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5-7-2016

Advanced Conducting Project

Andrew R. Shaw
Messiah College

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MUAP 504: Advanced Conducting Project

Messiah College

Andrew R. Shaw

May 7th, 2016

Dr. Bradley Genevro

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Abracadabra
Frank Ticheli

(Born: January 21st, 1958)

Manhattan Beach Music

Date of Publication: 2004

Grade: 3

Unit I: Composer

Frank Ticheli was born on January 21st, 1958 in Monroe, Louisiana. He attended college at Southern Methodist University where he earned a Bachelors of Music in Composition. Soon after, Ticheli earned both his Masters and Doctoral degrees in composition from the University of Michigan. ¹

Ticheli's music has received recognition from all over the world. Many of his concert band compositions have gone on to become standards in repertoire. In 2012, he was the recipient of the Arts and Letters Award from the American Academy of Arts and Letters. In addition, Ticheli was awarded honorary membership to Phi Mu Alpha Sinfonia, "bestowed to individuals who have significantly contributed to the cause of music in America," and the A. Austin Harding Award by the American School Band Directors Association, "given to individuals who have made exceptional contributions to the school band movement in America."²

¹ California, University of Southern. n.d. *USC Thornton School of Music*. Accessed February 5, 2016. <https://musicusc.edu/frank-ticheli>.

² California, University of Southern. n.d. *USC Thornton School of Music*. Accessed February 8, 2016. <https://musicusc.edu/frank-ticheli>.

Unit 2: Composition

Frank Ticheli composed *Abracadabra* in 2004 and was orchestrated during his residency at the MacDowell Colony. The piece is described as being both playful and serious, innocent and mischievous. This grade 3 piece was commissioned by the Driscoll Middle School Band out of San Antonio, Texas with funding from the DC Music Festival. ³

When describing the piece in his own words, Ticheli says that “almost everything is derived from the opening bars of the main theme” adding that “the piece is as clear an example of musical economy as anything I’ve composed.”

The description of the actual form of the piece is *sonata allegro* consisting of an exposition, development, and a recapitulation all centering around the G minor key. ⁴

Unit 3: Historical Perspective

According to the dictionary, the word “Abracadabra” is word that is often associated with magic. Historically, the word has also been believed to be associated with healing powers.

In his piece entitled *Abracadabra*, Ticheli uses Sonata form to bring the listeners on a magical journey. The entire piece has been composed based off of the opening six measures of music that help setup the melodic structures of the composition. In the program notes of the piece, Ticheli states that at the conclusion of the piece, the

³ Music, Manhattan Beach. n.d. *Frank Ticheli Composer*. Accessed March 22, 2016. http://www.manhattanbeachmusiconline.com/frank_ticheli/.

⁴ Russ Girsberger, Frank L. Battisti, William Berz. *Sourcebook for Wind Band and Instrumental Music*. Hal Leonard Corporation, 2014.

composition rushes towards the end only to be interrupted by the woodwinds. With a “puff” of sound, the piece ends as a “final disappearing act”.

Unit 4: Technical Considerations

Abracadabra is composed in standard concert band scoring for piccolo, flute, oboe, clarinet, bass clarinet, contrabass clarinet, bassoon, alto, tenor, and baritone saxophone, trumpet, French horn, trombone, euphonium, tuba, timpani, xylophone, and assorted non-pitched percussion instruments. The ranges for most wind instruments are not extreme and very manageable for a higher-level middle school concert band. Both woodwind and brass instruments stay well within their comfort zones throughout the piece. With steadily increasing tempo changes, it's important utilize the articulation markings to help unify the sections of the band. The shorter, articulated notes will help with the unison attacks on many of the passages that are passed from section to section. In terms of overall tonality, the piece starts in G minor and generally doesn't venture too far from this. The opening exposition moves from G minor to Eb Major to Bb Major and returns to G minor at the start of the development. After transitioning again to Bb Major then to D minor, the piece returns to Eb Major at the end prior to the start of the recapitulation to finally return to where the piece started in the key of G minor.

Unit 5: Stylistic Considerations

In terms of style with *Abracadabra*, Ticheli draws the attention of the players and the director to the staccato markings to really establish the overall *gritty-ness* of the opening 6 measures which in turn sets up the entire piece. Aside from the tempo changes through each section, the use of dynamics helps to build the suspense that coincides with the direction of the piece. As a way to bait the listener into a section, the dynamics pull the listener into interpreting and predicting the outcome of a phrase only to deceptively send

them in a different direction. It's important for the sections of the ensemble to familiarize themselves with how they fit into the overall delivery of the main theme through the different sections and how they are responsible for maintaining the delivery.

Unit 6: Musical Elements

Melody

The main theme is introduced at measure 7 by the first clarinets. The distinctive sound of horned fifths formed by the second clarinets helps to establish a thick texture for the listener and to engrain the simple melodic line that will reappear multiple times throughout the piece. Consisting primarily of two themes, as the focal point, the first development of theme begins at measure 49 with a call and response in the trumpet section. Throughout the development of the first theme, layers begin to be added with the woodwinds, brass, and solo timpanist.

The second theme in its return appears in its true form at measure 79 but with the addition of alternate endings contrary to way it was previously sounded. Finally at measure 95, the main theme is present in the clarinets to wrap up the second theme prior to the start of the recapitulation.

Harmony

As mentioned in the previous section, the main theme is introduced using the horned fifths. This is something that we see recreated multiple times throughout the piece that helps centralize where the theme is being played. Through many of the sections, the initial key of G minor can be heard. While Ticheli does travel away from the key a few times, there is always a return to the initial key to help restate the theme that was established at the start.

G Minor- Eb Major- Bb Major

~~G Minor- F Major- Db Major- Eb Major- Bb Major- G Major- Eb Major~~

G Minor

Rhythm

The time signature indicates common time in 4/4. With the initial impacts on the down beat of each measure, our ears are drawn to the off beats that happen starting in measure 5 that create a bit of “controlled confusion” musically prior to the start of the main theme. The use of a steady tempo through most of the piece from the start helps to establish a comfort zone that is then shaken up leading into measure 95 where the music slowed down slightly bringing the starting tempo of 136 down to 116. Through the tempo changes, the accents and important rhythmic highlights of the piece are still remained intact. At measure 98, the tempo again slows to almost crawl relative to the start of the piece. With the new tempo at 84 beats per minute, the texture thins and the music is halted at measure 105. Measure 106 echos what was heard at the start of the piece including the faster tempo of 138. Measure 136 presents us with an accelerando through measure 150. At measure 150, the tempo is again increased to 168. From there the listener is presented with the “magic vanishing act” in the closing measures with two measures suddenly at 112 beats per minute followed by the final two measures back at the original tempo of 138 beats per minute.

Timbre

Ticheli uses the different instrument families in Abracadabra to have purpose. The use of soft dynamics with the higher woodwinds help to establish the “dark” introduction with the sudden and sporadic support of the lower wind instruments in both the woodwind and brass sections. The use of auxiliary percussion instruments at the start help to reinforce the “unknown”. For reminder of the piece, the main theme and melody are

passed around from the clarinets to the trumpets. The alto saxophones and flutes follow support the musical needs of the flutes by echoing much of their roles in the piece.

Unit 7: Form and Structure

Exposition	SECTION	MEASURE	METER	PHRASE STRUCTURE	EVENT & SCORING
	Introduction	1-6	4/4	6	G minor (Aeolian): Introduction established in the first 6 measures of the piece. Described as “playful, mischievous, dark, and mysterious”. Flutes to be sounded as if they were bell tones.
	Theme 1	7-13		4+3	Introduced by the Clarinets in measure 7; horned fifths formed with clarinet 2.
	Episode and	14-20		6	Eb Major: Abrupt change from G minor into Eb major. The theme is lengthened and presented in a more lyrical way and transformed from minor to major. Flute 1 and oboe 1 then sound the horned fifths.
	Theme 2	21-40		4+7+2+4+6	Contrasting the first theme, the 2 nd theme presented in

				much more pleasant, happy. Clearly derived from the first theme with the low wind accompaniment imitating that of the first theme. After a quick dynamic shift to a drastically softer volume, the 2 nd theme is restated in measure 25.
	Development	41-65	6+2+4+4+5+4	At the final cadence previous to the development to Bb major, the key is immediately returned to G minor and the main theme is presented again. With a dramatic quarter note succession, the music quiets suddenly and bits and pieces of previous music is sounded.
	Episode, Development of Theme 1	66-78	6+3	A combination of material originally presented are combined and put through a

					series of modulations as follows: F Major to Db Major and returning to Eb Major. Trumpets take the reigns melodically alternating their roles with the woodwinds.
	Theme 2	79-97		5(4)+6+6	The 2 nd theme is presented as a return. First as an exact repeat of the exposition. The first ending contains music that had occurred in the second ending of the exposition and vice versa. Bb Major- C Major- Bb Major
	Transition	98-105		3+3+4	D Minor- Bb Major- G Major- Eb Major Flutes and Oboes echo sentiments of the main theme and then it's picked up in the horns, clarinets, and alto saxophones.
Recapitulation	Main Theme	106-117		4+4+4	G Minor Return of the exposition is presented and

					a recap of the development is also presented. In addition to the presentation of the main theme, flutes present a chromatic underlayment.
	Theme 2	118-135		4+5+2+4+3	Theme 2 reappears but is presented in a darker key of G minor.
	Coda	136-156		2+4+2+6+3+2+2	Different layers of themes and motifs from throughout the piece are presented and the woodwinds suddenly slow the momentum. A quick return to faster tempo with a quick ending.

Unit 8: Suggested Listening

Frank Ticheli: *Amazing Grace, Cajun Folk Songs II (mvt. 2), Loch Lamond*

Steve Rouse: *Our American Heroes*

Bob Margolis: *Color*

Unit 9: Additional Resources

Zenoidi, Zoe. 2010. *Frank Ticheli: An American Dream: An overview of his orchestral work and insights into his song cycle "An American Dream"*. VDM Verlag Dr. Müller.

Banddirector.com. n.d. *Interview with Frank Ticheli*. Accessed March 23, 2016.

<http://www.banddirector.com/article/pg-interviews/an-interview-with-frank-ticheli>.

Balalaika!
James Meredith

Date of Publication:

Grade: 2

Unit 1: Composer

James Meredith was a middle school band director for 40 years after graduating from the Shenandoah Conservatory of Music in 1974 majoring in euphonium performance. His middle school concert band programs achieved state, national, and international recognition performing at Midwest Conductors Clinic in Chicago in 1990 and the Virginia Music Educators Conference multiple times.⁵

After years of teaching, Meredith enjoys composing music for band and string orchestra. When not writing, Meredith enjoys guest conducting, adjudicating, and golf.⁶

Unit 2: Composition

Balalaika is based off of a triangular shaped stringed instrument used by Russian peasants and would often times gather in numbers to perform in balalaika orchestras.

The music of the peasants is described as bring lively dance music. This particular piece has been composed as a lively dance-like manner peppered with references to Tchaikovsky.⁷

⁵ Music, Carl Fisher. n.d. *James Meredith*. Accessed March 18, 2016.
<http://www.carlfischer.com/composer/meredith-james/>.

⁶ Meredith, James. 2015. "Balalaika! Russian Festive March." *Score*. Carl Fisher.

⁷ Meredith, James. 2015. "Balalaika! Russian Festive March." *Score*. Carl Fisher.

Unit 3: Historical Perspective

In terms of its historical perspective, the music of *Balalaika!* pays tribute to the lively dance music as mentioned above. In composing this piece of music, Meredith captured the essence of Russian folk music with specific references to music by Tchaikovsky.

Unit 4: Technical Considerations

Balalaika is scored for full concert band including: flute, oboe (flute part 2), Bb clarinet, Bb bass clarinet, bassoon, Eb alto saxophone, Bb tenor saxophone, Eb baritone saxophone, Bb trumpet (2 parts), f horn, trombone, euphonium, tuba, mallet percussion, timpani (Eb, Bb, C) bass and snare drum, tambourine, and crash cymbals.⁸

This piece is conducted in an up-beat duple pattern. With the tempo pushing the quarter notes at 126 beats per minute, short baton strokes with a flick of the wrist to articulate the staccato markings help to communicate the style to the ensemble.⁹

Unit 5: Stylistic Considerations

Due to the heavy Russian influence, the short notes and loud dynamics with focus on the accents on the ascending lines should be made priority with the ensembles sound. In addition, maintaining an upbeat tempo throughout the piece with a hint of “bounce” within the ensemble will help to maintain the energy level to communicate the joy that Meredith was trying to communicate in this composition.

⁸ Meredith, James. 2015. "Balalaika! Russian Festive March." *Score*. Carl Fischer.

⁹ Meredith, James. 2015. "Balalaika! Russian Festive March." *Score*. Carl Fischer.

Unit 6: Musical Elements

Melody

The main melody of the piece is eight measures in length.



The second melody serves as a response to the first melody.



Both melodic lines appear multiple times throughout the piece structuring the ABA form.

Harmony

The piece starts in Eb major and then features a small section in C minor before returning to Eb. The focus in the melodic line should be the half-step down that is featured in the first measure of the first melody. This interval within the melody helps to establish the echoes of Russian folklore.

Rhythms

The fast paced duple meter provides fast moving lines for the instrumentalists. With many doubling of parts throughout the song for texture purposes, all musicians must focus on the accurate articulations and the dynamic changes. The contrasting staccato markings and accents are what make this piece dance.

The tambourine player must have impeccable technique as this is a very demanding song that requires many spots of quick rolls and shots of sound from the tambourine.

**Timbre**

As mentioned in a prior section, the winds are playing in unison with multiple instruments doubling single lines of melody. The articulations are what help to establish unity through the ensemble. The percussion part is fairly simple but generates a simple up-beat dance pattern the winds compliment.

Unit 7: Form and Structure

Structure	Section	Measure	Meter	Phrase Structure	Event & Scoring
A	Introduction	1-10	2/4	4+4+1	Eb Major The opening is an upbeat fun playful conversation like melody between the high woodwinds and low woodwinds and brass. The staccato markings help to establish the mood of the piece by separating the eighth-note rhythms from the quarter note accents on beat two the measures. This is contrasted in the final five measures of the opening where the accented beat falls at the start of the measure. The final two melodic measures of the introduction are a crisp ending to transition into the second half of the opening. (V)
	Theme 1	11-27		4+4+8	In relation to the opening tune, this theme is playful also. Mimicking much of the rhythms seen in the opening, this theme plays off of the eighth note to quarter note rhythm and uses successive quarter notes to wrap up the phrase as seen in measures 17 and 18. At measure 19 the theme restates itself setting up the development in the next section.

	Restatement	27-45		4+4+10+1	Within this section of the piece, theme 1 is presented again this time with a counter melody in the low brass and woodwinds.
	Development	46-61		4+4	The theme is again presented but this time, the brass and low woodwinds carry the main theme and the high winds provide the support.
	Transition	62-70		4+1+4	This spot in the music uses a fragmented version of the opening playful melodic line heard in the high woodwinds at the start of the piece. The key then changes at measure 67 to C minor .
B	Theme 2	71-86		4+4+4+4	C minor This theme features a classic Russian dance-like melody. Using the staccato articulations and slur markings to contrast measures within the phrase helps to establish a contrasting mood heard in the opening section of this piece.
	Restatement	87-102		4+4+4+4	Similar to what was heard in the restatement of the first theme, a counter melody is heard in the low winds as the flutes, oboes, and alto saxophones continue to play the same melodic line introduced at measure 71.
	Development	103-120		8+4+4+2	The counter melody

					established in the restatement is continued in the low winds of the ensemble. The upper winds begin create this tension playing ascending lines in G major. This continues until the transition at 119.
	Transition	121-124		4	The flutes, oboes, clarinets, and alto saxophones use a simple two note motif to get from the clashing melodies heard in the development to the recapitulation.
A	Theme 1	125-132		4+4	The first theme is reintroduced at the start of this section with the melody in the low winds.
	Restatement	133-140		4+4	The first theme is restated at the start of measure 133. This section leads us into the final section.
	Coda	141-160		4+4+4+6+2+4	The coda section of the piece begins with the first theme restated at the start of the piece and presents it just as it was first sounded. The music ends with a triumphant final four measures of hard accented eighth notes to bring the piece to a thunderous close.

Unit 8: Suggested Listening

Meredith: *Zombie Tango, Branding Iron!*

Johnny Vinson: *Fantasy on Russian Air*

Arr. Michael Story: *Korobushka*

Unit 9: Additional Resources

Prokhorov, Vadim. 2002. *Russian Folk Songs: Musical Genres and History*. Scarecrow Press.

Cajun Folk Songs II

Frank Ticheli

(Born: January 21st, 1958)

Manhattan Beach Music

Date of Publication: 1997

Grade: 4

Unit I: Composer

Frank Ticheli was born on January 21st, 1958 in Monroe, Louisiana. He attended college at Southern Methodist University where he earned a Bachelors of Music in Composition. Soon after, Ticheli earned both his Masters and Doctoral degrees in composition from the University of Michigan.¹⁰

Ticheli's music has received recognition from all over the world. Many of his concert band compositions have gone on to become standards in repertoire. In 2012, he was the recipient of the Arts and Letters Award from the American Academy of Arts and Letters. In addition, Ticheli was awarded honorary membership to Phi Mu Alpha Sinfonia, "bestowed to individuals who have significantly contributed to the cause of music in America," and the A. Austin Harding Award by the American School Band Directors Association, "given to individuals who have made exceptional contributions to the school band movement in America."¹¹

¹⁰ California, University of Southern. n.d. *USC Thornton School of Music*. Accessed February 5, 2016. <https://musicusc.edu/frank-ticheli>.

¹¹ California, University of Southern. n.d. *USC Thornton School of Music*. Accessed February 4, 2016. <https://musicusc.edu/frank-ticheli>.

Unit 2: Composition

Cajun Folk Songs II is a composition based off of a number of different folk songs, just as the title indicates, that don't have any precise origins. According to the program notes, Cajuns are decedents of the Acadians, a group of early French colonists who settled in Nova Scotia who were then driven south to Louisiana by the British in 1700's. *Cajun Folk Songs II* features a combination of both traditional folk songs with original music composed by Frank Ticheli.¹²

The piece was commissioned by the Indiana All-State Band, and premiered by the same group in March of 1997. The first movement is dedicated to Frank Ticheli's father, Frank P. Ticheli III and the second movement was composed in celebration of the birth of Frank Ticheli's nephew, Ryan Paul Ticheli.¹³

Unit 3: Historical Perspective

In terms of the historical perspective, due to the unknown origins of many of the melodies used, it's difficult to place the music in context. Speaking specifically about parts of the melodies themselves, details about the dates are given sparingly. In the ballad movement, Ticheli develops two versions of similar melodies one is from the 18th century version and the second a 19th century version of the same melody. In country dance, the main theme is described as a traditional Cajun two-step.

Unit 4: Technical Considerations

Cajun Folk Songs II was composed for concert band using traditional instrumentation including: Piccolo, flute, oboe, English horn, Bb clarinets, Bb bass clarinets,

¹² Ticheli, Frank. n.d. "Cajun Folk Songs II." *Score*. Manhattan Beach Music.

¹³ Symphony, Michigan State University Wind. n.d. *Blue Shades: The Music of Frank Ticheli*. Cond. John L. Whitwell. Comp. Frank Ticheli.

Bassoons, Eb alto saxophone, Bb tenor saxophone, Eb baritone saxophone, Bb trumpet, F horn, trombone, euphonium, tuba, timpani, snare and bass drums.¹⁴

The overall ranges of the instruments remain relatively low in the first movement and then jump up to the higher end of the ranges for all instruments in the second movement.

The first movement does not see anything technically demanding but does feature a few time changes, drastic dynamic changes, and specified articulations. The first movement is played at a slower tempo with the fastest tempo in the entire section being 63. The second movement contrasts the first in every aspect. The tempo is double the final tempo of the first section and utilizes texture rather than dynamics to present lighter parts of the movement. There are a few time changes switching between 2/4 and 4/4.

Unit 5: Stylistic Considerations

Ticheli utilizes time changes, tempo changes, and textures to communicate the meaning behind each movement. The first movement is to remain slow and flowing. The opening is brass choral based off of Ticheli's own original material in what he describes as "elegiacal" meant to express sorry or lamentation. Through the entire movement, the English horn should stay in the foreground of the sound when the woodwinds double the melody.

The second movement contrasts the first movements tone. The second movement is to be played lively in its entirety. Because of the contrasting styles, specific attention to be focused on the articulations to help maintain the "dance-like" mood of the piece.

¹⁴ Ticheli, Frank. n.d. "Cajun Folk Songs II." *Score*. Manhattan Beach Music.

Unit 6: Musical Elements

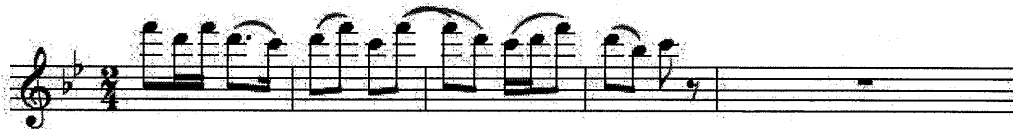
Melody

The English solo at the start of the movement 1 is the basis of the entire movement.

It is to be played “plaintive and very expressive”. The focus of the entire movement is based off of the individualized sound of the English horn. Throughout the movement, the various groups of instruments take turns doubling the melody when not supporting with full chords.



In the second movement, features a completely different mood with a melody that is upbeat and dance like.



This melody is featured at the start of the movement to establish the spirited pace of the movement. Generally played in the high wood wind sections of the ensemble, it's crucial that when the lower winds join in doubling of the melody that they maintain the bouncy-like articulations to help maintain the integrity of the movement.

Harmony

In the first movement, Ticheli starts off the brass choral in the key of Eb major and immediately goes to C Aeolian (natural minor) with the first English horn solo. In the B section of the piece, the piece goes to a happier sounding C major and concludes in C Aeolian. In contrast, the second movement starts in Bb major and stays in the key for a the introduction and the first and second A sections.

Rhythms

Movement I starts in 4/4 and remains at a slow, methodical tempo for the entire movement. This slow tempo allows for the decay of sound as the movement transitions from section to section. At a slower tempo, the over tonality of the piece shows it's true colors by using the time to really establish the sorrow sound of the minor scale.

Movement II uses the upbeat 2/4-time signature to establish the two step like rhythm. A combination of an upbeat tempo and the time signature makes for a fast-pace movement. This movement utilizes the staccato articulations and triplet eighth note rhythm to establish the direction of the movement.

Timbre

The first movement of the piece features a lot of unison lines and doubling of parts in the woodwind section. The *legato* articulation in the first section is counter balanced with echoes of staccato markings in the low brass section. The Country Dance utilizes thick, full textures at the start to establish the mood of the movement. The rigid, choppy trombone part combined with the fast, flowing eighth note rhythms in the high winds provides an intense movement. The lighter textures through the movement draw the listeners into the individual lines only to restate them with heavy accompaniment.

Unit 7: Form and Structure

Structure	Section	Measure	Meter	Phrase Structure	Event & Scoring
Mvt. I: Ballad	Introduction	1-15	4/4	4+3+1+7	E♭ Major <i>Elegiacal</i> Brass Choral: First trumpet leads the sweeping melody through the opening of the first movement. As noted in the rehearsal notes at the start, "although the first trumpet plays the top line, the player must not sound like a soloist, but must blend with the horns and the trombones.
	A Section	16-33		4+4+2+4+4	C Aeolian The English horn takes melody and precedent in this section of the piece. With a fuller texture presented in the lower woodwinds, the English horns sounds over all. (2/2 at measure 33 and then return to 4/4)
	B Section	34-60		4+4+4+4+4+3+4	C Major <i>dolce</i> This section presents the fullest texture in the movement with moving parts being doubled in the clarinets, alto saxophones, and trumpet sections. The basses of the

					ensemble are playing full sounding chords to support the moving lines. At measure 41, there's a slow ritard into the measure 42 just allow for the culmination of the moving parts to almost soundless point of the piece allowing for a muted trumpet and trombone to echo each other. At measure 58 a very dark transition is presented for the return of the first section.
	A' Section	61-73		2+4+2+5	C Aeolian The return of the A section at measure 61 presents the English horn solo in a restatement that is joined with the support of the clarinets and bassoons underneath supporting the melody.
Mvt. II:	Introduction	1-12	2/4	4+5+3	Bb Major Very lively introduction with full texture presented in the flutes and clarinet sections with fast moving melodic lines. The

					trombones present jagged syncopated accompaniment underneath with loud static sound from the French horns.
	A Section	13-82		4+4+4+4+4+4+ 4+4+4+4+4+4+ 4+3+3+3+4+5	Bb The oboe and flutes lead the melodic line through the next section presenting a more playful thinner texture. At measure 21, the trumpets take over play through a fast running line contrasting the playful line heard at the start but continuing where the oboe and flute left off. Measure
	B Section	83-129	4/4	4+4+4+4+4+4+ 4+4+6+3+6	F, Eb, F This section feature a contrasting melody presented in the clarinet section with an emphasis on the triplet rhythms that is echoed throughout this section. At measure 103, a muted brass section presents a new tambre to the piece. The trombone section plays through the same melodic lines that were

					presented at the start of the section from the woodwinds. Big sound from the winds at measure 111 (FFF) with the basses carrying the melody.
	A' Section	130-220	2/4	<p style="text-align: center;">4+4+4+4+ 4+4+4+5+3+4+4+4+ 4+4+6+4+4+4+4+ 4+4+5</p>	Bb Spirited ending to the piece. This section layers the sound and texture very methodically to encompass all of the rhythms that were featured in the first section of the movement. The euphonium enters over the clarinet sounding in unison which is then interrupted by the trombones. Measure 150 brings back the melody presented in the clarinets and flute lines. Ascending flutes at measure 168 and 169 begin the layering that is heard as the material is presented in each section. Measure 208 to the end echoes the full bodied sound that is heard at the start of the movement.

Unit 8: Suggested Listening

Frank Ticheli: *Amazing Grace, Cajun Folk Songs II (mvt. 2), Loch Lamond*

Steve Rouse: *Our American Heroes*

Bob Margolis: *Color*

Unit 9: Additional Resources

Zenoidi, Zoe. 2010. *Frank Ticheli: An American Dream: An overview of his orchestral work and insights into his song cycle "An American Dream"*. VDM Verlag Dr. Müller.

Banddirector.com. n.d. *Interview with Frank Ticheli*. Accessed March 23, 2016.

<http://www.banddirector.com/article/pg-interviews/an-interview-with-frank-ticheli>.

Let There Be Peace
Arranger: Douglas Wagner

(1952)

Manhattan Beach Music

Date of Publication: 1997

Grade: 4

Unit 1: Composer

Douglas E. Wagner is an internationally recognized conductor and composer. Prior to writing, Wagner spent 30 years in the classroom and as an administrator before spending all his time and energy on his own music.¹⁵

Since 1973, Wagner has over 2,500 published works for solo voice, instrument, and various ensembles. In addition to his own writing, Wagner is A.S.C.A.P. award winning composer and editor for a major publishing company.¹⁶

Unit 2: Composition

The piece, *Let There Be Peace* is an arrangement of the original tune written by Sy Miller and Jill Jackson in 1955. The piece *Let There Be Peace On Earth* was written after Jill

¹⁵ Wagner, Douglas E. 2016. *The Music of Douglas E. Wagner*. Accessed March 31, 2016. <http://douglasswagner.com/about-doug/>.

¹⁶ Wagner, Douglas E. 2009. *An American Song Book*. Heritage Music Press.

Jackson's failed attempt at taking her own life. In a life changing experience that brought her closer to God, Jill and soon-to-be husband Sy began to write folk songs.¹⁷

Unit 3: Historical Perspective

In the 1960's and 70's, the United States was going through changing times. It was during this particular time period that there was a massive folksong movement to combat the differences of opinion in our state and government.

The song *Let There Be Peace on Earth* premiered in California at a religious retreat where over 180 teenagers of all religious backgrounds joined hands and sang the lyrics that Jill Jackson had written. It was from this point forward that her song would then be featured at many public events as an anthem for unity among the people of the world.

*Let there be peace on earth,
and let it begin with me;
let there be peace on earth,
the peace that was meant to be.*

*With God our creator,
family all are we.
Let us walk with each other
in perfect harmony.¹⁸*

¹⁷ Hawn, C. Michael. n.d. *Discipleship Ministries*. Accessed March 31, 2016.
<http://www.umcdiscipleship.org/resources/history-of-hymns-let-there-be-peace-on-earth>.

¹⁸ Hawn, C. Michael. n.d. *Discipleship Ministries*. Accessed March 31, 2016.
<http://www.umcdiscipleship.org/resources/history-of-hymns-let-there-be-peace-on-earth>.

Unit 4: Technical Considerations

This particular arrangement by Wagner was written for concert band and choir with parts written specifically for: C flute, oboe, Bb clarinet, Bb bass clarinet, Bassoon, Eb alto saxophone, Bb tenor saxophone, Eb Baritone saxophone, Bb trumpets, f horn, trombone, euphonium, tuba, and very light percussion.¹⁹

Due to the folk-like melody featured, the range of the instruments are not extreme for most instruments. There are no accidentals written in at any point with the exception of a few key changes. The melody featured moves in a very simple step wise motion with few leaps.

Unit 5: Stylistic Considerations

Due to the nature of the piece, it's important to see what voices sound the melody and which carry the harmony. The full textured band versus a unison sing-a-long can cause the melodic lines to disappear behind full structured chords in the harmony with the addition of the clarinets playing an ornamented inner voice.

Keeping the tempo of the piece slow and maintaining soft dynamics away from the melody will help with the overall presentation. If the option to run the piece with a singing group is available, be mindful of the positioning of the ensembles and instrumentation.

Unit 6: Musical Elements

Melody

The main melody (in black) of the piece is presented for the first time at measure 13 in the flute section, doubled by the clarinets who are playing it in unison. The inner voices are introduced in the low woodwind section on a play off of the alto line in the original arrangement of *Let There Be Peace on Earth*.

¹⁹ Wagner, Douglas E. 2011. "Let There Be Peace." Heritage Musc Press, The Lorenz Corporation.

Piano

The first system of the piano score consists of two staves. The upper staff is in treble clef and contains a melodic line of eighth notes. The lower staff is in bass clef and contains a supporting bass line of eighth notes. The music is in 3/4 time and C major.

The second system of the piano score consists of two staves. The upper staff is in treble clef and contains a melodic line of eighth notes. The lower staff is in bass clef and contains a supporting bass line of eighth notes. The music is in 3/4 time and C major.

Harmony

The overall tonality of the piece stays in one key for a majority of the song in the key of C major. I believe that the melodic line when sounded is meant to be sounded alone and only supported by the slow moving chords underneath it with the exception of a few moving lines throughout. The harmonies that exist only exist in the most minimalist way possible to allow for the tune to be sounded over everything else.

Rhythms

The overall flow of the piece make for very easy rhythmic reading. In terms of challenges, slower triple feel really forces the performers to use their ears in letting some of the chords develop. The dominant 7th chord is one that develops at multiple points in the piece but in different voicings.

The third system of the piano score consists of two staves. The upper staff is in treble clef and contains a melodic line of eighth notes. The lower staff is in bass clef and contains a supporting bass line of eighth notes. The music is in 3/4 time and C major. A box highlights the final two measures of the system, which contain a dominant 7th chord.

Timbre

Throughout the piece, the melodic lines are sounded by the higher woodwinds and supported by the brass. It is not until the arrival point at measure 59 that we hear full unison throughout the entire ensemble. This happens just before the counter melody from the song *I've Got Peace Like a River* is sounded in tandem with *Let There Be Peace On Earth*.

Unit 7: Form and Structure

Structure	Section	Measure	Meter	Phrase Structure	Event & Scoring
A	Introduction	1-4	$\frac{3}{4}$	2+2	C Major The opening measures of the piece set the tone for the gently flowing melodic lines in this piece. The trumpets and clarinets at the start have a sweeping eighth note pattern that carries the melody through to an arrival point at the start of the second measure. In the third and fourth measures, a similar sweeping pattern is carried again to the conclusion of the introduction ending on a fermata with the inner voices moving through the held pitches in the upper winds resolving the suspended chord at the start of measure 4.
	A	5-36		4+4+4+4+4+4+4+4	(I-vi-IV-V-I)The trumpets at measure 5 carry the melodic line while the alto and tenor saxophones combine with the low brass section to support the melody with full bodied chords. The

				<p>clarinets play through with moving eighth-note arpeggio. At measure 13, the high woodwinds take over the melody and the alto saxophones and French horns work with the bassoons and tenor saxophone to fill in the arpeggio. This time with fuller texture than previously stated. At measure 21 the texture thins out with the melody and counter melody being sounded. The flutes then enter at measure 24 copying the melodic lines and rhythms of the trumpets adding to a fuller texture to enter into the second half of the piece.</p>
	A'	37-68	4+4+4+4+4+4+4+4	<p>(I-vi-IV-V-I)The first half of the song is restated in its entirety but with different voicings. This time the main melody is introduced in clarinet section, sounding for a thinner texture for the restart. The</p>

					arpeggio returns in the ornamented eighth note riff returns in the flute section and more full bodied texture with a big crescendo sets up the final arrival point of this part of the song <i>Let There Be Peace</i> before concluding and transitioning into <i>Peace Like a River</i> . (vii)
B	A	69-84		4+4+4+3	Eb Major Just as at the start of <i>Let There Be Peace</i> , the clarinets and alto saxophones introduce the main melody with the support of chords from the tenor and baritone saxophones, trombones, and tubas. At measure 77 you can hear a very thin textured melody in the trumpet section. At the <i>poco ritard</i> the texture begins to fill out leading back into the final section of the piece.
	Development	85-100		4+4+4+4	With the melody from <i>Peace Like a River</i> continuing in the trombone section, the melody from <i>Let there Be</i>

					<p><i>Peace</i> returns over it in the flutes and clarinets. This full bodied texture is supported from the saxophone section, bassoon, and French horns. (V/V)</p>
A	A''	101-113		4+4+2+3	<p>The main melody is voiced through the entire wind ensemble in unison making for a very powerful restatement. The concluding measures are played more delicately ending in perfect cadence form. (V/IV-I)</p>

Unit 8: Suggested Listening

Robert W. Smith: *Be Still My Soul*

Arr. Carl Stromman: *Leaning on the Everlasting Arms*

Robert W. Smith: *Peace Like a River*

Unit 9: Additional Resources

Wagner, Douglas E. 2009. *An American Song Book*. Heritage Music Press.

Press, Alfred Music. n.d. Alfred Music Press. Accessed March 18, 2016.

<http://www.alfred.com/Products/RefinedListing.aspx?q=Wagner,%20Douglas%20E.&type=Contributor>.

Old Wine in New Bottles

Gordon Jacob

(1895-1984)

Oxford University Press

Date of Publication: 1959

Grade: 4

Unit I: Composer

Gordon Jacob was born in July of 1895 in London, England. In 1907, Jacob entered Dulwich College Upper School where he was able to immerse himself in musical studies. It was here that Jacob was given the opportunities to compose his own music and conduct the school's ensemble.²⁰

In 1920 after returning from war, Jacob applied to the Royal College of Music where he would study composition and theory. After graduation, Jacob joined the faculty at the Royal College of Music as a theory and composition teacher. Throughout his time composing music, Jacob has 32 published works for band and 60 for smaller ensembles.²¹

Unit 2: Composition

Old Wine in New Bottles was composed for the St. Bees Festival of Music. The piece features traditional British folk songs *The Wraggle Taggle Gipsies*, *The Three Ravens*, *Begone, dull care*, and *Early One Morning*. The piece was composed for 2 flutes, 2 oboes, 2

²⁰ Decker, Marc David. 2013. "An Analysis of and conductors guide to Gordon Jacob's "Old wine in new bottles" and "More old wine in new bottles"." *DMA (Doctoral of Musical Arts) thesis*. University of Iowa.

²¹ Decker, Marc David. 2013. "An Analysis of and conductors guide to Gordon Jacob's "Old wine in new bottles" and "More old wine in new bottles"." *DMA (Doctoral of Musical Arts) thesis*. University of Iowa.

Bb clarinets, 2 bassoons, Double Bassoon, 2 f horns, and 2 Bb trumpets. The first movement presents a theme and five variations. The second movement presents a theme and three variations. The third movement presents a theme and two variations. The final movement presents a theme and six variations.²²

Unit 3: Historical Perspective

As mentioned above, the composition was performed for the S. Bees Festival of Music in 1959 at the request of the festival's organizer, Donald Leggat and premiered during the Symphony concert on Saturday, April 5th in 1959 and was conducted by Leggat.²³

In the program, the symphonic description of the piece reads, "Old Wine in New Bottles" is a suite for woodwind, trumpets and horns, written specially for this festival. Each movement is based on an Old English folk song and the free modern treatment of the familiar tunes gives rise to its title. Dr. Gordon Jacob had the St. Bees Festival Orchestra's wind players in mind when he wrote the suite, and in giving every one of them something immensely enjoyable to play, he has written a work of beauty and wit that will enliven these programmes, and unless we are greatly mistaken, many more in the future."²⁴

²² Jacob, Gordon. 1959. "Old Wine in New Bottles." Oxford University Press.

²³ Decker, Marc David. 2013. "An Analysis of and conductors guide to Gordon Jacob's "Old wine in new bottles" and "More old wine in new bottles"." *DMA (Doctoral of Musical Arts) thesis*. University of Iowa.

²⁴ Society, St. Beghin. n.d. "1959 St. Bees Festival of Music Program." Accessed March 20, 2016. <http://www.st-beghian-society.co.uk/Photos%20-%201959%20St%20Bees%20Music%20Festival%20Programme%20jpg%20slide%20show/index.html>.

Unit 4: Technical Considerations

Throughout the first movement, one of the concepts to focus on are the articulation demands of the ensemble. The texture constantly changes throughout the movement and making sure that the melodic lines are held out above the accompaniment wherever it may turn up. There is a tempo change going into rehearsal mark H where the piece transition from *Allegro* to *Vivace*. Transitioning and differentiating between the demands of the variations will be a challenge in each movement. During the second and third movements of the piece, the independent lines of the instruments pose a great challenge for the ensemble. Within this movement, different from the prior movement, there are many dynamic changes. The tempo is dramatically slower compared to the previous movement. The fourth movement of the piece features multiple tempo and style changes.

Unit 5: Stylistic Considerations

Due to the orchestration of the piece and the size of the ensemble, the monothematic movements (based on the British Folk Songs), and variations of the themes each movement should be approached differently. The ensemble must be flexible with the varying roles of the musicians as they work through this piece.

Unit 6: Musical Elements

Melody

The melody in the first movement is nine measures long and features five variations of it.



The first variation of the melody appears as written but is presented with new accompaniment lines. The second variation presents the melody as written but offset by one beat. The third variation sounds the melody as written but modulates to C#. The fourth variation augments the melody and modulates back to D. The fifth and final variation in an augmented form.

The second movement's melody is fourteen measures in length and features three variations.

The first variation is presented as written in different voicings. The second variation is presented with different articulations and different styles. The third movement features a trumpet solo.

The third movement's theme is eighteen measures in length and features only two variations.



The first variation presents a fragmented rendition of the melody. The second variation features the melody as written in different voicings.

The final movement's melody is 17 measures in length is presented in the flutes and the bassoon and in six variations.



The first variation is played as written in a different voicing. The second variation is presented with a eighth note accompaniment. The third variation presents the melody in a diminished manner. Variation four presents an augmented theme. The fifth variation presents some different rhythms and a new time signature. Variation six is described as an upbeat British march.

Harmony

The first movement centers around the D major for the most part, never varying far from its home tonality. The second movement bases in G minor. The third movement begins in F major and ends in D minor. Movement four moves between Bb and D minor.

Rhythms

Jacob alters the tempo a few times throughout the four movements. The movements rhythmically will pose a challenge for individual sections of instruments due to varying tempos and specified articulations that are important to the overall presentation of each movement.

With the tempo at a fast allegro, the sixteenth note rhythms with staggered entrances can prove to be more difficult to feel as a performing musician. When returning to common time at letter E, the faster tempo is alleviated by the presence of quarter notes moving stepwise with the melody.

Timbre

With the smaller ensemble, it's critical for the musicians to understand who carries the melody and when they do due to the busyness of some of the parts. Generally, the start of the pieces features a thinner texture but slowly builds onto the texture as the theme develop within the different variations.

Unit 7: Form and Structure

Structure	Section	Measure	Meter	Phrase Structure	Event & Scoring
Mvt. I The Wraggle Taggle Gypsies	Intro	1-4	2/4	4	D Major Opens with 5 th in the flutes and the clarinets.
	Theme	5-12		4+4	D minor Solo bassoon enters with the first bit of melody.
	Transition	13-15		3	Fragmented melodic line to setup the first variation of the initial melody.
	Variation I	16-23		4+4	The first melody is restated but this time is presented with new accompaniment lines to support and move the melodic lines.
	Variation II	24-31		4+4	The melody is restated but presented in a staggered manner by sounding exactly one beat off.
	Transition	32-39		3+5	Once again, the transition features a very fragmented version of what has been presented.
	Variation III	40-47		4+4	C# minor The melody is heard in a different key and presented in a staggered manner between the clarinets and

					bassoons leading into the next transition.
	Transition	48-60		2+3+2+6	Ab Major Fragmented melody in a new key.
	Variation IV	61-73	4/4	2+4+4+3	D Major The theme is presented in an augmented manner. The melodic lines are stretched over multiple measures creating a slower feel to the previously upbeat sounding melodic lines.
	Transition	74-77		4	Fragmented transition into the final variation.
	Variation V	78-87		5+2+3	D minor Continues with the presentation of an augmented theme.
	Coda	88-107	2/4	4+3+3+4+2+4	Fragmented presentation of a theme using a similar rhythmic structure seen throughout the piece and then closes with a restatement of the theme as heard at the start with full texture.
Mvt. II The Three	Introduction	1-7	2/4	4+3	G minor A solo opening with a spoken-like call

Ravens					and response from the clarinets horns.
	Theme	8-21		2+2+2+4+4	The clarinets and bassoons present the theme. The overall presentation of the theme is enhanced by the added texture every two bars.
	Variation I	22-35		2+2+4+2+4	The theme is passed around through the sections in an imitation presentation.
	Variation II	36-49		2+2+2+2+4+2	In this variation, you can hear a battle of contrasting styles of music being presented back and forth: a flowing melodic line and a very rigid, strict melodic line.
	Variation III	50-64		2+2+2+2+2+3+3	The slowly moving theme is decorated with a trumpet solo starting at measure 58 (with cues in the clarinet section).
	Coda	65-68		4	Final four measures close out the piece ending in major (Picardy third).
Mvt. III Begone, Dull Care	Introduction	1-19	6/8	4+3+1+4+2+4	F major A layering of sound starts off the the

					third movement of this piece followed by a triumphant like melody from the horns and an ornamented response from the flutes and clarinets.
	Theme	20-37		3+2+2+2+4+4	The theme is presented again by the horns (triumphant line heard at the start) then past to the flutes, oboes, and bassoons.
	Transition	38-49		2+3+2+2+3	Ornamented eighth note runs with a building crescendo move to a more disjunct presentation of sound.
	Variation I	50-73		3+5+4+4+4+4	C Major/F Major The melody is presented in a fragmented way. Much like the transition prior to this movement. The repeated eighth note runs from the high winds and slower moving melodic line presented in the horn line start the variation then

					the staggered layering of sound unites at measure 70 for the move into the next variation.
	Variation II	74-96		2+2+2+2+4+4+2	D Minor Clarinets, bassoons, and flute carry the melody through this variation. At measure 92 a drastic change in dynamics supports the unifying, full textured presentation of the end of the second variation.
	Coda	97-123		4+4+4+3+4+3+5	The theme is augmented in the presentation in this section of the movement by the horns in a slow, repetitious manner.
Mvt. IV Early One Morning	Introduction	1-12		4+2+6	Bb Major French Horns and clarinets setup the flute solo at the start with a simple arpeggiated run. The solo flute rounds off the introduction bringing the start of the theme.
	Theme	13-29	2/4	4+4+2+2+4+5	The melody is presented in a fragmented

					manner in the flute, oboe, and clarinets. The repeat works off of first a deceptive cadence and then to a perfect authentic cadence.
	Variation I	30-51		4+2+3+5+2+2+3+2	Imitative melodies are heard throughout the ensemble presented first by the clarinets, then by the bassoons, and then by the flutes.
	Variation II	52-67		2+4+2+4+4	The second variation brings the focus to the arpeggios presented at the start. Out of the moving parts, these lines are sounded above all.
	Variation III	68-87		4+4+2+2+2+4+2	The moving lines are presenting the melody in a diminished manner bringing the overall tempo piece up, the faster rhythms sound the melody in more compressed manner heightening the

					intensity quite a bit.
	Variation IV	88-105		4+4+4+6	D minor The louds more intense melody is then presented against the augmented version of the same melody being presented in the horns. Much louder dynamically this brings the intensity of the section up even more only to be extinguished by the next presentation.
	Variation V	106-127	6/8	2+4+4+4+2+4+2	Much tamer presentation; melodies are presented in a natural manner as heard at the start of the section. The time change to 6/8 provides for a much different feel overall in this variation.
	Variation VI	128-143		4+4+4+4	Bb Major March-like; full textured presentation of sound and up tempo. The flute carries the moving melody while the clarinets support with a repeating eighth note run.

	Coda	144-175		4+4+2+4+2+4+4+2+5	Many changes in tonality in the final measures of the piece with a false ending presented at measure 163. Final measures presented at a very fast tempo contrasting the introduction and body of the movement.
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Unit 8: Suggested Listening

Gordon Jacob: *William Byrd Suite, More Old Wine in New Barrels*

David Gillingham: Concerto for Woodwind Quintet and Wind Ensemble

Unit 9: Additional Resources

Jacob, Gordon. 1983. *Orchestral Techniques for Students*. Oxford University Press.

Salvation is Created
Pavel Chesnokov

(1877-1944)

J. Fisher and Bro.

Date of Publication: 1912

Grade: 2

Unit I: Composer

Pavel Chesnokov was a Russian Soviet composer born in Vladimir on October 24th, 1877. At a young age, Chesnokov was a well-known composer and conductor. He received his education from Moscow University where he worked under famous Russian composers Sergei Taneyev and Mikhail Ippolitov-Ivanov.²⁵

At the young age of 30, Chesnokov was known for completing over four hundred sacred choral pieces up until the Russian Revolution. The impact of this great event caused a stand still in the production of all sacred music during this time in Russia. No one was permitted to produce any form of sacred music under the communist rule. This caused Chesnokov to switch gears and produce a large number of secular pieces.²⁶

Chesnokov's work became well known throughout the region. In turn, the very school in which he attended offered him a position. While working at Moscow Conservatory, Chesnokov established the choral conducting program. He taught right up until his death on March 14, 1944.

²⁵ Bakst, James. 1966. *A History of Russian-Soviet Music*. New York: Dodd, Mead, and Company.

²⁶ Bakst, James. 1966. *A History of Russian-Soviet Music*. New York: Dodd, Mead, and Company.

Unit 2: Composition

Pavel Chesnokov composed *Salvation is Created* in 1912. This would be one of his final published sacred pieces before the Communist rule prevented sacred pieces from being published which forced him to begin writing secular pieces.

The original piece was scored for six or eight voices and is based off of a communion hymn which was originally based off of the Kievan syndonal chant melody and Psalm 74. Since it's initial publication, the piece has been arranged for many different ensembles.²⁷

Unit 3: Historical Perspective

Salvation is Created was one of the last pieces created by Chesnokov prior to the Communist rule stepping into place and preventing sacred music from being published.

Directly translated, the words read:

*Salvation is created,
in midst of the earth,
O God, O our God. Alleluia.*²⁸

Unit 4: Technical Considerations

One of the challenging parts of this particular version of *Salvation is Created* arranged by Michael Brown is the unison wind parts. The slurred markings create a smooth flowing texture heard from beginning to end.

Scored for full concert band including flute, oboe, bassoon, Bb clarinet, Eb alto clarinet, Bb bass clarinet, Eb alto saxophone, Eb tenor saxophone, Eb baritone saxophone,

²⁷ Chesnokov, Pavel. n.d. "Salvation is Created." Hal Leonard Corporation.

²⁸ Gardner, Johann Von. 1980. *Russian Church Singing: Orthodox Worship and Hymnography, Vol. 1 (Russian Church Singing)*. St Vladimirs Seminary.

Bb trumpet, French horn, trombone, baritone, tuba, and percussion. One of the major focuses of the piece must be on the phrasing. Due to the slower tempo and length of the phrases, it's important to utilize the technique of staggered breathing through the sections to help maintain the integrity of the melody through the performance.

Overall, the ranges on the instruments are minimal. For many of the prominent sections of the ensemble, there are two parts written (clarinets, alto saxophones, and trumpets). Many of the first parts are played in unison throughout the band with the steady accompaniment being doubled by the second parts of the ensemble.

The percussion parts for this particular piece are minimal also with occasional crashes on the crash cymbals and a mallet part on bells that double the melodic lines throughout the piece.

Unit 5: Stylistic Consideration

Salvation is Created was originally composed for voice in the style of Russian Orthodox. This piece was composed as a choral anthem in 1912. Taking into consideration that this piece is an arrangement for voice, it is very important to think about the moving lines within the ensemble. The tempo of the piece moves slowly allowing for chords to develop under the melodic lines presented in the first parts of the alto saxophones and clarinets. All of the phrases are to be played as fluid like as possible as indicated by the slur markings.

Overall, the piece is to be played very softly. Even with the main arrival points of sound indicated by a roll on the timpani, the piece only reaches a forte dynamic at measure 34. The musicians must take advantage of the ability to increase their sound if the melodic line carries them higher in range. There are two fermatas in the entire piece of music.

These are important and as a director, the idea of holding these out for the sound to develop and the chords to really establish themselves.

Unit 6: Musical Elements

Melody: Theme

The main melodic line (in black) is heard repeatedly throughout the piece. A very simple, flowing line.



Harmony

The piece begins in the key of C minor and then transitions to Eb major at measure 10 where it remains until the end of the piece. For each presentation of the main theme (noted in black) there is always the supportive harmony presented (noted in red). Again, just like the presentation of the main melodic line, the harmony is to be played in a smooth, flowing manner. The key to the success of sounding the harmony is to allow for the half notes presented in the melody to develop with the slower rhythms of the harmony.



Rhythm

The piece is presented in 4/4 time. The tempo and rhythms stay steady through the entirety of the piece. There is only one point of slowdown in the entire piece at measure 33.

The harmonic line in this piece is made up large, slow moving chords. The accompaniment moves in a very slow, sustaining manner.

Timbre

As mentioned before, the piece was originally composed for 6 and 8-part voice. In this particular arrangement by Michael Brown, the first time the melodic line is presented, it appears in the alto saxophones and clarinet line. The use of these two woodwind instruments creates a very subtle sounding line. The second time the line is played, the texture is more full with the addition of the trumpets, French horns, and baritones.

The arranger uses a thinner texture for each time the melody is reintroduced in the piece and again, uses the fuller texture to echo after the restatement of the melody.

Unit 7: Form and Structure

Structure	Section	Measure	Meter	Phrase Structure	Event & Scoring
A	Theme 1	1-9	4/4	4+5	E♭ Major A four bar introduction establishes the somber mood of the piece. The low woodwinds play a slow moving melodic line under a very slightly brighter sounding counter melody in the alto saxophones and the clarinets. At measure 5, the flutes join the clarinets and alto saxophones for a slightly faster melody as the baritone saxophones and bass clarinets give way in preparation for the recap of the previous measures.
B	Theme 2	10-21		4+5+3	The second section starts with a different melody played in the flutes, clarinets, alto saxophones, trumpets, and baritones. In contrast to the main theme, this theme is introduced in a music fuller texture with chordal support from the low winds. To the ear, this theme sounds much more bright than the previous section. Measure 19 through 21 is a simple fragmented section of the theme to tie back into the recap section of the piece.
A	Recapitulation	22-42		4+5+4+5+3	The main theme returns in this section, just as it

					<p>was presented at the start of the piece. The difference comes at measure 31 where we hear an abbreviated version of the second theme presented at measure 10. The slight slow in tempo followed by a fermata allows for the restatement of the second half of theme 2 in its entirety. The final three measures are the simple fragmented melody heard prior to the recap.</p>
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Unit 8: Suggested Listening

Leonard Cohen: *Hallelujah* arranged by Michael Brown

John Prescott: *American Hymn Tune Sketches*

Robert W. Smith: *Precious Lord, Take My Hand*

Unit 9: Additional Resources

Gardner, Johann Von. 1980. *Russian Church Singing: Orthodox Worship and Hymnography, Vol. 1 (Russian Church Singing)*. St Vladimirs Seminary.

The Legend of Killarney
Roland Barrett

Published: 2014

Belwin-Mills Publishing Corp.

Grade: 2

Unit 1: Composer

Dr. Roland Barrett is a nationally known composer and arranger. He has written over two-hundred works for concert band, chamber ensembles, and marching band. In 2001, Dr. Roland Barrett joined the faculty at University of Oklahoma in the Music Theory and Composition department. Prior to that he was the assistant director of bands.²⁹

Dr. Roland Barrett holds a Doctorate of Musical Arts from the University of Oklahoma in Composition, A Masters of Music Education from the University of Oklahoma, and a Bachelors of Music Education from Peru State College in Nebraska. Presently, Dr. Roland Barrett lives in Norman, Oklahoma with his wife, Marie, and his three children, Emily, Benjamin, and Jessie.³⁰

Unit 2: Composition

Legend of Killarney is based on the county of Kerry in southwest Ireland. The town serves as the gateway to the Killarney Valley, the Killarney National Park, and the Ring of

²⁹ Barrett, Rolland. 2014. "The Legend of Killarney." Belwin-Mills Publishing Corp.

³⁰ Barrett, Rolland. 2014. "The Legend of Killarney." Belwin-Mills Publishing Corp.

Kerry Peninsula. The word Killarney is the anglicized spelling of the Irish *Cill Airne*, or “church of the sloes”.³¹

Unit 3: Historical Perspective

The Legend of Killarney consists of many Celtic music traditional melodies and compositional techniques. The music is rich in history and folklore.

The landmark located in Killarney known as the historic Ross Castle is located on the edge of the lake Lough Leane. This particular castle was built in the 1400's. The legend behind this historic palace is that it's owner, O' Donaghue still exists in a deep slumber under the waters of the lake and every seventh year, on the first morning of May, he rises from the water riding a horse and circles the lake. Anyone who catches a glimpse of this man riding his stallion are said to be assured good fortune for the rest of their lives.

Unit 4: Technical Considerations

The Legend of Killarney can be a challenging piece for a younger performing group. The changing time signatures and traditional Celtic rhythms and melodies are two of the primary concepts that are important to master in order to communicate the sound to your audience.

The piece is scored for full concert band: flute, oboe, bassoon, Bb clarinets, Bb bass clarinet, Eb alto saxophone, Bb tenor saxophone, Eb baritone saxophone, Bb trumpets, F horn, trombone, baritone, tuba, and percussion.

The percussion section consists of important auxiliary pieces to help capture the traditional Celtic sound including the use of hand claps, tenor drums, woodblocks, triangle, tambourine, and wind chimes.³²

³¹ Barrett, Rolland. 2014. "The Legend of Killarney." Belwin-Mills Publishing Corp.

The technical parts happen at measure 19 when the time changes from 3/4 to 6/8. The clarinets mimic the tenor drum rhythm with the eighth note runs. A traditional Celtic melody takes over at measure 31 by the tenor saxophone and clarinets using an eighth rest on beat two of the measure to create a “long-shory-long” feel that is heard in traditional Celtic music.



Unit 5: Stylistic Consideration

At measure 19, the percussion plays a big role in establishing the new time signature. The tambourine has a rather invasive part which should be held to the same priority level at the melody heard in the woodwind section of the band. Under the tambourine, the tenor drum plays straight eighth notes with accents on beats one and four and then on beats three and four.



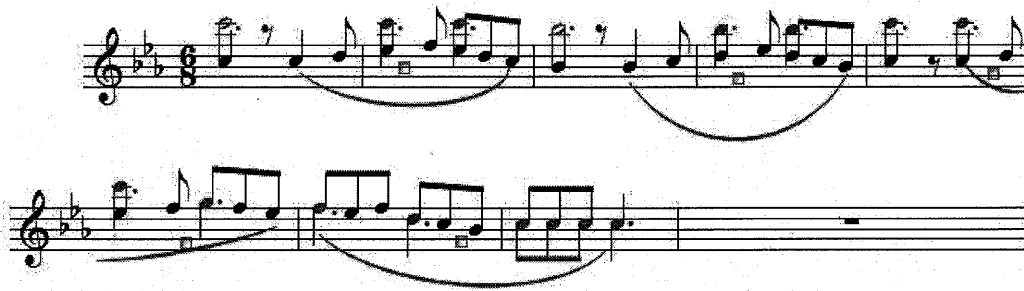
One of the main focuses in this piece must be articulation from the winds with the melodic and harmonic lines. At measure 19, the expression marking “Rollicking” is noted at the top of the page meaning exuberantly lively. Maintaining an upbeat tempo and articulating the quarter note down beat in the melody will ensure that the essence of the Irish folk music is communicated clearly to your audience.

³² Barrett, Rolland. 2014. "The Legend of Killarney." Belwin-Mills Publishing Corp.

Unit 6: Musical Elements

Melody: Theme

There are a few themes that heard throughout this piece. The main theme that establishes the Celtic feel is heard at measure 19 when the time changes to 6/8 and the rhythms and articulations (seen in black) used are heard in various traditional pieces. In addition, the characteristic of this particular melody feature a two measure rhythm and the exact same statement a whole step down.



Harmony

Celtic music itself is a term that encompasses a vast list of music genres originating from Ireland. Celtic music traditionally features strings, flutes, a hand drum, mandolin, and guitar. I have interpreted the harmonies presented in this particular piece as the guitar sustaining strummed chords (seen in red). The percussion part utilizes the tambourine as mentioned above in a previous section. Traditionally, the music of the culture would feature a Bodhran (a traditional hand drum).

Rhythm

This piece begins in $\frac{3}{4}$ and then switches to 6/8. Traditional Celtic music has a triplet feel to it and is present in all sections of the piece regardless of the tempo changes.

Timbre

Barrett used his woodwinds primarily through a majority of the piece to establish the traditional sounds of the music. As mentioned above, the traditional Celtic music would

feature a fiddle, flute or whistle, and mandolin to carry the melodic lines. Because of the arrangement for concert band, the clarinet plays an important role in presenting the sound.

The brass plays a secondary role to the woodwinds and percussion offering support in doubling of melodies at various parts in the piece but it is the clarinet who is featured in ever theme presented from beginning to end.

Unit 7: Form and Structure

	Section	Measure	Meter	Phrase Structure	Event & Scoring
Exposition	Introduction: Theme 1	1-9	$\frac{3}{4}$	1+4+4	Eb Major A delicate percussion roll on the cymbal and rush of wind chimes setup the flute entrance on a traditional sounding Celtic melody.
		10-18		4+4+1	The clarinet enters with a harmony at a 3 rd with the flutes. The introduction wraps up with a roll on the timpani.
	Theme 2	19-38	$\frac{6}{8}$	4+8+4+4	The low end of the band (bassoon, bass clarinets, tubas, and timpani) enter sounding what will serve as a firm foundation for the clarinet tutti with a new

					traditional sounding Celtic melody with the accents being stressed on strong beats in the percussion section. At measure 31, the tenor saxophone plays in unison with the clarinets and the alto saxophones forming 5ths with the higher woodwinds.
	Development of Theme 2	39-54		4+4+4+4	Ab Major The trumpet enters with the familiar Celtic melody and is supported by the harmonies in the low brass. At measure 47, we hear a similar layering technique that was heard in the previous sub section of the piece. This time

					<p>and trumpets carry the melody through a majority of the section eventually being joined by the tenor saxophones. Prior to that, the saxophone section and low winds are sustaining large, full textured chords to hint that the end is near. With a quick thinning of sound leading into measure 114, the music returns for the final two measures of the piece crisp burst of sound in the traditional Celtic style.</p>
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Unit 8: Suggested Listening

Roland Barrett: *Ancient Visions*

Pierre La Pante: *American River Songs*

Darren W. Jeinkins: *The Water is Wide*

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