2011

**MM Instrumental Conducting Final Project: Compositional Analysis**

Todd Nichols  
*Messiah College*

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MM Instrumental Conducting Final Project

Compositional Analysis

Todd Nichols

Compositional analysis culminating project in fulfillment of the MM Instrumental Conducting Degree.

Murray Library, Messiah College
One College Avenue Suite 3002
Mechanicsburg, PA 17055
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Bali

Michael Colgrass

(b. 1932)

COMPOSER

The musical credits of Michael Colgrass span nearly 60 years as a composer, performer, author, and lecturer. Early on Colgrass held a very active career as a freelance percussionist. He first began as a jazz drummer outside of Chicago and graduated from the University of Illinois with a degree in both performance and composition. For eleven years Colgrass had a career as a percussionist in New York City. He had many notable achievements to his credit including performances with the New York Philharmonic, American Ballet Theater, Dizzy Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, and the Columbia Recording Orchestra’s Stravinsky Conducts Stravinsky series, while at the same time he continued to compose. In addition to performing, he organized percussion sections for many notable composers such as Gunther Schuller, John Cage, Elliott Carter, and Edgard Varese. Colgrass studied composition with many musical icons including Darius Milhaud, Lukas Foss, Wallingford Riegger, and Ben Weber. With over 59 compositions to his credit, Michael Colgrass is a truly prolific composer. His compositions cover a tremendous number of genres including Solo Compositions (5), Songs (3), Chamber Music (11), Orchestra (5), Orchestra with soloist (11), Orchestra with chorus (4), Wind Ensemble (6), Young Band (5), Musical Theater (2), and Percussion Ensemble (7).

Colgrass has received commissions from the New York Philharmonic, the Boston Symphony, the orchestras of Minnesota, Detroit, San Francisco, St. Louis, Pittsburgh, Washington, Toronto, and the National Arts Centre Orchestra. He won 1978 Pulitzer Prize for Music for Déjà vu, which was commissioned and premiered by the New York Philharmonic. This composition was influential in exposing solo percussion writing and opening the door for new repertoire for this idiom. In addition Colgrass is known for composing a landmark work for wind band entitled The Winds of Nagual and one of the early well known percussion ensembles entitled, Three Brothers. Colgrass has received an Emmy Award, two Guggenheim Fellowships, A Rockefeller Grant, and both the Barlow and Sudler International Wind Ensemble Competitions Awards.

Colgrass has been involved with projects that expose the benefits of composition to school children contributing numerous works for young band including Apache Lullaby (2003), Bali (2005), The Beethoven Machine (2003), Gotta Make Noise (2003), and Old Churches (2000). Colgrass has presented sessions on these concepts at the 2009 New Jersey Music Educators Association state conference, and to the Middleton Regional High School in Nova Scotia. This particular presentation was so well received the Nova Scotia education system adopted his method for inclusion in their junior high music curriculum. Colgrass was also commissioned by the North Jersey School Music Association to write a young band piece celebrating the 50th anniversary of the NJ Region I Jr. Region Band. This piece entitled Free and Easy was premiered by the ensemble with guest conductor Curt Ebersole. In addition, he has created a method of teaching children how to write music using graphics. Colgrass is quoted as saying, “I’ve already taught middle and high school children how to use lines, dots and scribbles of all kinds to compose music”. He presented a clinic on this concept at the 2010 Midwest Band and Orchestra Clinic. Colgrass has authored a book outlining his techniques for performance and creativity entitled My Lessons With Kumi and his most recent book entitled Adventures of an American Composer, is published by Meredith Music. Colgrass currently lectures across the globe on the topics of personal development and the psychology and technique of performance.
COMPOSITION

_Bali_ is a reflective work and is based on Michael Colgrass's personal reactions and inspiration following two summers of living in Ubud, the arts and crafts section of Bali. This composition is a tribute to the Balinese people and their "indomitable spirit". The composition is in three parts each depicting a specific reflection or event. The outer sections of the composition are light and playful, much like the spirit of the Balinese. To depict the nature of these artistic minded people, light airy rhythms are used and an implementation of Gamelan instruments including ceramic bowls, aluminum bowls, and clay pots, all utilizing a five pitched scale will be found. The center section is a slow lament in honor of those lost in the 2002 tragic bombing of a nightclub outside of the island capital of Denpassar. This section begins with both wind and percussion instruments creating the sound palate of an explosion. Following this explosion, three off stage oboes perform in an improvisatory way to recreate the sound and feeling of those grieving the loss of many peace loving people. At the conclusion of his lament, a section entitled "Building the icon" occurs. In Balinese culture it is customary to build spiritual monuments on the spot were tragedy occurred honoring those that were lost. Following this dedication section, the composition returns to material very similar to that of the beginning. This recapitulation symbolizes the never ending spirit and determination of the Balinese people. _Bali_ was commissioned by the Bishop-Ireton Wind Ensemble and its director, Randy Eyles.

HISTORICAL PERSPECTIVE

Bali is an island located in Southeast Asia in Indonesia. Close to four million people live in this moderately sized island. Known for its friendly culture and white sandy beaches, Bali is an attractive tourist spot. In the 1970's hippies and surfers discovered the beaches of Bali and thus tourism became a strong commodity on this island. Despite terrorist attempts in both 2002 and 2005, Bali still continues to thrive as a very popular tourist destination in Indonesia. In fact, eighty percent of Indonesian travelers prefer to solely visit Bali. The history of Bali is categorized into six time periods of development, primarily religious, and is based on peace loving Hindu beliefs. Balinese Hinduism is quite different than that of Indian Hinduism and is a particular form has existed for well over 500 years. The Balinese are cultural people who value the arts especially dance, music, and sculpture. _Bali_ reflects these artistic characteristics through the recreation of sounds heard performed by the Balinese. The Balinese dances are dramatic. The Barong, or "lion dance" is the most famous of these dances and is a ritual dance depicting the fight between good and evil. Other popular dances are the Calonarang, Kecak, and Legong Keraton.

TECHNICAL CONSIDERATIONS

An accurate and appropriate performance of _Bali_ requires attention to orchestration and instrumentation. The intent is to create a clear and transparent sound throughout. Specific yet flexible wind instrumentation make this piece playable by a school band. However, to properly achieve the correct sounds, certain instruments and players must be available. It is advised that advanced level college and university bands use the specific instrumentation.

*Wind Instrumentation*

_Bali_ was written for a wind ensemble of 42 players, with the flexibility of substitutions for various instruments. Originally commissioned and written for a high school band, Colgrass makes suggestions as
to which substitutions would be appropriate should the ensemble not have the proper instrumentation available (ie. clarinets can substitute for the off-stage oboe trio). In the flute, clarinet, and trumpet sections multiple individual parts exist and this necessitates more than the typical orchestration (ie. 6 flute parts, 6 clarinet parts and 5 trumpet parts). Colgrass’s suggested instrumentation is the following:

6 flutes (1-2-3) 5 trumpets (1-2-3)
6 clarinets (1-2-3) 4 French horns
3 oboes (off-stage) 3 trombones (2 tenor, 1 bass)
1 bass clarinet 1 euphonium
1 bassoon 1 tuba
2 alto saxophones piano
1 tenor saxophone 6 percussion (including timpani)
1 baritone saxophone

**Percussion Instruments**

Both standard and non conventional percussion instruments are used in this piece. Mallet instruments including bells, chimes, marimba, and vibes are used. All must be able to play an ostinato that is written out in an improvisatory way utilizing a five note scale. The chime player must be able to play soloistically throughout. There is a timpani part that contains some solo playing as well. To emphasize the bell like dance element, sleigh bells, multiple size triangles, suspended cymbals, and wind chimes are used. Two gongs, bass drum, and tom toms are included as well. The high and low drum parts create a solo drum battle with the timpani at the end of the piece.

**Gamelan / Prepared Piano**

What truly makes Bali unique is the inclusion of authentic Balinese sounds including a percussion gamelan and prepared piano. In order to effectively perform this piece 5 ceramic bowls, 5 aluminum bowls, and 5 clay pots will be needed. Instruments should be hand chosen for pitch difference. Colgrass states that it is preferred the pitches be F-A-Bb-C-E to match the five pitch Balinese scale. If that is not possible, a clear difference in pitch from each size is needed. Colgrass also indicates his choice for mallets to clearly have the instruments ring and be audible. This gamelan is featured in a solo capacity. Therefore placing the gamelan instruments up front is advisable if possible for performance.

The prepared piano requires hair pins to be clipped to the piano strings prior to the performance. The strings of A-C-E-F-A-C are to be used. This will give the effect of an almost out of tune sounding harpsichord. The piano is played in this manner throughout the piece.

*The standard percussion parts and gamelan can be consolidated and played by the same players if carefully orchestrated.*
**Off—Stage Oboe Trio**

*Bali* utilizes an off-stage oboe trio during the center section. There is no oboe part in the rest of the composition. Colgrass allows for the substitution of clarinets if oboes do not exist. The oboe players must be capable of lyrical playing and improvising on a five note scale. The soloists must sound as if they are playing in the distance. If possible, the oboes could be placed in various spots in the concert hall to create an antiphonal effect.

**STYLISTIC CONSIDERATIONS**

**Articulation – Faster sections**

A light articulation style is necessary both to portray the light dance like atmosphere and also to keep the rhythms moving forward. An example occurs many times as single notes are repeated in a four sixteenth note pattern and need to be light and crisp. The tempo of the faster section is marked at quarter note=126. While this is the optimal tempo, it is possible to perform the music slightly slower in order to achieve the clarity necessary.

**Choice of mallets for Gamelan**

In order to achieve the proper sounds on the gamelan percussion instruments Colgrass gives suggestions as to what the appropriate mallets are to use. Chopsticks are suggested for the ceramic bowls to give a clear articulation yet still have the bowls ring. It is suggested to use wool wrapped around the butt end of a snare drum stick to strike the aluminum bowls. Hard yarn mallets are suggested for the clay pots. Because these instruments are critical in recreating the authentic sounds of Balinese instruments, it is highly suggested careful attention is taken toward choosing mallets to strike these unconventional instruments. Experimentation is suggested and the mallets chosen by Colgrass are merely a guide.

**Explosion / Lament for the Dead – Slower B Section**

The middle section of this composition clearly symbolizes a dedication to those lost in the 2002 terrorist bombing of a nightclub outside of Denpassar. During the explosion section (meas. 230-232) it is critical to isolate the multiple events that occur in order to achieve the sound effect desired. Following the explosion, it is paramount to balance the off stage oboe trio which plays in Arabic improvisatory style with the muted brass and flute groups. After the initial oboe presentation, the flutes enter with six individual parts. Careful attention to balance is needed to always hear the moving line and emphasize the dense harmony. The brasses are grouped in five parts with cup mutes and joined by four part muted horn and two part muted trombone utilizing cup mutes. Careful attention to balancing these multi note clusters is very important. The tempo must be flowing and moving in this section.

**MUSICAL ELEMENTS**

**Rhythmic challenges**

Rhythm drives this composition and is a key element throughout the fast and slow sections. The following rhythmic concepts need to be addressed;

- A strong performance knowledge of the dotted eighth sixteenth rhythm
- The ability to articulate a single pitch on repeated sixteenth notes
- The ability to hold on to a rhythmic ostinato part independently
- Grouping of 5, 6, 7, and 9 sixteenth notes on a single quarter pulse
- Strong ability to played isolated notes and syncopation soloistically
- Ability to space advanced triplet rhythms

**Chamber Music - Transparency**

_Bali_ is an outstanding choice of literature to expose younger students to chamber music and emphasizes the necessity to play as an independent musician. In both the wind and percussion sections, numerous opportunities exist for solo and section playing. Transparency throughout this composition provides the opportunity for musical growth through chamber music performance. Every section has a moment in this composition where they function as either a soloist or are grouped as part of a section that is exposed. Examples are as follows....

<table>
<thead>
<tr>
<th>INSTRUMENT</th>
<th>FUNCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flutes</td>
<td>Independent parts / 6 part solo writing in the slow section</td>
</tr>
<tr>
<td>Oboes</td>
<td>Off-stage oboe trio feature</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Solo</td>
</tr>
<tr>
<td>Clarinets</td>
<td>Independent parts / Solos</td>
</tr>
<tr>
<td>Bass Clarinet</td>
<td>Solo</td>
</tr>
<tr>
<td>Alto Saxophone</td>
<td>Section features / Solos</td>
</tr>
<tr>
<td>Tenor Saxophone</td>
<td>Section features / Solos</td>
</tr>
<tr>
<td>Bari Saxophone</td>
<td>Solo playing / Section features</td>
</tr>
<tr>
<td>Trumpets</td>
<td>Independent parts and section features / Solos</td>
</tr>
<tr>
<td>Horns</td>
<td>Independent parts / 4 part solo writing in the slow section</td>
</tr>
<tr>
<td>Trombones</td>
<td>Independent parts / Solos</td>
</tr>
<tr>
<td>Euphoniums</td>
<td>Independent parts / Solos</td>
</tr>
<tr>
<td>Tubas</td>
<td>Independent parts / Solos</td>
</tr>
<tr>
<td>Mallet Percussion</td>
<td>Section features / Solo</td>
</tr>
<tr>
<td>Timpani</td>
<td>Solo</td>
</tr>
<tr>
<td>Gamelan Percussion</td>
<td>Section features / Solo</td>
</tr>
<tr>
<td>Prepared Piano</td>
<td>Solo</td>
</tr>
</tbody>
</table>

7
<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURE</th>
<th>EVENT AND SCORING</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td>1-229</td>
<td><em>Tribute to Balinese Culture</em></td>
</tr>
<tr>
<td></td>
<td>1-63</td>
<td>2/4 - Light, segmented section playing; passing of dance like rhythms and ideas from section to section</td>
</tr>
<tr>
<td></td>
<td>64-74</td>
<td>Transition into gamelan solo</td>
</tr>
<tr>
<td></td>
<td>75-106</td>
<td>Gamelan solo traded with winds</td>
</tr>
<tr>
<td></td>
<td>107-110</td>
<td>Prepared piano transition</td>
</tr>
<tr>
<td></td>
<td>111-185</td>
<td>Gamelan solo traded with winds</td>
</tr>
<tr>
<td></td>
<td>186-229</td>
<td>Reference back to beginning dance rhythms with transition and winding down to next section; grand pause</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>230-304</td>
<td><em>Lament for the Dead</em></td>
</tr>
<tr>
<td></td>
<td>230-232</td>
<td>4/4 - Explosion</td>
</tr>
<tr>
<td></td>
<td>233-275</td>
<td>Off Stage oboe trio (Arabic improvisation) traded with muted brass and 6 part flute tone clusters</td>
</tr>
<tr>
<td></td>
<td>276-285</td>
<td>“Building the icon” Slower tempo, segmented wind entrances and big crescendo</td>
</tr>
<tr>
<td></td>
<td>286-291</td>
<td>Sound pulsations and effect; Reminder of explosion</td>
</tr>
<tr>
<td></td>
<td>292-304</td>
<td>2/4 Passing of initial rhythmic dance idea; Transition back to A section material</td>
</tr>
<tr>
<td><strong>A</strong></td>
<td>305-364</td>
<td><em>RECAP – Tribute to Balinese Culture</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2/4 - Passing of material from section to section. Drum battle between high drums, low drums, and timpani.</td>
</tr>
<tr>
<td></td>
<td>365-379</td>
<td><em>CODA – Presentation of material from various sections of piece.</em> Multiple ideas collide with mallet resolution to signify the sound of bells found in Balinese culture.</td>
</tr>
</tbody>
</table>
SUGGESTED LISTENING

**Michael Colgrass**

*Bali. Teaching Music Through Performance in Band*, Volume 6, North Texas Wind Symphony,

*Déjà vu. Déjà View*, North Texas Wind Symphony, Eugene Corporan, conductor, Klavier, KCD11091.

*Old Churches. Teaching Music Through Performance in Band*, Volume 4, North Texas Wind Symphony,
Eugene Corporan, conductor, GIA Publications, CD-552.

*Winds of Nagual. Heart’s Music*, Cincinnati College-Conservatory of Music Wind Symphony, Eugene
Corporan, conductor, Klavier, KCD11064.

**Lou Harrison and John Cage**


ADDITIONAL RESOURCES

Website - www.michaelcolgrass.com


Press: Chicago, IL.


York, NY.
Chorale and Shaker Dance

John Zdechlik

(b. 1937)

COMPOSER

Born in Minneapolis, Minnesota in 1937, John Zdechlik was the youngest of five children. Zdechlik attended DeLaSalle High School and played the trumpet. He was inspired by many of the popular bands of the 1950's including the Stan Kenton and Count Basie Big Bands. With his love for jazz at the forefront, much of his early writing was spent orchestrating dance band arrangements. While attending the University of Minnesota he began to depart from arranging and started composing original works. Zdechlik credits much of his influences to his good friend, mentor, and colleague Frank Bencriscutto. Zdechlik and Bencriscutto taught together at the University of Minnesota. Zdechlik's first composition for band was Psalm 46 written in 1967 followed by Chorale and Shaker Dance the piece that Zdechlik credits to "launching his career in the world of band music". Zdechlik has written 35 works for band and has been elected into the prestigious American Bandmaster’s Association and the Minnesota Music Educator’s Hall of Fame. Zdechlik retired in 1997 after 35 years of teaching music. He is still actively writing, conducting, and traveling as a guest conductor and clinician.

COMPOSITION

Chorale and Shaker Dance is a compositional exploration based on the Shaker tune, Simple Gifts. Utilizing the techniques of augmentation, diminution, polytonality, melodic fragmentation, homophonic and polyphonic textures, call and response, and cannon variations, Chorale and Shaker Dance is a theme and variations treatment to this ever popular melody. A slow lyrical woodwind chorale with interspersed brass opens the piece leading to a lively call and response between the alto saxophone and flute. Once completed, melodic fragments of the shaker tune are passed throughout the ensemble culminating with unison writing. The center section explores many tonal colors and timbres while introducing contemporary harmonies supporting the melodic Shaker tune material. At times this section can sound quite ominous and dark. At the conclusion of this section, the alto sax and flute canon returns leading to a sonorous augmented brass chorale supported by the woodwind playing the Shaker tune simultaneously. Finally the piece ends with a grand timpani solo that slows to a climactic ending.

HISTORICAL PERSPECTIVE

Chorale and Shaker Dance was composed in 1971 and was commissioned by the Jefferson High School Band Bloomington, Minnesota and was dedicated to their conductor, Earl Benson. In 1972 the piece was performed at the MENC National Music Education Conference held in Atlanta, Georgia. Zdechlik credits this composition to launching his compositional career in the band world.

THE SHAKERS

In search of religious freedom, the Shakers immigrated to America from Manchester, England in search of religious freedom. The Shakers were originally known as Quakers until branching out into their own
culture. Their name is derived from the intensity of their religious experiences. Many times they would shake when praying or meditating. Shakers kept to themselves and lived in a sheltered community.

Musically, Shaker melodies were both simple and tuneful. Much like their religion, Shaker music has always been a central aspect of their culture. Their music typically uses two forms; the Shaker Hymn and the Shaker song. Shaker hymns often have only the second section repeated while Shaker hymns have at least two verses, and in several cases the verses number over a dozen.

TECHNICAL CONSIDERATIONS

*Chorale and Shaker Dance* is playable by the average ensemble. Rhythms are achievable and at many times unison and on the beat. There are times where rhythms are syncopated (i.e. meas. 54 and 75-86). At these moments the ensemble must make sure to not push the beat and rush. Independence is needed in the center section and careful attention to the melodic line is critical. *Chorale and Shaker Dance* navigates through numerous key centers and time signatures. This composition is a great way to expose younger players to these techniques. Time Signatures utilized are 2/2, 3/2, 3/4, 4/4, and 5/4. Key centers utilized are Bb, D, F, Ab, and Eb. The snare drum part is quite challenging to perform accurately as there are many repeated sixteenth note passages at a bright tempo for an extended period of time. Solos are present in the alto saxophone, flute, oboe, clarinet, trumpet, and timpani.

STYLISTIC CONSIDERATIONS

*Chorale and Shaker Dance* presents both lyrical and articulate playing. The opening woodwind chorale needs to be properly balanced and careful attention to intonation must be present. The middle and lower woodwind instruments should set the mark for balance and tuning.

Performers must be able to execute proper articulation while maintaining consistent tempo, many times at a fast pace. Sections such as the trumpets must be able to lightly articulate a repeated rhythm and ostinato pattern for many measures repeated. For example, an ostinato is repeated twenty-one times (meas. 198-217) in the trumpets. Clear staccato articulation for execution is necessary in spots similar to this throughout the composition.

MUSICAL ELEMENTS

*Chorale and Shaker Dance* employs numerous compositional elements to create an interesting treatment of a very standard and often used tune, *Simple Gifts*. Zdechlik uses the following techniques to enhance this simple melody. The conductor must guide the ensemble to understand how the tune us being treated throughout and help enhance these compositional ideas through performance.

Augmentation and Diminution

With the tune *Simple Gifts* as its base material, *Chorale and Shaker Dance* presents this tune in its original form and also treats it with augmentation and diminution. For example, toward the end of the composition the brasses carry the line in an augmented form while the woodwinds play it in standard form. Careful attention balancing these ideas to exist simultaneously is important.
**Canon**

This method is employed at Letter C and Letter O. The ensemble should be aware of when it occurs and how the musical material connects together.

**Polytonality / Moving Tonal Centers**

Consistently throughout *Chorale and Shaker Dance* the identity of key and tonal center is absent. Through the use of poly chords and an ever changing key center, the composition morphs in and out of various keys. The ensemble must be guided as to how these are shifted, typically diatonically.

**Melodic Fragmentation / Call and Response**

Instances where this technique is employed such as Letter M – letter O need careful attention and direction to the players. Melodic material and fragments are constantly passed throughout the ensemble. The ability to know each other’s part, where the melodic material was presented last, who it is going to and when one receives it or gives it away is very important in this piece.

**FORM AND STRUCTURE**

*Chorale and Shaker Dance* is made up of two main ideas. The first is the simple melody found in the opening chorale. The second melodic idea is the melody from the well-known Shaker Hymn, *Simple Gifts*.

<table>
<thead>
<tr>
<th>MEAS.</th>
<th>EVENT</th>
<th>THEMATIC MATERIAL / ORCHESTRATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-22</td>
<td>Introduction</td>
<td>Theme presented in woodwind chorale / Mid Brass, Foreshadowing of &quot;Simple Gifts&quot; melody</td>
</tr>
<tr>
<td>23-46</td>
<td>Theme</td>
<td>&quot;Simple Gifts&quot; in fragmentation Solo Alto Sax / Solo Flute / 1st &amp; 2nd Clarinet</td>
</tr>
<tr>
<td>47-55</td>
<td>Transition</td>
<td>&quot;Simple Gifts&quot; in fragmentation and shifting tonal centers; passing from soloists to sections</td>
</tr>
<tr>
<td>56-63</td>
<td>Var. 1</td>
<td>Enhanced chorale melody harmonized in woodwinds with punctuated accents and rhythm in brass/percussion</td>
</tr>
<tr>
<td>64-99</td>
<td>Var. 2</td>
<td>&quot;Simple Gifts&quot; melody; in fragmentation and shifting tonal centers; passing through full ensemble via solos and section features; occasional time signature shift</td>
</tr>
<tr>
<td>100-116</td>
<td>Var. 3</td>
<td>&quot;Simple Gifts&quot; melody; Trombones/Brasses; New time signature of 2/2</td>
</tr>
<tr>
<td>117-134</td>
<td>Transition</td>
<td>Moving to new section through shifting harmony; Muted horns &amp;</td>
</tr>
</tbody>
</table>
trumpets / woodwinds

135-145 Var. 4 Solo in Thirds (Alto Sax/Oboe/Flute/Low Reeds)

146-173 Development Melding of “Simple Gifts” ideas in shifting tonal centers; Full ensemble

174-197 Theme “Simple Gifts” in fragmentation Alto Sax / Flutes / Clarinets / Trumpets / Trombone Solo

198-217 Var. 6 Opening chorale melody in diminution and enhanced through shifting time signatures; ostinato throughout

218-249 Var. 7 “Simple Gifts” melody in woodwinds enhanced by brass, and lower reeds

250-282 Var. 8 Opening chorale melody enhanced throughout; Woodwinds/Brass/Full Ensemble/ “Simple Gifts” melody returns at meas. 272 in upper woodwinds / Timpani Solo ends composition

SUGGESTED LISTENING

John Zdechlik


Aaron Copland


William Schuman

Chester. American Dreams, Cincinnati College-Conservatory of Music Wind Symphony, Eugene Corporan, conductor, Klavier, KCD11048.
ADDITIONAL RESOURCES

Website - www.johnzdechlik.com


Additional Shaker Website Resources
www.shakerworkshops.com

www.nypl.org/research/chss/grd/resguides/shaker.html

www.pbs.org/wnet/ihas/icon/shakers.html
Country Band March

Charles Ives

(1874-1954)

COMPOSER

Charles Ives was born in Danbury, Connecticut on October 20, 1874. Ives father was a band conductor who was regarded as having an outstanding musical ensemble. Ives worked as a Danbury businessman by day selling insurance and composed in the evenings. It is said that the town of Danbury was quite business-minded, thus having a resident that was an insurance selling musician was quite interesting. Ives music was known for utilizing radical compositional techniques such as poly rhythms, bi-tonality, poly chords, and significant borrowing or quoting of musical ideas from popular tunes, songs, and other pre-existing musical material. Many of these techniques were inspired by his father. Ives compositional techniques were a means of self expression for him, but were considered quite unorthodox by most. Because of this, his early compositions were unheard by the public. Most of his compositions were not discovered and performed until much later in his life. Musical icons such as conductor Nicolas Slonimsky, music critic Henry Bellamann, pianist John Kirkpatrick, and composer Lou Harrison are responsible for exposing Ives musical gift to a larger audience. Ives vast compositional output has gradually brought him recognition as one of the most original and significant American composers of the late 19th and early 20th centuries. In 1947, Ives was awarded the Pulitzer Prize for his Symphony No. 3. He gained tremendous popularity and musical respect after being championed by Leonard Bernstein. Ives died in 1954 after battling a long illness.

COMPOSITION

Country Band March was originally composed for chamber orchestra around 1905. It was not until noted Ives scholar James Sinclair organized material from Ives sketches that the band version was born. Much of the original penciled material from Ives sketches was used in some of his most significant compositions such as the "Hawthorne" movement of Sonata No. 2 (Concord), The Celestial Railroad, the Fourth Symphony (second movement) and especially "Putnam's Camp" from Three Places in New England. Country Band March is a prime example of Ives ability to borrow simple musical ideas and create a picturesque Americana image while at the same time juxtaposing rhythmic and harmonic ideas in a very contemporary fashion. The piece is comical and utilizes Ives compositional techniques of poly rhythms, poly chords, and playful manipulation of his many borrowed tunes including Arkansas Traveler, Battle Cry of Freedom, British Grenadiers, The Girl I Left Behind Me, London Bridge, Marching Through Georgia, Massa's in de Cold, Cold Ground, My Old Kentucky Home, Violets, Yankee Doodle, May Day Waltz, and Semper Fidelis. Whether it be the purposeful "out of tune" opening, or the cacophony of multiple bands competing against each other at the end of the piece, Country Band March is a true musical parody.

HISTORICAL PERSPECTIVE

Many consider Charles Ives to be the first composer to divorce European musical traditions and compose music based upon solely American values and ideas. Found constantly throughout his music are borrowed ideas and tunes from early popular American music. In addition the use of various American musical
styles such as ragtime and jazz can also be found. Ives progressive and contemporary compositional ideas led the way for modern composers such as Schoenberg, Stravinsky, and Bartok. His use of polytonality, quartal harmony, and style melding are but a few of his contributions to American music. Ives was incorrectly portrayed by many as having the image of being a country bumpkin. On the contrary, Ives was schooled at Yale, and was both a professional organist and pioneering insurance salesman! Ives was primarily known for his orchestral scores however he also wrote prolifically for vocalists and concert band. Ives has been cited as being the American musical equivalent to Presidents Washington and Lincoln and poet Walt Whitman.

**TECHNICAL CONSIDERATIONS**

To properly execute and perform *Country Band March* performers must have strong independent rhythmic ability.

**Rhythm**

- Careful attention to syncopation that enters on the 16th subdivision (i.e. saxes meas. 20 and flutes meas. 71) and other similar spots is crucial throughout
- Many times rhythms carry over the bar line and need to be evenly spaced (i.e. horns meas. 25-27 and woodwinds meas. 86-93)
- The broken triplet rhythm (meas. 76-79) needs careful attention for accuracy
- All of these ideas present themselves simultaneously in the CODA and create the opportunity for a very dense rhythmic texture that needs detailed attention

It is advised that the grouping of the 5/8 in measure 7 be grouped as (3+2) to create a “springboard” for the last eighth note.

**STYLISTIC CONSIDERATIONS**

Throughout *Country Band March* a light articulation is needed to properly convey the rhythmic ideas that enhance this composition. Somewhat “march like” and quasi ragtime in spots, the performers must have control over short broken sixteenth note ideas normally grouped in twos and threes, many times entering after a sixteenth note rest. The performers must make sure to not over articulate or play too loudly. Keeping the rhythmic integrity and proper articulation consistent throughout the piece is critical. There are moments when smooth lyrical passages are presented (i.e. meas. 94-109). When this occurs, the ensemble should keep things moving and not slow the tempo due to over elongating the notes.

**MUSICAL ELEMENTS**

To properly convey the idea of this piece, the ensemble must balance correctly throughout and have the borrowed tunes purposely stick out of the texture to be heard by the audience. When performing this piece it is advisable to the conductor to first have the sections of the band perform each tune independently for the audience. This will prepare the listener for what to listen for when the composition is performed in its entirety. In order to achieve this effect, the ensemble must always allow the “tunes” to be at the forefront of the balance. The rhythmic and harmonic accompaniment should stay lightly underneath in a supportive role.
The borrowed and original tunes can be found as follows and were primarily drawn from Sinclair’s preface to the orchestral score.

<table>
<thead>
<tr>
<th>MEASURE</th>
<th>ORCHESTRATION</th>
<th>BORROWED &amp; ORIGINAL TUNES</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Upper Voices</td>
<td><em>Country Band March</em> (Ives)</td>
</tr>
<tr>
<td>20</td>
<td>Flutes, Clarinet 1</td>
<td>Fragment (possible quotation)</td>
</tr>
<tr>
<td>20</td>
<td>Clarinets 2 &amp; 3, Alto Clar.</td>
<td>Unidentified Tune</td>
</tr>
<tr>
<td></td>
<td>Saxophones</td>
<td><em>London Bridge</em></td>
</tr>
<tr>
<td>24</td>
<td>Oboes, Trumpets</td>
<td><em>The Girl I Left Behind</em></td>
</tr>
<tr>
<td>26</td>
<td>Piccolo, Flute</td>
<td><em>Massa’s in de Cold Ground</em> (Stephen Foster)</td>
</tr>
<tr>
<td>30</td>
<td>Oboe, Clarinets, Saxes, Horns</td>
<td>Unidentified Tune</td>
</tr>
<tr>
<td>44</td>
<td>Oboes, Clarinets, Saxophones</td>
<td><em>Country Band March</em> (Ives)</td>
</tr>
<tr>
<td>44</td>
<td>Cornets 2 &amp; 3</td>
<td><em>Arkansas Traveler</em></td>
</tr>
<tr>
<td>44</td>
<td>Cornet 1, Trumpets</td>
<td><em>Massa’s in de Cold Ground</em> (Henry Clay)</td>
</tr>
<tr>
<td>44</td>
<td>Piccolo, Flutes, Eb Clarinet</td>
<td>Traditional Roll-Off (6/8)</td>
</tr>
<tr>
<td>50</td>
<td>Piccolo, Flutes</td>
<td><em>Marching Through Georgia</em> (Henry Clay)</td>
</tr>
<tr>
<td>51</td>
<td>Trumpets</td>
<td><em>Massa’s in de Cold Ground</em></td>
</tr>
<tr>
<td>52</td>
<td>Upper Woodwinds</td>
<td><em>Marching Through Georgia</em></td>
</tr>
<tr>
<td>53</td>
<td>Cornet 1</td>
<td><em>Semper Fidelis</em> (JP Sousa)</td>
</tr>
<tr>
<td>55</td>
<td>Alto Saxophones, Horns</td>
<td><em>Battle Cry of Freedom</em> (G.F. Root)</td>
</tr>
<tr>
<td>59-60</td>
<td>Trumpets, Piccolo</td>
<td><em>Yankee Doodle</em></td>
</tr>
<tr>
<td>61</td>
<td>Tutti</td>
<td><em>Yankee Doodle</em></td>
</tr>
<tr>
<td>62</td>
<td>Cornets 1 &amp; 2, Trumpets</td>
<td><em>Massa’s in de Cold Ground</em></td>
</tr>
<tr>
<td>64</td>
<td>Oboe</td>
<td>Unidentified Tune</td>
</tr>
<tr>
<td>76</td>
<td>Eb Clarinet or Alto Clarinet or</td>
<td></td>
</tr>
</tbody>
</table>

17
Cornet 1 (at conductor’s discretion)  
Flutes  
Violets (Ellen Wright)  

London Bridge  

Alto Saxophone  
Fragment or quotation  

Marching Through Georgia  

Piccolo, Flute, Eb Clarinet  

Marching Through Georgia  

Bb Clarinets  

London Bridge  

Piccolo, Flutes, Oboes, Eb &  
Bb Clarinets  

London Bridge  

94-104  
Cornets, Clarinets 1 & 2, Oboes  

London Bridge  

Alto Saxophone  

Fragment or quotation  

(triplets)  

My Old Kentucky Home (Foster)  

Upper Woodwinds, Trumpets  

London Bridge  

Trombone  

Yankee Doodle  

111  
Oboes, Clarinets, Cornets, Trumpets  

Country Band March  

131  
Piccolo, Flutes, Eb Clarinet  

London Bridge  

131  
Trombones 1 & 2  

Country Band March  

141  
Cornets 1 & 2  

British Grenadiers  

142  
Clarinets  

Unidentified Tune  

160  
Piccolo, Flutes  

Country Band March  

160  
Oboes, Eb Clarinet, Alto Saxophones  

British Grenadiers  

160  
Bb Clarinets, Cornets, Trumpets  

Country Band March  

166  
Piccolo, Flutes  

Marching Through Georgia  

181  
Piccolo Flutes  

London Bridge  

181  
Oboes, Clarinets, Alto Saxophones,  
Cornets 2 & 3, Trumpets  

Country Band March  


British Grenadiers was not found in the original sketches to Country Band March and is at the conductor’s discretion to be included or not.
### FORM AND STRUCTURE

<table>
<thead>
<tr>
<th>MEASURE</th>
<th>SECTION</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-7</td>
<td>Introduction</td>
<td>Purposeful “Out of tune” and rhythmical misaligned opening</td>
</tr>
<tr>
<td>8-29</td>
<td>“First Strain”</td>
<td><em>Country Band March</em> theme presented, small ragtime ideas presented in woodwinds</td>
</tr>
<tr>
<td>30-43</td>
<td>Transition</td>
<td>Triplet material presented. Short rhythmic interruption (meas. 36)</td>
</tr>
<tr>
<td>44-58</td>
<td>“First Strain”</td>
<td><em>Country Band March</em> theme reappears with borrowed tunes superimposed</td>
</tr>
<tr>
<td>59-63</td>
<td>Transition</td>
<td><em>Yankee Doodle</em> passed around band</td>
</tr>
<tr>
<td>64-112</td>
<td>“Trio”</td>
<td>Presentation of multiple borrowed tunes with alternating smooth and short textures in two parts. Part 1 (meas. 64-93) Part 2 Meas. (94-112) [DaCapo after meas. 112]</td>
</tr>
</tbody>
</table>

### DA CAPO

<table>
<thead>
<tr>
<th>MEASURE</th>
<th>SECTION</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-7</td>
<td>Introduction</td>
<td>Purposeful “Out of tune” and rhythmical misaligned opening</td>
</tr>
<tr>
<td>8-29</td>
<td>Main Section</td>
<td><em>Country Band March</em> theme presented, small ragtime ideas presented in woodwinds</td>
</tr>
<tr>
<td>30-43</td>
<td>Transition</td>
<td>Triplet material presented. Short rhythmic interruption (meas. 36)</td>
</tr>
<tr>
<td>44-58</td>
<td>Main Section</td>
<td><em>Country Band March</em> theme reappears with borrowed tunes superimposed</td>
</tr>
<tr>
<td>59-63</td>
<td>Transition</td>
<td><em>Yankee Doodle</em> passed around band</td>
</tr>
<tr>
<td>64-68</td>
<td>“Trio”</td>
<td>Play, then take CODA</td>
</tr>
</tbody>
</table>
CODA
113-116 CODA Continues “Trio” material
117-125 Transition Clarinets and Trumpet lead transition
126-130 “Rhythm Event” Rhythm breaks purposefully (meas. 126-129). Comes together (meas. 130)
131-141 Main Section Country Band March theme returns. Modulation from Bb to Ab occurs
142-159 Transition Trumpets lead with new material
160-167 Main Section Country Band March theme with added material
168-179 Melodic and rhythmic fragmentation added
180 Transition Final purposeful breakdown and rit. Lead out by trombone gliss.
181-184 TAG Ending Purposeful comic ending. Alto saxes miss cut off (meas. 183) Stinger is added (meas. 184)

SUGGESTED LISTENING
Charles Ives

Igor Stravinsky

ADDITIONAL RESOURCES
Website - www.charlesives.org


Fantasia in G

Timothy Mahr

(b.1956)

COMPOSER

Timothy Mahr was born in Reedsburg Wisconsin in 1956. Mahr was heavily influenced by numerous musical experiences at a very young age including performing as a trombonist in his 3rd grade band and performing in a drum and bugle corps as a high school student. Mahr still credits these early musical experiences to his development as a musician. Mahr received dual bachelor degrees from St. Olaf College in 1977 and 1978 in both theory/composition and music education. In 1983, he received a MA degree in trombone performance from The University of Iowa, and in 1995 he earned a DMA in instrumental conducting. Presently, Dr. Mahr serves as a professor of music at St. Olaf College in Northfield, Minnesota. His duties include conducting the St. Olaf Band and teaching courses in composition, conducting, and music education. Prior to his appointment at St. Olaf, Mahr was Director of Bands at the University of Minnesota, Duluth, and taught instrumental music at Milaca High School. He is Past President of the North Central Division of the College Band Directors National Association, and has served on the Board of Directors of the National Band Association. He is great demand as a guest conductor and clinician having appeared in 35 states and four countries. His performances have earned the praise of notable composers such as Warren Benson, Vincent Persichetti, Ned Rorem, Stephen Paulus, Libby Larsen, David Maslanka, Dominick Argento and Dan Welcher. With over 50 works to his credit, Timothy Mahr has been recognized as a leading composer for wind band. His works have been recorded on the Sony, Citadel, Crest, Mark, GIA, Cafua and St. Olaf label. Mahr received the 1991 ABA Ostwald Award for his composition, The Soaring Hawk. In addition, Mahr was the first recipient of a commission from the American Bandmasters Association Commissioning Project. As a result, his composition, Endurance, was premiered by the United States Interservice Band in Washington, DC. Mahr is a recipient of the National Band Association's "Citation of Excellence" and was elected to membership in the American Bandmasters Association in 1993.

COMPOSITION

Originally conceived as an organ piece to be used as a recessional at his brother's wedding, Fantasia in G is a spirited and uplifting composition for full wind band. The composition was inspired by the opening line of Johann Schiller's poem, Ode to Joy: "Freude, Schoener Goetterfunken" (Joy, Bright Spark of Divinity). The same text was used by Ludwig van Beethoven in his famed Symphony No. 9. Fantasia in G was written for the St. Olaf College Band and was first performed by that ensemble in January 1983. It was selected to be performed at the Midwest Band and Orchestra Clinic later that same year. Mahr credits the selection of this work to be performed at this convention as a break through step in his compositional career.

HISTORICAL PERSPECTIVE

Fantasia in G is an expert wind band setting on the "Ode to Joy" and its treatment utilizes contemporary harmonies, intricate rhythmic ideas and a full complement of percussion instruments to enhance the overall sonority of this composition.
**ODE TO JOY**

Best known by its inclusion in Beethoven's monumental *Symphony No. 9*, his final symphony scored for orchestra, four solo voices, and choir, the *Ode to Joy* is one of the most well known melodies in classical music. "Ode to Joy" (German: "Ode an die Freude", first line: "Freude, schöner Götterfunken") is an ode written in 1785 by the German poet Friedrich Schiller. It celebrates the ideal of unity and brotherhood of all mankind.

*Schiller's 'Ode to Joy' in its original, 1785 version*

<table>
<thead>
<tr>
<th>Original Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freude, schoener Goetterfunken,</td>
<td>Joy, beautiful spark of Gods,</td>
</tr>
<tr>
<td>Tochter aus Elysium,</td>
<td>Daughter of Elysium,</td>
</tr>
<tr>
<td>Wir betreten feuertrunken,</td>
<td>We enter, fire-imbibed,</td>
</tr>
<tr>
<td>Himmlische, dein Heiligtum.</td>
<td>Heavenly, thy sanctuary.</td>
</tr>
<tr>
<td>Deine Zauber binden wieder</td>
<td>Thy magic powers re-unite</td>
</tr>
<tr>
<td>Was der Mode Schwert geteilt</td>
<td>What custom's sword has divided</td>
</tr>
<tr>
<td>Bettler werden Fuerstenbrueder</td>
<td>Beggars become Princes' brothers</td>
</tr>
<tr>
<td>Wo dein sanfter Fluegel weilt.</td>
<td>Where thy gentle wing abides.</td>
</tr>
</tbody>
</table>

The Beethoven setting became the official anthem of the European Union in 1972. It has been used in a number of other contexts including American movies *Die Hard* and Stanley Kubrick's masterpiece *A Clockwork Orange*.

**TECHNICAL CONSIDERATIONS**

Bright tempo and intricate rhythms drive *Fantasia in G* and are the primary technical markers of this composition. Strong reliance on the triplet subdivision is needed throughout. In order to keep the piece moving forward and not drag, the performers must pay careful attention to the second and third subdivisions of the triplet and let them lead to the next beat. Entrances occur many times on secondary beats, especially in the beginning of the composition. Performers must be fully aware of the importance of these entrances and how they relate to the beat. The percussion section is integral to the composition and consistently includes solos, and provides melodic and rhythmic support that is essential to the
performance of the piece. Solo piccolo, flute, clarinet, oboe, and soprano sax are found throughout. Each solo requires strong technique and musicality. The piece shifts through numerous key centers (including D, G, F, Eb, Bb, Ab, E, A, and e minor) and time signatures (3/4, 2/4, 4/4, 12/8, and 2/2). A strong knowledge of both is critical.

STYLISTIC CONSIDERATIONS

Handling the transitions throughout Fantasia in G is a key component to successful performance. These transitions included tempo changes and various time signatures.

- Meas. 31-24 Rit. into Fermata/Release Transfer from 2/4 into 4/4
- Meas. 84-90 Accelerando Transfer from 3/4 to 12/8
- Meas. 126-128 Rit Transfer from 12/8 to 2/2
- Meas. 142-144 Subito New Tempo
- Meas. 148-152 Rit / New Tempo
- Meas. 160-162 Rit / New Tempo Transfer from 2/2 to 4/4
- Meas. 168-172 Rall / New Tempo
- Meas. 177-179 Rall Cued entrances for ending

Appropriate articulation at stronger dynamic levels is also important through this composition. The brass and percussion sections must be able to perform at a very strong volume level without sacrificing tone, intonation, and tempo. It is imperative to keep the piece moving forward and not slow during louder dynamics.

MUSICAL ELEMENTS

Fantasia in G employs contemporary harmony throughout and relies on very close intervallic relationships within chords (ie meas. 88-128). Careful balancing of these chords to hear all notes equally will be an important area to address when rehearsing this piece. In addition to the harmonic structure, the compositional element of call and response is also utilized. For example in measures 88-128 a trading between the brass and woodwind sections occurs repeatedly. The performers must initiate playing in time while trading musical ideas back and forth. Orchestration throughout this composition provides tremendous variety including solos, duets, and section orchestration featuring many colors and timbres in every sections (woodwind, brass, and percussion). The conductor must make sure these instrumental colors are appropriately identified and enhanced throughout.

FORM AND STRUCTURE

<table>
<thead>
<tr>
<th>MEAS.</th>
<th>EVENT</th>
<th>ORCHESTRATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-32</td>
<td>Introduction</td>
<td>Full ensemble/Brass and percussion section trading with section features</td>
</tr>
<tr>
<td>33-37</td>
<td>Transition</td>
<td>Full ensemble winding down</td>
</tr>
<tr>
<td>38-55</td>
<td>Theme A</td>
<td>Solo Piccolo, Clarinet, Flute</td>
</tr>
</tbody>
</table>
56-75 Theme B - Ode to Joy Solo Oboe, Solo Soprano Sax / Material enhanced harmonically and extended

76-89 Transition to new material ¾ time signature French horns and trumpets lead tempo change

90-127 Development Harmonic and Rhythmic development through call and response between woodwind and brass

128-151 Theme B - Ode to Joy 2/2 time signature / Brass Bell Like fanfares

152-161 Theme A Return of theme A with fuller orchestration and additional ideas

162-179 CODA “Ode to Joy Theme” alluded to with harmonic, rhythmic, and tempo enhancements

SUGGESTED LISTENING

Ludwig van Beethoven


Timothy Mahr


The Music of Timothy Mahr, University of New Hampshire Wind Symphony, Andrew Boysen Jr., conductor, Mark Custom Recording, MCD-4638.

ADDITIONAL RESOURCES

Website - http://www.stolaf.edu/people/mahr

Patapan

Shelly Hanson

COMPOSER

Composer, arranger, educator, and professional musician, Shelly Hanson received her Ph.D in performance, music theory, and music literature from Michigan State University. She is a member of the Minneapolis Pops Orchestra and serves on the faculty of Macalester College. Hanson has recorded on the Virgin, Teldec, and Innova record labels and was featured as a soloist on the feature film Out of the Wilderness. Both Hanson’s composing and performance are inspired by folk music. She formed her own band All That Jazz which recorded both traditional and original music for the audio book version of the Yiddish play, The Dybuk. In addition this ensemble performed Hanson’s Concerto for Klezmer Band and Orchestra with the Minnesota Orchestra, Milwaukee Symphony, North Carolina Symphony, and St. Paul Chamber Orchestra. Ms. Hanson has composed numerous works for band including, Islas y Montanas, Albanian Dance, and Patapan that have been performed throughout the United States, Europe, Latin America, and Asia.

COMPOSITION

Originally written for a smaller ensemble, Patapan can be performed by an ensemble without full instrumentation. The original version of this piece was commissioned by Full Harmonic Media Group for the CD release The Winds of Christmastide. The band arrangement was commissioned and premiered by the North Suburban Concert Band, John Lace, conductor in December 2003. Based on the carol Patapan, this arrangement is Celtically influenced and includes a solo bodhran drum and piccolo. Infused with quotes of another famous English carol, God Rest Ye Merry Gentlemen, Patapan is an exciting rhythmic work that is innovative and exciting.

HISTORICAL PERSPECTIVE

It is estimated the carol Patapan was written around 1700 by Bernard de la Monnoye. There is an English translation of the lyrics to this French carol that are translated as Get you little drum...bring your flute. In this composition the “little drum” is represented by an Irish bodhran and the “flute” is considered to be the piccolo. This is fitting as the opening of this composition features both instruments in a solo capacity. As highlighted in the program notes of the score “Monnoye’s exciting tune is combined with the joyful carol from sixteenth century London, God Rest Ye Merry Gentlemen. As Patapan’s lyric say...When you play your fife and drum, how can anyone be glum?” This interpretation truly captures the light hearted and playful atmosphere of this piece.

TECHNICAL CONSIDERATIONS

Flexible orchestration helps ensembles that do not have full instrumentation perform Patapan. Many of the color instruments such as oboe and bassoon are cued in other instruments. An alternate alto saxophone part is included for substitution of the soprano sax part. Strong players are needed on numerous instruments as they have solos that require technical dexterity with both finger patterns and articulation.
Solo instruments include....

- Bodhran
- Piccolo
- Oboe (1 & 2)
- 1st Clarinet
- Alto Sax (1 & 2)
- Soprano Sax

This composition is enhanced with a full complement of pitched and non-pitched percussion instruments. The composer states that the bodhran is the most crucial instrument and all others are supplemental. Depending on the size and instrumentation of the ensemble, many percussion parts can be omitted if players or instruments are not available. The composer also states that many of the ornaments such as grace notes and 32nd note passages can also be amended or omitted based on the level of performers available. Ossia substitutions are provided for these passages.

**STYLISTIC CONSIDERATIONS**

Achieving the Celtic style of this arrangement relies on utilizing the authentic Irish drum the bodhran at the beginning of the piece. If a bodhran is not available, the composer suggests a substitution of a lower tuned timbale muted with a leather wallet. Rhythms are approximated and can be improvised by the soloist. The articulation of the 32nd note eighth note combinations need to be light and crisp. Many times this rhythmic idea is passed from section to section and needs to be clearly articulated. In general, the piece must keep moving forward and not be over articulated or have the forte volume become too aggressive. If the articulations are heavy and the volume too extreme, the composition will become too heavy and slow.

**MUSICAL ELEMENTS**

Balancing the melodic line with the accompaniment is paramount throughout Patapan. Many times the melody is scored in a solo instrument or combination of a few woodwind voices. The material that supports these instances is typically scored densely. Careful attention to balancing the melody will be key for the conductor and ensemble. In addition to achieving appropriate balance, creating dynamic inflection throughout is important. Many times the melody is repeated and although the scoring changes, it has the potential to become monotonous. The conductor is encouraged to vary volume levels and create a large dynamic range to enhance the excitement of this composition. Patapan is light hearted in nature and dance like. Much like the style of the Irish Riverdance, rhythms must be accurate, performed with a steady tempo and maintain a consistent feeling of forward motion.

**FORM AND STRUCTURE**

<table>
<thead>
<tr>
<th>MEAS.</th>
<th>EVENT</th>
<th>ORCHESTRATION</th>
<th>THEME USED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-8</td>
<td>Introduction</td>
<td>Bodhran Solo</td>
<td></td>
</tr>
<tr>
<td>9-19</td>
<td>Theme A</td>
<td>Bodhran / Piccolo Duet</td>
<td>Patapan</td>
</tr>
<tr>
<td>Section</td>
<td>Composition</td>
<td>Instrumentation</td>
<td>Composer</td>
</tr>
<tr>
<td>---------</td>
<td>-------------</td>
<td>-----------------</td>
<td>----------</td>
</tr>
<tr>
<td>20-27</td>
<td>Transition</td>
<td>Woodwinds w/ Low Brass punctuation</td>
<td>Patapan</td>
</tr>
<tr>
<td>28-46</td>
<td>Variation 1</td>
<td>Flutes</td>
<td>Patapan</td>
</tr>
<tr>
<td>47-59</td>
<td>Variation 2</td>
<td>Oboe Duet</td>
<td>Patapan</td>
</tr>
<tr>
<td>60-81</td>
<td>Theme B</td>
<td>Trumpets/French Horns/Alto Sax</td>
<td>God Rest Ye</td>
</tr>
<tr>
<td>82-103</td>
<td>Variation 3</td>
<td>Piccolo/Flutes/Alto Sax 1</td>
<td>Patapan</td>
</tr>
<tr>
<td>104-127</td>
<td>Variation 4</td>
<td>Oboes/1st Clarinet/Alto Sax 2</td>
<td>Patapan</td>
</tr>
<tr>
<td>128-140</td>
<td>Variation 5</td>
<td>Soprano Sax Solo</td>
<td>Patapan</td>
</tr>
<tr>
<td>141-153</td>
<td>Variation 6</td>
<td>Full Ensemble</td>
<td>Patapan</td>
</tr>
<tr>
<td>154-175</td>
<td>Theme B</td>
<td>Flute/Oboe</td>
<td>God Rest Ye</td>
</tr>
<tr>
<td>176-195</td>
<td>Theme B</td>
<td>Full Ensemble</td>
<td>God Rest Ye</td>
</tr>
<tr>
<td>196-199</td>
<td>CODA</td>
<td>Piccolo/Trumpet</td>
<td>Patapan Tag</td>
</tr>
</tbody>
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**SUGGESTED LISTENING**

**Arthur Harris Christmas Carols**

*Symphonic Season*, The Eastern Wind Symphony, Dr. William Silvester, conductor, Mark Records, MCD 6199.