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2012

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Richard Hartsuiker
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ALLERSEELEN (All Souls' Day)

Richard Strauss (1864 - 1949)

Arranged by Albert Oliver Davis (1920 - 2005)

UNIT 1: Composer

Richard Strauss was born in Munich, Germany on June 11th, 1864 and died in 1949. He is considered one of Germany's greatest composers. A great master of orchestration, he created tone-poems in which the orchestra became one marvelous instrument, capable of expressing the whole gamut of human emotions. Among these, *Till Eulenspiegel*, *Death and Transfiguration*, *Don Quixote*, and *The Hero's Life* (besides his fabulous operas such as *Der Rosenklavier*, *Salome*, and others) are masterpieces. His art songs also achieved fame and success among which *Allerseelen* became a great success.

UNIT 2: Composition

Allerseelen (All Souls' Day) is a German Lied (song) in celebration of All Soul's Day, which some claim is the night before Halloween, while others credit it as November 2nd, which is the day after All Saints' Day. It is a celebration of the lives of the dead. It was originally composed for tenor voice and orchestra and/or piano, depending upon the sources found. In its original setting for tenor voice, the piece is only forty-three measures in length; however, Albert Oliver Davis adds a lengthy introduction as well as a development section to this arrangement. Regardless, he retains form the original the key center of E-flat major and his additional material is composed in the style of Strauss, making the piece seem seamless and true to the original work.

UNIT 3: Historical Perspective

Written when Richard Strauss was only eighteen years old, *Allerseelen* conforms to the compositional characteristics of the late Romantic period. These characteristics include use of chromaticism, rubato (which, depending upon a conductor's choice, will alter the overall length of the work), a wide spectrum of dynamics, and the attempt to explore an emotional intent. Strauss' writing at this time was influenced greatly by such other Romantics such as Brahms, Wagner, and Schumann.

UNIT 4: Technical Considerations

When contemplating this piece, the author is reminded of "The Four T's" of musical performance: playing in Time, playing in Tune, playing in Tone, and playing in Touch. While successful performance of each "T" is crucial to ANY piece of music, *Allerseelen* demands great attention to playing in Tune and playing in Tone. Regarding the latter, ensemble members, and more specifically individual section members, must strive to match tone with the others in their respective section, as the scoring is such that there is a balance of sectional and individual exposure and lush, tutti scoring.

As the scoring is quite thick in sections, the conductor should make the members of the ensemble aware of where the melody is at all times, as snippets of the melody/motive are performed in every measure of the piece following the initial note (measures one and two). While the key never has a written change, the development section features small sections or individual measures in G major, C minor, B-flat minor, D major, and B-flat major. Again, an understanding of the motive by

each ensemble member will lead to a greater understanding of how each individual's part fits into said motive.

UNIT 5: Stylistic Considerations

As explained in the Historical Perspective unit, this piece is wholeheartedly in the late Romantic style; use of chromaticism, rubato, a wide spectrum of dynamics, and the attempt to explore an emotional intent are the overwhelming characteristics of *Allerseelen*. Considering these foundational elements, the conductor's primary priority must be on the concept of *rubato*. The original work had no tempo markings, simply tempo adjectives. As such, the conductor has the personal liberty to decide when tempi will be pushed forward, pulled back, or maintained. Aside from the first two measures and the final measure, there is not one other measure that does not have some sort of rhythmic motion in it, so the ensemble members must be aware of the conductor's musical decisions to maintain the integrity of the piece.

Other considerations should be thought of in a historical context. How would dynamics be performed in the late 19th century? (There would be a range of extremes pushed from *pianissimo* to *fortissimo*.) How would the articulation be performed? (Very broad at all times.) One must always consider, especially when performing/conducting a transcription, the time period characteristics when creating an interpretation.

UNIT 6: Musical Elements

MELODY

The entire melody of *Allerseelen* is in song form, as it was originally written for tenor voice. It is diatonic for the most part, and any elements of chromaticism are used sparingly. (The most dominant example of this is found in measures 41 – 49, and there are other sections that have chromatic work as well.) Starting in measure three, the melody, or some motive of it, is performed in every other measure of the piece.

HARMONY

Allerseelen is predominantly in E-flat major, but the chromatic section referred to in the previous section lends itself to more chromatic harmony as well, which is a staple of the works of Strauss. It is interesting to note that Strauss, even in a simple vocal song like this once was, still had the tendency to compose with chromatics. Also, the entire development section, measures 65 – 90, has a considerable amount of different harmony/progression, but that is due to the arranger Davis shifting key centers (via accidentals). This section is all original to Davis, though in the style of Strauss, and does not exist in the original vocal solo.

RHYTHM

There are no sections of *Allerseelen* of note that have any difficult rhythms for a grade two or three wind ensemble, and there is a minimum of syncopation used. One section of note is measures 91 – 97, where the woodwinds have arpeggios that in one moment are written as sixteenth notes and the following moment as triplets.

TIMBRE

While all instruments serve some aspect of importance to this arrangement, the trumpet is the voice that carries the melody the most often. Of note are also the trombone and euphonium, as

they interplay during the development section with trading the melodic motive. All instruments must strive for a well-supported, warm, and dark sound, as is befitting of music during this time period. These characteristics can pose a certain element of challenge to the trumpet and upper woodwinds, as the arranger Davis orchestrates them in their respective upper registers, especially at climactic moments. Be prepared.

UNIT 7: Form and Structure

SECTION	MEASURE(S)	EVENT & SCORING
Introduction	1 – 23	4/4; E-flat major; theme introduced in measure 3; irregular phrase lengths
A	24 – 40	Verse 1 as it relates to the original Strauss song; all lyrical and flowing
Bridge	41 – 49	tonal center shift to C minor; continued lyricism
A	50 – 64	Verse 2 as it relates to the original Strauss song; all lyrical and flowing
Development	65 – 90	development of main theme; tonal centers include C minor, E-flat major, G major, B-flat minor, G minor, and D major; material used is in the style of Strauss, but is original to the arranger Albert Oliver Davis
A	91 – 106	Verse 3 as it relates to the original Strauss song; function serves as a recapitulation
Coda	106 – 108	concluding material in E-flat major

UNIT 8: Suggested Listening

Johann Sebastian Bach, *Fantasia in G*
 Alfred Reed, *Alleluia Laudamus Te*
 Robert Schumann, *Träumerei from Kinderscenen*
 Richard Strauss, *Eine Alpensinfonie*

UNIT 9: References and Resources

Emge, Jeffrey. "Allerseelen." In *Teaching Music Through Performance in Band, Volume 1 – Second Edition*, edited by Richard Miles, 409-415. Chicago, IL: GIA Publications, Inc., 2010.

Fennell, Frederick. *Allerseelen Rehearsal Footage*. DVD. Produced by Bradley Genevro and the University of North Texas Concert Band. Denton, TX: unpublished, date of recording unknown.

Hardcastle, Richard. "Richard Strauss." In *Classical Composers*, edited by Peter Gammond, 172 – 173. CLB Publishing. Godalming, Surrey: 1995.

AMERICAN RIVERSONGS

Pierre LaPlante (b. 1934)

UNIT 1: Composer

A lifelong student and teacher of music, Pierre LaPlante was born in West Allis, Wisconsin. He grew up in Sturgeon Bay, Wisconsin where he was active in the high school band, choir, and theater. LaPlante received a Music Clinic tuition scholarship to attend the University of Wisconsin at Madison, where he earned his Bachelor of Music (1967) and Master of Music (1972) degrees.

In the fall of 1967, LaPlante began his teaching career in the Blanchardville, Wisconsin public school system (now Pecatonica Area Schools). There, he directed the high school band and chorus. In 1972, LaPlante went to Prescott, Wisconsin to direct the high school concert band, marching band, and choir. He returned to Blanchardville in 1975 to teach general music for grades K—6 and beginning band. He retired from Blanchardville in 2001.

His many years of working with beginning band students has proven very helpful when writing music that is accessible to young players. An accomplished composer, LaPlante's catalog of musical works has been performed by high school bands in Australia, Europe, Japan, Saudi Arabia, and the United States. His first piece, *Western Portrait*, was published in 1976. His music is published by Daehn Publications as well as Kjos, Shawnee, Ludwig, Grand Mesa, and Bourne. In addition to band works, Bourne and G. Schirmer have published several settings of Wisconsin folksongs.

LaPlante has adjudicated for solo and ensemble contests and played bassoon in regional orchestras, including the Dubuque Symphony Orchestra and the Beloit-Janesville Symphony. He is currently a member of MENC and ASCAP, as well as the Madison Wind ensemble. He resides in Oregon, Wisconsin with his wife, Laurie, where he enjoys gardening, cooking, reading, and spending time with his family. His daughters, Amy and Elizabeth, enjoy careers in graphic design and teaching, respectively. He also has three grandchildren, Emily, Parker, and Kate.

UNIT 2: Composition

American Riversongs is based on traditional and composed music of an earlier time, when the rivers and waterways were the lifelines of a growing nation.

American Riversongs begins with a rousing setting of *Down The River*, followed by an expansive and dramatic treatment of *Shenandoah*, or *Across The Wide Missouri*, as it is sometimes called. After a brief transition, a brass band is heard playing a quadrille-like version of Stephen Foster's *The Glendy Burk*. As *The Glendy Burk* travels along, a second theme is introduced by piccolo, flutes, and tambourine. The second theme is based on a Creole bamboula tune that probably originated in the Louisiana delta region. The bamboula theme is marked by an incessant syncopated ragtime rhythm and used to good effect in the coda to bring *American Riversongs* to a rowdy, foot-stomping close!

American Riversongs was commissioned and dedicated to the 1988-89 Oberlin High School Band, Stephen Johnson, III – Director, Oberlin, Ohio.

UNIT 3: Historical Perspective

Folk songs, in both melody and style, have been used in works for wind band for the majority of the twentieth century. In the orchestral realm, both Aaron Copland and Charles Ives have used folk melodies of America in many of their works, giving legitimacy to these often simple, yet elegant tunes. LaPlante uses folk melodies often associated with the region surrounding the Missouri River, with partiality toward Louisiana, for this piece.

UNIT 4: Technical Considerations

As outlined in greater detail below, the technical considerations for *American Riversongs* are average as they compare to works for winds at the grade three level. Tonal centers are B-flat major, E-flat major, and F major, and the time signatures used are 2/4, 3/4, 4/4, and 6/8. Rhythms used in these simple and compound meters are typical of the grade level, with consistent use of the sixteenth-eighth-sixteenth grouping in the final section. Most parts throughout the band are active throughout, and due to the copious amounts of contrapuntal writing, special attention will need to be put on balance and precision.

UNIT 5: Stylistic Considerations

As previously stated, due to LaPlante's preferences of heavy contrapuntal writing in both fast and slow sections, balance of parts and a unified approach to articulation quality is paramount to a successful performance. Also, having secure control of a wide variety of dynamic shadings will not only add diversity to the music, but will aid the performers in understanding which musical lines are most important to be heard by the audience members. As outlined below, the stylistic differences of the three sections will test the ensemble members for their ability to transition from staccato and accented playing, to legato and lyrical playing. Members must be prepared for thinly scored sections to emerge out of thickly scored sections, and vice versa.

UNIT 6: Musical Elements

MELODY

The melodic material that comprises *American Riversongs* is a combination of three traditional melodies: *Down The River*, *Shenandoah*, and *The Glendy Burk*. While *Shenandoah* is the most well-known of the melodies used, the piece as a whole is incredibly tuneful; the other two melodies are articulate, syncopated, and memorable. There is a definitive "Americana" type sound to it, reminiscent of the orchestral works of Aaron Copland and the concert band works of Clare Grundman.

HARMONY

Given that the melodic material used is traditional, it makes sense to note that the harmonic structure of the piece is largely traditional as well. The key centers are B-flat major, E-flat major, and F major; in general, there are little more than I, IV, and V chords used in any of the sections. The most provocative chord used is found in measure 94; it is an a-flat minor chord in the E-flat major section. It can be analyzed as a *iv* chord borrowed from the parallel minor.

		material leading toward new section
C	108 – 119	2/4 – key change to F major; fast rhythmic style; articulate; transitional material in trumpets, percussion, and upper WW's
C	120 – 128	"Brass Band" feature of cornet 1 & 2; piccolo/flute 2 nd time
C	129 – 137	full band; melodic statement in upper WW's and cornet 1; counterline in clarinets and euphonium
C	138 – 153	reduced instrumentation; melody in upper WW's; percussion supplies downbeat-upbeat accompaniment; trumpet fanfare provides new counterline
C	154 – 164	transitional material based on trumpet fanfare; introduction of sixteenth-eighth-sixteenth motive
C	165 – 172	flute/piccolo soli with tambourine; new melodic material
C	173 – 180	tuba solo (flute/piccolo feature continues)
C	181 – 195	ensemble layers develop into one another as voices are added to the melody; percussion section expands to include xylophone
C	196 – 214	full band with 3 to 4 different ideas occurring, creating a thick articulate passage
C	215 – 235	sparse instrumentation gradually layers in presenting melodic material from C-section
C	236 – End	full band plays melodic snippets from C-section; rousing <i>ff</i> ending

UNIT 8: Suggested Listening

Randol Bass, *Shenandoah*

Donald Grantham, *Southern Harmony*

Robert Jager, *Third Suite for Band - Movement III: Rondo*

Frank Ticheli, *Shenandoah*

UNIT 9: References and Resources

Golden, Nancy M. "American Riversongs." In *Teaching Music Through Performance in Band, Volume 3*, edited by Richard Miles, 198-201. Chicago, IL: GIA Publications, Inc., 2000.

Pierre La Plante's official website: <http://www.pierrelaplantemusic.com> (accessed February 6, 2012).

CAJUN FOLK SONGS II

Frank Ticheli (b. 1958)

UNIT 1: Composer

Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Frank Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, and others.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Beijing and Shanghai, London and Manchester, Rome, Singapore, Schladming (Austria), and numerous cities in Japan.

Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards for his music include the Charles Ives and the Goddard Lieberston Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music. He is a national honorary member of Kappa Kappa Psi and Phi Mu Alpha Sinfonia, and he was named by the American School Band Directors Association as the 2009 recipient of the A. Austin Harding Award, bestowed to individuals "who have made exceptional contributions to the school band movement in America."

Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, Mark Custom, Naxos, and Reference Recordings.

UNIT 2: Composition

Cajun Folk Songs II, like Ticheli's earlier work for concert band, *Cajun Folk Songs*, were inspired by folk melodies whose precise origins are unknown. In *Cajun Folk Songs II*, the folk melodies are more freely combined with original music. It is a two movement work, and each movement consists of an introduction followed by ternary form (ABA').

Cajun Folk Songs II was commissioned by the Indiana All-State Band, and premiered by them in March 1997, conducted by Allan McMurray. The first movement, "Ballad," is dedicated to the memory of the composer's father, Frank P. Ticheli (March 6, 1934 – June 20, 1996). The second movement, "Country Dance," was composed in celebration of the birth of the composer's nephew, Ryan Paul Ticheli (born August 18, 1996).

UNIT 3: Historical Perspective

The thematic material used in the two movements of *Cajun Folk Songs II* is indigenous to Louisiana for a number of reasons. Movement I, *Ballad*, utilizes two different melodic settings of the same folk song, "Aux Natchitoches", which refers to a town in northern Louisiana that was named after a tribe of Native Americans who once lived in the region. While movement II, *Country Dance*, is developed largely out of original material, its mood and themes take on the feeling of the Cajun two-step, which is a form of music commonly found in dance halls in southern Louisiana. (It also has an American Hoedown feel to it as well.) There are also two brief references to two very old pentatonic Cajun folksongs in the movement: "Et ou c'est que tu es parti" (measures 83-120) and "Joe Ferail est us petit négre" (measures 121-124).

UNIT 4: Technical Considerations

The two movements of *Cajun Folk Songs II* provide contradictory technical needs, meaning that the full spectrum of technical and musical abilities are required to perform the piece well. From a personnel perspective, Movement I features a prominent English Horn solo (though cued for the alto saxophone), while movement II requires technically proficient soloists on trumpet, horn, alto saxophone, oboe, bassoon, and euphonium, while a brief "pastoral" section requires musically sensitive oboe, bassoon, horn, and three clarinet players.

While movement I requires sustained, dark, and rich tonalities from all players as it is in essence a large chorale, movement II will test the articulation quality, rhythmic energy, and technical facility of most of the ensemble members. Do not be alarmed by the sight of some of the accompaniment syncopations; most are easier to play than they are to look at notation-wise. With movement II also comes the need to delineate with clarity the differences between accented, staccato, and standard articulations.

UNIT 5: Stylistic Considerations

As outlined in the unit on Technical Considerations, the opposing styles of the two movements of *Cajun Folk Songs II* provide the conductor and ensemble with much style to be concerned with. It should be noted that the rehearsal notes that Ticheli provides in the full score provide tremendous depth, help, and guidance when considering musical choices to make and what he "wants" out of a performance of his piece.

Since movement I is a chorale, the ensemble focus should be on proper tone, balance within individual sections as well as the ensemble, and the blend of all parts. Players should strive for lush, sonorous tones to capture the richness of chords and colors that Ticheli has written. Movement II requires careful attention to articulations, rhythmic energy, and a general feeling of lively energy. Again, the rehearsal notes that Ticheli provides prove invaluable for both the conductor's consideration and the ensembles physical approach.

UNIT 6: Musical Elements

MELODY

Both movements of *Cajun Folk Songs II* provide tuneful, easy to remember melodies; Movement I, *Ballad*, is incredibly lyrical, legato, and can be interpreted with a great sense of rubato. As outlined previously, these melodies are based on two different settings of the same folk song. As they use the aeolian and the minor modes, their character is incredibly colorful. Movement II, *Country Dance*, has two original melodies used, but their style is highly syncopated, articulate, and upbeat. One is reminded of the melodies of Copland, who incorporated the same type elements, into his melodies.

HARMONY

As with the melodies outlined, Movement I has a unique harmonic language, due to the treatments of the folk songs, which utilize the aeolian, minor, and major modes. Movement II is relatively conventional, as it uses B-flat, E-flat, and F major as its tonal centers, and the harmonic structure that Ticheli creates for this movement would be described as standard.

RHYTHM

The *Country Dance* movement abounds with rhythmic interest; there are many variations on groupings of four sixteenth notes that Ticheli uses to create an incredible amount of syncopated interest. His use of sound and silence keeps the performers focused on correct interpretation, and when one establishes the groove of the time, one discovers that the rhythms are not as complex to perform as they appear on the page. In contrast, the opening *Ballad* movement is relatively straight ahead with no tremendous rhythmic interest involved.

TIMBRE

Ticheli is a master at creating pieces that utilize full ensemble scoring with less-than conventional doublings and solo features that homogenize to create a unique and memorable sound experience. *Cajun Folk Songs II* proves to be no different. Featured solo instruments in the two movements include English Horn, Oboe, Trumpet, Clarinet, Alto Saxophone, Euphonium, and Trombone, as well as numerous others throughout the piece. “Staples” of Ticheli’s compositional style exist in abundance as well, including detailed articulation markings, *sfz* and other detailed dynamic/articulation combinations, and the layering of multi-ideas and melodic material to create a thick, interesting structure.

UNIT 7: Form and Structure

SECTION	MEASURE(S)	EVENT & SCORING
Movement I – <i>Ballad</i>		
Introduction	1 – 15	key of E-flat major; brass chorale
A	16 – 33	tonal center of C aeolian; melody 1; solo in English Horn (cued in Alto Sax 1); woodwind accompaniment only
B	34 – 60	tonal center of C major; melody 2; brass chorale leads to full ensemble playing

A	61 – 73	recapitulation material of melody 1; tonal center of C Aeolian; similar instrumentation as 16 – 33 section, with addition of French Horn as accompaniment
Movement II – <i>Country Dance</i>		
	Introduction	1 – 12
		time signature of 2/4; key of B-flat major; full ensemble syncopated rhythms; all forte or fortissimo
A	13 – 82	continued style similarity to measures 1 – 12; features include isolated woodwind and brass moments; trumpet solo; alto saxophone solo; varying dynamics; technical virtuosity at the grade IV concert band level
B	83 – 129	time signature change to 4/4; tonal centers of B-flat, E-flat, and F; new melodic material that is passed throughout the ensemble to individual players; features include an oboe solo (cued in muted trumpet); trombone solo; fugue between upper woodwinds – lower woodwinds/high and mid-brass – low brass and timpani; a pastoral mood and tempo change from measures 121 – 129 (featuring solos in clarinet, oboe, flute, horn)
A	130 – 220	recapitulation of measures 13 – 82 with slight variations; features include euphonium solo; syncopation similar to the first A section; all similar information as presented in first A section

UNIT 8: Suggested Listening

Aaron Copland, *Appalachian Spring*
Rodeo

Donald Grantham, *Southern Harmony*

Frank Ticheli, *Cajun Folk Songs*, as well as any other work by Ticheli

UNIT 9: References and Resources

Lamb, Brian. "Cajun Folk Songs II." In *Teaching Music Through Performance in Band, Volume 3*, edited by Richard Miles, 304-309. Chicago, IL: GIA Publications, Inc., 2000.

Ticheli, Frank. "Frank Ticheli." In *Composers on Composing for Band*, edited by Mark Camphouse, 349-384. Chicago, IL: GIA Publications, Inc., 2002.

Frank Ticheli's personal website:

http://www.manhattanbeachmusiconline.com/frank_ticheli/index.html (Accessed February 7, 2012).

DECLARATION OVERTURE

CLAUDE T. SMITH (1932 - 1987)

UNIT 1: Composer

Claude T. Smith (born in Monroe City, Missouri) received his undergraduate training at Central Methodist College in Fayette, Missouri and at the University of Kansas. He composed extensively in the areas of instrumental and choral music and his compositions have been performed by leading musical organizations throughout the world. Having over 110 band works, 12 orchestra works and 15 choral works, he composed solos for such artists as "Doc" Severinsen, Dale Underwood, Brian Bowman, Warren Covington, Gary Foster, Rich Matteson and Steve Seward. Mr. Smith taught instrumental music in the public schools of Nebraska and Missouri.

He also served as a member of the faculty of Southwest Missouri State University in Springfield, Missouri, where he taught composition and theory and conducted the University Symphony Orchestra. Sacred music was also a deep love of Mr. Smith's as he directed a church choir for 5 years in Cozad, Nebraska, 10 years in Chillicothe, Missouri and nine years in Kansas City, MO.

Smith's first band composition was entitled "World Freedom". His first published work, "Emperata" was published in 1964 by Wingert-Jones Music Inc., Kansas City, MO. This led to many other works being published by Wingert-Jones. In 1978, he also became a staff composer for Jenson Publications (currently Hal Leonard) and the educational consultant for Wingert-Jones. Claude T. Smith Publications, Inc. was founded in 1993 to publish works of Smith's which had not yet been released and works that had gone out of print.

Smith received numerous prestigious commissions including works for the U. S. Air Force Band, the "President's Own" U. S. Marine Band, the U. S. Navy Band, and the Army Field Band. His composition "Flight" was adapted as the "Official March" of the National Air and Space Museum of the Smithsonian Institute. His orchestra works include compositions for the Kansas City Youth Symphony, the South Bend Young Symphony, the Springfield MO Symphony and the 1981 Missouri All-State String Orchestra.

Claude T. Smith received many awards for his contributions to music education and for his work in composition. He had been a constant recipient of the A. S. C. A. P. Composer's Award. Following his death, he was awarded the National Band Association Award (A. W. A. P. A.) Academy of Wind and Percussion Arts in 1988; an honorary Doctorate of Humane Letters from Central Methodist College in 1988, the Hall of Fame Award from the Missouri Bandmaster's Association in 1988, the Kappa Kappa Psi Distinguished Service to Music Award in 1989, the Hall of Fame Award from the Missouri Music Educators Association in 1992 and was awarded as School Director of the Year from the Christian Instrumentalists Directors Association in 1994.

Mr. Smith was a member of the Music Educators National Conference, member and past-president of the Missouri Music Educators Association, National Bandmasters Association and the American Bandmaster's Association.

UNIT 2: Composition

Claude T. Smith's *Declaration Overture* is a concert band overture that can be considered an uplifting, energetic, and cheerful piece. The content in the areas of SHMRG provide the conductor

with ample educational opportunities on a Grade 3+ level that will challenge the students' rhythmic reading, ability to play articulately, and develop a melodic theme.

UNIT 3: Historical Perspective

According to Grove Music Online, the word overture derives from the French *ouverture*, which denoted the piece in two or more sections that formed a solemn introduction to a ballet, opera or oratorio in the 17th century. This definition has expanded over the centuries to include music that precedes a dramatic work, with one or more sections to it. *Declaration Overture* falls into the category of a "concert overture," which is considered a piece of music that stands on its own with its own identity as an independent piece. Smith probably chose to use the word overture in the title to signify that the piece was intended to open a concert, as well as having the general characteristics of overture style.

UNIT 4: Technical Considerations

While never beyond the capabilities of an ensemble that can play grade 3+ music well, *Declaration Overture* presents a number of technical issues to consider. The only solo instrument that is featured is the trumpet, and one must have a rhythmically secure, well-articulated player (with good sound and pitch) to perform the solo well. The entire ensemble will need to play in both stately and sustained styles well, but the greatest emphasis is placed on playing articulately and rhythmically, as the majority of the piece falls into an articulate/staccato/accented style. The essential thing for students to understand is that in the simplicity of what is written, there is great responsibility to adhere to what is on the page. Because the variations of dynamics, articulations, et al. are not that drastic, it must be insisted that these details are followed so the piece can have the dramatic energy it intends.

UNIT 5: Stylistic Considerations

The dynamic range of *Declaration Overture* is not incredibly vast; the indicated markings throughout the score include *p*, *mp*, *mf*, *f*, and *ff*, with *sf* and *fp* being used for more accented emphasis and dramatic effect. The piece has a significant amount of crescendos and decrescendos, and all instances of both are used as dramatic effect and enhancement of the melodic line. As previously stated, Smith uses *sf* to great effect, as it bridges the gap between a dynamic indication and an articulation marking.

With regard to articulations, Smith utilizes legato (-), marcato accents (>), and staccato (.) with regularity and often interplays them within the same measure. Marcato accents are the most commonly found; he uses them as an emphasis marking for many melodic and accompaniment figures, creating a louder and more weighted texture overall.

UNIT 6: Musical Elements

The trumpet section melody that begins *Declaration Overture* introduces the intervallic motive that functions as the primary melody of the entire piece. The notes and intervals, **B-flat, C, G, A, B-flat**, re-occur in some varied form in each section of the work, whether it is the introductory

Andante Maestoso or the Presto section. This motive is presented as both fanfare/stately and legato/sostenuto in the Andante Maestoso section, and the author considers the entire Presto section a development of the 5-note motive.

Though the harmonic structure heavily relies on the tonic, dominant, and sub-dominant chords, a number of interesting chord choices are used throughout the piece. One such interesting chord (first appearing in measure 4) is the flat-III chord. (In this example, it is a D-flat major chord in B-flat major.) It is a relatively uncommon chord in major progressions/pieces, but it can be viewed as a borrowed chord from the parallel minor, thus creating a colorful chord that reappears numerous times throughout the piece. Smith regularly adds a 7th or 9th to chords as well, creating such chords as IV7 and vi7add9; the author's opinion is that although the harmony is slightly advanced for the grade level, the additional chord tones serve as coloration to the harmony and help create tension and resolution.

The form of the piece eludes to Sonata, as the 5-note motive at the beginning of the piece is developed in the entire second section of the piece, the Presto section. There are three primary textures used: fanfare/stately, legato/sostenuto, and articulate/staccato/accented. With regard to tessitura and timbre, both concepts fall within the complete concert band range and sound. As a piece for developing band, the compositional information presented proves to be both educational to study and enjoyable to perform. The energy and vitality of *Declaration Overture* is rhythmically and articulately driven, thus a lively and buoyant piece is constructed.

UNIT 7: Form and Structure

SECTION	MEASURE(S)	EVENT & SCORING
A	1 - 8	4/4 - key of B-flat major; 5-note motive stated by all trumpets; full band unison syncopated rhythms and accompaniment; fanfare style
A	9 - 16 (A to B)	style change to legato; most woodwinds assume trumpet melody
A	17 - 24 (B to C)	clarinet variation of melody; syncopated accompaniment
A	25 - 31 (C to D)	recapitulation of opening melody, with grander instrumentation; significant counterline in clarinets and horns
A	32 - 35 (D to Presto)	final statement of 5-note motive in trombones; melodic fragments and dissonances created by suspensions and counterlines
B	36 - 45	2/4 transitional material hints at 5-note motive
B	46 - 65 (E to 2 bef. F)	trumpet solo based on 5-note motive; sparse accompaniment; style change to articulate, staccato, and accented
B	66 - 85 (2 bef. F to G)	solo melody transitions to woodwind group with euphonium; counterlines and accompaniment in remaining ensemble

B	86 – 101 (G to H)	2/4 meter alternates with 3/8; no true melody as the emphasis is on rhythmic intensity and brevity of line
B	102 – 124 (H to I)	trumpet solo melody now played by entire trumpet section; horns and euphoniums play a similar melody one measure later, creating a canon effect; remaining ensemble serves as rhythmic and chordal accompaniment
B	125 – 142 (I to J)	snare and bass drum non-pitched duet, predominantly on the rims; all other winds and pitched percussion play the 5-note motive as individual pitches in punctuated style
B	143 – 156 (J to K)	two ideas occur: 5-note motive fragment and/or descending scale counterline as seen at letter F
B	157 – 174 (K to L)	2/4 meter alternates with 3/8; static modulation via accidentals to C major in measure 173 (“official” key change occurs at letter L); no true melody as the emphasis is on rhythmic intensity and brevity of line (like G to H)
B	175 – 192 (L to M)	written key change to C major; three ideas occur: 5-note motive melody, descending scale counterline as seen at letter F and/or generic accompaniment
B	193 – 202 (M to N)	motivic material in 1 st trumpet and 1 st trombone; staggered entrances throughout ensemble playing either scalar passages or sustained chords
B	203 – 210 (N to End)	timpani solo; horns and trombones state 5-note motive; tutti ensemble play accented C Major chords

UNIT 8: Suggested Listening

Charles Carter, *Symphonic Overture*

Charles Carter, *Overture for Winds*

Claude T. Smith, *Emperata Overture*

Clifton Williams, *Dedicatory Overture*

UNIT 9: References and Resources

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Grove Music Online, S.v. “Overture,” by Nicholas Temperley. <http://www.oxfordmusiconline.com> (accessed April 10, 2012).

The Wind Repertory Project, S.v. “Claude T. Smith”. <http://www.windrep.org> (accessed January 30, 2012).

FOUNDRY

John Mackey (b. 1973)

UNIT 1: Composer

John Mackey, born October 1, 1973, in New Philadelphia, Ohio, holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, China, Norway, Spain, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

John has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent commissions include works for the American Bandmasters Association, the Dallas Wind Symphony, and a concerto for New York Philharmonic Principal Trombonist Joseph Alessi.

As a frequent collaborator, John has worked with a diverse range of artists, from Doug Varone to David Parsons, from Robert Battle to the US Olympic Synchronized Swim Team.

In February 2003, the Brooklyn Philharmonic premiered John's work "Redline Tango" at the BAM Opera House, with Kristjan Jarvi conducting. The Dallas Symphony, under Andrew Litton, performed the piece in both Dallas and Vail in 2004. Mr. Litton performed the work again in 2005, this time with the Minnesota Orchestra, and again in 2006 with the Bergen Philharmonic of Norway. Marin Alsop performed the work at the Cabrillo Festival of Contemporary Music in the summer of 2005. John made a new version of the work for wind ensemble in 2004 -- Mackey's first work for wind band -- and that version has since received over 250 performances worldwide. The wind version won the 2004 Walter Beeler Memorial Composition Prize, and in 2005, the ABA/Ostwald Award from the American Bandmasters Association, making John the youngest composer to receive the honor. John again received the ABA/Ostwald Award - as well as the National Band Association's William D. Revelli Award - in 2009 for "Aurora Awakes."

John served as a Meet-The-Composer/American Symphony Orchestra League "Music Alive!" Composer In Residence with the Greater Twin Cities Youth Symphony in 2002-2003, and with the Seattle Youth Symphony Orchestra in 2004-2005. He was Composer In Residence at the Vail Valley Music Festival in Vail, Colorado, in the summer of 2004, and Composer In Residence at the Cabrillo Festival of Contemporary Music in August 2005. He has held college residencies at Florida State, University of Georgia, Georgia State University, James Madison University, Kansas State University, University of Kansas, University of Florida, University of Alabama, University of Arizona, University of Michigan, Ohio State, Michigan State University, Texas Tech, Ball State, University of Oklahoma, Arizona State, Oklahoma State University, University of Washington, University of

Southern California, University of Texas, and many others. To entertain himself while procrastinating on commissions, John is a photography enthusiast.

UNIT 2: Composition

The idea with *Foundry* was to make a piece that celebrates the fact that percussionists have this ability to make just about anything into an "instrument." Snare drums and bass drums are great, but why not write a whole piece featuring non-traditional percussion — things like salad bowls and mixing bowls and piles of wood?

In some cases, I was specific about what instrument to play (timpani, xylophone, etc.). With many of the parts, though, I only described what *sound* I wanted (play a "clang" — a metal instrument, probably struck with a hammer, that creates a rich "CLANG!" sound), and allowed the percussionist to be creative in finding the best "instrument" to make the sound I described.

It won't be surprising that *Foundry*, for concert band with "found percussion," much of it metallic, ends up sounding like a steel factory. The composer thanks the required 10–12 percussionists for allowing his ridiculous requests to continue. Clang.

Foundry was the winner of the 2011 CBDNA Young Band Composition Competition. It was commissioned by the following schools and their respective directors: Worthington Kilbourne High School (Don Nathan), McCracken Middle School (Chip De Stefano), Piedmont High School (Andrew Anderson), Willow Wood Junior High School (James Shaw), Memorial High School (Heath Miller), Langley High School (Andrew Gekoskie), William Mason High School (Robert Bass), and Conner Middle School (James Daughters).

UNIT 3: Historical Perspective

The concept of composing for "found" percussion is nothing unique to John Mackey; composers such as John Cage, Lou Harrison, and Karlheinz Stockhausen achieved an aspect of compositional fame for their works with found percussion. What makes *Foundry* significant is that it is rare to find wind band music at the grade three compositional level that utilizes found percussion. It also can lend itself to an "individual" performance of the piece, as it is doubtful that any two ensembles will use the same material for the "found" equipment.

UNIT 4: Technical Considerations

Mackey's other compositional piece that was written for younger and/or developing musicians is *Undertow*, published in 2008. Though not as technically demanding on the performers as that piece was, it still employs a number of technical things to consider (outside of the percussion section): alternating measures of 4/4 and 2/4 (at times), syncopated rhythms, detailed articulation markings, and a tempo not to exceed the quarter note = 144. The scoring for all wind instruments is kept in a comfortable tessitura, while challenging the performers with significant dissonances in those ranges. More advanced individual techniques that he explores include flute flutter tonguing and trombone glissando. Mackey's use of silence is also worth noting, as he uses tutti rests in individual measures and across barlines.

As mentioned, the majority of the technical considerations are found with the percussion scoring, as the following instruments are written for:

Timpani (tuning, low-to-high: G, B-flat, D, A)

Xylophone

Marimba

4 resonant, rattling piles of metal or other rattling metal objects, such as train rails with other metal leaned on top. Must have some resonance.

Vibraslap

"Clang" - a metal instrument, probably struck with a hammer, that creates a rich (ie, deep, not pingy) "clang" sound. Could be a metal pipe, or a brake drum with a bell plate on top, etc. Do not simply use a brake drum.

4 wooden objects, unpitched (something like temple blocks or wood blocks, or 4 wooden salad bowls)

4 metal mixing bowls, suspended or placed in a way that they are allowed to resonate, or, various gongs with unclear specific pitches (must be able to be dampened)

Whip (or other wooden, unpitched, bright sound with immediate decay and no ring)

4 cymbals : 1 Splash cymbal, 1 suspended crash cymbal, and 2 different-sized China-like cymbals (could be two pairs of stacked/nested cymbals)

4 tom-toms and 1 kevlar drum (or snare drum in place of kevlar drum)

Wind gong (or other large cymbal, rich in color, that speaks quickly and can be quickly choked, or, a thundersheet, shaken instead of struck)

Bass drum

UNIT 5: Stylistic Considerations

The constant innuendo in *Foundry* is that it is a feature piece for the percussion section. A conductor must never lose sight of Mackey's intention to showcase a piece that has an evolved percussion section that changes with each different ensemble and conductor. Like *Undertow*, it is an aggressive piece of music with little in the way of soft or subtle playing. Most dynamics are some variation on forte, and there is a minimalist approach to melody. From a stylistic standpoint, one should encourage the ensemble to approach the piece as a form of wind band "rock n' roll," as most of the music is groove oriented. Careful attention to the detailed and specific articulation markings is highly encouraged.

UNIT 6: Musical Elements

MELODY

Of the four elements discussed in Unit 6, Melody is the element that lacks the most in *Foundry*. As has been discussed, the piece is groove-oriented and composed as a means to explore percussive colors as they relate to the wind section. If there is a melody, it is the theme performed at letter A (measure 19) by flute 1, all clarinets (sans bass clarinet), tenor saxophone, and trumpets 1 and 2. This "melody" reappears at different times throughout the remainder of the work, but has no significant bearing on the intention of the piece.

HARMONY

In what has become a trait of Mackey's, harmony is treated uniquely, in that he regularly adds 7ths and 9ths to chords to create a more colorful and interesting sound, and his use of dissonances is so prevalent in *Foundry* that basic harmonies are often concealed. He writes dissonances in individual instrument families, as well as for the entire ensemble, which masks any sort of traditional harmony. While not unusual for modern band composition, these affects and chord additions are unique for the grade level composed for, as grade III compositions do not often include such chordal treatments. What is also of interest is that with a lack of melody, the harmonic structure takes on a new level of importance; as described previously, it sounds like "rock n' roll" for wind band.

RHYTHM

While Mackey does much with creating an interesting harmonic palate and establishing a consistent and heavy groove, he does not do much in terms of interest with rhythm. This is interesting to the author, considering the piece is so percussive and "about the groove," but his simple choices in rhythmic ideas is befitting the grade III ability level, and the author gives much credit to Mackey for doing "more with less," so to speak. *Foundry* contains predominantly eighth notes, quarter notes, sustained pitches, and groups of two sixteenth notes, but that is it. Again, if one were to listen to a recording sans score, one would think that it is rhythmically more challenging than it is.

TIMBRE

As previously stated, Mackey has done a commendable job creating a complex sound without writing complex things. The melody, harmony, and rhythm used to create *Foundry* sound to ear as if there is a tremendous amount of difficulty occurring; this misperception is caused by his masterful use of timbre throughout the ensemble scoring. His register selections for all instruments is in the "heart" of their individual tessituras, with a few brief exceptions for the French Horns, who have to perform at the top of the staff a number of times (which is not so common in many grade III compositions, especially when the majority of the ensemble does not extend range too much). He uses trombone glissandi and flute flutter tonguing with great effect on a number of occasions, and (as has become a trademark of his) his choices of articulation style are incredibly detailed.

No analysis of timbre would be complete without mentioning the extraordinary palate of colors that Mackey writes for in the percussion section. With reference to Unit 4 where one can read the incredibly detailed list of needed percussion instruments, it is interesting to note that within that detailed list is a vagueness as well. Since a number of the instruments are suggestions of sounds, and not specific instruments, there can be much interpretation, experimentation, and collaboration between conductor and players to decide on the exact objects that will become "found" percussion instruments.

UNIT 7: Form and Structure

SECTION	MEASURE(S)	EVENT & SCORING
Introduction	1 - 18	4/4 time; establishment of rhythmic grooves and

A	19 – 34 (A – B)	motives; no true melody; introduction of most of the percussion instruments; tutti silent measures 9, 13, 17 melodic material in flute 1, oboe, clarinets, tenor saxophone, trumpets 1 and 2; continuation of previously stated groove material; occasional 2/4 measures
A	35 – 47 (B – C)	melodic transition to chordal-type melody; sustains create tension and eerie quality
A	48 – 55 (C – D)	recapitulation of letter A ideas
B	56 – 71 (D – E)	greatly reduced instrumentation and dynamic levels; marimba pedal point on a D ties together percussion dialogue; clarinet and saxophone choirs provide chords; flute solo featured
B	72 – 91 (E – H)	ensemble entrances layer in; hemiola in flute, oboe, alto saxophone, percussion at letter F; continues to lack melody
Transition	92 – 99 (H – I)	rhythmic groove motives featured by tutti wind section over backdrop of percussion dialogue
A	100 – 113 (I – K)	recapitulation of A – B with small variations
A	114 – 127 (K – L)	recapitulation of B – C with small variations
A	128 – 149 (L – N)	similar in nature to the Introduction, with the return of previously heard material from other sections
Coda	150 – End (N – End)	closing material in the style of the rest of the piece, including dissonant eighth notes and low tessitura chords; all percussion instruments have final statement to perform

UNIT 8: Suggested Listening

John Cage and Lou Harrison, *Double Music*

Lou Harrison, *Canticle No. 3*

Lou Harrison, *Concerto for Flute and Percussion*

Edgar Varese, *Ionisation*

Frank Zappa, *The Black Page*

Frank Zappa, *Dog Breath Variations*

UNIT 9: References and Resources

Pilato, Nikk. "Undertow." In *Teaching Music Through Performance in Band, Volume 8*, edited by Richard Miles, 542-552. Chicago, IL: GIA Publications, Inc., 2011.

John Mackey's Personal Website. <http://ostimusic.com> (accessed January 30, 2012 and February 6, 2012).

HEBRIDES SUITE

Clare E. Grundman (1913 - 1996)

UNIT 1: Composer

Cleveland-born Clare Grundman (1913 - 1996) earned his bachelor's degree in 1934 from Ohio State University. He taught instrumental music in the Ohio and Kentucky public schools before returning to Ohio State in 1936 for a master's degree and to teach orchestration and woodwinds. At the Berkshire Music Center in New Lenox, Massachusetts, he studied under Paul Hindemith, whom he credited for providing the practical techniques for composition. During World War II, Grundman served in the U.S. Coast Guard as a chief musician. When the war concluded, he continued his musical career as a freelance musician, composing for the NBC, ABC, and CBS radio networks, as well as for ABC television.

He took a special interest in composing for school bands and has over 70 published band compositions to his credit. His arrangements have brought the works of Leonard Bernstein and Aaron Copland to the band world. Grundman has also provided scores and arrangements for radio, television, movies, and Broadway musicals. Some of his notable works include his *Fantasy on American Sailing Songs*, *Tuba Rhapsody*, *An Irish Rhapsody* and his four-part series of *American Folk Rhapsody*.

UNIT 2: Composition

Published in 1962 and dedicated to David S. Adams, *Hebrides Suite* is a four-movement work based on Airs from Marjory Kennedy-Fraser's collection "Songs of the Hebrides." Each movement is Grundman's interpretation of four folk songs: *The Peat-Fire Flame*, *An Eriskay Love Lilt*, *Milking Song*, and *The Road to the Isles*.

UNIT 3: Historical Perspective

The term "Hebrides" refers to a group of islands off of the west coast of Scotland, also known as the Western Isles. Grundman selected the aforementioned four melodies from a collection of folk songs collected, organized, and published by a woman named Marjory Kennedy-Fraser (1857-1930) entitled "Songs of the Hebrides."

Much like Percy Grainger did with English folk songs, Kennedy-Fraser collected hundreds of Gaelic folk songs that are considered genuine to the islands of Hebrides. Though it is known that she adapted the folk songs to fit into a more "classical" style when performing in America, Grundman is credited with preserving the folksy character of each melody used.

UNIT 4: Technical Considerations

An intriguing element of *Hebrides Suite* is that it is composed utilizing instrumentation common to the 1960s; it includes parts for cornet and trumpet, alto clarinet, and B-flat bass saxophone and/or B-flat contrabass clarinet. All of these parts are cross-cued, so not having these instruments will not affect the intent of the piece.

Over the four movements, the following tonal centers are utilized: C minor, F major, G major, A-flat major, and B-flat major. As these keys are widely considered excellent keys for wind players, the sonority of the ensemble should be lush, dark, and easily attainable. Range demands on all players are well-within a grade 3 to 4 ensemble's capabilities, and the scoring Grundman utilizes ensures a successful and educational experience for all players. One note is that a secure, confident trumpet soloist is necessary for movement II, as a soaring solo is featured throughout it. The time signatures used in the four movements include 2/4, 3/4, 2/2, and 4/4. The rhythmic structure and selections are standard in terms of a grade 3 to 4 ensemble's capabilities, while it should be noted that the "Scotch snap" rhythm (sixteenth-dotted eighth), figures prominently in the final movement, *The Road to the Isles*.

UNIT 5: Stylistic Considerations

As the musical basis and inspiration of the music in *Hebrides Suite* are folk songs, there is not an enormous amount of "style" to be concerned about. Grundman remains true to the original tunes, and his settings of them reflect a simple, understated style that is befitting of the thematic material. Stylistic considerations that the conductor must decide on are primarily style of articulation and strict adherence to rhythmic integrity.

While the articulations used are nothing out of the ordinary, an understanding of folk songs and their treatments in wind band settings would prove invaluable to the conductor. Referring to some of the suggested listening examples in Unit 8 of this chapter will aid in one's understanding of the necessary articulation approach.

In that spirit, the rhythmic integrity is crucial to all four movements, especially movements I, III, and IV, as these movements provide the most significant challenges with regard to subdivisions of the beats that the ensemble members will encounter. The *rubato* quality of movement II will provide the ensemble (and most specifically the trumpet soloist) with continual moments of musicality and a "bel canto" approach.

UNIT 6: Musical Elements

MELODY

Of the elements discussed in this Unit, Melody is the one at the forefront of *Hebrides Suite*. As each movement uses melodic material that already existed (as discussed in previous sections), the melody in each movement is always present and always featured by way of Grundman's orchestration. Grundman is one of the band world's finest at composing original melodies or using existing ones in a beautiful or exciting way, and this ability of his is no different in the four movements of this piece. Care should be given in each movement to ensure that the melody, or any melodic motive used, is at the fore of the performance.

HARMONY

As the piece is based on simple folk songs of the Hebrides islands, Grundman chooses to harmonize the melodies in simple, traditional ways. A read through of Unit 7 below will show that the key centers used are familiar to most advancing concert bands, and Grundman uses tonic, dominant, and subdominant harmony the most to provide the harmonic backbone of each movement. He uses an augmented sixth chord to occasionally liven up the harmonic structure, as

well as omitting the third of some chords to harmonically depict a bagpipe, which is traditional in Scottish music.

RHYTHM

Like with the harmony used, Grundman remains very traditional and basic with his choice of rhythms throughout the work. Using the time signatures of 2/4, 3/4, 4/4, 2/2, and 3/2, he does not use any rhythm or subdivision that is beyond the capabilities of an advancing musician at the grade three concert band level. A rhythm of note is found in the final movement; Grundman uses the sixteenth-dotted eighth rhythm frequently to enhance the Scottish feel of the piece. As is appropriate, the aforementioned rhythm is known as the “Scotch snap.”

TIMBRE

If one were to accuse Grundman of anything in particular, it would be that he orchestrates incredibly well for concert band. His ability to score for ensembles of any ability level creates a mature, sonorous sound, regardless of difficulty level. In that spirit, the *Hebrides Suite* is a study in orchestration: how he doubles parts across the instrument families, where he writes the melody, who performs the harmonic structure, what instruments he features at solo and small ensemble moments, what register he composes parts in; his mastery of these topics are all present in the four movements. Grundman is specific about dynamic nuance and phrase length, and provides ample doublings for “safety” or for additional color opportunities.

UNIT 7: Form and Structure

SECTION	MEASURE(S)	EVENT & SCORING
Movement I: <i>The Peat-Fire Flame</i>		
Introduction	1 – 7	key of C minor; low brass and low woodwinds interplay as woodwinds and cornet hint at the melody
A	25 – 38	melody in clarinets; descending scale pattern in flutes and horns; remainder accompaniment
Transition	38 – 45	brass fanfare; no true melody
B	45 – 66	new melody in E-flat major (no key change as it is the relative major to C minor)
Transition	66 – 73	nothing more than transitional material
A	73 – 95	slightly modified original theme, now in 4/4, with a recapitulation of main melody
Transition	95 – 102	brass and saxophones perform a modified melody as woodwinds perform descending scale patterns like at measures 25 – 38
Coda	102 – End	coda material in the style of the introduction
Movement II: <i>An Eriskay Love Lilt</i>		
Introduction	1 – 5	introductory material in G major; time signature is 3/4
A	5 – 16	cornet 1 solo in a lyrical, rubato style
A	16 – 24	same melody as before, now performed by piccolo,

oboe, and clarinet

A	24 – 32	same melody, now performed by bassoon, tenor saxophone, horn, and euphonium in F major
A	32 – 39	full ensemble plays same melody and/or accompaniment in a thickly textured compositional style
A	39 – 48	full ensemble continues in the same style as before
A	48 – 52	recapitulation of introductory material in G major
A	52 – 64	return of the cornet solo

Movement III: *Milking Song (Hebridean Game Song)*

Introduction	1 – 11	key of F major; time signature is 2/2; hints of melody throughout the ensemble
A	11 – 20	woodwinds perform melody
A	20 – 29	same melody passed to bass clarinet, tenor saxophone, baritone saxophone, bassoon, horn, and euphonium
A	20 – 45	melody continues in bass clarinet, baritone saxophone, bassoon, horn, and euphonium – now in a legato style
Transition	45 – 57	transitional material in a giocoso style
Transition	57 – 61	same material as measures 7 – 11
A	61 – 70	melody in upper woodwinds; remaining players accompaniment
A	70 – 79	primary parts in bass clarinet, bassoon, horn, and cornet 1 (solo)
Coda	79 – end	recapitulation of introductory material

Movement IV: *The Road to the Isles*

Introduction	1	key of B-flat major; time signature is 4/4; brass fanfare
A	2 – 9	solo clarinet with accompaniment in bassoon, 3 rd trombone, bass clarinet, and tuba
A	10 – 18	primary instruments are clarinet and bassoon; accompaniment in bass clarinet, saxophone, trombone, and tuba
A	18 – 26	trumpet melody with clarinet countermelody; remaining accompaniment
B	26 – 34	new melodic material played or traded between clarinet, flute, baritone saxophone, bassoon, and euphonium
B	34 – 40	melody in flute and oboe; accompaniment is meant to mimic bagpipes
A & B	40 – 48	both themes/melodies performed simultaneously
Coda	48 – End	full ensemble plays through end

		oboe, and clarinet
A	24 – 32	same melody, now performed by bassoon, tenor saxophone, horn, and euphonium in F major
A	32 – 39	full ensemble plays same melody and/or accompaniment in a thickly textured compositional style
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A & B	40 – 48	both themes/melodies performed simultaneously
Coda	48 – End	full ensemble plays through end

UNIT 8: Suggested Listening

Malcolm Arnold, *Four Scottish Dances*

Percy Grainger, *Lincolnshire Posy*

Gordon Jacob, *Original Suite*

Pierre LaPlante, *American Riversongs*

Felix Mendelssohn-Bartholdy, *The Hebrides*

Thom Ritter George, *First Suite in F*

Ralph Vaughan Williams, *English Folk Song Suite*

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