Advanced Conducting Project

Leah Nace
Messiah College

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MUAP 504: Advanced Conducting Project

Messiah College
Ms. Leah Nace
December 12, 2014
Dr. Bradley Genevro
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Chapter 1

Early Light
Carolyn Bremer (b. 1957)

Unit 1: Composer

Although she began her musical career as an orchestral bassist, Carolyn Bremer is now noted for her skills as a composer. Her training includes study at the Eastman School of Music and CalArts. She earned a Ph.D. in composition from the University of California, Santa Barbara. She has studied composition with Edward Applebaum, Mel Powell, Joseph Schwantner, Emma Lou Diemer, and Buell Neidlinger.¹

Ms. Bremer is interested in experimental works and has contributed a number of these types of compositions to the instrumental repertoire. She has composed for chamber ensembles and voice as well. She often includes social and political themes into her compositions, with a great concern for what her work as an artist offers developing musicians.²

In addition to composing, Ms. Bremer has made contributions to academia as an author. She has written several articles that explore feminism in music and culture. Her musical works reflect this passion as well; her 1999 chamber work, "Athene," explores feminist symbolism.³

Unit 2: Composition

Early Light was first composed as an orchestral work, written in 1995 for the Oklahoma City Philharmonic.⁴ It was premiered that same year in July. Carolyn Bremer arranged the work for wind ensemble in 1996, and since then it has become her most well-known composition. Early Light was published by Carl Fischer, LLC.

The thematic material and title of the piece are largely borrowed from “The Star-Spangled Banner,” the United States’ national anthem. The title “Early Light” comes from the first verse of that anthem:

Oh, say can you see, by the dawn’s early light, what so proudly we hailed at the twilight’s last gleaming?

--Francis Scott Key, 1814

⁴ Bremer, 2.
However, the work is not intended as a patriotic salute to the country. The composer writes that her inspiration for the work was derived from her love of baseball and the “feelings of happy anticipation” that ensued as the anthem signaled the beginning of the game.

Unit 3: Historical Perspective

“The Star-Spangled Banner” was set to the tune “Anacreon in Heaven” by John Stafford Smith. This melody was written in 1775-1776, and was adopted to accompany the words of Francis Scott Key in 1814, the same year in which they were penned. Originally, the melody was a British tune composed for the Anacreon Club. The anthem was officially adopted by the country in 1931 through a congressional resolution, even though it had been a well-known patriotic song for years. The Navy has used “The Star-Spangled Banner” in an official capacity since 1889.

In *Early Light*, Bremer experiments with both rhythmic and melodic fragments of the tune. Other composers that have utilized similar techniques with this tune include Richard Wagner and Edwin Eugene Bagley. In “American Centennial March,” Wagner based some of the repeated, motivic material from the melody of the anthem. However, no obvious or direct quotation of the melody occurs. It was not warmly received by the American public, who enjoyed the piece but were disappointed by the lack of overt Americanism. One might have a similar reaction to Bremer’s work, were it not for the overt reference to the tune at measure 169. Composer E.E. Bagley purposefully avoided this dilemma in his “National Emblem” march by borrowing a large amount of the tune at the beginning of the piece. This melody is heard without adaptation in the low brass in the first strain of the march.

Unit 4: Technical Considerations

The work’s greatest challenge is rhythmic accuracy and ensemble timing. Frequently, a single rhythmic figure is divided amongst different instrumental lines, making it difficult to align the rhythm as an ensemble. These fragmented rhythmic figures create many difficult entrances that will need to be rehearsed and cued. There are very few passages that require extreme technical skill from the players. Range may be an issue for the first horn and the first trumpet player. The horn part reaches a concert Eb4, and also requires moments of playing in the high range at a mezzo piano level. The trumpet part reaches a concert Bb5 a few times, and consistently stays in the E4-F5 range. In addition, trumpets 1, 2, and 3 are required to play muted passages. There will need to be discussion regarding intonation and technique when playing with the mute in place. The percussion section has a few technical challenges as well—the marimba part (Percussion 5) is written in bass clef, and the timpanist needs to be comfortable with tuning changes and very independent rhythmic entrances.

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5 Bremer, 2.
Unit 5: Stylistic Considerations

The piece features rhythmic play between groupings of two and three, which is achieved through changes of time signature and organization of accents. These groupings are often heard at the same time, creating hemiola. Throughout these rhythmic changes, it is important that the ensemble identifies where the eighth note pulse is being heard in each section of the work. Feeling this subdivision will enable the ensemble to play with rhythmic accuracy as they navigate the mixed meter. Interestingly, Bremer includes no tempo shifts whatsoever in the piece—there are no ritards, accelerandos, or fermatas. The conductor should avoid taking liberties in this regard.

To keep the piece light and moving at the desired tempo, clear articulation is required. Many instruments have short figures that require double tonguing (Figure 1). The tonguing should also be light in nature; gentle but clear articulation should be used. The low brass and string bass must have crisp articulation to prevent the effect from being lost. Attention will need to be paid to timpani articulation and balance between the mallet percussion and ensemble. The percussion section has a greater symphonic role beyond that of time keeper. The ensemble should be made aware of their responsibility to keep the eighth note consistent and driving.

![Sheet music for Trumpet 1, Trumpet 2, 3, Horn 1, 2, and Trombone 1, 2]

Figure 1: Measure 61; requires clear articulation

The piece features several shifts in tone color, and the double reeds are featured in several sections. In order to perform the piece with these colors, it is important to have at least two bassoonists. While cues exist for instruments a high school program is unlikely to have, such as English horn and contrabass clarinet, the composer has also included cues for the double reed lines. While it would be possible to play the work without these instruments, richness in the sound will be lost. Similar cues exist for the string bass, yet every effort should be made to include this instrument in the performance.
Attention should be given to balance and dynamics as well. Many of the dynamic shifts occur organically through changes in instrumentation, but one must take care to balance the ensemble so the important lines are heard.

Unit 6: Musical Elements

Melody

Three main themes are presented in Early Light. The main theme (Theme A) is presented in its entirety three times and a fourth, final time in abbreviated form in the coda. The upper voices are featured each time this theme appears. This is the strongest unifying thread that connects the piece.

Figure 2: Theme A (trumpet m. 18-29)

In addition, Theme A includes a repetitive accompaniment figure: a major second interval that resolves to a unison note. The pattern shown below is heard prior to and during the Theme A. The instrumentation of the pattern changes frequently, which disguises its role as an introductory and accompaniment motive.

Figure 3: Theme A introductory/accompaniment motivic figure (m.26-27, Bsn1,2 and aSax 1,2)

A false recapitulation of Theme A occurs just before the overt statements of “The Star-Spangled Banner” are heard. The reappearance of the theme’s accompanying motivic figure suggests Theme A, but the introductory material also includes a timpani rhythm that is associated with Theme B. By mixing the motives, the composer prepares the ears for a new and unexpected section of music.

The second theme (Theme B) features continual, moving eighth notes through mixed meter changes. Accompanying rhythms highlight the shifts in meter. Theme B is two phrases long; the second phrase is
identical to the first. The start of the second phrase is identified by the timpani, which provides both a rhythmic and cadential marker.

Figure 4: Theme B and accompanying rhythms (m.40-45)

Figure 5: Timpani figure (m.50-51)

The third theme (Theme C) is presented in minor and has a slower harmonic rhythm than Theme A or Theme B. The contrast in style between this theme and the rest of the piece is important to highlight. The lyricism and smoothness of the line should stand against the lilting, playfulness of the other themes. It appears first for solo horn; when it is repeated, the melody is given to the horns, alto saxophones, and oboe. Intonation may be an issue through that passage (m.184-195) and should be addressed in rehearsal.

F. Horn, as written

Figure 6: Theme C (m.109-118)
Finally, small snippets of “The Star-Spangled Banner” are heard throughout the piece as well. It is important to identify these moments for the listener and performers. The most apparent reference is shown below.

Figure 7: “Star Spangled Banner” quote in Trumpet 1-5 (m. 169-173)

Harmony

The piece is predominantly centered in diatonic Bb Major, with most dissonances resulting from conflicting major-second intervals. The major-second interval is used often to create tension. In fact, this interval appears in the first measure of the piece and provides introduction the main melody each time it is presented. The dominant, F, is tonicized for a moment, but no true modulation occurs. Brief modulation to the relative minor occurs when the third theme is presented; modulation in and out of the natural minor occurred smoothly without event, usually involving limited instrumentation or pedal tone to make the switch.

Rhythm

Pulse and rhythmic organization are key elements of Bremer’s composition. The two time signatures used are 6/8 and 3/4; the commonality of six eighth notes per measure is used to exploit the potential for hemiola. It is vital that each instrumentalist perform their part with extreme rhythmic accuracy in order for the polyrhythmic effect of these time signatures to be felt and heard. Bremer clarifies the rhythmic organization through use of accents and staccato markings. Rehearsal time should include a focus on the timing of unison releases which occur towards the end of the work.

Timbre

The timbre of the piece is an important factor to consider, since it is an arrangement of an orchestral composition. The instrumentation is full, with parts included for contrabass clarinet, English horn, five trumpet parts, and five percussion parts. The double reed section is featured with important lines and melodic figures. However, the composer does provide cues when these instruments cannot be included in the ensemble. The timbre of these instruments does greatly contribute to the piece, though. In addition to these voices, the string bass is also an important timbre. It does not double the tuba line and provides harmonic and rhythmic support through each melody.

Specific instructions are also given by the composer—she requests specific mallets for several of the percussion instruments and indicates the use of mutes in certain brass passages. The horns have a bells up section (m. 212) as well. The composer’s vision is shared through clear directions that should be reinforced by the conductor.
Unit 7: Form and Structure

*Early Light* is constructed in sections and follows a modified arch form. The three themes tie the work together; each melody is described in the musical elements unit of this chapter. When each theme is considered to be a section the form outline is A B A C *D C B A.*

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme A</td>
<td>1-19</td>
<td>Introduction to Theme A; Motivic accompaniment figure is established</td>
</tr>
<tr>
<td></td>
<td>19-34</td>
<td>Theme A is presented for the first time in the upper brass/winds</td>
</tr>
<tr>
<td>Transition</td>
<td>35-39</td>
<td>Transition material to Theme B</td>
</tr>
<tr>
<td>Theme B</td>
<td>39-50</td>
<td>Theme B presented by bassoons, alto saxes, marimba</td>
</tr>
<tr>
<td></td>
<td>51-61</td>
<td>Theme B phrase repeated</td>
</tr>
<tr>
<td>Transition</td>
<td>61-63</td>
<td>Brass rhythms lead transition</td>
</tr>
<tr>
<td>Theme A</td>
<td>63-71</td>
<td>Introductory material leading to Theme A</td>
</tr>
<tr>
<td></td>
<td>71-86</td>
<td>Theme A presented again in upper brass/winds</td>
</tr>
<tr>
<td>Transition</td>
<td>87-107</td>
<td>WW feature</td>
</tr>
<tr>
<td>Theme C</td>
<td>108-129</td>
<td>Lyrical horn solo line with eighth note pulse in WW mid-range</td>
</tr>
<tr>
<td>Transition</td>
<td>130-145</td>
<td>Development of Theme A’s accompaniment motive</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Soloistic lines, polyrhythmic</td>
</tr>
<tr>
<td>*D False Recapitulation/Quotations of “Banner”</td>
<td>146-183</td>
<td>False recapitulation of Theme A</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Canonc/fugal treatment of melodic fragments</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Direct quotations of the “Banner”</td>
</tr>
<tr>
<td>Theme C</td>
<td>184-194</td>
<td>Lyrical solo line instrumentation is expanded; accompanying chords in contrabass and flutes</td>
</tr>
<tr>
<td>Theme B</td>
<td>195-205</td>
<td>Theme repeated with clarinet and English horn substituted for alto sax; muted trumpet chords accompany</td>
</tr>
<tr>
<td></td>
<td>206-215</td>
<td>Theme is repeated with greater instrumentation-almost full ensemble</td>
</tr>
<tr>
<td>Theme A</td>
<td>216-235</td>
<td>Final complete statement of Theme A; phrase length extended to include slapstick special effect;</td>
</tr>
<tr>
<td>Coda</td>
<td>236-256</td>
<td>Rhythmic augmentation; reuse of earlier themes from D section that quote the “Banner” directly leading into concluding chords</td>
</tr>
<tr>
<td>------------</td>
<td>---------</td>
<td>-------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>257-265</td>
<td></td>
</tr>
</tbody>
</table>

**Unit 8: Suggested Listening**

To gain a sense of Carolyn Bremer’s compositional style, it is helpful to hear other works that she has produced. One such work that demonstrates her use of rhythm is “Impulse Engine,” composed in 2004 and “Symphony for Wind Band,” composed in 2002. Recordings of both pieces are available on her website.


This new arrangement of the National Anthem was written by John Williams in 2014 for the bicentennial anniversary of the lyrics. The accompaniment is more rhythmically active and exciting than most arrangements of this piece that provide interesting comparison to Bremer’s piece.


Listening to this piece will provide the conductor with another example of how the National Anthem has been used in other works.

**Unit 9: Additional References**


Bremer is a contributing author of this section of the encyclopedia. The reading provides further insight into her academic contributions and opinions on feminism and music.

Recordings of *Early Light* for Reference:


- Mansfield University Concert Wind Ensemble, Conductor Adam F. Brennan. “Sun and Shade,” Mark Records compact disc 8622-MCD.
Bibliography


Chapter 2

Prelude, Siciliano, and Rondo

Unit 1: Composer and Arranger

Malcolm Arnold (1921-2006)

Malcolm Arnold was born in Northampton, England in 1921. By age 16, he received a scholarship to study composition and trumpet at London’s Royal College of Music. His composition teacher at that time was Gordon Jacob. When World War II began, many orchestral players joined the war effort, which provided the opportunity for Arnold to join the London Philharmonic Orchestra as a trumpeter. The skill and experience gained from that opportunity had multiple benefits. His time as an orchestral musician helped him to better understand the idiosyncrasies and capabilities of each instrument. In 1948, he won the Mendelssohn Scholarship, which provided sufficient funds for him to pursue composition on a full-time basis.1

For twenty years, Arnold composed music for film and the concert hall. This “dual life” resulted in a large output of great variety. His works include chamber music, film scores, concerti, and nine symphonies. He won an Oscar for the movie score “The Bridge on the River Kwai,” and he was knighted in 1993 for his musical accomplishments.

Malcolm Arnold’s compositional style was not atonal, despite the time period in which he lived. He rejected 20th century serialism in favor of lyricism. He is known for composing memorable melodies with a clear, “chiseled” quality.2 Prelude, Siciliano and Rondo is a re-orchestration of a work by Arnold for brass band, entitled “Little Suite for Brass, Op. 80.” Arnold composed two other suites for brass band; Op. 80 was written in 1963, Op. 93 in 1967, and the final brass suite Op. 131 in 1987.

John Paynter (1928-1996)

John Philip Paynter was born in 1928 in Mineral Point, Wisconsin. He studied several instruments throughout childhood, and went on to earn both Bachelor’s and Master’s degrees from Northwestern University. His conducting teacher and mentor, Glenn Cliffe Bainum, had a profound impact on his philosophies regarding music and education. After Bainum retired, Paynter was hired as his replacement and spent forty years as a professor at Northwestern University. During his time there, Paynter taught repertoire, conducting, and arranging. Over 400 compositions and arrangements are

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listed in his name. He was highly active in education and the promotion of bands, as evidenced by his support for community bands and leadership in national band organizations.  

As an arranger, Paynter rejected traditional, formulaic transcription styles. For example, he disregarded the popular notion that the clarinet should be used as a substitute for the violins in the transcription of an orchestral work. Instead, his goal was to use the unique tone colors of the band and exploit these to create interest. He enjoyed exploring the possibilities of sound that existed within the band medium. While it was always important that the nature and quality of the original work remained, Paynter’s arrangements usually demonstrate a creative use of instrumentation.

In addition to “Little Suite for Brass, Op. 80,” Paynter arranged other works by Malcolm Arnold including *Four Scottish Dances*, *Tam O’Shanter Overture*, and *Sarabande and Polka*.

**Unit 2: Composition**

Malcolm Arnold composed his first suite for brass band in 1963, entitled “Little Suite for Brass, Op. 80.” The piece is separated into three movements: Prelude, Siciliano, and Rondo. In addition to the obvious use of brass timbres, Arnold also added percussion to his “Suite.” Each of the three movements are fairly short and use the same rondo form of ABACA. While the melodies have folk-like qualities, they are indeed original melodies composed by Arnold.  

John Paynter expressed interest in arranging several of Malcolm Arnold’s works. The most famous of these arrangements is *Four Scottish Dances*, which is programed often today. Supposedly, Arnold liked this arrangement, despite his general distaste for having his works arranged for performance by bands. Arnold did compose twenty-five works for band, but the Paynter arrangements are better known and more regularly performed.

**Unit 3: Historical Perspective**

The term “suite” was first applied in 1557 by composer Estienne du Tertre for publication of his seventh book of dance pieces. These dances were grouped in pairs, with the intent that each pair would be performed as a set. Throughout the Baroque era, the standard format of the suite underwent many changes. Initially, the term applied to two pieces that were joined, but by 1693 the term suggested a standard pattern of four-part suites: allemande, courante, sarabande, and gigue. Most of the movements were written in binary form and each movement in the suite was written in the same key. However, the movements varied in tempo and meter. This prescription for suite composition was of

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http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/A2085481?search=biography&type=biography&name=john_paynter&fields=all&pos=1&start=1#firsthit  
course modified. Some supplemented the suite by adding an introductory movement (prelude, for example) or other stylized dances, such as the chaconne or minuet.\textsuperscript{8}

Arnold’s three-movement construction mirrors that of the Baroque suite in regards to concept of contrasting styles that unite to form a single piece. The first movement of Arnold’s work is much like an allemande; it is in a moderate tempo and has a thick, busy texture. The “Siciliano” movement bears some resemblance to the historical use of the term. In the Baroque suite, the second movement would be a slower, compound-meter piece that featured a melody over simple harmonic design.\textsuperscript{9} Arnold’s “Siciliano” meets this definition well, except that Arnold’s harmonic language is more complex. The final movement of the Baroque suite was usually written in a faster tempo and presented in triple or compound meter. The final movement of Arnold’s suite, the “Rondo,” aligns with those two basic principles.

Unit 4: Technical Considerations

A quality performance of Prelude, Siciliano, and Rondo requires performers be skilled in articulation and technical ability. Solid finger technique is necessary to perform the more involved runs and flourishes in the final movement. It is important to define the differences in sound between accent and staccato markings. This distinction is required in every movement, which will bring clarity to the rhythm.

The first movement has few technical challenges. The range of both the cornet and horn parts are manageable by good high school players. The piece does modulate frequently, but all modulation is achieved through the use of accidentals. The melodic material in the second movement is often doubled, so matching articulation and excellent intonation is necessary. Intonation and balance will need to be addressed in the concluding sections written at dynamic levels of piano and pianissimo. The conductor should also define the phrasing of the melodic line to create unity throughout the ensemble. Additionally, the maraca part requires finesse; a very specific tone color is sought by the arranger and care should be taken to play the part gently without a harsh sound. The challenge presented in the final movement, the “Rondo,” is the tempo. Performers are asked to perform light, separated staccato eighth notes at a tempo of \( \text{♩=152} \). Clean and controlled technique is necessary through all sixteenth note runs and metered trills. The main melody is presented with a syncopated rhythmic line, which will slow the piece if played improperly.

Unit 5: Stylistic Considerations

When preparing the piece for performance, it is important that the conductor and performers observe the markings added by Paynter. The tempo markings, for example, are specific and almost unchanged; the only indication to deviate tempo from the original marking is an accelerando during the final ten measures of the last movement. Rather than change tempo, all shifts in style and emotional impact are achieved through rhythmic augmentation and diminution or dynamic contrast.

\textsuperscript{8} Ibid. 274.

Correct observation of articulation markings is also necessary for the piece to be stylistically accurate. Staccato markings should result in crisp, separated notes, as they usually accompany a shift in texture. Accents are included with a specific function as well. For example, in the “Siciliano,” accented articulations are used to alter the phrasing and thus change the listener’s perception, despite the consistency of meter. Adherence to dynamic markings is important as well. Not only are the dynamics a source of variety, they also indicate the composer’s thoughts on the shape and flow of the melodic line. Both the original work and Paynter’s arrangement use the dynamic markings to influence the balance of the ensemble. It is important to keep the melody in the foreground throughout each movement.

The instrumentation includes harp and string bass. Cues are given in the absence of a harpist, but the tone quality of this instrument is especially beneficial to the second movement. The double reeds also add to the texture, but cues are included for those parts as well. A final stylistic consideration is the use of cornet versus trumpet. Three cornet parts and two trumpet parts are included in the score. Arnold’s original was written for brass choir, and a rich timbre can be created by using the cornet when possible.

**Unit 6: Musical Elements**

**Melody**

**Prelude**

The “Prelude” movement is written with several motivic themes as opposed to a single melody. None of the melodic themes are longer than four measures, and each has a rather small melodic range. Two main themes are present—the Fanfare Theme, which opens the piece, and the main theme, Theme A. Each theme is accompanied by a complementary theme. The four thematic ideas and their ranges can be viewed in Figure 1.
Melodic Ranges:

![Melodic Ranges Diagram](image)

**Figure 1: “Prelude” Themes and Melodic Ranges**

**Siciliano**

The second movement is a simply and beautifully constructed rondo in 6/8 time. The reoccurring melody (A) consists of two parallel phrases (A and A’). The phrases are eight measures long and are identical with the exception of the final two measures. This Eb major theme is heard three times; variety is achieved through changes in the accompanying material.

![Phrase A Diagram](image)

6

![Phrase A’ Diagram](image)

11

**Figure 2: “Siciliano” Theme A-phrase A and A’**

The B section and C section of the “Siciliano” starkly contrast the A section in length, construction, and key. The B section is written in Bb major and consists of brief, two contrasting four-measure phrases. It can be divided into two motives that resemble a brass call and woodwind response. The C section shares a similar motivic construction of call and response, but the contour of the motive is opposite of that used in the B section. C is unique because it is written in minor and has an uneven phrase length of nine measures. Arnold uses this final section to develop and expand the motivic material.
Figure 3: Comparison of section B and C motivic material and contour

Rondo

The final movement is the most upbeat and lighthearted of the three. The tempo indicated is allegro vivace, at a blazing $\text{\textit{j}} = 152$. It is very difficult to maintain the light quality and articulation at this speed, but the tempo must remain under control. The main melodic material (Theme A) is written in 3/4 time, yet it can also be felt in groupings of two, with a lilting 6/8 character. While the harmonic support provided by the tuba suggests that the tonal center is Bb Major, the use of Ab in the melodic line suggests Bb Mixolydian is the scale used. Theme A appears three times, as is expected in rondo form, but it is played twice during the first and final sections. The resulting form could be described as AABACAA. Theme A is twelve measures long. Each presentation of the theme is identical in articulation and harmonic accompaniment. Variety is achieved through instrumentation and changes in rhythmic accompaniment.

Figure 4: “Rondo” Theme A (measure 1-13)
The B and C themes contrast greatly in style and key. Section B is less of a theme and more of a motive. Strong rhythms are played by the brass, to which the woodwinds respond with brief, rushed scales. This theme is sixteen measures long; simply eight measures that are repeated. The C Theme is completely opposite from Theme A; the lighthearted dance has been replaced by a slow, melancholic waltz. The shift to g minor and use of chromaticism creates an unsettled feeling. This section features the horns and is somewhat reminiscent of the “Siciliano” movement.

Figure 5: “Rondo” Theme C (Horn and Trombone m.45-53)

Theme C is constructed in two, four-bar phrases. The resulting eight-measure phrase is repeated twice; the first presentation is heard from the horns and baritone, and the second presentation includes fuller instrumentation.

Harmony

Prelude, Siciliano, and Rondo shifts tonal center fairly frequently, yet no key signature changes occur. This purposeful lack of key signature provides a great deal of flexibility not only to the composer, but also to the performer. The melodic line guides the ear, and the perception of the harmony is more important than the strict analysis of the harmony. This is especially true in the final movement. Most of the time, Bb is the implied tonal center, but proof of Bb Major is not irrefutable.

An analysis of each movement reveals a great use of modes. Lydian, Mixolydian, the minor modes, as well as major keys, are all utilized throughout the piece. Non-traditional modulations occur as well; In “Prelude,” Arnold presents a melodic idea in D Major and immediately restates the same thing in C Major with no transitory material. Dissonance occurs frequently with the purpose of creating tension and release. Any tonal ambiguity is resolved by the end of each movement.

Rhythm

Due to the large amount of repeated material inherent in rondo form, variation must be achieved somehow by the composer/arranger. Arnold’s original work frequently uses rhythm to create variety. These rhythmic changes are still used in Paynter’s arrangement, but Paynter had a larger ensemble at his disposal to achieve variation through textural and timbral changes.

The rhythms used in the piece are not overly complex. If a challenge exists, it is generally the speed or articulation of the rhythm as opposed to the notation. Two particularly strong examples of rhythmic function include an ostinato in the “Siciliano” and a variation in the “Rondo.” The purpose of the ostinato in the “Siciliano” is to create a pulse that cannot be ignored by those playing the lyrical melodic line. The unrelenting \( \frac{3}{4} \) rhythm keeps time and prevents the movement from slowing down. In the “Rondo,” the accompaniment of the reoccurring theme is presented in a different rhythm each time. The harmonic structure is the same, but the drastic difference in rhythm and dynamics makes each
repetition seem incredibly different. The third and final statement of “Rondo” Theme A presents the greatest contrast.

Rhythmic accompaniment A (m.13-24)

Rhythmic accompaniment A (m.33-44)

Rhythmic accompaniment A (m.61-70)

Figure 6: “Rondo” Theme A rhythmic accompaniments

Timbre

Variety and interest are achieved through Paynter’s masterful orchestration of the work. The main melodic theme of each movement is generally passed through all voices of the ensemble. The first cornet usually has the theme in a solo line first and is then joined by or passes the theme to the woodwinds. The low brass and winds are usually the last voice to play the theme, with the exception of the baritone occasionally joining the woodwind statement. The first movement features canonical treatment of the theme and breaks from the formula by passing from cornet to low brass. Full, balanced instrumentation is important. While cues exist for extended instrumentation such as the harp or celesta, these tone colors are very noticeable and really enhance the music.

Beyond the addition of the woodwinds, Paynter also altered the percussion from Arnold’s original. The rhythm played by the percussion section is the same in both versions, but Paynter added suspended cymbal and snare drum rolls that were not in the original work. The cymbal adds color while the snare rolls assist in highlighting dynamic changes.
Unit 7: Form and Structure

The piece is organized in three movements: the “Prelude,” “Siciliano,” and “Rondo.” Interestingly, each movement is organized in five-part rondo form. Beyond form, however, the movements have little in common. In order to highlight these differences within a single compositional form, each piece is accompanied by a graphic representation. It is worth mentioning that in addition to the rondo structure of ABACA, both the “Prelude” and “Siciliano” include a brief introduction and coda. The “Rondo” does not have an introduction, but it does close with a coda.

Prelude

The “Prelude” includes four themes that are mixed and layered in different combinations that result in variety. Theme A is heard in each A Section, but the other themes are used in less-consistent manner. Tonal center is very fluid in this particular movement. There are many non-traditional modulations and the use of G Lydian mode, which eventual settles into Bb Major by the final statement of the A section. A detailed graphic organizer by this author is found at http://prezi.com/q_19gqd0fsd/?utm_campaign=share&utm_medium=copy.

"Prelude" Outline

Siciliano

Of all the movements, the “Siciliano” has the most traditional harmonic structure. Each A Section of the work is written in Eb Major, but both the B Section and C Section modulate to other keys. The B Section is written in Bb Major, while the C section begins in B minor with modulation to G minor. A detailed diagram of the work by measure, phrase, melodic material, harmonic material, and dynamic range is included in Appendix 1.
Rondo

The "Rondo" foregoes an introduction and instead begins with a full, fortissimo statement of the reoccurring theme. This brazen, bold quality is prevalent throughout the movement. The tonal center is most often Bb Mixolydian. The harmonic structure for each repetition remains the same, but the accompanying rhythm changes. Appendix 2 includes a graphical diagram of the movement.

Unit 8: Suggested Listening

For comparison purposes, it is helpful to listen to the piece as originally conceived by Malcolm Arnold. It is incredible just how true Paynter’s arrangement is to the original.


Listening to other examples of Arnold’s work can be instructive as well. His Symphony No. 2 is one of his better-known works.


The entire recording entitled The Legacy of John P. Paynter is an excellent resource, both for its recordings and informational booklet. Extensive research on Paynter and his works is included in the pamphlet. In addition to Prelude, Siciliano, and Rondo, Paynter’s arrangement of Malcolm Arnold’s Four Scottish Dances is present on the recording.


Other pieces that are similar in character and compositional style are listed below. This list includes works by other English composers.

English Folk Song Suite--Ralph Vaughan Williams

Military Suites in Eb and F--Gustav Holst


Lincolnshire Posy--Percy Grainger


Unit 9: Additional References

For additional information on the extensive contributions John Paynter made to music and the band medium, visit the Northwestern University Library-Archives and Collections. They have an entire catalogue of Paynter’s biographical information, including primary sources like newspaper clippings and correspondence. Some of this information can be accessed online through the library’s website.
An additional source on the greater role Paynter had in shaping repertoire is The Winds of Change by Frank L. Battisti. The book provides a great deal of information on the history of band repertoire and the creation of the wind ensemble.


Bibliography


Chapter 3

Legend of the Ghost Dance
Paul Jennings (b. 1948)

Unit 1: Composer

Paul Jennings was born in Portsmouth, Ohio. He earned his undergraduate degree at Marshall University as a bassoon student. He completed graduate work in theory and composition at that same university, under the mentorship of Dr. Paul Whear. Jennings was hired as a composer/arranger for the band program and was the jazz band director. He joined Jensen Publications in 1979, eventually rising to the position of Vice President of Product Development. He founded Dark Orchid Records during this time, and even won a Grammy in 1983 with the Rob McConnell Big Band. Hal Leonard purchased Jensen Publications in 1989, which encouraged Jennings to become a freelance arranger. He and his wife started their own publication company, Plank Road Publishing, in 1990. The company mainly publishes educational music and is known for producing the magazine Music K-8. Paul Jennings currently has over 500 published works, including music for band, jazz band, chorus, and orchestra.¹

Unit 2: Composition

Legend of the Ghost Dance aurally depicts the Native American ritual of the Ghost Dance, which was performed by many Native American tribes throughout the mid-west during the late nineteenth century. This ritual involved intense dancing, chanting, and music with the intent to put the participants into a trance. In this trance, they would see visions of the plains as they knew them before the arrival of the white man². This work provides an excellent opportunity to expose students to programmatic music, as well as historical events.

The piece is not based on a known Native American theme; however, Jennings’ original melodies certainly have a tribal quality. In order to increase a sense of authenticity, Jennings requested the use of traditional Native American percussion instruments, including basket shakers and frame drums.

Three main themes exist in the work: a haunting plains melody, the ghost dance, and a trance in which the buffalo are envisioned. The buffalo trance includes a 15-20 second length of indeterminacy as performers imitate the sound of a buffalo herd stampeding across the prairie. The composer gives detailed information, clear tempo markings, and stylistic suggestions indicating exactly how the piece should be presented and performed.

² Garland Encyclopedia of World Music Volume 3: The United States and Canada, s.v. “Great Basin.”
Unit 3: Historical Perspective

By the late 19th century many Native Americans had been pushed off their lands, and the buffalo that sustained their livelihood had been slaughtered. In this time of hopelessness, a Native American "prophet," Wovoka, began having visions of a messiah that would eliminate the white man, raise their ancestors from the dead, restore the earth to wholeness, and thus enable the Native Americans to live again in peace. His "Ghost Dance" religious movement involved hours of intense mediation and dance. The effect of the hypnotic dancing and music led followers to have visions of the greatness the messiah would bring. Regrettably, white settlers and government agents interpreted these dances as signs of an impending war. This misunderstanding, fear, and tension between the races led to murder of the Native American people. The Massacre at Wounded Knee in 1890 is a well-known example. While it is still unclear which side fired the first shot, almost 200 members of the Sioux Indian tribe died. Half of those who died were unarmed women and children.  

In an effort to bring greater awareness to these events, Jennings composed this piece in hopes that it would help young students explore this dark corner of United States history. Many composers have been inspired by similar feelings, which is evident in the amount of programme music that has been composed throughout history. The term "programme music" was invented by Liszt, but since that time much debate as occurred as to the scope and range of that term. According to Liszt, "programme music" is that which is accompanied by a written "programme," a written preface by the composer that is shared with the audience in an attempt to guide their listening and clarify the purpose or interpretation of the piece. While some believed this was an attempt to musically represent objects, Liszt clarified that the purpose was to put the listener into the state of mind as the object itself.  

Jennings' Legend of the Ghost Dance fits into Liszt's definition of programme music well. Not only does Jennings attempt to represent the Ghost Dance cult, but he uses the programme and music to transport the listener to an empathetic experience of the dance.

Unit 4: Technical Considerations

Legend of the Ghost Dance is categorized as a Grade 2 work, since all the technical challenges can be met by players with three or more years of experience. The most difficult elements of the work involve solo passages, mute work for the brass, and endurance. The piece begins with a flute solo, which uses only four notes in the mid-range of the instrument. Solos also exist for alto saxophone 1, trombone, and trumpets. In fact, the measures 106-109 feature the trumpet section splitting into four different solo-parts to form a tone cluster. The work does divide into three clarinet parts, which is standard for Grade 2 literature, but attention should be given to creating a well-balanced clarinet choir sound from the ensemble.

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3 Garland Encyclopedia of World Music Volume 3: The United States and Canada, s.v. "Musical Interactions"  
Muted passages, including muted solos, occur for the trombones and trumpets. The horn is also instructed to mute using the hand. Straight mutes are used for the trumpet and trombone. Younger players will need greater instruction in regards to intonation and technique when using the mute.

The ensemble must have a basic level of endurance, since the piece is 4:30 long. The first trumpet part extends to concert D5 and remains in that part of the range for the majority of the piece; younger players with less experience may find it challenging to maintain tone quality and good intonation for the duration of the work. The clarinetists will also need technical skills—both clarinet 1 and 2 cross “the break.” Clarinet 1 reaches G5 (concert pitch). Many of the upper woodwinds will trill throughout the final section. The tempo in this section is quite brisk, and which requires clean, rapid trilling to achieve the desired effect.

A final consideration is the response of the ensemble. There are many tempo and stylistic changes in this piece, and having a strong connection between ensemble and conductor is imperative.

**Unit 5: Stylistic Considerations**

When programming this piece, it is important to consider what percussion instruments are available. The composer requests specific instruments, including basket shakers and frame drums. In addition to these instruments, traditional concert timpani, suspended cymbal, marimba, and vibraphone are used. Instead of snare or bass drum, the composer asks that small and large frame drums be substituted for those concert band sounds. Jingles and rattle timbres are also needed, and the composer provides clear information regarding the sound he intends to be made by those instruments. For example, jingle bells are not to be used for “jingles.” Instead, keys or other pieces of metal should be selected. However, Jennings shares alternative and optional sounds that can be substituted for any instrument that could not be obtained; however, many resources are listed as to where these more authentic instruments can be found and how easy it is to locate these instruments.

In addition to flexibility with the instrumentation, the composer provides options for the buffalo and wind machine sound effects. The method used to achieve these two effects should be chosen by the conductor based on the effect desired, the level of intensity, and the size of the ensemble. Suggestions for creating the buffalo sounds include using an electronic sound effect, having playing members stomp their feet, or having multiple students play different size drums at random. Likewise, the wind machine effect can be achieved through use of a real wind machine, electronic recording of wind sound, filtered electronic white noise, or by having wind players make whooshing noises with their voices.

**Unit 6: Musical Elements**

**Melody**

There are two main melodic themes in the piece. The first theme (A) consists of only four notes, but spans the interval of a 9th (Figure 1). The melody is modal in nature, as the notes are derived from the d minor pentatonic scale. It is first presented by a solo flute, which is reminiscent of Native American flute music. The theme is immediately repeated and an unrelenting ostinato is added by the clarinet and horn. However, the theme is not only repeated by also treated canonically. The first three canonical entrances of the theme are separated by four measures; the final and remaining four canonical
entrances are separated by two measures. Each full statement of the theme is marked by a tuba and bass line figure.

![Figure 1: Theme A (Flute m. 3-11)]

The second theme (B) is constructed in a call and response style. The composer labels this section as “dance.” The call is performed by upper voices, and the response comes from the lower voices. It retains the modal quality of Theme A.

Call 1:

![Response 1:](image)

Response 1:

![Call 2:](image)

Response 2:

![Figure 2: Theme B (m.45-60)]

This same material is manipulated and reused to create Theme B’. Both B and B’ share the call and response style and “dance” label. B’ is repeated four times; the tempo increases with each repetition. This aurally depicts the furious dancing that would occur when the Native Americans performed Ghost Dances. Trills are added to increase the sense of wild, crazed, intense chaos that whites interpreted as war dances.
Harmony

The piece was written to imitate Native American music, and a clear abandonment of Western tertiary harmony is evident. The work is based on the d minor pentatonic scale, which includes the notes D, F, G, A, and C. The occasional E natural is used sparingly, and a single Bb is used as a passing tone towards the end of the piece. Triadic harmonies are not used at all. Most of the supporting harmonies are suspended chords, which consist of a root, perfect 4th interval, and perfect 5th interval.

These suspended chords have an open yet dissonant sound that is created by the clash of the 4th against the 5th, which is usually an interval of a major 2nd. In traditional harmony, a suspended chord would resolve and remove the dissonance created by the major 2nd interval. Jennings, however, resolves the major 2nd and changes the root, which creates another suspended chord. These haunting and open sounding chords provide the perfect background for the modal, melodic material.
Rhythm

The rhythms presented in the piece are very simple. No subdivision beyond an eighth note is notated. Jennings creates rhythmic interest through accent and frequent accelerando. Themes B and B′ are a single dance that becomes faster and more intense with each repetition. Tempo markings and stylistic markings are written in English (Ex., “a little faster”), which can help young performers follow composer directions without error. The composer also plainly presents a range of tempo that can be followed for each section, providing a stylistic aide to the conductor.

Most of the material in the work is written as eight-bar phrases organized in common time, with strong emphasis given on beats one and three. A brief mixed meter section occurs in the concluding measures of Theme A. This allows the composer to create six-bar, six-beat groupings in a manner that is accessible to young performers.

Figure 5: Mixed meter (m.11-14)

Timbre

It is clear that the composer desires a Native American sound, which can be achieved through the use of authentic percussion or the instrument substitutes recommended by Jennings. Immediately a Native American sound is suggested by the use of a solo flute to introduce the modal melody. The suspended chords also contribute to this association. The wind sounds, whether made by voices or electronic recording, set the scene for the listener as well.

The texture of the work is fairly simple. Melodic lines are often introduced by a smaller group and then repeated in greater instrumentation. For example, Theme A is presented by a solo flute. When Theme A repeats, the line is doubled by all flutes and baritones. In thicker textures, high woodwinds, high brass, and low winds/brass are usually divided into those three groups. Jennings uses the muted brass timbre to restate previous melodic material, making it sound like a whisper from the past. The timbre is just different enough to draw the listener’s attention.

Unit 7: Form and Structure

Legend of the Ghost Dance is loosely constructed in paired phrases. This is the form used for most songs that were used in the Native American Ghost Dances, as recorded by James Mooney in his 1896 monograph. His transcriptions also show that a limited vocal range was used and that the songs were generally short. Unlike most Native American songs, those used for the Ghost Dance had text as opposed to vocables. Mooney’s monograph also suggests that these songs were rarely accompanied
with instruments. Jennings copied this same form for his *Ghost Dance* with slight modification. The form can be spelled as AA'BB'B'CA.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-16</td>
<td>Two measure wind machine intro to flute solo with short countertemelody in clarinet and horn; m.11-17; Full ensemble rhythmic and harmonic figure</td>
</tr>
<tr>
<td></td>
<td>Tempo $J = 92-100$</td>
<td></td>
</tr>
<tr>
<td>A'</td>
<td>17-44</td>
<td>Repeat of melodic material treated canonically; rhythmic ostinato passed through mid-voices (clarinet, French horn); m.37-45 Full ensemble rhythmic and harmonic figure</td>
</tr>
<tr>
<td></td>
<td>Tempo $J = 104-112$</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>45-60</td>
<td>Dance! Melodic material written in call/response style that passes from high voices to low voices; call is punctuated with low brass rhythms</td>
</tr>
<tr>
<td></td>
<td>Tempo $J = 150-168$</td>
<td></td>
</tr>
<tr>
<td>B'</td>
<td>61-97</td>
<td>M.61-76 trills added to call/response style. Trumpet/horn/alto sax perform call, low brass/winds have response; melodic lines based on previous dance theme; repeated with added accelerando</td>
</tr>
<tr>
<td></td>
<td>accelerando</td>
<td></td>
</tr>
<tr>
<td>B'</td>
<td>77-97</td>
<td>Exact same material as previous statement stated a faster tempo; accelerando occurs again at m.85; final note is held for four measures, percussion crescendo for m.95-96 provides transition to next section</td>
</tr>
<tr>
<td></td>
<td>Tempo $J = 88-96$</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>97-109</td>
<td>Trance section; high winds hold sustained, dissonant chord; m.105 is 15-20 second indeterminate section of buffalo percussion; ends with tone cluster created by 4 solo trumpet notes (concert C, D, A, G)</td>
</tr>
<tr>
<td></td>
<td>Tempo $J = 84-92$</td>
<td></td>
</tr>
<tr>
<td>Coda (A)</td>
<td>109-124</td>
<td>4 measure percussion intro (extended phrase) to A melody played by flute; ends quietly with muted chords with a final abbreviated quote of the A melody in muted trumpet.</td>
</tr>
<tr>
<td></td>
<td>Tempo $J = 76-84$</td>
<td></td>
</tr>
</tbody>
</table>

Unit 8: Suggested Listening

To gain a sense of Jennings as a composer, it may be helpful to listen to other pieces he has composed. Three of his most known works include *Rain Forest Rhapsody, Suite for the Endangered*, and *A Prehistoric Suite*. These pieces are highly programmatic in nature and are intended to educate audiences and performers alike. Unfortunately, no full-length professional recordings of *Rain Forest Rhapsody* are available. However, a short sample recording can be heard on publisher’s websites, such as J.W. Pepper (http://www.jwpepper.com/Rain-Forest-Rhapsody/2248938.item#.VFTzWk3wvliU). A youtube video of the piece does exist, however it is performed live by 7th grade students in 2012 (http://www.youtube.com/watch?v=aiG0hZ_sArY).

This recording of *A Prehisotric Suite* was made in 2013 at the Midwest Clinic.


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5 *Garland Encyclopedia of World Music Volume 3: The United States and Canada,* s.v. “Musical Interactions”
**Ghost Train Triptych**, while advanced, is an excellent programmatic example. The piece begins with a haunting flute melody. Whitacre brilliantly utilizes timbre, texture, and idiomatic writing to create very realistic train sounds.


Camphouse’s *A Movement for Rosa* is a programmatic work that explores not only her character, but attempts to put the listener into Rosa Park’s shoes as her life progressed from childhood to the moment that made her famous in civil rights history.


This website contains James Mooney’s original 1894 recordings of Ghost Dance songs, which are currently archived by the Library of Congress.

http://publicdomainreview.org/collections/james-mooneys-ghost-dance-recordings-1894/

**Unit 9: Additional References**


This report by James Mooney includes highly detailed information regarding the tribes, Ghost Dance practices, and comparisons between Native American and Western cultures. His 1896 monograph contains musical transcriptions of Ghost Dance songs as well.

Native American Instrument Resource:


**Bibliography**


Chapter 4

Variations on a Korean Folk Song
John Barnes Chance (1932-1972)

Unit 1: Composer

John Barnes Chance was born in 1932 in Beaumont, Texas. He received his Bachelor of Music and Master of Music degrees from the University of Texas-Austin. His composition teachers included Clifton Williams, Kent Kennan, and Paul Pisk. After receiving his Masters in 1956, he joined the Army, believing that he would be stationed in San Antonio with the Fourth US Army Band. To his chagrin, he was transferred to the Eighth US Army Band stationed in Seoul, Korea. After leaving the service, he participated in the Ford Foundation Young Composers Project. He was one of eleven composers selected out of two hundred applicants to join the program. He participated in the project for two years (1960-1962) as the composer-in-residence in Greensboro, NC. His mentor, Herbert Hazelman, was active in the American Bandmasters Association. The contacts he developed led to his appointment as professor of music theory and composition at the University of Kentucky in 1966. He taught there until his accidental death in 1972.

Unit 2: Composition

Variations on a Korean Folk Song is written in theme and variations format. The pentatonic theme is plainly stated first, and five variations follow. Chance gave insight into the piece in a 1996 article for the Journal of Band Research, stating that

I became acquainted with the folk song known as “Arrirang” (pronounced “ah-dee-dong”) while serving in Seoul, South Korea as a member of the Eighth United States Army Band in 1958-59. The tune is not as simple as it sounds and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations.

In that same year, this composition won Chance the American Bandmasters Association’s Ostwald Award. The award is given to the best new band composition that is entered for competition. The purpose of the award is to stimulate the creation of new works for winds, brass, and percussion.

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Unit 3: Historical Perspective

Theme and Variation forms were first used in the 1500’s, and were rooted in the practice of modifying or improvising during the repeated strains of a dance tune. It was the longest instrumental form in the 1500’s, and thus developed rapidly. There are many different variation techniques, including cantus firmus, ground bass, characteristic variation, and fantasia variations. J.S. Bach created increasingly complex theme and variation forms in his works for keyboard. Classical era composers including Mozart and Haydn frequently employed variation form, including Mozart’s well-known “12 Variations on ‘Ah vous dirai-je, Maman;’” the theme is recognized by the English title, “Twinkle, Twinkle Little Star.” Beethoven furthered the form in the classical era, and Brahms synthesized these forms in the Romantic era.4

The Korean folk song that provides the theme for the work is title “Arrirang,” sometimes spelled “Arirang.” The melody is based on an anhemitonic pentatonic scale, meaning that cadences can occur on almost any note of that scale.5 Chance applied this concept well, perhaps even exploited it in the Variations. Also, it is interesting to note that the folk roots of the tune suggest that it is not uncommon for different regions to sing the tune in different time signatures; both 3/4 and 9/8 time signatures are recognized Korean interpretations. His use of rhythmic augmentation and diminution suggest he was familiar with this practice.

Unit 4: Technical Considerations

Variations on a Korean Folk Song presents many technical challenges. Specifically, the woodwinds and upper brass players must have the technical skill to perform pentatonic and whole tone scales in difficult keys at $\frac{1}{16}$ in sixteenth note rhythms. Low brass players will be asked to play these scales at the same pace for brief moments. Percussionist will encounter this challenge as well; a skilled mallet percussionist is also needed to cover the keyboard parts. In regards to range, the ensemble should have good command of the full range of the instrument. The flute part extends to B♭, the trumpet reaches C6 briefly, the euphonium’s highest note is F♯, and the trombone reaches D4. While the horns do not play above the staff, they are required to play difficult, rapid passages.

The rhythms used are not overly difficult to read, but the ensemble performance of the rhythms and entrances will be difficult to align. The percussionists must be confident in their entrances and how they connect with the winds of the ensemble, as the percussion parts are very exposed and integral to the work. Each variation is written in a different style and tempo. While three of the movements are written in 3/4 time signature, the third variation occurs in 6/8 and the fourth variation is written in 3/2. These time signature changes occur at the start of each variation, so setting the new tempo and beat grouping is not difficult.

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Unit 5: Stylistic Considerations

Each of the five movements contrast in style and tempo. The composer lists the first movement as Con moto, with motion at a tempo of \( \text{j} = 96 \). The theme is stated in a “semplice e cantabile” style, a singing style. Care must be taken to prevent the tempo from dragging; the beauty and richness of the theme statement make it tempting to add rubato that does not stylistically belong. The first variation, “Vivace” requires technical skill, as it consists of sixteenth note figures at a brisk \( \text{j} = 132 \). This section has strong accents, but the tempo must keep moving. The character of the second variation is a dramatic shift to larghetto and sostenuto style. The tempo decreases to \( \text{j} = 72 \), following a pause after the previous variation. Careful attention to dynamics and balance between ensemble and solo oboe should be established. Trumpet cues are provided for that solo as well. The composer indicates that the melodic lines should be played sweetly and expressively. The accompanying figure creates a waltz-like character that should retain a sustained and round quality.

The third variation is written in the style of a 6/8 march. The composer indicates the melody to be played leggiiero, lightly and delicately. However, the dynamic markings make this challenging, because the composer labels the melody as forte. This light quality to the constant eighth notes is later marked as fortissimo in the full ensemble, making it quite challenging to maintain pulse. Initially, the accompanying staccato pulse in the low brass/winds helps to move the march along, but these notes are changed to accented, dotted quarter notes that can weigh down the variation. The whole-tone scale at the conclusion of the section (m. 168-172) should maintain velocity and sound all the way to the lowest notes. This creates a full and clear decrescendo and deceleration into the next variation. The percussion ostinato in the timpani should be played quietly but with clean, precise rhythm.

The fourth variation has a sostenuto marking akin to the second variation, but here the rhythms are augmented greatly in the 3/2 time signature. The tempo contrasts significantly as well from the previous variation; the tempo is now \( \text{j} = 72 \). The dynamic level gradually increases throughout the movement. The slow build is propelled by the motion of the timpani ostinato, which must remain clear in the background of the rich harmonies. The fifth and final variation is marked “Con Islancio,” with impetuousness. The ostinato layers in the percussion create the impulsive and reckless background for the theme that is split and heard in two differing styles at the same time. The woodwinds present the first half of the theme in a canon in the rhythm used for the first statement, while the brass present the theme in a rhythmically augmented, sostenuto style.

Unit 6: Musical Elements

Melody

The theme used in the piece is based on Chance’s fascination with the Korean folk song “Arrireang.” The melody is pentatonic and divided into two, eight-measure phrases in simple triple time. This question-answer, antecedent-consequent phrasing is used in the exposition of the theme.
Antecedent Phrase

Consequent Phrase

Figure 1: Theme as written by Chance, m.1-17 (concert pitch)

In addition to being presented in its original form, the melody is heard in inverted and augmented forms. However, the melody is recognizable throughout the whole piece.

Harmony

In general, Chance predominantly uses traditional harmonies, but sometimes does not follow traditional progressions. The transition between variations is rarely marked by a cadence; three of the five transitions follow a silence or pause; the remaining two transitions are made through percussion ostinato, creating a thread to unite the two variations.

The exposition of the theme features a unison statement that is followed by the theme accompanied with triadic harmony. Instead of placing the chord on the downbeat, however, the chord is rearticulated on the second beat, the weakest in 3/4 time signature. The first variation is motivic, as opposed to chordal. The short motive creates a playful, silly quality that provides the background for a brief quotation of the melody heard in the trumpets. The second variation is the most harmonically based. The melody is inverted and assigned to the oboe. Major seventh chords are frequently used in this variation. The third variation’s tonal center is Bb, before a direct modulation to Gb tonal center occurs. Interestingly, the Gb tonal section is written enharmonically, with some instrumental parts reading the same notes in flats while others are reading it as sharps. While traditional harmonies are used, parallel motion causes the harmony to sound unique. A pedal Gb is used to transition to the fourth variation. Again, seventh chords and parallel harmonies are used. The timpani provides a pedal Gb for the entire variation, in the form of an ostinato rhythm. The fifth and final variation begins with layering of percussion ostinato rhythms. Winds add their own ostinato based on the theme’s second, consequent, phrase. This short ostinato is heard in canon as more and more tone colors join the texture. The rhythmically-augmented, antecedent phrase of the theme is heard over the chaos created by the ostinato patterns. The antecedent phrase is heard in traditional harmony, and the work finally cadences on a Bb Major chord.
Rhythm

The rhythms used in the piece are fairly standard; no subdivision beyond sixteenth notes (except for the 12-tuplet run in m.190) is used and the shortest dotted rhythm is the dotted quarter note. Triplets are used in juxtaposition to sixteenth notes, which may cause some rhythmic difficulties for high school students. While the written rhythms are conventional, Chance's use of these rhythms is exceptional. In the variations, Chance plays with the beat groupings, length of notes, and syncopation to create a very rhythmically interesting piece. For example, rhythmic augmentation is frequently employed when the brass herald the theme over a woodwind ostinato or motivic pattern. Chance creates syncopation in variation one by placing a cymbal strike (snare stick on dome of cymbal) on beat two. A similar syncopation is used in variation two, when the root of the chord is heard on the downbeat and the rest of the seventh chord joins on beat two, the weakest beat.

3/4 is the predominant time signature, but 6/8 and 3/2 times signatures are also employed. While most time changes occur following a pause, the transition from the third variation (6/8) to the fourth variation (3/2) is challenging. At this time change, the $\ddash = \d,$ meaning that the length of an entire measure in the third variation is now equal to the length of one beat in the fourth variation. The first few measures of the fourth variation may be conducted in a subdivided six, in order to help players successfully make the "metric modulation." Another rhythmic challenge occurs in the final variation. Here, in measures 223-259, hemiola occurs. The ostinato patterns are organized in the assigned 3/4 time while the theme is organized in compound duple meter, essentially creating 3/4 against 6/8. Members of the ensemble performing in duple meter will require more support from the conductor.

Timbre

Chance's writing reflects a preference for the lower, mid-range sounding instruments, including the French horn, saxophone, and clarinet family in the chalumeau register. Frequently, the instrumentation reflects an alternation of woodwind and brass choirs, with the saxes and horns demonstrating some flexibility in moving between this division. Leading solo instruments used include the trumpet and oboe. In some instances, the horn is used instead of the trombone as part of the low brass choir. The lowest brass and woodwind sounds provide a foundation for most of the piece, with brief moments of melodic use.

The percussion timbres are excellent as well. The difference between each variation's style and character is highlighted by changes in percussion instrumentation. Most notably, the temple blocks create a very specific sound that carries the entire fifth variation. The use of metallic percussion including cymbals, gong, triangle, and vibes seem reminiscent of traditional Korean percussion. Each percussion instrument helps to establish a specific style; for example, the snare drum is not added until the third, march-style variation.

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Unit 7: Form and Structure

*Variations on a Korean Folk Song* is organized in six sections—exposition of the theme, followed by five variations.

First statement/Exposition: *Con Moto* ($\downarrow = 96$)

<table>
<thead>
<tr>
<th>Meter</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>1-16</td>
<td>Unison statement of theme in Bb clarinets chalumeau register; phrase marked by triangle, flute added to texture</td>
</tr>
<tr>
<td>4</td>
<td>17-31</td>
<td>Second statement of theme in A.sax, T.sax, Euphonium; Db Major chord drone accompaniment</td>
</tr>
<tr>
<td></td>
<td>32-37</td>
<td>Descending whole tone pedal chords lead to cadential V-I</td>
</tr>
</tbody>
</table>

Variation 1: *Vivace* ($\downarrow = 132$)

<table>
<thead>
<tr>
<th>Meter</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>38-42</td>
<td>Motivic statement based on Theme introduced by A. sax, T.sax, oboe, Bsn, temple blocks; entrance on beat 3</td>
</tr>
<tr>
<td>4</td>
<td>43-47</td>
<td>Canonic treatment of motive; entrance of motive now occurs on beats 2 and 3</td>
</tr>
<tr>
<td></td>
<td>48-52</td>
<td>Sixteenth notes based on motive continue; quote of theme’s consequent theme heard in tpt, tbn</td>
</tr>
<tr>
<td></td>
<td>53-57</td>
<td>Canonic treatment of motive; entrances still on beat 2 and 3, light instrumentation; gong beat 1, cymbal beat 2</td>
</tr>
<tr>
<td></td>
<td>58-62</td>
<td>Triangle added on beat 3 as motive continues</td>
</tr>
<tr>
<td></td>
<td>63-67</td>
<td>Pentatonic sixteenths continue; Quote of theme’s consequent phrase heard in Bb clar, vibes, horn, euphonium; phrase end marked by temple block figure</td>
</tr>
<tr>
<td></td>
<td>68-77</td>
<td>Canonic treatment of motive in three parts now; cymbal marks end of sixteenth notes; concludes with unison snippet of motive</td>
</tr>
</tbody>
</table>

Variation 2: *Larghetto* ($\downarrow = 72$)

<table>
<thead>
<tr>
<th>Meter</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>78-90</td>
<td>Waltz-style accompaniment introduced in low ww, horn/clar/A.sax; solo oboe plays theme inverted</td>
</tr>
<tr>
<td>4</td>
<td>90-107</td>
<td>Fl/Clar 1 carry theme, oboe solo begins again in m.93; theme then passes to fl/A.sax, horn 1 over waltz-style accompaniment</td>
</tr>
<tr>
<td></td>
<td>108-115</td>
<td>Inverted theme dovetails into trumpet solo of theme (not inverted); theme comes to quite conclusion.</td>
</tr>
</tbody>
</table>
Variation 3: *Allegro con brio* ($\frac{3}{4} = 144$)

<table>
<thead>
<tr>
<th>Meter</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>116-123</td>
<td>Harmonic structure outlined in euph/tuba/horn; Bb tonal center; march style established</td>
</tr>
<tr>
<td>8</td>
<td>124-139</td>
<td>Trumpets present theme; woodwinds/snare drum add grace note accents</td>
</tr>
<tr>
<td></td>
<td>140-149</td>
<td>Theme restated in full ww ensemble; sudden shift to Gb tonal center</td>
</tr>
<tr>
<td></td>
<td>150-165</td>
<td>Trumpet has theme; return to Bb tonal center; theme developed in clar/fl/picc; parallel motion in harmonic structure continues</td>
</tr>
<tr>
<td></td>
<td>166-172</td>
<td>Theme passes to horn/trumpone/saxes; descending whole-tone scales lead to decrescendo and decreasing instrumentation-higher voices exit first</td>
</tr>
<tr>
<td></td>
<td>173-182</td>
<td>Snare drum solo, Gb drone in tuba/euph; drone and rhythm passed to solo timpani, short ruffs in snare</td>
</tr>
</tbody>
</table>

Variation 4: *Sostenuto* ($\frac{3}{4} = 72$)

<table>
<thead>
<tr>
<th>Meter</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>183-190</td>
<td>Timpani drone/rhythmic ostinato continues; metric modulation as augmented theme presented; chorale-like</td>
</tr>
<tr>
<td>2</td>
<td>191-198</td>
<td>Second phrase of theme begins in same style</td>
</tr>
</tbody>
</table>

Variation 5: *Con Islancio* ($\frac{3}{4} = 144$)

<table>
<thead>
<tr>
<th>Meter</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>199-213</td>
<td>Layering of percussion ostinato entrances; snare, m.202 cymbal, m.205 gong, m.208 temple blocks, m.211 vibes</td>
</tr>
<tr>
<td>4</td>
<td>214-222</td>
<td>Percussion ostinato continues; canonic treatment of theme consequent phrase heard in ww; Bb tonal center</td>
</tr>
<tr>
<td></td>
<td>223-240</td>
<td>2 against 3 groupings (ww vs. brass); brass present theme; low brass/winds join m.227</td>
</tr>
<tr>
<td></td>
<td>241-258</td>
<td>Coda; concluding measures of the theme presented in trumpet/trumpone; high ww trill, sixteenth pentatonic runs</td>
</tr>
<tr>
<td></td>
<td>259-262</td>
<td>Subito piano, crescendo of Bb Major chord to fortissimo; temple block quote from ostinato/first variation, concluding unison sixteenth note passage</td>
</tr>
</tbody>
</table>

Unit 8: Suggested Listening

Other pieces by Chance include *Incantation and Dance* and *Blue Lake Overture*. The following recording includes recordings of those pieces, as well as *Variations on a Korean Folk Song*. 

Famous theme and variation forms for band include pieces by Norman Dello Joio, Charles Ives, and Gordon Jacob.


*Same CD includes a recording of Variations on a Korean Folk Song.*


**Unit 9: Additional References**

Although difficult to obtain, John Barnes Chance did write about this composition. It is certainly instructive to read his own words and thoughts on this composition.


**Bibliography**


Chapter 5

Winds of the Orient
Victor Lopez

Unit 1: Composer

Victor Lopez is an active composer, arranger, clinician, and professor. He received his undergraduate and master’s degrees in music education from the University of Florida and Florida International University. Most recently, he earned his Doctor of Education degree in Educational Administration and Supervision from Florida International University. For sixteen years, he was employed as director of bands at Mays Junior High School and Miami Senior High School in the Miami-Dade County Public Schools, Florida. He served as an administrator in that same district for an additional nineteen years. In 1979, he was named the Florida State Teacher of the Year. Lopez was also active as a trumpeter, performing and arranging pieces for Miami Sound Machine.¹

Recently, Dr. Lopez has turned his attention to teacher preparation, licensing, and assessment. He currently works for the Fischler School of Education and Human Services department at Nova Southeastern University as Senior Director/Program Professor in the Office of Licensure and Compliance. He has composed and arranged for Alfred Publishing Company since 1985 and has over 450 published works.²

Unit 2: Composition

Winds of the Orient is not based on a known melody, tune, or even a specific culture. The piece is written in g minor, with use of both the natural and melodic minor scales. Conceptually, the music consists of rhythmically interesting melodies and short ostinato patterns. The minor mode creates a flavor of exoticism amidst a simple, Western musical form. Lopez explains it best in his program notes:³

The inspiration for this work comes from the fact that the boundaries between East and West seem to be falling away as a global acculturation is taking place. This acculturation takes place as societies experience the transforming impact of international cultural contact, thereby creating a diverse global community.

Unit 3: Historical Perspective

“Exoticism” refers to music that evokes thoughts of a place, social group, or culture that differs greatly from the composer’s own life and culture. These differences may exist or be imagined, and the material used to suggest exotic cultures need not be genuine. In general, Western compositions frequently use modes, whole tone and pentatonic scales, non-Western percussion, and open intervals to create exotic-

² Ibid.
sounding music. Western art music began to reflect exoticism in the 16th-18th centuries, including famous examples such as Mozart’s *Rondo alla Turca*. However, these works that were titled to suggest Turkish or Hungarian origin did not include imitation of music from those regions. It was not until the 19th century that musical imitation of non-Western cultures appeared; travel and communication had improved greatly, resulting in increased access and exposure to non-Western culture. Composers were now able to see and hear this exotic music being performed by live, native musicians. However, this did not mean that composers accurately represented these musics or imitated them with perfection; many used these new sounds to refresh their tonal language and invented their own exotic sounds.\(^4\)

Since the mid 1800’s, the sounds of East Asia have been a constant source of inspiration for composers. Famous examples include Hammerstein’s *The King and I*, Puccini’s *Madama Butterfly*, and Saint-Seán’s *Sampson and Delilah*.\(^5\) Lopez merely adds another piece to realm of “exotic” music that really has no true cultural inspiration or historic quality. His program notes talk of “acculturation,” but his treatment of non-authentic, Westernized “Eastern” sounds stands as a testament to Western ignorance. Musicologist Timothy D. Taylor summarizes this problem as “the Western treatment of otherness.”\(^6\)

While Lopez’s work is not alone in its error, it may be troubling to perpetuate these musical stereotypes.

**Unit 4: Technical Considerations**

Despite being designed for young band, *Winds of the Orient* does pose some technical challenges for the young instrumentalist. These challenges are mitigated by the amount of repetition; mastery of a single section prepares students for mastery of related material. The rhythm is the most challenging aspect of the piece. There is a great deal of syncopation and entrances on weak beats. The percussion section may struggle the most, since there are several independent rhythmic lines being performed in close proximity. Perhaps even more difficult to perform are the seemingly similar rhythmic lines that soon deviate. However, these ostinato patterns are very repetitive against a strong pulse. That pulse will help the rhythms line up exactly as planned. Maintaining pulse, however, is further complicated by the tempo. The main section of the work is written at \(\frac{4}{4} = 120\), and players will tend to rush through their rhythms and rests.

The range of each instrument is very appropriate for players with two or three years’ experience. The alto saxophones may have difficulty performing the ostinato at measure 27. Here they are asked to play a written E5 and immediately jump to a written F4. Young players will probably articulate and accent the higher E5 with more force than necessary. This figure repeats twice before a change is made; players will struggle with the downbeat rest in measure 69. Two accidentals used are concert Ab and concert F#. You young players will need to be reminded to cancel these accidentals at the conclusion of the measure. A confident oboist with good intonation is required for the opening counter-melody solo against the melody in clarinet, horn, and tenor sax. Cues are included in the flute part if there is no

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\(^5\) Ibid.

oboist. Parts are included for bass clarinet, baritone saxophone, and timpani; these parts are often doubled by the tuba which make it possible to perform the piece without those instruments.

A wide variety of percussion instruments and a minimum of six percussionists are needed for performance. The percussion instruments used includes bells/xylophone, timpani (two drums only), snare drum, bass drum, concert toms, bongos, crash cymbals, suspended cymbal, woodblock, and triangle. A good mallet player is needed for the opening ostinato, which is a solo feature of eighth-note, g minor arpeggios.

A final difficulty for young players will be observing the D.S. al coda. Young players will struggle to identify and follow the “road map” in real time. Rehearsing the repeat to the del segno and the jump to the coda must be a priority. Even students that can explain how the D.S. al coda works will have difficulty performing the transitions without hesitation.

Unit 5: Stylistic Considerations

The piece should have an exotic, mysterious quality. Effects such as suspended cymbal rolls and sudden accents contribute to this quality. Because the piece consists of so much layering, balancing each ostinato pattern against the melody is important and should be adjusted based on the ensemble’s instrumentation. The performers should differentiate between accents and staccato markings, which is challenging for young musicians. Staccato should be discussed as a separation and not a shortening of notes, in hopes that players will not rush through the staccato figure. Following the written articulation will help players develop a contrast between the smooth, connected melody and the harsh, accented accompaniment.

Dynamic levels are indicated at the start of each figure, yet few expressive directions are given for the remainder of the melodic line. This creates the opportunity for young performers to develop skills in shaping melodic phrases (i.e. repeated notes may not stay the same—the phrase must lead somewhere).

Unit 6: Musical Elements

Melody

All of the melodic material in Winds of the Orient is presented in g minor. The introductory melody is stated in three four-measure phrases. The first phrase (m.5-8) is simply developed to create the remaining eight bars of the introduction. An oboe countermelody is added for rhythmic and melodic interest. The introduction is not as repetitive as the rest of the work, and the countermelody is quite pretty. The main, repeated Theme A is stated for the first time at measure 19. This theme features a call and response style of woodwinds vs. brass and percussion. This eight-bar theme is immediately repeated, with flute, alto sax, and horn adding another layer in the form of a brief motivic figure. However, this time the phrase ends suddenly with new material interrupting at the seventh measure (m.33). The call and response style continues with percussion accompanying the call.
Figure 1: Theme A

Figure 2: Theme A flute/alto sax/horn Countermelody

Theme B begins with a percussion ostinato. The melodic line is then added by the trombone, bassoon, tenor sax, horn, and clarinet (in the chalumeau register). A final, rhythmic ostinato is added to the top of the texture by the trumpet, trombone, alto sax, flute, oboe, and baritone sax. The remaining instruments play the low register melody.

Figure 3: Theme B Melody (m.49-56)

The coda borrows material from Theme A and continues the three-layer texture created by Lopez.

Harmony

In an effort to create an exotic sound, Lopez rarely uses chords at all. The motivic material creates the textural interest, as opposed to harmonic interest. Cadential moments that do occur typically involve
major dominant to minor tonic chord resolution. The most harmonically interesting moment in the work occurs from measure 72-76 in the final moments of the piece. Concert Ab is used to create an f minor chord. The Ab resolves to B natural, resulting in a G Major cadence.

Rhythm

_Winds of the Orient_ is rife with syncopation and rhythmic counterpoint, which are challenging for young players to perform. However, students are able to quickly grasp the repetitive rhythmic concepts, which can easily be rehearsed across the band and addressed in warm-ups. The piece is written in common time, with one tempo change. Rhythms for wind players do not exceed eighth notes, and only the snare drummers encounter sixteenth notes. However, use of the eighth rest is employed across all instrument parts. This piece can serve as a valuable tool for approaching syncopated rhythm. While the traditional syncopation notation is used (♩♩), Lopez frequently has ostinato and countermelodies enter on beat two. This type of entrance is challenging for young instrumentalists. Most often, players anticipate the rest and enter early. This type of entrance is used for the third and final motivic layer that is added to both Theme A and Theme B.

![Syncopated Entrance in Theme A Countermelody (m.27-30)](image)

![Syncopated Entrance in Theme B Wind ostinato (m.57-58)](image)

The rhythmic counterpoint is easily observed by looking at the layering of percussion parts in the score. Each rhythm presented by the percussion is supporting a motive presented by the winds. This counterpoint creates a rich, interesting texture that adds interest to a repetitive work.

Timbre

Lopez’s scoring reflects an interest in presenting melodic material with each instrument and color. The layering of each motive enables small group texture to be presented without immediately being dominated by accompanying material. The thin texture in the introduction allows the oboe, low clarinet register, tenor sax, and horn to shine; these are all instruments in ranges that might be unnoticed in full, unison instrumentation. Theme A is presented in call response of brass and percussion vs. woodwinds. The restatement of this theme results in different scoring. Most parts are doubled by both a wind instrument and percussion instrument. Lopez demonstrates a predilection for doubling the horn in either the clarinet or alto saxophone. The percussion dutifully serves its time-keeping role, but has slightly more interesting rhythms than most beginning band pieces.

Unit 7: Form and Structure

The piece is organized into four different sections: Introduction, A, B, A, Coda. Almost each section introduces a melodic figure with an accompanying ostinato in the percussion and low brass. The figures
are immediately repeated with a third layer added. Sometimes this layer is simply an ostinato and other times it is a countermelody.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-18</td>
<td>Moderately ♩ = 80; Ostinato framework established; unison G ♩ established as phrase marker; melodic line and countermelody heard over bell ostinato</td>
</tr>
<tr>
<td>Bell Ostinato</td>
<td>m.1-4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>m.5-8</td>
<td></td>
</tr>
<tr>
<td></td>
<td>m.9</td>
<td></td>
</tr>
<tr>
<td></td>
<td>m.10-18</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Clarinet, Horn, Tenor Sax g minor melody</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ensemble unison G ♩ marks end of phrase</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Melody modified; instrumentation consistent</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>19-40</td>
<td>Tempo change (Spirited ♩ = 120); call/response style of melodic motive and rhythmic ostinato; melody repeated with added ostinato (3rd layer)</td>
</tr>
<tr>
<td>Melodic Motive/Call</td>
<td>m.19</td>
<td>Orchestration in woodwinds</td>
</tr>
<tr>
<td></td>
<td>m.27</td>
<td>Motive repeats</td>
</tr>
<tr>
<td></td>
<td>m.33-40</td>
<td>Motive changes!</td>
</tr>
<tr>
<td></td>
<td>Orchestration: oboe, clarinet, t.sax, bells</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rhythm in brass and percussion</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Instrumentation changed to low brass, trumpet, percussion</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fl, ob, cl, tpt, hrn, percussion</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Low ww/brass, toms</td>
<td></td>
</tr>
<tr>
<td>Transition</td>
<td>41-44</td>
<td>Descending scale patterns transition to Theme B</td>
</tr>
<tr>
<td>B</td>
<td>45-64</td>
<td>Theme B; focus on low register winds/brass; countermelody is more rhythmic ostinato; D.S. al fine</td>
</tr>
<tr>
<td>Percussion ostinato</td>
<td>m.45-48</td>
<td>Melody in horn, low clarinet, t. sax, tbn/bar/bsn</td>
</tr>
<tr>
<td></td>
<td>m.49</td>
<td>Triangle added</td>
</tr>
<tr>
<td></td>
<td>m.57</td>
<td>Melody in horn, low clarinet, t. sax</td>
</tr>
<tr>
<td>Coda</td>
<td>65-76</td>
<td>Material derived from Theme A, call/response used; concluding chord progression (iv, vii, I), G major cadence</td>
</tr>
</tbody>
</table>

Unit 8: Suggested Listening

In addition to listening to a recording of Winds of the Orient found on the Alfred Music website, it is helpful to explore other famous music that is rooted in ostinato pattern.

John Williams’ theme from “Jaws” is an excellent example of ostinato and layered texture to create musical effect. This is an example that will appeal to young students in particular. Lopez employed similar ostinato techniques in his piece.


Unit 9: Additional References

Musicologist Timothy D. Taylor has published several books that consider reshaping the way we approach music history. His current work explores the connections between culture, capitalism, globalization, and technology and how this impacts music.


When programming for this level, it is essential to include high-quality repertoire that will interest and challenge students. Directors should consult resources like the one listed below.


Bibliography


Chapter 6

Danny Boy
Samuel R. Hazo (b. 1966)

Unit 1: Composer

Sam Hazo was born in 1966 and has spent most of his life living and working near Pittsburgh, Pennsylvania. He received both his bachelor’s and master’s degrees from Duquesne University. His experience includes teaching music to children in kindergarten through twelfth grades. In addition, he has also worked with students at the university level. The Southwestern Pennsylvania Teacher’s Excellence Foundation named him “Teacher of Distinction” in two consecutive years. He is best known for his work as a composer and clinician. In addition to composing original concert works, he has composed for radio, television, and theater.¹

His works have been presented at many conferences, including the Mid-West Band and Orchestra Clinic, National Association for Music Education (formerly known as MENC, Music Educators National Conference), and the College Band Directors National Association. In 2003, he became the only composer to have won both composition contests sponsored by the National Band Association. Those two contests were the William D. Revelli Composition Contest (won in 2003) and the Merrill Jones Composition Contest (won in 2001). He currently works as a guest conductor and clinician for the Hal Leonard Corporation. His compositions are published through Hal Leonard, Boosey & Hawkes, FJH Music, and Wingert-Jones Publications.²

Hazo was not trained as a composer at the university level. He took several lessons from Jack Stamp, who helped him start his composing career. Hazo’s experience as an educator provided valuable insight into the types of compositions that existed, the gaps in the repertoire, and the abilities of students. He feels strongly that composers should know the idiosyncrasies of each instrument and write music that is substantive, regardless of difficulty level.³

Unit 2: Composition

The piece is an arrangement of the well-known Irish melody “Londonderry Air,” also known as “Danny Boy” from one text setting of the tune. Danny Boy was commissioned in 2010 by Jeff Dent, the Commission Chair for the 2012 Lycoming County Honor Band, Pennsylvania. The commission stipulated that the piece be playable by a young band, but include nuance and challenge that would enable a skilled ensemble to sound amazing. Hazo writes in the score that he always enjoyed this tune but resisted writing his own arrangement due to the quality of Percy Grainger’s “Irish Tune from County

Derry.” Grainger’s arrangement clearly served as an inspiration and model for Hazo’s setting of the tune. His focus was to create a lush arrangement full of suspensions, calling it musical “comfort food.”\footnote{Samuel R. Hazo, Danny Boy (Milwaukee: Hal Leonard, 2010), 1.}

Prior to publication, Hazo programmed the piece at several guest conducting events. The audience reaction to the work was positive and strong, which compelled Hazo to publish the arrangement.

Unit 3: Historical Perspective

The tune “Londonderry Air” was first published in 1885 in “The Petrie Collection of the Ancient Music of Ireland.”\footnote{Brian Audley, “The Provenance of the ‘Londonderry Air,’” Journal of the Royal Musical Association 125, no. 2 (2000): 205-247, \url{http://www.jstor.org/stable/3250670}.} The tune was collected by Miss Jane Ross, who lived in the County of Londonderry. She had collected and transcribed several Irish tunes that had yet to be published. There is some doubt surrounding her collection of this tune, since it was listed as “Name Unknown.” Her remarks to publisher George Petrie stated that it was “very old.”\footnote{David Cooper, ed., The Petrie Collection of the Ancient Music of Ireland (Cork, Ireland: Cork University Press, 2005).} The lack of a title may not be uncommon to folk songs collected in this era. Nineteenth-century “musicologists” were concerned with the melody and frequently disregarded the words; English linguistic scholars studied song as well, but were concerned only with the words. In any case, “Londonderry Air” was published without text or a real title.\footnote{Paulette Gershen and Hugh Shields, “Ireland,” in Garland Encyclopedia of World Music Volume 8: Europe, ed. Timothy Rice (Routledge, 2000-), accessed November 8, 2014, \url{http://gldn.alexanderstreet.com.ezproxy.messiah.edu/view/331952}.}

The tune received little recognition until the early 1900’s, after Fred Weatherly added the famous words and title “Danny Boy.” The words were written in 1912 and published in 1913.\footnote{Audley, “The Provenance of the ‘Londonderry Air,’” 220.} Samuel Hazo credits Weatherly for writing the words in his score notes, which seems odd. Hazo borrows only Weatherly’s title, as evidenced by the lack of music for a second verse of text. Grainger was the inspirational force and model for Hazo’s composition; Grainger’s composition was based purely on the folk tune. The “Danny Boy” lyrics had not been written prior to Grainger’s work, and thus had no influence over his setting.

Unit 4: Technical Considerations

Hazo composed this piece with the intent that it be playable by a young ensemble, therefore few technical challenges exist. The range of each instrument does not extend beyond that which would be acceptable for a late middle school or early high school instrumentalist. At a full length of only three minutes, endurance is not an issue. However, the slow tempo (\( \frac{3}{4} = \text{56-62} \)) creates some challenges. Specifically, the slow tempo makes it difficult to precisely time entrances. While the rhythms are not challenging, ensemble timing and keeping a steady, but flexible, pulse will be challenging for young ensembles. Timing of note changes is especially critical, otherwise certain harmonic suspensions will sound like mistakes rather than purposeful harmonies.
Unit 5: Stylistic Considerations

Balance is a concern because almost the entire piece is played by the full ensemble. The melodic line should be heard at all times, but this is complicated as the melody moves between parts. Certain instruments only have a measure or so of melody before blending back into the supporting material. However, the richness of the countermelodies and harmonic lines are important, too. Achieving a balance where the melody is the “icing on the cake” would be ideal. Phrase endings and beginnings are readily identified through Hazo’s score markings, but shaping each phrase will require sensitivity from both the conductor and ensemble. Hazo’s dynamic markings serve as a guide in this regard.

Additionally, tempo and flexibility with the tempo should be considered. The piece is labeled by the composer as “connected, lush (Expressive with tempo) (J =56-62).”¹⁹ No other additional tempo markings are listed; not even a ritardando in the concluding chords. However, it is clear that Hazo wishes the piece to retain the rubato qualities inherent in folk song. Evidence of this can be observed in recordings of the piece that Hazo himself has conducted. Information regarding these recordings is given in Unit 8: Suggested Listening.

Unit 6: Musical Elements

Melody

In this setting, Hazo remains true to the original, known melody of “Danny Boy.” This melody can be tracked through the score, despite the instrumentation. Rather than keep the melody in one instrumental timbre, Hazo plants pieces of the melody in different instrumental lines. Figure 1 illustrates where the melodic line shifts texture. Grainger employed a similar technique in regards to melodic treatment. Both composers move the melody freely, yet seamlessly, from one timbre to another. The smoothness in Hazo’s texture is the result of carefully added countermelody and doubling of existing harmonic lines. Only timbral shifts are noted by the listener. (See Figure 1 below)

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Harmony

Hazo uses fairly traditional harmonic progressions, but colors them with added 9ths and 11ths. Suspensions are used frequently as well, and almost every chord beyond the concluding Bb Major chord contains dissonance on some level. Very few accidentals are used; the most notable example of chromatic harmony occurs in measure 29. In this measure, accidentals are used to create a descending chromatic pattern (D minor, Db major, C minor) that results in the only non-diatonic chord in the piece.

Rhythm

Similar to Grainger’s arrangement, Hazo keeps the rhythm simple. Most of the work consists of whole, half, and quarter notes. Eighth notes are rarely used in either arrangement. One unique aspect of Grainger’s setting was the rhythmic notation used for the anacrusis of the melody. Grainger’s notation was θ θ θ θ, which would most likely be written as θ θ θ θ in modern compositional styles. Hazo, however, borrows Grainger’s notation, which is a very suggestive nod to the Grainger setting.
When Hazo does use eighth notes, it us usually to create motion and provide energy to propel the phrase forward towards a cadence.

**Timbre**

In this setting, woodwind texture dominates the melodic line. The trumpet and horn are used combined to that melody at times, but the horn in particular is used as a counter melody. Low brass and low woodwinds provide a solid, rich harmonic aura that accompanies the melody. The flute opens and concludes the melody, which is suggestive of Irish flute playing and hints at the tune’s country of origin. This timbre is similar to that used in the second half of Grainger’s setting.

**Unit 7: Form and Structure**

Hazo’s arrangement of *Danny Boy* is a setting of the original tune in Bb Major. Unlike Grainger’s strophic setting, the melody is heard only once. The tune is constructed in two periods that are 16 measures each. Each period is divided into two 8-measure phrases. The phrases follow a structure of AABA. The final three chords of the piece are reminiscent of Grainer’s setting.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-5</td>
<td>Tonal quality of suspension/added 9ths established, moving line in horn and alto saxes</td>
</tr>
<tr>
<td>Period 1</td>
<td>5-20 Phrase A (5-12) Phrase A (13-20)</td>
<td>Melody introduced by flute; shared with trombone 2, trumpet, oboe; harmonic texture thick, eighth notes used once (m.10 low brass)</td>
</tr>
<tr>
<td>Period 2</td>
<td>21-36 Phrase B (21-28) Phrase A (29-36)</td>
<td>Melody continued by flute 2, oboe, shared with trumpet 2; counter-melodic lines similar in character to Grainger; low brass/winds increasing use of eighth note subdivision Phrase B: Climax at m.30 prepared by first nondiatonic chord; m.30 includes direct horn counter-melody quote from Grainger’s setting; quieting, winding down to solo flute Bb (final note of melody)</td>
</tr>
<tr>
<td>Closing</td>
<td>37-39</td>
<td>Three concluding chords (vi, IV, I)</td>
</tr>
</tbody>
</table>

**Unit 8: Suggested Listening**

Professional recordings of *Danny Boy* are not yet available. Several recordings have been made of honor bands performing the piece with Samuel Hazo conducting. Two of these recordings can be accessed through youtube.


Hazo admired Percy Grainger’s setting of this tune so much that he resisted writing the arrangement discussed here. It is helpful to listen to Grainger’s arrangement and hear the similarities in phrasing, climax, and instrumentation.


Unit 9: Additional References

Analysis of Grainger’s Irish Tune from County Derry provides additional insight into the model that shaped Hazo’s arrangement. The following study guide is an excellent resource.


The origins of the song “Danny Boy” have been much debated; so much so that a book has been written about the story behind the song. Anthony Mann, great-grandson of Frank Weatherly, inherited his grandfather’s copyrights and presents his version of the story in a book.


To view the song as collected by Petri, it may be helpful to see his work. It was republished with minor edits in 2005.


Bibliography


Chapter 7

American Riversongs: A Folksong Setting for Band
Pierre LaPlante (b. 1943)

Unit 1: Composer

Pierre LaPlante was born in 1943 in West Allis, Wisconsin. His youth was spent in the Sturgeon Bay area, and he attended the University of Wisconsin at Madison on music scholarship. After graduating in 1967 with a Bachelor of Music degree, he taught music in Wisconsin public schools for 34 years. In addition to teaching, he returned to the University of Wisconsin to earn a Master of Music degree in 1972. He continues to be an active musician; he performs on bassoon in regional orchestras, serves as an adjudicator for solo and ensemble contests, and is a member of music organizations including NAFME (formerly known as MENC).¹

LaPlante’s experience as a band director at both the high school and elementary levels provided insight into composing music that is “accessible to young players.” His first composition was published in 1976 by Daehn Publications. His output spans difficulty levels from grade 1-5, with an emphasis on grades 1 and 2. Many of his compositions are based on folk song material from the United States and England.

Unit 2: Composition

American Riversongs: A Folksong Setting for Band was commissioned by the 1988-1989 Oberlin High School Band of Oberlin, Ohio. The piece is a three-part medley that features the American folk tunes “Down the River,” “Shenandoah,” and “The Glendy Burk.” A Creole bamboula tune is also used in conjunction with the setting of “The Glendy Burk.” The piece is intended to reference the mid 1800’s, when the waterways were integral to the development of the United States.²

Unit 3: Historical Perspective

Folk tunes have been an inspiration for wind band literature for many years. The history of folk song in wind band settings is discussed in the chapter on Frank Ticheli’s Cajun Folk Songs. The tunes used by LaPlante in this setting are important American folk tunes. The first melody, “Down the River,” is an old shanty that is thought to originate from African American slave song. The original lyrics describe the crew of a boat that uses the song to row rhythmically. It was first published in 1854 as “Down the River/Down the Ohio” by Edwin P. Christy in his series of Plantation Melodies.³

³ Edwin P. Christy, Down the River, Down the Ohio: as Sung at Christy’s American Opera House. (New York: William Hall and Son, 1854), 1-5.
Although “Shenandoah” is the most-known of the melodies use by LaPlante, its origin is quite vague. While it is unclear to whom it should be attributed, it is generally accepted that the tune appeared before the end of the Civil War. Most commonly, it was heard as a sea shanty. When Alan Lomax studied the tune, he suggested that its creators were possibly the French-Canadian “voyageurs,” the fur traders. The lyrics suggest the subject referenced is either the Shenandoah River or Indian Chief Shenandoah; the latter shares the story of a fur trader who fell in love with Chief Shenandoah’s daughter. Other sources suggest the tune originated from slave song, and that English ship workers heard slaves singing this tune at the docks before adopting it as a shanty. Whatever the origin, it was first published in 1882 in Harper’s New Monthly Magazine in an article by William L. Alden. The tune became well known quickly and remains a classic American folk tune to this day.

American composer Stephen C. Foster wrote “The Glendency Burk” in 1860. It was published that same year by Firth, Pond, and Co. Foster is well-known for his large output of folk songs that romanticized the American experience. The title “Glendency Burk” comes from the name of a steamboat that was named for 1865 New Orleans mayor, Glendy Burke. The lyrics describe a man who is tired of working hard on the boat, but loves it just the same. The structure of the tune requires light syncopation and reflects ragtime style.

In the final section of the piece, a Creole “bamboula” tune is added overtop “The Glendency Burk” melody. A “bamboula” is a type of African-American dance that flourished in New Orleans in the 1750's-1800's. During that time, the French and Spanish controlled much of the area; when the Louisiana Purchase was completed, American police still allowed the dances to occur. Most other areas had prohibited this kind of dancing, especially on Sundays.

Unit 4: Technical Considerations

The piece is listed as a Grade 3 work and fits well within that category. Standard instrumentation is used, with the addition of the Eb Soprano Clarinet, which may be unavailable to some high school programs. There is frequently doubling of the alto clarinet, bassoon, and oboe parts as well, making it possible to perform the piece well without these instruments. This type of scoring allows for smaller ensembles to give a quality performance, even if they lack full instrumentation. Solos are included for Cornet 1, Oboe (doubled in Flute 1 and Eb Sop. Clarinet), and Tuba. Mutes are used in the cornet and horn parts. The range used in each instrument is also reasonable. The cornet’s highest note is G5, the horns must play D5, and the trombone/euphonium players extend to F4.

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Students will need skill in playing thirds and scales in the keys of Bb Major, Eb Major, and F Major; many of the fast sections utilize this material. Rhythmically, there will be some challenge in the “Shenandoah” movement when aligning the accompanying material with the melody. Creating rhythmic unison in dotted-eighth followed by sixteenth-note (\(\frac{1}{8}\)) groupings will be challenging at the slow tempo used in this section. Likewise, the \(\frac{3}{4}\) rhythm used in the third and final section may challenge some members of the ensemble. Accurate ensemble timing of each anacrusis leading into a melody will require practice.

Unit 5: Stylistic Considerations

In a melodic-based work like this one, balancing the melody, countermelody, and accompaniment is critical to a successful performance. The dynamics given by LaPlante are specific and intended to address balance. In addition, the articulation provides specific textural qualities that aide in balancing the ensemble. When possible, performers should become familiar with the folk tunes used in the piece. Each section should retain its folk quality as a sung piece of music. Learning the melodies and words will also help performers establish a connection to the style and origin of the building blocks used by LaPlante. The first section should have a march-like quality, as evidenced by the accompaniment figures. The second section, “Shenandoah,” is a much slower ballad that should have a singing style. The final segment based on “Glendy Burk” and the bamboula theme is styled as a playful and rhythmic dance.

Unit 6: Musical Elements

Melody

“Down the River” is organized into two eight-measure phrases, one for the verse and the other for the refrain. It is written like a march in 6/8 time. LaPlante embellishes each phrase with a countermelody that is most frequently heard in the mid-voice of the band.

![Phrase A]

![Phrase B]

Figure 1: “Down the River” Melody—phrase A and B
Figure 2: Phrase A (verse) countermelody and Phrase B (refrain) countermelody

The melody of “Shenandoah” is not altered beyond some interesting re-writing of rhythms and changing time signatures. Counter-melodic figures and harmonies are featured in this section. The altered rhythms are shown in Figure 3.

Figure 3: “Shenandoah” melody in Cornet 1 m.76-85.

“The Glendy Burk” is a two-phrase folk tune. Instead of focusing on counter-melodic lines, LaPlante juxtaposes a Creole bamboula theme with the melody. Both of these pieces originate from the Mississippi delta, so it is a fitting partnership. LaPlante employs counterpoint techniques as the two are heard simultaneously and then in a combined, hybrid form. The result is a rollicking and playful setting.
Harmony

In general, LaPlante uses traditional triadic and seventh chord harmonies throughout the work. Three different keys are used and align with the three folk tunes. The keys used are Bb Major for “Down the River,” Eb Major for “Shenandoah,” and F Major for “Glendy Burk” and the bamboula melody. The modulation from Bb to Eb Major is achieved through a sustained concert Bb in the horns. All other instruments have a pause before the Eb section begins. The harmonic transition to the F Major section occurs through direct modulation of a sustained chord.

Rhythm

The exceptional qualities of this work are the interplay between melody and countermelody and the creative use of rhythm. The rhythm of each accompaniment figure establishes the style and creates variety in repeated melodic passages. For example, the opening theme “Down the River” is presented
as a 6/8 march that is reinforced by the low brass pulsing of the beat and battery percussion. The “Shenandoah” melody is presented in 4/4, with an added 3/4 measure in the third bar of the theme statement. This measure accommodates a rhythmic change from the known tune and helps to keep the phrase moving forward (see Figure 3). Rhythmic augmentation creates the illusion of a drastic ritardando as the section comes to a quiet end.

The bamboula theme is the most rhythmically complex of the thematic material presented. The two most common syncopated rhythms associated with this theme are $\frac{3}{4}$ and $\frac{3}{4}$ $\frac{3}{4}$. The counterpoint created when the bamboula theme is combined with “The Glendy Burk” is delightful. The theme is written in 2/4, with upbeats given to the horns, trombone 1, and trombone 2. “The Glendy Burk” includes some syncopation that foreshadows the Creole tune. Strong rhythmic unison and pyramid entrances bring the piece to a firm and upbeat conclusion.

Timbre

Traditional scoring is used in the piece, creating a very standard, classic band sound that is associated with the wind works by composers like Holst and Vaughn Williams. Sections are featured, with purposeful grouping of instruments by family (woodwind, brass), and voice (mid-voices, low winds/brass). The percussion timbres are changed and added to reflect those instrument groupings. For example, the woodwind choir featured during “Down the River” in enhanced by tambourine and triangle. The oboe solo signals a transition to “Shenandoah,” which features a beautiful cornet solo with mid voice support and counter-melodic lines. LaPlante’s writing reveals a penchant for horn as the predominant mid-voice and counter-melodic instrument. Characteristic lines are played by the usual instruments; the cornets have the fanfare-like rhythms, the piccolo and flutes have the light, playful melody, the tuba gets a brief, melodic solo that has a lighthearted quality. The “Brass band” section indicated at measure 120 showcases the brass family in the usual roles of melody in the cornets, harmonic outline in the tubas, and backbeats are given to the horns.

Unit 7: Form and Structure

*American Riversongs* is organized in ternary form (ABC); each section is based on a different American folk song that was inspired by waterways.

A: “Down the River”

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-11</td>
<td>Bb Major; Fragments of the melody are heard in canon, passing from high woodwind to mid voices; m.9-11 establish accompaniment rhythm</td>
</tr>
<tr>
<td>A</td>
<td>12-20</td>
<td>Phrase A melody in fl/ob/cl; section repeated with fuller instrumentation and countermelody in euph/t.sax</td>
</tr>
<tr>
<td>B</td>
<td>21-28</td>
<td>Cornet takes ownership of melody; woodwinds have countermelody; Low brass/reeds create slight syncopation by accenting the weak beat (beat 2)</td>
</tr>
<tr>
<td></td>
<td>29-35</td>
<td>High ww’s join cornet melody; saxes and euphonium have countermelody</td>
</tr>
<tr>
<td>Transition</td>
<td>36-39</td>
<td>Preparation for repeat of verse melody; melodic fragments heard</td>
</tr>
</tbody>
</table>
### B: “Shenandoah”

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transition</td>
<td>72-75</td>
<td>Direct modulation to Eb Major; Molto moderato; oboe solo foreshadows melody, introduction</td>
</tr>
<tr>
<td>A</td>
<td>76-88</td>
<td>Cornet solo has melody; countermelody passes through flute, clarinet, and horn</td>
</tr>
<tr>
<td>A’</td>
<td>89-94</td>
<td>Melody to trombone solo; countermelody played by rest of ensemble</td>
</tr>
<tr>
<td></td>
<td>95-97</td>
<td>Instrumentation of melody increase to include high ww’s, saxes, and cornet 1</td>
</tr>
<tr>
<td>Coda</td>
<td>98-107</td>
<td>Fragments of melody used; texture thins as rhythm augments to bring this section to a close, diminuendo to fermata.</td>
</tr>
</tbody>
</table>

### C: “The Glendy Burk”

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transition</td>
<td>108-119</td>
<td>Tempo change to “Fast, rhythmic” and direct modulation to F Major; fanfare-style rhythm heard in cornet and stopped horn; m.115 melodic introduction heard in high ww’s and saxes</td>
</tr>
<tr>
<td>Verse 1</td>
<td>120-128</td>
<td>“Brass Band” statement of melody; repeated with picc added to melody</td>
</tr>
<tr>
<td>Refrain</td>
<td>129-137</td>
<td>Melody in fl/Eb cl/ob/cornet 1/tbn 1; countermelody in clar/euph</td>
</tr>
<tr>
<td>Verse 2</td>
<td>138-145</td>
<td>Melody in fl/ob/cl 1, texture in cl 2,3/t.sax, tuba foundation</td>
</tr>
<tr>
<td></td>
<td>146-153</td>
<td>Cornets add dotted-eighth/sixteenth rhythm as ww’s play variation on melody</td>
</tr>
<tr>
<td>Transition</td>
<td>154-164</td>
<td>Melody fragments passed through different voices of ensemble; bamboula rhythm added, foreshadowing</td>
</tr>
<tr>
<td>Bamboula introduced</td>
<td>165-172</td>
<td>Fl/Picc soli of bamboula theme with tambourine</td>
</tr>
<tr>
<td>Verse 3</td>
<td>173-203</td>
<td>Tuba solo of bamboula theme with simplified rhythm; fl/picc continue original bamboula theme; harmonic support in horn</td>
</tr>
<tr>
<td></td>
<td>181</td>
<td>Clarinets added to bamboula theme; Cornet 1 has Glendy melody</td>
</tr>
<tr>
<td></td>
<td>187</td>
<td>Glendy in canon, 1st in euph/t.sax, 2nd in cornet; bamboula in ww’s</td>
</tr>
<tr>
<td></td>
<td>196</td>
<td>Hybrid of melody and bamboula theme; full ensemble scoring</td>
</tr>
<tr>
<td>Refrain</td>
<td>204-214</td>
<td>Melody in fl/ob/cl/cornet 1/horn/euph. Melody elongated at m.208 via stretto technique; measure of silence follows.</td>
</tr>
<tr>
<td>Coda</td>
<td>215-223</td>
<td>Bamboula theme repeated by picc/fl; restated by a.sax; texture very thin</td>
</tr>
<tr>
<td>224-235</td>
<td>Melody in canon in ww voices; diminuendo of winds juxtaposed with crescendo of bamboula rhythm in snare drum</td>
<td></td>
</tr>
<tr>
<td>236-249</td>
<td>Pyramid entrances of hybrid melody/bamboula figure; ends in rhythmic unison</td>
<td></td>
</tr>
</tbody>
</table>

Unit 8: Suggested Listening

In addition to listening to samples of this work, it is helpful to hear other works by LaPlante. Several of his works based on folk songs include In the Forest of the King, Prairie Songs, Prospect, and The Red River Valley.


Similar settings by other composer may be instructive as well. Ticheli’s setting of “Shenandoah” is included for reference. McGinty’s piece is included as a staple of young band literature, but a few examples by the masters are included as well to inspire both conductor and performer.


A full recording of McGinty’s piece can be accessed at www.penders.com.


The bamboula theme used by LaPlante is heard in other compositions, including Louis Moreau Gottschalk’s Bamboula, Op. 2 for piano.


Unit 9: Additional References

LaPlante’s contributions to the series Composers on Composing for Band give insight into his creative process and compositional style.


Library of Congress website contains the scans of many folk tunes that were first published in the mid-late 1800’s. Some of these works are digitized for public review, as their copyrights have long expired. The first published version of “Down the River” can be viewed online, but currently “The Glendy Burk” is
not. The website also has a National Jukebox search that allows the user to access thousands of authentic folk recordings.


The *American Roots DVD Series* is a four-hour documentary on this history of American musical traditions, including excellent information on the folk song collects of the Lomax family. It is informative to learn the history behind the formation and later collection of American folk music.


Additional analysis and information can be found in Nancy Golden’s article on the piece included in the *Teaching Music through Performance in Band* series.


Bibliography


Chapter 8

Cajun Folk Songs
Frank Ticheli (b. 1958)

Unit 1: Composer

Frank Ticheli was born in 1958 in Monroe, Louisiana. He grew up surrounded by a multitude of musical styles, including New Orleans jazz, Creole, Cajun, and Southern Folk music. In his early career, he tried to reject these influences but has now embraced American folk music as a great source of inspiration\(^1\). Ticheli received his bachelor’s degree from Southern Methodist University and went on to earn masters and doctoral degrees in composition from the University of Michigan. His composition teachers included William Albright, Leslie Bassett, George Wilson, and William Bolcom. His band compositions gained recognition throughout the 1990’s. He has won numerous awards for his works for band and orchestra, including the Walter Beeler Memorial Prize and the National Band Association’s William D. Revelli Memorial Composition Contest (for “Symphony No. 2” in 2006).\(^2\) He is currently the professor of composition at Southern California’s Thornton School of Music.

Unit 2: Composition

Cajun Folk Songs was composed in 1990 for a commission from Cheryl Floyd, director of Murchison Middle School Band in Austin, Texas. The piece is a tribute to Cajun folksong culture, with the intention of preserving an awareness of and respect for their musical and cultural contributions. The piece is based on two Cajun folk tunes that were recorded by John and Alan Lomax in Louisiana in 1934. The first tune, “La Belle et le Capitaine,” tells the story of a young girl who fakes death to escape the unwanted advances of a captain. The second tune used is “Belle,” which again tells a story. In this song, a young man has left his home for Texas. He learns that his love is ill, and he leaves immediately to return to Louisiana to be with her. When he returns he does all he can to save her, including selling his horse, but she dies anyway. The piece is organized into two separate movements to accommodate these contrasting melodies. In his arrangement of these folksongs, Ticheli took some liberties to adjust the style and tempo to fit his purpose.\(^3\) The piece was published in 1991, but the “Composer’s Notes” in the score have been revised by Ticheli to include certain changes, such as a preference for faster tempos for the second movement.

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\(^3\) Frank Ticheli, \textit{Cajun Folk Songs}, (Brooklyn, NY: Manhattan Beach Music, 1991), 1.
Unit 3: Historical Perspective

From the early formation of the first modern wind bands, folksong and folksong settings have been an important part of the repertoire. In the nineteenth century, the concert band as we know it was in its infancy, serving mainly functional roles with a repertoire of marches, transcriptions, and popular music. By the twentieth century, British military bandmasters began to implore composers to create original, non-march, works for band. Notable composers such as Gustav Holst, Ralph Vaughan Williams, and Percy Grainger responded to these requests by writing some of the first original works for band. Folk songs were a main source of melody and inspiration. These three British composers used British Isle folk tunes in much of their band writing, inspiring a complete rediscovery of rich folk traditions. Many of these pieces remain staples in concert band repertoire.⁴

Gustav Holst’s “Second Suite for Military Band” is based entirely on British folk tunes. Interestingly, his famous “First Suite” has folk qualities, but all melodies are original⁵. Vaughan Williams used folk melodies in his “English Folk Song Suite” and “Sea Songs,” which remain popular. However, Percy Grainger is perhaps the champion of authentic folk song in modern band repertoire. Grainger traveled throughout the British Isles, Denmark, and even New Zealand collecting and recording regional folk music.⁶ His most known examples of folk tunes used for concert band literature include “Lincolnshire Posy” and “Irish Tune from County Derry.”

Unit 4: Technical Considerations

This work by Ticheli is considered to be a Grade 3 ½, which suggests that it is playable by a good ensemble, provided they have some technical skill. The instrumentation used is standard, with the exception of the Eb contrabass clarinet and Bb contrabass clarinet. Some middle and high school programs may not have these instruments. Thankfully, these instrument double the tuba line for almost the entirety of the work. The range of each instrument is manageable. Trumpet 1 extends only to concert G5 and the French Horn to concert C5. However, all three of the clarinet parts cross the “break,” even though the third clarinet part does so briefly. An alto saxophonist with a beautiful tone is necessary for the opening solo of the first movement. In the entire piece, solos or soli sections are included for flute, oboe, clarinet, trumpet, horn, xylophone, and marimba. Many of the percussion parts, including the sand blocks and tambourine, are very exposed. There are brief muted passages for Trumpet 1, and Trombone 1 and 2. Only straight mutes are necessary.

Despite the modal setting, the key signature and accidentals used are not overly difficult. The first movement is written in D Dorian, and the second movement is centered in F major with some modulation. Balance will need to be addressed, as well as sensitivity to the dynamic markings indicated by Ticheli. In his suggestions for rehearsal and performance that are included in the score, he suggests that dynamic build and contrast be controlled and observed. Attention should be paid to intonation as well, since the melodic line is doubled in several tone colors. The amount of exposed passages in the scoring require the ensemble to have rhythmic independence, especially in regards to counting rests.

⁵ Ibid, 14-20.
Young players may struggle with the 5/4 time signature and rhythmic groupings presented in the second movement.

Unit 5: Stylistic Considerations

The two movements of the piece are intended to represent “song” and “dance,” as derived from their titles. The first movement, “La Belle et le Capitaine,” should flow freely and possess a rich and sonorous quality. The lyrical, opening alto saxophone solo should not be conducted, but dynamic swells should be observed. As the instrumentation increases, attention to balance and the clarity of the melodic line should be addressed. The phrasing should be seamless, with each phrase held for the notated duration and soft articulation in un-slurred passages.

The dance movement, “Belle,” is much faster and lighter. In the score, Ticheli includes an addendum to the “Composer’s Notes” indicating that the preferred tempo of the second movement is \( \frac{\text{♩}}{\text{♩}} = 160-168. \)

The time signature of 5/4 is divided by the composer into \( \frac{\text{♩♩♩♩}}{\text{♩♩♩♩}} \) (a 6/8 measure followed by a 2/4 measure), as opposed to five even beats (\( \frac{\text{♩♩♩♩}}{\text{♩♩♩♩}} \)). The movement should be conducted to reflect this re-grouping of beats. At the faster speed, the articulations should be crisp and lifted. Observing the accents marked creates lilting and gives the piece momentum. The accent should be tonal as opposed to articulation based—a loud “splat” is not the desired sound. Ticheli asks that these accents not be overstated in his score notes. In addition, the conductor will need to cue often and encourage performers to make their entrances, since there are many multi-measure rests.

Unit 6: Musical Elements

Melody

“La Belle et le Capitaine” is written as a slow, lyrical melody. It is presented by solo alto saxophone and repeated twice more in varied instrumentation. The third and final restatement of the melody features an original countermelody by Ticheli. The 16-bar phrase is divided into three sub-phrases of six measures, five measures, and five measures. The soloist should avoid breathing between measures three and four; the repeated note should crescendo and grow into the remainder of the phrase.

![Figure 1: Movement 1 melody in concert pitch (Alto saxophone m.1-16).](image)

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The second movement, “Belle,” is an upbeat dance that Ticheli varies through rhythm, texture, and color. The melody is first presented in muted trumpet, with light texture and background. A rhythmic ostinato in the percussion and winds provides forward motion through sustained pitches. A similar, but original, melody is then played by the woodwinds before they restate the theme. Changes in rhythm occur through time signature changes, adjusting the length of the notes and upsetting the “groove” established at the start. Eventually, the fragmented melodic material is definitively abandoned at measure 82. A recapitulation of the melody occurs at measure 92, again in muted Trumpet 1. A full ensemble statement of the theme occurs once more at measure 120, and the piece closes on a unison, melodic fragment from “Belle.”

Figure 2: “Belle” melody (Theme A)

Figure 3: Ticheli’s original melody for Mvt. 2 (Theme B)

Harmony

The first movement is written in D Dorian. The modal quality of this folk song is not unique; many Western folksongs are based on modal scales. The harmony in this movement is achieved largely through counter-melodic lines. Traditional chord structures are used as well, with many suspensions and passing tones.

The second movement begins in F Major and uses that key for the first two statements of the “Belle” melody. However, the third statement begins a series of modulations (m. 31) that pass through tonal centers of Ab, C, Bb, and Eb, and Db before returning to F Major. Throughout this modulatory section, multiple instances of direct modulation and pedal bass occur. These modal sections continue to feature counter-melodic material and triadic harmony.

Rhythm

The first movement of Cajun Folk Songs does not contain many rhythmic challenges. Half, quarter, and eighth notes predominate, with a brief sixteenth figure used only once in the theme. Aligning the

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8 Frank Ticheli, Cajun Folk Songs, (Brooklyn, NY: Manhattan Beach Music, 1991), 1.
subdivision at the slower tempo ($=63$) will require focus and precision. The time signature used in this movement does change often from 2/4 to 3/4, but these changes fit the melody so naturally that the piece flows forward without issue.

The second movement, however, is more rhythmically complex. The ensemble must agree upon the interpretation (style of accents, rhythmic feeling, etc.) of the melody. A good deal of rhythmic independence is required, since many key entrances follow multi-measure rests. Counting the silences is possibly the most challenging aspect of this piece for a young performing ensemble. The two different melodies (“Belle” and Ticheli’s original) are united by the rhythmic ostinato that outlines the grouping of the 5/4 pattern (Figure 4). Ticheli toyed with the groupings of three and two as well, and occasionally uses the 2/4 and 3/4 time signatures in the final movement as well. One example of this begins at m.37. Here, strong agogic accents on the final beat of the 3/4 bar are an important texture. While heavy and accented, these figures should not be so harsh as to overpower the melodic material.

![Figure 4: Rhythmic Ostinato used to reinforce 5/4 metric organization.](image)

Timbre

Ticheli’s scoring reflects an ultimate goal of a blended sound. Certain groups of instruments should be recognized for the individual timbre, such as the muted trumpet solo that introduces the “Belle” melody. However, the scoring seems to reflect a tonal color that results when multiple instruments are heard at the same time. For example, in movement one, the second melodic statement should create an ensemble impact in which individual instruments are not “recognized” because the ensemble tone is so rich and pure. The woodwind choir is frequently featured throughout the whole work, often with a percussion line added for timbral interest.

Unit 7: Form and Structure

_Cajun Folk Songs_ consists of two contrasting movements. The first movement, based on “La Belle et le Capitaine” is a 16-bar phrase melody that is repeated three times in different instrumentation. The second movement based on “Belle.” That theme (A) is repeated several times. To add variety, Ticheli composed an original theme (B) that is used throughout the movement as well. In contrast to the first movement, the thematic material is developed and many harmonic modulations occur.

Movement 1: “La Belle et le Capitain”

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>1-16</td>
<td>Alto saxophone solo; clarinet counter line added at m.7</td>
</tr>
<tr>
<td>a’</td>
<td>17-38</td>
<td>Melody restated in Cl 1, A.sax 1, Tpt 1—oboe joins m.29-33; tuba/low ww drone on D; counter-melodic figures in rest of ensemble, <em>mp</em></td>
</tr>
<tr>
<td>Transition</td>
<td>39-49</td>
<td>Flute, alto sax have solo material with clarinet harmonic support; material quotes theme directly</td>
</tr>
</tbody>
</table>
Brass sonority featured in final statement of melody; moving counter-line in Fl, Ob 1, Cl 1, Tpt 1; gradual build to first full ensemble forte at m. 67; f cadence on d minor chord

Drastic diminuendo into final melancholy quote of theme in A.sax 1, Cl 2; moving harmonic line in Hrn, T.sax. Final decrescendo to pp

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**Movement 2: “Belle”**

<table>
<thead>
<tr>
<th>Theme</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>1-4</td>
<td>Sandblock ostinato established; rhythmic ostinato introduced as well in winds; F major</td>
</tr>
<tr>
<td>A</td>
<td>5-11</td>
<td>Melody in muted Tpt. 1-m.5-9; Concert F drone in Ob, Cl 2, A.sax, muted Tbn 1; sandblock ostinato; Tpt 2/Cl 2 carry ostinato in transition m.10-11</td>
</tr>
<tr>
<td>B</td>
<td>12-21</td>
<td>Theme B melody introduced in Fl 1, Ob 1 in first statement; second theme statement includes high WW choir; F drone continues in ostinato rhythm; sandblock ostinato changed to play only accented rhythms</td>
</tr>
<tr>
<td>A</td>
<td>22-27</td>
<td>Theme A stated by same WW choir; F drone in Ob 1, Cl 2-passes to Cl 3 and T.sax</td>
</tr>
<tr>
<td>B</td>
<td>28-30</td>
<td>Brief restatement of B in Fl/Ob/Cl/Xylophone voices; tambourine ostinato; drone clashes (F and G)</td>
</tr>
<tr>
<td>A</td>
<td>31-37</td>
<td>Direct modulation to Eb; theme in brass; ostinato and accents in Fl/Ob/Cl; rhythmic unison in m. 37 signaled by bass drum/tom hits</td>
</tr>
<tr>
<td>A</td>
<td>38-52</td>
<td>Rhythmically altered presentation of theme in full ensemble; C tonal center; Drone passes from Gb, to Db, to G natural.; Full ensemble moment followed by scored decrescendo; rhythmic variation at end of phrase</td>
</tr>
<tr>
<td>A</td>
<td>53-58</td>
<td>Tonal shift to Bb; developed version of Theme A in Fl, Cl with brass “interruptions”</td>
</tr>
<tr>
<td>B</td>
<td>58-64</td>
<td>Tonal shift to Eb; Theme B in WW’s and Xylo., brief hemiola between melodic line and accompanying rhythms</td>
</tr>
<tr>
<td>A</td>
<td>65-68</td>
<td>Tonal shift to Ab; Theme A heard in developed version with “interruptions”</td>
</tr>
<tr>
<td>B</td>
<td>69-73</td>
<td>Tonal shift to Db; Trumpet plays B without anacrusis; Fl/Picc join B on second half of phrase</td>
</tr>
<tr>
<td>A</td>
<td>74-81</td>
<td>Theme A present in F major, supporting harmonies create mode; developed form with horn “interruptions”; becomes increasingly active over C pedal</td>
</tr>
<tr>
<td>A</td>
<td>82-87</td>
<td>Ostinato rhythm used for full ensemble ff; transitory material of trills during ritard.</td>
</tr>
<tr>
<td>A</td>
<td>88-92</td>
<td>Slow, Return to F Maj tonal center; Trill drone over melody in T.sax, Hn, Euph.; fermata</td>
</tr>
<tr>
<td>A</td>
<td>93-95</td>
<td>Tempo 1; Melody in Tpt; new groove in bsn; new marimba ostinato added</td>
</tr>
<tr>
<td>B</td>
<td>96-100</td>
<td>Theme to Fl, Tpt 2, A.sax; bsn groove taken over by low brass; C drone; castanet ostinato</td>
</tr>
<tr>
<td>B</td>
<td>101-103</td>
<td>B theme in Fl, Ob 1, Cl 1, but rhythmically outlined by Ob 2, Tpt, Hn, Marimba. Tambourine color added.</td>
</tr>
<tr>
<td>A</td>
<td>104-109</td>
<td>Developed Theme A with low brass “interruptions” of Eb, Gb, C; theme in Sax, Hn 2, Tbn 1</td>
</tr>
<tr>
<td>Transition</td>
<td>110-119</td>
<td>Bass pedal shifts to Ab, C and finally F; quotes of development’s “interruption” figure; critical crescendo and rhythmic figure in percussion; figure is based on initial ostinato</td>
</tr>
<tr>
<td>-----------</td>
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<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>A</td>
<td>120-125</td>
<td>Final statement of A with rhythms lengthened; full ensemble at ff dynamic; ascending horn rips</td>
</tr>
<tr>
<td>B</td>
<td>126-132</td>
<td>Modified B material used to create flurry of activity; m. 130 Grand Pause, followed by unison fragment of A theme.</td>
</tr>
</tbody>
</table>

**Unit 8: Suggested Listening**

Many recordings of *Cajun Folk Songs* are available. A few are listed for review.


Other works by Frank Ticheli can be heard on this compilation of his works for band recorded by the Michigan State University Wind Symphony. These works include *Cajun Folk Song, Canjun Folk Songs 2, Postcard, Amazing Grace, and Fortress*.


Percy Grainger made significant contributions to wind repertoire using folk song material. One of the most notable and well-loved examples is *Lincolnshire Posy*.


**Unit 9: Additional References**

The original recordings of Alan and John Lomax are held by the Library of Congress. These were the same recordings that Frank Ticheli referenced as the inspiration for this piece.


More information on Frank Ticheli’s compositional style can be gleaned from his chapter in *Composers on Composing for Band*, Vol. 1.

Bibliography


"Siciliano" Formal Analysis

**Introduction m.1-4**

<table>
<thead>
<tr>
<th>Melody</th>
<th>Rhythmic ostinato</th>
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<tbody>
<tr>
<td>Harmony</td>
<td></td>
</tr>
<tr>
<td>Eb Major:</td>
<td>I</td>
</tr>
<tr>
<td></td>
<td>vi</td>
</tr>
<tr>
<td></td>
<td>I</td>
</tr>
<tr>
<td></td>
<td>vi</td>
</tr>
<tr>
<td>Texture</td>
<td>Bassoon, Horn, Harp, Sus.Cym, Maraca</td>
</tr>
<tr>
<td>Dynamics</td>
<td>$p$</td>
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**A Section m.5-20**

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<th>Phrase A’</th>
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<td></td>
</tr>
<tr>
<td>Eb Major:</td>
<td>I</td>
<td>V(b9)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I</td>
</tr>
<tr>
<td></td>
<td></td>
<td>V(b9)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I</td>
</tr>
<tr>
<td>Texture</td>
<td>Melody-Cornet solo</td>
<td>Melody-high woodwinds/cornet</td>
</tr>
<tr>
<td></td>
<td>Accompl-low tessitura, homophonic</td>
<td>Accompl-mid and low tessitura</td>
</tr>
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<td>Rhythmic ostinato-horn, harp</td>
<td>Rhythmic ostinato-horn, harp, alto sax</td>
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**B Section m.21-28**

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<th>Development of brass motive</th>
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<td></td>
</tr>
<tr>
<td>Bb Major:</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>c7</td>
<td>D7</td>
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<tr>
<td></td>
<td>F7</td>
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<tr>
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<tr>
<td></td>
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<td></td>
<td>i7</td>
<td>III7</td>
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<td></td>
<td>V7</td>
<td>I7</td>
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<tr>
<td></td>
<td></td>
<td>Eb: V7</td>
</tr>
<tr>
<td>Texture</td>
<td>Low/mid brass</td>
<td>Low brass and low wws, percussion</td>
</tr>
<tr>
<td></td>
<td>Flute/oboe/clarinet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Harp, bells, maraca</td>
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<tr>
<td>Dynamics</td>
<td>$mp$</td>
<td>$p$</td>
</tr>
<tr>
<td></td>
<td>$mf$</td>
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### A Section  m.29-44

<table>
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<th>Phrase A—cantabile</th>
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<tbody>
<tr>
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<td>I</td>
<td>V(b9)</td>
</tr>
<tr>
<td>Eb Major</td>
<td></td>
<td>I</td>
</tr>
<tr>
<td>Texture</td>
<td>Melody-high ww/cornet/trumpet/ baritone/tenor sax/bassoon/bells Accom-clarinet arpeggios, trombone rhythm (homophonic) Rhythmic ostinato-alt sax</td>
<td>Melody—all high ww and brass, Accom-trombone and saxophone rhythmic drive, full ensemble (homophonic) Rhythmic ostinato-cornet</td>
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### C Section  m.45-53

<table>
<thead>
<tr>
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<th>Brass motive-woodwind motive in minor</th>
<th>Development of brass motive, echo, descending scale provides modulation to Eb major</th>
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<tbody>
<tr>
<td>Harmony</td>
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<td>g minor and b minor</td>
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<tr>
<td>b minor</td>
<td>i</td>
<td>g: i</td>
</tr>
<tr>
<td>Texture</td>
<td>Brass motive-mid and low tessitura WW motive-middle tessitura</td>
<td>Brass motive-mid/low brass tessitura, saxophone family added</td>
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<tr>
<td></td>
<td>WW motive-middle tessitura</td>
<td>Echo between high brass and low brass</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Descending scale in low winds</td>
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<tr>
<td>Dynamics</td>
<td><em>mf</em></td>
<td><strong>ff</strong>f</td>
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### A Section  m.54-69

<table>
<thead>
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<th>Phrase A’</th>
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<tbody>
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<td>Harmony</td>
<td>I</td>
<td>V(b9)</td>
</tr>
<tr>
<td>Eb Major</td>
<td></td>
<td>I</td>
</tr>
<tr>
<td>Texture</td>
<td>Melody-high woodwinds</td>
<td>Melody-cornet solo in 1st half, alto sax solo in 2nd half</td>
</tr>
<tr>
<td></td>
<td>Accom-harp arpeggios, mid tessitura of low ww family, vibraphone (homophonic) Rhythmic ostinato-clarinet in mid tessitura</td>
<td>Accom-solo accomp figures in horn, chordal accomp in clarinet/bassoon Rhythmic ostinato-clarinet in mid tessitura</td>
</tr>
<tr>
<td>Dynamics</td>
<td><em>pp</em></td>
<td><em>p</em></td>
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**Coda m.70-75**

<table>
<thead>
<tr>
<th>Melody</th>
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<th>Chords</th>
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<tr>
<td>Harmony</td>
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<tr>
<td>Eb Major:</td>
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<td>V  I</td>
</tr>
<tr>
<td>Texture</td>
<td>Bassoon, horn, sus cymb, snare drum</td>
<td>Low ww, timpani</td>
</tr>
<tr>
<td>Dynamics</td>
<td>$p$</td>
<td>$mp$</td>
</tr>
</tbody>
</table>
"Rondo" Formal Analysis: A B A C A Coda

Syncopated Rhythmic Drive: Horn, A. sax, T. sax, clarinet, trombone

\[ mf \]

Foundational Harmony (I, V,): low winds/brass

Woodwinds—scale fragments

B: Motivic Section

Brass: \[ \text{ff} \]

Syncopated Rhythmic Drive: Clarinet, bassoon

Harp arpeggios

\[ pp \]

Foundational Harmony (I, V,): string bass

Melody: Horn, Eng. Horn, Baritone

Theme C: Haunting Waltz

g minor

\[ mp \text{ mf} mp \text{ mf} mp \]

Melody: Horn, Eng. Horn, clarinets, oboe, flute

Theme C Repeated

\[ mf f mf f mf \]

Rhythmic Accompaniment: \[ ff \]

\[ \text{ff} \]

Syncopated Rhythmic Drive: saxes, trombone, baritone

\[ ff \]

Foundational Harmony (I, V,): low winds/brass
Presto!

Final accented statement on unison Bb:

\[ \text{\textbf{Coda}} \]