Advanced Conducting Project

Lauren Kulick
Messiah College

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

Messiah College

Lauren Kulick
May 1\textsuperscript{st}, 2016

Professor Bradley Genevro
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Unit 1: Composer
Philip Sparke was born in London in 1951 and studied composition, trumpet and piano at the Royal College of Music, where he gained an Associate of the Royal College of Music (ARCM). It was at the College that his interest in bands arose. He played in the College wind orchestra and also formed a brass band among the students, writing several works for both ensembles.¹

At that time, his first published works appeared - *Concert Prelude* (brass band) and *Gaudium* (wind band). A growing interest in his music led to several commissions, his first major one being for the Centennial Brass Band Championships in New Zealand –*The Land of the Long White Cloud*. Further commissions followed from individual bands, various band associations and the BBC. He has written for brass band championships in New Zealand, Switzerland, Holland, Australia and the UK, including three times for the National Finals at the Royal Albert Hall, and his test pieces are constantly in use wherever brass bands can be found.¹

A close association with banding in Japan led to a commission (*Celebration*) from and eventual recording of his music with the Tokyo Kosei Wind Orchestra. In 1996 the US Air Force Band commissioned and recorded *Dance Movements*, which won the prestigious Sudler Prize in 1997. In September 2000 he was awarded the Iles Medal of the Worshipful Company of Musicians for his services to brass bands. In 2005 *Music of the Spheres* won the National Band Association/William D. Revelli Memorial Band Composition Contest. In 2011 he received the BUMA International Brass Award for his contribution to brass music.¹

His conducting and adjudicating activities have taken him to most European countries, Scandinavia, Australia, New Zealand, Japan, Taiwan, South Korea, Canada and the USA. In May 2000 he took the major step of becoming a full-time composer by founding his own publishing company, Anglo Music Press. The company is devoted to publishing his brass band, concert band, fanfare band and instrumental publications as well as recordings dedicated to his latest works.¹
Unit 2: Composition
Philip Sparke brings elements of the long history of Jewish folksong to life in this rich and varied suite for concert band. There is a wide spectrum of moods presented in these three movements, which are based on traditional folksongs. All movements together take over nine minutes to perform, but each movement can stand alone as well, making this appropriate for concert, contest and holiday programs. This is a 3 movement work, composed in 2001. Movement 1 is 96 measures long, movement 2 is 90 measures long, and movement 3 is 204 measures long. The pieces is graded as a 2.5.

Unit 3: Historical Perspective
The music of Israel is a combination of Jewish and non-Jewish music traditions that have come together over the course of a century to create a distinctive musical culture. For almost 150 years, musicians have sought original stylistic elements that would define the emerging national spirit. In addition to creating an Israeli style and sound, Israel's musicians have made significant contributions to classical, jazz, pop rock and other international music genres. Music in Israel is an integral part of national identity. Beginning in the days of the pioneers, Hebrew songs and public singalongs (Shira beTsibur) were encouraged and supported by the establishment. Jewish immigrants from Europe, Asia, the Middle East and elsewhere brought with them their musical traditions, molding and molding them into a new Israeli sound. The long history of Jewish folk song has resulted in a rich and varied repertoire of songs, which deal with religion, history, festival and celebration. The melodies featured in Shalom! reflect this array of subjects and range widely in mood, from lament to rejoicing.

I. V’ha’ir Shushan & Havdala
V’ha’ir Shushan describes the victory celebration of the citizens of the walled city of Shushan, based on a story in the Book of Esther, while Havdala is sung at a ceremony in Jewish homes and synagogues which concludes the Sabbath and other religious festivals.

II. Hanerot Halalu & Ba’olam Haba
Hanerot Halalu is sung to accompany the lighting of candles at Hanukkah and Ba’olam Haba is set to words which speak of the world to come, which can mean either the world after death or the world that is to follow the messianic millennium.
III. Mishenichnas Adar, Ani Purim & Yom Tov Lanu
The three songs used in this movement celebrate the festival of Purim, which commemorates a major victory over oppression and is recounted in the Megillah, the scroll of the story of Esther. Purim takes place on the fourteenth and fifteenth days of Adar, the twelfth month of the Jewish calendar. 3

Unit 4: Technical Considerations
Mvt. 1
Students must know how to read and perform in cut time. Trumpets will need mutes. Consistent tempo between the down and up beats must be maintained and balanced as not to overpower the melody. There is some syncopated rhythms in the melody. In the B section, the melody becomes quite syncopated, which could pose a challenge to younger students. Some accompaniment rhythms are also placed on the “and” beats. Upper woodwinds are asked to grace notes. A return to the A section brings the same considerations as in the beginning. Students need to play in concert E flat major, G minor, particularly G harmonic minor.

Mvt. 2
The A section starts with the clarinet section setting the legato style mood of the movement. Careful attention to intonation must be used while the clarinets are trading off the melody. The baritone part is very important and must be played with rhythmic accuracy. A felt beater is required for the suspended cymbal part. The accompaniment is more rhythmically challenging than the plain melody. The B section requires knowledge of dotted rhythms. The B section quickly switches to Allegro in the C section. The tempo is brisk, which could be a challenge to young performers after having played in the slower tempo in the beginning. Upper woodwinds are required to perform sixteenth and a combination of eighth and sixteenth note runs. The tambourine part requires a skilled percussionist to perform. The style is light and lively, very much like a celebration. The movement then closes with a rallentando with a return to the A section. Students will need to play the D minor and B flat major scales.

Mvt. 3
The movement opens with a quick tempo marking of 160. Flutes, piccolo, oboes, and clarinets are required to perform trills. Dotted eighth, sixteenth note rhythms are part of the melody. There are syncopated entrances in both melody and accompaniment. Throughout the movement the upper woodwinds are asked to perform sixteenth and eight/sixteenth combination runs. In the B section, there is a solo clarinet and flute part. Trumpets are required to have mutes. The C section is a change in tempo and style. This section is not played for long, and returns to the A section to finish up the piece. Students need to perform E flat major, F major, and D minor.
Unit 5: Stylistic Considerations

Mvt. 1
The A section opens the piece with a lively character. Articulations should be light, with a combination of slurs and staccatos. The accompaniment should not be played too heavy, which could pose a problem for younger players. The dynamics vary from mp to f, with only one crescendo. Most of the dynamic changes just occur on the beat.
The B section is a change in style and should have a darker sound. The articulations are either legato or slurred. The dynamics vary from p to f, and changes occur on the beat.

Mvt. 2
This movement opens with a slow and smooth style, with legato and slurred articulations. The music should be played expressively, with small swells in the dynamics. The dynamics range from p to mp with crescendos and decrescendos to end the phrases.
In the B section, the style, dynamics and expression continues as in the first section. After a poco rallentando, the tempo picks up to allegro. The change of tempo also brings a change of style. The articulation is a combination of slurs, accents, and staccatos. The feel is more lively, and celebratory with a dynamic of f.

Mvt. 3
Marked joyously, the opening section of this movement is brisk and energetic. The articulations are a combination of slurs, staccatos, and accents. There are plenty of dynamic changes in this section, ranging from p to ff, with crescendos and decrescendos.
As in the previous section, the articulations are a combination of slurs, staccatos, and accents. The dynamics are not as varied, from mp to f, with just one crescendo.
The C section is a change to the style and tempo that the students have been playing. This new section is marked maestoso, and the articulations should be heavy when articulated combined with slurs. The dynamic range is from p to f, with a few crescendo and decrescendos leading to the changes.

Unit 6: Musical Elements

Mvt. 1
Melody- A melody- This melody is predominantly scored in the flute, oboe, E flat clarinet, 1st clarinet, and trumpet. The melody requires finger dexterity as it moves in eighth and quarter notes (in cut-time) scale-wise.

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\]
A melody does not change time, or tempo for the entire piece. The feel. It is first presented in the first alto, then switches to flute, oboe, E flat clarinet, all clarinets, all alto saxes, bassoon, tenor sax, and euphonium. An eight/quarter/eighth/syncopated rhythm is heard every other measure with eight and quarter notes moving scale-wise.

Harmony- The A section is in E flat major, and the B section is in G minor. The G minor section frequently uses the raised 7th, with would indicate G harmonic minor. The harmonic structure is traditional progressions with the root in the down beats/bass parts, and the triad in the up beats/upper parts.

Rhythm- With the movement being in cut-time, the rhythms will be performed faster than written. There are multiple times when each section of the ensemble will have to perform eighth notes runs. The challenge for a younger group could be keeping the down/up beats lined up. There are entrances on the up beats and syncopation throughout the movement.

Timbre- In the A section, the sound must be bright but not played out of tune. The B section must have a darker sound, but students must be ready to come out of this and back into the brighter A section timbre.

Mvt. 2
Melody- A section- The melody is first heard in the first clarinet, passed off to the 2nd and 3rd clarinets. Piccolo, flutes, oboe, E flat clarinet, clarinets, alto sax, and trumpets trade off on the melody.

B section- The lower instruments are featured in this melody, which is played first by bass clarinet, bassoon, bari sax, trombones, euphonium, and tuba. It continues to be played in bassoon, trombone and euphonium. The opening interval of a 6th gives the melody a feel of longing and sadness.
C section- In complete contrast of the other two melodies, this up-beat, B flat major melody seems to come out of nowhere. It is heard first in the trumpets, then passed off to the piccolo, flute, E flat clarinet, and clarinet 1. The notes are simple, only staying within a 5th, with a repeating syncopated rhythm. The next phrase just drops it down a whole step.

Harmony- The A section is in D minor, the B section is in G minor, and the C section is in E flat Major. The harmonic progressions are done in a traditional manner. Root notes are mostly in the low instruments, with the rest of the triad moving in quarter notes and half notes. There is a section where the bass clarinet, bassoon, bari sax, French horns, trombones, euphonium, and tuba have tiered entrances of the chord.

Rhythm- The accompaniment is more rhythmically active than the plain A melody, especially when the lows play tiered entrances of the chords. In the B section, the melody becomes the more active, rhythmically. In the C section, there are many sixteenth notes runs in the upper woodwinds, quarter/eighth ostinatos in the clarinets and French horns which are rhythmically opposite of each other, and a syncopated tambourine part which is driving this section.

Timbre- In the first section, there must be a resonant, dark almost mournful sound. This feeling should continue into the B section. The C section is a major change in sound, with a light and vibrant sound.

Mvt. 3
Melody- A section- This melody is first heard in flutes, E flat clarinet, clarinet 1, and alto sax. When the melody moves to the 2nd and 3rd clarinets, alto sax, tenors sax, horns and trombones, the upper woodwinds have a quick moving countermelody. This melody is lively, with a few accidentals in the second phrase.
B section- This melody abruptly begins in the upper woodwinds, and trumpet 1. Almost reminiscent of an articulation exercise, students must be cautious to play the proper articulation and intervals. A solo clarinet takes over the melody which is joined soon by a solo flute. As the key begins to modulate to D minor, the melody now is presented with accidentals that students should be aware of.

C section- The melody is presented first in the brass section, followed by the entire ensemble in this brief section. The melody starts off with an interval of a fifth, but then moves in a scale-wise motion.

Harmony- The A section is E flat major, the B section is in F major, and the C section is in D minor with the raised 7th. Traditional harmonic progressions are used in this final movement, including the use of relative minor/major. The C section does vary a bit since the accompaniment is very scarce until the measure where there is rhythmic unison and harmony.

Rhythm- Throughout the movement, except for section C, the accompaniment is very rhythmically active, with instruments playing down/up beat patterns, rhythmic quarter/eighth note ostinatos and an active snare drum part.

Timbre- This first section should have a bright, almost aggressive sound to it. Even in the softer dynamics, students work to keep it bright. The B section should continue to be bright, but it should be a warmer, less aggressive sound the previous section. The C section should have a rounded sound, very dignified and proud.
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<th>Measure</th>
<th>Section</th>
<th>Key</th>
<th>Musical events</th>
</tr>
</thead>
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<tr>
<td>1-7</td>
<td>Introduction</td>
<td>E flat major</td>
<td>The trumpets begin with a fanfare statement while the rest of the ensemble replies. Trumpets should switch to mutes.</td>
</tr>
<tr>
<td>7-15</td>
<td>A</td>
<td>E flat major</td>
<td>The flutes, oboe, E flat clarinet, 1st clarinet and muted first trumpet starts the A melody. The accompaniment is slurred half notes on the beat with staccato quarters on the up-beats.</td>
</tr>
<tr>
<td>15-27</td>
<td>A’</td>
<td>E flat major</td>
<td>Flutes, oboe, E flat clarinet, clarinet 1, and trumpet 1 continue with the melody. The accompaniment pattern continues, with slight rhythmic change and addition of instruments.</td>
</tr>
<tr>
<td>27-35</td>
<td>A</td>
<td>E flat major</td>
<td>The A melody is presented in a round with trumpets starting first, and piccolo, flutes, oboe, E flat clarinet, first clarinet, and alto sax second. The rest of the ensemble are playing staccato quarters on the beat, with a low brass and low woodwind run from the 5th down to 1st of the scale.</td>
</tr>
<tr>
<td>35-49</td>
<td>A’</td>
<td>E flat major</td>
<td>Flute plays the melody, which is the traded off to trumpet 1. The clarinet section is playing the chords in half and whole notes, while the alto and tenor are playing staccato arpeggios. When trumpet takes over the melody, the horns, trombone 1 and 2, and euphonium play an ascending scale up to the 4th. The whole ensemble joins in at 43, with the melody in piccolo, flutes, oboe, clarinets, trumpets 2 and 3.</td>
</tr>
<tr>
<td>49-57</td>
<td>B</td>
<td>G minor</td>
<td>The new melody is heard in a solo alto sax. The accompaniment is light, with</td>
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Mvt. 2

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<tr>
<th>Measure</th>
<th>Section</th>
<th>Key</th>
<th>Musical events</th>
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</thead>
<tbody>
<tr>
<td>1-11</td>
<td>A</td>
<td>D minor</td>
<td>The timpani and tubular bells start with a sustained D to set the mood. Clarinet 1 plays the melody first, which is then echoed by clarinet 2 and 3.</td>
</tr>
<tr>
<td>11-18</td>
<td>A’</td>
<td>D minor</td>
<td>Clarinet 1 plays the A’ melody, with an echo of the first 4 measures in a solo flute. Clarinet 2 and 3 provide the chordal accompaniment in half notes.</td>
</tr>
<tr>
<td>18-24</td>
<td>A</td>
<td>D minor</td>
<td>The accompaniment becomes much more active, eight notes root and fifths in the bassoon and bass clarinet part. The euphonium has scalar eighth notes, a sustained concert D in clarinets, a</td>
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<tr>
<td>24-28</td>
<td>A</td>
<td>D minor</td>
<td>The same accompaniment continues, with the addition of the clarinets and bells playing quarter note chords. Melody continues in the trumpet.</td>
</tr>
<tr>
<td>28-42</td>
<td>A'</td>
<td>D minor</td>
<td>The A' melody is played in the piccolo, flute, oboe, E flat clarinet, clarinet 1, and alto sax. A countermelody in eight notes are played by clarinet 2, 3, bassoon, tenor sax and euphonium. Sustained notes are in bass clarinet, bar sax, trombones, tuba and timpani.</td>
</tr>
<tr>
<td>42-58</td>
<td>B</td>
<td>G minor</td>
<td>The melody is the bass clarinet, bassoon, trombones, euphonium and tuba. The chordal accompaniment is moving in half and quarter notes with a chime hit on beat one to emphasize the root of the chords. At 50, the flute and clarinet 1 part become more active with moving quarter notes.</td>
</tr>
<tr>
<td>58-67</td>
<td>C</td>
<td>B flat major</td>
<td>With an aggressive change of style, the trumpets take the new C melody. Piccolo, flutes, oboes, E flat clarinet, clarinet 1 and alto 1 have sixteenth notes runs to compliment the melody. The snare is more active, with eighth note ostinatos, which the tambourine is playing a syncopated ostinato.</td>
</tr>
<tr>
<td>67-75</td>
<td>C/A</td>
<td>B flat major</td>
<td>The piccolo, flutes, oboe, E flat clarinet, clarinet 1, and trumpets either have lively melody or harmony. The tenor and horn are playing a dotted rhythm, in the style of a fanfare. The rest of the ensemble is playing down and up beat rhythms.</td>
</tr>
<tr>
<td>75-79</td>
<td>transition</td>
<td>D minor</td>
<td>The A melody returns in the bass clarinet, bassoon, bar sax, trombone 3, euphonium and tuba. Chords in the other instruments help to modulate back to D minor.</td>
</tr>
</tbody>
</table>
Mvt. 3

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<thead>
<tr>
<th>Measure</th>
<th>Section</th>
<th>Key</th>
<th>Musical events</th>
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</thead>
<tbody>
<tr>
<td>1-9</td>
<td>Introduction</td>
<td>E flat major</td>
<td>Upper woodwinds are trilling while the low woodwinds, trombone 3, tuba and timpani are sustaining an E flat major chord. Trumpets, horn, trombone 1 and 2, euphonium, mallet, and snares play a short fanfare rhythm. Tenor, horns, and euphonium have two grace notes leading into a sustained pitch.</td>
</tr>
<tr>
<td>9-25</td>
<td>A</td>
<td>E flat major</td>
<td>Flutes, E flat clarinet, clarinet 1, and oboe have the melody. The root of the chord on the beat is played by bass clarinet, bassoon and tuba. Up beats are in the trombones.</td>
</tr>
<tr>
<td>25-41</td>
<td>A'</td>
<td>E flat major</td>
<td>The flutes, oboe, E flat clarinet, clarinet 1, and alto sax have the melody. The root note on the beat still continues as before, along with the trombone upbeats but is joined by snare. A countermelody is played by the tenor sax and horn.</td>
</tr>
<tr>
<td>41-57</td>
<td>A</td>
<td>E flat major</td>
<td>Melody is in the clarinet 2 and 3, French horn, and trombone 1 part. The down beats continue with an occasional short sixteenth run. The piccolo, flute, oboe, E flat clarinet, and clarinet 1 have a countermelody.</td>
</tr>
<tr>
<td>57-73</td>
<td>A</td>
<td>E flat major</td>
<td>Flutes, oboe, E flat clarinet, clarinet 1, mallets and trumpets play the first phrase of the melody, with a slight rhythmic variation while clarinet 2 and 3, alto sax and trumpets finish the phrase. Trombones continue to play upbeats and the low brass and woodwinds are</td>
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<tr>
<td>73-81</td>
<td>B</td>
<td>F major</td>
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<tr>
<td></td>
<td></td>
<td>The piccolo, flutes, oboe, E flat clarinet, clarinets, first trumpet and bells introduce the new melody. This is accompanied by accented eighth notes on the beat by the rest of the ensemble.</td>
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<tr>
<td>81-89</td>
<td>B</td>
<td>F major</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>A solo clarinet player plays the melody again, with only half note and quarter note chord changes in the clarinets, horn, euphonium, and tuba accentuated with a triangle hit. A solo flute joins the clarinet for the last phrase.</td>
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<tr>
<td>89-105</td>
<td>B</td>
<td>F major</td>
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<tr>
<td></td>
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<td>The melody is in the clarinets, alto sax, and tenor sax, but is traded off to the flute, oboe, E flat clarinet, clarinet 1, and clarinet 2 at measure 97. A countermelody, reminiscent to a fanfare is played by a muted trumpet. The chordal accompaniment is moving in quarter and half notes.</td>
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<tr>
<td>105113</td>
<td>C</td>
<td>D minor</td>
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<td></td>
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<td>After a brief caesura, the bass clarinet, bassoon, and entire brass section are playing either the melody, or the rhythmic unison harmony.</td>
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<tr>
<td>113-117</td>
<td>C</td>
<td>D minor</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>The entire ensemble is either playing the melody, or the harmony using unison rhythms.</td>
<td></td>
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<tr>
<td>117-129</td>
<td>transition</td>
<td>E flat major</td>
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<tr>
<td></td>
<td></td>
<td>Using the dotted eighth sixteenth rhythm from the first melody, the brass play a tired fanfare to transition into 129. The rest of the ensemble accentuates the downbeat of the last four measures with accented eighth notes.</td>
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<tr>
<td>129-145</td>
<td>A</td>
<td>E flat major</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Same orchestration as measures 9-25</td>
<td></td>
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<tr>
<td>145-161</td>
<td>A’</td>
<td>E flat major</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Same orchestration as measures 25-41</td>
<td></td>
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<tr>
<td>Measure Range</td>
<td>Section</td>
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<tr>
<td>177-193</td>
<td>A</td>
<td>E flat major</td>
<td>Same orchestration as measures 57-73, with a change in rhythm in measure 191 and 192.</td>
</tr>
<tr>
<td>193-end</td>
<td>A</td>
<td>E flat major</td>
<td>Using the rhythm of the A melody, the trumpets, horns, trombones, euphonium, and tuba have tiered entrances which gradually build a grand chord to bring the piece to an end. The upper woodwinds have a sixteenth note run into trills, while the snare plays an eighth/sixteenth note ostinato to push the piece to its conclusion.</td>
</tr>
</tbody>
</table>

Unit 8: Suggested Listening
Philip Sparke, *A Klezmer Karnival*
Philip Sparke, *Sounds of the Saint Lawrence - A Quebec Folk Song Suite*
Roland Kernen *Jewish Folksong Suite*
Jan Van der Roost *Rikudim (Four Israeli Folk Dances)*

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American-Israeli Cooperative Enterprise, “Jewish Virtual Library”,
https://www.jewishvirtuallibrary.org/ (accessed March 5th, 2016)


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http://www.hebrewsongs.com/ (accessed March 5th, 2016)


Unit 1: Composer
Frank Ticheli was born on January 21, 1958 in Monroe, Louisiana. He has composed a great variety of music including works for band, wind ensemble, orchestra, chamber ensemble, and even theater music. His compositions have been performed world-wide by professional orchestras such as the Pacific Symphony Orchestra, Jerusalem Symphony and the Philadelphia Orchestra as well as hundreds of university, high school, and middle school groups (Ticheli, 1991). Dr. Ticheli received his Doctor of Musical Arts and Masters Degrees in Music Composition from the University of Michigan, and his Bachelor of Music in Composition from Southern Methodist University. Throughout his career, Mr. Ticheli has studied under Leslie Bassett, William Bolcom, William Albright, George B. Wilson, and Donald Erb. Currently, Mr. Ticheli is a Professor of Composition at the University of Southern California and was Composer-in-Residence of the Pacific Symphony Orchestra from 1991-1998 (Ticheli, 1991).

Unit 2: Composition
This composition is a wonderfully imaginative setting for two highly contrasting Cajun folk songs. The first movement, La Belle at le Capitaine, is a lyrical, melancholy song in the D Dorian mode. It tells the sad tale of a young girl who feigns death to avoid being seduced by a captain. The main theme is stated three times. First, it is stated in the solo alto sax. The second statement increases the number of players, but is still generally soft and includes a variation which extends the main theme. The final statement is in the low winds with a new countermelody introduced in the high winds. In all three statements the melody is remarkably free, shifting between duple and triple meters (Ticheli, 1991). The second movement, Belle, is a highly spirited, dance-like movement in sharp contrast to the first movement. This movement has two primary themes which are alternated and developed throughout the movement. The fast tempo, frequent meter shifts and light, accented dance style make this movement more technically challenging than the first movement. This piece is graded as a 4 with movement 1 being 74 measures long and movement 2 being 132. Altogether, Cajun Folk Songs is 6 minutes and 30 seconds long. The composition was commissioned and premiered in 1990 by the Murchison Middle School Band in Austin, Texas (Ticheli, 1991).
Using a folk song as the basis for a musical work is a common compositional technique among composers. Percy Grainger composed an enormous number of compositions for wind bands using folk songs as his thematic foundation. Clare Grundman also composed dozens of band works based upon folk melodies from around the world (Miles, 1997).

Cajuns are descended from the Acadians who came to Louisiana beginning in 1764 after their expulsion from Acadie (Nova Scotia) in 1755 brought with them music that had its origins in France but that had already been changed by experiences in the New World through encounters with British settlers and Native Americans. Taking stories with European origins and changing them to refer to life in Louisiana or inventing their own tales, early balladeers would sing without accompaniment at family gatherings or special occasions. The fiddle supplied music for dances, although Ancelet also describes acappella dance tunes that relied on clapping and stomping to provide the rhythm. The music of the Acadians in Louisiana in the 19th century was transformed by new influences: African rhythms, blues, and improvisational singing techniques as well as by other rhythms and singing styles from Native Americans.

Unit 4: Technical Considerations

Mvt. 1
Students must be able to perform in D dorian and D minor. The first movement alternates between duple (2/4) and triple (3/4) meters at only 63 beats per minute. The alto saxophone solo in the first movement requires a capable soloist. This piece requires two oboes and two bassoons, as these parts are unique and not doubled in any other instrument. The slower tempo requires a highly developed sense of internal pulse within the ensemble to keep the lyrical flow of the song steady throughout the alternating meters. The scoring of this movement also requires careful attention to intonation throughout the group, especially on the many long decrescendos.

Mvt. 2
Students must be able to perform in F major, C major, G major, and A flat major. The second movement creates higher technical demands with a very quick tempo of 168+ beats per minute. In addition to a very fast tempo, this movement also alternates between duple (2/4 and 4/4), triple (3/4) and compound (5/4) meters. The 5/4 time should actually have the feel of 6/8 + 2/4, giving the piece a strong mixed meter feeling. The scoring requires a great deal of confidence from every player in independent counting and playing. The repeated note ostinato figures that appear throughout the movement should not overpower the light, crisp melody. This movement especially requires soloistic playing from many members of the ensemble, particularly trumpet 1, flute 1, oboe 1, and alto saxophone 1.
Unit 5: Stylistic Considerations

Mvt. 1
The first movement must be played lyrically with a warm, dark sound. Correct balance is critical in maintaining the sonority of sound and in insuring that the countermelody can be heard alongside the main theme beginning in measure 50. Phrasing should follow the melodic contour of the theme and, when possible, breaths should only be taken between the full five or six measure phrases and not between the shorter, two or three measure sub-phrases. Dynamics range from \textit{pp} to \textit{mf}, with many opportunities to shape the phrase with slight crescendos and decrescendos.

Mvt. 2
The second movement must have a clear and well-articulated sound, but not overdone accents in both of the dance themes. A clear distinction must also be made between the slurs and lightly tongued notes in both themes. The new countermelody introduced in measure 92 has staccato articulations which differ stylistically from the two main themes. Accents throughout should not be heavy, but provide energy to the light-feeling accompaniment. The dynamic range of this movement is from a \textit{mp}, ending the entire piece off at a \textit{fff}. Crescendos and decrescendos help to lead into the dramatic impact moments.

Unit 6: Musical Elements

Mvt. 1
Melody-This melody needs to have a warm, sustained sound each time it is heard. The solo alto sax should set the phrasing and mood of the piece since it is the first thing heard. The articulations are legato and slurred. There should be careful attention given to the shaping of the phrase. Motion is mostly scale-wise, with a jump of a sixth twice. The melody is heard three times in different harmonic settings.

\begin{music}
\begin{musicnote}
1 \t \textit{A-} \t \textit{A-} \t \textit{A-}
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\end{musicnote}
\end{music}
Harmony- The key of B Durian give this piece a refreshing and unique sound. The chordal movement is done through the weaving of independent parts. The countermelodies in this movement begin at 50 and add another layer of interest and harmony. At many points in the piece, there is a static bass note holding through the moving lines.

Rhythm- The first movement alternates between duple (2/4) and triple (3/4) meters at only 63 beats per minute. The slower tempo requires subdivision to keep the lyrical flow of the song steady throughout the alternating meters. There are many independently moving parts, so performers must know which beats to sustain through and when to move. Care should be given to the rhythmic entrance of the countermelody at 62.

Timbre- The first movement must be played lyrically with a warm, dark sound. Eventually this light, lyrical melodic passage is passed through all instruments in the band, changing the timbre each time a different instrument plays it. This piece requires two oboes and two bassoons, as these parts are unique and not doubled in any other instrument which adds to the interest in sound.

Mvt. 2
Melody- Although there are two different melodies, the folksong and an original melody, these two are intertwined. Both melodies have incomplete statements that are pieced together to make this movement. The articulation must be clear and the accents should help to emphasize the dance-like quality.

A-

B-

Harmony- The tonality is defined primarily by the melodies of both themes which generally outline the tonic triad of the prevailing key. The composer also uses a reoccurring dissonance between the 1st and 2nd scale degrees to help establish tonality. The bass line shows little traditional harmonic movement to support the melodic themes. Often there is a static note in the bass line which may or may not even be in the same key as the melody. The frequent key modulations during this movement function as a kind of ‘dance’ through different keys.
The movement's energy comes from its energetic time signature. The 5/4 time should actually have the feel of 6/8 + 2/4, giving the piece a strong mixed meter feeling. Accents throughout should not be heavy, but rather should provide energy to the light-feeling accompaniment. The repeated note ostinato figures that appear throughout the movement should not overpower the light, crisp melody. Rhythmic accuracy on all countermelodies are important since they help establish the frequent changing of keys, especially during measures 31-52 and 101 to the end.

Timbre-Clear, light accented sound will give this movement the dance-like feel that is expected. Frequent short solos, muted brass, and upper woodwind glissandos create a drastic contrast between this and the first movement. This movement especially requires solo playing from many members of the ensemble, particularly trumpet 1, flute 1, oboe 1, and alto saxophone 1 which adds to the change of sound.

Unit 7: Form and Structure

**Mvt. 1**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section</th>
<th>Key</th>
<th>Musical events</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-16</td>
<td>A (first statement)</td>
<td>D dorian</td>
<td>Solo alto sax introducing the melody for the first time.</td>
</tr>
<tr>
<td>17-39</td>
<td>A (second statement)</td>
<td>D dorian</td>
<td>Melody is now in clarinet 1, alto sax 1, trumpet 1, and oboe 1.</td>
</tr>
<tr>
<td>39-50</td>
<td>A</td>
<td></td>
<td>The flutes take over the melody and are rejoined in measure 44 by the alto 1.</td>
</tr>
<tr>
<td>50-62</td>
<td>A (third statement)</td>
<td>D dorian</td>
<td>The melody is played in the oboe 2, clarinet 2, alto 1, trumpet 2, trombone 1, and euphonium. A countermelody is played in the flutes, oboe 1, clarinet 1, and trumpet 1. Chordal accompaniment is moving in half and quarter notes.</td>
</tr>
<tr>
<td>62-end</td>
<td>A</td>
<td>D dorian</td>
<td>The counter melody continues with the addition of the xylophone. The melody and accompaniment continues up to the ritardando in the last three measures with a final three note statement by the tenor sax and horn 1.</td>
</tr>
</tbody>
</table>

**Mvt. 2**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section</th>
<th>Key</th>
<th>Musical events</th>
</tr>
</thead>
</table>
| 1-11    | A       | F Major  | The melody is first heard in a muted trumpet 1 part. Oboes, alto 1, and cabasa first introduce the rhythmic motive while a sustained concert F is
<table>
<thead>
<tr>
<th>Time</th>
<th>Key</th>
<th>Mode</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12-21</td>
<td>B</td>
<td>F Major</td>
<td>The B melody is played in flute 1, oboes, clarinet 1 and joined by alto 1, clarinet 2 and piccolo in measure 16. Cabasa continues a rhythmic motif.</td>
</tr>
<tr>
<td>22-27</td>
<td>A</td>
<td>F Major</td>
<td>Flutes, clarinet 1, and alto 1 play the A melody, while oboe 1 and clarinet 2 play the rhythm on a concert F.</td>
</tr>
<tr>
<td>28-31</td>
<td>B</td>
<td>F Major</td>
<td>This is a quick statement of the B melody by flutes, oboe and xylophone. Clarinets, altos and tambourine provide the rhythmic background.</td>
</tr>
<tr>
<td>31-52</td>
<td>A</td>
<td>A flat to C to G to B flat Major</td>
<td>French horns, trombones, and euphonium are playing the A melody. Trumpets and flutes are playing the same rhythm on a concert B flat and A flat. Clarinets are playing the same concert pitches, but playing on beats 1, and of 2, and 3 to for extra emphasis of these beats. Measure 37 has the entire ensemble playing. The melody in flutes, oboe, clarinets, E flat clarinet, alto and tenor sax, trumpets and horn have slight variations on the A melody, mostly in the time signature with a beat added on. The lows have a powerful entrance while the rest of the ensemble rest.</td>
</tr>
<tr>
<td>52-88</td>
<td>A/B</td>
<td>B flat Major</td>
<td>Through this section, both melodies are presented in fragments, played in a variety of instrumentation and key. After a powerful crescendo leading to a ff at measure 82, the music slows and decrescendos into the next serene section.</td>
</tr>
<tr>
<td>88-92</td>
<td>A</td>
<td>F Major</td>
<td>The tenor sax, horn and euphonium have an augmentation of the A melody, played in a legato style. Trills are traded between flute 1 and 2, and are sustained between the three clarinet parts.</td>
</tr>
<tr>
<td>101-120</td>
<td>A/B</td>
<td>A flat to C to F Major</td>
<td>Fragments of both melodies can be heard passed through the ensemble, with rhythmic motifs and ostinatos in a variety of instrumentation.</td>
</tr>
<tr>
<td>120-end</td>
<td>A</td>
<td>F to A to F Major</td>
<td>The piece finishes with slight variations of the first phrase in melody A. The entire ensemble concludes the piece with a fff on beats 1 and 2.</td>
</tr>
</tbody>
</table>

Unit 8: Suggested Listening
Frank Ticheli, *Cajun Folk Songs II*
Roland Barrett, *Zydeco Cajun Crawdad Dance*
Frank Ticheli, *Simple Gifts: Four Shaker Songs*
John Zdechlik, *Chorale and Shaker Dance*

Unit 9: Additional References


Notes:

1. Manhattan Beach Music, “Biography”,

2. Manhattan Beach Music, “Cajun Folk Songs”

"Ode to Greensleeves"
Arr. By Richard Saucedo
(b. 1959)

Unit 1: Composer
Richard Saucedo recently retired as Director of Bands and Performing Arts Department Chairman at Carmel High School in Carmel, Indiana. Under his direction, Carmel bands have received numerous state and national honors in the areas of concert band, jazz band and marching band. The Indiana Bandmasters Association named Mr. Saucedo Indiana’s “Bandmaster of the Year” for 1998-99. Mr. Saucedo was recently named the “Outstanding Music Educator” in the state of Indiana for 2010 by the Indiana Music Educators Association.¹

Mr. Saucedo is a freelance arranger and composer, having released numerous marching band arrangements, concert band works and choral compositions. He is currently on the writing staff for the Hal Leonard Publishing Corporation. Mr. Saucedo has received commissions from all parts of the United States and Japan and he will be releasing numerous works for university, high school middle school bands and orchestras in the near future. He is the author of two DVD’s on the subject of rehearsing the marching band wind section “Dynamic Music”. ¹

Mr. Saucedo did his undergraduate work at Indiana University in Bloomington and finished his master’s degree at Butler University in Indianapolis. He is also an aviation enthusiast and a certified private 10 pilot. Mr. Saucedo is married to his wife Sarah and is most proud of his daughter, Carmen, who is studying elementary education at Ball State University. The newest member of the Saucedo family is son Ethan David, who was born on December 8, 2006.¹

Unit 2: Composition
The opening section presents the melody in a lyrical, ballad-like setting with contemporary harmonies and a hint of dissonance. A variety of styles and meters creates interest in the middle section, with the piece concluding quietly in a haunting woodwind statement.²
This is a 67 measure word composed in 2002. It is a grade 3 band piece.
*This item is out of print
Unit 3: Historical Perspective
Greensleeves is a traditional English folk song dating back to the sixteenth century. There is a lot of debate regarding the true composer of the lyrics and music or melody of the song Greensleeves. Legend has it that Henry VIII wrote it for Anne Boleyn during their courtship (circa 1530). This has never been verified and is probably not true due to the fact that the Italian style used in the tune did not arrive in England until after his death. When reading the lyrics, it seems to be more of a plea from a 16th century gentleman to his bored mistress, than a love song. Shortly after the Civil War William Chatterton Dix wrote the Christmas carol What Child is This to the tune.

Unit 4: Technical Considerations
The scales of A flat, E flat, C and F minor are required by the full ensemble. Flutes, oboes, and clarinets must have the facility to execute sixteenth notes runs. Students will need to understand how to balance the tiered entrances as not to overpower each other. They must be confident on their entrances, and know which beats to come in on. Flutes and clarinets must know how to perform tremolos. The time signatures needed for “Ode to Greensleeves” is 3/4 and 4/4, which only switches twice. Students must take care that the melody always comes through, not matter how thick the orchestration is. The mallet percussion part requires students to be able to switch between eighth note arpeggios to sixteenth notes. There is a piccolo part, which the student should be able to play up to F6.

Unit 5: Stylistic Considerations
The style of the piece is legato and expressive. The articulations that are used throughout in both accompaniment and melody are mainly slurs and legato. Saucedo uses a few musical terms to show the desired mood. In the beginning, the piece starts off mysterious. The solo trumpet part, pick-up to measure 9, is marked as expressively. At measure 24, the tempo slows down and the musical term with emotion is accompanied by a crescendo to forte. A crescendo and woodwind sixteenth note runs help set up the change of feel into measure 42, which is marked with conviction. The piece ends in the same mysterious style that it begins, with a dark, rich sound.
Melody- Saucedo presents the two “Greensleeves” melodies in a variety of instrumentations. He uses augmentation of the melody in the beginning and end of the piece with the solo trumpet, yet stays true to the original melodies during the rest of the piece.

A-

Harmony- The type of harmonic support behind the melody varies, and is used to create different moods. Saucedo uses tiered, chordal entrances, sixteenth and eight note arpeggios in upper woodwinds and mallet percussion, and longer sustained chords. There are a few counter melodies that must be carefully balanced with the melody (measures 24-30 in flutes, piccolo, oboe, and clarinet 1 and measures 42-50 in flutes, piccolo, oboes, and clarinets)

Rhythm- There is a rhythmic ostinato (measures 20-24) that he uses to create motion into the first, non-augmented, statement of melody A.

Timbre- Students should be encouraged to work on producing a rich, dark sound in order to portray the mysterious, full, and rich sound Saucedo had in mind.

Unit 7: Form and Structure

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<thead>
<tr>
<th>Measure</th>
<th>Section</th>
<th>Key</th>
<th>Musical events</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-9</td>
<td>Introduction</td>
<td>F minor</td>
<td>Tiered entrances from the low brass, horns, tenor saxes, alto saxes, bassoon, bass clarinet and alto clarinet. The tremolos in the flute and clarinets.</td>
</tr>
<tr>
<td>9-20</td>
<td>A Section</td>
<td>F minor</td>
<td>Solo flugelhorn Pickup on beat three in measure 8. This is an augmentation of the Greensleeves melody.</td>
</tr>
<tr>
<td>24-30</td>
<td>A Section</td>
<td>F Minor</td>
<td>The melody is in Trumpet 1, and 2 Clarinet 2. This is the first time Theme 1 is presented in its entirety.</td>
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</table>
| 30-34 | Transition | F Minor | Solo trumpet  
Pick up on beat three, which takes over  
the end of the melody.  
There is a return to the tiered entrances  
at measure 30 until 34. |
| 34-42 | B Section  | A flat Major | Oboe, Alto sax 1  
and 2 presents the second melody. The  
time has changed to bring this melody into 4/4 time.  
Moving sixteenth notes in the flute and  
eighth notes in the mallets, tenor sax,  
and clarinets. |
| 42-56 | A’ Section | F Minor | Flute/Piccolo, oboe, clarinet 1, 2 and 3, and alto Saxes bring the A melody back again.  
Upper woodwinds have now taken over  
the melody, with the clarinets in  
octaves.  
The harmonic rhythm becomes more  
sustained. |
| 56-end | Coda       | F Minor | Solo trumpet plays the final statement of the melody is in a very basic quarter note rhythm.  
The piece returns to the tiered entrances  
as in the beginning, starting at measure 56.  
Tremolos and sustained chords for the  
last two measures. |
Ralph Vaughan Williams, *Fantasia on Greensleeves*
Arranged by Richard Saucedo, *Fantasy on a Theme by Samuel Barber*  
(*Overture to “The School for Scandal”*)
Arranged by Richard L. Saucedo, *Fantasy on an Irish Air*
Arranged by Alfred Reed, *Greensleeves*
Ralph Vaughn Williams, *Fantasia on a Theme by Thomas Tallis*
Frank Tichelli, *Amazing Grace*

Unit 9: Additional References


Notes:


"Prairiesong"
Carl Strommen
(b. 1940)

Unit 1: Composer
Carl Strommen's contributions to band, orchestra, jazz band and vocal music make him one of the most performed composer/arrangers, nationally and internationally. His music is heard regularly in concert settings, television, and film. Mr. Strommen is in constant demand as a clinician and commission writer. His prolific and varied output has consistently earned him the annual ASCAP (American Society of Composers, Authors and Publishers Standard) Writers Award.  

Carl Strommen resides with his family on Long Island New York. He attended and graduated from Long Island University (B.A. English Literature) and The City College of New York (M.A. Music) and studied orchestration with Manny Albam and Rayburn Wright and composition with Stefan Wolpe. He is an Adjunct Professor of orchestration/arranging and composition in the Graduate School at LIU Post. His publishers include Warner Bros., Belwin, Alfred, Carl Fischer, Barnhouse, Kendor, Heritage and Smart Chart.  

Unit 2: Composition
In an almost Copland-esque fashion, Carl Strommen offers this original work that beautifully relays the majesty and beauty of America's heartland. Beautiful melodic fragments shift from section to section offering everyone a chance. Generous cross-cueing guarantees a successful performance. A lively hoedown section complete with hand claps compliments the slower sections and energizes the piece. There are plenty of solo passages to feature musicians, along with energetic and rhythmic themes by the full band. This piece is also arranged for string orchestra. It is a grade 3 piece, 6 minutes and 43 seconds long with 158 measures. This piece was commissioned by and dedicated to the Wantagh (New York) high school symphonic band, with Mrs. Mindy Dragovich as director.  

Unit 3: Historical Perspective
Western music is a form of American folk music composed by and about the people who settled and worked throughout the Western United States and Western Canada. It is directly related musically to old English, Scottish, and Irish folk ballads, Western music celebrates the life of the cowboy on the open ranges and prairies of Western North America. Some Mexican folk music of the American Southwest also
Appalachian music (also called hillbilly music), which developed in Appalachia separately from, but parallel to, the Western music genre. One cannot listen to this piece, however, without thinking of Aaron Copland. There is a "plainness" that shows up in the way he organizes his musical material, and is apparent in this piece. It may also be the melodies that seem to have an American folk song spirit about them, which, in Copland’s own music, he uses and makes his own.

Unit 4: Technical Considerations
Students need to be trained in how to play in F Major. There are unaccompanied solos in clarinet, oboe, and flute along with exposed solos for trumpet, saxophone, and bassoon. The beginning is andante, quarter = 60 but the solos are ad lib. After the opening solo section, the tempo picks up to quarter=116. The B section is marked broadly, quarter=60 but changes back to allegro, quarter-120 to finish out the piece. The addition of rhythmic clapping by most of the performers adds to the “hoe-down” feel. The snare player must be competent in performing rim shots, on the side of the drum, and with brushes. Crash cymbals will need to be played like a hi-hat in some sections. In general, most instruments are required to perform rhythmically active ranges. There are glissandos in flute and oboe parts. The extended ranges are in the trumpet 1 part (up to G5), flutes 1 (up to G6), baritone (up to G4).

Unit 5: Stylistic Considerations
This piece is bright and vibrant, with the middle section legato yet still bright. Articulations are a combination of slur and staccato, with accents particularly on the upbeats. The slower section is mostly slurs and legato tonguing. Dynamics range from mp to f with a few crescendos and decrescendos. The majority of the dynamic changes come from the addition of other instruments, starting on the downbeats of each phrase. Having the solo instruments in the beginning playing freely helps to establish the broad melodic quality of the piece. The slower section is an opportunity to work on long phrases and melodic shaping.

Unit 6: Musical Elements
Melody- A-Finger agility is what is needed for this light and peppy melody. The only instruments that do not play this are the low brass and bari sax. The rhythm is a combination of eighth and sixteenth notes. Much of it moves in a scalar motion, with a few triad intervals. Articulations are a combination of slur two/tongue two and accents to emphasize the up beats.
B-This slower, contrasting melody starts with an arpeggio up to the octave and ends with the arpeggio coming down. The articulations are legato and slurred. A solo trumpet first plays the melody, but is joined by upper woodwind and the trumpet 1.

Harmony- The harmonic foundation of “Prairiesong” is based on traditional progressions with tonal centers F Major, with harmonies that are triadic and diatonic. In the duet parts, there are some exposed open fifths that musicians must keep in tune. When the full ensemble is playing, the low instruments are playing a walking bass part. Either a very active countermelody provides the triadic harmony for the A melody or a syncopated rhythmic ostinato provides the harmony.

Countermelody-

Rhythms- The excitement of this piece is driven by the quick sixteenth note and eight note combinations. Be certain that the many syncopated rhythms and entrances are being played correctly. Timing of the sixteenth must be impeccable, especially during the sections that the sixteenth notes are passed through the ensemble front high to low. To build excitement to the end, the broad, chorale-like melody is brought back in the faster tempo. This gives the feeling of 2 until the upper woodwinds break the feel and play the melody one last time.
Timbre- In order to present the mood of the piece, each section must play with a light and clear sound. The slower section should have a warm, chorale-like sound from all instruments. Handclaps at measure 119 help to support the Western flavor of the piece. The instrumentation of the solo sections are well done, and gives variety to the listener. The orchestration is layered to give more excitement each time a new instrument adds in.

Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section</th>
<th>Key</th>
<th>Musical events</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-29</td>
<td>Introduction</td>
<td>F major</td>
<td>The beginning features unaccompanied and ad lib solos in clarinet and oboe. Bassoon, trumpet, horn and flute have metered solos and duets.</td>
</tr>
<tr>
<td>29-46</td>
<td>A</td>
<td>F major</td>
<td>The melody is first stated with solo flute. Bassoon takes over the melody, which is then passed off to the alto sax. The flutes, oboes take the melody with alto sax and horn punctuated entrances.</td>
</tr>
<tr>
<td>46-55</td>
<td>A</td>
<td>F major</td>
<td>Introduction of a countermelody in the flutes and oboe to complement the melody. Snare is playing on the side of the drum.</td>
</tr>
<tr>
<td>55-59</td>
<td>A’</td>
<td>F major</td>
<td>Alto clarinet, bass clarinet, altos, tenor, trombones and baritone have the melody. A syncopated ostinato is played by the bari sax, trumpets, horns and tuba.</td>
</tr>
<tr>
<td>59-68</td>
<td>A</td>
<td>F major</td>
<td>The melody is first heard, at a softer dynamic by altos, tenor, trumpets and horn. Tuba is playing a walking bass part in quarter notes. Snare is played accented sixteenth notes, while the crash cymbals are being held and played like a hi-hat. This same idea is re-stated, this time with the full ensemble either on the melody or walking bass.</td>
</tr>
<tr>
<td>68-79</td>
<td>A’/A</td>
<td>F major</td>
<td>A’ melody is presented with a slight rhythmic variation in a solo flute with bassoon providing the bass accompaniment.</td>
</tr>
<tr>
<td>79-86</td>
<td>Transition</td>
<td>F major</td>
<td>The melody is played with the same instrumentation as measure 63. The low brass and french horns play a three measure countermelody, while the flutes, oboe, and clarinets play a short two measure variation on the A melody to transition into the new, slower section.</td>
</tr>
<tr>
<td>86-101</td>
<td>B</td>
<td>F major</td>
<td>The melody starts off in a solo trumpet, passed off to a solo clarinet, and then finally to a solo alto sax. There is a rhythmic accompaniment played in the clarinet 3, alto clarinet, bass clarinet, bassoon, tenor sax, bari sax, trombone, and baritone. The clarinets and tuba provide the chord changes in half and quarter notes. A crescendo roll in the suspended cymbal and bass drum lead into measure 101.</td>
</tr>
<tr>
<td>101-110</td>
<td>B</td>
<td>F major</td>
<td>The melody is in the flutes, oboe, clarinets, altos, tenor, trumpets, horns, and baritones with the rest of the ensemble changing chords in half notes. The section ends with a solo oboe for measure 109.</td>
</tr>
<tr>
<td>110-119</td>
<td>A</td>
<td>F major</td>
<td>The snare drum begins with an eighth note/sixteenth note rhythmic ostinato, with triangle accompaniment. The flutes and oboe come in with the A melody with alto and horn playing on the syncopated beats for emphasis.</td>
</tr>
<tr>
<td>119-128</td>
<td>A</td>
<td>F major</td>
<td>Clarinets take over the melody, while the flutes and oboe play a previously heard countermelody. The entire rest of the ensemble is clapping a syncopated rhythm. At measure 123, bassoon, tenor sax, and baritone add into the melody.</td>
</tr>
<tr>
<td>128-141</td>
<td>A</td>
<td>F major</td>
<td>The melody starts in the alto clarinet, bass clarinet, bassoon, alto sax, tenor sax, trombones, and baritone part but by measure 136, the rest of the upper woodwinds, trumpets and horns add in.</td>
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The cello can now have a walking bass part, while the snare drum plays accented sixteenth notes (with brushes) and the crash cymbals play (like a hi-hat) on the beats.

<table>
<thead>
<tr>
<th>141-end</th>
<th>B</th>
<th>F major</th>
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The low woodwinds and brass introduce a chorale-like melody line. It is joined by the full ensemble, which brings the piece to an energetic conclusion.

Unit 8: Suggested Listening
Carl Strommen, *Cumberland Cross*
Aaron Copland, *Rodeo Hoe down*
John Williams, *The Cowboys*
Aaron Copland, *Billy the Kid*

Unit 9: Additional References


Notes:


"As Summer Was Just Beginning"
Larry Daehn
(b. 1939)

Unit 1: Composer
Larry Daehn was born in Rosendale, Wisconsin, in 1939 and grew up on the farms of that state. He received a B.A. in Musical Education from the University of Wisconsin at Oshkosh in 1964 and his Masters degree in 1976 from the University of Wisconsin at Platteville. He has been a teacher of music for 33 years; the last 27 of them at the New Glaris (WI) High School. A past president of the Wisconsin chapter of Phi Beta Mu, he was honored by that organization as Outstanding Bandmaster. Daehn has composed With Quiet Courage, in memory of his mother, and As Summer Was Just Beginning. An avid admirer of Percy Grainger, he has written several arrangements of that composer's melodies and an article on the Grainger Museum. He is the owner of Daehn Publications. 1

Unit 2: Composition
The main melody (heard at the beginning and at measures 33 and 57) is loosely based on an old British Isles folksong, “The Winter it is past, and the Summer’s here at last.” It was chosen because of Dean’s Quaker heritage which goes back to England, Ireland and Scotland, and because this simple bittersweet song about summer seemed appropriate for remembering James Dean. This piece is a grade 2, and is 5 minutes long with 72 measures. There is no dedication specifically for a certain group, but it is a song in memory of James Dean. 2

Unit 3: Historical Perspective
James Byron Dean (1931 - 1955) experienced the brightest and briefest movie career ever. In 16 months he made three movies: East of Eden, Rebel Without a Cause, and Giant. Only the first had been released when he was killed in a car accident at age 24. His death on September 30, 1955, sparked an unparalleled outpouring of sorrow. For three years after his death, Warner Brothers received more letters to him than to any living actor.

And the James Dean phenomenon has never really ended. Thousands still come to the little town of Fairmount, Indiana, to see the farm where he grew up and to visit his grave there. His familiar image appears worldwide on posters and T-shirts. He has been the subject of many books, songs, TV documentaries, plays, movies, and
hundreds of magazine articles. Forty years after his death, James Dean is still a hero to his own generation and to succeeding generations who keep his legend alive.

A bronze bust of James Dean by artist Kenneth Kendall stands near Griffith Park Observatory in Los Angeles, California. There is a Greek inscription on the right shoulder which, when translated reads, "As Summer Was Just Beginning." This sentiment, from a painting by John La Farge, is a Greek epitaph.

Unit 4: Technical Considerations
The B flat, E flat, and C major scales are required to be performed by all ensemble members. There are a few extended ranges; cornet 1-G5, horns F5, trombone 1-Eflat4. Students will need to work on their tone to blend together properly. There are times where they will be required to play at a pp and must know how to control their intonation at such a soft dynamic. This piece requires students to understand the counting of dotted quarter/eighth and dotted eighth/sixteenth note rhythms. The mallet part requires students to play two chordal notes, which may be difficult for younger musicians. In the alto and horn solo section, care must be given to balance the eighth note parts in the upper woodwinds so not to overpower the soloists.

Unit 5: Stylistic Considerations
This piece requires students to understand how to perform in a slow, legato style. Articulations are mostly slurs and legato tonguing. This piece offers an opportunity to work on long phrases with a lot of expression. There are extended crescendos and decrescendos where care needs to be given in regards to tone quality. Dynamics range from pp to f. Balancing the melody, countermelody and harmony can prove to be difficult is students are not made aware of which should dominate. There are many places in which students can work on their rubato and communication with the conductor through the ritardandos that occur leading into each phrase.

Unit 6: Musical Elements
Melody- The melody is in a folksong style, with a verse and refrain used identically in both sections of the piece. Changes to the melody occur through modulation and instrumentation. The melodic lines are presented in a variety of instruments and registers.
Harmony- The texture remains active through countermelodies and rhythmically active accompaniment. The harmony part adds to the movement of the piece by playing some passing tones in eighth and dotted rhythms while the melody is sustaining.

Rhythm- The rhythms are quite active throughout the piece. It helps to keep the flow and momentum of the piece, especially in the sections with eighth note arpeggios. Countermelodies are rhythmically active, sometimes with faster rhythms than the melody.

Timbre- Students will need to perform this piece with a warm, full sound. There are a few places where they must be delicate in their playing, giving the feel of lightness.

Unit 7: Form and Structure

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<th>Measure</th>
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<tr>
<td>1-17</td>
<td>A</td>
<td>B flat</td>
<td>Melody begins in the alto saxes and horns. The harmony provides some motion during the melody's sustained notes by playing passing tones. Longer chordal notes are in the lows, moving in whole, half, and quarter notes. Soft rolls in the timpani help with the dynamic swells.</td>
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</table>
Melody is in the first flute, oboe, E flat clarinet, and top mallet part. Harmony is in the bottom mallet, 2\textsuperscript{nd} oboe, and 2\textsuperscript{nd} flute. Clarinets play arpeggiated chords in eighth notes. A ritraddando, with the re-entrance of the rest of the ensemble in measure 23 and 24 leads to a fermata before 25.

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This section is an abbreviated version of first verse. Melody is the same, with the harmony being slightly different, with a few more passing tone quarter notes. Measure 32 crescendo’s and leads us into the key change.

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This is the verse of folksong, similar melodically to the first 16 measures, yet stated in a different key. Flutes, oboe, E flat clarinet, clarinet 1, and trumpets have the melody. There is a harmony part which adds to the movement of the piece by playing some passing tones in eighth and dotted rhythms while the melody is sustaining. The 2\textsuperscript{nd}, 3\textsuperscript{rd}, and alto clarinets, alto and tenor saxes, horns, trombones and baritones are the instruments with that part.

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The refrain of the folksong in flute 1, mallet 1, with flute 2 and E flat clarinet with the harmony. Alto sax and French horn have a solo which is similar to the melody, but placed as a response to the melody. Arpeggio eighth notes are being played in oboe, clarinets and alto 2. A ritraddando and crescendo with the re-entrance of the rest of the ensemble in measure 55 and 56 that leads to the key change.

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The final statement of the folksong’s verse is in flutes, oboe, clarinets, altos, tenor sax, trumpets, horns, and trombone 1 in octaves. Full version of initial verse, but slowing down to the end.
Unit 8: Suggested Listening
Larry Daehn, *With Quiet Courage*
David R. Holsinger, *On a Hymnsong of Philip Bliss*
Morten Lauridsen and Arr. H. Robert Reynolds, *O Magnum Mysterium (For Band)*
Larry Daehn, *Remembrance*
Larry Daehn, *A Song for Friends*

Unit 9: Additional References


Notes:

2. Alison Hendry , “As Summer was Just Beginning”, Literature for Small Bands, https://smallbandlit.wikispaces.com/As+Summer+Was+Just+Beginning (accessed March 30th, 2016)

Unit 1: Composer
(b. 1966) Samuel R. Hazo resides in Pittsburgh, Pennsylvania with his wife and children. In 2003, Mr. Hazo became the first composer in history to be awarded the winner of both composition contests sponsored by the National Band Association. His piece Mountain Thyme was an Honorable Mention for the 2013 CBDNA Composition Contest. He has composed for the professional, university and public school levels in addition to writing original scores for television, radio and the stage. His original symphonic compositions include performances with actors Brooke Shields, James Earl Jones, and Richard Kiley. Most recently, Mr. Hazo was asked by the Newtown School District to compose the memorial for the children and women who were lost in the tragedy at their Sandy Hook Elementary School. The result was a major work for Choir, Orchestra and Wind Band combined titled "Glorificare." It was premiered in May of 2013 by the Hartford Symphony Orchestra and VOCE Singers performing side-by-side with the Newtown High School musicians. Mr. Hazo also composed "Bridges," which he was requested to write by Virginia Tech University following their tragic shootings. In 2012, two of Mr. Hazo's compositions were performed at the London Summer Olympic Games.

Samuel R. Hazo has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university director. He has been invited to guest conduct over 70 university ensembles and half of the All-State bands in America. Mr. Hazo was twice named “Teacher of Distinction” by the southwestern Pennsylvania Teachers’ Excellence Foundation. He received his bachelor’s and master’s degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne’s Outstanding Graduate in Music Education. Mr. Hazo serves as a lecturer and clinician for Hal Leonard Corporation.¹

Unit 2: Composition
Consider that we will never see the same sky twice in our lives. Therefore, each day the sky must express itself in a new way. Additionally, its colors and moods are of such a range that they reach the extremes of our comprehension. The sky holds the brightest and darkest things we will ever see. It possesses every color in the spectrum. It can be stagnant or move with swift motion. Its personality can change
in an instant or remain the same all day. An overcast sky can make us feel closed in and a clear sky creates in us the feeling that we’re infinitely expansive. The morning sky gradually breathes life into us, and at sunset, the sky slowly paints all of its colors to the edge of its canvas, and then off. All day it hides its stars like secrets that can only be told in the dark. Translating the many qualities of the sky into musical moods was one of the main objectives of this piece. This piece is a grade 3, and is 5 minutes and 40 seconds long with 114 measures. "Voices of the Sky" was commissioned in the summer of 2003 by Dr. Cynthia L. Houston, conductor of the Murchison International Baccalaureate School Band in Austin, Texas. Murchison is a member of the Austin Independent School District.

Unit 3: Historical Perspective
In tribute to Professor Paula Crider, VOICES OF THE SKY holds a double interpretation. These are the interpretation of imagery and, for the dedication, the interpretation of analogy. There is a verse by the 19th century poet R. L. Sharp that holds considerable meaning to Paula, as it was recited to her by her father when she was just a young girl. In turn, she has passed it on to the members in her University of Texas Longhorn Band before their performances, and she continues to recite it to the thousands of students she guest conducts every year. It reads:

Isn’t it strange that princes and kings,
And clowns that caper in sawdust rings,
And common people like you and me,
Are builders of eternity?
Each is given a box of tools,
A shapeless mass and a book of rules.
And each must make, ere life is flown,
A stumbling block or a stepping stone.

Each day provides all of us with challenges to contend with the positive and negative aspects of our world. Hence, we have many opportunities to construct our own legacies of either stumbling blocks or stepping stones. Comparatively speaking, if we as individuals, or as a race, create the analogy that we are the sky, what is it that we will offer to the world? What will be our voice? Do we offer the world a storm or, like Paula, a rainbow?
Samuel R. Hazo
The students will need to be able to perform in f minor. This is a slow, lyrical work with many inner lines. In order for it to be performed properly, students must understand how those lines fit together, and what the phrasing is. There are many points where instruments have independent lines, which must be played with confidence. There is a featured solo trumpet part. Percussionists are required to create thunder and storm sounds in the bass drum and timpani while the wind chimes and triangles need to represent the twinkling of stars. There are many opportunities in this piece for the ensemble to work on rubato playing and watching the conductor.

Unit 5: Stylistic Considerations
The idea of this piece is the juxtaposition of a beautiful melody with other harmonic and melodic material which when combined creates vivid pictures in the mind of the listener. The composer asks the performers to play the music like a chorale in a connected manner, but also offers accents and contrast in the B section. This piece lends its self well to expressive playing, and gives the students an opportunity to use sound to paint pictures of extreme changes in the sky. Dynamics range from FFF to niente. Many ritardandos are used often in this work with help create the style of the piece. As stated in the beginning, the music needs to be played beautifully, with all notes connected, at quarter note =58. The B section is marked as driving and sinister, quarter note=160.

Unit 6: Musical Elements
Melody—Although the melody does not change notes or rhythm, the style certainly does. It starts out feeling a bit mournful, but has a more heroic feel towards the end of the piece, and returns back to its original feel. It is first heard in a solo trumpet, and is passed through much of the ensemble. The articulation is legato and slurred. The opening interval is a fifth, with step-wise and triad motion.

Harmony—The A Theme is heard throughout with a countermelody and bass line. Inner harmonies are very thick and compliment the melody line. The A sections are in the key of f minor. The B section is in the key of c minor. The final chord raises
The third, to end with an F major chord. Throughout the piece, Hazo uses a minor 6th scale degree in the F minor key, which gives the melody a unique sound.

Rhythm- Subdivision by the performers is a must as they play in this slow tempo of quarter=58. Although there are mostly quarter and eighth note passages throughout, they cannot be rushed. Thirty-second note runs occur twice for upper woodwinds, and must line up together. There are some syncopated figures in the inner parts.

Timbre- “Voices” utilizes a wide spectrum of tone colors and ranges to create a musical picture of the sky from early morning to dusk. The performers need to change their sound from warm sounds in the beginning and end of this piece to a biting sound in the middle section. The change of sound in this section is helped by the glissandos and trills in the upper woodwinds. Hazo creates some contrast in instrumentation with a small woodwind ensemble and also a recurring trumpet solo.

Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section</th>
<th>Key</th>
<th>Musical events</th>
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<tbody>
<tr>
<td>1-12</td>
<td>Introduction</td>
<td>F minor</td>
<td>Wind chimes, used as the sounds of twinkling stars, set the mood of the piece.</td>
</tr>
<tr>
<td>12-20</td>
<td>A</td>
<td>F minor</td>
<td>Solo trumpet presents the A melody, with no accompaniment. At measure 16, piccolo and flute 1 take over the melody with a countermelody in the flute 2 part and bassoon and bass clarinet providing the chordal accompaniment.</td>
</tr>
<tr>
<td>20-24</td>
<td>A’</td>
<td>F minor</td>
<td>Piccolo, flutes, clarinet 1 and trumpets are playing the melody. The rest of the ensemble are providing the chord changes using quarter and half notes.</td>
</tr>
<tr>
<td>24-30</td>
<td>A</td>
<td>F minor</td>
<td>Piccolo and flute 1 play the melody with a countermelody in the flute 2 part and bassoon and bass clarinet providing the chordal accompaniment.</td>
</tr>
<tr>
<td>30-</td>
<td>A’</td>
<td>F minor</td>
<td>Piccolo, flutes, clarinet 1 and 2, trumpets 1 and 2 and horn 1 have the melody. Oboe, clarinet 3, alto 2, trumpet 3 and horn 2 are playing a countermelody. Chords are moving by half and quarter notes.</td>
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<tr>
<td>Measure Range</td>
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<td>Key</td>
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<tr>
<td>41-50</td>
<td>A'</td>
<td>F minor</td>
<td>Oboe, clarinet 1, and trumpet 1 are playing the melody, while clarinet 2 and trumpet 2 are playing the harmony. Flutes and piccolo add in to the melody later on. The rest of the ensemble is changing chords in dotted half notes, half notes, and quarter notes. Bass drum and timpani rolls prepare for the change in style.</td>
</tr>
<tr>
<td>50-68</td>
<td>B</td>
<td>C minor</td>
<td>An eight note ostinato is being played, switching between mallets and timpani. Bassoon, bass clarinet, bari sax, and low brass introduce the more aggressive melody. Altos and horn are providing sustained chords. Upper woodwinds have aggressive sixteenth note runs into an accent quarter note. 4 measures before 68, altos, tenor, trumpets and mallets are playing chords while the other instruments have accented quarter and eighth rhythms.</td>
</tr>
<tr>
<td>68-84</td>
<td>B</td>
<td>C minor</td>
<td>All instruments have a dotted quarter and eighth note followed by the low instruments playing a fragment of the B melody. Upper woodwinds have eighth and sixteenth note runs before measure 76. At 76, there are tiered entrances of the melodic statement starting with upper woodwinds, joined by all woodwinds and trumpets, finally ending with the entire ensemble in rhythmic unison.</td>
</tr>
<tr>
<td>84-87</td>
<td>transition</td>
<td>F minor</td>
<td>The tempo drastically slows down with augmented fragments of the B melody and accented notes throughout the ensemble to lead into measure 87.</td>
</tr>
<tr>
<td>87-99</td>
<td>A</td>
<td>F minor</td>
<td>Oboe, clarinet 2, tenor sax, and trumpet 2 have the A melody initially but is joined by the flutes 1, clarinet 1, and trumpet 1.</td>
</tr>
<tr>
<td>99-103</td>
<td>A</td>
<td>F minor</td>
<td>The counter-melody is in piccolo, flute 2, clarinet 3, and trumpet 3. Chords are moving in half and quarter notes in the rest of the ensemble.</td>
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<tr>
<td>103-109</td>
<td>A</td>
<td>F minor</td>
<td>Re-statement of A in flute 1 and piccolo with the flute 2 playing a complimenting counter melody. Bassoon and bass clarinet provide the chordal accompaniment. The melody returns, as in the beginning, to the solo trumpet, with no accompaniment. At 109, the entire ensemble plays an augmentation of a few notes of the A' or accompaniment chords.</td>
</tr>
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</table>

Unit 8: Suggested Listening
Samuel Hazo, *Echoes*
John Mackey, *Aurora Awakes*
Frank Ticheli, *Rest*
Eric Whitacre, *Sleep (Band Version)*
Steven Bryant, *Dusk*

Unit 9: Additional References
Alexander, A.L., *Poems That Touch the Heart*
New York, Doubleday Publishing, 1984, p.31


Camphouse, Mark, Composers on Composing for Band, Edition 1, Chicago, GIA Publications 2003

Notes:


"Kitsune: The Fox Spirits"
Brian Balmages
(b. 1975)

Unit 1: Composer
Brian Balmages (b. 1975) is an award-winning composer, conductor, producer, and performer. His music for winds, brass, and orchestra has been performed in countries throughout the world. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles including the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, the University of Miami Wind Ensemble, Boston Brass, Off Bass Brass, and the Dominion Brass Ensemble. His music has been performed by members of leading orchestras including the New York Philharmonic, Los Angeles Philharmonic, St. Louis Symphony, Philadelphia Orchestra, Detroit Symphony, Chicago Symphony, San Francisco Symphony, National Symphony, and others. World premieres have included prestigious venues such as Carnegie Hall, the Kennedy Center, and Meyerhoff Symphony Hall. His music was also performed as part of the 2013 Presidential Inaugural Prayer Service, which was attended by both President Obama and Vice President Biden.¹

He received his bachelor’s degree in music from James Madison University and his master’s degree from the University of Miami in Florida. He is a recipient of the prestigious A. Austin Harding Award from the American School Band Directors Association and was also featured in James Madison University’s “Be the Change” campaign.¹

As a conductor, Mr. Balmages has enjoyed engagements with numerous all-state and regional bands and orchestras as well as university and professional groups. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Eastern Regional Conference, American School Band Directors Association National Conference and others. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall. He has also served as an adjunct professor of instrumental conducting and Acting Symphonic Band Director at Towson University in Maryland.¹

Currently, he is Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife Lisa and their two sons.¹
Unit 2: Composition
Inspired by Japanese folklore, this work is based on two authentic folksongs that are both related to the mythical kitsune, or “fox spirits.” A mysterious opening portrays an owl guarding a forest against wolves and kitsune. This moves into a vivid and wild depiction of the malicious yako (the mischievous trickster). The music then relaxes to depict the zenko, the benevolent kitsune. Eventually, the two compete against each other as the music comes to a riveting conclusion. The use of alto and soprano recorders, taiko drum sounds, and unique keyboard / percussion effects helps create the unique timbres and textures. This piece is a grade 2 and is 4 minutes and 45 seconds long with 127 measures. It was commissioned by the Gravelly Hill Middle School Bands in Elsand, North Carolina under the direction of Arris A. Golden.

Unit 3: Historical Perspective
Kitsune are from Japanese folklore which are believed to possess superior intelligence, long life, and magical powers. They are a type of spiritual entity, and the word kitsune is often translated as fox spirit. There are two common classifications of kitsune. The zenko (literally meaning good foxes) are benevolent, celestial foxes associated with the god Inari; they are sometimes simply called Inari foxes. On the other hand, the yako (literally meaning field foxes) tend to be mischievous or even malicious. Kitsune are often presented as tricksters, with motives that vary from mischief to malevolence. Stories tell of kitsune playing tricks on overly proud samurai, greedy merchants, and boastful commoners, while the crueler ones abuse poor tradesmen and farmers or devout Buddhist monks. Other common goals of trickster kitsune include seduction, theft of food, humiliation of the prideful, or vengeance for a perceived slight.

Unit 4: Technical Considerations
Students need to be able to perform G minor and D minor. The percussion section sets up the beginning feel of the piece using Koto, or a synthesizer, bowed gong, bongos, and floor toms (to represent taiko drums). All percussionists must be confident in their parts as they are independent of each other. Students in the flute and oboe section are called to play recorder, along with an alto recorder solo. The opening section of the piece is marked largo, quarter=52, which could be a challenge to younger students to not speed up. The “yako” theme changes tempo to quarter note=152. In the restatement of the “zenko” theme, the feel changes to cut-time, which the students need to understand if the conductor chooses to conduct it in time. There are a few difficult rhythms in the brass section in the beginning of the “yako” theme. At the end of the piece, when the two melodies are juxtaposed, careful attention must be given to balancing both melodies. Range for all instruments are appropriate and does not extend to any extremes.
Unit 5: Stylistic Considerations
This piece features some style changes, with the beginning being dark and legato switching to a more aggressive feel. The articulations vary from legato and slurs to accents and marcato accents. Dynamics range from \( p \) to \( f \) with crescendos and decrescendos leading into important musical changes. From measure 99 to the end, students are required to play at a forte dynamic and sustain this sound. Attention must be given to the tone they are producing as they begin to tire. The beginning is crucial that the percussion set up the mood of the piece so the audience can feel like the Japanese inspired setting of the piece.

Unit 6: Musical Elements
Melody-A (Zenko)- This melody is primarily made of scale-wise steps and smoothly moves through the line. Articulations are legato and slurred. This melody reappears throughout the piece played by different instruments, and is ultimately combined with the second melody to finish out the piece.

\[ \text{Mori no Fukuro (The Forest Owl)} \]

B (Yako)- The melody is made up of mostly scale-wise steps, with an occasional skip of a third. Every note must be clearly articulated. This melody is only performed twice in its entirety, and mostly is passed off to different instruments in fragments.

\[ \text{Hana-Ichi Momme} \]

Harmony- The overall harmony is based on traditional chord progressions in natural minor. There some dissonant chords, particularly in the beginning of the "yako" theme. Students need to understand their significance and not be timid in playing half step intervals together.

Rhythm- It is important that the student subdivide in the beginning in order to keep all the beats lined up correctly since it is in such a slow tempo. Percussion plays a major role throughout the piece in keeping the flow of the piece. At 59, the entire ensemble must be confident in the dotted quarter eight note rhythm since they are in rhythmic unison. If the conductor chooses to go into cut-time at measure 67, students must understand how to perform in this time signature.
The majority of the piece must have a distinct new sound. When the two melodies are juxtaposed, the sound becomes more aggressive and pointed to finish the piece. The alto recorder adds a unique sound to the beginning and helps establish the Japanese authenticity.

**Unit 7: Form and Structure**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section</th>
<th>Key</th>
<th>Musical events</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-7</td>
<td>Introduction</td>
<td>G minor</td>
<td>Percussion establishes the authentic Japanese sound in the beginning using cymbals, and percussion accessories. A Koto part is written with arpeggiated marimba parts. A solo alto recorder part enters at measure 3.</td>
</tr>
<tr>
<td>7-13</td>
<td>A-“zenko” theme</td>
<td>G minor</td>
<td>Japanese sounds continue from the percussion section. Lows enter with the “zenko” melody in the lower register.</td>
</tr>
<tr>
<td>13-21</td>
<td>A-“zenko” theme</td>
<td>G minor</td>
<td>Percussion continues. Melody is in the clarinet 2 and horn with chordal accompaniment. A decrescendo in 16 leads back to the recorder solo. Measure 19-10 crescendos in percussion and multiple, randomly played soprano recorders.</td>
</tr>
<tr>
<td>21-31</td>
<td>A-“zenko” theme</td>
<td>G minor</td>
<td>The full band enters at a forte, with melody in clarinets, alto and tenor saxes, and trumpets. Flutes, oboe and horn add in 2 measures later. The chordal accompaniment moves in half and quarter notes. A ritardando transitions into the next theme.</td>
</tr>
<tr>
<td>31-51</td>
<td>B-“yako” theme</td>
<td>G minor</td>
<td>Eight notes in the xylophone start the new, quicker tempo. Fragments of the “yako” theme is presented in the flute, oboe, clarinet and alto sax. Beats 2 and 4 are accented by brass and percussion. In measure 43 and 44 altos, trumpets, and low brass play a musical phrase of “You Can’t Catch Me” at a forte with marcato accents. The full band enters in rhythmic unison crescendo-ing into measure 51.</td>
</tr>
<tr>
<td>51-59</td>
<td>B-“yako” theme</td>
<td>G minor</td>
<td>The full “yako” melody is presented in tenor sax, trumpet 1, horn, trombones, and mallet 2. The low brass and woodwinds are playing long chords, while the rest of the ensemble plays alternating quarter and eighth notes.</td>
</tr>
<tr>
<td>Measure</td>
<td>Section</td>
<td>Key</td>
<td>Notes</td>
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<tr>
<td>67-75</td>
<td>A-“zenko” theme</td>
<td>D minor</td>
<td>The “zenko” theme returns, in a cut-time feel, in the flutes, and clarinet 1. Clarinet 2-and alto saxes create the harmonic structure.</td>
</tr>
<tr>
<td>75-87</td>
<td>A-“zenko” theme</td>
<td>D minor</td>
<td>Trumpets take the melody with trombone chordal accompaniment. In measure 79, the flutes and clarinet 1 take over the melody, with clarinet 2 and alto accompaniment. Percussion continues the same rhythmic patterns.</td>
</tr>
<tr>
<td>87-99</td>
<td>B- “yako” theme</td>
<td>D minor</td>
<td>The trombones re-introduce the “yako” theme, trumpets and horn add in at measure 91, Transitional material builds to a crescendo into 99.</td>
</tr>
<tr>
<td>99-115</td>
<td>A-“zenko” theme/ B- “yako” theme</td>
<td>D minor</td>
<td>Here, the two themes are juxtaposed with flutes, clarinet 1, and mallets playing “yako” while bassoon, clarinet 2, bass clarinet, altos, and trumpets play the “zenko” theme.</td>
</tr>
<tr>
<td>115-end</td>
<td>A-“zenko” theme/ B- “yako” theme</td>
<td>D minor</td>
<td>The flutes, oboe, clarinet 1, trumpet 1 play the “zenko” theme for the last time, which the accompaniment moves in whole and half notes. The last four measures give a final statement from the ensemble of the “yako” theme to end the piece.</td>
</tr>
</tbody>
</table>

Unit 8: Suggested Listening
Arranged by Michael Story, *Land of the Rising Sun (A Japanese Folk Trilogy)*
Samuel R. Hazo, *Fantasy on a Japanese Folk Song*
Brian Balmages, *Images of Ireland*
John Barnes Chance, *Variations on a Korean Folk Song*
Brian Balmages, *Sun Cycles*

Unit 9: Additional References


Unit 2: Composition
This sinister-sounding march is perfect for directors looking for something completely different. Using elements from a traditional march set in a contemporary framework, the music is based on tri-tone intervals surrounded by expansive, dark harmonic language. A wealth of percussion adds great color to the unsettling character of the music.
This piece is graded as a 2.5, and is 3 minutes and 30 seconds long with 99 measures. It was commissioned by the North Carolina Bandmasters Association Eastern District for the 2014 All-District Middle School Symphonic Band. ²

Unit 3: Historical Perspective
It is important to understand March form and how Mr. Balmages uses the form in this contemporary march.
The first section is called the Introduction and is either 4, 8, or 16 bars long. The first 4 measures of “March Diabolique” could be considered the introduction, although it is at a piano dynamic with just clarinets and snare.
The next section is commonly called the first strain, as it is the first prominent melody of the march. The A melody in “Marche Diabolique” is certainly the prominent melody in this piece.
The second strain is usually 16 bars long and is the second primary melody of the march. This strain may use somewhat different instrumentation or may alter the relative dynamics of the different parts. The B melody in “March Diabolique” is played by different instrumentation, and is more slurred in nature.
The trio is described as the main melody of the march. It is often played legato style in a softer dynamic, and features woodwinds more than brass. In almost all cases, the trio modulates to the subdominant key of the march, meaning one flat is added to the key signature. The trio in “Marche Diabolique” is certainly softer in dynamic, changes to g minor, and does feature the woodwinds.
Next comes the breakstrain or breakup strain (sometimes called the dogfight or interlude), making it the 4th main melody heard. This strain is loud, intense, and marcato through a series of call and response sections between woodwinds and brass. The dogfight section in “Marche Diabolique” is certainly loud, marcato, and a call and response between low woodwind and brass and trumpets and horn.
After the breakstrain, the trio is heard again, either for one last time or and the 2nd (or third) time. In “March Diabolique”, all melodies that have been heard in the song are revisited one more time in different instrumentation.
The last measure of the march sometimes contains a stinger, which a chord is played in unison on the upbeat after a quarter rest. The last note is a chord played at a forte by all ensemble members. ³
Unit 4: Technical Considerations
Students need to be able to perform in C minor. Students should be able to understand and identify the tri-tone interval, which is used frequently throughout. The piece is marked *menacing and deliberate, not rushed* with quarter=104. Since this tempo is a bit slower than most marches, it may be a challenge to keep performers from rushing the tempo. Mallet players must be able to read and play two different notes at the same time. The snare part is rudimental in feel and must be played confidently. Trumpet and trombone parts call for straight mutes. Second clarinets usually stay below the break. Parts are written with more independence, and instrumentation increases slightly. There is still adequate doubling in the lower voices.

Unit 5: Stylistic Considerations
This march has a very menacing sound which students need to perform with a full, open tone to create a dark sound. Articulations vary, with many combinations of slurs, accents and staccatos. Percussion parts add another level to the sound and style of the piece. There are unique percussive sounds (ratchet, china cymbals, splash cymbal and sand blocks) that line up with articulations in the wind parts. The contrast of dynamics helps to give this piece its mysterious sound. The dynamics range from *pp* to *ff*, with forte and fortissimo being reserved for just a few spots in the piece. There are many times where the dynamic crescendos only to drop back softer. This uneasiness of dynamic changes effectively keeps the audience on edge.

Unit 6: Musical Elements
Melody- A-This first melody is the backbone of the entire piece, which is played by every instrument at some point in the piece. The melody is very disconnected, with large interval leaps, the tri-tone interval being the first interval to be heard. Articulations are short, with an occasional two note slur with an accent on the first note.

![Music notation](image-url)
B-Most of the motion is scale-wise, but toward the end of the phrase there is an intervallic jump down. In contrast to the A melody, the articulation is legato and slurred. The melody is being played in C harmonic minor, having the 7th being consistently raised a half step.

C-This melody is a tricky one to teach younger students because of the use of the quarter note triplets. There are a few larger leaps in the intervals after the quarter note triplet rhythm. In this piece, the melody is interpreted in two different ways. When first heard, the flute and oboe have a slurred articulation giving it a smooth characteristic. The next time it is heard in the “dogfight” section, it is being played at a fortissimo dynamic with all accents.

Harmony- Many non-conventional harmonies surround this piece and give it a distinct sound. To create the tritone, the fifth is lowered for much of the piece. Balmages also switches between natural and melodic minor with appropriate accidentals throughout, creating different sound colors. Countermelodies made up of chromatic motion are present, especially in from measure 40-56. There are many times when students have to play within a half-step of each other. Much of the chordal movement is done through harmonizing with the primary melody.

Rhythm- This piece is driven by the use of many different rhythms by all instrumentalists. Entrances on the up beats will be difficult if the students do not know how to count them. The isolated notes on both the down and up beats will pose a problem for younger students. Make certain that the quarter note triplets are not rushed by the students that play them. The last few measures must be carefully taught, as the notes are all on the beat and not syncopated which is the way it was throughout.
Throughout the piece, there is a dark, ominous feel that the strings in the orchestra help portray. Mr. Balmages skillfully adds percussion sounds, particularly different cymbals, to help emphasize certain beats in the wind parts. The piece starts out with thin orchestration and progressively adds more instruments and melodic layers as it goes on.

**Unit 7: Form and Structure**

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<tr>
<td>1-13</td>
<td>A</td>
<td>C minor</td>
<td>The opening rhythmic idea is in the clarinets, with a rudimental snare drum as accompaniment. Altos join the clarinets in measure 10. There are short, punctuated eight notes played occasionally by the low brass and woodwinds.</td>
</tr>
<tr>
<td>13-18</td>
<td>A</td>
<td>C minor</td>
<td>Flutes, oboe, clarinets, and altos play the rhythmic idea. Trumpets, horn and mallets add to the texture by playing short, crescendo-ing eighth notes a half step apart. Low brass and woodwinds continue with occasional punctuated rhythms.</td>
</tr>
<tr>
<td>18-28</td>
<td>A/B</td>
<td>C minor</td>
<td>The A theme continues to be heard underneath a new melody that is introduced by the tenor sax, horn, and baritone. Snare continues to play the rudimental accompaniment.</td>
</tr>
<tr>
<td>28-40</td>
<td>A/B</td>
<td>C minor</td>
<td>The A theme is still being played, while the altos sax and trumpets join the tenor sax and horn on the B melody line. The flutes, oboe, and clarinet 1 have a very short chromatic countermelody ending with a trill. A sixteenth note run is also added to the end of the A melody in the mallets and upper woodwinds for variety.</td>
</tr>
<tr>
<td>40-48</td>
<td>A</td>
<td>C minor</td>
<td>This section is very fragmented, and has a brief statement of the A melody in muted trumpet. The clarinet 1 has brief new motif, which is played twice. A rhythmic ostinato in the baritone is played throughout this section.</td>
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<tr>
<td>Page</td>
<td>Melody</td>
<td>Chord</td>
<td>Analysis</td>
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<tr>
<td>48-56</td>
<td>C</td>
<td>C minor</td>
<td>This is another fragmented section, with the C melody played in the flute and oboe part but only for 4 measures. The flute has a chromatic eighth note solo. The marimba is playing low octave eighth note intervals. Alto, tenor, and bari sax and timpani provide chordal support. Four chromatic eighth notes are played throughout the ensemble.</td>
</tr>
<tr>
<td>56-64</td>
<td>B</td>
<td>C minor</td>
<td>The A melody returns in the bassoon, contra bass clarinet, tenor sax, baris sax and tuba. Bass clarinet, horn, and baritone play the B melody. Snare provides the rhythmic motion with eight and sixteenth note rhythms.</td>
</tr>
<tr>
<td>64-72</td>
<td>A/B</td>
<td>C minor</td>
<td>The B melody is played by flute, oboe, clarinet 1, alto sax, and horn. All other ensemble members, except the rhythmic snare part are on the A melody.</td>
</tr>
<tr>
<td>72-80</td>
<td>C (dog fight)</td>
<td>C minor</td>
<td>This is a two part fugue using the B melody, between the bassoon, bass clarinet, contra bass clarinet, bari sax, and low brass against the trumpets. Chimes are playing a melody based off of Dies Irae. The snare has returned to the rudimental part it played in the beginning.</td>
</tr>
<tr>
<td>80-end</td>
<td>A/B/C</td>
<td>C minor</td>
<td>The entire ensemble plays the main rhythmic idea in unison for two measures at a ff. The dynamic drops to p the first 4 measures of each melody is played by different instruments. The clarinets and saxes are holding two notes, half step apart. The final melodic statement is heard in the low woodwinds, with a decrescendo leading into a final loud “stinger” from the entire ensemble.</td>
</tr>
</tbody>
</table>
Charles Ives, *Variations on America*  
Brian Balmages, *Reverberations*  
Igor Stravinsky, *Circus Polka*  
Brian Balmages, *Haunted Clocks*  
John Philip Sousa, *The Thunderer*  

Unit 9: Additional References  


“The U.S. Air Force Bands Program” US Air Force Bands,  

Notes:  
1. Brian Balmages, “Biography”, Brian Balmages,  

2. JW Pepper, “Marche Diabolique”, J.W. Pepper & Son®, Inc.,  
http://www.jwpepper.com/Marche-Diabolique/10459831.item#.VvVIIm-lrLIU (accessed March 21st, 2016)  

3 Stephen L. Rhodes, “History of the Wind Band: The Glorious March”, Lipscomb University Department of Music,  
http://www.lipscomb.edu/windbandhistory/rhodeswindband_10_gloriousmarch.htm (accessed March 21st, 2016)