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2017

## Advanced Conducting Project

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John Edward Eckstine, Jr  
MUAP 504 - Advanced Conducting Projects

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Submitted in partial fulfillment of the requirements for  
the degree of Masters of Music in Conducting

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# Air for Band

Frank Erickson

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ADVANCED CONDUCTING PROJECT

MUAP – 504 FALL - 2017

## **Unit 1: Composer Biography**

Frank William Erickson was born in Spokane, Washington to Frank and Myrtle Erickson on September 1, 1923. Erickson began piano lessons at the age of eight and trumpet shortly thereafter. Later on in life, he accredited his piano teacher for spurring his interest in composition.

After a semester in college, Erickson enlisted in the Army Air Corps. During the years of 1942 through 1946, he served as a weather forecaster as well as arranged charts for various U.S. Army bands. Erickson obtained his bachelor's degree in 1950 and master's in 1951 from the University of Southern California.

He lectured at UCLA in 1958 and became a professor of music at San Jose State University. During his career, he amassed a collection of 200 compositions for band, as well as 400 publications. Erickson passed away on October 21, 1996.

## **Unit 2: Composition Overview**

*Air for Band* is a single movement composition, listed as a grade II or III composition. It is 53 measures long and has a performance time of approximately three minutes and fifteen seconds.

Erickson employed standard concert band instrumentation for *Air for Band*, including three (3) Bb clarinets, two (2) French horns, and snare drum and crash cymbal parts in the percussion section.

## **Unit 3: Historical Perspective**

*Air for Band* was composed in 1956, within five years of Erickson securing his master's degree from U.S.C. In 1966, Erickson revised *Air for Band*, augmenting the score by adding more clarinet, alto saxophone, trumpet, and trombone parts (Arwood,

1990). During this time, Erickson and other composers were writing with the educational value for young students in mind (Miles, 1997).

*One of the stronger tendencies of the twentieth century music has been a return to certain aspects of music of the baroque and classic periods. Compositions falling into this category are referred to as 'neo-classic.' The binary form was quite common in the baroque period and the melody and harmonies were strongly influenced by the works of Bach (Erickson, 1966).*

#### **Unit 4: Technical Considerations**

To become accustomed to the compositional keys of c minor and C major, students should use one of the following method books: *Treasury of Scales*, Leonard B. Smith; *Exercises for Ensemble Drill*, Raymond C. Fussell; *Alternative Rehearsal Techniques*, Edward Lisk; or *Function Chorales* by Stephen Melillo.

*Air for Band* is attainable to most middle school ensembles, due to its moderate range. It covers the fundamental concepts of tonal beauty, balance and blend, and the intonation of the ensemble. That was the essential justification for choosing this composition. To that end, Leonard B. Smith's *Treasury of Scales* would be used extensively during this study.

The following chart illustrates the instrument ranges for *Air for Band*:

# Air for Band

## Instrument Ranges

Frank Erickson

The image displays three staves of musical notation for the piece 'Air for Band'. Each staff represents a different group of instruments. The first staff (measures 1-8) includes flute, oboe, clarinet 1, clarinet 2, clarinet 3, alto clarinet, bass clarinet, and bassoon. The second staff (measures 9-16) includes alto saxophone 1, alto saxophone 2, tenor saxophone, baritone saxophone, trumpet 1, trumpet 2, trumpet 3, and French horn 1. The third staff (measures 17-24) includes French horn 2, trombone 1, trombone 2, trombone 3, baritone, tuba, and string bass. The notation consists of quarter and half notes on a treble clef staff with a key signature of one flat (Bb).

### Unit 5: Stylistic Considerations

*Air for Band* is to be played in a legato manner, absent of detached or accentuated notes. Both proper air support and phrase completion are essential when performing *Air for Band*. Breathing exercises emphasizing relaxation and air pressure (both quality and quantity), should be incorporated in a student's practice regimen.

The utilization of quarter or half notes would be relevant in the discussion of legato articulations to the students. It is important for students to visualize the movement of the air, which should remain constant. In order to visualize a slight interruption in the air stream, students should use a quick tongue movement to stop the vibration of the reed or lip, while the air column remains constant.

A relevant text in the dialogue and discussion of musical expression and the evolution of the musical phrase is "*Artistic Nuance: Uncovering the Mystery of Musical Expression*" by Edward S. Lisk. This text describes that through the study and performance of a selection like *Air for Band*, students experience the "beauty of

musical expression-compassion, feeling, sensitivity, warmth, empathy and respect that no other discipline addresses” (Lisk, 2015).

While each student does not have the opportunity to perform the melody in *Air for Band*, a transcribed copy can be provided, allowing them to analyze the work's legato style, articulation, and phrasing. This would allow the students to recognize the melodic content of the composition while they provide either the harmonic content or the inner voices of the work.

The inner voice writing of *Air for Band* is significant to the effectiveness of the composition, and should be a part of a meaningful discussion with the students. Dynamic contrast, while limited in scope throughout *Air for Band*, can be added while encouraging students to create phrases.

The following example will aid in the melodic study for *Air for Band*:

## Air for Band

Frank Erickson

### Melody Study

Clarinet

The musical score for Clarinet is presented in three staves. The first staff starts with a box labeled 'A' above the first measure. The second staff starts with a box labeled 'B' above the first measure and a measure number '8' at the beginning. The third staff starts with a measure number '15' at the beginning. The music is written in a single melodic line with various note values and rests, all connected by long, flowing slurs.

### Unit 6: Musical Elements

*Air for Band* contains elements that are very digestible for younger musicians.

Dynamic terms such as *mp*, *p*, *ff*, *crescendo*, *poco a poco*, etc., appear throughout. Erickson manages to instruct the band students through the composition. Musical phrases, well outlined with slurs, are prominent throughout the piece. The harmony is almost exclusively diatonic. Melodic construction is scale-like along with the use of 3<sup>rd</sup>'s, 4<sup>th</sup>'s, and 5<sup>th</sup>'s. These intervals make the melody very singable. The band director should take advantage of this type of melodic construction and encourage the students to sing these melodies. This will help them to internalize the melodies.

Two main melodies comprise this piece. Melody [A] begins the piece.



It appears in whole, parts being sequenced, as well as its derivatives in the first and last sections of the piece. Erickson quickly moves *Air for Band* out of "c minor" to present the students with and "Eb major" arpeggio to quickly reach the climax of the line. In bars 1 and 2, the melody is constrained within a box of a major 6th, the tonic being approached by the b7. This gives the first phrase of four a feeling of "c natural minor." In the second phrase, the "Eb major" arpeggio helps create the climax of melody [A]. At the end of the second phrase, the melody falls scale-like, resting on the dominant in "Eb major," being [Bb]. At the end of the 4th measure, the 3rd phrase begins with the pickup note of "C." Melodic and rhythmic sequencing occurs with the motif from the first three beats of measure 5. The tenuto's help with the emphasis of the target tones in third phrase of the melody. The last fourth of the melody falls to the 5th of the dominant chord in "c minor."



Melody [B] begins at measure 17.

The scale-like construction of melody [B] and the short rises and falls certainly help the melody achieve the climax at the *fortissimo*. The sequencing occurring in the subsequent two measures also reinforces the climax. The dynamics also provide a two measure segue from melody [B] back into a derivative of melody [A].

### Unit 7: Form and Structure

The form of the piece is an asymmetrical binary form. {||:A:|| [B] ||:A:|| [B]}.

### Brief Analysis

Measure	Section	Key	Musical Element	Other Events
1-8	A	c minor	1st & 2nd Bb Cls. have the melody	Bsn, 3rd Bb, Alto and Bass Cls., Al. Sax, Bk Ten Sax, F. Hns, Baritone, S. Bass provide harmony.
9-16	A'		Fls, Obs, 1st & 2nd Bb Cls, 1st Eb A. Sax & 1st tpt have the melody	All other instruments provide harmony. Decrescendo in all instruments as section closes.
17-20	B	Eb major	1st, 2nd, & 3rd Bb Cls have the melody	Eb Al. Cls, Eb A. Saxes, 1st F. Horns, 1st Tr play motif in mm. 18 and 19
21-25	B	c minor @ m. 25	Fls, Obs, 1st & 2nd Bb Cls, 1st Tpt, have melody	Eb Alt Cl, 2nd Eb A. Sxs, 3rd Tpt, 1st Hns join melody at end of mm. 22.
26-27	B	c minor	1st tpt plays solo	Remaining brass and Str Bass play harmoni
28-35	A'		1st & 2nd Bb Cls play melody.	Fls, Obs, join melody in mm.32
36-41	A'		Fl, Ob, 1st Cl, Al. Cl, Eb A. Sax, 1st Tpts, 1st F. Hns have the melody.	All other instruments except for the Bar. Se 3rd Bb Tpt, Trbs, and Perc. provide harmoi
42	A'''		Brass and Str. Bass provide the Picardy 3rd cadence in C major. They continue to play the tonic chord	
43	A'''		Brass and Str. Bass plays the tonic chord in C major, while the Fls, & Bb Cls play a pick up phrase into mm. 44	
44-50	B'		Thematic material from melody B is played by the Fls, Ob, 1st Bb Cls, 1st A. Sax, 1st Tpt. & 1st F. Horn.	Bsn. 2nd & 3rd Bb Cl, Eb A. Cl, Bb B. Cl, Tenor Sax, Bar. Sax, 2nd & 3rd Tpt, 2nd F. Horn, Trbs, Bar., Tuba & Str. Bass play harmony. SD begins to roll at mm 49.
51-52	B'		Fl, 1st & 2nd Cl. trill. All other instruments provide harmony except the Bb TN Sax, 1st F. Horn, 1st & 2nd Trbs, and Baritone play a motif from the [B] melody.	Ob, 3rd Bb Cl., & Tpts play diatonic paralle 3rds, leading to the last chord.
53	Ending	C major	Tutti	C major chord!

## Unit 8: Suggested Listening

<b>Title</b>	<b>Composer</b>
<i>Air for the G String</i>	Johann Sebastian Bach
<i>Balladair</i>	Frank Erickson
<i>Colonial Song</i>	Percy Aldridge Grainger
<i>Irish Tune for a County Derry</i>	Percy Aldridge Grainger
<i>An American Elegy</i>	Frank Ticheli

## Unit 9: Additional References and Resources

Arwood, P. J. (1990). *Frank Erickson and His Music: A Biography, Analysis of Selected Compositions, and Catalogue*. (Master's Thesis, Central Missouri State University). ProQuest Dissertations and Theses. (UMI No. 1343458).

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Erickson, F. (1966). *Air for Band* (Revised Edition). New York, NY: Bourne, Co.

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# An American Elegy

Frank Ticheli

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ADVANCED CONDUCTING PROJECT

MUAP – 504 FALL - 2017

## Unit 1: Composer Biography

Frank Ticheli was born on January 21, 1958 in Monroe, Louisiana (Darling, 2001). Shortly thereafter, the family moved to Laplace, Louisiana, just up the river from New Orleans. Ticheli fondly remembers going down to the jazz clubs with his father. On one occasion, he and his father heard Pete Fountain. At 9 years of age, the young Ticheli was captivated with Fountain's playing ability and that inspired Ticheli with the desire to play the clarinet. Ticheli and his father went to a pawn shop in the French Quarter, located on Bourbon Street. Ticheli's father immediately informed him that he would be learning to play the trumpet (Florida State Music Educators Association, 2006). In retrospect, Ticheli stated that was the "fork in the road" which set him on the path leading to a career in composition.

In December of 1980, Ticheli finished his undergraduate degree in music at Southern Methodist University. While at Southern Methodist University, he studied composition with Bruce Faulconer, Donald Erb, and Jack Waldenmaier (Moorhouse, 2006). After graduation, he taught for a short time as an assistant band director in Garland, Texas. Ticheli continued his study of composition at the University of Michigan, where he earned both his master's and doctoral degrees in 1983 and 1987 respectively.

Ticheli taught at Trinity University in San Antonio, Texas from 1988 to 1991 (Moorhouse, 2006). Since then, he has been a professor of composition at the University of Southern California in Los Angeles. Ticheli's orchestral works have found

their way into Austria, Germany, Carnegie Hall in New York, including many cities within the United States. His compositions have received many awards, some of which include the Walter Beehler prize for Music for Winds and Percussion, Chamber Music America grant, Britten-on-the-Bay composition contest, and many others. His works have been commissioned for many events, including events at the American Music Center, World Concurrent Premiers, Inc., City of San Antonio, University of Michigan, to name a few. Ticheli has a several year waiting list for commissions.

**Unit 2: Composition Overview**

Sponsored through Kappa Kappa Psi, Tau Beta Sigma, and the Alpha Iota chapters on the University of Colorado campus, *An American Elegy* is an eleven-minute work that was commissioned to be performed by the Columbine High School Band.

Cataloged as a grade 4 composition on most national contest festival lists, *An American Elegy* is a single movement composition in multiple sections. The sections are tied together with the aid of the feelings loss, sorrow, hope, and recuperation. A detailed outline of *An American Elegy* is provided later in the paper.

On the Manhattan Beach Web Site is an errata for *An American Elegy*, with the following changes listed (Manhattan Beach, 2009).

Measure	Instrument	Description
57	Bass Clarinet	Beat 1 – G, not A
58	Tenor Saxophone	A, not B (unison with Alto Saxophone)
104	French Horn I	Crescendo should be indicated
135	Trumpet I	D to E, not C to D (half notes)

Ticheli employs standard wind ensemble instrumentation for *An American Elegy* with three (3) Bb clarinet parts, 1 Eb and 1 Bb contrabass clarinet parts, two (2) French

horn parts, timpani, vibraphone, triangle, suspended cymbal and bass drum in the percussion section.

### **Unit 3: Historical Perspective on the Piece**

On April 20, 1999, an assault occurred by two of the students at Columbine High School, located immediately west of Littleton, Colorado, in the small town of Columbine CDP (a Census-designated place). What is not a well-known story is just how the families of Kappa Psi and Tau Beta Sigma families came together and were able to touch the personal side of the Columbine disaster and facilitate the healing process through the precious gift of music (Kappa Kappa Psi, 2000).

The evening after the shooting, the University of Colorado gave a concert on the university campus. Several days later, the Alpha Iota Chapter decided unanimously do something for Columbine. Professor Allan McMurray (the sponsor of the Alpha Iota Chapter), was having the same ideas and had already contacted Ticheli at the University of Southern California. Ticheli was honored to have been asked and at that time, put other projects aside to devote his time to the Alpha Iota commission. Once the terms of the agreement were set, the members of the chapter made contacts with other chapters along with prepared posters and fliers for the National Convention in St. Louis. Several of the members traveled to Missouri seeking support for the project. At the close of the convention, the chapter were touched to find they had raised \$3,500 of the \$5,000 required to fund the piece. Much to their surprise, Dr. Ticheli had already begun the writing of the work. While the piece was being written, the chapter learned that Ticheli wanted to incorporate the *Columbine Alma Mater* into his new composition.

After learning that they school did not have a piece as an *Alma Mater*, Ticheli quickly wrote one (Kappa Kappa Psi, 2000).

*An American Elegy* was completed in the early winter of 1999. The chapter was able to pay for the commissioning of *An American Elegy* by the January 1st deadline, and rehearsal began shortly thereafter by the Columbine Wind Symphony, under the direction of Mr. Bill Biskup. The chapter was able to have Ticheli's presence at a few of the rehearsals in March. The commissioning fund was able to pay for Ticheli's stay for the premiere of his composition, as well as the cost of programs and Tickets (Kappa Kappa Psi, 2000).

The next day, the concert began at 4:00 p.m. at the Macky Auditorium. With 1,000 people in attendance, the university's ensembles performed several pieces, one of which was a piece called "Remember," written by a member of the Columbine band. After the members of the Columbine Wind Ensemble came to the stage and were set to play, Dr. Ticheli took the stage to conduct the premier of his work, *An American Elegy* (Kappa Kappa Psi, 2000).

#### **Unit 4: Technical Considerations**

The demanding characteristic of *An American Elegy* is to maintain proper intonation while maintaining the ability to modify pitch discrepancies. One of the challenges of the work is in the performance adherence of exposed sections with determination and musicality. Requiring the musicians to perform long, sustained lines is evident throughout the work, with proper breathing and tone production techniques held of paramount importance. Singular tone issues cannot be hidden within the delicate textures of this work, with an increased focus on each individual's tonal beauty. With that consideration, off-stage trumpet (measure 118), oboe (measure 128), and alto saxophone (measure 87) solos are featured in the piece.

Assurance and freedom by the members of the ensemble is an important performance expectation of *An American Elegy*. The composer's distinctive style requires that the ensemble listen in different ways, as well as providing new challenges and learning appraisals. Challenging instrumental range and rhythmic requirements are exceptionally minor and not unreasonable other than the rubato section at measure 31.

Developing the proper feel for the rubato section will require some considerable rehearsal time for the ensemble. Allowing the students to play as a large group rather than individuals increases the certainty of the performers. This can be accomplished with the use of melody sheets. It also allows the ensemble to experience the demands of the unmasked sections within the work.



# An American Elegy

Trumpet in B $\flat$

## Melody Study

Frank Ticheli

m. 13 *mf* *mf* *mp* *mf* *mp*

m. 15 *cantabile* *mf* *mp* *mfz* *mp*

m. 29 *mp* *mp* *mp* *mp*

m. 31 *Tempo Rubato* *mp* *mp* *mp* *mp*

m. 62 *mp* *mf* *mf* *mf* *mf*

m. 78 *f* *f* *f* *f* *f* *cresc.*

m. 118 *mf* *molto cantabile* *mf* *mf* *mf*

m. 128 *p* *p* *p* *p*

m. 128 *p* *mf dolce* *mf dolce* *mf dolce*

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## Unit 5: Stylistic Considerations

*An American Elegy* represents the healing process after the significant tragedy of Columbine High School.

The opening section (measures 1–14) ends with a succession of sixteenth notes, the second of which should sound like an echo (McMurray, 2004). To establish the transition to measure 15, the sixteenth notes should be stretched and accentuated with rubato. The main theme is presented for the first time at measure 15. Reflective and reverent are two words that fittingly depict this theme. A sense of respectability should be conveyed by the French horns.

Allan McMurray (2004) urges the conductor to extend and stretch the first two eighth notes of the horn line. This accentuation sets these two notes apart from the rest of the phrase. These two notes are used later as associating material within the work. At measure 25, a suspension is placed in the music. Suspended voices should be focal point of attention, and a moderate weighted accent should be attempted verses a harsh attack.

Measure 31 brings about a change of melodic material. It is left up to the discretion and flexibility of the conductor to interpret the elasticity of this section in the avoidance of the path of the musicians. The *senza rubato* marking in measure 39 denotes a difference in the fluidity of the previous section.

Measure 47 brings a quicker interpretation of the main theme, providing the energy and vitality in the transition to the second theme. Measure 63, the start of the second theme, provides the audience with a I-V-IV-V harmonic progression, over a tonic pedal, giving the sense of beauty and simplicity. Ticheli encourages the conductor to maintain a sense of vitality and forward momentum (Ticheli, 2000). Amidst this theme

in measures 71-78 the clarinet and oboe share a duet that must be meticulously balanced. Care should be taken to keep the oboe voice in the center, while maintaining balance with the rest of the ensemble.

In measures 82-83, an *accelerando* and *crescendo* were built into the French horn parts to convey us to the summit of this section. After four measures (measures 87-90) of melody by an alto saxophone solo, it is replaced with only the accompaniment of the clarinets and saxophones, animated by dynamics.

A four-part canon begins at measure 97 that escalates to the Columbine Alma Mater statement. As each voice in the band is ascertained with the listener, it intensifies into one unified voice. By measure 110, the ensemble has reached the Columbine Alma Mater highlighted by the words "We are Columbine! We are all Columbine!" The emphasized unison in measure 123 should be accented and stretched to boost its effect. A plagal cadence brings quiet closure to this section.

An off-stage trumpet solo commences in measure 118. Balancing interpretation elements of the soloist with the conductor's cues is of paramount importance. Ticheli (2000) states that the solo "should feel like it is coming from a very beautiful place, and at a very long distance." Measure 128 brings about the conclusion of the trumpet solo and a seamless transition to the oboe solo. Bass note introduction completes the process of establishing the music in preparation for the final statement of the work.

Measure 132 brings about the consummation of experiences of the work in the final statement. Measure 146 allows the concepts to drive to a climax, creating a sense of tension. As the music draws to cessation, tempos once again diminish and the piece ends in a moment of quiet and somber reflection.

Ticheli states that personal interpretation of this piece can be very free, and much of it is left up to the conductor (Ticheli, 2000).

### **Unit 6: Musical Elements**

*An American Elegy* is a Symphonic Poem (Tone Poem). In the performance notes of the work, Ticheli describes the composition in terms of emotions, and with that in mind, his modus operandi, given to the conductor, in order to achieve the various moods throughout the work.

For example, some of the comments Ticheli (2000) includes are:

- Introduction (measures 1-14)

The introduction, which was composed last, begins at the bottom of the ensemble's register, and gradually ascends to an exalted statement of hope, setting the tone for the entire work. The *crescendo* into measure 9 should not be held back emotionally.

- Main Theme (measures 111-113)

The quotation of the Columbine Alma Mater is, in effect, a self-quotation. (After learning that Columbine High School did not have a school song, I composed one for them, and they adopted it as their official Alma Mater.) While composing the present work, I discovered that one excerpt from the new Alma Mater would serve beautifully as the dramatic climax--in effect, joining the two pieces at the hip (The excerpt quoted is a setting of words, ("We are Columbine! We are all Columbine!").

- Offstage trumpet solo ( measures 118-127)

This is the emotional heart of the work. The offstage solo should sound quite distant and ethereal, even other-worldly.

The composition is almost exclusively a homophonic work. It's very rich with dynamic changes throughout. Ticheli has given the director a very concise roadmap of dynamics to follow which will unleash the beauty of *An American Elegy*.

## Unit 7: Form and Structure

### Theme A

measures 15-22 *cantabile*

*mp*

measure 31  
concert pitch

Tempo Rubato  
♩ = c. 72

### Episode

*mp* continued...

m. 63 Moving (♩ = c. 96)

### Theme B

*mp* continued...  
*mf*

### 4-Part Canon

measure 97

♩ = c. 60

*mp dolce*

measure 97

*mp dolce*

measure 97

*mp dolce*

measure 97

*mp dolce*

Majestic  $\text{♩} = c. 69$  Columbine Alma Mater Quotation

measure 111 *ff*

I vi V<sub>4</sub> QC I<sub>6</sub> I IV6 vi ii V6 IV

*off stage, at a distance* **Trumpet Solo**  
*molto cantabile*  $\text{♩} = c. 72$

m. 118

### Brief Analysis

Section Measure	Meter	Theme/Melody	Tempo	Key	Musical Elements	Other Events
Pickup	4 4	<u>Pickup</u>	$\hat{a} = c. 72$	Bb Major	<i>pp</i>	Bb Bass and Eb Contrabass Cl, Tuba, String Bass Unison F
1-14		<u>Introduction</u>	$\hat{a} = c. 72$ <i>poco rit. a tempo rit.</i>	Bb Major	<i>p, mp &lt; f &gt; p, mf &gt; p,</i>	Vibes in at m.8, Triangle at m. 13.
15-30		<u>Theme A</u>	$\hat{a} = c. 58$	Bb Major	<i>mp &lt; mf &gt; p &lt; mfz &gt; mp cantabile</i>	F Hn. Cl, Eb Alt. Sax with melody.
31-38	4 3 4 2 4'4' 4'4'	<u>Episode</u> motif derived from intro and Theme A	$\hat{a} = c. 72$	Bb Major	<i>Tempo Rubato, mp &lt; &gt; mp</i>	Short, repetitive swells in lower winds and brass. Osinato in Tuba
39-62	4 3 4 4'4'4'	<u>Episode (cont.)</u> rhythmic sequence of episodic motif in m. 37	<i>Senza Rubato rit. a tempo, rit.</i>	Bb Major	<i>mp &lt; f &gt; mp, mf &gt; mp</i>	Block chord accomp., tonic pedal in tuba & str. bass, fl., cl., FH melody.

63-78	4 4	<b><u>Theme B</u></b>	♩= c. 96	Bb Major	I-V-IV-V over tonic pedal, <i>p</i> , < <i>mf</i> > <i>mp</i> , <i>p</i> < <i>mfz</i> > <i>pp</i> , <i>p</i> >, >	Fl., Cl., & Bsn. play melody through m. 62.
79-86	4 4	<b><u>Theme B</u></b>		Bb Major to Db Major	<b>Common Tone Modulation</b> Note "F" is repeated by melodic voices on beat 1 of m. 79 <i>mf</i> < <i>f</i> > <i>p</i>	Tutti in beat 2 of m. 79. Melody in Fl., Ob., Bb Cl., Alto Sax, F Hn.
87-96	4 4	<b><u>Theme B</u></b>	♩= c. 72 <i>rit.</i> at m.90 {♩= c.60 at m.91}	Db Major	V-I imperfect authentic cadence in Db at m. 87. { <i>distant</i> , mm. 87 to 90} <i>pp</i> < <i>mp</i> > <i>pp</i> <b>Chromatic Modulation</b> occurs on beat 3 of m. 94. <b>Dreamlike</b> ( <i>pp</i> < <i>mp</i> > <i>pp</i> )	<b>Alto Sax at m. 87.</b> Instrumental swells in Cl. and Saxes at m. 91.  In mm. 91 through 94, one instrument will play per each part (marked "one only")
97-110	4 4	<b><u>4 part Canon</u></b>  Entering every two beats in this order: <b>1st voice:</b> 1st Fl. <b>2nd voice:</b> 1st Bb Cl. <b>3rd voice:</b> 2nd Bb Cl., F. Hn. Tutti. <b>4th voice:</b> Bb Bs. Cl., Euph.	♩= c.60 <i>rit.</i> at m. 110	F Major	<i>dolce</i> <i>mp</i> , <i>cresc. mf</i> , <i>cresc. f</i> < V-I imperfect authentic cadence, the end of m. 110 to first beat of m. 111	Other instruments are added to reinforce each voice.
111-117	4 2 4 4' 4' 4	<b><u>Climax of Work</u></b>  <b>The Columbine Alma Mater Quotation</b> is featured at m. 111-113	♩= c. 69 {♩=c.60 at m. 114}	F Major	Majestic <i>ff</i> > <i>p</i> > <i>n</i> <i>pizz.</i> <i>Fermata</i> , Plagal cadence occurs m. 116 to m.117.	1st trumpets divide in m. 112 beat 2, back to unison on beat 3. Tubas divide in m. 112 beat 3. Timpani cued from (C -> Eb) in m. 114. Vibes tremolo at m. 117 (continue)
118-127	0	<b><u>Variation of Theme B</u></b>	♩= c. 72	F Major	<i>mf</i> , <i>molto cantabile</i> , ( <i>phrase mf</i> , end of phase> <i>n</i> ) <i>mf</i>	<b>trumpet solo</b> (mm. 118 - 127), offstage, thin and being consistent with being barely present. Vibes cut off but let ring beginning m. 120. 2 Fls. enter at m. 119. 2 Bb Cls. and 1 Alto Sax enter at m. 120. Vibes, Bb Cl. and Bb bass Cl. playing 2 bar ostinato (twice)
128-131	4 4	<b><u>Bridge</u></b>		Bb Major	<i>p</i> < <i>mf</i> > <i>p rit.</i>	Block chord harmony begins in the Bsn. and trombones. Tubas play tonic 5th, providing a definition for Bb major.
132-137	4 4	<b><u>Final Statement</u></b>  Restatement of Intro	♩= c. 72	Bb Major	<i>pp</i> < <i>mp</i> < <i>f</i> < <i>ff</i>	"one only" in the lower brass at m. 153
138-157	4 4	<b><u>Restatement of Theme A</u></b>	♩= c. 72 {♩= c. 60 at m.153.} <i>rit.</i> at m. 154. <i>a tempo</i> at m. 155 <i>rit.</i> at m. 156	Bb Major	<i>f</i> < <i>ff</i> <i>ff</i> > <i>p</i> fermata at m. 157 fade to end.	

## Unit 8: Suggested Listening

Composer	Title
Warren Benson	<i>The Passing Bell</i>
Andrew Boysen	<i>I Am</i>
David Holsinger	<i>Consider the Uncommon Man</i>
Frank Ticheli	<i>Amazing Grace</i>
Bruce Yurko	<i>In Memoriam</i>
James Swearingen	<i>The Light Eternal</i>
Daniel Bukvich	<i>Symphony No. 1 (In Memoriam Dresden – 1945)</i>

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# An Irish Rhapsody

Clare Grundman

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ADVANCED CONDUCTING PROJECT

## Unit 1: Composer Biography

Clare Ewing Grundman was born on May 11, 1913 in Cleveland, Ohio. While at Shaw High School in Cleveland, he played the clarinet in the school band.

After graduating from Shaw High School in Cleveland, he matriculated at the Ohio State University. Majoring in Music Education at Ohio State, he continued playing clarinet as well as learning the saxophone. (Grundman, 1999).

He received a Bachelor of Science degree in Music Education in 1934. After graduation, he taught instrumental music for one year in Ohio and two years in Kentucky. He returned to Ohio State in 1937 to continue his studies in music. During his graduate studies at the university, he taught orchestration, applied lessons in woodwind instruments, and conducted the band. After receiving his Master of Arts degree in 1940, he moved to New York. He began to study composition with Paul Hindemith at the Berkshire Music Center in Tanglewood, Massachusetts. He served his country as a military musician in the United States Coast Guard, during the years of 1942 to 1945.

After the war, Grundman worked for the NBC, CBS and ABC radio networks; during which time he composed music for film, theatre, and ballet. Between 1948 and 1965, he arranged various Broadway musicals of the day, some of which include *Drat! The Cat! Show Girl, Two's Company* and *Lend an Ear*. Grundman had a very busy professional schedule, but found the time to compose and arrange for high school and community bands. The time he invested was very fruitful, amassing 70 published works that are considered as some of the best repertoire for high school and community

bands. Some of the awards that Grundman has received are the *Edwin Franko Memorial Citation*, the *Diploma of the Sudler Order of Merit*, and a highly respected honorary member of the Women Band Directors National Association. Grundman was also awarded the *AWAPA* (Academy of Wind and Percussion Arts) and was elected into the membership of the American Bandmasters Association in 1985. Clare Grundman passed away on June 15, 1996.

## **Unit II: Composition Overview**

Composed in 1971, *An Irish Rhapsody* features five well-known Irish folk tunes, including *The Moreen (The Minstrel Boy)*, verbalizing of death, valiancy in battle and liberation; *I Know Where I'm Going*, about a woman longing for the return of her lover; *Shepherd's Lamb Reel*, a wonderfully energetic dance; *Cockles and Mussels*, believed to be a lament for Molly, a fish dealer, who died from a cholera outbreak that swept through the city of Dublin during the 1700's; *The Rakes of Mallow*, referring to the activities of "fashionable or wealthy men with dissolute or promiscuous habits;" and *Kathleen O'More*, a ballad of a man lamenting the death of his sweetheart.

A grade three level composition on most national festival contest lists, the seven minute and 232 measure long composition is ideal for teaching musicianship with its lyrical melodies and rich harmonic content.

Grundman employs standard symphonic concert band instrumentation for *An Irish Rhapsody* with three (3) Bb clarinet parts, Eb and Bb contrabass clarinet parts, four (4) French horn parts, timpani, xylophone, triangle, suspended cymbal, snare, and bass drum in the percussion section.

### **Unit 3: Historical Perspective on the Piece**

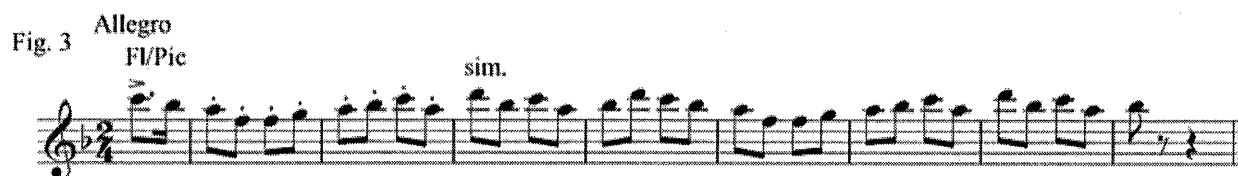
A rhapsody is a composition which usually exhibits highly contrasting timbre, tonalities, and moods. It is often based on popular or folk tunes. The rhapsody had become primarily an instrumental form by the 19th century, first for the piano and then, in the second half of the century, an orchestral form (Rink, 2001). *An Irish Rhapsody*, first published in 1971, is a free flowing musical structure, telling a story using the melodies of six Irish folk songs. It has become a staple in the literature for young concert bands. *An Irish Rhapsody* represents Clare Grundman's mastery of orchestration and arranging.

### **Unit IV: Technical Considerations**

*An Irish Rhapsody* modulates through the various diatonic keys of Bb major, F major, Eb major, and lastly the parallel minor key of Bb minor.

The low woodwind and brass notes in measures 1-5 must be strong, assisted by a crisp snare and timpani figures. The *mezzo-forte* dynamic marking in measure 6 is essential in hearing the legato flute and melodic clarinet lines leading into F major. In measures 9-28, the flute and trumpet melody should be played with slightly detached quarter notes. The snare drum rolls should be even and tight. In measures 13 and 14, the trumpets, cornets, and alto saxophones need to play the repeated quarter figures at *mezzo-forte*. Attention should be given to the tuning of the flutes, clarinets I & II, the muted cornet, and tubas as the piece modulates to Eb major. In measure 29 the tempo is marked as *Andante moderato*. The trombone and euphonium F-Bb notes in measures 33-34 should be played softly but accented. An important counter line occurs in the French horns (measure 44) and again with French horns, trumpet, saxophone,

and clarinet III. The tempo is marked *Allegro* as the key modulates to F major at measure 57. At measure 61, the articulation in the flutes and piccolos must be light and *staccato*.



Beginning in measure 85, it is important to keep conducting gestures small, clear, and tight to maintain precision from the band. The articulation from the musicians should be as light as possible, even at *forte*. The forte-piano in measures 89 and 91 should be played instantly. In measure 76, the clarinets and alto saxophones need to play the "C" with an accent. The long snare drum roll, beginning at measure 81, must be soft and tight, increasing in volume at measure 84. At measure 102, the piece modulates to Bb major. At measure 117, the key moves through a Gb tonality with an altered melody line in the flute and clarinets. The key modulates back to F major in measure 135 with a tempo marking of *Allegro moderato*. The bass clarinet and bassoon accompaniment must be light and precise.

Finally, there is a return to the opening eight bars of the work at measure 166 in Bb major, and then a final modulation to F major at measure 174. At measure 182 there is a fragmented distribution of the melody between the cornet-trumpets, the clarinet and oboe I, and finally the French horn and alto saxophone sections. The musicians must ensure they sustain each phrase to avoid breaks in the melodic line. A tempo marking of *Allegro* is indicated at measure 190. At measure 198, the snare drummer must carefully observe the *mezzo-piano* dynamic marking to lightly reinforce

the woodwinds and to avoid masking the brass section. The *forte-piano-crescendo* into the final F major 9 chord will require some additional attention.

### **Unit V: Stylistic Considerations**

*An Irish Rhapsody* requires that solo and soli instruments perform in a singing and lyrical manner. Articulations need to be light and delicate for folk melodies to be crystal-clear and aurally discerned. A background familiarity of each folk song's text reinforces the context and interpretation of the music in this rhapsody, despite not needing to be held to any particular tempo or character.

The presentation of *The Minstrel Boy* is a study in contrast and is one of the reasons why this is such a good teaching piece for young musicians. It begins in a march style, in keeping with the war and bravery theme expressed in the words of the song. The interweaving lines should be performed with a warm sound until the brass returns from measure 21-24 in a march-like style.

Grundman instructs the musicians to play *cantabile* in *I Know Where I'm Going*. A beautiful counter line occurs in this section, first in measure 44 with the French horns and then again with French horns, trumpet, saxophone, and clarinet III.

*Shepherd's Lamb Reel* is a merry dance in true Irish tradition. The melody at measures 61 and 69 in the flutes, piccolo, and clarinets should be executed with a light *staccato* and a sense of forward motion, playing on the front side of the beat.

In *Cockles and Mussels*, Grundman created opportunities to "sing" through the melodic line smoothly, with warmth and projection. The notes in this section should be played with a *legato* tongue articulation throughout, a performance practice often applied to Grainger's music.

From measures 135-165, *The Rakes of Mallow* should be performed with a dance-like quality. There is a final return to the opening eight bars of the work at measure 166 in Bb major, which leads into the final folk song.

At measure 174, *Kathleen O'More* should flow along nicely with the *con moto* marking. The melody should be broad and warm, again played in a singing style. The *rubato* at measure 182 allows for the pulling and stretching of the melodic line by the conductor. At measure 190, Grundman returns to *Shepherd's Lamb Reel* one last time with the woodwinds and xylophone bouncing around in a frenzied, Irish fiddle style.

In summary, there must be a clear distinction between the short and marked articulations and the smooth *legato* lines (French, 1998).

### Unit VI: Musical Elements

The melodies that are stated and woven into *An Irish Rhapsody* are the following:

measure 51 **I Know Where I'm Going** Allegro  
F/C1  
Tpt/FH

Musical notation for 'I Know Where I'm Going' in 2/4 time, starting at measure 51. The melody is in Bb major. The notation includes a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is marked 'Allegro' and includes performance instructions 'F/C1' and 'Tpt/FH'. The melody consists of a series of eighth and sixteenth notes, with some slurs and accents.

Allegro **Shepherd's Lamb Reel**  
measure 61 Fl/Pic sim.

Musical notation for 'Shepherd's Lamb Reel' in 2/4 time, starting at measure 61. The melody is in Bb major. The notation includes a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is marked 'Allegro' and includes performance instructions 'Fl/Pic' and 'sim.'. The melody consists of a series of eighth and sixteenth notes, with some slurs and accents.

measure 102 **Cockles and Mussels**  
Baritone

Musical notation for 'Cockles and Mussels' in 2/4 time, starting at measure 102. The melody is in Bb major. The notation includes a bass clef, a key signature of two flats, and a 2/4 time signature. The melody is marked 'Allegro' and includes performance instructions 'Baritone'. The melody consists of a series of eighth and sixteenth notes, with some slurs and accents.

(139)  
**THE RAKES OF MALLOW**

Flts. *a-I* *Tutti* *a-I* *Tutti* *a-I* *Tutti*

Rubato  
Tpt/cor measure 182 Cl/Ob Cl

Grundman presents the above melodies in their entirety then weaves motifs of the melodies throughout. He effectively re-harmonizes the folksong, which helps maintain the listener's attention. His utilization of French horns provides a smoother texture and embellishes the changes in mood of the work. Rhythms are crisp during a march-like section. Unexpected phrase lengths are used before the climax so as not to detract from this musical focal point at measure 125.

### Unit VII: Form and Analysis

#### Brief Analysis

Section Measure	Meter	Theme/Melody	Tempo	Key	Musical Elements	Other Events
1-8	4 4	<u>Rakes of Mallow</u>	$\dot{a}$ = ca. 100	Bb Major	<i>Allegro moderato</i> <i>ff &gt; mf &lt; f</i>	Melody is in upper winds, brass, and saxophones. Soli in Cls, Bsn.
9-28		<u>The Minstrel Boy</u>		Bb Major	<i>mp &lt; f</i>	March-like character audacious, fl., tpt w/melody, SD sharp and crisp. <b>Brass woodwinds w/melody in 12-14</b> , Upper winds and saxes w/melody in 15-20, mp roll in SD in 20. <b>Brass w/melody in 21-24.</b>



		<u>The Minstrel Boy</u> (continued)		F Major	<b>mf&lt;f</b>	Cls. and Saxe's w/melody. Last 3 measures set up Eb major via Ab major over Db pedal. Muted trumpet solo 26-28.
29-56	2 4	<u>I Know Where I'm Going</u>	<i>Andante moderato</i>	Eb Major	<b>mf p&lt;mf &lt;&gt;p</b> <i>Andante moderato, cantabile, crescendo,</i>	Solo in F. Hns. and <b>tpt. Solo 29-34.</b> F. Hns w/ (counter melody) in 44-47. Melodic sequencing w/tenuto in woodwinds in 51-55.
57-94	2 4 4' 4	<u>Shepherd's Lamb Reel</u>	Allegro	F Major	<i>allegro p mf&gt; mf pp</i>  <i>f</i>  <i>p</i>  <i>mf</i>  <i>pp</i>  <i>crescendo</i>  <i>fp</i>  <i>ritard to moderato</i>	(Solo at 61, 1 flute and piccolos), <b>Melodic</b> sequencing and staccato articulation between the F. hrs and upper woodwinds set the tone at 61. Tri. and SD alternate figures at 63. <b>Melody is in the upper winds, t. sax, and tpts.</b> Xyl. joins the tri and SD at 69. Bsn. and bars. Div into 78. <b>pp</b> SD roll in 81. <b>Melody in woodwinds with running 8th notes.</b> <i>Crescendo</i> from 84 into 85. <b>fp</b> with solo in Bb Lydian A. saxes, F. hrs, and Bars. at 89. <i>Rit. to Moderato</i> in 94. The Gb-Db in the basses and F. Hrs playing Bb darken the mood.
95-101	3 4	<u>Cockles and Mussels (Introduction)</u>	♩= ♩ Quietly	F major	Quietly	The intro. to Cockles and Mussels (95 to the pickup to 102) uses motifs from the Cockles and Mussels melody. <b>2 Fls. and Clts. have the melody. Pics. and obs. (melody) from 99 until 102.</b>
102-128		<u>Cockles and Mussels</u>		Bb major	<b>mp</b>  <b>mf</b>	<b>At 102, the Cockles and Mussels melody begins in the t. sax, F hrs, and bars. Clts. have melody at 110.</b> Flutes arpeggiate perfect intervals while the F. hrs. and Bsn. play descending motifs in g minor and Eb Lydian. The bsn. plays a third descending, Ab Lydian. At 117, the flts. Provide the melodic guidance using an Ab dominant 7
				Db major	<i>crescendo</i>	

*f*  
*decrescendo mp*

arpeggio to Db. Bells and cymbals enter at 119. A melodic and dynamic climax at 125. Diminuendo occurs both due to the falling lines and the decrescendo through 128. Solo melody in Alto Sax and F. Hns beginning in 128.

129-134	<u>Cockles and Mussels (ending)</u>			<i>p</i>	Flts. and oboes join melody at 129. Picc. and Clts play motif from 132-134, finishing section. Flutes ties sustain from Cockles into 135
		3 4			
135-165	<u>The Rakes of Mallow</u>	Allegro Moderato	F major		Clts and bsn play two bar ostinato (while outlining harmonic content) along with tpts. and cont. with accompaniment. St. Bass plays root (mostly). Flts, and piccs. have the melody. Clts and saxes play last beat of the four-beat melody. Xyl. Begins at 155 playing thirds on I and VII in Mixolydian mode.
		2 4			
166-173	<u>The Rakes of Mallow (Introduction)</u>	à=à Con Moto	Bb Major	<i>f</i> <i>ff</i>	Upper woodwinds have the melody, answered by the lower woodwinds and brass. (trombones at <i>ff</i> )
		4 4			Alto saxes, tpts, F. hrns. have melody. Tpts and F. hrns. div. at 177. Tpts. have melody at 181, echoed by oboes and Clts at 183.
174-189	<u>Kathleen O'More</u>	Con Moto Rubato (at 182)	F Major	<i>mf</i>	(Shepherd's Lamb Reel) melody is in the Saxes and F. hrns.
		3 4			Upper woodwinds and xyl. Play motifs from both the Shepherd's Lamb Reel and the Rakes of Mallow. Brass plays a variation of Kathleen O'More at 202. Tpts. div. at 209.
190-196	<u>Finale</u>	Allegro	F Major	<i>mf</i> <i>crescendo</i> (at 193)	Tpts. play Kathleen O'More at 218 (echoed by upper woodwinds at 219).
		2 4			
197-217	<u>Finale</u>	Allegro	F Major	<i>mf</i> <i>crescendo</i> (at 199)	
		2 4			
218-225	<u>Finale</u>	Rubato	F Major	<i>f</i>	
		3 4			

		<i>a tempo</i> (at 221) <i>rit.</i> (at 224)			Tpts. and F. hrns. Play <i>Cockles and Mussels</i> at 221.
226-232	3 4	Allargando	F Major	<i>crescendo</i> (at 224) <b>ff</b>  <b>fp</b> < <i>crescendo</i>	Tutti parts divide F major 9

### Unit VIII: Suggested Listening

*Salute to Percy Grainger*, English Chamber Orchestra, Ambrosian Singers,  
conducted by Benjamin Britten and Stuart Bedford. London Records, 1989.

<i>Composer</i>	<i>Title</i>
Clare Grundman	<i>The Blue and the Gray</i>
Clare Grundman	<i>Northwest Saga</i>
Clare Grundman	<i>Fantasy on American Sailing Songs</i>
Clare Grundman	<i>Burlesque for Band</i>
Clare Grundman	<i>American Folk Rhapsody No.1</i>
Clare Grundman	<i>American Folk Rhapsody No.2</i>
Clare Grundman	<i>American Folk Rhapsody No.3</i>

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**Dedicatory Overture**  
**James Clifton Williams**

**John E. Eckstine Jr. [je1288@messiah.edu](mailto:je1288@messiah.edu)**

**ADVANCED CONDUCTING PROJECT**

**MUAP – 504 FALL - 2017**

## Unit 1: Composer Biography

James Clifton Williams was born to James and Rae Williams on March 26, 1923, in Traskwood, Arkansas. Since the family owned a piano, Mrs. Williams wanted all of her children to gain at least a rudimentary background in music through piano lessons.

Beginning in the fall of 1935, Williams entered the seventh grade and in fairly short order, he began his formal music education. At the beginning of junior high, he became a member of the school band and orchestra at the Westside Junior High School. While in high school, he focused on music and became more disciplined, due to the example set by his band director, L. Bruce Jones (Reynolds, 2002). He began to arrange and compose, including several marches for the marching band, *Manassas Overture* for concert band, *First Symphony* for orchestra, and his own graduation march, appropriately titled *Processional*.

After a year at Louisiana Tech University Williams was accepted into the Army Air Corps and duly assigned to the 307th Air Force Band based at Selman Field in Monroe, Louisiana. During his time in the military, Williams gained experience in performing, arranging, and composition. Williams returned to Louisiana Tech in 1945, graduating in 1947 with a degree in composition and performance. He later earned a Master of Music degree from Eastman in 1949.

In the fall of 1949, Williams took an appointment as a faculty member at the University of Texas. Some of his compositions written during the Texas years were *A Southwestern Overture* (1949), *Concert Overture* (1949), *Legend* (1950), *Rondo Concertante* (1951), *Sinfonia Concertante* (1955), *Ballade* (1959), *Festival* (1960), and *Symphonic Dances* (1963).

After Williams' health began to decline shortly before he left the University of Texas. In 1970, while at the University of Miami, he was diagnosed with bladder cancer. Williams was successfully treated with chemotherapy but the rediscovery of the disease led to his death at 52 years of age on February 12, 1976.

## Unit 2: Composition Overview

*Dedicatory Overture* was composed by Williams in 1963 as a commission for the dedication of the new music facility at the University of Evansville, Indiana. The middle section of the piece uses the melody from the song "Hymn to Evansville," composed by Mary Ellen McClure.

*Dedicatory Overture* is a single movement work. It is of moderate (Grade IV) difficulty, has contrasting sections, and is ideal for high school bands with well-developed brass and woodwind sections. It uses diatonic and complex harmonic structures.

The hymn section is written using diatonic harmony:

**D** Andante, quasi hymn

The Allegretto section contains complex harmonic structures. One example is the use of quartal and quintal harmony, which occurs in measures 173 and 175, respectively:

measures 172-175  
Ab major



*Hal Leonard Publishing.* Some of the "cornerstone" concert band works, written in the same time period, are the following:

*Scenes from the Louvre*  
*Liturgical Music for Band*  
*Rocky Point Holiday*  
*Elegy for a Young American*  
*Air for Band*

Norman Dello Joio  
Martin Mailman  
Ron Nelson  
Ronald Lo Presti  
Frank Erickson

#### **Unit 4: Technical Considerations**

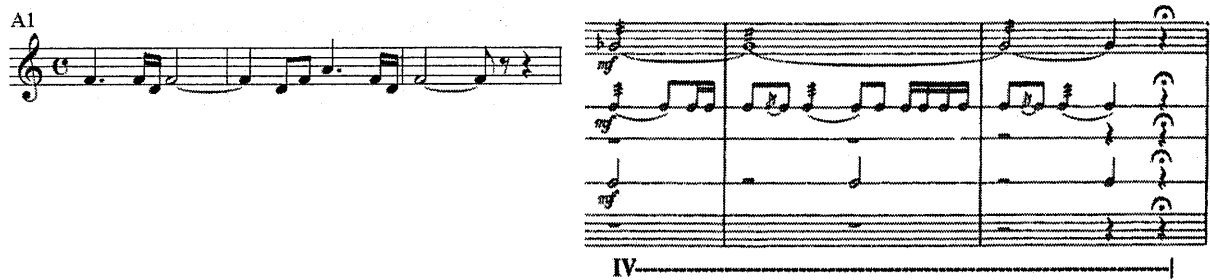
Tonal centers are shown with accidentals rather than key signatures. Instruments are doubled that typically have difficult parts. There is a four-measure horn solo which is doubled in the English horn. Straight mutes are required for trumpets and trombones. The ranges are moderate for the instruments, with the exceptions of trumpet I, trombone I and III, euphonium, and tuba, where the upper range is extended by a 3rd or 4th. There is a mixture of time signatures, which include 2/2, 3/2, 3/4, 4/4, and 7/4. Although the rhythm is fairly straightforward throughout, there are shifts of the natural accents during some sections and these shifts must be addressed accordingly.

#### **Unit 5: Stylistic Considerations**

*The composition calls for separated as well as lyrical styles. The style markings in the score include four articulations: staccatissimo (^), accent (ˆ), staccato (.), and tenuto (—), as well as the terms quasi hymn, poco animando, Cantabile, and Maestoso, achieved by using the articulations of accent, staccato, tenuto..... (Dorothy, 1997, p. 345).*



Williams uses contrast very effectively. *Dedicatory Overture* begins with a three bar fanfare with an F tonal center and is played legato. A two bar Bb major chord immediately follows, accompanied by a march-like percussion cadence



The *Hymn* section requires legato playing throughout. Careful and consistent breathing, along with writing breath marks in the music, will help the players create the phrases. The *Fugato* section of the piece will require the players to play the articulations in the same way on all parts. Although Williams allows the conductor ample room for interpretation, it is the responsibility of the conductor to keep the work in the same character that Williams originally intended. The conductor may facilitate the player's adherence to certain styles by adding stylistic markings throughout the piece.

### **Unit 6: Musical Elements**

Balance, intonation, and tone are top considerations when performing *Dedicatory Overture*.

With respect to balance, players must be able to identify the different melodies and their development in order for those parts to be heard. Williams' use of antecedent and consequence throughout the piece will only be effective if there is a

consistent balance between the instrumental sections as the parts are handed off. During the *Hymn* section, the melody must be prominent. Instruments providing the accompaniment must be playing together and listening to the other parts within the accompaniment. There are many instances where the melody contains larger intervallic leaps, leaving the possibility of intonation problems. Throughout the piece, care must be taken to insure that major and minor seconds and thirds are well tuned. In the *Hymn* section, the block chord harmonies must be carefully tuned, especially the perfect intervals. Accurate intonation in the *Hymn* will help it to have a sonorous character, providing a great contrast to the other sections. The intonation of this section will certainly benefit from the players working on scales.

### Unit 7: Form and Structure

*Dedicatory Overture* is written in "Arch form" {*ABCB'A'*}.

#### Brief Analysis

Section Measure	Meter	Theme/Melody	Tempo	Key	Musical Elements	Other Events
1-19	4 4	Introduction/Fanfare	Moderato più mosso Moderato	Bb major	<i>mf</i>  <i>.pp&lt;ff</i>	brass fanfare F. hns. tpts, trbs.
20-39	4 4	Transition between Fanfare theme,		G minor D major	<i>f</i> (motivic development of Fanfare theme)	Horns, trombones, and saxes. Woodwinds in G minor to D major climax reached at m. 28.
40-63	4 4	Hymn section	Andante <i>poco animando</i> Andante	F major	<i>p</i> (block chord harmonies) three measure phrases	Snare swells and fades at the cadences through m. 51. Percussion in at mm. 60 ->63.
64-75	4 4	Transition		F major	<i>Cantabile</i> <i>p</i> four measure phrases	light woodwinds then full band. percussion swells mm. 68-70, follows climax at m. 70
76-99	2 2	Fugato	Allegro non troppo	Bb major F major	fugal with march feel	Percussion cadence. subject with rhythmic sequencing of percussion cadence.
100-107	2 2	Exposition	Allegro non troppo	A minor D minor	motivic counterpoint (staccato with tenuto creating syncopation)	

108-117	2 2		Fugato	<i>Allegro non troppo</i>	F major	ostinato (legato and slurred)	(Bsn. T Sax., Tpts, Trbs) have subject. (Bsn. Cl., Hns. Tuba) have countersubject.
118-125	2 2		Transition	<i>Allegro non troppo</i>	A minor	syncopation created by staccato and tenuto	snare plays rhythm of exposition, bells reinforce beat 2
126-143	2 2		Fanfare theme	<i>Allegro non troppo</i>	G minor	<i>f &gt; mf</i> <i>f----&gt;p</i>	woodwinds play material from exposition
144-165	2 2	3 2	Transition	<i>Allegro non troppo</i> (molto rallentando to <i>Adagio</i> )	Eb major, F major, Db major, G major, Ab major	motivic development material creates Transition ostinato (octave C's), deceptive cadence at m. 162	snare reinforces Fanfare theme at m. 154
166-175	7 4		Fanfare theme	<i>Allegretto</i>	(G major over C pedal) (Db	<i>p</i> bitonal	string bass provides the C pedal
176-196	4 4		Fanfare theme	<i>Maestoso</i>	major & Bb minor over Db pedal) Cadence in F major	<i>f &lt; ff &lt; sf</i>	woodwind chords then flattened trills. percussion leads to last crescendo.

### Unit 8: Suggested Listening

Title	Composer
<i>Chorale &amp; Alleluia</i>	Howard Hanson
<i>Toccata for Band</i>	Frank Erickson
<i>A Prelude</i>	Alfred Reed
<i>Variations on a Korean Folk Song</i>	John Barnes Chance
<i>Symphonic Dance #3 "Fiesta"</i>	Clifton Williams
<i>Emblems</i>	Aaron Copland
<i>Symphonic Movement</i>	Vaclav Nelybel
<i>Overture for Winds</i>	Charles Carter

### Unit 9: Additional Resources

Daniel, Joe Rayford. *The Band Works of James Clifton Williams*. Ph.D. dissertation. University of Southern Mississippi, (1981). Ann Arbor, MI: University Microfilms International, (1981).

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# Fantasy on American Sailing Songs

Clare Grundman

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ADVANCED CONDUCTING PROJECT

MUAP – 504 FALL - 2017

## Unit 1: Composer Biography

Clare Ewing Grundman was born on May 11, 1913 in Cleveland, Ohio. While at Shaw High School in Cleveland, he played the clarinet in the school band. After graduating from Shaw High School in Cleveland, he matriculated at the Ohio State University. Majoring in Music Education at Ohio State, he continued playing clarinet as well as learning the saxophone. He gained experience in an orchestra performing on trans-Atlantic passenger ships such as the French Line SS Normandy (Grundman, 1999).

He received a Bachelor of Science degree in Music Education in 1934. After graduation, he taught instrumental music for one year in Ohio and two years in Kentucky. He returned to Ohio State in 1937 to continue his studies in music. During his graduate studies at the university, he taught orchestration, applied lessons in woodwind instruments, and conducted the band. After receiving his Master of Arts degree in 1940, he moved to New York. He began to study composition with Paul Hindemith at the Berkshire Music Center in Tanglewood, Massachusetts. He served his country as a military musician in the United States Coast Guard, during the years of 1942 to 1945. After the war, Grundman worked for the NBC, CBS and ABC radio networks; during which time he composed music for film, theatre, and ballet. Between 1948 and 1965, he arranged various Broadway musicals of the day, some of which include *Draft! The Cat*,

*Show Girl, Two's Company* and *Lend an Ear*. Grundman had a very busy professional schedule, but found the time to compose and arrange for high school and community bands. The time he invested was very fruitful, amassing 70 published works that are considered as some of the best repertoire for high school and community bands. Some of the awards that Grundman has received are the *Edwin Franko Memorial Citation*, the *Diploma of the Sudler Order of Merit*, and a highly respected honorary member of the Women Band Directors National Association. Grundman was also awarded the AWAPA (Academy of Wind and Percussion Arts) and was elected into the membership of the American Bandmasters Association in 1985. Clare Grundman passed away on June 15, 1996.

## **Unit 2: Composition Overview**

*Fantasy on American Sailing Songs* was composed in 1952. It is listed as a Grade 3 piece with an approximate performance time of approximately 5 minutes 15 seconds. It is based on the melodies from the folk songs *Hornet and Peacock*, *Lowlands*, *What Shall We Do with the Drunken Sailor*, and *Rio Grande*.

*Hornet and Peacock* was written about the sinking of the *Peacock* by the USS *Hornet* during a battle in the War of 1812. The sea shanty, *Lowlands*, describes a woman's dream of her lover who drowned in the mid 1800's. *What Shall We Do with the Drunken Sailor* is a sea shanty whose origin goes back to approximately 1820. Sailors would sing the shanty during work tasks aboard sailing ships. Sailors would sing the shanty, *Rio Grande*, as ships were launching from the West Coast of Wales and England.

### **Unit 3: Historical Perspective**

*Fantasy on American Sailing Songs* was written in 1952 by Clare Grundman. At the time, most bands were performing either transcriptions or marches. It was written at a time when there were more than 20,000 bands that were clamoring to play original literature (Goldman, 1961).

Frederick Fennell stressed the importance of having original repertoire for the wind band. He also believed that flexible instrumentation should be included by the composer of original compositions (Hunsberger, 1994).

### **Unit 4: Technical Considerations**

*Fantasy on American Sailing Songs* presents numerous technical demands on the performer with its frequent key modulations, in succession, of Bb major, d minor, Ab major, F major, D major, Eb major, Bb major, c minor, f minor, Bb major, Eb major, Ab major, and F major. The mastery of diatonic scales by the ensemble would greatly enhance the fluency necessary to perform this composition.

The high tessitura for the 1st and 2nd clarinets will be a challenge for most young musicians. If necessary, the rewriting of the parts can solve all of the problems. Grundman utilizes standard symphonic concert band instrumentation, with three (3) Bb clarinet parts, four (4) French horns parts, three (3) Bb Cornet parts with two (2) Bb Trumpet parts, and standard percussion instrumentation which includes snare drum, bass drum, timpani, crash and suspended cymbals, triangle, and bells.

### **Unit 5: Stylistic Considerations**

*Fantasy on American Sailing Songs* uses the articulation markings of *staccato*, *tenuto*, and *accent*, as well as the style markings of *lightly*, *quietly*, *cantabile*, *moderato*



*cantabile*, "Mosso," "With Motion," "Bravura," and "With strength."

The tempo markings of *Allegro moderato*, *poco rit.*, *a tempo*, "A little faster," and *rallentando* appear in the composition. Metronome markings are used several times in the score. The time signatures used in the composition are  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ , and  $\frac{12}{8}$ .

The musical instructions of "1st," "3rd," "one," "soli," "the others," "tutti," "ch.," "unison," "fermata," and "mutes in/out" provide guidance to the players. Timpani sticks are used to perform cymbal rolls.

Dynamic terms of *ff*, *f*, *mf*, *mp*, *p*, *fp*, and *crescendo* appear throughout the score.

### Unit 6: Musical Elements

Melodies are stated then augmented in length and variation throughout *Fantasy on American Sailing Songs*. Here is the first statement of *Hornet and Peacock*:



The variation follows in measure 52, detached, played *Allegro moderato* by the piccolos:



The harmony varies greatly through this composition. Pedal point first appears at measure 2:

measure 2  
Allegro Moderato

F pedal

*Hornet and Peacock* begins with the display of rich harmony, alternating between Ab and Db9:

measure 33  
Cantabile

Ab Db9 Ab Db9

The rhythm is straightforward apart from the transition at the end of measure 138 (in 12/8 with a triplet feel in the eighth-note figures) going into measure 139 (straight feel in 4/4), coupled with the change in tempo:

Andante cantabile ♩ = 72      Andante cantabile ♩ = 72

## Unit 7: Form and Structure

*Fantasy on American Sailing Songs* is a one-movement composition. It begins with an introduction, followed by the first folk melody. After presenting the folk melody, the work modulates to a new key, time signature, and style, providing a contrast after each folk melody. After a slow two-measure march, it finishes with a dynamic closing section.

### Brief Analysis:

1-10	2 4	INTRODUCTION	Allegro moderato	Bb major	<i>f</i> <i>fp</i> <	F pedal in mid wws & lower brass. <i>Sailor's Hornpipe</i> intro at mm. 4 & 5, trills in flts. (flams in snare, timp on 2, cymbal rolls)
11-20	2 4	INTRODUCTION	<i>poco rit. @ m. 19</i>		accents deceptive cadence to G major, then to g minor.	inverted d minor arpeggios in upper wws (outlining harm for <i>Drunken Sailor</i> , lower brass and lower winds finish phrase. F. hns div.
21-32	3 4	INTRODUCTION		d minor  [common tone modulation to Ab major @ m. 29 via F. hns. cors., & trombones] Ab major	<i>&gt;mf</i> Quietly <i>p</i> <	( <i>soli</i> in fls&oobes.) ( <i>soli</i> in Eb cl.) ( <i>soli</i> in I&II s.) ( <i>soli</i> cl, sax, & barit.) flute Tutti, bells in @ m. 31
33-47	3 4	HORNET AND PEACOCK	<i>poco rit. @ m. 39</i> <i>a tempo @ m. 41</i> <i>poco rit. @ m. 47</i>	Ab major	(harmonic ostinato cont'd.) Cantabile <i>mp</i>	( <i>soli</i> Bb clts, barit., FI Tutti) w/melody (fl. ch to picc.), (cor. & tpt. mutes)
48-59	2 4			[common tone modulation to F major (via Eb clt, Bb clts, Baritone)]	<b>Allegro moderato</b> <i>mf</i> ( <i>staccato</i> mm. 48-59, clts & alto sax, t. sax)	(mel. ostinatos in clts.) (harm. ostinatos in F. hns. [div.]w/root position triads) (snare & bass dr.) (@ m. 52, cors & tpts muted, w/melody, picc in), (snare figure, flam on bt.1) triangle accmp. Begins @ m. 52.
60-75	2 4		<i>poco rit @ m. 72</i>	[common tone modulation to D major (@m. 60) (via Eb clt, oboes, Bb cors, tpts, Eb bar. sax, Baritone)] [cadence in G @m. 72) Phrase modulation to Eb major ii7-->V7->I (m. 75)	<b>D pedal (mm. 64 to 69)</b> <i>mf</i> >	(sus. cym. reinforces beat w/bass drum @ m. 60) Upper wws. begin w/melody @ m. 64., (Harmonic ostinato in F. hns. w/1st inversion diatonic triads) (picc. ch. flute @m. 72) (mutes out cors. & tpts m. 74)
76-84	4 4	LOWLANDS	Moderato cantabile	Eb major	<i>mf</i>  <i>mf</i> <	lower brass w/tenuto, then trpts. @m. 80 (Eb clt., obs., 1st Bb clts., baritone w/melody, then flts. @m. 80), (snare begins roll @84, (F. hns. div. & cors. w/melody @ @m. 84)
85-92	3 4		J=J		<i>mf</i> < <i>f</i> > <i>mf</i>  <i>mf</i> >	(tenuto @ m. 85, tpts. div.) bs. Drum&cym. @ m. 86) (trpt solo pickup into m. 89) (bsns., F. hns, barit. w/melody @ m. 91)

93-100	4 2 4 4		A little faster (♩=♩)  Allegro moderato	<b>Bb major</b> (common tone modulation to <b>c minor</b> @m.96->m. 97)	<b>mf&gt;p</b> <i>detached</i> @m.97	tpts. tutti, tri. on 2&4, harmonic ostinato in F. hns.@m. 99
101-112	2 4	<b>WHAT SHALL WE DO WITH A DRUNKEN SAILOR?</b>	Allegro moderato	<b>c minor</b> (common tone modulation to <b>f minor</b> @m. 111) (f pedal in lower brass))	<b>mf</b> end detached @m. 106 (trpts. <i>lightly</i> <)	(upper wws.[Antecedent], cors.[Consequence] w/melody) (snare @m. 101, tri. @m. 102, snare ruffs begin@m. 106) timp. roll @ m. 108. (cyn, roll w/timp. sticks@112)
113-132	2 4		<i>rit.</i> @m. 131	<b>Bb major</b> @m. 120 (pivot chord modulation, v6 in f minor ii6/4 in Bb major (common tone modulation to Eb major@m. 132 into 133))	<b>fp &lt; mf</b> <b>f&lt;&gt;mp</b> <i>cresc.</i> > <b>p</b>	(tpts.& 1st. corns. w/melody, upp. wws. w/2nd half[slurred]), (upper wws. state <b>first half of melody</b> ; F. hns. a2 @m 118. F. hns. play <b>rhythmic seq. of first half of melody @m. 122</b> ) (tpts. in unison @m. 122) (1st oboe only@m. 128)
133-138	12 8	<b>Rio Grande</b>	Andante cantabile (♩=72)	<b>Eb major</b>	<b>mf</b> ( <b>p&lt;mf</b> mid&low ww. & 1st cors.)	(sol/ in flts., Eb clts, Bb clts., & barit. (tpt. 1st only @m. 137) (snare in @ m. 136)
139-142	4 4		Mosso (♩=80)	(pivotal chord modulation @m. 142 [Cm vi in Eb maj., iii in Ab maj.])	<b>f &gt;&lt;</b> <b>mp&lt;</b>	tutti 1st & 2nd cors. (timp. roll Eb-> Ab)
143-149	4 4		With motion	<b>Ab major</b> (pivot chord modulation <b>V7/IV</b> ) (tritone sub. for V7 of Gm7/ii7 in F) V7->I PAC	<b>f</b>  <b>mp</b> (in brass)	(melody in upper wws., 1st cor., tpts., baritone.) (arpeggiated accomp. in clts.,) <i>sol</i> in bass in m. 147 (timp. & snare rolls from m. 149)
150-153	4 4		Bravura	<b>F major</b>	<b>f</b> accents	(unis. trpts.), (flams in snare; bs. drum cym.,)@m. 150, Legato lines mm. 152 and 153)

154-169	3 4		With motion (♩= ♩)	< (@m. 155) >  < accents @m. 164, (all but upper winds accent@m. 168) <b>ff</b> (harmony alternates between F major and C7), (insts. w/ostinato alt. bass line with for (Fmajor/ [F- C-F]) then (C7/ [F#-C-F#]) through m. 173. <b>(parallel triads, [C-D- Gb-Ab], begin beat 3 of m. 174 fp&lt;&lt;&lt;&lt;&lt;f rallentando fermata</b>	(upper wws. & alt. sax w/melody), (F. hns.in 3rds), (cym. rolls w/timp. sticks; timp. in @m. 154), (septuplets in melody), (snare in @m. 161), oboes div. @m. 165. (snare&cym. roll into m. 170)
170-174	3 4		With strength	<b>ff</b> (harmony alternates between F major and C7), (insts. w/ostinato alt. bass line with for (Fmajor/ [F- C-F]) then (C7/ [F#-C-F#]) through m. 173. <b>(parallel triads, [C-D- Gb-Ab], begin beat 3 of m. 174 fp&lt;&lt;&lt;&lt;&lt;f rallentando fermata</b>	(Heavy accents on beats 1 & 2 in the F. hns, cors., and tpts. cym. rolls, on beat 1, timp. rolls).
175-177	3 4	<b>With strength</b>	With strength	<b>(parallel triads, [C-D- Gb-Ab], begin beat 3 of m. 174 fp&lt;&lt;&lt;&lt;&lt;f rallentando fermata</b>	(snare, bs. drum w/eighth notes on beats. 1 & 3), Oboes div. @ 174 (snare & cym. roll mm. 176 to 177)

### Unit 8: Suggested Listening

Composer	Title
Clare Grundman	American Folk Rhapsody No. 1
Clare Grundman	American Folk Rhapsody No. 2
Clare Grundman	American Folk Rhapsody No. 3
Clare Grundman	An Irish Rhapsody
Clare Grundman	Northwest Saga
Clare Grundman	The Blue and Gray
Clare Grundman	Two Moods

## Unit 9: Additional Resources

Goldman, Richard Franco. *The Wind Band: its Literature and Techniques*. Boston, Allyn, and Bacon, Inc. (1961).

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# Flourish for Wind Band

Ralph Vaughan Williams

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ADVANCED CONDUCTING PROJECT

MUAP – 504 FALL - 2017

## Unit 1: Composer Biography

Ralph Vaughan Williams was born October 12, 1872 in the vicarage at Down Ampney, Gloucester, located in the west part of England. At the ripe old age of six, he wrote a four-bar piece for the piano called "The Robin's Nest." At the age of eight, he enrolled in a correspondence course through Edinburgh University and began violin lessons. He spent two years of at the Royal College of Music which led to his matriculation at Trinity College of Cambridge University. He obtained his doctorate from Trinity College in 1899.

Many friendships were made with colleagues during this time. A very special one, while at the Royal College of Music, was with Gustav Holst. For nearly 40 years, Holst and Vaughan Williams would have weekly "Field Days," during which they would try out and critiqued each other's compositions (Mitchell, 2008). His favorite works were English music. Beginning in 1903, he voraciously gathered and published over 800 country tunes while also serving as editor of *The English Hymnal* (1904 to 1906); a collection of sacred vocal works from the 16th Century to the early 1900's (Beck, 2006).

Vaughn Williams composed works for so many different groups and occasions, some of which include military bands, chamber ensembles, orchestra, film, radio, and pageants (Mitchell, 2008).

## Unit II: Composition Overview

*Flourish for Wind Band* premiered in the Royal Albert Hall on April 1, 1939. A single-movement composition in **Ternary {A B A'}** form, it should be performed in a dignified style with fanfare quality. The composition followed two of Vaughn Williams more significant works for band, *English Folk Song Suite*, and *Toccata Marziale*.



Following its premier, the *Flourish for Wind Band* score was lost and not heard again until it was rediscovered in 1971 and published in 1972. The **A** section is in form of a fanfare, with a sustained, legato **B** section separating the final A section. With the composition written 63 measures in length, *Flourish for Wind Band* is approximately 1:45 minutes in duration, making it one of the shortest works by Vaughn Williams for Military Band (Beck, 2006).

The composition is listed as a Grade III composition on most national concert band festival lists, and employs a standard symphonic concert band instrumentation with four (4) Bb clarinet parts (marked solo, ripieno 1, clarinet 2, clarinet 3), 1 Eb and 1 Bb contrabass clarinet parts, four (4) French horn parts, and timpani (*ad lib*), side drum, and bass drum in the percussion section.

### **Unit III: Historical Perspective**

Having enlisted as a Private in the Royal Army Medical Corps Territorial Force during World War I, Vaughan Williams was becoming unsettled and disturbed seeing his government leaning toward another war. He became vocal in his opposition to the practices to Hitler in Germany. Upon the arrival of World War II, Vaughan Williams found himself to be the leader of British music (Frogley, 1996).

Shortly after the premiere of a *Flourish for Wind Band*, Williams' *Five Variants of Dives and Lazarus* would premiere at Carnegie Hall in June, 1939, having been commissioned by the New York World's Fair.

### **Unit IV: Technical Considerations**

Technical challenges in performing *Flourish for Wind Band* are minimal and within the potential of most youthful ensembles. Vaughn Williams utilizes the keys of Bb and F major within a 3/4 time signature. The brass section requires sufficient air

support and bold playing in the exposed fanfare-like sections of the composition. In addition, adequate rehearsal time should be taken in the preparation of the *sostenuto*, *legato* B section while preserving a full sound.

In measure 49, there is a slight rhythmic variation in the high brass entrance compared to a similar entrance in the introduction. There are only basic performance demands placed on the musicians, with ranges not considered unreasonable. Trumpets are written to a G<sub>2</sub> with clarinets playing to a D<sub>3</sub>.

Sustained moving lines should be observed throughout. Four to eight measure phrases are the rule throughout the work. The control of dynamics and tone at higher volume levels should also be addressed in performance preparation.

#### **Unit V: Stylistic Considerations**

The brass fanfare requires resolute and self-assured playing. A combination bell tone and accent can be used to produce the opening fanfare articulation, creating the feeling of a flourish.

In the middle section of the composition sustained and flowing lines are featured. Despite the *legato* articulation, attention should be given to retaining a stately demeanor during this section. In measures 25, 27, 31, and 33, there are moving lines that are emblematic of *Flourish for Wind Band*, in addition to its many overlapping phrases. In measure 35, the quarter notes need to be emphasized, along with the euphonium and alto saxophone parts in measure 39 which push the return to the tonic key. In measures 42 - 43, the composition reaches a climax through the stretching and accentuation of the eighth note figures.

Equally applicable to the sustained and flowing **B** section is the *maestoso* marking, the only stylistic term used in *Flourish for Wind Band*. The opening **A** section

sets the style for the entire piece and should be carried into the *legato* and flowing sections, which should be played in a graceful and dignified manner. .

The overall dynamics and balance of the percussion section deserves attention. In measure 9 buzz rolls, starting on the rim of the drum and moving to the center, create a soft snare entrance. Without pushing the sound to the point of extreme, the percussion section can add the applicable explosive sound that will add excitement to the composition.

### Unit VI: Musical Elements


Melodic sequencing, modulations, unison and division of lines within the same parts are prevalent present throughout the piece. Vaughn Williams' composition contains a wide variety of dynamics (*pp* in timpani roll at m. 52, *ff* in fanfare at m. 1), articulations (staccato in basses at m. 20, *tenuto* in bassoon at m. 37), varied rhythms in two parts (parts II and III in trumpet, measures 8, 9 and 10), as well as harmony (F major 7 in measure 30, D<sup>7</sup> in measure 31). Various shades of timbre abound with bright, high frequencies at the tutti in measure 11, to darker with lower frequencies (F. hrns. and Trbs. in measure 45).

### Unit VII: Form and Structure

Melodies used and referred to in the analysis:

Melody A, fanfare

trombone fanfare  
measure 1



ripieno consequent  
measure 11

Melody A, consequent

solo Melody B  
measure 20

Melody B

trombone Melody A'  
measure 45

The composition, *Flourish for Wind Band*, is in Ternary form, specifically {A B A'}.

**Brief Analysis**

Section Measure	Meter	Theme/Melody	Tempo	Key	Musical Elements	Other Events
1-10	3 4	A	Maestoso	Bb major	<i>ff</i>	Brass fanfare F. Hns., tpts, Trbs. S.D. buzz roll at 9 through 10.
11-19				Bb major	<i>ff</i>	<i>pp&lt;ff</i> tutti, F. hrns (v. 1&3 unison, 2&4 unison) timp rolls 12 and 14. Ripieno doubles solo (melody). Trbs in 3-voice harmony. Chromatic modulation, E <sup>o</sup> borrowed from F major.
20-35		B		F major	<i>pp</i>	<i>ff&gt;pp (measure 19)</i> fl., Eb cl., solo tpt, Euph. w/melody. Others w/harmony. Basses <i>staccato</i> , S.D. buzz roll. at 27. Secondary dominant w/4-3 suspension w/PAC in Gm, now ii in F major. PAC occurs at 35 to 36.
36-44		Restatement of B	Maestoso	F major		tutti, Eb in Alto saxes and euphonium provide chromatic modulation to Bb major from 39 into 40.
				Bb major		

45-53

A'

(at 40)  
Bb  
major

F. Hns., upper  
winds, solo,  
ripieno. (Fanfare).  
Cym. at 45, timp.  
rolls in 46-48.  
Tutti (4 bar  
consequent, from  
54-57), timp. roll,  
S.D. buzz roll at  
61. Percussion  
accent at fermata  
at 62. Held into the  
end at 63.

54-63

### Unit VIII: Suggested Listening

<i>Composer</i>	<i>Title</i>
Aaron Copland	<i>Fanfare for the Common Man</i>
Gustav Holst	<i>First Suite for Military Band in Eb</i>
Bob Margolis	<i>Fanfare, Ode and Festival</i>
Ralph Vaughn Williams	<i>English Folk Song Suite</i>
Ralph Vaughn Williams	<i>Toccata Marziale</i>
Ralph Vaughn Williams	<i>Symphony No. 2</i>
Ralph Vaughn Williams	<i>Flourish for Glorious John</i>

### Unit 9: Additional References and Resources

Mitchell, J. 2008. *Ralph Vaughan Williams' Wind Works*. Galesville, MD: Hal Leonard Corporation.

Beck, D. 2006. Miles, R. B., & Blocher, L. (2006). *Teaching Music through Performance in Band*. Chicago: GIA Publications.

Frogley, A. 1996. *Vaughan Williams Studies*. Cambridge: Cambridge University Press.

# Nettleton

Johnnie Vinson

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**ADVANCED CONDUCTING PROJECT**

**MUAP – 504 FALL - 2017**

## **Unit 1: Composer Biography**

Dr. Johnnie Vinson has compiled over 500 works, both compositions and arrangements, during his lifetime (Vinson, 2017). Vinson, to this day, is actively writing commissions, composing, and arranging many genres of music. Vinson has traveled throughout the U.S. and Canada, taking on the role of both adjudicator and clinician.

Vinson received the Bachelor's and Master's degrees in Music Education from Auburn University. He obtained his Doctor of Arts degree in music theory from the University of Mississippi.

Vinson first taught in Columbus, Georgia public schools. He also worked at the University of Mississippi and University of Texas as a graduate assistant with the bands. Vinson later joined the Auburn University faculty, serving as the Director of Bands. At Auburn, he supervised the overall band program, conducted the symphonic band, and taught conducting and band arranging. Vinson retired from Auburn University in June 2007 after a 36 year career with the Auburn Bands. In 1998, he was elected into the *Alabama Bandmasters Hall of Fame*. In 2008, Vinson was inducted into the *Alabama Music Educators Hall of Fame*.

## **Unit 2: Composition Overview**

*Nettleton* is an 82 measure, grade 3 composition, having an approximate performance time of 3 minutes and 50 seconds. Vinson utilizes standard concert band instrumentation with three (3) Bb clarinets, two (2) French horns, two (2) trombones, and standard percussion instruments snare drum, crash cymbals, suspended cymbal, vibraphone, bells, mark tree, and triangle.

### **Unit 3: Historical Perspective**

*Nettleton* was written for concert band by Johnnie Vinson. It is based on the American folk tune, "Nettleton," which first appeared in print under the name "Hallelujah," in the second volume of *Repository of Sacred Music*, published by John Wyeth in 1813 (Ogasapian, 2007). Other sources cite Asahel Nettleton as the original composer.

Vinson's *Nettleton* was commissioned by *Thompson Middle School* in Alabaster, Alabama. It was written and scored in October 2007, and premiered in January 2008 by *Thompson Middle School* at the Alabama Music Educators Association Conference.

### **Unit 4: Technical Considerations**

*Nettleton* does not present any major technical issues for most young ensembles. The composition is written in 3/4 time, with two brief meter changes to 4/4 time. *Nettleton* is written in the key of Bb, with a modulation to the key of Eb at measure 59. While each student does not have the opportunity to perform the melody in *Nettleton*, a transcribed copy can be provided, allowing them to analyze the work's legato style, articulation, and phrasing. This would allow the students to recognize the melodic content of the composition while they provide either the harmonic content or the inner voices of the work.



## Unit 5: Stylistic Considerations

*Nettleton* is written almost exclusively in a lyrical musical style.

The accent is used in just three instances, emphasizing the harmonic changes of  $bIII \rightarrow IV \rightarrow I$ , the location of the plagal cadence at measures 31 and 32:

Musical score for measures 31 and 32 of *Nettleton*. The score is for Tbn., Bar., and Tuba. The dynamics are marked *mf*. The harmonic changes are indicated as  $bIII$  (Bb major), IV, and I. The time signature is 3/4.

*Tenuto* is used sparingly, displayed here beginning at measure 46:

Musical score for measures 46 and 47 of *Nettleton*. The score is for A. Cl. and Bs. Cl. The dynamics are marked *mf*. The *Tenuto* marking is shown above the notes in measure 46.

## Unit 6: Musical Elements

The **melody** in *Nettleton* is a singable one, constructed using scale-like intervals and being diatonic in nature. Very little chromatic alteration of the melodies or the motivic development occurs in the composition. Fragmentation of the melodies is kept to a minimum within the composition.

The **harmony** found in *Nettleton* is frequently formed with counter melodic lines and sometimes found with the crossing of voices within the same part:

Musical score for measure 24 of *Nettleton*. The score is for Oboe and Alto Sax. The dynamics are marked *mf*. The *xing voices* marking is shown below the notes in measure 24.



## Brief Analysis

Section Measure	Meter	Theme/Melody	Tempo	Key	Musical Elements	Other Events
1-4	3 4	Introduction Partial Melody A	□ = 72	Bb major	Flowing, <i>mp</i> , <i>cresc.</i>	Cls. w/ partial melody, "F" pedal in m. 2
5-8	3 4	Melody B			<i>pp &lt; f</i> <i>f &gt; mp</i>	tutti @ m. 5, cym. swell
9-12	3 4 4 4	Melody A			<i>mp</i> , <i>mf</i> <i>rit.</i> <i>mf &gt; mp</i>	Melody A begins in mid winds, partially finished by upper winds and trpts. Mallets embellish melody.
13-20	3 4	Melody A	a tempo		<i>mf &lt;</i>	F. Hns. Saxes w/Melody A, accp by tbs.
21-24	3 4	Melody B			<i>f &gt; mf</i>	Snare and cym. Swells. Upper winds, mallets, and trpts w/ melody.
25-28	3 4	Melody A			<i>mf &gt;</i>	Trpts. & Alto sax w/melody.
29-32	3 2 4 4	Melody B sequenced up to Eb major			<i>mf</i>	Gliss in bar chimes, terraced dynamics. Melody in upper winds and trpts parallel triads, bIII-IV-I (plagal cadence in Bb at m. 32)
33-46	3 4	Transition, (motivic development of Melody A and B)	<i>(poco rit.</i> @ m. 36), <i>a tempo</i>		<i>mp</i> <i>mf &gt; p</i> <i>mp &gt; p &lt; mp &lt; f</i>	(Light and transparent instrumentation)(Vibes with open voiced arpeggios @ m. 37) Oboe solo (Melody A), pickup to m. 39. Mid woodwinds provide accomp to Oboe.
47-50	3 4	Melody B			<i>f</i>	Melody B in Fl, Ob, Cl, F. Hn.
51-58	3 4	Melody A	<i>Poco accel.</i> <i>Rit.</i> @ m. 57. Fermata @ m. 58.	Bb major modulating to Eb major in m. 59	<i>mf</i>	Trumpets w/melody at m. 51. Melodic Sequencing @ m. 54. Picc. Fl, Ob., Cls and Bells provide imitation in m. 54. Tutti at m. 57, finishing off Melody A. (Deceptive cadence in m. 58 (V-vi in Eb). (2-1 suspension)
59-66	3 4	Melody A	more slowly □ = 68	Eb major	<i>f</i> (in F. hn & Bb cls. m. 62) <i>mf &gt;</i>	Melody A in trumpets (2x), (Reharmonized melody with lower brass playing Eb major triad, followed by Ionian, Phrygian, and Mixolydian modes.) 4-3 susp. In Bb & alto cls, alto sax, and tbn. I.
67-70	3 4	Melody B		Eb major	<i>f</i> <i>mf &lt;</i>	Flutes divide w/melody, oboe, and cl. I, and mallets w/melody. Percussion swell from mm. 70 into 71.
71-74	3 4	Melody A	<i>Rit.</i> @ m. 74 fermata @ m. 74		<i>f &gt; mp</i>	fl., picc. trpts, mallets in octaves w/ melody. Tuba div. @ m. 72.

75-82

3  
4  
4  
4  
meter  
change @  
m. 79

Melody A

*a tempo*  
*Rit.* □ = 46

(very slowly)  
Fermata @ 80

*cresc. mp < mf*  
*mf > mp*

(Flute & trumpet)  
w/melody, tutti@m.  
78, mallets in octvs,  
timp. rolls @ m. 77,  
(joined by snare, picc.  
joins fl.) @ m. 78.  
Triangle and mallets at  
m. 80.  
Eb major chord @ last  
beat

### Unit 8: Suggested Listening

Composer	Title
Tom Wallace	Jesus, Jesus, Rest Your Head
Frank Ticheli	Shenandoah
Eric Whitacre	Sleep
William Himes	Amazing Grace
Percy Grainger	The Sussex Mummers Christmas Carol

### Unit 9: Additional Resources

Ogasapian, J. (2007). *Church Music in America, 1620-2000*. Macon, GA: Mercer University Press.

Vinson, J. (2017, December 1). Biography. Retrieved from <https://www.johnnievinson.com/bio>.

**Toccata for Band**  
**Frank Erickson**

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## Unit 1: Composer Biography

Frank William Erickson was born to Erickson Olaf and Myrtle (Leck) Erickson on September 1, 1923. Erickson's composition skills began to develop at this time. According to Andrew Balent, "Erickson's piano teacher would encourage him to compose simple melodies when given a set of lyrics (Adam Ladd, 2008)". He began trumpet lessons at the age of 10. Later on in life, Erickson accredited his piano teacher for spurring his interest in composition. His first piece for concert band, *The Fall of Evening*, was composed during his senior year of high school.

After high school, Erickson began his studies at the University of Washington. After the first semester, he enlisted in the Army Air Corps in 1942. During the next several years, he studied with the Italian composer, Mario Castelnuovo-Tedesco. He completed his bachelor's degree in 1950 and his Master's in 1951. He lectured at UCLA in 1958 and became a professor of music at San Jose State University.

During his career, he amassed a collection of 200 works for band, as well as 400 publications.

## Unit 2: Compositional Overview

*Toccata for Band* was composed in 1957 and distributed by *Bourne Publishers*. *Toccata for Band* has turned into an essential literature for secondary school and intermediate level groups. The subsequent composition is a solitary development work in binary form with principal rhythmic thought processes and unmistakable melodic subjects. The full piece is 204 measures with an approximate performance time of five minutes and fifteen seconds. The reinforced components that make this creation special and fascinating are obvious from the design of the piece. The character of the work is

displayed by the rhythmic pattern of an eighth rest and three eighth notes, which provides a sense of musical substance and syncopation. Erickson employs this rhythmic motive to establish all melodic content in this piece. The utilization of the Dorian mode, in the framing of the opening theme, is demonstrative of the composer's melodic and harmonic content for this piece. Erickson moves rapidly from one key center to the next in giving the piece a consistent feeling of fervor and forward movement. The groupings of instruments into choirs of comparable voices is normal for the composer's style of writing. Erickson's doubling of parts makes the work playable for younger groups who may have flawed instrumentation.

Erickson employs standard concert band instrumentation, including three (3) Bb clarinets, two (2) French horns, and standard concert percussion snare drum, bass drum, cymbals, and timpani. :

### **Unit 3: Historical Perspective**

The 1950's was a very productive decade for Erickson, as he composed *Air for Band*, *Fantasy for Band*, *Toccata for Band*, *Balladair*, and *Black Canyon of the Gunnison*, to name a few. Some of the significant works of this decade are:

*Symphony Songs for Band*  
*Kentucky 1800*  
*Symphony No 4*  
*Choral and Alleluia*  
*Tunbridge Fair*  
*Divertimento*

Robert Russell Bennett  
Clare Grundman  
Morton Gould  
Howard Hanson  
Walter Piston  
Vincent Persichetti

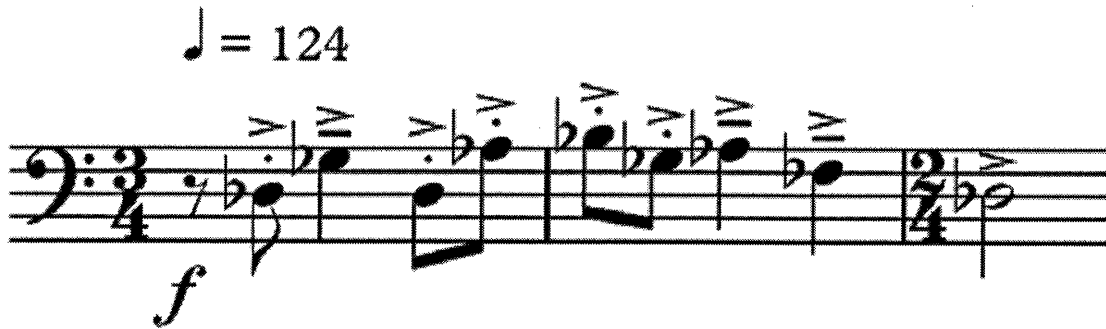
### **Unit 4: Technical Consideration**

*Toccata for Band* is considered a grade III or IV work on most states music contest lists, of moderate difficulty, accessible by good high school and advanced

middle school bands. Written without key signatures, the composition utilizes the modes of "C" and "D" Dorian, along with the "C" and "D" Mixolydian modes. There are sudden but brief shifts in tonality throughout the selection to such distant modes as a Gb Mixolydian (measures 51-52).

*Toccata for Band, m. 51 (Trombone)*

♩ = 124



With a tempo marking of *Allegro non troppo* (a quarter note = 124), much of *Toccata for Band* is written in either 2/4 or 4/4 time signatures, with brief meter changes to 3/4 time in measure 51-53 (trombone). The metric and rhythmic challenges of the composition are within the capacity of secondary school level musicians. Descending sixteenth note patterns in measures 1-4 (Flute) with a syncopated entrance constitute the basis of the Theme I melody.

*Toccata for Band, Theme I (Flute)*

♩ = 124

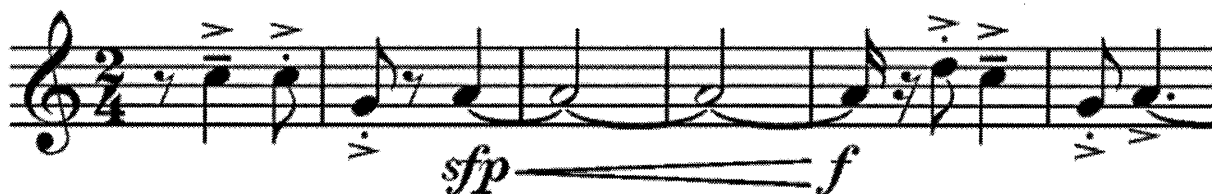




Syncopated rhythms, through an array of dynamics and articulations, add a level of interest to the melodic and harmonic content of the composition that require a development of confidence in young musicians.

*Toccata for Band, m. 63-68 (Clarinet II)*

♩ = 124



In measures 63-68 (Clarinet II), the syncopated rhythms, along with the composed dynamic changes, may prompt wrong vertical arrangement. Additionally, the way that this entry is played by the ensemble makes any rhythmic vulnerability quickly discernible.

The cornet, French horn, and high woodwind sections have particular exposure demands that require attention. In measures 38-42 the cornet section must play in rhythmic unison while maintaining part autonomy through a series of three-part triads. The Theme III motive is stated by the French horn in measure 81. In measures 154-178, the upper woodwinds must display technical dexterity through several flourishes along with a variation of the 16th note descending passage on the Theme I motive.

*Toccata for Band, m. 38-42 (Cornet)*

♩ = 124

Musical notation for Cornet, measures 38-42. The score is in 2/4 time and features a rhythmic unison. The first measure has a quarter rest followed by a quarter note with an accent (>). The second measure has a quarter note with an accent (>). The third measure has a quarter note with an accent (>). The fourth measure has a quarter note with an accent (>). The fifth measure has a quarter note with an accent (>). The sixth measure has a quarter note with an accent (>). The seventh measure has a quarter note with an accent (>). The eighth measure has a quarter note with an accent (>). The dynamic marking *f* is placed under the first measure of both staves. The first staff is labeled "1st Cornet" and the second staff is labeled "2nd/3rd Cornet".

## **Unit 5: Stylistic Considerations**

The Allegro sections of this piece should be played in an exuberant, light, and dexterous manner. It is imperative to mirror the "toccata" light touch that initially motivated this work, with careful attention given to all articulation markings placed throughout the "A" section. A light separation of all *staccato* notes should stand in contrast to the *tenuto*, which should be held for full value. Care should be given to prevent accentuated notes, accompanied by *staccato* or *tenuto* markings for variety purposes, to become too heavy or loud, by the musician. Phrase and melodic shaping, with consideration towards musical expression, should be carefully approached throughout the *Allegro* section.

Warm, expressive melodies and rich harmonies provide the contrasting features of the *Andante* section. The utilization of phrase markings to indicate extended phrases and legato sections are characteristic of Erickson's writing style. In order to create a contrast to the ridged metric and rhythmic center of the *Allegro* section, conductor-generated *rubato* may be carefully applied to the end of phrases. Expressive playing should be the goal of all musicians in the individual execution and manipulation of legato phrases.

## **Unit 6: Musical Elements**

There are three main melodies in this composition. "Melody I" is first presented by the upper winds at *f*, beginning at measure 1.

**Melody I**

The image shows a musical staff for Melody I in 2/4 time. It consists of 12 measures. The first four measures are grouped as 'motif a', the next four as 'motif b', the next four as 'motif c', and the final measure as 'motif c''. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Motif b features a sixteenth-note triplet of G4, A4, and B4, followed by a quarter note C5. Motif c begins with a quarter note B4, a quarter note A4, and a quarter note G4. Motif c' starts with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter note C5 with an accent (>), and a quarter note B4 with an accent (>).

"Melody I" is in "D" Dorian. This is the signature melody of this work. Erickson uses this melody throughout the piece. Motivic development occurs using sequencing and intervallic variation.

It is comprised of four motifs. Motif "a" gives a strong introduction for "D" Dorian, going between the tonal center and 5th degree. Motif "b" along with the target tone of "D" in the following measure provides a minor feel. The falling from the high "C" from motif "b" to the end of motif "c" gives the listener the sense of resolution and end of the first four-measure phrase. "Melody I" is constructed using (2) four-measure phrases [motifs a-b-c-a-b-c']. Motif "c" is used to create both a climactic point and sense of finality for "Melody I."

"Melody II" is first presented by the 1st Bb Clarinets at *mp*, beginning at measure 9.

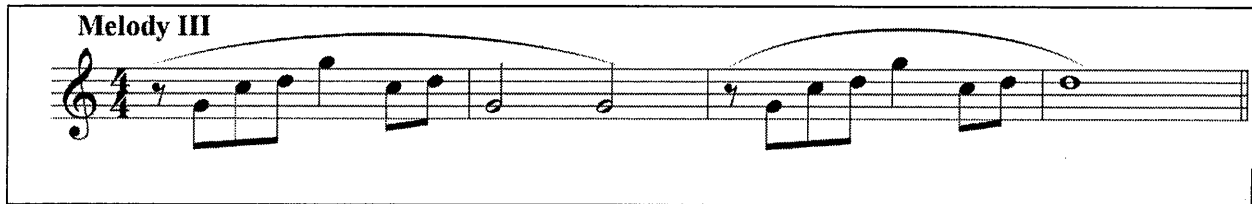
**Melody II**

The image shows a musical staff for Melody II in 2/4 time. It consists of 9 measures. The first measure is 'motif a'', the next four measures are 'motif b'', and the final four measures are 'motif b'''. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Motif b' features a half note G4, a half note A4, and a half note B4. Motif b'' starts with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

"Melody II" is asymmetrical, in C Lydian, and consists of a five-measure phrase followed by a four-measure phrase. It is constructed using [motifs a'-b'-b'']. Motif "a'"

is a rhythmic sequence of motif "a." Motif " b' " is a time dilation of motif "b," and is a time dilation of a rhythmic sequence of motif "b."

"Melody III" is first presented by the upper winds at *mf*, beginning at measure 73.



"Melody III" is interesting in the sense that it consists of a melody with target tones on beats (2) and (4) of "c." The first phrase of "Melody III" comes to rest on the 5th degree of "C" Ionian. The second phrase is a melodic sequence of the first phrase. It ends on the 2nd degree of "C" Ionian. A melodic ostinato also occurs as a modal accompaniment. It occurs in the alto saxophones, alto clarinets, I cornets, and I French horns.



The harmonies in *Toccata for Band* allow "Melody I" to first control the feel of the piece to "D" Dorian. At the ends of the phrases, the band cadences in D major. Since the piece is modal and begins in "D" Dorian, there is not enough supporting evidence to establish a key per se, hence the idea of a Picardy 3rd should be ruled out of the analysis. Parallel harmonies abound in this piece. Beginning at measure 11, parallel 3rds occurring in clarinets II and III provide harmony for "Melody II."

Rhythmic sequencing of motif "a" occurs throughout the piece. The strong syncopation in the percussion provides a complementary drive and feel against the melodic lines, having strong accents on the beat. Having the melodies and the rhythmic portion ending with accents on the beat provides finality at the ends of the phrases.

For the most part, the upper woodwinds and upper brass play the melodies, with the remaining instruments providing the harmony. In this case, it will help the band play together as sections and provide cohesiveness in the overall sound.

### Unit 7: Form and Structure

Section Measure	Meter	Form motif	Tonal Center	Musical Element	Other Events
mm. 1-8	2 4	A Melody I a	D Dorian	<i>Allegro non troppo</i> ♩=124, <b>f</b>	Melody I in upper woodwinds, harmony in lower instruments at ends of phrase
9-29		A Melody II b	C Lydian	<b>mp</b>	Melody I in Cl. Accomp. and Pedal in bass Cl. and Bsn.
30-37		A Melody I a	D Dorian	<b>f</b>	Melody I upper woodwinds, stab harmony
38-50		B Melody II b'	C Mixolydian	<b>f</b>	Melody II in Tpts. F. Horn and Bar. accomp.
51-54	3 + 2 4 + 4	Transition	Gb Mixolydian Gb Lydian	<b>fp &lt; f</b>	Trill in upper winds Harmony in Tpts
55-72	2 4	A Melody I a'	D Dorian	<b>sfp &lt; mf</b>	Melody I in upper winds, syncopated accomp. tutti
73-80	4 4	B Melody III	C major to Eb major	<b>mp and mf</b>	Melody III in upper winds. Staggered in Cl and Sax
81-90		B Melody III c'	C major	<b>mp, mf, f, ff, p</b>	Melody III->F. horn Transition with full band
91-114	2 4	Melody II b''	C Lydian	<b>p &gt; mp</b>	Melody II in Cl. with G pedal in lower winds and lower brass
115-122		Transition	C Mixolydian	<b>mp, poco a poco, mf</b>	Syncopation in brass
123-130		A' Melody I a	D Dorian	<b>f</b>	Melody I in upper winds, stab accomp.

131-147		A' Melody II	Gb Lydian Gb Mixolydian	<b>f&gt;mf</b>	Melody II in tpts, parallel 3rd accomp.
148-170	$\frac{3}{4} + \frac{2}{4}$	A' Developed Melody II	Eb Major, C Mixolydian, D Mixolydian	<b>f&lt;</b>	Developed Melody II in brass and lower winds.
171-183	$\frac{2}{4}$	A' Variation of Melody I	D Mixolydian	<b>ff, cym. crash rit.</b>	Variation of Melody I, trills in upper winds,
184-187	$\frac{4}{4}$	Transition	Bb major to G major, Bb major to E major	Largo $\text{♩} = 56$ <b>fff</b>	Upper winds, then tutti root and 3rd
188-204	$\frac{4}{4} + \frac{2}{4}$	B'	C major, F major, D major	<b>fff, allargando, rit.</b>	Block chords in tutti.

### Unit 8: Suggested Listening

Title	Composer
<i>Norwegian Folk Song Suite</i>	Frank Erickson
<i>Black Canyon of the Gunnison</i>	Frank Erickson
<i>Air for Band</i>	Frank Erickson
<i>Balladair</i>	Frank Erickson
<i>Blue Ridge Overture</i>	Frank Erickson
<i>Citadel</i>	Frank Erickson
<i>Of Castles and Kings</i>	Frank Erickson
<i>Aria Cantabile</i>	Frank Erickson
<i>Ukrainian Folksongs</i>	Halsey Stevens
<i>Toccata Marziale</i>	Ralph Vaughn Williams

### Unit 9: Additional References and Resources

Balent, A. "Erickson Erickson-the Composer's Point of View." *The Instrumentalist*, (April 1986).

Ladd, A. *An Examination of Works for Wind Band and Brass Ensemble: Toccata for Band by Frank Erickson, Mutations from Bach by Samuel Barber, and Nobles of the Mystic Shrine by John Philip Sousa*. Electronic Thesis or Dissertation. Ohio State University, 2004. <https://etd.ohiolink.edu/>

Arwood, P. J. *Erickson and His Music: A Biography, Analysis of Selected Compositions, and Catalogue*. (Master's Thesis, Central Missouri State University). ProQuest Dissertations and Theses. (UMI No. 1343458).

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