Advanced Conducting Project

Kyle Showalter
MUAP 504: Advanced Conducting Project

Messiah College

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Dr. Bradley Genevro
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“Cajun Folk Songs”
(Frank Ticheli)

Unit 1: Composer

Frank Ticheli is a well-known composer of both wind band and orchestral literature. Ticheli was born in 1958 in Monroe, Louisiana and began composing at a relatively young age. He received his Bachelor of Music degree in Composition from Southern Methodist University and his masters and doctoral degrees in Composition from The University of Michigan. Since 1991, Ticheli has served as Professor of Composition at The University of Southern California’s Thornton School of Music. At USC, Ticheli has established an annual scholarship for graduate students studying Composition. Ticheli has studied composition with renowned composers including William Bolcolm, Leslie Bassett, William Albright, and George Wilson (Miles, 1997). He has received numerous awards for his compositions including the 2012 “Arts and Letters Award” from the American Academy of Arts and Letters, The Walter Beeler Memorial Prize and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, and was named the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest (Ticheli, n.d.).

Unit 2: Composition

In 1990, this two-movement piece for wind band was commissioned by the Murchison Middle School Band of Austin, Texas (Ticheli, 1991). It employs the use of two contrasting Cajun folk song melodies with which Ticheli connects personally from his upbringing in Louisiana. The first movement is written in the Dorian mode and is a mournful, flowing melody entitled La Belle et Le Capitaine. It tells the story of a young girl who fakes her own death in order to avoid being seduced by the captain (Ticheli, 1991). The piece begins with an alto saxophone solo introducing the melody. The texture thickens progressively as new instruments are added to alto saxophone solo. The second movement, Belle, contrasts the first movement greatly in tempo, style, and meter. Belle conveys a story about a man from Louisiana who goes to Texas. He is told that the love of his life has fallen ill and he must return to her. He sells his horse in an effort to save his unconscious companion, but he does not succeed. This movement is understood to be more “dance-like” in nature and provides a bright and energetic feel during the second half of this composition.

Unit 3: Historical Perspective

Cajun Folk Songs is based on contrasting folk songs from the French-influenced region of southern Louisiana. In the early 1600s, French colonists settled in a region known as Acadia, now present-day Nova Scotia. These French colonists, now referred to as “Acadians”, were forced off of their own land by the British in the mid-1700s. The Acadians finally settled in southern Louisiana but kept
many of their ancestors’ customs, traditions, and folk songs alive. Cajuns are the known descendants of
the Acadians and this piece is based on two of their traditional folk songs (Ticheli, 1991).

Unit 4: Technical Considerations

The first movement requires the utmost control of the written tempo which is quarter note at
63 beats per minute. The primary melody, introduced through an alto saxophone solo, is written in the
D Dorian mode and is repeated three times throughout the first movement. Additional instruments join
the alto saxophone with each repetition and gradually intensify before the movement decrescendos to
the end. The countermelody introduced by the addition of new instruments must not overpower the
primary melody. Metrically, the first movement shifts between time signatures of 2/4 and 3/4 and
requires the performers to make these lyrical transitions smoothly (Miles, 1997).

The second movement demands the rhythmic attention of the performers as its dance-like spirit
bounces between time signatures of 5/4 and 2/4 and periodically implies the feel of 6/8 + 2/4 as
outlined below. Frank Ticheli adds the following statement in the Composer’s Notes in the first few
pages of the score (Ticheli, 1991):

“Although this movement is in 5/4 time, at this fast tempo it is easier and more natural to
conduct the 5/4 bars as 6/8 plus 2/4. In other words, instead of beating out 5 evenly spaced beats per
measure, thus:

\[ \text{beat our four beats in the following rhythm:} \]

(Note the above rhythm is really like one bar of 6/8 and one bar of 2/4.)

In my own conducting I enjoy switching back and forth between the two patterns as the music
moves me.” (Ticheli, 1991)

Pedagogically, Ticheli recommends using the first pattern (5/4) to initially teach the music to
new students. Then, switch to the new pattern (6/8 + 2/4) as the students become familiar with the
rhythmic feel of the piece.

Unit 5: Stylistic Considerations

The first movement introduces the primary melody in the D Dorian mode through an alto
saxophone solo. This melody transitions back and forth between 2/4 and 3/4 time is repeated three
times throughout the movement. Each repetition, new instruments join in, adding new layers and
harmonies throughout the movement. The second movement of Cajun Folk Songs presents two fast-
paced, dance-like melodies. Regardless of the presented dynamic markings, each melodic idea is uniquely and stylistically accented as displayed in the examples of each melody in Unit 6, below. Aside from the brief tenuto markings in measures 88-91 in the French horn chorale (also notated below), no other stylistic articulations are present throughout the entire movement.

It is recommended in the written text “Teaching Music Through Performance in Band” (Miles, 1997) that this movement begin with a cabasa rather than sand blocks. This is written despite the fact that the cabasa is designated as a secondary option in the score. The sound of the cabasa projects better than the sand blocks and helps to establish a clear sense of pulse to the ensemble from the very beginning of the second movement.

**Unit 6: Musical Elements**

**Melody**

The first movement is written in the Dorian mode, which is customary of many traditional folk songs. The primary melody of the first movement is notated below:

**Movement 1, Primary Melody:**

(Ticheli, 1991)

The second movement contrasts the first movement greatly and employs the use of a pentatonic melody. The tonal center of this movement shifts from F Major, to A-flat Major, to C Major, and back to F Major. This movement is meant to be understood as a spirited dance-like composition. The primary melody of this movement is a traditional Cajun folk song. The secondary melody is an original tune composed by Ticheli specifically for this work. The primary and secondary melody of the second movement are both notated below along with the French horn chorale (meas. 88-91) which is a variation of the primary melody:

**Movement 2, Primary Melody:**

(Ticheli, 1991)
Movement 2, Secondary Melody:

French Horn Chorale (variation of the primary melody in the second movement):

(Ticheli, 1991)

Harmony

The first movement of this piece is written in the Dorian mode, which is customary of many traditional folk songs. Very few seventh chords and other extended chords are used throughout the first movement which creates a harmonic sense of harmonic simplicity as this movement transitions between D Dorian and D Minor. The second movement of this piece centers on the key of F Major. Although the melody is pentatonic, the tonal center of this movement shifts from F Major, to A-flat Major, to C Major, and back to F Major.

Rhythm

The first movement of this piece is marked to be performed at a tempo of quarter note at 63 beats per minute. The flowing melody moves freely in 2/4 and occasionally transitions in and out of 3/4 to provide a new metric feel. This fluctuation between duple and triple meter provides the listener with metric variety throughout the first movement. While the rhythmic demands of this movement are not difficult, steady time must be kept by all performers in order to maintain the flow of the steady pulse.

The tempo marking for the second movement is not absolute. A range of 152-160 beats per minute is recommended (152 bpm is shown in each melodic example above). However, Ticheli states that during rehearsals, he discovered this movement was more effective when performed closer to 168 beats per minute, although the piece had already been published at the time. Ticheli now recommends a range of 160-168 beats per minute for the tempo marking of this movement (Ticheli, 1991). Consistently, a measure of 2/4, independent from the 6/8 + 2/4 feel, immediately precedes Melody B. This causes a momentary “hiccup” in the rhythmic flow of the piece, thus adding a unique feel to the second melodic idea each time it is presented. As each melodic idea continues through a series of variations from measures 65-87, only fragmented ideas of each melody are recognizable. Throughout these variations, time signatures fluctuate between 5/4, 2/4, 3/4, and 4/4.
Timbre

The timbre of the first movement is very dark and rich. Ticheli accomplished this dark ensemble sound through very careful scoring. From the alto saxophone solo in the beginning, through the layered entrances of each section, to the full ensemble moments towards the end of the movement, the timbre does not become shrill, piercing, or bright. This control of the ensemble timbre, supports the melancholy nature of the Dorian melody and overall mood. The second movement contrasts the movement in many ways including the overall timbre of the ensemble. The lively, dance-like nature of this movement elicits a bright and sometimes brash sound from the ensemble. This aggressiveness provides the listener with a sense of excitement and enthusiasm which is expected due to the bouncy and animated melody of this movement.

Unit 7: Form and Structure

The first movement of this piece is very simple and easy to understand from a structural standpoint. There are three repetitions of the primary melody (notated above) with additional layers of countermelodies added with each repetition. The primary melody of the second movement (or “Melody A”, also notated above) is repeated eleven times throughout its section of the composition. The secondary melody (or “Melody B”, an original melody by Ticheli) is repeated only nine times throughout the second movement.

Movement I: La Belle et le Capitaine

<table>
<thead>
<tr>
<th>Measure Number</th>
<th>Melodic Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alto Saxophone Solo</td>
</tr>
<tr>
<td>17</td>
<td>Cl. 1, Alto Sax 1, Tpt. 1, Ob. 1</td>
</tr>
<tr>
<td>39</td>
<td>Flutes</td>
</tr>
<tr>
<td>50</td>
<td>Cl. 2, Alto Sax 1, Tpt. 2, Tbn. 1, Euph.</td>
</tr>
</tbody>
</table>

Movement II: Belle

<table>
<thead>
<tr>
<th>Measure Number</th>
<th>Melody (A or B)</th>
<th>Melodic Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>A</td>
<td>Tpt. 1</td>
</tr>
<tr>
<td>12</td>
<td>B</td>
<td>Fl. 1, Obs, Fl. 2, Cls., AS 1</td>
</tr>
<tr>
<td>22</td>
<td>A</td>
<td>Fls., Cl. 1, AS 1</td>
</tr>
<tr>
<td>28</td>
<td>B</td>
<td>Fls., Obs.</td>
</tr>
<tr>
<td>31</td>
<td>A</td>
<td>Hns., Trbs., Euph.</td>
</tr>
<tr>
<td>38</td>
<td>A</td>
<td>Fls., Obs., Cls., AS’s, Tpts., Hns., Xylo.</td>
</tr>
<tr>
<td>53</td>
<td>A</td>
<td>Tutti fragments</td>
</tr>
<tr>
<td>59</td>
<td>B</td>
<td>Fls., Xylo.</td>
</tr>
<tr>
<td>65</td>
<td>A</td>
<td>Fragments</td>
</tr>
<tr>
<td></td>
<td></td>
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</tr>
<tr>
<td>74</td>
<td>A</td>
<td>Fragsments</td>
</tr>
<tr>
<td>88</td>
<td>A</td>
<td>TS, Hns., Euph</td>
</tr>
<tr>
<td>92</td>
<td>A</td>
<td>Tpt. 1</td>
</tr>
<tr>
<td>96</td>
<td>A</td>
<td>Fls., AS’s, Tpt. 2</td>
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<tr>
<td>101</td>
<td>B</td>
<td>Fls., Ob. 1</td>
</tr>
<tr>
<td>104</td>
<td>A</td>
<td>AS, TS, Hn. 2, Tbn. 1</td>
</tr>
<tr>
<td>120</td>
<td>A</td>
<td>Picc., Fls., Obs., Cls., Tpt. 1, Xylo</td>
</tr>
</tbody>
</table>

(Miles, 1997)

**Unit 8: Suggested Listening**

Aaron Copland, *Rodeo Ballet*

Percy Grainger, *Irish Tune from County Derry, Shepheard’s Hey*

Frank Ticheli, *Cajun Folk Songs II, Postcard, Amazing Grace*

**Unit 9: Additional References**


Ticheli, Frank. (n.d.) *Frank Ticheli, Biography*. [www.manhattanbeachmusiconline.com](http://www.manhattanbeachmusiconline.com)
"Renaissance Suite"
(Tielman Susato, Arr. James Curnow)

Unit 1: Composer

The exact birthplace of Tielman Susato (1500-1564) is unclear, however, records indicate that in 1529 he was identified as a "town trumpeter" and music printer/proofter in Antwerp (www.naxos.com). In 1551, Susato compiled and published "Dansery, Het derde Musyck boexken" when translated means "Dances, the third little book of music" (Miles, 1998). This compilation, put together by Susato, is where the music of "Renaissance Suite" stems from.

James Curnow, born in 1943 in Port Huron Michigan, is president, composer, and educational consultant for Curnow Music Press, Inc. in Lexington, Kentucky. Curnow studied at Wayne State University and Michigan State University. Having studied both euphonium and conducting with Leonard Falcone and Dr. Harry Belgian respectively, Curnow has taught instrumental music at nearly all levels including public school and collegiate ensembles. Composition mentors and instructors include F. Maxwell Wood, James Gibb, Jere Hutchinson, and Irwin Fischer. Curnow has traveled extensively as a composer, conductor, and clinician to Canada, Australia, Japan, and Europe in addition to his work in the United States. Currently, he has more than five hundred published commissions, compositions, and arrangements for concert band, brass band, orchestra, choir, and small ensembles (Curnow, 1983).

Unit 2: Composition

The music of Renaissance Suite is derived from a compilation of Renaissance dance music by Susato entitled "Dansery, Het derde Musyck boexken" or "Dances, the third little book of music". Although Curnow's arrangement is for a modern-day concert band instrumentation, he has tried to keep it as close to original setting as possible in order to maintain a sense of authenticity. The educational purpose of this arrangement is to familiarize young student musicians to early instrumental dance music (Miles, 1998). Each movement is based on a particular type of popular dance from the sixteenth century including basse danse and pavane. Dance melodies written in the pavanne style were traditionally taken from popular compositions of the time.

Unit 3: Historical Perspective

This entire composition is a compilation of traditional sixteenth century dance music. Susato's compilation of these pieces represented quality musical entertainment and pleasure of the sixteenth century. Movement I, La Mourisque, is in the style of a branle, a popular French dance of this time period. The second movement, Mille Regretz is a pavanne-style melody originally composed by Josquin Des Prez. Movement III, La Bataille, incorporates a bit of program music into the mix which requires the ensemble to mimic two opposing sides of a battle. This is the reason for the antiphonal or "call and response" compositional techniques used throughout the third movement. The opposing sides of the
battle are conveyed through the heavier use of brass and percussion during this movement (Curnow, 1983).

Unit 4: Technical Considerations

Movement I: La Mourisque

The first movement of Curnow’s arrangement is very lively and is in the key of Concert B-flat major. This provides young students with a “comfortable” key signature which allows them to focus on the overall style of the piece and less on the demands of the key. It is scored for the full ensemble throughout the entire movement and is almost completely homophonic in terms of rhythm and harmony. There are very few inner moving lines within the ensemble during this movement (Miles, 1998).

Movement II: Mille Regretz

The tonal center of this movement shifts from Concert D minor, to Concert D major, to Concert B-flat major. The tempo of this movement (quarter note = 92) is much slower in comparison to the first movement (half note = 72 or quarter note = 144). The articulation is much lighter and there are more polyphonic rhythms and harmonies throughout. This challenges younger student musicians to carefully shape each individual line in order to maintain a sense of balance within the ensemble (Miles, 1998).

Movement III: La Bataille

The style of the third movement is very march-like where the articulation is very marcato in nature. The tonal center is Concert B-flat major and the first two sections of this movement are scored for the full ensemble. There are more suspensions and non-chord tones written into this movement which adds a layer of aural complexity and excitement as the final movement of the entire piece. The third portion of this piece moves to a more “call and response” style between different sections of the ensemble before returning to the final, tutti section of the movement. The finale of this movement must not be over-played or articulated. The nature of the tutti instrumentation provides this piece with a very regal, full-instrumentation conclusion to the piece (Miles, 1998).

Unit 5: Stylistic Considerations

La Mourisque must be performed with a light and bouncy feel throughout the entire ensemble. The tutti nature of this movement requires that all performers pay close attention to matching articulation and tempo. The inner-moving lines must be heard, but must not overpower the melody. Note length can become an issue during the second movement due to the slower tempo. At a slower tempo, lack of attention to note length is more apparent because there is more time between each beat. This allows for a larger margin of error on the part of the performer. Mille Regretz also contains more inner-moving lines than the first movement. Therefore, the performers must maintain focus on
the balance between melody and counter-melodies as it pertains to harmonization. The third movement, La Bataille, is similar in the sense that the instrumentation changes quickly from section to section throughout the movement. The first two sections are scored for the entire ensemble. The third section has a more transparent timbre and employs the use of an antiphonal effect while the last portion of this movement is score thickly in texture for the full ensemble. The ensemble, as well as the conductor, must pay close attention to these changes and how it affects the ensemble’s balance, blend, and intonation (Miles, 1998).

Unit 6: Musical Elements

Melody

Movement I: La Mourisque

The first movement, La Mourisque, is written in cut-time and is in the key of B-flat Major. The primary melody of movement I is notated below:

\[ d = 72 \]

(Curnow, 1983)

Movement II: Mille Regretz

The second movement, Mille Regretz, is written in 4/4 time and shifts between the keys of Concert D minor, to Concert D major, to Concert B-flat major. It is much slower and more lightly articulated than the first movement. The primary melody of movement II is notated below:

92 bpm

(Curnow, 1983)
Movement III: La Bataille

The third movement, La Bataille, is written in 4/4 time and remains in the key of B-flat Major throughout the entire movement. The primary melody of movement III is notated below:

(Curnow, 1983)

Harmony

The first movement, La Mouriisque, is written in the key of B-flat and maintains it throughout the entire movement. It is scored for the full ensemble.

Mille Regretz, shifts between several different tonal centers as the movement develops. The first strain, performed by the woodwinds, begins in D Minor and shifts to D Major before repeating itself entirely. The second strain introduces a new melody in the brass section and begins in B-flat Major before shifting to D Major. This strain repeats itself before moving to the third strain. The third strain introduces a new tutti melody in the key of B-flat Major before shifting to D minor.

La Bataille employs the use of several different tonal centers throughout the movement. The first strain begins in the key of B-flat Major and shifts to F Major before it repeats. The second strain continues in F Major and then transitions back into B-flat Major. The third strain continues in the key of B-flat Major through the end of the piece (Miles, 1998).

Rhythm

The first movement is written in cut-time at a tempo of half note = 72 beats per minute. Since this tempo is not extremely slow or fast, it allows the conductor to make the choice to conduct to the half note at 72bpm, or the quarter note at 144bpm. This might be determined by the experience of the ensemble or used as a teaching method. The conductor might introduce this movement to the students at the quarter note pulse and then switch to the half note pulse once the students are familiar with the piece.

Movement II is written in 4/4 time at a tempo of quarter note = 92bpm. This movement contains more inner-moving lines which must be performed accurately in terms of rhythm and timing. The moving lines are generally a subdivision of the melodic line (quarter notes vs. half notes in the melody or eighth notes vs. quarter notes in the melody).

The third movement is also in 4/4 time but does not change tempo drastically from the second movement. The tempo is marked at quarter note = 96bpm. However, this movement feels as though it
contains more forward momentum, due in part to the smaller subdivisions of the beat (sixteenth notes) used in the final statement made by the full ensemble at the end of the movement.

Timbre

The overall timbre of this entire piece remains rather controlled. Movement I, while performed in a marcato style and sounding very proud, regal, and kingly, demonstrates a sense of full ensemble power while not over-exerting the articulation or tone. The arrangement keeps all instruments in a comfortable range which prevents any straining or altering of tone quality. The second movement is softer in dynamics and less vibrant than the first movement. It requires a dark, warm tone by the woodwinds in the beginning of the movement and passes the same idea to the brass in the middle of the movement. Movement III returns to an ensemble sound which is similar to the first movement. The sound is controlled, yet powerful. Only at the very end of the movement does the arrangement push the ensemble’s sound with aggressive ensemble articulations and dynamic levels.

Unit 7: Form and Structure

Based on sixteenth century dance music (branle, pavanne, bass danse), each movement in this arrangement is very straightforward. Each movement contains several very distinct sections, many of which repeat throughout each movement with only slight variations.

<table>
<thead>
<tr>
<th>Section</th>
<th>(measures)</th>
<th>Instrumentation/Tonal Center</th>
</tr>
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<tbody>
<tr>
<td>Movement I: La Mousque</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introduction</td>
<td>meas. 1-2</td>
<td>tom-tom</td>
</tr>
<tr>
<td>Section A</td>
<td>meas. 3-10</td>
<td>tutti, march-melody, repeated, B-Flat Major</td>
</tr>
<tr>
<td>Section B</td>
<td>meas. 11-18</td>
<td>tutti, second theme, repeated, B-flat Major</td>
</tr>
<tr>
<td>Section A</td>
<td>meas. 20-27</td>
<td>tutti march-melody, rallentando to final cadence, B-flat Major</td>
</tr>
<tr>
<td>Movement II: Mille Regretz</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Section A</td>
<td>meas. 1-8</td>
<td>first strain, processional melody in wW, repeated, D Minor to D Major</td>
</tr>
<tr>
<td>Section B</td>
<td>meas. 9-16</td>
<td>second strain, new melody in brass, repeated, B-flat Major to D Major</td>
</tr>
<tr>
<td>Section C</td>
<td>meas. 17-24</td>
<td>third strain, new tutti melody, repeated, B-flat Major to D Minor, forte to piano</td>
</tr>
<tr>
<td>Movement III: La Battaille</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introduction</td>
<td>meas. 1</td>
<td>percussion</td>
</tr>
<tr>
<td>Section A</td>
<td>meas. 2-9</td>
<td>first strain, brass only first time, second time tutti B-flat Major to F Major</td>
</tr>
<tr>
<td>Section B</td>
<td>meas. 10-17</td>
<td>second strain, woodwinds only first time, second time brass, F Major to B-flat Major</td>
</tr>
<tr>
<td>Section</td>
<td>meas.</td>
<td>Description</td>
</tr>
<tr>
<td>---------</td>
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</tr>
<tr>
<td>C</td>
<td>18-27</td>
<td>third strain, first time flute/clarinet vs. bassoon/low clarinet/low saxophone, second time trumpet vs. low brass, B-flat Major</td>
</tr>
<tr>
<td>D</td>
<td>28-36</td>
<td>fourth strain, brass first time, marcato, second time tutti, marcato, fortissimo, B-flat Major</td>
</tr>
</tbody>
</table>

(Miles, 1998)

**Unit 8: Suggested Listening**
- Patrick Dunnigan, *Selections from the Danserye*
- Ron Nelson, *Courty Airs and Dances*
- James Curnow, *Where Never Lark or Eagle Flew*

**Unit 9: Additional References**
"Irish Tune from County Derry"
(Percy Aldridge Grainger)

Unit 1: Composer

Percy Grainger was born in Melbourne Australia and was first introduced to music at a very young age by his mother. She taught him piano and he performed his first recital by the age of ten. He became widely recognized as a pianist as well as a composer and had performed on multiple continents by the age of eighteen. Through his extensive traveling and performing, he became close with Edvard Grieg. After Grieg’s death in 1907, Grainger lived in England and began to study folk songs of the British Isles which influenced many of his later compositions. Although Grainger had an extreme interest in traditional folk music, he also became known as a composer and student of music now regarded as extremely avant-garde. He experimented with random music, electronics, and irregular meter years before John Cage, Edgard Varese, and Bela Bartok. For a short period of time, he held a position as a music professor at New York University but it became known that he did not enjoy the institutionalized atmosphere. His experimental music was disliked by many at the university and he moved on, spending the majority of his time on new compositional techniques. He introduced his own theories on free music and the use of electronics. He believed music needed to be freed from many of the traditional rules of scales, rhythms, and harmonies (Miles, 1997).

Unit 2: Composition

This piece is based on the traditional Irish folk song “O, Danny Boy” which was published in Ireland in 1885 (Miles, 1997). Grainger finalized his arrangement of this piece for wind band in 1918 while in the Army Band at Governor’s Island in New York. Grainger dedicated this piece to his close friend and mentor, Edvard Grieg. At the top of the piece, it eloquently states, “Lovingly and reverently dedicated to the memory of Edvard Grieg” (Clark, 2001). Although only 64 measures in length, this piece requires a highly-developed sense of tone and phrasing from all performers. Grainger’s use of counterpoint and enveloping the melody within the thick texture suggests that is has been written in such a way as to honor his mentor, Grieg, as these compositional techniques were common in Grieg’s late Romantic compositions (Clark, 2001).

Unit 3: Historical Perspective

Grainger’s strong connection to traditional folk music can be recognized as an influence from his close friend and mentor, Grieg. Additionally, Grainger had a personal belief that folk music was far superior to other styles of music (Miles, 1997). During the time when Grainger completed this piece, Gustav Holst and Ralph Vaughan Williams were the only two other composers who had written music recognized for the modern wind band. Many of their compositions were also based on folk music so it can be assumed that this was also an influence on Grainger as he wrote this piece for wind band. Since it is assumed that this piece was written by Grainger around 1918 and it was shortly after his service in
the military band at Fort Hamilton in Brooklyn, NY, it is thought that Grainger’s instrumentation for this piece was influenced by the size of the military band in which he participated (Miles, 1997).

Unit 4: Technical Considerations

This composition remains in the key of F Major for the duration of the entire piece. There are no harmonic modulations and there are no rhythmic difficulties. There is a higher demand for control of pitch and sustaining of phrases because of the slow tempo (quarter note = 80bpm). The thin scoring of measure 33-42, requires each performer to pay attention to tuning and matching of tone as the melody is passed from one section to another in the high woodwinds (Miles, 1997). There are several instances where different instruments must sustain a certain pitch which is in an extreme register for the instrument. Several primary pitch concerns include the following: the euphonium, cornet 1, and trombone must match pitch on a high concert A, the solos on both flute and oboe must match pitch while exposed when the score is thin, the horn solo must sustain a high A with accuracy, and the solo between the soprano saxophone and cornet 1 is an extreme tuning challenge (Miles, 1997). Both the performers and the conductor must pay careful attention to these considerations.

Unit 5: Stylistic Considerations

The ensemble must follow the conductor through rubato passages which lend themselves to varied interpretations by different conductors. General instructions are given to the conductor which allows variations on interpretation. One such example is at the beginning of the piece where it states “flowingly, quarter note = about 80bpm” (Clark, 2001). This gives the conductor the choice of a comfortable tempo which is “about” 80bpm. The phrases of this piece, however, are consistent 4-measure phrases. This helps with the overall dynamic shaping of the ensemble throughout the piece and also helps the ensemble know where to breathe together. The melody is sometimes completely surrounded by counter-melodies and thick harmonies which can make balance quite difficult. Special attention must be given to whomever has the melody at any given point in order for it to be heard throughout the piece and for balance to be maintained (Miles, 1997).

Unit 6: Musical Elements

Melody

The melody of this composition is based on the traditional Irish folk tune, “O, Danny Boy”. This sixteen-measure melody is notated below:

*Flowing, M.M. - about 80bpm*

\[ \text{MIDI notation} \]
Harmony

This piece is written in the key of F Major and does not change throughout the piece. There are no harmonic modulations or complex harmonies. Grainger preferred this melody and its chord structure because of the simplicity (Miles, 1997). The piece is, however, written with a respectable amount of counterpoint and a heavy use of suspensions. Although there are many non-harmonic tones, very few of them contain chromatic alterations. Nearly all non-harmonic tones are diatonic.

Rhythm

The entire piece is composed in 4/4 time. The tempo is marked at quarter note = “about 80” and it is accompanied by the description, “flowingly”. Although there are no other exact tempo markings throughout the piece, periodically there are comments which indicate a push or pull of the tempo. Words such as “slacken”, “slow off”, “slower”, “first speed”, and “slow off lots” allow the conductor to interpret the emotion of the piece as is appropriate for the ensemble (Clark, 2001).

Timbre

The entire composition demands the darkest and warmest sounds from all instruments. Although the climax of the piece (meas. 58) reaches a dynamic level of “ffff”, the timbre of the ensemble as a whole must not become shrill or brash. When performed as directed and with the appropriate tone quality and sound, this can be a tremendously emotional composition.

Unit 7: Form and Structure

Looking at the overall structure of this composition, the piece is made up of two repetitions of the primary melody. Within each repetition of the melody, there are two complimentary verses. Below is a table showing the instrumentation of each section of the melody.
<table>
<thead>
<tr>
<th>First Statement of Primary Melody</th>
<th>(meas. 0-32)</th>
<th>Melodic Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verse 1A</td>
<td>meas. 0-16</td>
<td>alt. cl., bari. sax, horn 4, trb. 1-2, euph.</td>
</tr>
<tr>
<td>Verse 1B</td>
<td>meas. 17-32</td>
<td>tenor sax, horns 1-4, trb. 1-2 (melody, meas.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>17-24); horns 1-4, trb. 1, euph. (melody, meas.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>25-28); alt. cl., bari. sax, horns 3-4, trb. 1-2,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>euph. (melody, meas. 29-32)</td>
</tr>
<tr>
<td>Second Statement of Primary Melody</td>
<td>(meas. 33-64)</td>
<td></td>
</tr>
<tr>
<td>Verse 2A</td>
<td>meas. 33-48</td>
<td>flute (melody, meas. 33-40); alto sax, horn 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(melody, meas. 41-48)</td>
</tr>
<tr>
<td>Verse 2B</td>
<td>meas. 49-64</td>
<td>flute, e-flat clar., b-flat clar. 2, sop. sax, cornet</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1, cornet 3</td>
</tr>
</tbody>
</table>

(Miles, 1997)

**Unit 8: Suggested Listening**
- Percy Grainger, *Australian Up-Country Tune*
- Percy Grainger, *Lincolnshire Posy*
- Percy Grainger, *Colonial Song*

**Unit 9: Additional References**

“A Childhood Hymn”  
(David Holsinger)

Unit 1: Composer

Born in Hardin, Missouri in 1945, David Holsinger earned his Bachelor of Music degree from Central Methodist College and his Master of Music Degree from Central Missouri State University. Holsinger has completed some post-graduate work at the University of Kansas where, for a short time, he was a band and swing choir arranger. Holsinger is a distinguished concert band composer and has won numerous awards and commendations for his compositions including the two Ostwald Awards (Miles, 1997). Several of his well-known works include Havendance, On Ancient Hymns and Festal Dances, and To Tame the Perilous Skies.

Unit 2: Composition

This piece was arranged by Holsinger in 1991 and is based on William Bradbury’s children’s hymn, “Jesus Loves Me”. Holsinger arranged this piece with the intent that it should be used to introduce a young band to essential music skills required for expressive performance of band music. (Miles, 1997). It requires the utmost control of pitch and dynamics, legato articulation, and rubato phrases. The score for this composition provides excellent learning objectives for a young band (listed above) as well as tips and suggestions for the director to introduce these to the students (Holsinger, 1991).

Unit 3: Historical Perspective

There are very few pieces written for young concert bands which allow the students to focus on more mature aspects of playing, such as advanced harmonic progressions, motivic development, expression and interpretation, and more intricate percussion parts (Miles, 1997). Many pieces written for young and developing concert bands contain very plain texture where many sections are doubled throughout the piece in order to create security in rhythms and melodic lines. Holsinger arranged this piece in 1991 with several key learning objectives in mind for young musicians. These objectives include developing better slow, legato style performance, ensemble expression, and the development of phrases (Holsinger, 1991).

Unit 4: Technical Considerations

Holsinger arranged this piece to begin in the key of B-flat Major, then shift into E-flat Major at measure 22 before returning to B-flat Major from measure 31 to the end. From an educational standpoint, he uses the entire scale and tonic arpeggio in each key (Holsinger, 1991). Holsinger arranged the piece in an appropriate manner for a young band where there are two parts for the clarinets, alto saxophones, trumpet/cornet, and trombones. Every other instrument has only one part. This allows for a very mature harmonic sound for a young concert band (Miles, 1997).
Unit 5: Stylistic Considerations

The entire piece requires a fully-sustained, legato style from all performers. This slow and expressive style demands unwavering breath control from all wind musicians. There are dynamic rises and falls throughout the piece ranging from piano to forte. Although the winds make up the majority of the composition, percussion parts are written in carefully and sparingly for effect and color changes.

Unit 6: Musical Elements

Melody

The melody of this composition is based on the familiar children’s hymntune “Jesus Loves Me” although it is very slightly altered from the original tune. The melody moves in a stepwise manner with very few leaps. The primary melody is notated below:

Slow and expressive, legato in style

\[\text{Notation of melody}\]

(Holsinger, 1991)

Harmony

The piece begins in the key of B-flat Major, shifts to E-flat Major at measure 22, and then back to B-flat Major from measure 31 to the end. Holsinger uses a mix of varied harmonic embellishments including seventh chords, modal progressions, and parallel diatonic harmonies in order to add a very mature sound to a piece written for young student musicians (Miles, 1997). The non-harmonic tones used are not restricted to the diatonic keys in which the piece is written. The use of accidentals helps to create the advanced harmonic sound for the young students (Holsinger, 1991).

Rhythm

This work is written predominantly in 4/4 time with the exception of measure 20 which is in 2/4 time. The piece uses only whole, half, quarter, and eighth notes throughout. The tempo is not absolute; the only indication of tempo at the beginning of the piece is as follows, “Slow and expressive, legato in style”. This provides the conductor with the responsibility to interpret the piece as it works best for the ensemble.
Timbre

Although the dynamics of this composition range from piano to forte, the timbre of the ensemble must remain controlled and warm. The climax in measure 31 allows for the students to play at a forte dynamic level yet requires that they control the tone of their instruments so as not to push to the point of a poor sound.

Unit 7: Form and Structure

The form of this piece is A, B, A’, Coda as seen below:

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Melodic Occurrence/Tonal Center</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>meas. 1-8</td>
<td>variation of hymntune introduced, B-flat Major key established</td>
</tr>
<tr>
<td>A</td>
<td>meas. 9-21</td>
<td>accompaniment added to entire verse of melody, chromatic accidentals create complex, non-diatonic harmony, key of B-flat Major remains predominant</td>
</tr>
<tr>
<td>B</td>
<td>meas. 22-30</td>
<td>refrain of hymn is introduced, modal development of melody and harmony, tonal center shifts to E-flat Major</td>
</tr>
<tr>
<td>A’</td>
<td>meas. 31-36</td>
<td>Harmony and melody refer to the introduction, strong half-cadence, tonal center shifts back to B-flat Major</td>
</tr>
<tr>
<td>Coda</td>
<td>meas. 37-43</td>
<td>Harmony is dominated by tonic six-four chord, B-flat Major</td>
</tr>
</tbody>
</table>

(Miles, 1997)

Unit 8: Suggested Listening

David Holsinger, *To Tame the Perilous Skies*

David Holsinger, *On a Hymnsong of Philip Bliss*

William Schumann, *Chester*

Unit 9: Additional References

"First Suite in E-flat"

(Gustav Holst)

Unit 1: Composer

Gustav Holst was born in Chettenham, England in 1874 and is widely-known as a significant composer in the development of British Band music in the early twentieth century. Holst attended the Royal College of Music and earned his living as a trombone performer in his early life. Eventually, Holst turned his focus to composing. While developing his skills as a composer, Holst taught at St. Paul's Girls School in London, Morley College, the Royal College of Music, and Harvard University. He composed operas, symphonies, ballets, chamber music, solo works, choral works, and pieces for wind band (Miles, 1997). Several of his well-known wind band compositions include Second Suite in F, Hammersmith, and Prelude and Scherzo (op. 52).

Unit 2: Composition

When Holst composed this piece in 1909, the only known wind bands of the time were either military bands or touring bands similar to those of John Philip Sousa and Patrick S. Gilmore. Holst’s original instrumentation of the First Suite in E-flat included bass saxophone, cornets, trumpets, and flugelhorns, all of which confirm that this was written for military band. Traditional forms are followed throughout all three movements. Although the first movement is labeled as a chaconne, it is actually in the form of a passacaglia. The piece is a medium-difficult composition and requires mature performers and endurance in the brass section (Miles, 1997).

Unit 3: Historical Perspective

This piece is considered to be one of the first substantial works written for wind band. Through the composition of this piece, Holst set a general foundation for what would become an approximation of the standard instrumentation of today’s wind band. The composition employs the use of modern variations of classical forms. In the early twentieth century, many new works written for wind band followed the format of the military band which may be why the form of the last movement is a march. This piece is unique, however, because it provides many more solo moments and small chamber-like moments when very few performers are playing (Miles, 1997). This is very different from the full tutti scoring of other wind band works of the time.

Unit 4: Technical Considerations

The majority of this work is composed in the key of E-flat Major. However, there are moments where the tonal center shifts to C minor, C Major, and A-flat Major (Holst, 1984). Rhythms do not pose a problem to the performers throughout the piece. The first movement includes solos for the piccolo, oboe, clarinet, alto saxophone and cornet. The second movement allows for solos featuring the piccolo, oboe, clarinet, and cornet only. Aside from the sixteenth note runs scored for the woodwinds,
the technical demands are limited. However, the solo cornet part does call for a high “C” periodically. The technical requirements for the remaining brass and percussion are not extremely challenging (Miles, 1997).

Unit 5: Stylistic Considerations

The extremely thick texture and heavy scoring can be misleading throughout this piece. There are moments of very thin scoring containing only a soloist or a small chamber-like group. This requires focused attention on articulation and balance within the ensemble. The first movement requires broad, sustained phrases and sounds. The second movement, however, is filled with light and short articulations inherent of chamber music. The third movement is written in the style of a British march. This must be taken slower than traditional American marches and the articulation must not become too heavy or cumbersome (Miles, 1997).

Unit 6: Musical Elements

Melody

The first movement, Chaconne, is written in the key of E-flat Major with a shift to C minor in the middle of the movement. The primary melody of the first movement is notated below:

\[
\text{Allegro Moderato}
\]

\[
\text{(Holst, 1984)}
\]

The second movement, Intermezzo, is written in the key of C Minor with a shift to C Major at the end of the movement. The primary melody of this movement is notated below:

\[
\text{Vivace}
\]

\[
\text{(Holst, 1984)}
\]
The third movement, *March*, is written in the key of E-flat Major with a shift to A-flat major during the trio, and then another shift back to E-flat Major through the end of the piece. The primary melody of this movement is notated below:

**Tempo di Marcia**

(Holst, 1984)

**Harmony**

The first movement, *Chaconne* (actually a passacaglia), is written in the key of E-flat Major. As the movement progresses, the tonal center briefly shifts to C Minor before returning to E-flat Major for the rest of the movement. This movement introduces an initial passacaglia theme which develops through 16 different variations. The harmony develops in conjunction with the theme throughout the movement.

Movement two, *Intermezzo*, begins in C Minor and continues in this tonality for the majority of the movement. Before the movement comes to an end, the tonality shifts to C Major. The lightly articulated melody moves quickly and contrasts the first movement greatly.

The third movement, *March*, begins with the introduction and first strain in the key of E-flat Major. The trio shifts to A-flat Major which provides a contrasting tonal center to the first strain. As the trio develops and moves towards the recapitulation, the piece begins to move back to the key of E-flat Major.

**Rhythm**

The first movement is written in 3/4 time and does not designate an exact tempo marking other than the description “Allegro Moderato”. This term generally describes a tempo between 116-120bpm. The rhythms are not exceedingly difficult, employing the use of dotted half notes, half notes, quarter notes, dotted quarter notes, eighth notes, and sixteenth notes.
The second movement is rather animated and buoyant. This movement is written in 2/4 time and the tempo is marked only by the term “Vivace” which generally indicates a tempo between 168-176bpm. The melody of this movement is syncopated and requires careful timing of the repeated upbeates. Additionally, the melody uses a dotted eighth and sixteenth note rhythm allowing the movement to “bounce” along with great forward momentum and energy.

Movement three is written in 2/2 time which is customary for a march, but it is in the form of a British-style march. British marches are generally slightly slower than traditional American marches. It would be appropriate to identify the standard American march tempo at 120bpm, however, this British-style march is more appropriately performed just below that tempo. This is a fact that must be recognized by the conductor seeing as the only tempo marking at the beginning of this movement is the description “Tempo di Marcia”.

**Timbre**

Movement one begins very softly with the melody first introduced in the bass saxophone, contra bass clarinet, euphonium, and tuba voices. This low, warm melody moves along slowly using nothing but quarter notes and half notes. As the movement continues on, each section has a chance to perform the main theme as it continues through a series of variations. The theme maintains a stable overall sound which is heavy and solid. The tone of the ensemble does not become shrill or fragile.

The second movement contrasts the first movement in many ways. Initially, the trumpet sound is changed by use of mutes in measure two. This provides a brand new sound to match the new tempo, time signature, and style of the second movement. This movement allows the instruments to push the envelope from a sense of tempo, technique, and a brighter sound.

Movement three displays all that is appropriate for a march, whether British or American. The first strain bounces along brightly through the brass section and the woodwinds and horns take over the warm and lyrical melody at the trio. As the trio develops into the recapitulation, the first strain and trio are overlapped but the sections have swapped parts. The brass now play the trio brightly and the woodwinds perform the melody of the first strain. This creates an exciting and culminating variation of the two sections for the end of the movement and the entire piece.

**Unit 7: Form and Structure**

All three movements of this composition follow traditional forms except for the fact that the first movement is actually mislabeled. Movement one, *Chaconne*, is actually a passacaglia. Movement two, *Intermezzo*, follows a simple ABA form, and movement three, *March*, is a British-style march. The layout of the form of the entire composition is below:

<table>
<thead>
<tr>
<th>I. Chaconne (Passacaglia)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section A</strong></td>
</tr>
<tr>
<td><em>(Theme and variations; E-flat Major, each variation is 8 measures in length)</em></td>
</tr>
<tr>
<td>Theme</td>
</tr>
</tbody>
</table>

25 | Page
Section B
(Variations continue; tonal center shifts to C Minor, each variation is 8 measure in length)

| Var. 9 | Var. 10 | Var. 11 |
---|---|---|

Section A
(Variations continue; tonal center shifts back to E-flat Major, each variation is 8 measures in length except variation 13)

<table>
<thead>
<tr>
<th>Var. 12</th>
<th>Var. 13</th>
<th>Var. 14</th>
<th>Var. 15</th>
<th>Var. 16</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>(recap)</td>
<td></td>
<td>(coda)</td>
</tr>
</tbody>
</table>

II. Intermezzo (ABA form)

Section A
(C Minor tonality)

<table>
<thead>
<tr>
<th>a</th>
<th>b</th>
<th>c</th>
</tr>
</thead>
<tbody>
<tr>
<td>(meas. 1-24)</td>
<td>(meas. 25-42)</td>
<td>(meas. 43-66)</td>
</tr>
</tbody>
</table>

Section B
(C Major tonality; antecedent and consequent)

<table>
<thead>
<tr>
<th>a</th>
<th>a’</th>
<th>transition</th>
</tr>
</thead>
<tbody>
<tr>
<td>(meas. 67-82)</td>
<td>(meas. 83-98)</td>
<td>(meas. 99-108)</td>
</tr>
</tbody>
</table>

Section A
(Greatly shortened; meas. 119-122)

Coda
(Using A and B material juxtaposed; meas. 123-142)

III. March (march form)

Introduction
(E-flat Major, meas. 1-4)

First Strain
(E-flat Major, meas. 5-36)

Trio
(Tonality shifts to A-flat Major, meas. 37-88)

False Recapitulation and Development
(Tonality shifts to E-flat Major, meas. 89-122)

Recapitulation + Trio
(E-flat Major, meas. 123-168)

Coda
(E-flat Major, meas. 169-179)
(Miles, 1997)

Unit 8: Suggested Listening
Gustav Holst, Second Suite in F
Gustav Holst, Hammersmith
Ralph Vaughan Williams, English Folk Song Suite
Unit 9: Additional References

“Pageant”
(Vincent Persichetti)

Unit 1: Composer

Vincent Persichetti was born in Philadelphia, PA in 1915. He remained in the northeastern region of the United States throughout his lifetime and held several teaching positions at numerous colleges and universities. He received his Bachelor of Music degree from Combs College and his Master of Music and Doctor of Music Administration from the Philadelphia Conservatory. Persichetti was the head of the Composition and Theory Department at the Philadelphia Conservatory for six years before being named the head of the department of composition at the Juilliard School of Music in 1963 (Miles, 1997). Several of Persichetti’s most well-known compositions for wind band include Masquerade, Divertimento for Band, Psalm for Band, and Symphony No. 6.

Unit 2: Composition

Persichetti composed Pageant in 1953. It was his third composition for wind band. The piece is a very simple two-part form opening with a slow chorale and developing into a spirited, dance-like portion which Persichetti describes as a lively “parade” section (Persichetti, 1954). The French horn opens the first section with a very simple three-note sequence. This three-note sequence is the basic motivic idea which develops throughout the entire piece. Persichetti uses unexpected changes in texture and timbre, very distinct counterpoint, and unpredicted harmonic changes throughout the piece (Miles 1997).

Unit 3: Historical Perspective

Edwin Franko Goldman commissioned this piece in 1953 for the American Bandmasters Association. Persichetti himself conducted the University of Miami band in the playing of the premier performance of this piece at the American Bandmasters Association Convention in Miami on March 7, 1953 (Persichetti, 1954). Many of the compositional techniques and ideas used throughout this piece are similar to the fourth movement of Persichetti’s Symphony No. 6 for wind band which is noted below under “Suggested Listening”.

Unit 4: Technical Considerations

The written range is not pushed to the limits for the majority of the instruments in this composition. This makes it a much more appropriate piece for a high school wind band. While the range does not pose an issue, the rhythmic writing calls for mature and experienced performers. Persichetti passes the melody from one section of the band to another antiphonally throughout the piece (Persichetti, 1954). This requires precise and consistent timing between all sections of the ensemble. There are significant solos for horn, trumpet, and piccolo, as well as additional solo sections. The horn solo begins the piece and introduces the primary three-note motive on which the entire
composition is based. The opening chorale demands accuracy of pitch throughout the complex harmonies written by Persichetti. The second half of the piece contrasts the opening chorale and poses challenges rhythmically and technically due to the quickly changing accidentals (Miles, 1997).

Unit 5: Stylistic Considerations

The opening section of this composition is to be performed as a warm, resonant chorale which introduces the simple three-note motive. This requires legato articulations and a mature level of musical expression from all performers. Due to Persichetti’s thick polyphonic writing, attention must be given to the balance of the ensemble (Miles, 1997). Specifically, attention must be given to the balance of the moving inner lines of the melody so as to not to cover them. Each section must transition seamlessly from one to the next in order to maintain a sense of flow. This requires precise attention to entrances and releases to create seamless transitions as the three-note motive is passed from one section to another.

Unit 6: Musical Elements

Melody

The melody of this composition is broken into several themes notated below. The first two themes are performed at quarter note = 80bpm. The first three notes of motive 1 are first played by a solo horn before the clarinets continue the opening melodic statement. Motive 1 is notated below:

(Persichetti, 1954)

Once the first motive is introduced by the clarinets in the first ten measures, the second motive is then presented by the flutes, oboes, bass clarinets, bassoons, alto/tenor saxophones, cornet 1, and horns. Motive 2 is notated below:
Both of these motives go through a series of developmental stages and the piece transitions into a faster section at measure 73 written in 2/2 time. The tempo is marked at half-note = 120bpm. Below is the first theme in the Allegro section. This first occurs at measure 77:

The allegro section continues to develop and introduces theme 2 in measure 101. Theme 2 is notated below:

The last and final theme is introduced in measure 130. Theme 3 is shown below:
Harmony

The opening chorale of this piece is written predominantly in the key of B-flat Major. At measure 30, the B section of the chorale is introduced and the tonal center changes briefly to C Major, transitions to G Major, and back to B-flat Major all within about twenty measures. The key remains the same as the piece transitions to the first theme of the allegro section at measure 77. The beginning of the second theme at measure 101 shifts to C Major and almost immediately to G Major before shifting back to B-flat Major once again in measure 130. The third theme is introduced in counterpoint to the second theme and the key transitions from B-flat Major to E-flat Major at measure 152. This continues to develop for the next 30 measures and eventually shifts into A-flat Major for three measures (meas. 186-189). The second theme is referenced briefly in C Major at measure 190 and then back to E-flat Major at measure 214. Fragments of thematic material overlap and are performed in the keys of B-flat Major and E-flat Major, simultaneously, through to the end of the piece. The composition concludes with a cluster of twelve tones except B, C#, and F# which have the same intervalllic relationship as the three opening notes of the piece (Persichetti, 1954).

Rhythm

The opening chorale of this piece is in 4/4 time and the tempo is marked at quarter note = 80bpm (Persichetti, 1954). After the initial statement of the three-note motive in the opening horn solo, the clarinet section sings through the flowing melody of the first theme. The melody consists primarily of quarter notes and half notes with the occasional dotted quarter/eighth note rhythm which provides a forward melodic lilt. It isn’t until the allegro section at measure 72 that the rhythm becomes buoyant and more unpredictable. The allegro section is written in 2/2 time and the tempo is set at half-note = 120bpm (Persichetti, 1954). The tempo and time signature shift at measure 72 to the end of the piece and the rhythm becomes buoyant and spontaneous. Persichetti describes this second half of the piece as a “lively parade section” and the dance-like rhythmic variations convey that description well (pg. 1, Persichetti, 1954).

Timbre

Throughout the opening chorale section, the overall ensemble timbre is warm and smooth. The contrapuntal movement of the inner lines help to magnify the rich and sonorous tone of the ensemble. The intelligent scoring of this chorale helps to produce a warm ensemble tone; Persichetti uses only the woodwinds and the conical brass sections for more than half of the introduction (Persichetti, 1954). There is minimal writing for percussion and when parts are present, they are primarily sustains on timpani and suspended cymbal. This is contrasted greatly at the introduction of the allegro section in measure 77. This second half of the piece is bright, sometimes edgy in the brass, and becomes more articulated and accented (Persichetti, 1954).
<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Tonal Center/Musical Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro.</td>
<td>1-2</td>
<td>B-flat Major; horn solo, introduction of three-note motive</td>
</tr>
<tr>
<td>A</td>
<td>3-10</td>
<td>B-flat Major; first chorale statement in clarinet section, motives 1 and 2</td>
</tr>
<tr>
<td>A</td>
<td>11-18</td>
<td>B-flat Major; 8-bar phrases in counterpoint, woodwind section is prevalent</td>
</tr>
<tr>
<td>A</td>
<td>18-27</td>
<td>B-flat Major; brass section antecedent (meas. 18-21); woodwind consequent (meas. 22-27) based on motive 1</td>
</tr>
<tr>
<td>A</td>
<td>27-29</td>
<td>B-flat Major; transition - motive 2</td>
</tr>
<tr>
<td>B</td>
<td>30-34</td>
<td>C Major; counterpoint in upper woodwinds</td>
</tr>
<tr>
<td>B</td>
<td>35-42</td>
<td>G Major; woodwind antecedent (meas. 35-38); brass consequent (meas. 39-42)</td>
</tr>
<tr>
<td>A1</td>
<td>43-50</td>
<td>B-flat Major; recap. of first chorale theme in clarinet section, piccolo obligato based on motive 2</td>
</tr>
<tr>
<td>A1</td>
<td>51-58</td>
<td>B-flat Major; developmental counterpoint, eliminating cylindrical-bore brass</td>
</tr>
<tr>
<td>A1</td>
<td>58-66</td>
<td>C Major; trumpet and trombone antecedent; woodwind and conical brass antecedent</td>
</tr>
<tr>
<td>A1</td>
<td>67-72</td>
<td>B-flat Major; codetta, fragments of motives 1 and 2 act as a transition into fast section</td>
</tr>
<tr>
<td>A</td>
<td>73-76</td>
<td>B-flat Major; percussion introduction of Allegro section based on theme 1</td>
</tr>
<tr>
<td>A</td>
<td>77-81</td>
<td>B-flat Major; first melodic statement of theme 1</td>
</tr>
<tr>
<td>A</td>
<td>82-92</td>
<td>B-flat Major; development of theme 1</td>
</tr>
<tr>
<td>A</td>
<td>93-101</td>
<td>B-flat Major; transition</td>
</tr>
<tr>
<td>A</td>
<td>101-107</td>
<td>C Major; first statement of theme 2</td>
</tr>
<tr>
<td>A</td>
<td>108-121</td>
<td>G Major; development and fragmentation of theme 2</td>
</tr>
<tr>
<td>A</td>
<td>122-129</td>
<td>G Major; transition</td>
</tr>
<tr>
<td>B</td>
<td>130-151</td>
<td>B-flat Major; 4-bar sections of theme 3 alternate sections of theme 2 in counterpoint; timbral and textural juxtaposition between themes</td>
</tr>
<tr>
<td>B</td>
<td>152-159</td>
<td>E-flat Major; theme 2</td>
</tr>
<tr>
<td>B</td>
<td>160-177</td>
<td>E-flat Major; development of motive 1</td>
</tr>
<tr>
<td>B</td>
<td>178-185</td>
<td>B-flat Major; transition, development of material from previous transition sections</td>
</tr>
<tr>
<td>B1</td>
<td>186-189</td>
<td>A-flat Major; theme 1</td>
</tr>
<tr>
<td>B1</td>
<td>190-213</td>
<td>C Major; theme 2 (played twice), each repetition is followed by sections of material developed from motive 2</td>
</tr>
<tr>
<td>B1</td>
<td>214-221</td>
<td>E-flat Major; theme 2</td>
</tr>
<tr>
<td>B1</td>
<td>222-229</td>
<td>E-flat Major; development of motive 1</td>
</tr>
<tr>
<td>B1</td>
<td>230-243</td>
<td>E-flat Major; transition with materials developed</td>
</tr>
<tr>
<td>A</td>
<td>244-251</td>
<td>B-flat Major and E-flat Major; simultaneous recap. of themes 1 and 2</td>
</tr>
<tr>
<td>A</td>
<td>252-255</td>
<td>B-flat Major and E-flat Major; percussion break based on theme 1</td>
</tr>
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<td>-----------------------------------------------------------------</td>
</tr>
<tr>
<td>A</td>
<td>256-262</td>
<td>B-flat Major and E-flat Major; theme 2</td>
</tr>
<tr>
<td>A</td>
<td>263-279</td>
<td>B-flat Major and E-flat Major; transition</td>
</tr>
<tr>
<td>Coda</td>
<td>280-289</td>
<td>B-flat Major and E-flat Major; simultaneous recap. of theme 1 and 2</td>
</tr>
<tr>
<td>Coda</td>
<td>290-293</td>
<td>B-flat Major; closing brass fanfare</td>
</tr>
<tr>
<td>Coda</td>
<td>294-295</td>
<td>B-flat Major; final chord cluster containing all 12 pitches except B, C#, and F#; the missing three pitches have the same interval content as the opening motive 1</td>
</tr>
</tbody>
</table>

(Miles, 1997)

Unit 8: Suggested Listening

Vincent Persichetti, Symphony No. 6 for Band
Vincent Persichetti, Divertimento
Vincent Persichetti, Masquerade

Unit 9: Additional References

“Prelude, Siciliano, and Rondo”
(Malcolm Arnold)

Unit 1: Composer

Malcolm Arnold was born in 1928 in Northampton, England. Today, he is regarded as one of England’s most renowned composers of wind band literature. He studied composition with Gordon Jacob at the Royal College of Music. As a musician, he studied trumpet and performed professionally with the London Philharmonic and British Broadcasting Corporation (BBC) Symphony. In addition to his composition and trumpet performance, Arnold focused much of his time on conducting. He is known for being a composer of wind band literature, but also composed symphonies, concertos, chamber music, and several film scores (Miles, 1997). Several of Arnold’s well-known wind band compositions include *Four Scottish Dances*, *English Dances*, and *Four Cornish Dances*.

Unit 2: Composition

Arnold originally wrote this piece for brass band and it was entitled *Little Suite for Brass*. John Paynter (director of bands at Northwestern University) arranged the piece for full wind band to include woodwinds and percussion, but still maintained the liveliness of the original work.

Unit 3: Historical Perspective

In the history of traditional brass band and wind band literature, this piece is considered one of several key works. This composition is equally as recognized as the works of Gustav Holst, Ralph Vaughan Williams, and Gordon Jacob. The compositional style and nearly folk-tune-like melodies lends itself to the customary style of traditional British wind band compositions. The form of each movement is simple (ABACA) yet the combination of three movements into a suite is characteristic of British band works of the late nineteenth to early twentieth century.

Unit 4: Technical Considerations

**Movement I: Prelude**

The first movement, *Prelude*, is lively and employs the use of an introductory brass fanfare. Although the rhythmic responsibilities are not over-bearing, there are often entrances on weak beats and an emphasis on syncopated rhythms (Arnold, 1979). The key center of this movement shifts often. Tonal centers include B-flat Major, A-flat Major, G Lydian, E-flat Lydian, D Minor, and D Major. The low brass and low reeds must accurately perform scalar eighth-note patterns in keys of D-flat Major and F Major at quarter note = 112bpm (Miles, 1997). Additionally, the flutes and xylophone must execute a Bm7 sixteenth-note arpeggio.
Movement II: Siciliano

The key of the second movement of this composition, *Siciliano*, remains fairly consistent in E-flat Major. However, there are several moments of modulation and use of altered chords. It is written in 6/8 time at a tempo of dotted quarter-note = 60bpm, although this is generally performed closer to the tempo of dotted quarter-note = 52 bpm. Of the few technical demands in this movement, the clarinets have one of the most challenging. The clarinets must arpeggiate E-flat Major, B-flat Minor, A-flat Augmented, C dominant 7, F Minor 7, A-flat half-diminished 7, and B-flat dominant 7 chords in sixteenth-note sextuplets. The instrumentation calls for the use of harp, vibraphone, English horn, contrabass clarinet, contrabassoon, and strings, however many of these parts may be substituted by other sections cued for their parts without the loss of crucial melodic or harmonic sound (Miles, 1997).

Movement III: Rondo

The third movement, *Rondo*, is written primarily in B-flat mixolydian, however, there are brief instances of modulations and also altered chords. It is written in 3/4 time and the tempo is marked at quarter note = 152bpm (Arnold, 1979). This movement is more demanding rhythmically, especially with the use of syncopation. Brass should double-tongue at a proficient level in order to perform their parts at the required tempo marking (Miles, 1997). Similar to the second movement, the instrumentation calls for the use of harp, vibraphone, English horn, contrabass clarinet, contrabassoon, and strings. But again, these parts may be substituted by other sections cued for their parts without the loss of crucial material (Miles, 1997).

Unit 5: Stylistic Considerations

Movement I: Prelude

The first movement opens with a fanfare-like exclamation. The articulation should be detached to create the rhythmic clarity needed. The performers must pay close attention to the slight difference between certain articulations (i.e. staccato vs. marcato). When the instrumentation calls for contrasting sections to perform simultaneously, careful attention must be given to keep the ensemble balanced (Miles, 1997).

Movement II: Siciliano

The desired 6/8 siciliano style is difficult to perform and maintain as an ensemble. The ostinato pattern of quarter-note/eighth-note must maintain a steady pulse and the articulation should be such that the quarter-note is tenuto and the eighth-note very light. The sixteenth-note following the dotted eighth-note in the melodic line can almost be treated as an upper-neighbor grace note (Miles, 1997). The flowing melody must be given the expressive touches it deserves throughout the movement.
Movement III: Rondo

This movement requires the utmost control of tempo, technique, and articulation in order for
the scoring to be effective (Miles, 1997). Opposing articulations are used throughout the movement in
addition to a wide range of dynamic expression. There are abrupt shifts in texture and dynamics which
provide great contrast between themes (Arnold, 1979). Light articulation must be used in conjunction
with the syncopated background rhythms. Careful attention must be given to the notated accents in
order to achieve the desired overall style (Miles, 1997).

Unit 6: Musical Elements

Melody

The melody of the first movement is fairly simple yet the constant shift in tonal centers provides
the listener with a varied experience. The primary melody of the first movement is notated below:

\[
\text{quarter note} = 112 \text{ bpm}
\]

\[\text{[Musical notation image]}\]

(Arnold, 1979)

The second movement provides the listener with a beautiful, sweeping melody then tends to
rise and fall with great expression. The slow, rolling 6/8 time allows the melody to naturally ebb and
flow dynamically as well as rhythmically. The primary melody of the second movement is notated
below:

\[
dotted \text{quarter} = 60 \text{ bpm}
\]

\[\text{[Musical notation image]}\]

(Arnold, 1979)
The third movement begins immediately with the melody from the A section, there is no gradual introduction. This melody begins very aggressively and grabs the listeners’ attention from the very first note. The primary melody of this movement is notated below:

\[
\text{Allegro Vivace} \\
(\text{quarter note} = \text{132 bpm})
\]

\[
\begin{array}{c}
\text{ff} \\
\end{array}
\]

(Arnold, 1979)

\[
\text{Harmony}
\]

The first movement shifts greatly through various keys. Tonal centers shift from B-flat Major to A-flat Major within the first eight measures of the introduction. Shortly thereafter, the movement shifts into G Lydian and then to E-flat Lydian in Section A. The B section brings us to D Minor before shifting back to D Major for the return of the A Section. Section C remains in D Major for a brief moment before shifting to B-flat Major for the remainder of the movement.

The second movement begins in E-flat Major and does not move as much as the first movement. There is a temporary tonicization to V/V through the use of borrowed chords, but the movement quickly shifts to B Minor, then to B-flat Major, and back to E-flat Major for the rest of the movement.

Movement three is more similar to the first movement in a sense that it shifts abruptly from key to key. The movement begins in B-flat Major and then begins to alternate between D Major and B-flat Melodic Minor in the B Section. The repeat of section A is in E-flat Major with a shift to G Minor at the beginning of Section C. The last repetition of the A section and the coda are in B-flat Mixolydian.

\[
\text{Rhythm}
\]

\[
\text{Prelude} \text{ is written in 4/4 time at a tempo marking of quarter-note} = \text{112 bpm. Syncopated rhythms are used throughout the movement and provide the listener with a sense of levity and playfulness. The movement becomes more technically demanding due to the use of running eighth-note and sixteenth-note passages (Arnold, 1979).}
\]

Movement two is written in 6/8 time and is at a tempo marking of dotted quarter-note = 60bpm. The background ostinato is a quarter-note followed by an eighth-note and must remain steady.
throughout the movement to complement the melodic line. The rhythm of the melody is a dotted eighth-note, sixteenth-note, eighth-note pattern (Arnold, 1979). The sixteenth note should be played more as an upper-neighbor grace note in order to help the melody maintain forward momentum (Miles, 1997).

The third movement is written in 3/4 time at a tempo of quarter-note = 152bpm. Similar syncopated rhythms from the first movement are used again throughout this movement but at a higher level of difficulty due to the increase in tempo. This provide a higher level of excitement and energy if the tempo is maintained throughout the piece. There are moments of increased rhythmic difficulty through eighth-note and sixteenth note passage, but they are brief and not sustained rhythmic challenges (Arnold, 1979).

**Timbre**

The first movement of this composition begins with a very straight-forward fanfare. The ensemble tone begins in a brilliant yet controlled manner. It is powerful and confident, but never unstable. This movement reaches its climax half-way through the movement and subsides during the second half. This retreat in sound provides an appropriate transition into the gentle and beautiful second movement.

The lilting motion of the 6/8 time in the second movement provides the listener with a new feel and a flowing melodic line. Articulations are legato and everything is smooth and connected throughout the movement. The rich and sonorous inner-moving lines provide appropriate harmony to the sweeping melody. The climax of this movement is more of a rounded, dynamic swell than a pointed or articulated peak. This allows the second movement to fall naturally and end just as gently as it began.

The third movement begins abruptly and forcefully with heavy articulations and accents. Although the sound of the ensemble is raucous and articulations are somewhat percussive, it never sounds out of control or chaotic, merely powerful and aggressive. This aggression switches on and off with varying themes throughout the movement but return at the end for an exuberant, full-ensemble conclusion.

**Unit 7: Form and Structure**

<table>
<thead>
<tr>
<th>Movement I: Prelude</th>
<th>Tonal Center/Musical Events</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section</strong></td>
<td><strong>Measures</strong></td>
</tr>
<tr>
<td>Intro.</td>
<td>1-8</td>
</tr>
<tr>
<td><strong>A</strong></td>
<td>9-18</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>19-23</td>
</tr>
<tr>
<td>Section</td>
<td>Measures</td>
</tr>
<tr>
<td>---------</td>
<td>----------</td>
</tr>
<tr>
<td>A</td>
<td>24-29</td>
</tr>
<tr>
<td>C</td>
<td>30-38</td>
</tr>
<tr>
<td>A</td>
<td>39-47</td>
</tr>
<tr>
<td>Coda</td>
<td>48-55</td>
</tr>
</tbody>
</table>

**Movement II: Siciliano**

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Tonal Center/Musical Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro.</td>
<td>1-4</td>
<td>E-flat Major; introduction of rhythmic ostinato that accompanies the main theme in each statement</td>
</tr>
<tr>
<td>A</td>
<td>5-20</td>
<td>E-flat Major; eight-bar main theme introduced in cornet solo, second statement in cornet, flutes and English horn</td>
</tr>
<tr>
<td>B</td>
<td>21-28</td>
<td>E-flat Major, V/V tonicization; brief development based on ostinato material, increased harmonic activity, tonicization, chromatic harmony</td>
</tr>
<tr>
<td>A</td>
<td>29-44</td>
<td>E-flat Major; two restatements of main theme, first time with clarinet obligato, second time with tutti, homophonic texture</td>
</tr>
<tr>
<td>C</td>
<td>45-53</td>
<td>B Minor, B-flat Major; brief development based on ostinato material, antiphonal statements between brass/woodwind groups, increased harmonic activity, borrowed chords, chromatic harmony</td>
</tr>
<tr>
<td>A</td>
<td>54-69</td>
<td>E-flat Major; final two statements of main theme in woodwinds and solo cornet</td>
</tr>
<tr>
<td>Coda</td>
<td>70-75</td>
<td>E-flat Major; soft six-measure conclusion based on original ostinato</td>
</tr>
</tbody>
</table>

**Movement III: Rondo**

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Tonal Center/Musical Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-24</td>
<td>B-flat Major; opening statement of 12-bar rondo theme, mixolydian tutti section followed by second statement</td>
</tr>
<tr>
<td>B</td>
<td>25-32</td>
<td>D Major, B-flat Melodic Minor; brief eight-bar development based on part of the rondo theme, repeats once</td>
</tr>
<tr>
<td>A</td>
<td>33-44</td>
<td>E-flat Major; restatements of rondo theme, first time in flute/oboe/bells/soli harp obligato, second time with tutti homophonic texture</td>
</tr>
<tr>
<td>C</td>
<td>45-60</td>
<td>G Minor; new contrasting legato theme introduced, simpler waltz-like accompaniment in contrast to syncopated rhythms of other sections</td>
</tr>
<tr>
<td>A</td>
<td>61-81</td>
<td>B-flat Mixolydian; two statements of rondo theme, first in the low brass ad low woodwinds, second time in tutti final statement</td>
</tr>
<tr>
<td>Coda</td>
<td>82-95</td>
<td>B-flat Mixolydian; two separate parts - first part slowly building Fm7 chord, presto second part in B-flat drives to conclusion</td>
</tr>
</tbody>
</table>

(Miles, 1997)
Unit 8: Suggested Listening
Malcolm Arnold, *Four Scottish Dances*
Malcolm Arnold, *English Dances*
Malcolm, Arnold, *Four Cornish Dances*

Unit 9: Additional References
Bibliography


