice of using older melodies and tunes in their writing. Examples include Frank Ticheli (*Shenandoah*), David Gillingham (*Be Thou My Vision*), and Jack Stamp (*Ere the World Began to Be*).<sup>4</sup>

### **Unit 4: Technical Considerations**

#### **Movement 1: “Prelude on Wondrous Love”**

The first movement begins in cut time, with the half note equal to 60. The time signature changes to 12/8 with the dotted quarter note equal to 116. This movement is written in E-flat minor, so the key signatures should be considered for the performing ensemble.

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<sup>3</sup> Milburn, Dwayne S. *American Hymnsong Suite*. San Diego, CA: Neil A. Kjos Music Company, 2007.

<sup>4</sup> Miles et al., *Teaching Music through Performance in Band*, Vol. 6, 436-437.

The beginning of the movement features the euphonium, presenting a call as a soli (or solo) section, followed by response within other sections of the ensemble. This is a consideration in terms of instrumentation of the performing ensemble. The phrases within this section call for a legato style and require expression through melodic shaping and sensitivity to lower dynamic levels. As the movement approaches the meter and tempo changes at measure 35, the piece becomes more technically challenging in terms of tempo, texture, and rhythm. There are some instances of hemiola motifs and rhythmic ostinatos that will require attention from the ensemble and the conductor.<sup>5</sup>

### **Movement 2: "Ballad on Balm in Gilead"**

The second movement begins in common time, with the quarter note equal to 46. The movement does allow for some freedom of tempo with instructional markings, such as "moving ahead," "più mosso," "tempo I," "slowly" and "very slow." Throughout the movement, there are changes from common time to 2/4 meter.

This movement has a bluesy style and is based on jazz harmonies including seventh, ninth, and eleventh chords. A key signature is provided within the piece, however, many accidentals are present in the piece to support a jazz chord style.<sup>6</sup> As a result, the numerous accidentals could create challenges for the ensemble.

### **Movement 3: "Sherzo on Nettleton"**

This third movement presents some challenges in meter changes and in tempo. The piece is marked with a tempo of quarter note equal to 132. The meter changes frequently from 3/4 to 6/8, with an occasional change to 2/4. It is important for

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<sup>5</sup> Miles et al., *Teaching Music through Performance in Band*, Vol. 6, 437.

<sup>6</sup> Miles et al., *Teaching Music through Performance in Band*, Vol. 6, 438.

performers to uphold the brighter tempo consistently throughout the meter changes so that the piece does not begin to rush or drag.

This movement is predominantly in E-flat major, although there is a short motif in E-flat minor that occurs between measures 39 and 43 in the saxophone voices. Rhythmically, there are not many areas of difficulty in the score, however, there is a short section between measures 14 and 27 that contains active sixteenth note passages in the piccolo, flute and clarinet sections. The technical ability of the players in these sections should be considered when selecting this repertoire for a performing ensemble.

#### **Movement 4: "March on Wilson"**

The final movement of *American Hymnsong Suite* is presented as a march in 6/8. The piece begins in E-flat major and then moves to A-flat major approximately halfway through the piece. The tempo marking is dotted quarter note equal to 116.

Certain strains are composed with limited instrumentation. For example, at the start of the movement, a solo snare drum is featured. With each subsequent strain, the texture thickens with the addition of more instrumentation and raised dynamic levels. The key change, which occurs at measure 60, calls for full ensemble, at which point, the dynamic level increases. It is important to consider that strong soloist players are needed, specifically in the beginning and end of the movement. The performing ensemble should be sure to have two strong trumpet and trombone players.

For the latter half of the movement, it is also important to have a strong piccolo and tuba player, as well as woodwinds and brass. A proficient percussionist is necessary for both the beginning and end of the piece. This movement requires a snare



drum player who can play at varied dynamic levels with technical merit and while maintaining a steady and accurate tempo.

## **Unit 5: Stylistic Considerations**

### **Movement 1:**

The start of the first movement is to be performed in a chant-like manner, similar to the way that a vocalist would perform the hymn. Because the opening statement is based upon the hymn, "What Wondrous Love Is This," the ensemble should take care to perform the opening motif in a lyrical style. Exposing the musicians to a lyrical setting of this hymn may be beneficial in introducing this lyrical style as well as a way to portray the mood set by the opening text.

What wondrous love is this, O my soul, O my soul!

What wondrous love is this, O my soul!

What wondrous love is this

That caused the Lord of bliss

To bear the dreadful curse for my soul, for my soul,

To bear the dreadful curse for my soul!<sup>7</sup>

Phrasing is particularly important in this opening motif so that the melodic lines are portrayed lyrically.

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<sup>7</sup> "What Wondrous Love Is This," Lutheran-Hymnal, accessed November 1, 2014, <http://www.lutheran-hymnal.com/lyrics/hs860.htm>.

At bar 35, the time signature of the first movement changes to 12/8, the tempo increases, and the music becomes more rhythmic. While there is more rhythmic focus in the ensemble throughout this portion, it is necessary for the woodwinds to play their rhythmic ostinato patterns lightly so that the original hymn melody can be heard in the brass voices beginning in bar 53.

#### **Movement 2:**

The second movement is derived from an African American spiritual hymn. As a result, the melodic lines throughout this movement should be flowing and lyrical. Legato styles of playing, along with controlled dynamics, are necessary to appropriately reflect the spiritual and soulful style that comes from the original hymn, "There is a Balm in Gilead." The tempo should remain slow throughout the entire movement.

#### **Movement 3:**

The third movement is presented in an energetic and dance-like style. Although performed at a faster tempo than the original hymn, the arrangement of this third movement possesses the melodic quality of "Come Thou Fount of Every Blessing." In order to keep the movement light and gleeful, it is necessary for all to play with a light and delicate style. The ensemble must be careful to not sound too heavy when the dynamic levels increase to forte or fortissimo. In these moments, the performers must continue to play in a light and delicate style.

#### **Movement 4:**

The final movement of *American Hymnsong Suite* is presented as a march. From the start of the movement, the solo snare drum defines the march-like quality of this

movement. The movement is in 6/8, and a staccato articulation is necessary to perform the march in a light and detached style. A majority of the movement should be performed in this staccato style. There is a style contrast in the middle section of the movement (bar 41 - 84) during which the performers will need to play with slightly more accented articulations and at higher dynamic levels, while still upholding the original march tempo from the beginning of the movement.

## **Unit 6: Musical Elements**

### **MELODY:**

Each movement in *American Hymnsong Suite* offers many different musical elements for conductors and musicians to explore as an ensemble. In terms of melody, each movement is based upon a historical hymn, which allows the performers to familiarize themselves with each original hymn, and then transfer the hymn to its now current band setting. Because these pieces were derived from hymns, the melodies within these works allow performers to explore unique practices in phrasing and melodic shaping as these elements might apply to a vocal performer.

### **HARMONY:**

Several harmonic methods are used in different ways throughout each movement of this work. Milburn exposes performers to different modes as well as jazz harmonies, which include extended tertian chords (seventh, ninth, and eleventh chords). These harmonic practices occur most often in the second movement, "Ballad on Balm Gilead."

There are many instances within this work that incorporate non-chord tones to function as intentional dissonances in the movements. There are examples of passing

tones, suspensions, appoggiaturas, and chromatic passages that allow the composer to create these dissonances in the harmonic functions of the piece. It is suggested as a teaching practice that conductors use examples of warm-up exercises that include these non-chord tones so that performers can become confident in intentional dissonance as it appears in the context of the work.<sup>8</sup>

#### RHYTHM:

This work provides performers the opportunity to work on playing in a variety of time signature. Performers can explore playing in cut time and in common time to interpret the metric feeling of playing in both of these meters. There are many opportunities for players to gain maturity in playing mixed meter while still keeping a common pulse between meters. The third movement greatly allows for the practice of this skill, during which the performers will need to take care in moving rapidly between 3/4, 6/8 and 2/4 meter. Rhythmic motifs are also quite varied from one movement to the next, so the piece will allow for performers to add many rhythmic structures to their rhythmic inventory.

#### TIMBRE:

Each movement of *American Hymnsong Suite* utilizes a full ensemble sound in some instances. There are occasions where timbre within the ensemble is meant to imitate the voice with vocal considerations of each hymn. The beginning of the first and second movements encompass a strong vocal quality, so introducing performers to

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<sup>8</sup> Miles et al., *Teaching Music through Performance in Band*, Vol. 6, 442.

vocal arrangements of these hymns would allow the ensemble to focus on emulating the musical tendencies of the vocal performer.

Because there is such a variation in the context of each hymn, it is important for the performers to know whether the goal of each movement is to reflect a darker or brighter timbre. The performers would need to know that the context of the first movement would require a darker, more subdued tone quality to reflect feelings of lament. Likewise, the musicians would likely perform the third movement in a cheerful style, playing with a much brighter quality than that of the first movement.

### Unit 7: Form and Structure

Section	Measure	Event And Scoring
<b>Movement 1: Binary Form</b>		
Theme A	1 - 34	
a	1 - 28	E-flat major; first theme introduced; call and response style; scored for euphonium and woodwinds
b	29 - 34	E-flat major; first theme continued; rhythmic and melodic material extended; scored for full ensemble to transition to next section
Theme B	35 - 89	
Transition	35 - 52	E-flat Dorian mode; ostinato figures; sixteenth note motifs; scored for percussion, low brass, woodwinds and upper brass; each section contending with different musical material
a	53 - 70	Brass choir plays the theme while woodwinds play a complementing ostinato
b	71 - 81	The reeds play a legato theme

Coda	82 - 89	in canon; brass plays a complementing rhythmic motif that interplays with the woodwind legato theme  Woodwinds play unison theme; brass plays contrasting rhythmic motif; percussion adds tone color to this coda theme
<b>Movement 2: Two-Part Form</b>		
Introduction	1 - 4	E-flat Phrygian/Dorian mode; first theme introduced; scored for woodwinds (reeds) and string bass
Theme A a	5 - 19 5 - 9	The introductory phrase is repeated in the woodwinds (reeds) and string bass
b	10 - 19	Second phrase of the theme stated by brass voices; solo flute and oboe play sixteenth note run in measure 13
Theme A' a	20 - 36 20 - 27	The first theme is restated with some slight variations; scored for the whole band; bassoon and saxophone voices provide sixteenth note contrasting figures
b	28 - 32	First theme re-stated in the low brass voices
Coda	33 - 36	The first theme from the introduction stated again in the woodwinds (reeds) and string bass; flute, oboe, and bells provide a contrasting motif to end the movement
<b>Movement 3: Strophic Form with Variations</b>		
Refrain 1 a	1 - 13 1 - 4	E-flat major tonality; First thematic phrase stated in the brass and repeated once

b	5 - 9	Second thematic phrase stated in full ensemble
a	10 - 13	First thematic phrase again stated in the brass
Refrain 2 (Variation 1) a	14 - 26 14 - 17	Theme stated in a varied form; technical sixteenth note passages; scored in the clarinets; accompaniment in the horn and euphonium voices
b	18 - 22	The varied theme containing technical sixteenth note passages continues; now scored in the flute and oboe voices; accompaniment in the bassoon and saxophone voices
a'	23 - 26	Theme once more restated between clarinets and flutes; accompaniment in the horn, euphonium, bassoon and saxophone voices
Refrain 1	27 - 39	Material and scoring from refrain 1 restated
Refrain 3 a	40 - 56 40 - 43	E-flat minor; theme stated in the saxophone section and repeated once
b	44 - 48	E-flat major; second thematic phrase stated in full ensemble
a	49 - 52	E-flat major; First thematic phrase stated in the brass
b	53 - 56	E-flat major; second thematic phrase stated in full ensemble
Coda	57 - 63	The first thematic phrase is restated in the coda; the rhythms within this final coda theme have been augmented to be presented in 3/4 time, rather than in a blend of 3/4

		and 6/8 time as stated in the introduction
<b>Movement 4: March Form</b>		
Introduction	1 - 8	Snare drum begins with solo march cadence
First Strain a	9 - 40 9 - 24	E-flat major; first theme stated as a duet scored for trumpet and trombone; played in a staccato style; drum cadence continues with addition of bass drum and crash cymbals
b	25 - 40	E-flat major; a second theme begins in the woodwinds; accompaniment provided in the trumpet and trombone voices; percussion continues as before; addition of timpani leading into measure 41
Second Strain	41 - 59	First theme is restated in a more robust style; dynamic levels and energy have intensified; scoring for woodwinds and brass in a call and response style; solo piccolo and tuba in measures 56 - 59
Trio	60 - 75	A-flat major tonality; return to the original thematic phrase; scoring for the full ensemble; melodic theme is in low woodwind, saxophone, and low brass voices; accompaniment in trumpet clarinet (counter-melody fanfare) and ornamentation in the piccolo, flute and oboe
Final Strain	76 - 92	E-flat major tonality; thematic material restated in the original key; melodic theme scored for piccolo, flute, oboe, clarinet, alto saxophone, trumpet, and bells; accompaniment in all other voices; percussion provide



		rhythmic ostinato; solo piccolo and tuba in measures 90 - 93
Coda	93 - 116	
a	93 - 100	Snare drum plays solo march cadence featured in introduction.
b	101 - 116	E-flat major; first theme reintroduced in the trumpet/trombone duet; flute/clarinet duet begin one bar later playing this theme in canon with the trumpet/trombone duet; snare drum cadence continues throughout the end of the coda; sustained chord played in all voices outside of the trumpet/trombone and flute/clarinet duet groups; full ensemble plays an E-flat major staccato quarter chord at the end of the movement

### Unit 8: Suggested Listening

Roland Barrett, *Dreams and Proclamations*  
 Brian Beck, *Joyful Variations*  
 Mark Camhouse, *Watchman, Tell Us of the Night*  
 Lee Copenhaver, *A Westminster Overture*  
 David Gillingham, *Be Thou My Vision*  
 David Maslanka, *Give Us This Day*  
 Dwayne S. Milburn, *Meditation*  
 William Schuman  
     *Chester*  
     *When Jesus Wept*  
 Jack Stamp, *Ere the World Began to Be*  
 Frank Ticheli, *Shenandoah*

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# Teacher Resource Guide

## **Bacchanale** **from the Opera *Samson et Dalila***

**Camille Saint-Saëns**

**(1835 - 1921)**

**arranged by Andrew Balent**

**(b. 1934)**

### **Unit 1: Composer**

French composer Camille Saint-Saëns was born on October 9, 1835. As a young musician, he was an accomplished pianist.<sup>9</sup> In October, 1848, Saint-Saëns entered organ class at the Paris Conservatoire under the instruction of François Benoist. He became a successful organ student and also began to take composition classes and enter composition contests.<sup>10</sup> By 1853, Saint-Saëns had taken on the role as organist at the Church of Saint-Merry.<sup>11</sup>

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<sup>9</sup> "Camille Saint- Saëns," NAXOS, accessed November 7, 2014, <http://www.naxos.com/person/Saint-Saens,%20Camille/21142.htm>.

<sup>10</sup> Smith, Rollin, *Saint-Saëns and the Organ* (Hillsdale, NY: Pendragon Press: 1992), 3-6.

<sup>11</sup> Smith, *Saint-Saëns and the Organ*, 9.

Following his tenure at Saint-Merry, he was appointed as the organist of the Madeleine, "Cathedral of the Champs-Élysées," which was the official church of the second empire. This appointment occurred in 1858 and Saint-Saëns remained at the Madeleine until 1877, close to twenty years.<sup>12</sup>

Saint-Saëns spent a brief time teaching at the École Niedermeyer, which was the only teaching position he had ever held. He was a co-founder of the Société Nationale de Musique, which aimed to promote contemporary French music following the Franco-Prussian war. Saint-Saëns contributed to numerous genres of music, including opera, vocal and choral music, orchestral music, chamber music, and organ and piano music.<sup>13</sup>

## Unit 2: Composition

One of the best known operas completed by Camille Saint-Saëns is *Samson et Dalila*, which tells the Biblical tale of Samson and Delilah. The *Bacchanale* is featured as a dance in the final act of the opera. *Samson et Dalila* premiered in Weimar on December 2, 1877. Prior to its premier in Weimar, the production was rejected in Paris due to the portrayal of its biblical content.<sup>14</sup> Andrew Balent arranged this work for wind band. Balent is a leading composer and arranger of educational music. He has over 500 published compositions and arrangements for band, orchestra, chorus, and instrumental ensembles.<sup>15</sup>

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<sup>12</sup> Smith, *Saint-Saëns and the Organ*, 37.

<sup>13</sup> NAXOS, "Camille Saint-Saëns."

<sup>14</sup> "Samson and Delilah," Encyclopædia Britannica, accessed November 7, 2014, <http://www.britannica.com/EBchecked/topic/1944926/Samson-and-Delilah>.

<sup>15</sup> "Andrew Balent," The FJH Music Company, Inc., accessed November 7, 2014, <http://www.fjhmusic.com/composer/abalent.htm>

### Unit 3: Historical Perspective

*Bacchanale* comes from the final act of the opera, *Samson et Dalila*. In Act I of the opera, the Hebrews are gathered in Gaza, Palestine, around Samson, who is their leader. The Hebrews are ruled by the Philistines and are losing their faith in God, praying and asking Him why He has abandoned them. Samson criticizes the Hebrews, urging them not to lose their faith and trust in God.

Abimélech, satrap (provincial governor) enters and scorns the Hebrews for not accepting Dagon as their god and the Philistines as their leaders. Samson loses his temper, angering Abimélech, which leads to Samson being attacked. Samson uses his incredible strength and takes control of the satrap's sword, turns it on him, and kills Abimélech. The remaining Hebrews flee in fear, and Samson is abandoned. The High Priest of Dagon appears and is shocked to see the lifeless body of Abimélech. The High Priest curses the Jews, but retreats with the remaining Philistines.

Some Hebrews return, and this is when Dalila enters, joined by other Philistine women. Dalila is acquainted with Samson, and reminds him that he has won her heart, urging him to join her at her dwelling in the valley of Sorek. Samson is warned by the Old Hebrew to resist the allure of a foreign woman, and he prays to God for power to resist Dalila.

In Act II, Dalila awaits the arrival for Samson in Sorek, hoping that she can manipulate him to avenge her people. The High Priest visits her, stating that Samson must be vanquished for his sins that he has committed. The High Priest then exits, promising that he will return to Dalila.

Samson arrives at Dalila's dwelling, professing that he loves her, but must not continue their affair so he can remain faithful to his religion and his people. Dalila convinces Samson that his love for her is stronger than his faith to his religion and people, and he follows her into her home. It is at this time that Dalila discovers that the secret to Samson's super strength is his long hair. Once Dalila has uncovered his secret, she calls to Philistine soldiers who arrive and take Samson captive, cutting his hair and blinding him.

In the final act, the Philistines are in the Temple of Dagon, celebrating their victory against Samson. In their celebration, they are singing and dancing the *Bacchanale*. Samson is eventually led into the temple, where he is mercilessly taunted by Dalila and the High Priest. A child, leading Samson, is to take him to the altar to praise Dagon, but instead, asks the child to lead him to the pillars that support the roof of the temple. Samson prays to God that his strength be restored, and uses incredible strength to pull down the pillars and the temple, crushing himself and his enemies.<sup>16</sup>

#### **Unit 4: Technical Considerations**

This arrangement of *Bacchanale* by Andrew Balent is scored for full band. The instrumentation is piccolo, first-second flute, oboe, first-third B-flat clarinet, E-flat alto clarinet, B-flat bass clarinet, bassoon, first-second alto saxophone, tenor saxophone, baritone saxophone, first-third B-flat trumpet, first-second horn, first-second trombone, baritone, tuba, mallet percussion (bells, marimba), timpani, percussion I (snare drum, bass drum), and percussion II (triangle, crash cymbals).

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<sup>16</sup> Freeman, John W., *Stories of the Great Operas* (New York, NY: W.W. Norton & Company, Inc.: 1984), 383-385.

The performance time of *Bacchanale* is approximately four minutes. The piece is written in 2/4 and is arranged to maintain a similar character to its original version. There are some technically challenging sixteenth note motifs in the woodwind voices, so it is imperative that woodwind players spend time practicing these figures. Ranges within the piece are accessible, although there are a few instances where range should be considered, particularly in the horn 1 and trombone 1 voice.

### **Unit 5: Stylistic Considerations**

Clarity in articulation is necessary in order for this piece to be played energetically. The themes within the piece should be generally played in a *leggiero* (light) style. The oboe/saxophone solo section of the piece should be played with a smoother, more legato style, beginning at measure 86, contrasting the lighter articulations used in a majority of the piece.

The tempo indicated at the start of the piece is *allegro moderato*, with a suggested tempo of 120. This tempo should remain consistent and may slightly increase for the final coda section of the piece, beginning in measure 106, where the arranger has included the marking “*piú animato*”.

### **Unit 6: Musical Elements**

#### **MELODY:**

This piece of music utilizes a double harmonic scale, which is sometimes referred to as an Arabic scale. This scale contains two one-and-a-half step gaps (from the 2nd to 3rd steps and the 6th to 7th steps). Saint-Saëns enjoyed exotic sounds, and his use

of this double harmonic scale was able to heighten the exoticness of the piece. This scale is not authentic to any world music tradition.<sup>17</sup>

The first melodic statement in *Bacchanale* starts at measure 5, being performed by piccolo, flute and clarinet 1. This first statement develops until the downbeat of measure 28. The second melodic statement begins at measure 30, being presented in the reeds. This short statement is played twice, and the next melodic theme starts at measure 39. Measure 39 - 65 presents a much more driving melody that is energetic and exciting. Transitional material leads to the next theme, which is a solo in the oboe and alto saxophone. A D.S. al Coda recalls earlier melodic material and leads to the coda, which highlights earlier melodies presented in the piece.

#### HARMONY:

The use of the double harmonic scale in the *Bacchanale* lends a very unique harmonic sound to the piece. Because of this unique sound, the harmonies within the piece do not fit within the structures of traditional harmony. Through the use of the double harmonic scale and chromaticism, the composition features a collection of dissonant harmonies.

#### RHYTHM:

The tempo indicated at the start of *Bacchanale* is *allegro moderato*. This tempo should remain consistent and may slightly increase for the final coda section of the piece, beginning in measure 106, where the arranger has included the marking “*più animato*”. Rhythmically, this piece is mostly constructed of sixteenth notes, eighth notes,

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<sup>17</sup> “Bacchanale,” The Wind Repertory Project, accessed November 7, 2014, <http://windrep.org/Bacchanale>.



quarter notes, and half notes. Many of the sixteenth note figures will require players to demonstrate technical facility in playing these rhythmic passages clearly. The meter presented throughout is 2/4.

**TIMBRE:**

The majority of this piece is scored with a full ensemble texture. There are occasions during transitional material that fewer instrument sections are playing, which allows for contrasting melodic themes to develop. Players should play the *Bacchanale* in an exotic fashion, seeking musical inspiration from music of the Middle East.

The oboe/alto saxophone solo at measure 86 offers similarities in timbre to musical instruments typically found and used in the Middle East. Musicians playing this solo motif should play with a dark tone quality to express the exotic styles presented earlier in the work.

**Unit 7: Form and Structure**

Section	Measure	Event And Scoring
Introduction	1 - 4	Rhythmic eighth note ostinato begins the piece; bassoon, alto saxophone, horn, baritone, tuba, bass clarinet
Theme A	5 - 27	The first melodic theme begins in the upper woodwinds with continued eighth note accompaniment in ensemble voices; crescendo leading into transition
Transition (to Theme B)	28 - 29	Sustained horn with a rhythmic ostinato in the snare drum (snare off)
Theme B	30 - 38	D-minor tonality; melodic

		theme in the woodwinds (reeds)
Theme C	39 - 64	The third theme incorporates a sixteenth and eighth note passage played in the clarinet 1, bassoon, alto saxophone, tenor saxophone, baritone saxophone, baritone; on the repeat, the trumpet plays the theme as well as the rhythm being reinforced in the snare drum; This third theme material features full scoring and grows to fortissimo at the arrival at measure 65
Transition (to Theme D)	65 - 85	This transition allows the style of the piece to contrast the previous theme C introduced; ensemble gradually diminuendo; repeated rhythmic motif in the bassoon, trumpets and baritone with horn joining at the end of the motif; the snare drum continues this same rhythmic motif in measure 81 - 85 to transition and connect the next theme (Theme D)
Theme D	86 - 105	Oboe/alto saxophone solos; this theme is a more legato style than earlier themes; on the repeat, additional woodwind voices play this theme originally presented by oboe/alto saxophone
D.S. al Coda (Theme A)	5 - 27	A D.S. al Coda revisits the A section once again; the first melodic theme is played again in the upper woodwinds with continued eighth note accompaniment in ensemble voices; crescendo leading into coda
Coda a	106 - 147 106 - 108	Transition establishing rhythmic motif (one eighth

b	109 - 127	note/two sixteenth notes, two eighth notes)  The rhythmic motif continues as underlying accompaniment (one eighth note/two sixteenth notes, two eighth notes); Theme D from measure 86 is presented again, first in the trumpets, and then joined by the upper woodwinds
c	127 - 147	The final section of the coda is a culmination of earlier stated themes extended to be more energetic and frantic in sound; full ensemble texture; sixteenth note movement in the woodwinds; repeated chord structures in the low woodwind and brass voices, with eighth notes and quarter notes; final five bars include a sustained chord with underlying moving eighth notes that really outline the structure of the double harmonic scale; final chord resolves to a D-major chord

### Unit 8: Suggested Listening

Antonín Dvořák, *Symphony No. 9, Movement 4*

Camille Saint-Saëns, *Danse Macabre*

Igor Stravinsky

*The Firebird*

*The Rite of Spring*

Franco Cesarini, *Greek Folk Song Suite*

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# Teacher Resource Guide

## The Great Locomotive Chase

Robert W. Smith

(b.1958)

### Unit 1: Composer

Robert W. Smith is a popular composer of concert band and orchestral literature in America. He has toured throughout North America, Asia, South America, Europe and Australia as a conductor, clinician and keynote speaker. He is currently teaching in the Music Industry program at Troy University, Troy, Alabama, where he teaches music composition, production, publishing and business.<sup>18</sup> Smith received a Bachelor's of Music Education from Troy State University and a Master's of Music from the University of Miami.<sup>19</sup>

He is the Vice-President of Product Development and a composer for the C.L. Barnhouse Company and Walking Frog Records. Smith's music has been performed on television as well as in film. His compositions have been performed by professional

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<sup>18</sup> "About", Robert W. Smith, accessed November 12, 2014, <http://rwsmithcomposer.com/about/>.

<sup>19</sup> "Robert W. Smith," Alfred Music, accessed November 12, 2014, <http://www.alfred.com/Company/Authors/RobertWSmith.aspx>.

ensembles, including the United States Navy Band and the Atlanta Symphony, as well as school bands and orchestras worldwide.<sup>20</sup>

## **Unit 2: Composition**

*The Great Locomotive Chase* was commissioned by and dedicated to the 1999-2000 Tapp Middle School Symphonic Band (Georgia), under the direction of Erin Cole. The piece was dedicated to the band in commemoration of their performance at the University of Georgia. The piece is approximately four minutes and forty-five seconds. This work is a single-movement work that highlights a fascinating event in American history.<sup>21</sup>

## **Unit 3: Historical Perspective**

During the Civil War, Georgia was a peaceful area, free of the military hostilities occurring elsewhere in the country. As a result, Georgia was able to ship arms and munitions, food, and other supplies to Confederate troops who were at war in the northeast. James Andrews, a Union spy from Kentucky, attempted to debilitate the 138-mile rail line that connected Atlanta and Chattanooga. He and 19 other Union soldiers dressed as civilians and got on the train at Marietta on April 12, 1862. Andrews and the spies boarded the General, a wood-burning locomotive built in 1855.

When the train stopped at Big Shanty, Andrews and his crew disconnected from the passenger cars and sped out of the station with the goal to damage as many rail tracks and bridges as possible. Conductor William Fuller and his colleagues ran out and

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<sup>20</sup> Robert W. Smith, "About."

<sup>21</sup> Smith, Robert W. *The Great Locomotive Chase*. Miami, FL: Warner Bros. Publications, 2000.

chased the train on foot for several miles, but could not catch up to it. Fuller and a crew of Confederate soldiers would take command of the locomotive, Texas, and finally catch Andrews and his men. <sup>22</sup>

As stated earlier, the piece was dedicated to the Tapp Middle School Band. Smith wrote this piece to share an interesting piece of Civil War history through the use of programmatic music.

#### **Unit 4: Technical Considerations**

*The Great Locomotive Chase* by Robert W. Smith is scored for full band. The instrumentation is flute, oboe, first-second B-flat clarinet, B-flat bass clarinet, bassoon, E-flat alto saxophone, B-flat tenor saxophone, E-flat baritone saxophone, first-second B-flat trumpet, horn in F, trombone, baritone, tuba, mallet percussion (marimba, [optional xylophone], chimes, [optional bells]), timpani, percussion I (snare drum, bass drum, hi-hat cymbals) and percussion II (suspended cymbal, wind chimes, anvil, [optional brake drum], crash cymbals, triangle, train whistle, cabasa).

This piece is written in the key of concert B-flat; however, players will encounter accidentals due to the piece being in G minor. The meter begins and ends in 4/4, with a section in 3/4 midway through the piece. There are solo passages in the beginning of the piece that would highlight stronger players, though the option for the solos to be played tutti is an alternative. Eighth note passages may require some technical facility, especially in the woodwinds. The trumpet 1 plays A3 at the end of the piece. Percussion 1 will have accented sixteenth note patterns and there is some four-mallet playing in the marimba which should be considered in this piece of music.

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<sup>22</sup> Smith, Robert W. *The Great Locomotive Chase*. Miami, FL: Warner Bros. Publications, 2000.

## Unit 5: Stylistic Considerations

*The Great Locomotive Chase* is quite varied in terms of tempo and dynamic contrasts. The first measure is recommended to be played at a tempo of 144+, although after this first measure, the tempo decreases to 96. The tempo continues to decrease and increase as the composition moves forward, replicating the idea of a moving train.

The piece allows a younger ensemble to play with different variations in style. Some motifs are meant to be played slower and more lyrically, while other moments in the music should be played quickly and aggressively. Marcato markings and accents are present a great deal in the piece, which will assist the musicians in playing with an aggressive style. The music should paint a picture for the listener, and Smith engages many sound effects, such as chimes and anvil, as well as vocal cues (shhh and haaa) that help to really develop the locomotive theme.

## Unit 6: Musical Elements

### MELODY:

Smith moves between melodic and rhythmic passages throughout *The Great Locomotive Chase*. These transitions should flow seamlessly as each style change occurs. Each melodic statement represents an event that is occurring within the story of the locomotive chase. Although melodic material does vary throughout the work, there are some reoccurrences of melodic material, especially of the theme that begins at measure 29.



## HARMONY:

Overall, this composition presents standard harmonies, many of the chords triadic in nature. Smith strongly incorporates minor chord qualities within the piece. He also includes diminished chords, which is a great way to expose younger musicians to the more dissonant harmonic structures.

## RHYTHM:

Tempos vary throughout this piece, ranging anywhere from  $mm = 64$  to  $mm = 144$ . Smith has also included tempo increases and decreases through use of *accelerando* and *rallentando* markings in the score. This piece is constructed of eighth notes, quarter notes, half notes, dotted half notes and whole notes. Sixteenth notes are present in the percussion I part. The meter begins in 4/4, changes to 3/4 midway through the piece, and returns to 4/4 for the conclusion of the piece.

## TIMBRE:

The timbre expressed in this piece should be reflective of the story being told. The tone color should be lighter and sweeter at the start of the piece, and as the intensity of the “chase” develops, players should play with a darker and more weighted sound. The conclusion of the piece should sound urgent as the band arrives at the “stinger” in the last measure of the piece.

## Unit 7: Form and Structure

*The Great Locomotive Chase* is a programmatic piece of music, therefore, this form chart will outline rhythmic, metric, and episodic changes.

Section	Measure	Event And Scoring
	1	Introduction; 4/4/ meter; full ensemble; mm = 144+; aggressive
	2 - 9	Melodic solo passages (clarinet 1, flute, oboe), mm = 96
	10 - 18	Train effects begin (eighth note chimes and pitch bends in flute for train whistle); similar solo melodic material from m. 2 - 9 returns (baritone, horn, trumpet, oboe, clarinet)
	19 - 28	Transition; thin instrumental scoring which builds to full ensemble sound leading to m. 29; "shhh" sound effect added within ensemble as well as additional percussion sound affects in the style of a train; <i>accelerando</i> begins from mm = 64
	29 - 68	New melodic and rhythmic motif develops; mm = 144+; transitional material leads to melodic theme at measure 37, beginning in the saxophones and carrying to the flutes; snare drum provides moving train effects; glissandos in the trombones
	69 - 100	Meter change to 3/4; rhythmic motifs in the upper woodwinds/accompaniment in brass; lyrical horn melody begins at m. 77; solo horn with bell accompaniment at m. 93

	101 - 102	Meter returns to 4/4; slower tempo; crescendo leads us into m. 103
	103 - 130	Variation of melodic and rhythmic motif from m. 29 - 68; tempo increases to mm = 152+; aggressive style returns; dynamic contrasts; variation of melody occurs at m. 111 featuring low ensemble voices (tenor saxophone, baritone saxophone, trombone, baritone); variations of themes develop; glissandos add train effects leading into m. 131
	131 - 139	Tempo and intensity grow; full ensemble sound; multiple rhythmic motifs provide forward momentum into final bars of piece
	140 - end	Texture is full; dynamic begins <i>piano</i> ; crescendo gradually throughout the last 8 bars while slowing the tempo with a gradual <i>rallentando</i> ; crescendo to a stinger in the last bar; ensemble ends with all members whispering "haaa" to simulate steam

### Unit 8: Suggested Listening

Brian Balmages:

*Fanfare and Fireworks*

*Flight*

*Midnight Mission*

*Shadows Unleashed*

Robert W. Smith:

*Crush*

*Earhart*

*Sensei's Ride on the Cherry Blossom Express*

*The Tempest*

Eric Whitacre, *Ghost Train Triptych*, Movement I: "Ghost Train"  
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# Teacher Resource Guide

## Infernal Dance and Finale from the Ballet *The Firebird*

Igor Stravinsky

(1882 - 1971)

arranged by Andrew Balent

(b. 1934)

### Unit 1: Composer

Igor Stravinsky was a Russian composer born in Oranienbaum, near St. Petersburg, in 1882. He was one of the greatest and most versatile conductors of the 20<sup>th</sup> century. Stravinsky was the son of an opera singer and went to school in St. Petersburg; he began piano lessons at the age of nine. Stravinsky was mentored and taught by Nikolai Rimsky-Korsakov, but had no other formal musical education.

Stravinsky specialized in stage works, including ballet, opera and oratorios, and also in sacred music. Major works include *L'oiseau de feu (The Firebird)*, *Petrushka*, *Le*

*sacre du printemps (The Rite of Spring)*, *Oedipus rex*, *Symphony of Psalms*, and *The Rake's Progress*. Stravinsky died in New York in 1971.<sup>23</sup>

## Unit 2: Composition

*Infernal Dance and Finale* come from the ballet, *The Firebird*, based on a Russian folk legend. The ballet was first performed in Paris in 1910.<sup>24</sup> Andrew Balent arranged this work for wind band. Balent is a leading composer and arranger of educational music. He has over 500 published compositions and arrangements for band, orchestra, chorus, and instrumental ensembles.<sup>25</sup>

## Unit 3: Historical Perspective

In 1909, an entertainment manager by the name of Sergei Diaghilev was in the audience for performances of Stravinsky's *Scherzo fantastique and Feu d'artifice* in St. Petersburg. Diaghilev's ballet company, Ballets Russes, employed a company of dancers and choreographers. Diaghilev was looking for a composer for his 1910 Paris season and hired the young Stravinsky, who was commissioned to write for *L'oiseau de feu (The Firebird)*.

*The Firebird* would become Stravinsky's first ballet score. This score received accolades and was considered to be brilliant and colorful, drawing influences from Stravinsky's Russian successors, including Balakirev, Tchaikovsky and Rimsky-

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<sup>23</sup> Max Wade-Matthews and Wendy Thompson, *The Encyclopedia of Music: Instruments of the Orchestra and the Great Composers* (London: Anness Publishing: 2003), 466-467.

<sup>24</sup> Wade-Matthews and Thompson, *The Encyclopedia of Music*, 466.

<sup>25</sup> "Andrew Balent," The FJH Music Company, Inc., accessed November 13, 2014, <http://www.fjhmusic.com/composer/abalent.htm>

Korsakov.<sup>26</sup> The success of *The Firebird* and its celebrated score marked the beginning of a collaborative relationship between Stravinsky and Diaghilev, who would later produce *Petrushka* and *The Rite of Spring*.<sup>27</sup>

#### Unit 4: Technical Considerations

This Andrew Balent arrangement of *Infernal Dance and Finale* from *The Firebird* is scored for full band. The instrumentation is first-second flute, oboe, first-third B-flat clarinet, E-flat alto clarinet, B-flat bass clarinet, bassoon, first-second E-flat alto saxophone, B-flat tenor saxophone, E-flat baritone saxophone, first-third B-flat trumpet, first-second F horn, first-second trombone, baritone, tuba, mallet percussion (xylophone, bells), timpani, and percussion (snare drum, bass drum, tambourine, triangle, crash cymbals).

*Infernal Dance and Finale* moves between multiple tonal centers, eventually moving to concert B-flat and resolving in this key at the close of the work. Time varies within the piece, challenging musicians to play in multiple time signatures, including 3/4, 2/4, and cut time in the *Infernal Dance*. When the musicians reach the *Finale*, the time signature moves into 3/2, then to 7/4, and will conclude in 6/4. Mixed meter should be considered when selecting this repertoire, as well as the presence of syncopated rhythms. The first trombone is expanding to the G3 in range, so trombones ranges should also be considered. The *Finale* opens with a lyrical horn solo, which is then voiced as a flute solo, so it is important to have a strong solo player in each of these sections.

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<sup>26</sup> Wade-Matthews and Thompson, *The Encyclopedia of Music*, 466.

<sup>27</sup> "The Firebird," Royal Opera House, accessed November 13, 2014, <http://www.roh.org.uk/productions/the-firebird-by-mikhail-fokine>.

## Unit 5: Stylistic Considerations

*Infernal Dance and Finale* gives musician opportunities to explore different styles of playing. The *Infernal Dance* is aggressive and energetic and the *Finale* is lyrical, lush, and full. These contrasting styles will allow the ensemble to experiment with different articulation styles, dynamic levels, and timbres.

Tempo markings are provided in the piece and the program notes in the score provide additional tempo instructions. The *Infernal Dance* should be performed with an unwavering steady tempo, allowing for style to be expressed through variations in dynamics and articulations.

## Unit 6: Musical Elements

### MELODY:

The melodic material presented in the *Infernal Dance* is a repeated theme that is syncopated and outlined by concert A, B, C, D-sharp, E, F-sharp, and G. This melodic theme is first presented in the low brass, starting in the bassoon and baritone voice and then the trombone voice four bars later. As the movement develops, this primary theme moves throughout different sections of the ensemble. Transitional material occurs midway through this portion of the work, and also between the end of the *Infernal Dance* and the start of the *Finale*.

Ostinatos support the melodic motif in the *Infernal Dance* and there are instances of tritones being used to outline the melodic lines. Melodic style is varied through use of shifting meters, accented and staccato passages and lyrical passages. These style variations occur within the *Infernal Dance* and also in the *Finale*.



The *Finale* is represented by one main melodic theme that begins with a solo horn. The melody is performed lyrically and expressively. This melodic theme moves to other solo voices in the ensemble. At measure 139, the melody transforms into a variation of the original theme, and is now presented in a new meter, with a more detached and energetic style. This variation continues to transform at measure 153, where the tempo decreases. At this measure, the motif is presented with a fuller ensemble sound and in a more majestic style. The *Finale* concludes with a coda that builds through sustained chords in the entire ensemble.

#### HARMONY:

In this arrangement, Balent remains true to Stravinsky's compositional techniques. Chromaticism is heavily used throughout the *Infernal Dance and Finale*, and tritones occur frequently in both movements. The harmonic structure of each movement is not traditionally tonal. There are some examples of diatonic harmonies, and other instances where chromaticism or modes are used within the music.

#### RHYTHM:

*Infernal Dance and Finale* begins at tempo *allegro feroce*, with a metronome marking of 168. This tempo should remain consistent throughout the *Infernal Dance*, and then in measure 75, there should be a slight *accelerando* up to measure 117, at which time a *ritard* leads into the *Finale*.<sup>28</sup> The *Finale* should be played *lento maestoso* throughout, building to a full and dramatic ending.

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<sup>28</sup> Stravinsky, Igor. *Infernal Dance and Finale*. Arranged by Andrew Balent. New York, NY: Carl Fischer, LLC, 2008.

The rhythmic construction of the piece is primarily includes eighth notes, quarter notes, half notes and whole notes, with only occasional use of sixteenth notes. Sixteenth note passages occurring between measure 39 and 55 may present technical challenges to players. Stravinsky employs great use of syncopated rhythms in the movement, which adds dimension of character to otherwise simple rhythms being presented. Polyrhythmic material is presented throughout both the *Infernal Dance* and the *Finale*. The *Infernal Dance* is presented in 3/4, 2/4 and cut time, while the *Finale* provides changes in metric presentation. The *Finale* begins in 3/2 time, which then transfers into 7/4 time. The end of the *Finale* concludes in 6/4 time with a variety of sustained tones being played within the ensemble.

#### TIMBRE:

The character style of the *Infernal Dance* should be energetic ominous. The piece begins with smaller instrument groups playing the main melodic theme, often divided between brass and woodwind instruments. As the movement develops, full ensemble scoring is used at climactic moments, especially when leading to transitional materials. This movement explores both accented and detached styles, as well as lyrical styles of playing.

The *Finale* continues to explore different performance styles, and should start in a much more expressive and lyrical quality with the horn solo at the beginning of the movement. The texture of the *Finale* begins quite thin, and then continues to build as the movement progresses. The horn soloist begins the motif and the texture and tone color shift as the upper woodwinds continue the theme, featuring a solo flute. A full ensemble texture is utilized at measure 135 in transitioning to a new style, during which

the quality of sound should become full and majestic beginning at measure 153. The coda of the *Finale* features the full ensemble performing dynamically powerful sustained chords.

### Unit 7: Form and Structure

Section	Measure	Event And Scoring
<b>Infernal Dance</b>		
Introduction	1 - 2	<i>Allegro feroce</i> ; eighth note ostinato begins in bass clarinet, baritone saxophone, trombone and timpani
Theme A a	3 - 18 3 - 10	First theme introduced; syncopated melodic theme scored for bassoon, baritone, trombone; accompanying ostinato continues as presented in the introduction.
a'	11 - 18	First melodic theme continues in oboe, B-flat clarinet, alto clarinet, alto saxophone and tenor saxophone; accompanying ostinato continues
Theme A' a	19 - 38 19 - 26	The first theme is restated with some variations; scored for the whole band; accompanying ostinato continues
b	27 - 34	The same melodic theme continues; thin scoring in flute, doubled by the xylophone and first alto saxophone; eighth note ostinato continues and is now voiced in the clarinet
Transition	35 - 38	Accented quarter notes at a fortissimo dynamic level provide transitional material

Theme B	39 - 54	Meter change to 2/4; the second theme is more lyrical; use of chromaticism in the melodic line; sixteenth note passages present in some voices
Theme A' a	55 - 74 55 - 68	Meter change to 3/4; shift in tonal center; first theme returns and moves throughout the ensemble; eighth note ostinatos excerpts are present; polyrhythmic
Transition	69 - 74	Scored for full ensemble; transitional material becomes more homophonic; build to fortissimo at measure 73; caesura occurs at the end of measure 74
Theme C a	75 - 90 75 - 82	Tempo increases; accelerando indicated; introduction of Theme C material; this theme is more rhythmic than melodic; quarter note and eighth note patterns with accompanying quarter notes; staccato and detached; primarily scored in brass voices
a'	83 - 90	Similar thematic material as used in measure 75 - 82; primarily scored in flute, oboe, clarinet and mallet percussion
Theme D	91 - 102	Meter change to cut-time; fortissimo dynamic level; lyrical style contrasting to the previous staccato section; scored for full ensemble
Transition (to Theme C Coda)	103 - 110	Meter change to 3/4; ascending chromatic line; begins pianissimo and crescendos throughout transition to coda section

Theme C (Coda)	111 - 118 (segue into <i>Finale</i> )	The thematic ostinato from the Theme C section is recalled; scored for full ensemble at a fortissimo dynamic level; end of movement is punctuated by three ensemble quarter note chords; measures 117 - 118 segue into <i>Finale</i>
<b>Finale</b>		
Theme A a	119 - 138 119 - 126	Meter shifts to 3/2; Lento maestoso tempo; the first presentation of theme is played by a solo horn at a pianissimo dynamic level; the melodic line is performed lyrically and expressively; thin texture of accompanying voices
a'	127 - 134	The original horn solo is restated and now scored in the first clarinet and then moves to the first flute; the dynamics build from piano at the start of the clarinet melody to mezzo piano where the solo flute continues with the melody; the style remains lyrical and expressive with minimal accompaniment
a'	135 - 138	The melodic theme is stated for four additional measures; scored for full ensemble; fuller texture and now performed at a forte dynamic level
Theme B Transition	139 - 152 139 - 142	Tempo slightly increases; chromatic descending and ascending figures in flute with sustained tones in bass clarinet and bassoon; clarinets join in measure 141 and 142 moving in contrary motion from the flutes; thin texture

a	143 - 152	Tempo increase; meter change to 7/4; forte dynamic level; melodic statement begins in trumpet, trombone and baritone voices with accompanying sustained tones in the clarinet and bassoon voices; clarinet, alto saxophone and tenor saxophone and horn join in on melodic statement in measure 149 with accompaniment in other woodwind voices
a'	153 - 158	Maestoso tempo with the quarter note = 104; broader melodic style; melody from previous section is presented in an augmented fashion with the same melodic material stated as a lengthened motif; full ensemble scoring; melody scored for flute, oboe, first clarinet, first trumpet, second horn, mallet percussion; harmonic accompaniment in remaining voices
Coda	159 - 166	Meter shift to 6/4; sustained chords scored in flute, oboe, clarinet, alto clarinet, bass clarinet, bassoon, baritone saxophone, tuba; chromatically moving dotted half notes scored in alto saxophone, tenor saxophone, trumpet, horn, trombone and baritone; full ensemble sustained chord begins in the measure 164 at a pianissimo dynamic and crescendos to a forte-fortissimo in the last bar of the piece

## Unit 8: Suggested Listening

Bela Bartok, *Dance Suite, Sz. 77: VI. Finale. Allegro*

Modest Mussorgsky, *Night on Bald Mountain*

Sergei Prokofiev

*Dance of the Knights*

*Peter and the Wolf*

Dmitri Shostakovich, *Symphony No. 10 in E Minor, Op. 93: II. Allegro*

Igor Stravinsky:

*Petrushka*

*Rite of Spring*

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# Teacher Resource Guide

## In Heaven's Air Samuel R. Hazo (b.1966)

### Unit 1: Composer

Composer Samuel R. Hazo is a resident of Pittsburgh, Pennsylvania and has taught music at every grade level. His career has included tenure as both a high school and college band director. He is currently on the music faculty in the Upper St. Clair School District in suburban Pittsburgh. Hazo attended Duquesne University, where he received both his bachelor's and master's degrees.<sup>29</sup>

Hazo has been recognized as the first composer in history to be awarded as winner of the William D. Revelli Memorial Composition Contest in 2003 and the Merrill Jones Composition Contest in 2001, both sponsored by the National Band Association. His compositions have been performed in professional settings, university and public

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<sup>29</sup> Richard Miles et al., *Teaching Music through Performance in Band, Vol. 5* (Chicago, IL: GIA Publications: 2004), 180.



school settings, and he has also composed original scores for television, radio, and the stage.<sup>30</sup>

## Unit 2: Composition

*In Heaven's Air* was commissioned by Dr. Robert Cameron, Director of Bands at Duquesne University in Pittsburgh, Pennsylvania. The piece was commissioned to commemorate Dr. Cameron's mother, R. Mary Cameron, who unexpectedly lost her life. This work is a single-movement work that features a chorale melody that is presented on three occasions. This work is approximately four minutes and fifteen seconds in length, published by FJH Music Company. *In Heaven's Air* is titled after William Shakespeare's *Sonnet 21*, with text as follows:

"And then believe me, my love is as fair /

As any mother's child, though not so bright /

As those gold candles fixed in heaven's air."<sup>31</sup>

## Unit 3: Historical Perspective

*In Heaven's Air* is one of Samuel Hazo's earliest compositions for wind band. This piece was premiered by the Duquesne University Wind Symphony at the Music Educator's National Conference on March 3, 2001, under the direction of Robert Cameron, conductor.

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<sup>30</sup> "Samuel R. Hazo Biography," Samuel R. Hazo Composer, accessed October 5, 2014, <http://www.samuelrhazo.com/bio.html>.

<sup>31</sup> Miles et al., *Teaching Music through Performance in Band*, Vol. 5, 181.

The piece was commissioned by Dr. Cameron following the passing of his mother. *In Heaven's Air* is programmatic in nature, representing the soul's journey from the time of passing until its eventual arrival in heaven.<sup>32</sup>

#### **Unit 4: Technical Considerations**

*In Heaven's Air* is scored for full band. The instrumentation is piccolo, first-second flute, oboe, bassoon, first-third B-flat clarinet, B-flat bass clarinet, first-second E-flat alto saxophone, B-flat tenor saxophone, E-flat baritone saxophone, first-third B-flat trumpet, first-fourth F horn, first-third trombone, euphonium, tuba, and percussion (bells, wind chimes, chimes, timpani, and suspended cymbal).

*In Heaven's Air* begins in the key of A-flat major and modulates to B-flat major at bar 60, remaining in this key for the final chorale statement and the coda. Multiple simple meters are utilized in this piece, and players will move between 3/4, 2/4, and 4/4 meter. There are few moments of rest in the scoring for the brass section, so it is imperative that the performing ensemble have strong brass musicians in order to uphold stamina necessary to play frequently throughout the piece.<sup>33</sup>

#### **Unit 5: Stylistic Considerations**

*In Heaven's Air* is a slow and lyrical work that guides the players to perform much of the piece in a legato style. Tempo guidelines are suggested by the composer, although strict tempi are not enforced other than at the start of the piece, where the tempo is marked as 58. Throughout the composition, Hazo provides guidance for the conductor to perform some sections "a little slower", while others are marked "a tempo".

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<sup>32</sup> Miles et al., *Teaching Music through Performance in Band, Vol. 5*, 181.

<sup>33</sup> Miles et al., *Teaching Music through Performance in Band, Vol. 5*, 182.

This allows the conductor and ensemble the opportunity to be flexible with tempo and interpretation of the piece.

There are very few breath marks or other moments for pause, which require the ensemble to focus on playing the phrases with an unbroken sound. The many sustained tones in this piece require the musicians to hold the notes for their full value while continuing to play with a warm and beautiful tone.

## Unit 6: Musical Elements

### MELODY:

*In Heaven's Air* is presented beginning A-flat major. The first melodic statement, occurring at bar 11, features the main chorale melody that is used throughout the piece. The first presentation of this melody is performed by a brass choir, with the melodic motif being most prominently heard in the trumpet and euphonium voices (Example 1). The flute and oboe voices minimally enhance the melody for just three bars in measures 13 through 15.

#### Example 1 (Trumpet Melodic Motif - measure 11)

Trumpet in B $\flat$

The musical notation for Example 1 is presented on a single staff in treble clef with a key signature of one flat (B-flat major). The melody consists of two lines of music. The first line contains measures 1 through 4, and the second line contains measures 5 through 8. The time signature changes from 4/4 to 3/4, then back to 4/4, and finally to 3/4. The melody is characterized by sustained notes and a warm, unbroken sound.

The second time this same melodic chorale occurs is in bar 29. The statement is now scored to include the brass choir and additional woodwind voices.

The B section begins with a secondary melody being introduced at measure 39. This motif is first introduced by the woodwinds and horns, allowing for a slightly thinner texture than that of the previous melodic section. This lighter texture only lasts for a few bars, as the brass voices combine with woodwinds and horns to provide a fuller and richer texture. The final melodic statement is presented in B-flat major by the full ensemble.

#### HARMONY:

Hazo incorporates traditional harmony into this piece, generally building the harmonic structure through the use of I, ii, IV, V, and vi chords. The texture of these chords is further developed by the use of extended tertian harmony, where Hazo includes ninths, elevenths, and thirteenths in his writing. The chorale sections are focused in the tonic key of A-flat major until the modulation to B-flat major, occurring at measure 60 in the piece.<sup>34</sup>

#### RHYTHM:

*In Heaven's Air* begins with the tempo indicated as "Expressively" and with a metronome marking of 58. Rhythmically, this piece is mostly constructed of eighth notes, quarter notes, half notes, and dotted half notes. There are occasional inclusions of sixteenth notes, presented only in the melodic line. Thirty-second notes are present in one instance, appearing as an embellishment played by the upper woodwinds

Meter changes occur often throughout the piece, featuring 2/4, 3/4, and 4/4. These meter changes establish variety, contrast, and motion within the piece.

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<sup>34</sup> Miles et al., *Teaching Music through Performance in Band*, Vol. 5, 184.

## TIMBRE:

The character style of *In Heaven's Air* should be warm and full. In general, this piece utilizes a full ensemble timbre, with only occasional moments during which smaller instrumental groups are playing. The piece should be performed by a full ensemble to ensure that the highest quality and fullness of sound can be achieved.

The first chorale melody is performed by the brass voices in the ensemble, with timbral color added by the flute and oboe. As the composition progresses, addition of other ensemble voices creates a thickening texture and dynamic increase, building to the final presentation of the melodic theme. This final presentation features the full ensemble performing the theme in B-flat major at a fortissimo dynamic level.

## Unit 7: Form and Structure

### Form of *In Heaven's Air*: Rondo Form

Section	Measure	Event And Scoring
Introduction	1 - 10	A-flat major; low brass and clarinet/bass clarinet sustain, while all other woodwind, brass and mallet voices move through a progression predominately made up of I, V and IV chords
Theme A	11 - 20	A-flat major; the melodic theme begins in the brass and the rhythmic movement of the melody moves between brass voices in this section, typically being heard most exclusively in the trumpet voice. Woodwinds are used minimally, only featuring flute and oboe in measures 13 - 15

Theme B (Transition)	21 - 28	A-flat major: slight tempo increase; crescendo and dynamic growth in this section; addition of woodwind voices that will transition back to the principal melodic theme at measure 29
Theme A	29 - 38	A-flat major; Theme A; the principal melodic theme presented in measure 11 - 20 returns, though this time scored for all woodwinds, as well as brass. The addition of all wind voices fills out the texture and timbre of the originally stated melody
Theme C	39 - 49	A-flat major; slight tempo increase; second melodic theme introduced in all woodwind voices (except piccolo and baritone saxophone) as well as the horn; as the section develops, full voicing adds into the melodic line; crescendo into measure 49, arriving at a caesura at a forte dynamic level
Theme D (Transition)	50 - 55	A-flat major; thinning music texture; gentle melodic movement performed at a mezzo piano dynamic level by woodwinds and horn; remaining brass voices and baritone saxophone add accompaniment of dotted half and half notes in 3/4 and 2/4 measures
	56 - 59	A-flat major; ascending melodic line in most voices; strong use of dominant chords with a building crescendo throughout these 4 measures; representing the soul's ascension to heaven; direct modulation to B-flat major

Theme A	60 - 71	B-flat major; played at a fortissimo dynamic level; Return of Theme A voiced in the entire ensemble
Conclusion	72 - 77	B-flat major; restatement of the introduction theme material; mezzo piano dynamic level; Plagal cadence stated in the last bars

### Unit 8: Suggested Listening

Samuel R. Hazo:

*Blessings*  
*Diamond Fanfare*  
*Each Time You Tell Their Story*  
*Echoes*  
*Novo Lenio*  
*Olympiada*  
*Rivers*  
*Their Blossoms Down*  
*Voices of the Sky*

Frank Ticheli

*Amazing Grace*  
*An American Elegy*

Eric Whitacre, *October*

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Miles, Richard, Larry Blocher, Eugene Migliaro Corporon, Ray Cramer, Tim Lautzenheiser, and Edward S. Lisk. *Teaching Music through Performance in Band, Vol. 5*. Chicago, IL: GIA Publications, Inc., 2004.

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# Teacher Resource Guide

## Third Suite Robert Jager (b.1939)

### Unit 1: Composer

Robert Jager was born in Binghamton, New York in 1939. He spent four years serving as a staff arranger/composer in the United States Navy at the Armed Forces School of Music. He taught for thirty years at Tennessee Tech University, and is now a Professor Emeritus at this same institution in Cookeville, Tennessee. He graduated from the University of Michigan.

Jager has over 150 published works for band, orchestra, chorus, and various chamber ensembles. His works have been commissioned by the Tokyo Kosei Wind Orchestra, the Republic of China Band Association, the five Washington-based military bands: Air Force, Army, Army Field Band, Marines and Navy, and four military academies: Air Force, Army (West Point), Coast Guard, and Navy (Annapolis). Additionally, many universities, including Arkansas, Butler, Illinois, Michigan, Michigan State, Nebraska, Nebraska Wesleyan, and Purdue, have performed his works.



Jager has lectured and conducted extensively throughout the United States, Canada, Europe, Japan, and the Republic of China. He has received numerous accolades for his compositions. He has been the three-time winner of the American Bandmasters Association "Ostwald Award," two-time winner of the "Roth Award" of the National School Orchestra Association, and was rewarded the "Distinguished Service to Music Medal" in the area of composition by Kappa Kappa Psi.<sup>35</sup>

## Unit 2: Composition

*Third Suite* is dedicated to Mr. Leo Imperial and the Granby High School Band, Norfolk, Virginia. This work was premiered under the direction of Mr. Imperial in December, 1965. The piece is a multi-movement work made up of three movements.

The first movement is the "March," which shifts between 4/4, 3/4, and 5/4 meter. Movement II is the "Waltz," which is a fast movement based upon the minuet and trio form of the Classical tradition. Once again, metric shifts occur between 3/4 and 2/4, with the occasional inclusion of 4/4 meter. The third and final movement is the "Rondo", which is predominantly in 6/8 meter.<sup>36</sup>

## Unit 3: Historical Perspective

*Third Suite* by Robert Jager is a collection of three movements, each being distinctly different in style but remaining related closely by key. The first movement is presented in F major, the second in B-flat major, and the final movement returning to F

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<sup>35</sup> "Biographical Information," Robert Jager, accessed November 21, 2014, <http://rjager.com/bio.php>.

<sup>36</sup> Richard Miles et al., *Teaching Music through Performance in Band, Vol. 5* (Chicago, IL: GIA Publications: 2004), 515.

major. Jager has taken the outdated orchestral suite from the Baroque era and has updated it to be presented in a more modern style.

The use of mixed and varying meters allows this collection of movements to be more unique and structured in a more contemporary way, for example by the variations of metric shifts presented in the first movement, the “March.” Jager continues to use this device of mixed meters to present a unique collection of the three movements within the *Third Suite*.<sup>37</sup>

#### **Unit 4: Technical Considerations**

*Third Suite* is scored for full band. The instrumentation is flute, piccolo, oboe, E-flat clarinet, first-third B-flat clarinet, E-flat alto clarinet, B-flat bass clarinet, bassoon, first-second E-flat alto saxophone, B-flat tenor saxophone, E-flat baritone saxophone, first-third B-flat cornet, first-second B-flat trumpet, first-fourth F horn, first-third trombone, baritone, basses, and percussion (timpani, bells, xylophone, field drum, snare drum, bass drum, cymbals and gong). Upper range extensions should be considered in the flute/piccolo, first clarinet, and first cornet.

The three movements in this piece are presented in either F major or B-flat major. The keys are accessible to most high school players, although there are some modal shifts that occur within the movements. Jager incorporates chromatic passages in both the “March” and the “Waltz”.

Meters are quite varied within each of the movements. The entire *Third Suite* contains the following meters: 2/4, 3/4, 4/4, 5/4, 3/8, 7/8, and 6/8. Phrasing should be

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<sup>37</sup> Miles et al., *Teaching Music through Performance in Band*, Vol. 5, 515-516.

taken into consideration, specifically in areas where the meters shift from duple to triple meter.<sup>38</sup>

### **Unit 5: Stylistic Considerations**

The first movement begins at a march tempo of 120. Although the “March” is presented in an atypical fashion (unusual mixed meters), the style should still be reflective of a traditional march. Rhythmic structures should be carefully followed and played with accuracy so players do not deviate from the distinct metric shifts throughout the movement. The percussion feature from letter C to D should reflect a militaristic march style during this short interlude.

Movement II, the “Waltz” begins at a vivace tempo of 160. The style of the movement is lilting and playful. Following a grand pause, the coda section increases to tempo 184, concluding with an energetic ending to this movement. This movement is scored with less texture, similar to a chamber style where different ensemble sections are featured, and the full ensemble does not play until the coda. There are solo features in the flute, clarinet and oboe.

The third movement is presented in an allegro energico tempo, with the dotted quarter note equal to 128. The “Rondo” is a fun-filled movement, exploring rhythmic themes predominately in 6/8 meter. Light articulations should be practiced to uphold the energy required of the tempo as well as the rhythmic motifs with the piece. Players will need to be sure that note lengths are consistent, specifically on passages that included repetitive eighth note figures. Dynamics should be observed and performed, especially

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<sup>38</sup> Miles et al., *Teaching Music through Performance in Band*, Vol. 5, 516-517.

in the final section of the piece, beginning at letter K. Be sure that the dynamics do not increase too soon, especially at the presto tempo that occurs at the start of letter K. <sup>39</sup>

## Unit 6: Musical Elements

### MELODY:

The “March” contains melodies that are typically expressed in the keys of F major and B-flat major, however; also include chromatic passages. A majority of the melodic passages in this portion of the work move by step, with only some instances of skips and rare use of melodic leaps.

In Movement II, Jager once again presents the melodies moving in stepwise motion. To uphold the waltz style, the main thematic melody should be phrased similarly in every passage that it occurs. It is suggested that the conductor should group measures into four-bar phrases so the conducting pattern can use more of the horizontal plane to encourage a smooth style of the melodic line.

The final “Rondo” movement develops around one major thematic melody that continues throughout the movement. Although not every presentation of this theme is identical, it is clear that the melodic material of this main theme is prevalent and can be detected with ease throughout the movement. <sup>40</sup>

### HARMONY:

Harmonies within each movement of the *Third Suite* are generally composed using traditional harmonies, including chords built in triads. The predominant keys used

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<sup>39</sup> Miles et al., *Teaching Music through Performance in Band*, Vol. 5, 517.

<sup>40</sup> Miles et al., *Teaching Music through Performance in Band*, Vol. 5, 518.

in the composition are F major and B-flat major, which are outlined in many of the harmonic structures throughout each movement. There are some occasions where the harmonies move temporarily to different tonalities with the incorporation of chromatic notes integrated into ensemble voices as accidentals.

#### RHYTHM:

Each movement of *Third Suite* is presented at a different tempo to properly convey the different styles of the three movements: march, waltz, and rondo. This work is designed around simple rhythms, including sixteenth notes, eighth notes and eighth note triplets, quarter notes, half notes, and dotted half notes. Although the rhythms within the piece are simple in nature, the often-occurring metric changes present a layer of difficulty. These metric changes could present challenges in proper counting and playing execution of these rhythms.

#### TIMBRE:

Jager presents a variety of color within each movement of the *Third Suite*. There are opportunities for full ensemble playing, small chamber-like choirs of instruments, as well as solo passages within the three movements. These varieties of tone color and timbre throughout each movement aid in keeping the listeners engaged.

## Unit 7: Form and Structure

Section	Measure	Event And Scoring
<b>Movement I: "March"</b>		
Theme A (two times)	1 - 8	F major; first strain; march tempo mm = 120; melody scored in B-flat clarinet 1 and alto saxophone 1; accompaniment in other reeds, basses and percussion; repeat on second time incorporates counterpart in flutes and bells
Theme B (two times)	9 - 17	F major; second strain; melody scored in oboe, B-flat cornets and B-flat trumpets, first-third trombones; accompaniment in B-flat bass clarinet, bassoon, baritone, basses; counterpart in flute, piccolo, E-flat clarinet, first B-flat clarinet
Theme A'	18 - 25	F major; recall of first strain melody; scored for full ensemble; melody in second-third B-flat clarinet, first E-flat alto saxophone, first-second B-flat cornet, first-second B-flat trumpet; accompaniment in other ensemble voices; counterpart in upper woodwinds
Theme C	26 - 33	Percussion interlude; solo section; scored for timpani, field drum, snare drum, bass drum, and cymbals
Theme D	34 - 42	B-flat major; trio theme introduced; thinner texture; melody scored in first-third clarinet and baritone; accompaniment in bassoon, first-fourth horn, basses; mixed meters

Theme D'	43 - 50	B-flat major; theme D repeated with full ensemble orchestration; melody scored in B-flat bass clarinet, B-flat tenor saxophone, E-flat baritone saxophone, first-third trombone, baritone; countermelody in first-third B-flat clarinet and first-third B-flat cornet; upper woodwinds add ornamented variations of melodic material
Coda	51 - 53	B-flat major; full ensemble in the coda; nearly unison rhythms throughout the ensemble; accented and energetic
<b>Movement II: "Waltz"</b>		
Theme A	1 - 24	B-flat major; vivace tempo; first melody scored in the flute; accompaniment in first-third B-flat clarinet, bassoon, string bass
Theme A'	25 - 48	B-flat major; theme A continues in the flute, now joined by first B-flat clarinet and then second B-flat clarinet; accompaniment continues in the first-third trombones and string bass; bassoons and percussion join at measure 33
Theme B	49 - 64	Tonal shift; solo oboe melody begins theme B; accompaniment in first-second B-flat clarinet, bassoon, string bass
Theme C (two times)	65 - 82	Theme C is scored for first-third B-flat cornet, first-third trombone; thin texture; minimalistic
Theme D (two times)	83 - 100	Tonal shift; theme D melody is scored in first-third B-flat clarinet, first-second E-flat alto saxophone, baritone;

		accompaniment in bassoon, first-fourth horns, basses
Theme E	101 - 112	Full orchestration; two main rhythmic motif groups; climactic new material that has not been heard before; flute solo in measure 109 leads us to a recapitulation of theme A
Theme A (recapitulation)	113 - 135	B-flat major; return to vivace tempo; recapitulation of flute solo, doubled in the bells; additional accompaniment used from theme A; ritardando and Grand Pause in measure 133 - 135
Coda	136 - 144	Tempo moves to mm = 184; solo clarinet melody; countermelody in bassoon; accompaniment in first-third cornet (cup muted); full orchestration in measures 140 - 144; final fermata chord in first-third cornet
<b>Movement III: "Rondo"</b>		
Theme A	1 - 2	F major; allegro energico, dotted quarter note = 128; fortissimo opening chords
	3 - 6	Rhythmic ostinato transition in first-fourth horns, bassoon, baritone, basses
	7 - 14	Solo cornet with continued accompaniment in bassoon, baritone and basses; first - third trombones play rhythmic ostinato
	15 - 22	Melodic theme moves to flute, E-flat clarinet; first-second B-flat clarinet with descending melodic line; accompaniment in bassoon, first-fourth horn, baritone, basses; snare drum added



	23 - 24 25 - 28	Opening chords restated  Rhythmic ostinato transition in E-flat alto clarinet, B-flat bass clarinet, first-second E-flat alto saxophone, B-flat tenor saxophone, first-second B-flat trumpet, first-fourth horn, first-third trombone
Theme B	29 - 44	F minor; theme B; descending chromatic patterns in upper woodwind voices; accompaniment of repeating rhythmic motif in low woodwind/brass voices
Theme A	45 - 46 47 - 54	F major; opening chords restated  Theme A melody returns with full ensemble orchestration
Theme C	55 - 58 (Transition) 59 - 74 75 - 89	F major; transitional material to theme C section  Piccolo solo; accompaniment in bassoon, first-third trombone, basses, snare drum  Continuation of piccolo solo theme; scored now in flute, piccolo, first B-flat cornet; accompaniment in bassoon, first-fourth horn, basses; counter melody in baritone
Theme A	90 - 91 92 - 95 96 - 103 104 - 111	Opening chords restated  Rhythmic ostinato transition in first-fourth horn; accompaniment in bassoon, baritone, basses  F major; theme A melody restated in the first B-flat clarinet voice  Melodic theme moves to flute, E-flat clarinet; first and third horn with descending melodic

		line; accompaniment in first-third clarinet, bassoon, baritone, basses, and snare drum continues under melody
Theme B and Theme C	112 - 116	Opening chords restated and extended
	117 - 147	Shifts in tonal center guided by chromatic passages; Culmination of theme B and C
Transition	148 - 153	Transition back to theme A presented at a presto tempo; Timpani and snare drum introduction; downbeat chords begin in first-fourth horns and first-third trombones; poco a poco crescendo
Theme A	154 - 161	Presto tempo; theme A recalled as in measure 96; B-flat clarinet melody now in all three clarinet voices; accompaniment in first-fourth horns and first-third trombones
	162 - 170	Melodic theme A scored for flute, piccolo, E-flat clarinet; first-third B-flat clarinet with descending melodic line; accompaniment in bassoon, first-fourth horn, first-third trombone, baritone, basses; timpani and snare drum
Coda	171 - 174	F major; opening chords restated twice in full ensemble
	175 - 183	F major; closing phrase in the full ensemble; draws upon melodic motifs used throughout the movement

## Unit 8: Suggested Listening

Gustav Holst, *A Moorside Suite*

Robert Jager:

*Esprit de Corps*

*First Suite*

*Second Suite*

*Sinfonia Nobilissima*

*Variations on a Theme by Robert Schumann*

Alfred Reed:

*The Hounds of Spring*

*First Suite*

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