Advanced Conducting Project

Ventia Webber
Messiah College

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

Messiah College
Ventia Webber
May 15, 2015
Dr. Genevro
# Table of Contents:

<table>
<thead>
<tr>
<th>Composition:</th>
<th>Composer:</th>
<th>Grade:</th>
<th>Page No:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <em>Sparks</em></td>
<td>Brian Balmages</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>2. <em>Ballade</em></td>
<td>Darren W. Jenkins</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>3. <em>Blessed Are They</em></td>
<td>J. Brahms/trans. B. Buehlman</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>4. <em>Paper Cut</em></td>
<td>Alex Shapiro</td>
<td>3</td>
<td>23</td>
</tr>
<tr>
<td>5. <em>Suite Provençale</em></td>
<td>Jan Van der Roost</td>
<td>3</td>
<td>32</td>
</tr>
<tr>
<td>6. <em>Paganinioso</em></td>
<td>Pierre LaPlante</td>
<td>4</td>
<td>41</td>
</tr>
<tr>
<td>7. <em>Variations on a Korean Folk Song</em></td>
<td>John Barnes Chance</td>
<td>4</td>
<td>48</td>
</tr>
<tr>
<td>8. Bibliography</td>
<td></td>
<td></td>
<td>60</td>
</tr>
</tbody>
</table>
Sparks
Brian Balmages
(b. 1975)
Publisher: FJH Music Company Inc.
Date of Pub: 2007
Grade: 2

Unit 1: Composer

Brian Balmages is the son of music educators and was surrounded by music at a young age. He began playing trumpet in early elementary school. His father was his elementary band director. He became interested in computer music in high school and eventually attended James Madison University to study Music Industry thinking he would go into film music. He later went to University of Florida in Miami and received a degree in media writing and production. Balmages has never been formally trained as a composer, and it was in graduate school that he began composing. Since then, his works have been played all over the world in numerous school band concerts, Large Group Performance Evaluations and contests, and music conventions. He serves as a guest clinician and conductor, with the latter being the role that he most enjoys as it is where music actually takes place. Balmages has works published for wind band, string orchestra and chorus. He is currently music director of FJH Music Company Inc. where his music is published.

Balmages’s works have a fresh feel to them utilizing contemporary harmonies and unpredictable syncopations that capture young musicians’ interests. He gleans inspiration from historical events and deep emotions. Balmages’s works have been featured in the Teaching Music Through Performance in Beginning Band Volume 2, Teaching Music

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Through Performance in Band Volume 10 and Teaching Music Through Performance in Middle School Band.

Unit 2: Composition

Sparks was commissioned by the Carl Sandburg Middle School Bands in Alexandria, Virginia under the direction of Charlie Burts and Joe LaBrie. Sparks was dedicated to the current middle school principal Donna Pasteur, a great supporter of the arts, in honor of her retirement from teaching.  

Sparks appears on numerous state lists with a classification ranging from grade 2 to grade 4.

Unit 3: Historical Perspective

Sparks is a programmatic work developing short, melodic motifs into full melodic phrases. The piece symbolizes that no matter how small or insignificant an action may seem it can have lasting impact on the world. Programme music became popular in the romantic period and is a terminology credited to Liszt. However, programmatic music, music that depicts events or ideas represented by musical story and sound, had existed by 1700 with Johann Kuhnau.  

Unit 4: Technical Considerations

While Sparks is listed as a grade 2 piece, players will be challenged by often-changing syncopated ostinatos and ever modulating melody lines. The piece has a multi-meter section in the middle that can prove difficult at first. This piece could be challenging for middle school or high school due to the rhythms and accidentals. Only flute, clarinet, alto saxophone, trumpet and trombone parts are divisi. The trombone and euphonium parts are independent of each other so strong players are required for both parts. The French horn part

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4 Brian Balmages, Sparks, Score and parts, (Fort Lauderdale, Florida: FJH Music Company, Inc., 2007).
is typically doubled in another instrument or cues are provided in trumpet parts. The tuba, bass clarinet, and bari saxophone play in unison throughout.

*Sparks* requires eight percussionists. The snare drum part alone has sixteenth note figures. All other parts throughout this piece deal primarily with various syncopated ostinatos.

**Unit 5: Stylistic Considerations**

*Sparks* has motion. The tempo is set for quarter note = 152, so subdivision among the beats is essential to achieve performance tempo. Careful attention should be paid to articulations as unexpected slurs appear in the middle of eighth note figures. There are three accented sections from measures 29-37, measures 59-69 and from measures 121 to the end that should be distinguished from the original sections.

There are repeated ostinatos throughout, but these should never dominate the melody. The trumpets and horns’ opening fanfare be heard above the percussive woodwind lines. From here the melody develops and moves throughout the ensemble.

**Unit 6: Musical Elements**

**Melody**

The melody constantly evolves in *Sparks*. In the beginning, upper woodwinds and metallic percussion instruments play rhythmic ostinatos while the brass enter with a fanfare melody. The next section transitions using two measure sequencing motifs that modulate back into the fanfare melody. A second melody is introduced by a trumpet and alto saxophone unison duet by measure 33. This melody repeats and develops throughout the rest of the song, until the original fanfare melody repeats in the coda.

Opening fanfare melody (in concert pitch):
Secondary Theme (in concert pitch):

Harmony

The open fifth chord with second or fourth non-chord tones is a common compositional device of Sparks giving the overall piece a feeling of triumph. Pedal tones are the most common non-chord tone throughout the piece. Sparks centers around Eb major tonality, but dabbles in C major, F major, Lydian modes, and the secondary dominant key Bb major before returning to Eb major.

Rhythm

Rhythm plays a unique role in Sparks. The rhythmic motifs are the driving force of the piece. The opening section begins with two measure ostinatos in the clarinets, tenor sax, and mallets. Flutes and alto saxophones play alternating eighth note ostinatos establishing the open fifth on Eb with the second non-chord tone. Ostinatos are complimented by triangle and bells in percussion.

Examples of repeated ostinatos:

Timbre

Metallic percussion instruments including triangle, bells, vibraphone and chimes and the upper woodwinds create a bright timbre throughout the song. A warm timbre section appears in the development with clarinet and marimba major 2nd pedal tone accompaniment. The bass clarinet, euphonium and horn continue the section. The bright feeling comes back in measure 109 and finishes the song with metallic percussion and upper register tessituras.
### Unit 7: Form and Structure

Sparks is a simplified Sonata Form.

<table>
<thead>
<tr>
<th>Statement of Primary Theme</th>
<th>Melody</th>
<th>Tonality</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>Eb</td>
<td>1-4</td>
<td>Upper woodwinds &amp; metallic percussion: chimes, bells, vibes &amp; triangle, establish Eb open 5th chord w/ 2nd non-chord tone with repeated syncopated ostinatos</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>C7 (-3)</td>
<td>5-8</td>
<td>Tpt 1 enters with fanfare melody (Tpt 2 &amp; Horn harmony)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>9-12</td>
<td>Low brass joins fanfare melody and harmony</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>Bb lydian</td>
<td>13-21</td>
<td>Woodwinds end ostinatos. Hn. &amp; A. Sx 1 lead fanfare melody, A. Sx 2, T. Sx, Euph &amp; Tbn play harmony.</td>
<td></td>
</tr>
<tr>
<td>Transition</td>
<td>Eb/Bb</td>
<td>21-22</td>
<td>Clarinets play short, transitional motif with trombone and tuba accompaniment</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>23-24</td>
<td>Clarinets sequence motif up one step</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>25</td>
<td>Fl, Ob, &amp; A. Sx. 1 join modulating motif</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>26</td>
<td>Fl, Ob, Cl, &amp; A sx. 1 modulate motif again</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>27-28</td>
<td>Trumpet joins modulation driving a IV-V-I cadence</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>29-32</td>
<td>A. Sx. 1, Trumpet &amp; Chimes play fanfare melody over upper woodwind ostinatos</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>33-36</td>
<td>Low brass joins fanfare</td>
<td></td>
</tr>
</tbody>
</table>

| Contrasting Secondary Theme |
|-----------------------------|--------|---------|------------------|
| B                           | Eb     | 39-45   | Tpt 1 & A Sx. 1 unison duet introducing secondary theme |
|                             |        | 46-49   | New ostinato interlude in Cl 2, Tpt, and mallet percussion |
| B'                          |        | 50-58   | Secondary theme played up one step in Bassoon, T Sx, Hn, Tbn & Euph |

| Transition                  | Ab     | 59-62   | Multi-meter section changing from 4/4 to 3/4 to 4/4. Melody syncopated and scattered throughout the parts |
|                             | Bb     | 63-68   | Like second transitional phrase but modulated up a step. |
| B''                         | Eb     | 69-76   | Back to the secondary theme in original key w/ modulating ending (F7/Bb) |

| Development                 | Ab     | 77-78   | Ostinato interlude with clarinet and mallet percussion |
|                             |        | 79-86   | Flutes begin new melody, oboe joins second phrase |
| C                            |        | 87-90   | CI & A Sx play development a third down |
| C'                           | F min  | 91-94   | Fl, Ob & A Sx continue development to 95 which cadences V-I 6/4-IV-V-I into Eb Lydian |
| Recapitulation | C"     | 95-98 | Cl 1, Tpt, Hn, Tbn, & Vibes play development in Eb lydian |
|               | Eb Lydian |       | 99-102 | Tutti ensemble plays theme. Cl 2, T. Sx, Tpt 2, Hn. & Bells play counter melody |
|               | B maj    | 103-106 | Melody in A sx & Hn modulates back to Eb over low brass pedal notes |
|               | B""      |       | Eb/Bb  | 107-110 | Fl & Cl play motif from secondary theme |
|               |          |       |        | 111-112 | Tbn fragment from primary theme section |
|               |          |       | F/Bb   | 113-114 | Tpt plays secondary theme motif up a step |
|               |          |       |        | 115-116 | Tbn & Euph echo same key from primary theme section |
|               | Gb       | 117-118 | Fl, Ob, A. Sx, Tpt, Marimba, & Vibes play melodymelody over low brass counter melody |
|               | Ab       | 119-120 | Same instruments but modulated up one step |
|               | B"""     | Fsus  | 121-124 | Cl 1, A. Sx 1, Tpt 1, & bells play secondary theme melody over low brass accompaniment |
|               |          |        | 125-128 | Fl, Ob, Vibes & Marimba join secondary theme |
| Coda          | add A"   | Eb    | 129-136 | Restatement of primary theme in brass while upper woodwinds play secondary theme |
|               |          |       | 137-140 | Triumphant tutti finish |

**Unit 8: Suggested Listening**

Brian Balmages: Rhythms & Riffs, Electricity

Richard Saucedo: The Flight of the Thunderbird

Carolyn Bremer: Early Light

**Unit 9: Additional Resources**


Official Brian Balmages website: http://www.brianbalmages.com/

Ballade

Darren W. Jenkins

(b. 1967)

Publisher: Alfred

Date of Publication: 2003

Grade 3

Unit 1: Composer

Darren W. Jenkins is a music educator with experience teaching elementary, middle school and high school bands. Jenkins has a Bachelors of Music in Music Education and a Masters of Music in Composition. His degrees come from Washburn University and the University of Kansas. Jenkins studied composition under James Barnes\(^6\) and jazz composition under Frank Mantooth. Jenkins won the 1989 Claude T. Smith Memorial Band Composition Contest with his very first composition for band *Variations on a Mighty Fortress is Our God*. Jenkins is currently assistant middle school band director in Olathe, Kansas and appears as a guest conductor, adjudicator and clinician.\(^7\)

Unit 2: Composition

*Ballade* was commissioned by Perry Middle School Band in Perry, Kansas. It is dedicated in memory of young band member Heather Leonardi who was diagnosed with Leukemia and passed away. The main melody is introduced in the clarinets as this was the instrument Miss Leonardi played. The lyrical piece is five and a half minutes long and has a two part form with a short restatement of the first part.

*Ballade* has been well received in the musical world. It is on at least five state lists for contest and festival adjudication and has been played at state conventions. The piece plays

\(^6\) James Barnes is professor of music theory and composition at University of Kansas where he has served for over forty years. Barnes's well-known pieces for wind band include *Yorkshire Ballade* and *Trail of Tears*.

effortlessly in the hands of young musicians due to Jenkins’s deep understanding of school musicians and a belief that each part should be musically satisfying to play.

Unit 3: Historical Perspective

The term “ballade” usually refers to a piece of music written in reference to a poetic or literary source. Vocal composers as early as the 12th century wrote pieces referred to as ballades using text from poems. After the 15th century the term began being used for compositions written for specific persons or heroes.8 Chopin wrote four instrumental ballades that had no literary reference but still had the characteristics of being “long and dramatic.” Composers such as Liszt, Brahms & Fauré followed suite with their own instrumental ballades.9

Other composers for wind band have written pieces in memoriam of persons as a way to commemorate a person’s life and deal with the loss. Those composers include Frank Ticheli, David Gillingham, and Samuel Hazo. Jenkins says his intention was to create a piece to honor a young girl “in some small way.” He had no idea the extent to which students and audiences would react.10

Unit 4: Technical Considerations

This piece plays comfortably in the hands of any high school band. Each part is interesting to play and should present few problems technically. Horn parts are always paired with another instrument. There are no extended ranges. Trumpet 1 has an optional high A in the fourth period, but it could be omitted as first flute doubles the note. The B section requires a vibes player to play with three mallets. The B section also presents a chamber-like setting with solos for flute, bassoon (doubled in bass clarinet), clarinet, and alto saxophone.

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10 Darren W. Jenkins, e-mail message to author, February 27, 2015.
The scoring includes 1 & 2 fl, ob, bsn, 1, 2 & 3 cl, a. cl, bs. cl, 1 & 2 a. sx, t. sx, b. sx, 1 & 2 hns, 1, 2 & 3 tpts, 1 & 2 tbns, btn, tba & seven percussion parts: bells, vibes, chimes/triangle, cymbals, bass drum and timpani.

Unit 5: Stylistic Considerations

Students need to play in a legato, smooth manner. Depending on interpretation, the B section could go down to one or two to a part to achieve a softer, more delicate contrast to the A sections. Measure 74 presents an accented, dramatic climax into fortissimo and should be played without sacrificing control and focus. Careful attention needs to be paid to balance and intonation during the transitions of the piece.

Unit 6: Musical Elements

Melody

There are four periods throughout Ballade with introductory, transitional, and closing material. The 1st clarinets introduce the melody in measure 9. All clarinets play the third phrase melody. 1st flute, oboe and 1st trumpet join for the second phrase in both periods. The third period is played by solo flute. The third period notes are similar to the original theme. The fourth period is a restatement of the second period, but in a new key. Melody appears only in flute, oboe, clarinet and trumpet parts.

The 16-bar melody as it appears in the clarinet part:
Harmony

*Ballade* begins in B\(^{\sharp}\) major, modulates to g minor followed by E\(^{\#}\) major and then transitions back to the original key. Traditional harmony is used with some seventh, ninth and eleventh chords as well as secondary dominants. Suspensions and anticipations are often occur. It is important to pay attention to the low brass intonation throughout the song. Familiarize players with dissonances and non-traditional chords so they do not overshoot the notes. The low brass and low woodwinds produce the rich harmonies of *Ballade* while saxes, horns and lower clarinets play counter melodies and moving lines.

Rhythm

The A section of *Ballade* is in duple meter. The B section is in a slightly faster three-four. The auxiliary percussion instruments give the pulse in the introductory material and in the B section. These sections should be aligned and in sync. Tied rhythms often appear in the writing and should be properly subdivided to avoid late motion.

Timbre

*Ballade* utilizes metallic percussion instruments including triangle, cymbals, finger cymbals and the metallic mallet instruments of bells, chimes and vibraphone. Timpani and bass drum are the only other percussive instruments used. The metalophones, especially the vibraphone, qualify the timbre of the transition material measures 5-9 and of the three-four section in the middle. The vibraphone solo in measures 68-69 must be heard and wind players may have to adjust their dynamics in these measures to achieve the composers intent of hearing the solo.

Unit 7: Form and Structure

*Ballade* is in Rounded Binary form. There are four main periods with transitional material.
<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURE</th>
<th>EVENT AND SCORING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme: Bb major</td>
<td>1-40</td>
<td>1st clarinet introduces part of the main melody</td>
</tr>
<tr>
<td>Introduction</td>
<td>1-4</td>
<td>Multiple metallic percussion establishes four-four while 2nd and 3rd clarinets, alto saxophones, and vibraphone play moving material.</td>
</tr>
<tr>
<td>Transition</td>
<td>5-8</td>
<td>Melody stated in 1st clarinet</td>
</tr>
<tr>
<td>Phrase 1 (a)</td>
<td>9-16</td>
<td>1st flute, oboe and 1st trumpet join melody; half cadence</td>
</tr>
<tr>
<td>Phrase 2 (b)</td>
<td>17-24</td>
<td>All clarinets restate phrase 1</td>
</tr>
<tr>
<td>Phrase 3 (a)</td>
<td>25-32</td>
<td>Similar rhythm to phrase 2, but new notes and chord progression; 1st flute, oboe and 1st trumpet join melody; ending of phrase similar to Introduction; modulation</td>
</tr>
<tr>
<td>Phrase 4 (c)</td>
<td>33-39</td>
<td></td>
</tr>
<tr>
<td>Theme: g minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interlude</td>
<td>40-47</td>
<td>Time signature change to three-four. Clarinets, vibes, triangle, sus cymbal scrape, and finger cymbals create more motion with syncopated ostinato. Trumpet solo m. 44-47.</td>
</tr>
<tr>
<td>Phrase 5 (d)</td>
<td>48-55</td>
<td>Flute solo with syncopated accompaniment.</td>
</tr>
<tr>
<td>Phrase 6 (d')</td>
<td>56-63</td>
<td>Flute solo continues with alto sax solo joining in m. 54.</td>
</tr>
<tr>
<td>Interlude</td>
<td>64-69</td>
<td>Low brass, horns and tenor sax interlude</td>
</tr>
<tr>
<td>Transition</td>
<td>70-73</td>
<td>Fl, Bsn, Cl 1, &amp; A. Sx. solos</td>
</tr>
<tr>
<td></td>
<td>74-77</td>
<td>Accented build-up to Eb modulation</td>
</tr>
<tr>
<td>Theme: Eb major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phrase 7 (a')</td>
<td>78-85</td>
<td>Restatement of melody in new key; Tutti ensemble</td>
</tr>
<tr>
<td>Phrase 8 (c')</td>
<td>86-93</td>
<td>Restatement of second period ending; Tutti ensemble</td>
</tr>
<tr>
<td>Theme: Bb Major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transition</td>
<td>94-96</td>
<td>Modulation back to Bb</td>
</tr>
<tr>
<td>Closing material</td>
<td>97-100</td>
<td>Restatement of opening material</td>
</tr>
<tr>
<td></td>
<td>101-105</td>
<td>Solo clarinet descant; low brass, horns, saxes, and clarinets repeat tonic chord with 2nd degree non-harmonic.</td>
</tr>
</tbody>
</table>
Unit 8: Suggested Listening

Frank Ticheli: *Amazing Grace*

David Holsinger: *On a Hymnsong of Philip Bliss*

Johannes Brahms/Barbara Buehlman: *Blessed Are They*

Jacob de Haan: *Ammerland*

Frank Erickson: *Air for Band*

Unit 9: Additional Resources


Blessed Are They from "A German Requiem"

Johannes Brahms; composer
(1833-1897)
Barbara Buehlman; arranger
(1936-1997)
Publisher: Ludwig Music Publishing Company
Date of Pub: 1970
Grade 3

Unit 1: Composer/Arranger

One of the “three Bs” with Bach and Beethoven, Johannes Brahms is considered a musical giant. Brahms was born in Hamburg, Germany in May of 1833. Since his father was a musician who played several instruments, Brahms began piano lessons at age 7 and by age 10 gave his first performance. In addition, Brahms had some study on cello, horn and violin in his early years. He began earning a living playing piano at age 13 in various performing venues including brothels, taverns and dance halls.

Johannes Brahms went on his first musical tour at age 19 marketing himself as a composer where he first met Liszt. His compositional talent was soon recognized by his contemporaries including Robert and Clara Schumann who exposed him to a rich musical and cultural world. Brahms’s relationship with the Schumanns is one of the music world’s most intriguing stories. Brahms studied traditional composition in his late twenties and eventually broke away from the late romantic composers such as Liszt who composed strictly

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13 Styra Avins.
programme music. Brahms continued to compose music that saluted the great composers but still expressed his own futuristic style.¹⁴

Concerning Brahms’s influence and beliefs as a composer, examine a story shared by Styra Avins in The Oxford Companion to Music, “Brahms once criticized a composition because the individual parts were unpleasant to play. ‘You give people individual notes like the little pins in a musical box,’ he chided the composer, ‘but a musician is not a musical box, he is a human being; he must always have something to say. If you give him the dissonance, you must also give him the resolution.”¹⁵

Barbara Buehlman was a leading figure in the promotion of wind bands in her era. She graduated from Northwestern University in 1960 and taught in Round Lake, Illinois. Her bands had an exemplary record at contests, competitions and conventions. Buehlman became administrator of the Mid-West International Band and Orchestra Clinic in 1983. She was well-traveled throughout the United States and Canada as a guest conductor, clinician and adjudicator.¹⁶

**Unit 2: Composition**

_Ein Deustches Requiem_ was the piece that gave Brahms’s music the wide-spread recognition it deserved. Composed in Vienna in 1965 and performed three years later, the Requiem had several subsequent performances in other cities that spread Brahms’s fame.¹⁷ Brahms’s _Hungarian Dances_ were also written at this time. The text for the first movement “Blessed Are They” is taken from the _Beatitudes_ from the Sermon on the Mount and the last two verses in Psalm 126, part of the Songs of Ascents.

_Selig sind, die da Leid tragen, denn sie sollen getröstet werden._
_Die mit Tränen saen, werden mit Freuden ernten._
_Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben._

¹⁴ Styra Avins.
¹⁵ I include this story because Darren W. Jenkins (ch. 1) was taught this concept by his composition teacher.
¹⁷ Styra Avins.
Blessed are those who mourn, for they shall be comforted.¹⁸
Those who sow in tears shall reap with shouts of joy!
He who goes out weeping, bearing the seed for sowing, shall come home with shouts of joy, bringing his sheaves with him.¹⁹

The concert band arrangement of the first movement of Brahms’s *A German Requiem* is a shortened version of the original work. Buehlman kept the original form in mind and used appropriate transition material. In Brahms’ original version, measures 61-62 are the same as measures 94-95, so Buehlman cut those 30 measures between and continued the band version at measure 96. After ten measures, another 40 measures are omitted. The band transcription begins again in measure 144 and follows the original to the end. It is understandable that a band transcription of “Selig sind, die da Leid tragen” was created as wind instruments play a special role in the original. The original score calls for viola, cello, and double bass, but no violin. All instrumental melody is instead found in the wind instruments.

“Blessed Are They” is featured on numerous state lists and in the *Teaching Music Through Performance in Band: Volume 1.*

**Unit 3: Historical Perspective**

As a German composing at the time of the rise of nationalism, it is of no surprise that for *Ein Deutsches Requiem* Brahms chose the text from Martin Luther’s German Bible, and not being a particularly religious man, it is of no surprise the requiem does not follow the traditional Catholic mass pattern. Brahms is credited with calling it a “human” requiem as the text is meant to give comfort to those who have not yet passed beyond this world.²⁰ This requiem is his most outstanding composition for chorus and orchestra. Barbara Beuhlman’s wind band transcription of the first movement of *A German Requiem* has allowed exposure of Brahms’s music to wind ensembles.

¹⁸ Matt 5:4 (NIV)
¹⁹ Psalm 126:5-6 (NIV)
²⁰ George S. Bozarth and Walter Frisch
Buehlman created the band version of *Blessed Are They* at a time when serious repertoire for concert band was emerging. Other famous works for wind band published at this time include Warren Benson’s *A Solitary Dancer* (1969), John Barnes Chance’s *Blue Lake Overture* (1971) and Fisher Tull’s *Sketches on a Tudor Psalm* (1972). Though “Blessed Are They” seems to be widely accepted as standard wind band literature, its place could still be questioned since it is a transcription and not an original work for wind band.

**Unit 4: Technical Considerations**

The rhythms for “Blessed Are They” are hymnal like in nature. Instrument ranges are not extreme for advanced or intermediate groups. The key is F major until midway through the piece when it modulates to Db major. Players must sustain long legato phrases at soft dynamics for most of the piece. The dynamic swells should be controlled.

Solos in the trumpet and euphonium parts in measures 73 and 75 start on the fifth open partial (concert F above the bass clef for euphonium and high G above the top line in treble clef for the Bb trumpet), but solos only last two measures.

**Unit 5: Stylistic Considerations**

Swelling dynamic changes permeate the piece. Melodic material crescendos to the middle of the phrase and decrescendos to the end. Occasionally the turn around of crescendo and decrescendo is indicated for only a measure. One of the most impactful moments in “Blessed Are They” happens measures 29 to 32 when only the first half note in the motive swells in the choral lines as seen in the following figure.\(^\text{21}\) The effect is striking.

the piece. The first forte appears in the middle Db key section and stays for five measures. This is significant since everywhere else in the piece including the second climactic forte near the end typically loudens and then immediately softens. Brahms uses dynamics in his first movement of *Ein Deutsches Requiem* to achieve climactic arrival and emotional moments.

Written at the top of Brahms' “Blessed Are They” is *Ziemlich langsam und mit Ausdruck* meaning “rather slowly and with expression.” This is the only vernacular text given within the original score to indicate style; Buehlman writes *Largo* at the beginning and “Little faster” at measure 47. No other text appears in the wind band score. Brahms includes *legato, dolce,* and *espressivo* in the original score, so cross-referencing the original to the transcription can offer more insight. Severe differences exist between the original and the transcription and the conductor needs to balance the tension of how much the ordinal score should inform the wind band transcription verses simply interpreting the transcription on its own.

**Unit 6: Musical Elements**

**Melody**

The 1st movement of Braham’s *A German Requiem* is motivic in nature. Chromatic movement is used extensively. The highest notes in the treble clef are typically the melody. The chorus and the instrumental motives frequently dialogue with each other. The band transcription does not alternate instrumentation for vocal and wind parts, so adding tutti breath marks will help distinguish phrases amongst the ensemble.
Harmony

The A section centers around F major. The B section is in Db major. The key change is established in accidentals only. The A section restates Db major before moving back to F major. The lowest notes in the bass clef are the pedal notes, and inner voices show chromatic movement as well as other important counter-motives.

Identifying the cadences in the piece will help the ensemble’s phrasing and intonation.

Since traditional harmonic progressions are used, this is an opportunity to introduce dominant, secondary dominant and tonic relationships.²²

Rhythm

Rhythm moves “Blessed Are They” through tension and rest. Quarter note pedal tones characterize the opening section as well as a restatement of the opening later in the piece. The piece is mainly homophonic as voices typically move together, but the section of the new key of Db major is characterized by polyphony in the vocal lines. These layered statements add conflict in the middle portion and allow more feeling of rest at the end of the piece. Conflict is also achieved by utilizing detached pedal tone eighth notes in the clarinets (originally violas and cellos).

Timbre

Since the original piece utilizes chorus, the timbre should be aural and song-like. The bass clarinet and bassoon pedal tones at the beginning and the clarinet eighth notes in

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measure 37 should sound like the detached but legato bowings of string players. For a sustained, legato piece like “Blessed Are They,” it will help for the ensemble to determine which instruments should determine the timbre so that all members to hide their sound within that tone color. A listening of an original chorus recording can establish a vocal-like timbre throughout. Proper air support with relaxed jaws (just like vocalists) will also allow players to play with the round, rich tone necessary to achieve an effective performance.

**Unit 7: Form and Structure**

“Blessed Are They” is in Rounded Binary form. Rounded Binary has two major sections with a short restatement of the A section in both the secondary key and the original. There is also a coda. There are 8 main periods.

<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURE</th>
<th>CADENCE</th>
<th>EVENT AND SCORING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>1-6</td>
<td></td>
<td>F major key established. Melodic lines begin in cl, sx, and euphon over sustained whole notes. The line sequences up and adds trumpets.</td>
</tr>
<tr>
<td>a</td>
<td>7-14</td>
<td>IAC</td>
<td>Flutes join the melody and extended cadence moves to measure 15.</td>
</tr>
<tr>
<td>b</td>
<td>15-26</td>
<td>IAC</td>
<td>Tutti ensemble begin the chorus lines and a call and response section between the introductory melody and chorus. Inner voices have appoggiaturas and escape tones. The choral text is <em>Blessed are those who mourn, for they shall be comforted.</em></td>
</tr>
<tr>
<td>c</td>
<td>27-36</td>
<td>HC</td>
<td>Another call and response section between vocal and instrumental lines. The vocal lines in measure 29 and 31 have crescendo and decrescendo swells over two beats. The first climax appears before the half cadence.</td>
</tr>
<tr>
<td>d</td>
<td>37-46</td>
<td>V7 – bVI (deceptive)</td>
<td>Transitional material driving toward the key change. A second climax appears in measure 41.</td>
</tr>
<tr>
<td>e</td>
<td>47-54</td>
<td>HC</td>
<td>The mood shifts as the texture becomes polyphonic and the harmonic movement becomes chromatic. Choral text is from the Psalm. <em>Those who sow in tears shall reap with shouts of joy.</em></td>
</tr>
<tr>
<td>B</td>
<td>f</td>
<td>V7-I</td>
<td>Bold melodic lines enter in lower voices. Higher voices echo starting a canon. Everything crescendos to measure 59 and then decrescendos to the original somber mood.</td>
</tr>
</tbody>
</table>

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21 Craig Paré, 283-284.
<table>
<thead>
<tr>
<th>A'</th>
<th>a</th>
<th>63-72</th>
<th>IV-I (flatted VI) V7-I</th>
<th>Restatement of the original theme in Db major and modulation back into F major.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coda</td>
<td>g</td>
<td>73-87</td>
<td>PAC</td>
<td>Closing material. Trumpet and euphonium have solos. Extended perfect authentic cadence.</td>
</tr>
</tbody>
</table>

**Unit 8: Suggested Listening**

Richard Wagner/trans. Lucien Cailliet: *Elsa’s Procession to the Cathedral*

Z. Randall Stroope/trans. Frederick Umar: *Amor de mi Alma*

Eric Whitacre: *Lux Aurumque*

J.S. Bach/arr. Roland L. Moehlmann: *Prelude and Fugue in Bb Major*

Johannes Brahms: *Selig sind, die da Leid tragen*

**Unit 9: Additional Resources**


Paper Cut
Alex Shapiro
(b. 1962)
Publisher: American Composers Forum
Date of Pub: 2010
Grade 3

Unit I: Composer

Alex Shapiro is a multi-faceted composer with a diverse musical background. She began composing electronic music at age 15 at a Mannes College of Music summer camp. She was the youngest composer at the Aspen Music Festival for the following two summers continuing her study of electronic and acoustic music. As a native New Yorker, Shapiro received her formal undergraduate education from Julliard and the Manhattan School of Music. Her primary instruments are piano and guitar.

At the age of 21, Shapiro moved to Los Angeles and composed for film and television. She transitioned into chamber music fifteen years later, and since the 1990s has attempted to enter the concert world using electro-acoustic music fusions with real time instruments. She is a composer of “new music” and has written articles about the need to “save the orchestra” by becoming relevant with today’s generation. She has attempted to do that as a composer through an internet presence via her website, blog and social media accounts. She now lives in San Juan Island in Washington State.

Alex Shapiro is passionate about the environment, equal rights, and music advocacy.24 She is available to coach ensembles and conductors through Skype sessions and keeps an updated list on her website of upcoming performances. Two of her pieces for band,

24 Alex Shapiro writes a more interesting and detailed biography of herself on her website. Alex Shapiro, “Alex Shapiro, composer: Biographical information,” accessed March 31, 2015, http://www.alexshapiro.org/ASBio.html#BE.
including *Paper Cut*, appear in the *Teaching Music Through Performance in Band* Volume 10.\textsuperscript{25}

**Unit 2: Composition**

*Paper Cut* is part of *BandQuest*, a series sponsored by the American Composers Forum to provide unconventional, new music for middle school bands from a diverse group of upcoming composers.

*Paper Cut* is scored for concert band, printer paper, and pre-recorded audio track. Each player needs four sheets of paper to be manipulated to create different timbres throughout the piece. The original publication of *Paper Cut* set the tempo of the piece as quarter note = 88. However, in 2013, Shapiro changed the tempo to 96 bpm. The new performance time is 4:57 seconds. When the piece was first composed, Shapiro consulted students for “paper” ideas and even put in some of those techniques in the final score.\textsuperscript{26}

**Unit 3: Historical Perspective**

The biggest advancement in music of the 20th century has been the development of electronic music. The first experiments of electronic music began in the 1890s, but serious advances began in the late 1940s and early 1950s when electronic music studios were built around the world. Two kinds of electronic music came about: one in which the sounds used were only from electronic means. The other took recordings of vocal and instrumental sounds, remixed them and added new sounds (concrete music). Eventually the term electro-acoustic music was preferred in order to use both approaches. Computers are the primary means of creating these sounds today, and indeed computers allowed the technology for both methods to be fully realized.\textsuperscript{27}

\textsuperscript{25} Alex Shapiro, e-mail message to author, Feb 4, 2015.


Paper Cut also belongs to the genre of “found music” since it utilizes the sounds made from an everyday object. Experiments with everyday objects began in the 20th century and expanded into the visual arts which created sculptures and artworks from the same materials.\textsuperscript{28}

Paper Cut is a fusion of pre-recorded electronic sounds with real time instruments. Popular music relies heavily on producing sounds from electronic sources, but the classical music scene has not been as progressive for various reasons. Paper Cut is an effort to connect with a younger generation that has grown up hearing electronic music in video games, movies, and commercial jingles.\textsuperscript{29}

Unit 4: Technical Considerations

The instrumentation of Paper Cut includes picc, fl, ob, bsn, cl, bs cl, a sx, t sx, b sx, tpt, hn, tbn, btn, tba, bs gtr, vibes, cyms, sn dr, bs dr, and drum kit. The trumpet and trombone parts are split in two, but all other instruments are unison. The note range can prove challenging for a multi-level ensemble. The flute and piccolo parts ascend to high Abs. The clarinet also reaches to Es and Fs above the staff. Bass clarinet extends to the lowest Eb on the instrument and even the tuba stretches to the top line Ab on the staff. Ranges may need to be adjusted depending on the abilities of the ensemble performing; some suggested lower octave notes are given to flute and piccolo parts. In addition to the extensive ranges, musicians need enough flexibility to execute jumps of fifths, sixths, and octaves. The non-traditional harmonic progression can present problems placing the partials for inexperienced brass players.

\textsuperscript{28} BandQuest Curriculum for Paper Cut. “Music and Art Made from Found Objects,” (St. Paul, MN: American Composers Forum. 2010.)

Instrument ranges for *Paper Cut*:

![Instrument ranges](image)

There are rhythmic challenges for players as syncopated, tied rhythms are common. However, these rhythms repeat, and once mastered, should feel natural. The time signature alternates between 6/4 and 4/4, but tempo remains the same.

It is recommended to begin rehearsing by breaking down the three elements in *Paper Cut*. First, give musicians an overview of the piece through a video or audio recording. Second, introduce musicians to the *Paper Cut* rhythms. Careful study of the score will reveal two primary “paper-instrument” groupings. Then practice the “paper-only” elements with the electronic track. Next, rehearse the wind band elements without the track and establish an unyielding quarter note = 96 bpm tempo. Lastly, put all parts together.\(^{30}\)

Another technical consideration for *Paper Cut* involves the audio set-up. During performance and rehearsal, it is recommended that the conductor listen to a separate track with the metronome click while the track plays without the metronome through the sound system. Suggestions for media set-up are included in the *BandQuest* curriculum materials.

**Unit 5: Stylistic Considerations**

*Paper Cut* provides endless opportunities for creative license as ensembles can perform using different colored paper and adding lighting effects. Musicians should hold up the paper above the music stand so the audience can see and hear the paper techniques.

Raising the paper up looks especially appealing during the call and response sections. Paired with different colored paper or black lights, the audience receives an entirely new musical and visual experience.

When the band begins to play their instruments in 2:15, the repeated ostinato needs to be clearly tongued. The sustained half notes should swell to imitate the electronic track. The wind band and the electronic track should be heard as one, so time will need to be given to establish the proper balance between the two elements both in rehearsal and the performance venue.

Unit 6: Musical Elements

Melody

The melody is loosely interpreted since Paper Cut centers around rhythmic elements. The melody, as opposed to the ostinato of Paper Cut appears in measure 53 when the ensemble enters.

Harmony

Non-traditional harmony is used in Paper Cut. Pedal tones, suspensions, sevenths, open fifths, diminished chords and the occasional melodic major chord in a Phyrgian mode permeate the piece. Bb still feels like the tonic note, and when the piece finishes there is a clear release of tension.31

Rhythm

Ostinato rhythm patterns characterize Paper Cut. The first call and response ostinatos appear in m. 22 as a simplified version of the final ostinato rhythm pattern. A second ostinato

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call and response appears in the next phrase. The third and final ostinato pattern appears in the phrase following. This is the ostinato that appears in the winds starting in measure 53. On top of the syncopated sixteenth note ostinato are whole and half note legato lines. These two rhythms remain until the completion of the song. A drum kit part is included in the updated edition of Paper Cut. The drummer should keep a basic rock rhythm throughout most of the song with a few exceptions.

Main ostinato rhythm:

A “Paper Cut Rhythm Warm-up” PDF is included in the BandQuest Educational materials isolating the “paper-only” rhythms throughout the song. This pdf can be printed and given to each band member for rehearsal. Pay attention to measures 20 through 31 as most recordings have proven musicians to rush the tempo and get out of sync with the recording. Shapiro suggests that musicians “feel the non-stop pulse in their bodies,” as well as to “silently ‘play’ the other part of these ‘call and response’ sections,” in order to keep these parts steady.\textsuperscript{32} The rhythms that pose the most problem are as follows:\textsuperscript{33}

\textsuperscript{32} Alex Shapiro, e-mail message to author, Feb 10, 2015.
Timbre

The three groups of instruments scored for *Paper Cut* gives the piece no shortage of interesting timbres. First, A4 or US Letter sized paper is manipulated to create different sounds: tapping on the paper, snapping the paper, slowly tearing, quickly ripping, slapping crumpling the paper and rubbing the paper on the floor. The electronic track uses ambient, synthetic pads for the chords and laid-back rhythms. Third, the wind band timbres should be clear and eerie like the electronic track.

Unit 7: Form and Structure

*Paper Cut* is in Binary Form. The A section explores using paper and a pre-recorded electronic track. The B section integrates wind band instruments with the pre-recorded electronic track. A final coda combines all three elements for a climactic finish.

<table>
<thead>
<tr>
<th>Section</th>
<th>Track time</th>
<th>Measures</th>
<th>Scoring</th>
<th>Event*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>0:00</td>
<td>1-6</td>
<td>Electronic Track, pre-crumpled balls</td>
<td>Start with 6/4 time signature. <strong>Group A</strong> begins gently tapping on pre-crumpled balls throughout three entrances. As they tap, balls should be raised above the head creating a natural crescendo.</td>
</tr>
<tr>
<td>Transitional</td>
<td>0:26</td>
<td>7-11</td>
<td>Electronic track, pre-crumpled balls &amp; tearing paper</td>
<td>Change to 4/4 time signature. <strong>Group B</strong> enters slowly tearing paper for sustained whole notes. <strong>Group A</strong> pre-crumpled balls end in two waves.</td>
</tr>
<tr>
<td>material</td>
<td>0:38</td>
<td>12-15</td>
<td>Electronic track, tearing paper</td>
<td><strong>Group B</strong> continues tearing paper. Electronic tap.</td>
</tr>
<tr>
<td>Paper Theme 2</td>
<td>1:08</td>
<td>24-31</td>
<td>Electronic track, snapping &amp; tapping paper</td>
<td>Another call and response section between Group A &amp; Group B</td>
</tr>
<tr>
<td>Transitional</td>
<td>1:28</td>
<td>32-36</td>
<td>Electronic track, slow crumpling &amp; slow tearing paper</td>
<td><strong>Group B</strong> slowly crumples their paper throughout three entrances. <strong>Group A</strong> slowly tear the length of the edge. <strong>Group A</strong> crescendo rip into measure 37.</td>
</tr>
<tr>
<td>material</td>
<td>1:41</td>
<td>37-42</td>
<td>Electronic track, quick rips &amp; crescendo rips</td>
<td>All groups pick up 3rd sheet of paper. Another call and response section with <strong>Group B</strong> executing short rips and <strong>Group A</strong> responding with crescendo rips. Multi-meter section alternates between two 4/4 measures followed by one 6/4 measure.</td>
</tr>
<tr>
<td>Transitional</td>
<td>1:58</td>
<td>43-46</td>
<td>Electronic track, loud crumples</td>
<td>Back in 4/4. Two measure transition in the track. All musicians crumple their current paper loudly in measure 45 and then dive together to the floor on beat four of measure 46.</td>
</tr>
<tr>
<td>material</td>
<td>2:08</td>
<td>47-52</td>
<td>Electronic track, rubbing paper on the floor</td>
<td><strong>Subito mezzo piano</strong> in the track as musicians crescendo and decrescendo rubbing the paper on the floor in rapid 16th notes. Musicians discard their paper and pick-up their instruments as the track climaxes toward the wind band entrance.</td>
</tr>
<tr>
<td>Wind Band Theme 1</td>
<td>2:23</td>
<td>53-61</td>
<td>Electronic track, wind band &amp; drum set</td>
<td>The final ostinato section is established in bsn, t sx, b sx, tbn 2, btm, vibes, and sn dr. Multi-meter section alternates between two 4/4 measures followed by one 6/4 measure. Two measure call and response half notes throughout the ensemble. Drum set establishes a rock beat.</td>
</tr>
<tr>
<td>Wind Band Theme 1'</td>
<td>2:48</td>
<td>62-71</td>
<td></td>
<td>Similar to measures 53-61 with a step up in some lines and an extended cadence into measure 72.</td>
</tr>
<tr>
<td>Wind Band Theme 2</td>
<td>3:16</td>
<td>72-79</td>
<td>Electronic track, wind band, clapping of paper</td>
<td>Upper woodwind whole notes over vibraphone 16th note ostinato echoed by 4th sheet of paper in some instruments creating a sound by clapping paper and half note accompaniment in wind band.</td>
</tr>
<tr>
<td>Wind Band Theme 2'</td>
<td>3:36</td>
<td>80-87</td>
<td>Electronic track, wind band, drum set, &amp; slapping of paper</td>
<td>Whole notes over vibraphone and drum set 16th notes. A. Sx and Tbn 2 repeat their clapping paper rhythms.</td>
</tr>
<tr>
<td>Wind Band Theme 1''</td>
<td>3:56</td>
<td>88-96</td>
<td>Electronic track, firm tapping of paper, wind band, and drum set</td>
<td>Wind Band Theme 1 ostinato is established through the 4th sheet of paper among brass players and lower woodwinds. The half note call and response theme is reestablished. An extended cadence into measure 97.</td>
</tr>
<tr>
<td>Closing material</td>
<td>4:24</td>
<td>97-102</td>
<td>Electronic track, slow tearing of paper</td>
<td>Ensemble slowly tears final 4th sheet of paper over three entrances.</td>
</tr>
<tr>
<td></td>
<td>4:40</td>
<td>103-108</td>
<td>Elec. track, wind band &amp; drum set</td>
<td>Build final chord from lowest to highest. Tutti ensemble crescendo with ostinato pattern ending.</td>
</tr>
</tbody>
</table>

**Group A:**
Bassoon, All clarinets, All saxes, trumpets, baritones, tuba and non-pitched percussion including drum kit.

**Group B:**
Piccolo, Flute, Oboe, Horn, Trombone, Electric Bass & Vibraphone

*This model is partially adapted from the “Paper Cut Music Timeline” included in the BandQuest Educational On-line Materials.

**Unit 8: Suggested Listening**
Alex Shapiro: Tight Squeeze, Immersion (consisting of three movements), Liquid Compass
Jennifer Higdon: Rhythm Stand
Michael Colgrass: Old Churches
Libby Larsen: Hambone
Mason Bates: Mothership

Electronic music groups: The Future Sound of London & Múm

**Unit 9: Additional Resources**

For additional *Paper Cut* educational materials: http://www.alexshapiro.org/AS_Paper_Cut-Materials.html or http://www.composersforum.org/content/alex-shapiro
The official Alex Shapiro website: www.alexshapiro.org

The official BandQuest website: https://composersforum.org/program/bandquest


Search for various videos with composer Alex Shapiro on the American Composers Forum YouTube channel.
Suite Provençale

Jan Van der Roost

(b. 1956)
Publisher: De Haske Music
Date of Pub: 1989
Grade 3

Unit 1: Composer

Jan Van der Roost is a Belgian composer born in 1956. Van der Roost gained his musical studies at the Lemmens Institute in Leuven in three areas: trombone performance, music history and music education. He received further study in composition and conducting in Ghent and Antwerp at the royal conservatories. He currently teaches and conducts the wind band at Lemmens Institute where he received his undergraduate and is involved as a guest professor with three different groups in Japan. He has traveled to 35 different countries as an adjudicator, guest composer and conductor.

Van der Roost composes solely through commissions. His compositional works are wide and extensive including vocal, orchestral, wind band, and chamber music. However, in his own country of Belgium he is primarily considered a “hafabra” composer which stands for harmonie (concert band), fanfare, and brass band. Van der Roost has numerous pieces included in the prestigious Teaching Music Through Performance in Band series.

Unit 2: Composition

This four-movement piece is a collection of folk songs from the rich cultural heritage in southeastern France known as Provence. When Van der Roost was studying at the

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37 Jan Van der Roost, Suite Provençale, Score and Parts.
38 “Van der Roost Jan (1956): Matrix.”
Lemmens Institute, his trombone teacher, who often holidayed in Provence, gave him several Provençal folk songs. At the time, Van der Roost arranged three of them for brass quintet. He returned to the work after a few years to rescore it for wind band and added the fourth movement.\textsuperscript{39} The first movement “Un ange a la creido” means “An angel brought the creed.” The second, lyrical movement “Adam e se Coumpagnou” means “Adam and his companion.” The third movement “Lou Fustié” means “The carpenter.” The fourth and final movement “Lis Escoubo” means “a whistle tune.”\textsuperscript{40} The fourth movement is a farandole which is a specific folk dance familiar to the area when a drum and tabor are played by the same person.\textsuperscript{41} The elderly people in the area known as Provence speak a language other than French called Provençal, a dialect of Languedoc which is an old Romance language, and this is the language of the movement titles.\textsuperscript{42}

Van der Roost is not the first composer to use melodies from the rich musical landscape of the southern part of France known as Provence. Darius Milhaud also composed an orchestral piece of the same name with eight movements.

*Suite Provençale* is on numerous state lists as a grade 3 or grade 4 piece and is included in the *Teaching Music Through Performance in Band: Volume 3* book by Richard Miles.

**Unit 3: Historical Perspective**

Suites have been popular for wind bands since the Renaissance when a suite meant a set of dance music, but this form now means “any ordered set of instrumental pieces meant to be performed at a single sitting.”\textsuperscript{43} The overture-suite was popular in the Baroque period and eventually led to the partitas and divertimentos of the Classical period. The overture-suite

\textsuperscript{39} Jan Van der Roost, e-mail to the author, Apr 16, 2015.
\textsuperscript{42} Jan Van der Roost, e-mail to the author, Apr 16, 2015.
titled the movements by the dance style, but the partita and divertimento movements began to be called by their tempos. The first movements were also two-part sonata forms. Suites averaged seven or eight movements, but could have more or less.\textsuperscript{44}

When serious repertoire for military and wind bands began to develop in the early 20\textsuperscript{th} century, composers such as Ralph Vaughn Williams, Gustav Holst, Gordon Jacob and Percy Grainger began composing Suites for band using folk songs (such as Vaughn Williams's \textit{English Folk Song Suite}) and folk-sounding melodies (such as Holst's \textit{First Suite in Eb}). Folk Song Suites are truly an original wind band form.

\textbf{Unit 4: Technical Considerations}

\textit{Suite Provençale} is scored for full symphonic band including piccolo, 2 oboes, 2 bassoons, Eb clarinet and 4 horns. The Eb clarinet part is not necessary but since the piece has a rich woodwind range, the Eb clarinet offers a special zest to the piece. Strong players must exist in all sections for all parts throughout the band in order to play \textit{Suite Provençale} well. The piccolo has a significant role in the last movement with an extended solo and parts that reach high Bbs above the staff. The first trumpets must have a mature range as the first phrase of the first movement has three As above the staff. All sections have the melody at one point throughout the movements.

The first movement of \textit{Suite Provençale} is in cut time, the second is in 3/2 and the last two movements are in 2/4. The 3/2 can prove the most challenging as this is a less common time signature and parts are often exposed.

\textbf{Unit 5: Stylistic Considerations}

\textit{Suite Provençale} offers contrasting styles throughout since the folk song melodies are manipulated in various ways.\textsuperscript{45} The first movement begins with standard articulation moving to staccato, then accented and then slurred. Matching correct style at the correct time is

\textsuperscript{44} David Whitwell, A Concise History of the Wind Band, 2\textsuperscript{nd} ed., ed. Craig Dabelstein, (Austin, TX: Whitwell Publishing, 2010), 155-156.

necessary but challenging as the articulation changes frequently. Several melodic lines throughout the piece begin with an anacrusis note and accompaniment figures often follow suit.

The first, third and last movements of Suite Provençale are folk dances, so familiarizing musicians with the movements and steps of the dances can bring a greater understanding of the overall style. The second movement is considered a love song by the composer.46

Unit 6: Musical Elements

Melody

The melodies for Suite Provençale are local folk songs from the area of Provence. The first three movements have phrases with binary forms or “AB.”47 The first movement is a bourée which is a fast, French folk dance from the 17th and 18th centuries that had specific form to the melody including an anacrusis first note.48 The last movement is a farandole, a circle folk dance still performed today.49

Mvt. I: Un ange a fa la Crido – This movement has a 16 bar period with AB form.

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Mvt. II: *Adam e sa Coumpagno* – This sixteen bar period has aabb form.

Mvt. III: *Lou Fustie* – The period has the same structure as Mvt. II; aabb.

Mvt. IV: *Lis Escobo* – This *farandole* has a 24 measure melody with an AABB'C structure.
Harmony

*Suite Provençale* is tonal in nature. The key stays in Bb Major and the relative g minor, but some modulation occurs within each piece through accidentals. Cluster chords and parallelism also appear. Both movements in g minor (II and III) end with a major chord, creating a Picardy third.\(^{50}\)

Rhythm

Rhythms are straightforward, but occasional syncopation occurs especially among accompaniment parts. The phrases with an upbeat into the next measure need to lean into the downbeat. While the melody should be brought in the forefront, the moving parts should be drawn out when the phrase repeats.

Timbre

*Suite Provençale* offers numerous opportunities to develop the different tone colors provided in a wind band. *Suite Provençale* has passages that feature only woodwinds and then only brass, as well as phrases scored for warm instruments (such as clarinet, horn and euphonium) and cold instruments (flute, trumpet, trombone). There are also phrases that appear with staccato articulations and then later in a slur.

Unit 7: Form and Structure

*Mvt. I – a bourée;* Movement I has a sixteen bar period that repeats three times.

<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURE</th>
<th>EVENT AND SCORING</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-8</td>
<td>Brass begin the piece with an anacrusis and woodwinds join for the second half of the phrase.</td>
</tr>
<tr>
<td>B</td>
<td>9-16</td>
<td>Woodwinds, bells, horn 1 and one baritone play the first half of the phrase. Brass and tambourine finish the phrase.</td>
</tr>
<tr>
<td>A</td>
<td>17-24</td>
<td>Horns and baritones take over the melody with clarinet, saxophone and tuba accented, syncopated accompaniment. Woodwinds finish the phrase.</td>
</tr>
<tr>
<td>B</td>
<td>25-34</td>
<td>Horns and baritones play melody again for the first half other phrase and piccolo, Eb clarinet, trumpet 1, and</td>
</tr>
</tbody>
</table>

\(^{50}\) Jay W. Gilbert, 421.
xylophone take over the melody for the second half. Brass have a two measure *poco rit.* cadence.

A  35-42  Upper woodwinds and tpt 1 start the A theme again. All others join one measure later with syncopation.

B  43-51  Woodwinds, baritones and bells play melody with woodwind accompaniment. The brass play the second half of the phrase. The tempo slows on the last measure of the phrase and tutti ensemble repeats the final chord.

**Mvt. II** – Movement II has a sixteen bar period that repeats twice.

<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURE</th>
<th>EVENT AND SCORING</th>
</tr>
</thead>
<tbody>
<tr>
<td>AA</td>
<td>1-8</td>
<td>Oboe and clarinet 1 play the opening A melody and flutes join at measure 5. Clarinets, saxophones, baritones and tuba have accompaniment. Horn 1 joins for the second half of the phrase.</td>
</tr>
<tr>
<td>BB</td>
<td>9-17</td>
<td>Trumpet 1 has the melody. Brass accompany for most of the phrase until woodwinds take over the three measures.</td>
</tr>
<tr>
<td>AA</td>
<td>18-25</td>
<td>Baritone has melody with a small group of woodwinds and string bass accompanying.</td>
</tr>
<tr>
<td>BB</td>
<td>26-34</td>
<td>Trumpet 1 and bells have melody with brass accompaniment. Baritone takes over the second half of the phrase. A low brass and horn extended cadence appear at the end with the Picardy third.</td>
</tr>
</tbody>
</table>

**Mvt. III** – Movement III has a sixteen bar period that repeats four times. The instrumentation changes during each verse.

<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURE</th>
<th>EVENT AND SCORING</th>
</tr>
</thead>
<tbody>
<tr>
<td>AA</td>
<td>1-8</td>
<td>Bassoon, low woodwinds, trombones, and tuba have pedal tones while baritones play eighth note melody.</td>
</tr>
<tr>
<td>BB</td>
<td>9-16</td>
<td>Trumpet and horn 1 begin the B phrase then woodwinds take over.</td>
</tr>
<tr>
<td>AA</td>
<td>17-24</td>
<td>Woodwinds repeat the same melody the baritones played at the beginning over low brass and horn tenuto beat two quarter notes. Tambourine accompanies.</td>
</tr>
<tr>
<td>BB</td>
<td>25-32</td>
<td>Woodwinds repeat the B phrase. Brass finish the phrase.</td>
</tr>
<tr>
<td>AA</td>
<td>33-40</td>
<td>Bassoon, tenor sax, bari sax, baritone, and tuba play the eighth note A them with trumpet pedal tones. Woodblock accompanies.</td>
</tr>
<tr>
<td>BB</td>
<td>41-48</td>
<td>Trumpets play melody with brass and tambourine accompaniment.</td>
</tr>
</tbody>
</table>
AA 49-56 Piccolo, bass clarinet and tuba play eighth note melody with triangle and side drum accompaniment. Oboes, bassoons and clarinets have “spicy” notes.

BB 57-64 Clarinets and saxes begin the last B phrase and brass finish the phrase.

Coda (B) 65-68 Tutti ensemble repeats the second half of the B phrase in a fortissimo finish. Upper woodwinds have trills, and brass and percussion have polyphonic lines to a triumphant finish.

*Mvt. IV – a Farandole;* Movement IV has a 24 bar verse that is repeated four times. The A section of the verse modulates into g minor after the 3rd repeat before modulating back to Bb Major for the final repetition.

<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURE</th>
<th>EVENT AND SCORING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>1-4</td>
<td>Side drum (snare dr with snares off) eighth note intro.</td>
</tr>
<tr>
<td>AA</td>
<td>5-12</td>
<td>Piccolo and oboe play first eight bar phrase. The phrase repeats with bassoon (or a sx if no bsn) joining.</td>
</tr>
<tr>
<td>BBC</td>
<td>13-35</td>
<td>Oboe and piccolo continue to the first B phrase. Bassoon and Eb clarinet join for the second B phrase and continuing into the C phrase.</td>
</tr>
<tr>
<td><em>transition</em></td>
<td>36-39</td>
<td>Trumpet 2 and 3 and trombones begin muted pedal tones with tambourine and “side drum” eighth note accompaniment which continues through verse 2.</td>
</tr>
<tr>
<td>AA</td>
<td>40-47</td>
<td>Clarinet 1 and trumpet 1 have the melody first time. 1st flutes join the repeat.</td>
</tr>
<tr>
<td>BB(^1)C</td>
<td>48-70</td>
<td>Flutes, clarinet 1 and trumpet 1 continue the second half of the verse.</td>
</tr>
<tr>
<td><em>transition</em></td>
<td>71-74</td>
<td>Low woodwinds, tuba and timpani begin I-V eighth note accompaniment and continue into the next verse.</td>
</tr>
<tr>
<td>AA</td>
<td>75-82</td>
<td>Trombones join the accompaniment in harmony. Horns and baritones have melody in <em>sonore</em> style. For the repeat, xylophone joins the melody and clarinets and alto and tenor sax play a trilled countermelody.</td>
</tr>
<tr>
<td>BB(^1)C</td>
<td>83-106</td>
<td>Horns and baritone continue the melody. Picc, flutes, muted trumpet, and tuba continue the eighth note accompaniment. Side drum and tambourine continue as well. Picc, fl, ob, cl 1, and a. sx 1 take the melody for the second B phrase and trombones and trumpet accompany. A bassoon part enters for the second four measures. Horns and baritones complete the C melody and picc, fl, Eb cl, cl 1, and tpt 1 join the last four measures.</td>
</tr>
<tr>
<td>A(^1)A(^1)</td>
<td>107-114</td>
<td>Low woodwinds (and t. sx), baritone, and tuba have sixteenth note run into an altered A melody (g minor).</td>
</tr>
</tbody>
</table>
Upper ww and xylo enter with an accented counter-melody. 
Brass play first A phrase. Tpt, horn, btn melody. Wws play second A phrase.

BB\(^1\)C & tag 132-158
Brass play the first B phrase. Reed instruments (-ob) take over the second B phrase. Harmony moves in parallel fourths. Picc, fl, ob join melody after four measures and play over trills in reed instruments. Brass join again for the C phrase. The second half of the C phrase is repeated as a tag.

Coda 159-168
Subito piano in trumpet to crescendo to the end. Last four measures end with accented tutti ensemble cluster chords (E Maj over Bb Maj) for a crescendoed Plagal Cadence (Eb/F to Bb).

Unit 8: Suggested Listening
Ralph Vaughan Williams: *English Folk Song Suite*
Gustav Holst: *First Suite in Eb* and *Second Suite in F*
Gordon Jacob: *William Byrd Suite*
D. Milhaud: *Suite Provençale*
Jan Van der Roost: *Pustza*
Claude Gervaise: *Pavana y Gallarda d’Angleterre*

Unit 9: Additional Resources

The official Jan Van der Roost website: www.janvanderroost.com

Paganinioso: Concert Piece on the 24th Caprice

Pierre LaPlante

(b. 1947)
Publisher: Daehn Publications
Date of Pub: 2012
Grade 4

Unit 1: Composer

Pierre LaPlante was born and raised in Wisconsin. He participated in band and choir in high school and went to the University of Wisconsin in Madison for his Bachelors and Masters of Music. His thirty-four year career as a music teacher extends from high school bands and choirs to elementary general music and beginning band. Pierre LaPlante has also been an active bassoon player in local ensembles such as the Dubuque Symphony Orchestra and the Madison wind ensemble. ⁵¹

LaPlante attributes the accessibility of his music to his many years working with beginning bands. Daehn Publications and Grand Mesa Music publish his works among other leading publishing companies. ⁵²

Unit 2: Composition

Paganinioso is a theme and variations based on the virtuosic violinist Paganini’s famous 24th Caprice, the last caprice of the collection. Paganinioso’s middle section is based on Rachmaninoff’s slow variations from his Rhapsody on a Theme of Paganini. ⁵³

Paganinioso is seven and a half minutes long. Paganinioso is included on the Georgia state list and is considered Grade 4 from the publisher.

Paganinioso was commissioned by the Association for Music in International Schools for their 2012 High School Honor Band Festival in Aberdeen, Scotland where the piece was premiered and directed by Craig Kirchoff of the University of Minnesota. The Association for Music in International Schools goes by their acronym AMIS which is pronounced “ah-mee” like the French word for friend. The organization exists to promote music education and collaboration especially among International Schools in hopes of uniting young people of multiple nationalities and leading them to a better future.\(^{54}\)

Pierre LaPlante was first commissioned by AMIS to write a piece for a middle school honor band. LaPlante and Richard Basset, executive director of AMIS at the time, met in Chicago at the MidWest music clinic to discuss a commissioned work. The meeting resulted in LaBonne Aventure which was premiered at the European Middle School Honor Band in Dusseldorf, Germany in 2008. After such a positive experience on the way to the airport to fly back to the United States, LaPlante offered to write a piece for the high school honor band. When LaPlante wrote Paganinioso, he thought it would be appropriate for an international group so AMIS accepted it for their Honor Band Festival in Aberdeen, Scotland.\(^{55}\)

Unit 3: Historical Perspective

The 24\(^{th}\) Caprice for solo violin is a theme and variation in itself by Nicolò Paganini. The original theme is presented followed by 11 stunning variations. Many composers including Brahms, Rachmaninov, and Listz have used Paganini’s 24\(^{th}\) Caprice to write their own piano or symphonic works as, according to LaPlante, “the piece is so memorable and ripe for variation.”\(^{56}\) The versions for ensembles require virtuosic players, but LaPlante

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\(^{55}\) Pierre LaPlante, E-mail to the author. March 6, 2015

\(^{56}\) LaPlante, E-mail to the author. March 6, 2015
wanted to write something “accessible to a good high school or community band,” and thus came *Paganinioso*.57

**Unit 4: Technical Considerations**

LaPlante anticipates the weaknesses of wind bands and orchestrates his scores accordingly. As a result, horn, oboe, and bassoon parts (which can be difficult for some bands to fill) are often doubled in another instrument or cues are provided. 2nd and 3rd clarinet only occasionally differ. Passages from the original melody are split between instruments in order to simplify rhythm and keep instrument ranges moderate. However, LaPlante still offers opportunities for bands with strong players on all parts to have reduced and exposed instrumentation. Since the form of this piece is theme and variations, parts of the melody appears in every instrument, including the percussion. That being said, a strong woodwind section, especially in the clarinets, is necessary to perform *Paganinioso* with the correct balance. Clarinets reach to low E and 1st clarinet stretch to high Cs and Ds above the staff.

Seven percussionists are ideal for the piece, but the parts are not rhythmically demanding. The timpani part has opportunity for pedal changes and the use of up to four kettle drums, but in LaPlante fashion, notes that can be omitted have parentheses, and only two pitches are necessary throughout the piece. Short one to two measure percussion solos appear as transitions or embellishments. A four measure repeated interlude featuring the percussion section with the original a theme appears before the final variation at the end.

**Unit 5: Stylistic Considerations**

Crisp articulation and precise technique will be needed to perform *Paganinioso* well. Alternate fingerings in the woodwinds will clean up tricky passages. A steady, sixteenth note inner pulse will keep rhythms accurate. *Paganinioso* has quick, staccato passages followed by smooth, legato passages. Distinguishing these will make the piece come alive. The middle,

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slow section says “homage to S.R.” in the score, but almost hints at the love theme in Jupiter from Holst’s The Planets Suite. LaPlante writes this section’s melody and accompaniment like a heartfelt conversation, so while the melody should be in the forefront, the accompaniment moving notes should be shaped accordingly.

**Unit 6: Musical Elements**

**Melody**

LaPlante uses Paganini’s original theme which has an AB form. The phrase structure is 4+4+8 with the A section repeating as follows from the original: 58

![Melody Notation]

However, LaPlante repeats the 8 measure B phrase in addition to repeating the 4 measure A phrase when presenting the theme, and he repeats this throughout some of the variations. The melody has 8 variations with a development section and a coda.

**Harmony**

The original *Caprice* is set in a minor, but LaPlante chose g minor (the relative minor of Bb major) which fits more comfortably with wind bands. It will be helpful for musicians to be familiar with the g minor melodic and harmonic scales as most of the passages are scale-like in motion with jumps typically in thirds. The middle slow section modulates to Bb major.

**Rhythm**

For the majority of the variations, LaPlante manipulates the rhythms keeping the time signature, tempos and even the phrase structure the same. A jazzy variation which LaPlante calls “scherzo-like” has a slightly different tempo before slowing into the middle, longest

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variation. The most common rhythm throughout the piece is the dotted eighth-sixteenth note figure which can be a challenge to keep from sounding like a triplet figure.

**Timbre**

*Paganinioso* highlights all three families of instruments (woodwinds, brass and percussion) individually. The woodwinds are mainly featured as these instruments most resemble the violin timbre. The jazz-like variation has snare drum with brushes offering a change of mood from the technically challenging opening.

**Unit 7: Form and Structure**

*Paganinioso* is a theme and variation with an ABA form.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Time Signature</th>
<th>Phrase Structure</th>
<th>Event &amp; Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>1-20</td>
<td>2/4</td>
<td>2+4+4+</td>
<td>8;</td>
</tr>
<tr>
<td>Var. 1</td>
<td>21-33</td>
<td></td>
<td>2+2+4+5</td>
<td><strong>Variation 1</strong> is a diminished version played by the woodwinds and horns. The second b phrase includes all instruments leading to the cadence.</td>
</tr>
<tr>
<td>Theme</td>
<td>34-57</td>
<td>2/4</td>
<td>4+4+8+8</td>
<td>The <strong>theme</strong> is repeated but in <strong>tutti</strong> ensemble. The first b phrase is just woodwinds. The second b phrase is tutti ensemble.</td>
</tr>
<tr>
<td>Var. 2</td>
<td>58-74</td>
<td></td>
<td>4+4+</td>
<td>8;</td>
</tr>
<tr>
<td>Var. 3</td>
<td>75-90</td>
<td></td>
<td>4+4+4+4</td>
<td>Trombones have the melody for <strong>Variation 3</strong>. The rest of the low brass and low woodwinds join for the first half of the b phrase when horns, alto sax, tenor sax, and clarinet 3 take over.</td>
</tr>
<tr>
<td><strong>interlude</strong></td>
<td>91-94</td>
<td>4/4</td>
<td>2+2</td>
<td>A short, slowing woodwind interlude foreshadows the upcoming slow movement.</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
</tbody>
</table>
| **Var. 4**  
"Scherzo" | 95-118 | 2/4 | 4+4+8+8 | Back to 2/4. A jazzy **Variation 4** features marimba, flutes, and alto sax 1 call and saxophone and snare drum with brushes response during the a phrase. Instrumentation switches to trumpet and piccolo call to brass and SD response for the first four measures of the b phrase switching to woodwinds for the second half. This model repeats for the second b phrase. |
| **transition** | 119-129 | 2/4 to 4/4 | (2+2+3)+4 | Less motion slowing into the 4/4 section that introduces the eighth note rhythmic figure of the melody. |
| **Var. 5** | 130-145 | 4/4 | 4+4+8 | **Variation 5** in Bb major begins with melody in the cl 1 and oboe. Fls have cues. Clarinet and bassoon accompaniment. flutes join for the B phrase. Saxophones and piccolo join for the second half of the B phrase. |
| | 146-172 | 4+4+8+7+4 | Restatement of V. 5 in brass (trumpet melody). Woodwinds join for second a phrase. And extended cadence and restatement of the first melodic figure. |
| | 173-183 | 4+4+3 | Restatement of the V. 5 a phrase and an extended cadence and slowing transition to a Bb major chord. |
| **Var. 6** | 184-195 | 2+2+8 | Back to g minor. Woodwinds start with **Variation 6** which has 2 measure a phrases with an 8 measure b phrase. Rhythm is manipulated. Brass and percussion join at b phrase for a tutti finish. |
| **Var. 7**  
*Alta Marcia* | 196-219 | 2/4 | 4+4+8+8 | Horns and trombones start **Variation 7** in march style. Trumpets, low brass, SD and bass drum enter on b phrase. Woodwinds and crash cymbals join for the second b phrase. |
<p>| <strong>Var. 8</strong> | 220-227 | 2+2+4 | <strong>Variation 8</strong> is a diminished version with a rhythm similar to the <em>alla marcia</em>. |
| <strong>interlude</strong> | 228-235 | 4+4 | A percussion interlude with the original a theme divided amongst timpani, SD, chimes, CC, and temple blocks. |
| <strong>Var. 9</strong> | 236-256 | 4+4+7+4+2 | The final <strong>Variation 9</strong> begins which likens to V. 2 in tutti ensemble. An extended cadence brings sixteenth note passages for upper woodwinds and trumpet 1. |</p>
<table>
<thead>
<tr>
<th>Coda</th>
<th>257-281</th>
<th>4+4+8+9</th>
</tr>
</thead>
</table>

A “quiet” restatement of the original theme in the flute and then clarinet 1 and a. sax 1. Trumpets and low brass join for a b section. An extended cadence across the ensemble with a two beat fortissimo finish.

**Unit 8: Suggested Listening**

Pierre LaPlante: *American Riversongs, Prairie Songs*

Nicolo Paganini: 24th *Caprice*

Sergei Rachmaninoff: *Rhapsody on a Theme of Paganini*

Franz Liszt: *Grandes Etudes de Paganini, No. 6 in A minor*

Johannes Brahms: 28 *Variations on a Theme by Paganini, Op. 35*

Boris Blacher: *Orchestral Variations on a Theme by Paganini, Op. 26*

**Unit 9: Additional Resources**

The official Pierre LaPlante website: http://pierrelaplantemusic.com/index.html

The AMIS website: www.amis-online.org
Variations on a Korean Folk Song

John Barnes Chance

(1932-1972)
Publisher: Boosey & Hawkes
Date of Pub: 1967
Grade 4

Unit I: Composer

John Barnes Chance was born on November 20, 1932 and raised in Beaumont, Texas. His B.M. and M.M degrees are from the University of Texas in Austin. He was one of the first 12 composers selected for the Ford Foundation’s “Young Composers Project” and went on to teach music theory and composition at the University of Kentucky until his accidental death at the age of 39 on August 16, 1972. His most famous band pieces include Variations on a Korean Folk Song, Incantation and Dance and Blue Lake Overture. 59

Chance was primarily raised by his sister Charlotte who was 15 years his senior. Chance had a limited music education growing up, but he was supported and encouraged by his family to study music. He started piano lessons at age 9 and learned from the same teacher, Miss Jewell Harned, until he graduated from high school and left for University. Chance joined band in junior high school as a timpani player. He went on to play percussion in orchestra and several other groups. He was a gifted pianist, but while in high school, Chance experienced a fall that broke several bones, injuring his left hand so that it never fully recovered, affecting his piano ability. 60

Chance’s high school band and orchestra director, Arnold Whedbee, encouraged Chance to compose and consider a career in music. Chance attended the University of Texas,

Austin to study music theory and composition under Clifton Williams and Kent Kennan. He studied alongside Francis McBeth and Larry Weiner (both became composers). Chance bonded with Clifton Williams who was impressed with Chance’s high school compositions, but Chance was not a model student, skipping class for days, even weeks, at a time which led to his eventual dismissal from the University. His sister and brother-in-law stopped supporting him financially in school, and he returned to Beaumont to study at a community college. Fortunately, this did not last long and Chance returned to Austin, advocated before the school administration by Clifton Williams. After graduating with his bachelor’s of music, he enrolled into graduate school at Austin and won the student composition Carl Owens Award the subsequent two years.

At this time in the 1950s, the United States Army was drafting young men to serve in Korea, and Chance was at risk. He joined as a percussionist and music arranger with the Fourth US Army Band in San Antonio at Fort Sam Houston under the impression that he would not be deployed overseas. However, a year later, he was transferred to serve with the Eighth US Army Band in Seoul, Korea. He attempted to evade these orders by writing numerous letters to his state senator (future president Lyndon Johnson), but the request was denied. His one-year experience in Seoul proved influential. He began to play piano with a jazz group that traveled to different officers club, and it was in these clubs that he heard the tune Arirang. Chance was said to have taken inspiration for his compositions from his surroundings and this melody stayed with him.

When Chance returned from Seoul, he learned about the new Ford Foundation’s “Young Composers Project” and applied. He was paired with Herbert Hazelman in

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62 Steven N. Kelly, “John Barnes Chance and His Contributions to Music Education,” 24-26
64 Steven N. Kelly, “John Barnes Chance and His Contributions to Music Education,” 27-28
65 Steven N. Kelley, “John Barnes Chance and His Contributions to Music Education,” 26
Greensboro, North Carolina. This relationship positively changed Chance’s perspective on the school music program and the concert band. Chance greatly influenced the students at Greensboro High School and wrote several compositions for their band, orchestra and choir including *Incantation and Dance* (originally called *Nocturne and Dance*) during his two years at the school. Connections with Hazelman allowed Chance to meet with University of Kentucky music faculty which led to his eventual hire.\(^{66}\)

John Barnes Chance was known as a composer who inspired students, whether high school percussionists or undergraduate theory students, by his example. He engaged students in discussion and encouraged them in their musical endeavors.\(^{67}\)

**Unit 2: Composition**

John Barnes Chance composed *Variations on a Korean Folk Song* in 1965 and submitted it for the American Bandmasters Association Ostwald Composition Award which it won in 1966. His “fascination with *Arirang* during the intervening years led to its eventual use as the theme.”\(^{68}\)

In a study by Robert Hornyak in 1983, *Variations on a Korean Folk Song* was on the top 24 most performed works by College and University Bands from 1975-1982.\(^{69}\) It has continued in popularity, included on over 20 state lists and in the first volume *Teaching Music Through Performance in Band* series, and has been recorded by professional and international groups such as the Tokyo Kosei Wind Orchestra, Massachusetts Wind Orchestra, Byāsen Musikkorps and the US Army Field Band.\(^{70}\) The piece presents a theme and 5 variations, ranges around 7 minutes and is 262 measures long.\(^{71}\)

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\(^{66}\) Steven N. Kelly, “John Barnes Chance and His Contributions to Music Education,” 29-32

\(^{67}\) Steven N. Kelly, “John Barnes Chance and His Contributions to Music Education,” 29-32


\(^{69}\) Frank L. Battisti, *Winds of Change*, (Galesville, MD: Meredith Music Publications, 2002), 121


\(^{71}\) Robert Muenier, “Variations on a Korean Folk Song,” 591
Unit 3: Historical Perspective

Korea has had a tumultuous history in the past century. They had a stable government under the Chosôn dynasty (1392-1910) until Japanese occupation (1910-1945). The country was divided after World War II and experienced civil war from 1950-1953 over communism.\textsuperscript{72} The cease-fire agreement brought about a division among the country: North Korea becoming an isolated, communist country and South Korea coming under military law. This was the cultural environment in which John Barnes Chance came upon \textit{Arirang}. The 1980s brought democracy, an open market, and prosperity for South Korea in addition to awareness for the need to keep traditional Korean music alive, and mandatory traditional music began to be taught in schools.\textsuperscript{73}

The Korean folk song featured in this piece is called \textit{Arirang}. The melody of the \textit{Arirang} used in \textit{Variations on a Korean Folk Song} was presented in 1926 in a Korean movie (under the same name, \textit{Arirang}) that opposed Japanese occupation.\textsuperscript{74} The melody quickly spread throughout Korea and still pulls at the heartstrings of every Korean.\textsuperscript{75} “\textit{Is it blood or music, I wonder. Arirang, Arirang, Arariyo,}” says Korean poet Ko Un about the affects of the melody.\textsuperscript{76} \textit{Arirang} represents the Korean ability to endure hardships with precarious words like “\textit{He who is leaving me—Before he gets very far, his feet will be sore.}”\textsuperscript{77} Simply stated, \textit{Arirang} represents freedom to the Korean people. \textit{Arirang} may not be a true \textit{minyo}, or song of the people. Koreans distinguish between folk music made popular by professionals,

\textsuperscript{77} Provine, Robert C., et. al, “Folk Song in Korea,” 919.
t’ongsok minyo, and folk music sung by common people, t’osok minyo. Since Arirang was sung by a professional in the movie, it is technically a professional song that has become popular.

The word “Arirang” does not have a known meaning, but it is a phrase that appears in multiple folk songs throughout Korea though the folk songs have different lyrics, meters, and melody. The most popular Arirang most likely originated in Gangwon Province with origins that date back to the 8th Century. In 2012, the United Nations Educational, Scientific and Cultural Organization (UNESCO) inscribed Arirang “on the Representative List of the Intangible Cultural Heritage of Humanity.” Arirang is a melody that transcends cultural barriers but has the power to unite Koreans all over the world as the unofficial anthem of Korea. The melody brought together the Republic of Korea and the Democratic People’s Republic of Korea (North and South Korea) in the 2000 Sydney Olympics, two countries that have been separated by ideologies and politics since the 1950s.

Variations on a Korean Folk Song is a melodic variation. Melodic variations became popular in the late 18th and early 19th centuries. A melodic variation retains the “formal structure and tonal design of the theme,” but adds embellishments and alters rhythm and meters.

Unit 4: Technical Considerations

Variations on a Korean Folk Song is a challenging yet rewarding emotional journey.

Scored for full symphonic band including parts for two oboes, Eb clarinet alto clarinet,

78 Provine, Robert C., et. al, "Folk Song in Korea," 913.
79 Provine, Robert C., et. al, "Folk Song in Korea," 915.
contrabass clarinet, two bassoons, and string bass, most parts are doubled or substitutions are suggested. Ranges are not extreme for most instruments. Flute and clarinet parts reach upper registers and trumpet one extends to high C. The 6/8 variation has all three trumpet parts reaching to one high A. The trombones read in sharps at measure 140-147 and in the Sostenuto variation (to avoid written double flats) which can throw off players who normally read in flats. There are several fast technically challenging sections that exist throughout, but parts are typically step-wise or pentatonic. A whole tone scale section appears across the woodwinds at the end of the third variation measures 170-173. Clarinets, saxophones and low woodwinds have four modulating pentatonic scale runs in harmony starting measure 242. Players will benefit from being familiar with concert Db, Eb, F, Gb, and Ab pentatonic scales, skipping the fourth and seventh scale steps.\(^4\)

**Unit 5: Stylistic Considerations**

Chance changes style for each variation, so players need to be flexible as the tempos alternate from fast to slow and vice versa. Meter also changes. The theme should be a cantabile (song-like) and dolce (sweetly) style. The first variation is a forte with a Vivace tempo. The sixteenth note runs are all slurred, but when the trumpets and trombones enter with part of the theme, the phrase is accented and should be heard across the ensemble. Variation 2 moves into a slow three-four with bass clarinet giving the downbeat and clarinets and horns responding on beat 2 with a tenuto half note, a style reminiscent of Satie’s Gymnopédies. Variation 3 Allegro con brio (fast with life!) is in 6/8 and should be played in the style of a march with space in between the accompaniment notes. The trumpet part should be a lilting (leggero) unison line. The next variation goes back to a slow, connected style. Players will need to become familiar with how the harmonies should sound as several dissonances occur and the inner parts are not as satisfying as the soprano and bass lines. The

final variation is marked *Con Islancio*, meaning with impetuosity. Two styles play on each other in this variation. Every three measures, another instrument is added to the canon until the brass come in with a fanfare-like augmentation of the melody. This melody should rise above the busy canon of the upper woodwinds and percussion. The dotted quarter notes on the upbeat of two should be slightly accented. The held notes at the end from soprano voices need to be controlled so that they do not cover up pentatonic scale runs and the final restatement of the c phrase in the last measures.85

**Unit 6: Musical Elements**

**Melody: Theme**

The popular *Arirang* melody known today is sixteen measures long with an abcb form known as “varied head with identical continuation” and a popular form for Korean melodies.86 Concerning the melody, Chance said “the tune is not as simple as it sounds.”87

![Melody Example]

**Variation 2:**

The second variation is the inversion of the original melody.

![Variation 2 Example]

Variation 1 is a *Vivace*, embellished 16th note variation. Variation 3 changes the time signature to 6/8, but keeps the notes true to the original. Variation 4 augments and simplifies

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the melody in a slow tempo with a 3/2 signature. The fifth and final variation goes back to an allegro 3/4 time signature and presents the four measure “c” phrase of the melody in a canon while the brass play an augmented theme in an unwritten 6/8 time signature.

**Harmony**

*P'ongjo* is a Korean pentatonic scale using a pattern of notes like the following: Ab – Bb – C – Eb – F. \(^{88}\) *Arirang* is a pentatonic melody that uses such a pattern. The melody begins on Eb concert and cadences on Ab. Chance uses this cadence to modulate into Db pentatonic by using the Ab tonic as the dominant note in the next phrase. He continues to use this pattern throughout the piece. Several elisions appear throughout the variations making cadences hard to identify, but traditional harmony is used through most of the piece. \(^{89}\)

**Rhythm**

The original theme is in 3/4. Triple meter is a recurring characteristic in Korean music. \(^{90}\) Variation 1 is the most technically challenging of all variations as it consists of a series of rapid sixteenth note runs in the Gb pentatonic scale with some accidentals. The final restatement of this variation involves three groupings of instruments playing sixteenth note groupings on alternating beats.

Chance alters the rhythm and tempo of the melody in Variations 3-5. Variation 3 is put into a 6/8 rhythm. Robert Muenier warns against the slurred triplets turning into a \(\ \frac{7}{4}\) figure. \(^{91}\) Woodwinds enter in measure 150 with a series of slurred triplets that can sound like 3/4 instead of 6/8.

Two rhythmic transitions between the final three variations will need special consideration. The dotted half note pulse in V. 3 equals the half note in V. 4. The tempo of

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\(^{89}\) Robert Muenier, “Variations on a Korean Folk Song.” 593.


\(^{91}\) Robert Muenier, “Variations on a Korean Folk Song.” 594.
Variation 3 needs to be fast enough that the *Sostenuto* is not too slow. (The score suggests V. 3 dotted quarter note = 144 bpm which would make the V. 4 half note = 72 bpm.) In turn, the quarter note pulse of V. 4 becomes the same quarter note pulse for V. 5. The tempos of these variations need to line up accordingly.

Finally, the last variation includes a two against three feeling as the woodwinds play in 3/4 and the brass play in 6/8 starting in measure 223. Robert Muenier suggests conducting this section in one until measure 259 when the 3/4 should resume.\(^{92}\) However, the only measure this proves helpful for is when the trumpet 1 and trombone 1 play a dotted quarter and two dotted eighth notes (to sound like quarter and two eighth in 2/4). Players can still feel a 1&2&3& and the few players on the parts that truly need to feel in 6/8 can convert accordingly for that rhythm.

**Timbre**

Chance often scores instruments according to their families. The *Larghetto* features clarinets and horns in a Gymnopedie-like accompaniment with an inverted oboe solo. This section also features a flute passage in the lower octave, a rich timbre, but often not featured in band because it is difficult to be heard. The percussion section offers a variety of timbres. The temple blocks in their pentatonic pitches are treated like a melodic instrument especially in the first variation. The crown of the cymbal and gong are struck with a snare drum stick to resemble traditional Korean music. The vibraphone is featured in two variations and should be heard.

\(^{92}\) Ibid.
<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURE</th>
<th>METER</th>
<th>PHRASE STRUCTURE</th>
<th>EVENT &amp; SCORING^{93}</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>1-8</td>
<td></td>
<td>8</td>
<td>Unison clarinets introduce the ab theme “simple and song-like” in Ab concert pentatonic.</td>
</tr>
<tr>
<td></td>
<td>9-16</td>
<td></td>
<td>8</td>
<td>Flute, piccolo, Eb clarinet, alto clarinet, and triangle sound the half note, quarter note quarter rhythm with the theme and hold a pedal tone. Clarinets continue the cb theme.</td>
</tr>
<tr>
<td></td>
<td>17-24</td>
<td></td>
<td>8</td>
<td>Alto sax, tenor sax, and baritone horn begin the theme again modulating into Db pentatonic.</td>
</tr>
<tr>
<td></td>
<td>25-37</td>
<td></td>
<td>7+6</td>
<td>Clarinets and horn take over for the c phrase and the former group of instruments joins for the repeated b phrase. An extended cadence of the following major chords brings the them to a close, trumpets repeating the notes of the c phrase: Db – Cb – Bbb – Ab – Db</td>
</tr>
<tr>
<td>Variation 1</td>
<td>38-52</td>
<td>3/4</td>
<td>5+5+5</td>
<td>The first period of the first variation is introduced. Gong sounds on beat 1. Oboe, a. cl, a. sx, t. sx, and temple blocks play sixteenth note embellishments of the melody starting on beat 3. Fl, picc, Eb cl, all cl. embellish on beat 2 starting in the “b” phrase. Trumpets and trombones enter with the accented c theme and finish with a embellished flourish.</td>
</tr>
<tr>
<td>Vivace</td>
<td></td>
<td></td>
<td></td>
<td>A repeat of the former period with more instruments added including vibes and clarinets in the accented c phrase.</td>
</tr>
<tr>
<td></td>
<td>53-67</td>
<td></td>
<td>5+5+5</td>
<td>A sixteenth note grouping play of low instruments to mid instruments to high instruments to a glorious and tutti finish.</td>
</tr>
<tr>
<td></td>
<td>68-77</td>
<td></td>
<td>10</td>
<td>Tempo is slow. Four measure intro with low reeds, horns and clarinets in a “Satie” style. Oboe solo enters with an inverted melody.</td>
</tr>
<tr>
<td>Variation 2</td>
<td>78-89</td>
<td></td>
<td>4+8</td>
<td>Flutes and 1st clarinet take up the c phrase until oboe takes it back for the repeated b phrase.</td>
</tr>
<tr>
<td>Larghetto</td>
<td>90-97</td>
<td></td>
<td>3+5</td>
<td>Fl, a. sx and horn take over the modulated inverted melody. Low brass join the “Satie” style and clarinets move into an arpeggiated accompaniment. An extended cadence begins.</td>
</tr>
<tr>
<td></td>
<td>98-107</td>
<td></td>
<td>7+3</td>
<td></td>
</tr>
</tbody>
</table>

^{93} Ibid, 595-560.
| Variation 3 | Allegro con brio | 108-115 | 8 | Solo trumpet enters sweetly with the original melody over jazz-like chords. |
| Variation 3 | Allegro con brio | 116-123 | 8 | Timpani, horns, baritone and tuba give an 8 bar intro in 6/8. |
| Variation 3 | Allegro con brio | 124-139 | 8+8 | Trumpets play unison melody in a lilting style. Woodwinds and perc give accented bursts. |
| Variation 3 | Allegro con brio | 140-165 | 6/8 | Upper woodwinds take over the theme modulated up. A. sx, t. sx, hns, and bsn play a three measure interlude with the theme in D major. The theme continues in the woodwinds and trumpets. |
| Variation 3 | Allegro con brio | 166-182 | 3+4+4+6 | All saxes, tpt 2 & 3, horns and bsn 1 play themed interlude in Gb major. Woodwinds take over in a descending whole tone scale. Snare drum and timpani transition into the next variation. |
| Variation 4 | Sostenuto | 183-190 | 3/2 | All woodwinds play augmented melody or harmony in homophonic rhythmic style with cluster chords over timpani rhythmic pulse. B major scale crescendos into the next phrase. |
| Variation 4 | Sostenuto | 191-198 | 8 | Tutti ensemble joins for the second half of the phrase. |
| Variation 5 | Con Islancio | 199-222 | 12+12 | Snare drum begins the 3/4 allegro meter. A new instrument is added every three measures in the following order: Cymbal, gong, temple blocks (in the V. 1 embellishment). Then the C phrase canon begins in the following order: vibes; Fl/picc; Eb cl/cl 1; ob, cl 2,3, and ax. sx/t. sx. |
| Variation 5 | Con Islancio | 238-253 | 6+10 | Woodwinds fall into pentatonic triplets leading into the cadence while brass continue the 6/8 theme. Reed instruments play modulating pentatonic scales into the final statement. |
| Variation 5 | Con Islancio | 254-262 | 9 | Cl 2/3, a. sx/t.sx, vibes, tpts 2/3, and horns play the final statement of the b phrase over sustained trills and pedal tones. The tutti ensemble cresendos into a Bb major chord finish. |
Unit 8: Suggested Listening

John Barnes Chance: *Incantation & Dance, Blue Lake Overture, Introduction & Capriccio*

Norman Dello Joio: *Variants on a Medieval Tune*


Geon Yong Lee: *Variations on Korean Peasant Tunes*

arr. Robert Garafalo & Garwood Whaley: *Ahrirang* (appropriate for beginning band)

John Ployhar: Korean Folk Song Medley (appropriate for middle school band)

Unit 9: Additional Resources


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