

2017

Final Conducting Project : A Survey of Quality Music for Young and Developing Bands / Advanced Conducting Project

Kevin Horne
Messiah University

Follow this and additional works at: https://mosaic.messiah.edu/conduct_st

 Part of the [Music Commons](#)

Permanent URL: https://mosaic.messiah.edu/conduct_st/71

Recommended Citation

Horne, Kevin, "Final Conducting Project : A Survey of Quality Music for Young and Developing Bands / Advanced Conducting Project" (2017). *Conducting Student Scholarship*. 71.
https://mosaic.messiah.edu/conduct_st/71

Sharpening Intellect | Deepening Christian Faith | Inspiring Action

Messiah University is a Christian university of the liberal and applied arts and sciences. Our mission is to educate men and women toward maturity of intellect, character and Christian faith in preparation for lives of service, leadership and reconciliation in church and society. This content is freely provided to promote scholarship for personal study and not-for-profit educational use.

Final Conducting Project:

A Survey of Quality Music for Young and Developing Bands

Kevin Horne

Messiah College

Perm
Reserve
LD
3241
.M35
H667
2017x

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

Contents

*...and the antelope play*_____3

*Angel Band*_____12

*Bloom*_____23

*Blue Ridge Reel*_____32

*Kirby*_____39

*Sheltering Sky*_____48

*Three Ayres from Gloucester*_____57

“...and the antelope play”**John Carnahan****(b. 1955)****Unit 1: Composer**

John Carnahan is an active composer and educator. He currently serves as the Director of the Bob Cole Conservatory of Music at California State University, Long Beach and the Director of Bands at this institution. Prior to this appointment, Carnahan served as Assistant Director of Bands at the University of Texas at Arlington where he taught music education courses and conducted the marching and symphonic bands, and Director of Bands at Clovis High School in Clovis, CA. Carnahan received his B.M. from Duquesne University (PA) and master of education degree from the University of San Francisco. Besides his duties at CSU-Long Beach, Carnahan has worked as a guest conductor, adjudicator, clinician and composer. He has conducted all-state ensembles at the California, Texas, CBDNA, conferences and presented numerous clinics and performances at state and regional music education conferences including at the Midwest International Band and Orchestra Clinic. (Carnahan, n.d.)

Unit 2: Composition

...and the antelope play was composed for the Antelope Valley Unified School District Honor Band. Carnahan received the prize for 2007 College Band Directors National Association Young Band Composition Contest. The piece is a eight and a half minute long tone poem. The piece is based on Carnahan's own poem that was inspired by the well-

known folk-tune "Home on the Range." The original tune is incorporated in the tune only by melodic fragments. Although mostly well hidden, it may be easier to find the themes by word association than by melodic association. The ellipsis preceding the title are for the missing words of the line from the original tune ("Where the Deer...")

In his program notes, Carnahan explains that each section of this through-composed work bears a descriptive verse from his poem:

...first there was wind
 ...morning light
 ...behold the valley
 ...and the antelope play
 ...the plight of the valley
 ...the spirit remains
 ...and the antelope?
 ...the valley home

The work traces the evolution of the Antelope Valley region of Southern California, from ancient times, through the eventual displacement of Native American culture and the indigenous pronghorn antelope, to modern times (Carnahan, 2008).

Unit 3: Historical Perspective

The Antelope Valley lies in the southwestern corner of the Mojave desert just north of the San Gabriel Mountains, about seventy-five miles north east of Los Angeles. The region is named after the pronghorn antelope, which used to roam the valley in large numbers until Spanish settlers drove them out in the late 18th century. Recently, the species has been reintroduced to the region, and their population is slowly growing. Native American tribes, including the Serrano, Kitanemuk, Kawaiisu and Tataviam, populated the

area from about 1000 BC to 1800 AD. The valley's rivers allowed for accessibility from all directions, making an ideal trading post. After the Spanish arrived, they conquered these groups and enslaved many indigenous people. The work portrays aspects of this change from the sounds of the flute representing the culture of the American Indian, to the trumpets portrayal of the Spanish Cavalry and the horns depiction of the land's natural beauty (Carnahan 2008).

Unit 4: Technical Considerations

...and the antelope play is written at a typical level of a Grade 3 piece. The composer primarily uses the tonal centers of C, B-flat, and F Major, but also incorporates a significant amount of chromaticism throughout the work. Instruments' ranges are normal for this level, with trumpet 1 playing up to written G above the staff and Horn 1 playing up to written F at the top of the staff. Flute, piccolo, oboe & clarinet have a few isolated sixteenth note runs, including a 2 beat chromatic run between A4 and F5 (in unison at measure 46) at quarter note = 158 and two instances of septuplet sixteenth notes in measures 131 and 137 at quarter note=74. These septuplets use a B-flat major scale pattern within the space of one beat. The piece calls for four horns, but the parts are written to allow performance by two players. Seven percussionists are needed to cover the four percussion parts, which include timpani (32", 29", 26", 23" with a few simple pitch changes mid piece), snare drum, bass drum, suspended cymbal, triangle, slapstick, temple blocks, crash cymbals, wooden wind chimes, bells & xylophone.

Unit 5: Stylistic Considerations:

Throughout the piece Carnahan creates a sonic landscape using a variety of effects to represent various subjects in the Antelope Valley. The opening measures call for warm air to be blown through most instruments with the remaining parts using the syllable “shhh” to represent wind. Joan deAlbuquerque, Associate Director of Bands and the composer’s colleague at CSU-Long Beach, recommends to use constant air but at varying speeds to give the desired sound (2009). The snare drum is added using brushes to symbolize tumbleweeds. The entrances at the beginning of the work are not metered; instead, the composer indicates how many seconds should be used for each event. The third effect of the piece is the recorder solo. The composer notes that it should be played slightly flat. This can be achieved by dropping the jaw gradually stopping the air stream on each sustained note. The side effect can be achieved by sliding the fingers of the right hand down to the low C. The second section “...morning light!” calls for layering rhythmic figures from the upper tessituras down. The conductor must ensure that the figures entering later in the phrase are not obscured by the initial statements.

The work uses an loose ABA form with the outer sections requiring broad, lyrical playing, and the inner sections featuring rhythmic figures that demand precise vertical alignment and clear articulation as noted by the composer.

Other sound effects that are called for include a short trombone smear from 6th to 1st to 6th positions (F-B-flat-F) and a short passage that calls for trumpet plunger mutes. Additionally short trumpet duet to be played “with very wide Mariachi vibrato” (Carnahan 2008), signifying the Spanish Conquistadors’ arrival to the region.

Unit 6: Musical Elements

Melody

Carnahan uses fragments of the tune “Home on the Range” throughout the work both as stand alone figures and as part of more primary melodies. Some of these instances are noted below.



Figure 1: “and the skies” quote stated by the flute opens up the section titled “...morning light!” signifying sunrise (Mm. 3-4).



Figure 2: Augmentation of “oh, give me a home” quote by trombone and euphonium. (Mm. 8-10)



Figure 3: “oh, give me a home” heard unobscured for the only time in Mm. 144-145.



Figure 4: Eighth note triplets throughout the piece quote the namesake line “and the antelope play.” This quote appears at M. 32 and later appears in the clarinet



Figure 5: Quarter note triplets represent “home on the range” quote stated in M. 56 by flute.



Figure 6: "Where the deer," quoted by alto saxophone in M. 31

Additionally, the primary melody is derived from the source tune. The first appears at measure 13, "...behold the valley" in the horn and is reprised by trumpet 1 at measure 120. It is an 18 measure aa'ba" melody. While it is primarily in common time, there is one measure of three-four at the end of the first period.

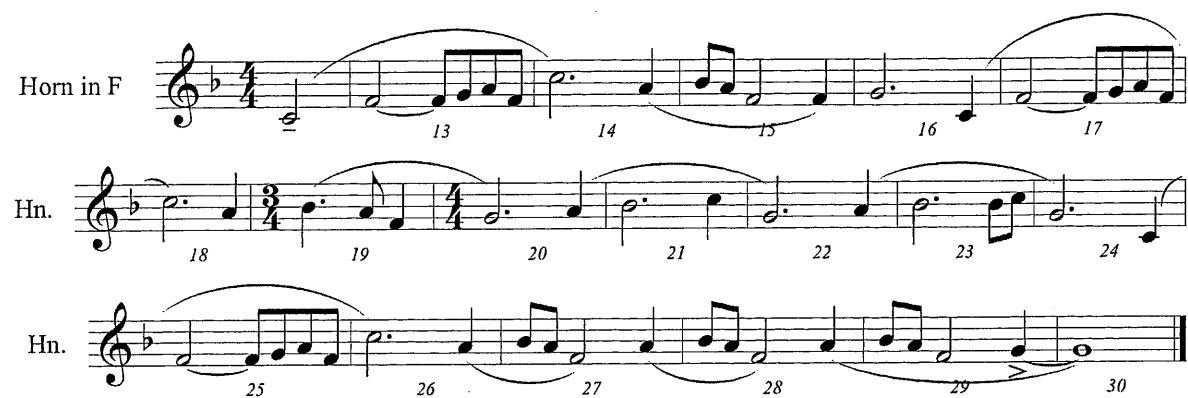


Figure 7: Primary Melody (Mm. 13-30)

The composer reimagines the source melody at mm. 48, repeating it for use as the main melodic material between measures 46 and 79. The composer uses augmentation to reprise this melody in measures 103-112 to transition back to the primary theme.



Figure 8: Melodic Theme Mm. 46-49

Harmony

"...and the antelope play" uses the keys of C, B-flat and F Major. There is a moderate amount of chromaticism, particularly building up to the climax at measure 95. Chords are mostly in root position and thirds are not overly used. This will help with tuning which much be emphasized in the chordal accompaniment of the broad melodies at measure 13 and measure 120.

Rhythm

This piece will provide some rhythmic challenges to young students, primarily due to the use of layered orchestration and various triplet rhythms. In the introduction, the composer layers sixteenth notes, quarter note triplets, dotted quarter notes. At measure 31, alto saxophones begin an accelerando with a call and response sixteenth note rhythm between the 1st and 2nd parts, requiring confident internal pulse. As the tempo continues to *accelerando* trumpets layer in with eighth note triplets, flutes and oboe add sixteenth note triplets, and the low reeds and brass have the "home on the range" quote written as a hemiola and in augmentation. All parts must arrive at the new tempo (quarter note = 158) with a unison downbeat in measure 37.

The faster middle section features a basic syncopated ostinato in measures 46-79 and isolated rhythmic figures. The conductor should address vertical alignment to achieve rhythmic clarity.

Timbre

Carnahan uses a number of different tone colors to portray different subjects in the work. The minimalist opening calls for solo recorder, which is preferred, but can be substituted with flute. The transitional sections at measure 3, 31 112 layer in parts starting

with voices in the upper tessitura, creating a dense polyphonic texture by the arrival of the next section. The broad melody at measure 13 and 120 features a rich accompaniment, while the agitated excerpt at measure 79 uses motivic interjections by one or two parts at a time to create tension. Besides the recorder solo at the beginning, there are also shorter solos for trumpet, flute and piccolo. Except for a few soli parts in trumpet and trombone, almost all parts are doubled throughout.

Unit 7: Form and Structure:

...and the antelope play is in a loose ABA form and is organized by stanzas from Carnahan's corresponding poem.

Section	M.	Form	Melody	Other events
"...first there was wind	1	intro		Sounds of the valley (wind/percussion sound effects)
"...the spirit world"	2		solo recorder	Sounds of the valley continue
"...morning light!"	3			melodic fragments layer in from upper voices on down
"...behold the valley"	13	A	Cl, Hn	Chordal accompaniment in Low Brass and Low WWs
	31	trans.		Melodic fragments layer in (A Sax, Tpt, Hn, Fl, Cl, Low Brass/WWs Accelerando
"...and the antelope play"	37	B	Tpt (m. 36) Cl (m. 53)	Whimsical "antelope" motives. Syncopated ostinato in low brass at M. 46 Saxes, Ob & Fl add at 64, low brass moves to syncopated pedal points
"...the plight of the valley"	79			Percussion interlude, short melodic fragments starting at M. 82, Trumpet fanfare, dissonant chords and Mariachi styled "Home On the Range" trumpet 1 soli symbolizes Spanish conquest
"...the spirit remains"	95	trans.	Picc solo (reprises earlier recorder solo)	Suddenly slow, all other parts are removed, other than pp Bari Sax, Bsn, B CL & Timp

"...and the antelope"	103		Fl, CL Tpt solo at m. 107	Melody reprises antelope theme from m. 37 in augmentation Ob, A Sax have counter melodic figures Low Brass have chordal accompaniment
	112			A little faster, layered orchestration similar to m. 3
"...the valley home"	120		Tpt 1	Countermelody 1 A Sax, Horn Counter melody 2 Low Brass/WWs Upper WWs enter with imitative flourishes at 128 ff arrival at m. 138, four measure decrescendo to pp
	144	Coda	Cl, A Sax	Cl & A Sax state first opening of source tune unobscured for the first time, twice Solo Fl motive with solo triangle fades out with wind to silence

Unit 8: Suggested Listening

John Carnahan
A Dream of Coming Home

Eric Ewazen
Shadowcatcher

David Gillingham
Council Oak
At Morning's First Light

Bibliography

- Carnahan, J. (2008) *...and the antelope play*. Brooklyn, NY: Manhattan Beach Music
- deAlbuquerque, J. (2003) *...and the antelope play*. In R. Miles (Ed.), *Teaching Music through Performance in Band* (Vol. 7). (pp. 315-321). Chicago, IL: GIA Publications.
- Carnahan J. Bio. (n.d.) retrieved from <http://www.johnalancarnahan.com/biography.html>

“Angel Band”

Walter Hartley

(b. 1927-d. 2016)

Unit 1: Composer

Walter Hartley was born on February 21, 1927 in Washington, D.C. He studied piano as a child and began composing by age 9. He attended Eastman School of Music of the University of Rochester for his Bachelor, Master and Ph.D. degrees studying with Burrill Phillips, Thomas Canning, Howard Hanson and Dante Fiorillo. He taught piano, theory and composition at Interlochen from 1956-1964. Hartley served on the music faculty at Fredonia State University from 1969 until his retirement (Hartley, 1999). Hartley’s has over 300 acknowledged works dating from 1949-2010, most of them published. His saxophone and low brass music has expanded the standard literature for these instruments. His music has been performed by the National Symphony Orchestra, the Oklahoma City Symphony, the Eastman Chamber Orchestra and the Eastman Wind Ensemble. His compositions have earned him numerous accolades, including the 1955 National Symphony Orchestra Prize (*Concert Overture*) and the 1964 Conn Award (*Sinfonia No. 3 for Brass Choir*). Hartley died on June 30, 2016 in Charlotte, NC (Bleuel, 2002).

Unit 2: Composition

Angel Band is a short suite of early American choral music from the late colonial period through the mid-19th century. This suite is based on three tunes found in the

shaped-note hymnals *Sacred Harp* and *The Christian Harmony*: “Rainbow” by Timothy Swan (1785), “Africa” by William Billings (1780), and “Angel Band” by William Bradbury (c. 1850). Hartley changes and expands original tunes and harmonies slightly and adds varied material in the same style to create the composition for band (Hartley, 1999).

Unit 3: Historical Perspective

Late 18th century New England served as the birthplace of American-composed sacred music. Central to this were two mostly self taught musicians, William Billings and Timothy Swan. Billings composed over 340 works, mostly for four-part unaccompanied chorus, and directed several of the most prestigious church choirs in Boston. Billings enjoyed writing “fuguing tunes,” hymns with at least one section of imitative polyphony, stating that they have ‘more variety in one piece...than in twenty pieces of plain song {i.e. hymn tunes}’ (Kroeger, n.d.). Billings best know tune is *Chester*.

Known more for publishing the well-known hymnbook *New England Harmony*, Timothy Swan also wrote his own fuging tunes, although he was not nearly as successful as Billings. However, his tunes “Rainbow,” “Montague” and “Bristol” were among the one hundred most popular published hymn tunes before 1811 (Cooke, n.d.).

Growing up in New England, William Bradbury studied the music of Swan and Billings, before moving to New York City and serving a church music director, music publisher and piano manufacturer. He composed almost 1,000 hymn tunes, many of which remain in modern hymnals (Eskew, n.d.)

Unit 4: Technical Considerations

The first and third movements are written in B-flat Major while the middle movement “Africa” is in E-flat Major. The second movement contains a verse in E-flat minor, and the third movement includes brief tonicizations to A-flat Major, B-flat Major D-flat Major and C Major. The first movement is in *alla breve* time. Rhythms are mainly simple subdivisions of the beat in *alla breve* (Mvt. I) simple triple (Mvt. II) and compound duple (Mvt. III) time signatures. Ranges are manageable and what would be expected of a grade 3 piece, with a few exceptions, mostly in the third movement: 1st clarinet has several written “E’s” above the staff, and in the third movement a high “G” one octave above the staff; bassoons play a high “F,” alto saxophones play high “E-flat’s,” trumpet 1 has an isolated high “C,” trombone 1 plays a high “B-flat” one octave above the bass clef staff, “horns have repeated low “F’s,” all in the third movement, and the Tuba plays a low F in the second movement. In addition to some extended range in the third movement, most of the technical challenges occur in this portion of the work. Almost every section has a scalar eighth note passage at the dotted-quarter = 120 tempo. This should be the only technical challenge for most of the ensemble.

Unit 5: Stylistic Considerations

Angel Band is a straightforward setting of three hymns and should be played in a style that emulates how the original tunes were sung and that represents the original text. The suite’s three hymns each have a different purpose; the director should ensure that the ensemble understands that and uses stylistic variety to appropriately portray the mood of each movement. The text to each of the three movements are given below:

“Rainbow”	“Africa”	“Angel Band”
‘Tis by Thy strength the mountains stand, God of eternal pow’r! The sea grows calm at Thy command, And tempests cease to roar. The thirsty ridges drink their fill, And ranks of corn appear; Thy ways abound with blessings still, Thy goodness crowns the year. (Powell, 2012)	Now shall my inward joys arise, Almighty love inspires my heart, And pleasure tunes my tongue. God, on His thirsty Zion’s hill, Some mercy drops has thrown; And solemn oaths have bound His love To show’r salvation down. Why do we then indulge our fears, Suspicions and complaints? Is He a God, and shall His grace Grow weary of His saints? (Powell, 2012)	My latest sun is sinking fast, My race is nearly run; My strongest trials are now past, My triumph is begun. O come, angel band, Come and around me stand; O bear me away on your snowy wings To my immortal home; O bear me away on your snowy wings To my immortal home. (Hong-Lim, et al. 2007)

Timothy Swan’s “Rainbow” praises the beauty and strength of God in nature and should be performed in an energetic *maestoso* style. Students may want to drag the tempo, but bit of separation between notes keep this movement paced appropriately. William Billing’s “Africa,” is more introspective and discusses the mercy and comfort of God. The second movement should be played with reverence and with great feeling to reflect the depth of the text. The subject of Bradbury’s tune *Angel Band* is a person who is approaching death, but rather than dreading it, rejoices and looks forward to a band of angels to take its soul to its eternal home.

John Bleuel (2002) suggests providing recordings of the source material, discussing the lyrics and singing the original tunes to build a stronger connection to the music and

develop an appropriate understanding of proper style, especially the lyrical approach needed to play an instrumental setting of a hymn tune.

Hartley uses a wide dynamic range throughout *Angel Band*, from *ppp* in “Africa” to *fff* in “Finale.” The entire “Africa” movement is marked between *ppp* and *p*. It may appear difficult for students to play an entire movement at such a soft dynamic level, however the conductor should encourage students to play confidently, and maintain characteristic tone on their instruments. The dynamics can be adjusted to compliment the composers’ original artistic intent of the movement. Finally, using tempi as indicated by Hartley is imperative. “Rainbow,” with its minimal rhythmic complexity will drag if it is just slightly under tempo (half-note = 96 bpm), and “Africa” will become a dirge if taken below the prescribed marking (quarter note = 76 bpm).

Unit 6: Musical Elements

Melody

In the first movement, Hartley states the original tune in unorthodox fashion over the opening measures. The “Rainbow” tune is a twelve-measure melody comprised of two six-measure phrases which are dissimilar to each other. The melody has a range of an octave and comes close to using a B-flat pentatonic scale but uses “A” as the fifth pitch instead of “G.”

“Africa” also uses unconventional phrasing to contrast the very standard contour and rhythmic elements of the melody. The melody consists of two seven bar phrases, with a four measure antecedent and a three measure consequent. This asymmetrical writing

increases interest in what would otherwise be a standard 16 measure chorale melody. This melody has a slightly wider range than the first movement’s, using an octave and a third.

The “Finale” movement, based on the tune “Angel Band” by Bradbury uses a more standard 12-bar melody with an abb’ structure of three four-measure phrases. The “Angel Band” melody also uses an octave range.

Harmony

As to be expected of a hymn setting, harmonies are mostly diatonic. The first movement is very straightforward in its harmonic progression in B-flat Major. The second movement is primarily in E-flat major with a modulation to E-flat minor and a brief tonicization to F dorian. Also worth noting in this movement is the presence of plagal cadences, common in hymn tunes. The “Finale” movement is primarily in B-flat Major but uses a sequence of tonicizations in measures 72-80 through F major, D-flat Major and C Major to create variety and increased harmonic motion. There is also a brief episode at measure 52 that is in A-flat Major.

Rhythm

Rhythms through Angel Band are all well within reach of an ensemble playing grade three literature. Rhythm patterns are all within a simple subdivision of the beat; precision can be attained through focus on pulse maintenance and consistent performance of rhythmic patterns. Each of the three movements uses a different meter. “Rainbow” is in *alla breve*, “Africa” in simple triple, and “Finale” in compound duple. The director should ensure that the ensemble is clear in how the counting differs for each of these different meters.

Timbre

The first and third movements require rich, vibrant sounds from the entire ensemble. The third movement uses many of the soprano voices in their upper tessitura, so care should be taken to balance the lower voices accordingly. The second movement is much more thinly scored, reminiscent of chamber music. Hartley mostly has only one or two instrument sections playing at a given time. Each passage will require work to blend the sound and achieve proper balance at a *piano* dynamic before rehearsing multiple sections of this movement.

Unit 7: Form and Structure

Movement I: "Rainbow"

Measure	Form	Melody	Other Musical Events
1	a	WW's, Hn, Euph, Tuba	B-flat Maj. Firmly established through strong diatonic chord progression. Tpt & Tbn. Have fanfare-like part starting in measure 2
7	b1	Fl, Cl, Tpt, Saxes, Tbn 1	Second half of melody is presented in a fugue like treatment
12	trans	Bsn, Hn, Euph, Tuba	decresc. from <i>f</i> to <i>p</i>
16	b2	Picc, Fl, Ob, Cl 1, B Cl, Bsn, A Sax 1, B Sax, Tpt 1, Tbn 1, Tuba	Tutti homophonic accompaniment (-Hn & Tbn 3)
22	b3	Low Brass, Hn, Tpt, Cl, Ob, Fl	Melody set in a fugue arrives to measure 27 together, approaching the cadence in m. 30, which is elided by the next phrase.
30	b4	T Sax, B Sax, Cl 3, Low Cls, Bsn, Euph, Tuba	Once again set in a fugue like setting, Modulation to E-flat Major.
37	trans	Melodic fragment of b presented by WW's (-saxes)	E-flat Major
42	b5	Fl, Cl, Bsn	Fuging melody
51	a1	Tpt, Tbn, Euph, Tuba	Melody Fragment (second half of melody a)
54	b6	Ob, Cl 1, Low Cls, Bsn, Saxes	Fuguing melody Modulation back to B-flat Major

59	a2	Brass (add Fl, Ob, Cl at m. 61)	Homophonic texture, <i>ff</i>
66	b7	Low Cls, Bsn, Hn, Tbn 2, Euph, Tpt, Cl	Fuging theme
70	trans		WW's & Low Brass have half note motion decrescendo transition
77	b	Fl, Ob, Cl, Tpt 1	Cl 2/3, B Cl, Tpt 2/3, Hn 1/2, Euph & Tuba accompaniment. <i>p decresc</i> to <i>pp</i>

NOTE: The second half of the melody is marked b(n) in the many times it is treated as a fuging tune. Hartley finally reveals an unadorned setting of the second half of the melody in the final bars, and as such, it is simply labeled "b."

Movement II: "Africa"

Measure	Form	Melody	Other Musical Events
1	intro		E-flat Major chord
3	Statement 1 a	Cl 3, A Cl, Bsn 1, Hn 1/2, Euph	B Cl, Bsn 2, Tuba accomp.
10	b	Cl 1	Other Cls & Saxes accompany
17	Statement 2 a'	Euph, Tuba, Tpt	Fuging treatment of melody, adding in Fl, Ob & Cl 1 on accompaniment in m. 22
26	b'	Upper WW's mm. 26-29 Tpt 1 mm 30-33	Horns, Euphs & Tuba accomp. Add Tbn at m. 30
34	Variants: a1	Fl 1	E-flat minor Counter melody in Cl 1/2
38	a2	Low Reeds, Tuba	Imitative counter melody Ob, A Sax 1 Secondary counter melody in A Sax 2 & T Sax
45	a3	Picc, Fl 1, Ob, Euph, Tuba, Tpt solo	Return to E-flat Major Fuging variant of phrase a
52	a4	Saxophones and Low Reeds (F dorian melody)	Horns play F Major chord establishing F as the tonal center, the chord progression reinforces dorian mode
58	a5	Pic, Fl, Ob, Cl 1, Tpt solo	Retransition to E-flat major by variant on phrase a. Movement concludes with plagel cadence to E-flat Major Chord

Movement III: "Finale"

Measure	Form	Melody	Other Musical Events
1	intro		B-flat Major Chord Introduction
3	Verse a	Tpt, Tbn	
	a'	Tutti (-Tpt & Tbn)	

11	Chorus b	Tpt, Low Brass	
	c	Tpt, Tbn	
	c'	Tpt, Tbn	
22	Variants c1	WW's, Euph Tuba	Fuging variant of phrase c
27	c2	Tpt 1, Tbn 1	Rhythmic variant on phrase c
32	c3	Cl, B/A Cl, Bsn, Euph, Tuba, Oboe, Flute, Pic	Fuging variant of phrase c
38	a1	Tpt, Tbn	<i>ff</i> homophonic texture
46	a2	Cl, A/T Sax, Hn	Tonicizes F minor to set up A-flat Major Modulation. <i>p</i> dynamic.
52	a3	Brass (- Hn)	A-flat Major Broad Homophonic texture
62	a3'	Upper WW's	
70	b1	Tpt, Tbn	Tonicizes B-flat major then to D-flat Major. Running eighth note accompaniment based off of phrase, first in high WW's, then in low reeds & brass
78	c4	WW's	Modulates to C Major at m. 78 Low reed & brass motivic material at m. 79 Pivot to F-major at 82, sequential 8 th note run in WW's transition back to B-flat Major
88	a4	Tpt, Tbn	
98	Chorus b	Tpt, Tbn	Return of Chorus Tutti homophonic accompaniment matches rhythm of melody. <i>ff</i>
102	c5	Tpt, Tbn	Melodic fragments in low reeds & brass Modified chord progression
108	c5'	Hn, Tbn, Euph	
113	coda		Octave B-flats in brass followed by tutti B-flat Major chord

Unit 8: Suggested Listening

William Billings

"Africa"
"Chester"

Walter Hartley

Concerto for 23 Winds
Hallelujah Fantasy
Sinfonia No. 4

William Himes

Amazing Grace

David Holsinger

A Childhood Hymn
On a Hymnsong of Lowell Mason
On a Southern Hymnsong
On an American Spiritual

Pierre LaPlante

Prospect

William Schuman

Chester
New England Triptych

Timothy Swan

"Rainbow"
"Balloon"

Bibliography

- Bleuel, J. (2002) Angel Band. In R. Miles (Ed.), *Teaching Music through Performance in Band* (Vol. 4). (pp. 253-266). Chicago, IL: GIA Publications.
- Cooke, N. (n.d.) Timothy Swan. In *Oxford Music Online*. Retrieved from http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article_citations/grove/music/47416?q=rainbow+timothy+swan&search=quick&pos=1&_start=1
- Eskew, H. (n.d.) Bradbury, William Batchelder. In *Grove Music Online. Oxford Music Online* Retrieved from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2248469>
- Hartley, W.S. (1999) *Angel Band*. San Antonio, TX: Southern Music Company
- Hong Lim, S., Music, D.W., Plantinga, H., Scheer, G., Schneider, T., VanDyke, M. (2007) Oh, Come, Angel Band. *Hymnary.org* Retrieved from <http://www.hymnary.org/>
- Kroeger, K. (n.d.) William Billings. In *Oxford Music Online*. Retrieved from http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/03082?q=billings&search=quick&pos=1&_start=1
- Powell, G. (2012) *The Sacred Harp Revised Cooper Edition Online Index* Retrieved from <http://resources.texasfasola.org/index/index.html>

“Bloom”

Steven Bryant
(b. 1972)

Unit 1: Composer

Steven Bryant is an active composer, currently residing in Durham, NC. He has written compositions for wind ensemble, orchestra, chamber ensembles and electronic/electro-acoustic music. Bryant studied composition with John Corigliano at The Julliard School, Cindy McTee at the University of North Texas and Francis McBeth at Ouachita University. His seminal work, *Ecstatic Waters* has become one of the most performed works for wind ensemble and electronics in the world, receiving over 250 performances in its first five seasons Bryant received the 2014 American Bandmasters Association Sousa/Ostwald award for his *Concerto for Alto Saxophone*. He is one of four composers to win National Band Association Revelli Award multiple times; in 2007 for *Radiant Joy* and in 2008 for *Suite Dreams*. He has received commissions from the Dallas Wind Symphony, the University of Texas Wind Ensemble, and the U.S. Air Force Band of Mid-America, among many others. The son of a professional trumpet player and music educator, Bryant strongly values music education and has written a number of works for young and developing musicians. (Bryant, 2017)

Unit 2: Composition

Bloom was commissioned by the Northwest North Carolina Bandmasters Association for their All-District Middle School Symphonic Band. The composer conducted the premiere on February 7, 2004 (McCutchen, 2011, p. 232). The piece serves as a

celebration of springtime. In his program note (2004), Bryant describes that the “bright, sunny days, with nature in bloom all around give (him) a powerful sense of well-being, simultaneously tranquil and exuberant.” The composition seeks to recreate this feeling and pay homage to this beautiful season through its long arc structure. The music gradually builds through skillful orchestration from evoking a peaceful sunrise to represent a bright, radiant spring day.

Unit 3: Historical Perspective

Works that celebrate new beginnings are prevalent throughout classical music; the spring season works as a concrete metaphor to the broad concept of rejuvenation, and is featured as the subject of works written by composers including Vivaldi, Haydn, Mozart, Beethoven, Stravinsky, and Copland just to name a few. Bryant pays homage to the season of rebirth in *Bloom*.

Bloom is a rare, well-crafted contemporary impressionistic work composed with young musicians in mind. Bryant has related that he “always thinks of the piece as ‘John Adams lite’ for young band. The quarter notes in the glockenspiel come straight from his *Tromba Lontana*, which I particularly like.” While Bryant is primarily known for his innovative electro-acoustic works for advanced ensembles, he has several excellent contributions for young band all using unique, contemporary harmonies and orchestration not typically seen in grade two and three level literature (McCutchen, 2011).

Unit 4: Technical Considerations

Bloom is primarily a modal work with tonal centers hovering between B-flat and D-flat, however students should be comfortable playing in all flat keys. Bryant avoids key signatures, so accidentals are prevalent in all parts throughout the piece. Younger students may be unfamiliar with the certain written pitches, including concert G-flat and concert C-flat. The director should remind students of the enharmonic spelling. This can provide a point of discussion on the theory behind the composer’s use of less familiar enharmonic spellings throughout the piece.

Most rhythmic material throughout the piece is very achievable by young groups. The composer does use syncopation and quarter note triplets at times to increase rhythmic interest. The piece is primarily in 3/4 time, with some brief mixed meter excerpts incorporating 2/4 and 4/4. Young students may have difficulty finding and keeping steady pulse through the *Adagio* introduction and coda, as the ethereal feeling created by these sections leads the sense of time to become ambiguous to less mature players. The director can aid students through these sections by using a metronome to establish consistent pulse, and then gradually allowing the musicians to let time in this tranquil opening breathe, as the composer intends. Bryant notes that many ensembles play the slower sections too quickly, reducing the piece’s effectiveness (McCutchen, 2011, p. 234).

The range of the upper woodwind tessitura is significantly greater than other pieces at this level. The first flute and piccolo parts includes two instances of B-flat₆ while the first clarinet part extends to F₆. Even the second and third parts require F₆ and a B-flat₅ in the flute and clarinet, respectively. Brass ranges are much more typical of this level. Trumpet one extends to A-flat₅ while the tuba part goes down to G-flat₁. All other brass fit

comfortably within the staff. Throughout the piece there is very little doubling, especially of the melody, and almost all parts are involved in the critical development of melodic lines.

Bryant's uses an extended instrumentation for the typical middle school band, including three flute parts and piccolo, two alto saxophone and euphonium parts. There are optional parts included for E-flat alto and contrabass clarinets, bassoon and baritone saxophone, which all double the tuba, but provide additional color when present. The composer uses percussion sparingly throughout the piece, however calls for a fairly large section, including timpani (32", 29", 26"), crotales, glockenspiel, vibraphone, suspended cymbal, tam-tam and bass drum. The minimal use of percussion may cause less mature sections to have trouble staying on task throughout the rehearsal process. If feasible, the conductor may opt to have the section rehearse a percussion ensemble piece at points during the rehearsal process as an alternative. The exception to the subtle percussion writing is in the vibraphone part, which will require a fairly advanced mallet player, due to the use of pedaling, double-stops, and extended range (up to the top of the instrument – F₆).

Unit 5: Stylistic Considerations

Bloom is an impressionistic work that acts as a long crescendo from the beginning two measure 131, followed by a relatively rapid decrescendo to the end of the work. The ensemble must exhibit patience during the build to the *fortissimo* climax to deliver the desired affect. This may be a difficult aspect for young bands to understand, at first, but may be helped through guided listening. An excellent example is the second movement of

Respighi's *Pines of Rome*, which features a similar long *crescendo* followed by a rapid *decrescendo*.

Throughout the piece, the accompaniment – usually long strings of repetitive eighth notes – is thickly scored and has a tendency to overshadow the developing melody if not balanced correctly. The use of cluster chords throughout the piece may create a challenge for groups not used to this harmonic language. The director should spend time developing the groups understanding of intonation within close intervals.

Unit 6: Musical Elements

Melody:

Bryant skillfully develops melodic ideas throughout the work. *Bloom* maintains a songlike quality despite constantly evolving melodies. He uses the interval of an ascending major second as a primary motive to allow melodies to expand from, fitting in with the piece's overall theme of rejuvenation. Matthew McCutchen, Director of Athletic Bands at the University of South Florida states that the melody develops as "one might imagine young life that is eager to venture from the nest, but simultaneously hesitant to leave the security of home" (2011, pp. 234-235).

The primary melodic material is structured in two contrasting eight measure phrases (figure 1). The first portion of the theme is presented in the clarinet at the opening of the piece. The second phrase is passed around the ensemble from the vibraphone to flute, to horn, to trumpet 1. After a long chordal build, the melody reappears in the trumpet 1 part at measure 52. At measure 97 the melody reappears, but it is not played in its entirety by any instrument. Measure 109 features a secondary melody (figure 2) that serves to build

melodic and rhythmic intensity to lead into the work's climax at measure 131. This melody is also passed throughout the ensemble in fragments.



Figure 1: Melody A



Figure 2: Melody B

Harmony:

The harmonic language presented in bloom is not typical of works for young band, but still accessible. It is largely modal, but mostly consistent in its tonal centers (B-flat & D-flat). Bryant continues the major second motive seen in the melodic lines within his harmonies. This may present a challenge to groups used to playing triadic harmony, and

directors should create warm-up exercises to strengthen students' understanding of this language. Throughout the long build of the piece, the accompaniment lines start to move more rapidly, and more closely imitating melodic themes, which distorts the sense of tonic as the piece approaches the climax. The director should ensure that the ensemble continues to focus on intonation as the work builds to the *fortissimo* at measure 131.

Rhythm:

While rhythms consist mostly of simple subdivisions of the beat throughout the work, students will likely experience challenges with rhythmic accuracy due to the thickness of rhythmic orchestration and the lack of a consistent underlying pulse to hold the ensemble together. Bryant advises that there can be some natural rubato applied by the conductor throughout the piece. This provides a great opportunity for the ensemble to direct their attention to the conductor, not only for pulse maintenance, but also for musical guidance. As a result, the conductor must not only keep time, but also provide musical guidance throughout the long build of the work.

Because primary rhythmic lines are often staggered in the orchestration, balance, once again, is crucial to ensure that listeners' ears are directed to the long-developing melodic ideas. The conductor should constantly strive, through verbal and non-verbal reminders, to ensure that students understand the "long-line" and how it builds to its destination.

Unit 7: Form & Structure

Section	Measure	Motive/Melody	Other Musical Events
Intro	1-29	First phrase of melody introduced by Cls, passed to vibraphones, flute, horns and Tpts sequentially through second phrase	flute, cl 2 accompaniment in 1 st phrase, Low reed & brass accomp in 2 nd phrase Quarter note = 56
Transition	30-51	repetitive 8 th note material introduced in clarinets, melodic material in alto voices, picked up by trumpets at m. 48	Low Brass & reeds, chordal accompaniment Quarter note ostinato in Glockenspiel. Quarter note =96
A	52-67	Trumpets state melody in full, flutes, clarinets, , horns, A Sax state portions of melody.	Gradual crescendo to <i>forte</i>
Transition	68-96	Repetitive 8 th note motive passed between two solo horns, continued by ww's & vibes, at m. 83. Cluster chords created in flute and clarinet at mm. 70. Melodic material starts to reenter at m. 87.	m. 68 <i>piano</i> , gradual <i>crescendo</i> to <i>mezzo-forte</i> at m. 83 and <i>forte</i> at measure 97
A	97-108	Melody distributed between Fl, Ob, Cl, Tpt, and vibes. countermelodic material in Saxes, Hn, Tbn, Euph	Glockenspiel continues ostinato.
B	109	More sustained melody presented by all three Tpt parts at m. 110, Fl and Cl take over melody at 120, before joining with Tpt, Hn & A Sax at m. 125.	8 th note motives passed back and forth between flutes & clarinets, until m. 120, low and midvoices, chordal accompaniment
climax	131	<i>fortissimo</i> minor 7 th chords in brass and mid/low reeds. Fl, cl & vibes continue eighth note motive.	<i>fortissimo</i> hits on beat two of each four measure phrase in by bass dr., timp, tam-tam, crotales & Glock. Rapid decrescendo starting in mm. 144, lead by moving lines in Hn & A Sax.
Coda	147-167	Mm. 161-end, vibraphone plays recap of melodic material from the opening.	At mm. 147-160, Whole step chord progressions as tempo slows to quarter note = 53 and dynamics soften to <i>piano</i> . Mm 161-end, flute sustain b-flat

Unit 8: Suggested Listening

John Adams

Tromba Lontata

Steven Bryant

Dusk
Suite Dreams

John Mackey

Aurora Awakes
Sheltering Sky

Eric Whitacre

Sleep
Lux Arumque

Bibliography

Bryant, S. (2017) Biography. Retrieved from <http://www.stevenbryant.com/biography>

Bryant, S. (2004) *Bloom*. Durham, NC: Gorilla Salad Productions.

McCutchen, M. (2011) Bloom. In R. Miles (Ed.), *Teaching Music through Performance in Band* (Vol. 8). (pp. 231-239). Chicago, IL: GIA Publications.

“Blue Ridge Reel”
Brian Balmages
(b. 1975)

Unit 1: Composer

Brian Balmages is a prolific composer conductor, producer and performer. He received his bachelor’s degree from James Madison University and a master’s from University of Miami (FL). Over 100 of his works for band have been published at grade levels 0.5 – 6. He received the 2012 A.A. Harding Award from the American School Band Directors Association. He is also a 2010 winner of the Harvey Phillips Award for Compositional Excellence, presented by the International Tuba-Euphonium Association. Mr. Balmages currently serves as the Director of Instrumental Publications for FJH Music.

Unit 2: Composition

Blue Ridge Reel was inspired by the composers visit to Asheville, NC. Located in North Carolina’s Blue Ridge Mountains, the town is known for its bluegrass music. The composer uses traditional bluegrass percussion instruments including a washboard and spoons to add authenticity to the piece.

The piece is dedicated to Robert Whitton, a mathematics professor at Davidson College who was an avid supporter of local music. His untimely passing brought over 100 family and friends to downtown Davidson to participate in a New Orleans Style Funeral March through the city. Balmages ties in some elements of the “second line” style to pay homage to Whitton. The piece was commissioned by the Bailey Middle School Band (Cornelius, NC) and their director Ruth Petersen.

Unit 3: Historical Perspective

The Blue Ridge Mountains are part of the larger Appalachian Mountain range. The Blue Ridge is the Southeastern most part of the range and stretches from northern Georgia to Southern Pennsylvania. The region draws many of its cultural influences from rural England, Scotland and Wales.

Known for its use of the fiddle, British folk music would play a major role in the development of American bluegrass music. The “reel” is one example of dance music that originated in Scotland and became a popular form in Bluegrass. The “reel” is a Gaelic folk dance that dates back to the 16th century. It is notated in either common or cut time and consists largely of eighth note movement with the first and third beats accented. It generally has two parts that can be alternated as desired. The composer combines aspects of the traditional reel with more modern American jazz characteristics, such as heavier syncopation and emphasis on the backbeat to create a portrait of the modern city of Asheville located within the heart of bluegrass country.

Unit 4: Technical Considerations

The piece utilizes keys of E-flat Major and F major and is almost entirely diatonic with accidentals not found until the final four measures of the piece. Ranges are typical of a grade 2 piece: Flutes have an optional F above the staff in the final measure, the first clarinet part has high G’s but does not cross the break often, the 2nd clarinet part stays entirely in the Chalumeau register. Trumpets play up to fourth line D and first trombone plays up to D above the staff. The oboe part is doubled by the flute part and options are given for doubling the horn part.

The biggest challenge for this piece will be performing it at tempo in *alla breve* time. It is marked "With a spirited Groove!" with the quarter note at 108 b.p.m. Eighth notes at this tempo are found throughout the piece, as well as dotted-quarter / eighth note rhythms and syncopation. The syncopated rhythms that start at m. 65 are very repetitive and provide good opportunity to develop the ensemble's understanding of this concept.

Unit 5: Stylistic Considerations

Clarity of rhythm and articulation is essential to performing this piece with the appropriate style. Articulations are clearly marked and include staccato, tenuto, accent and slur. Dynamic markings range from *mezzo piano* to *forte* but the ensemble should use discretion to balance melodic, harmonic and rhythmic layers appropriately.

Starting at measure 65, the composer introduces syncopated rhythms that overlap as sections layer into the texture. The use of the prescribed articulation is crucial to creating this groove and lining up the syncopation properly.

Unit 6: Musical Elements

Melody

There are two primary melodies in the piece. The first is initially stated in mm. 1-9 by the clarinets. The two phrases that form this period are identical with the exception of the last measure. The second statement appears in the flute voice at m. 65. It is derived from the first melody but puts more of the rhythmic activity in the first and third motives of the phrase, rather than the second and fourth, and is heavily syncopated. This melody consists of two identical four-measure phrases.

Harmony

Measures 1-40 are characterized by open 5ths primarily using the tonic, E-flat. The first arrival at 41 is effective because it is the first time an E-flat Major chord is heard in addition to the *tutti* rhythm played here. Harmonies throughout are very traditional. At measure 115, the key changes suddenly to F major. Open fifths continue to be prominent from measures 115 to the end.

Rhythm

The most challenging aspect of this piece will be performing the syncopated rhythms at the prescribed cut-time tempo. Syncopation is found in all parts throughout the piece and will provide a challenge for students that are not used to playing on the sixteenth note subdivisions. These syncopated rhythms are repeated numerous times and often appear in various parts at different times provide a great learning opportunity for students. The percussion parts are provide especially difficult overlapping syncopation for this grade level, particularly in the snare drum and vibraphone parts, however repetition will help students achieve the selection. The rhythmic activity in the second half of the piece creates a contemporary atmosphere that contrasts with the more traditional feel up until measure 57.

Timbre

It is important to maintain a hierarchy of voices at any given part in this work. Students may become more comfortable with the technical demands of a part on later

repetitions, when new material is layered in. Directors should ensure the new material is heard clearly at each entrance. Most melodic material is placed in the soprano and alto voices which can leave the piece sounding bright. Although most of the tenor and bass parts are not technically challenging, emphasizing use of a strong, rich tone quality can help the overall ensemble balance and vary the timbres used throughout the piece.

Unit 7: Form And Structure

Measure	Form	Melody	Other Material
1	A a	Cl.	Open fifths in vibraphone
9	a	Cl.	A. Sax motivic material Rhythmic syncopated ostinato: open fifths in Fl. & vibrate Add marimba & spoons
17	b	Cl. & T. Sax	Ob. & Tbn. adds in to double Fl.
25	a	Fl. Ob. & Tn. Sax	Heavier syncopation in percussion Clarinets take ostinato accompaniment Add horn pedal Other parts leave texture
33	a	Fl. Ob. & Tn. Sax	Add rhythmic ostinato in Bsn. Tbn. Euph Motivic material in Cl. T. Sax Add tambourine to percussion groove
41	c	Fl. Ob. Cl. Tpt.	Ensemble tutti Eb Major chord alternates with smaller groups melodic material.
49	a	Tpt. Euph. T. Sax	Low voices continue with rhythm on Eb Fl. Ob. Cl. Hn. Add rhythmic motive Percussion returns to syncopated groove
57	B (trans)	percussion	Marimba & Snare drum begin with syncopated rhythms Vibraphone adds in at m. 61
65	d	Fl. Ob.	Flute enters with syncopated second melody Oboe joins in unison after four measures Percussion continues ostinato
73	d1	1. Fl. Ob. A. Sax 2. Tpt. 1	Add syncopated trumpet motive Percussion continues ostinato
81	d2	1. Fl. Ob. A. Sax 2. Tpt. 3. Cl.	Add all trumpets (unison rhythms with harmony) Add clarinet motive Add rhythmic accompaniment in low voices Percussion continues ostinato

89	c1	tutti (no mallet perc.)	Add in tamb. & Cr. Cymb. Tutti chordal syncopated rhythms
97	d3	Hn. Euph. T. Sax	Variation of melody in horn, euph & tenor sax Pedal in low voices Marimba & Washboard unison ostinato rhythms
105	d4	1. Fl. Ob. Cl. A. Sax 2. Hn. Euph. T. Sax	Add motivic material in trumpet Continue pedal in low voices Add all percussion (not syncopated, accent backbeat)
113	d'5	1. Fl. Ob. A. Sax 2. Cl. Hn. T. Sax	Change Key to F Major New motivic material in trumpet Rhythmic accompaniment in low voices Return to percussion groove
121	A' a'	Tpt.	Flute, Oboe, Alto Sax motive Reduced percussion groove
129	a'	1. Trumpet 2. Cl. T. Sax, Hn. (from B)	New motive in Flute, Oboe & Alto Sax Full percussion groove
137	a'	1. Trumpet 2. Cl. T. Sax, Hn. (from B)	Add rhythmic accompaniment in low voices (non-diatonic harmonies)
143- 144	coda	Tpt. A. Sax	Two measure phrase member of melody Tutti stinger on the "&" of beat two

Unit 8: Suggested Listening

Robert Russell Bennett

Suite of Old American Dances

Clare Grundman

American Folk Rhapsodies 1-4
Kentucky 1800

Ed Keifer

Mountain Dance

Brant Karrick

Songs of Old Kentucky

Bibliography

- Balmages, B. (2013) *Blue ridge reel*. Fort Lauderdale, FL: The FJH Music Company.
- Boyer, J. (2015). Blue ridge reel. G. Barton, Et al. (Eds.) *Teaching music through performance in middle school band* (325-332). Chicago, IL: GIA Publications, Inc.
- Collinson, C. (n.d.) Reel. In *Grove Music Online*, Retrieved from http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/book/omo_gmo

“Kirby”**Carl Holmquist****(b. 1983)****Unit 1: Composer**

Carl Holmquist resides in Annandale, VA and serves as director of bands at the nearby H-B Woodlawn Secondary Program in Arlington. He holds a BM in Music Education from St. Olaf College where he studied conducting and composition with Timothy Mahr. He received his MM in Instrumental Conducting from George Mason University where he studied with Anthony Maiello and Mark Camhouse. He received the 2006 Claude T. Smith Composition Contest Award for his work *Play!* and his work *Salaam* was a finalist in the 2009 Frank Ticheli Composition Contest. Mr. Holmquist was selected by the National Band Association to participate in the 2008 Composer Mentor Project. His works for band are published by C. Alan Publications, Bandworks Publications and Alfred Publishing.

(Holmquist, 2017)

Unit 2: Composition

Kirby is dedicated to the composer's childhood hero, Kirby Puckett. Holmquist pays tribute to this baseball legend in the introduction and three major sections of the piece. The introduction is supposed to mimic the way long-time Minnesota Twins PA announcer would say “Now batting, number 34, Kirbyyyyyyyyyy Puckett!” The following section depicts Puckett's career and inspiring way of playing the game using fragments of “Take Me

Out to the Ballgame.” This segment is abruptly cut short to symbolize Puckett’s premature end to his career and early passing. The final section is a joyful return of “Take Me Out To the Ballgame” remembering the jubilant way Puckett played the game. Much of the composition is in triple meter, a subtle reference to Puckett’s jersey number - 34 (C. Holmquist, personal communication, December 6, 2016). The piece was commissioned by the Shakopee Junior High School 8th Grade band (Shakopee, MN) by their director, Scott Stater.

Unit 3: Historical Perspective

Kirby Puckett was born on Chicago’s South Side in 1960. Despite his 5’ 8” frame and not receiving a baseball scholarship out of high school, Puckett was selected third overall in the 1982 draft by the Minnesota Twins. Puckett was a six time Gold Glove center fielder and selected to ten consecutive all-star teams and named the American League Most Valuable Player in 1993. He led the Twins to two World Series Championships in 1987 and 1991. The trademark moment of his career came when he hit a walk-off homerun during the 11th inning of game six in the 1991 World Series to force a decisive game 7, when the Twins would eventually win the title. In 1995, irreversible retina damage in Puckett’s right eye cut his career short. He was inducted into the National Baseball Hall of Fame in 2001, his first year of eligibility. Just five years later, Puckett passed away after suffering a massive stroke (National Baseball Hall of Fame, 2001).

Unit 4: Technical Considerations

Kirby is written mostly on a level typical of a grade 2.5 work. The first and third sections are written in B-flat Major and in 3/4 time with the slower middle section in A-flat minor and 4/4 time. There is some basic chromaticism in the second and third movements. Ranges are quite manageable in all parts. In the opening fanfare, flutes and first clarinets have sixteenth note B-flat Major scalar figures at 120 bpm. Brass parts are mostly independent by section up to measure 9. Releases should be defined by the director to help clarify entrances. Mallet percussion enters at measure 15 with the initial statement of “Take Me Out to the Ball Game” set in a two-against-three polyrhythm. The slower section, beginning at measure 55 will require significant independent counting responsibility on the part of the performers; texture becomes very dense as individual parts layer in, building to the climax at measure 71. After the arrival, the ensemble must rapidly *decrescendo* to allow individual melodic fragments to be heard. Particularly important is the Oboe part beginning in measure 74, which is not cued in any other parts. The final section will require students to be comfortable performing a basic hemiola pattern in the reprise of “Take Me Out to the Ball Game”. Percussion requirements are mostly standard for a grade 2.5 level work and will require at least six players to cover all parts, including: timpani (23”, 26”, 29”), snare drum, bass drum, crash cymbals, suspended cymbal, mallet percussion (xylophone & bells), and chimes.

Unit 5: Stylistic Considerations

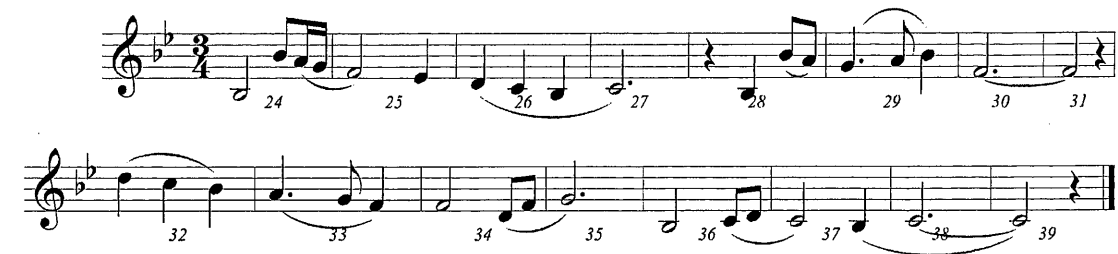
Each of the three major sections – and the introduction – require different stylistic approaches. The fanfare should be played with rhythmic precision and strong articulation for the desired effect. After the introduction, the first major section, beginning at measure 24 requires a light, lilting style both in the melody and the independent tenor and alto lines. The second statement of this theme is interrupted by the start of the “moderately slow” section, requiring legato style and attention to dynamic markings. The director should feel free to guide dynamics according to natural phrasing tendencies. It is crucial that tone quality be kept rich at very soft dynamic levels needed in this and that it a warm, round tone is maintained at the arrival in measure 71. After the climax, most all instruments should rapidly *decrescendo* allowing the melodic fragments in the horn and oboe to come through to the foreground. The use at hemiola starting with percussion in measure 82, requires lift between notes to create the jubilant style desired by the composer. Writing is dense throughout this final section and the director should ensure that the “Take Me Out to the Ball Game Melody” is always in the foreground.

Unit 6: Musical Elements

Melody

Two primary melodies are used in this piece, both based off the tune “Take Me Out to the Ball Game.” The first occurs at measure 24. This melody takes notable features of the source tune significantly octave jumps on B-flat followed by descending scalar motion, and reimagines it in a light, playful melody. The 16 bar melody is stated twice, first in the first clarinets at measure 24 and then in the first clarinets, flutes and first trumpet parts. The

first trumpet enters with the melody two measures after the woodwinds, creating a polyphonic line. Phrasing is typical of a 16 bar melody, with four groups of four measure phrases.



Melody 1

The slower middle section lacks any primary melody, but instead is made up of dense harmonies and melodic fragments. The third section takes the source tune and alters pitches to create a more gradual descending line, rather than the octave leaps from the original tune. It uses a polyrhythm to elongate the phrases and create rhythmic interest within the melody. This final melody is 31 measures long and is stated once. The asymmetric phrase structure is as follows: 4+4+5+4+4+4+6 (aba').



Melody 2

Harmony

Despite remaining the relatively basic keys of in the B-flat major and D minor throughout the piece, the composer's use of suspensions, open fifths and other non-chord tones throughout the work give it an interesting sonic identity at this level. The composer creates anticipation in the introduction by using staggered suspensions until finally resolving to the first B-flat major chord at measure 15. The first theme uses mostly triadic harmonies in B-flat major. The middle section uses staggered suspensions to create a extremely lush harmonies that build up to the climax in measure 71, a secondary dominant that resolves quickly back to a D minor chord. The end of this section tonicizes C Major and ends with a plagal cadence. The third section combines the use of triadic major harmonies and suspensions to create an energetic and joyful finale.

Rhythm

The first third of the piece uses mostly simple divisions of the beat in 3/4 time. At the percussion transition at measure 15 we see a glimpse of the basic two-against-three polyrhythm that will occur throughout the entire ensemble later in the piece, in the xylophone and chime parts. The composer uses imitative polyphony between the trumpet and clarinet in the second statement of this theme to create variety. In the slower movement at measure 55 the entire ensemble has staggered half notes and whole notes on beats one and three building to measure 71. This will require students to maintainin a consistent pulse through the long build. The final section has the most rhythmic interest with a basic 2-against-3 hemiola. The melody alternates compound subdivisions with

simple subdivisions - although it is all written in 3/4 - while the snare drum and accompaniment lines stay in simple meter throughout.

Timbre

The opening Statement is a striking fanfare stated by the brass and should be played with appropriate weight; the woodwinds enter with sixteenth notes building until the timbre becomes full and brilliant throughout the ensemble progressing through the suspensions at measure 9. The first melody is set in a woodwind chamber orchestration with a simple countermelody in the tenor voices. At measure 40 the full ensemble enters, with bell tones in the lower and middle brass and imitative polyphony in the first trumpet against the flute and clarinet melody. The slow middle section begins with suspensions in the low and mid-reeds, gradually building, adding brass and the remaining woodwinds up until the arrival at measure 71. Immediately following this impact, the ensemble should rapidly *decrescendo* revealing the moving line played by oboe at measure 74. The finale section uses *tutti* orchestration at a *forte* dynamic level; all instruments should play with a vibrant sound. The conductor should bring the moving notes in the second and third parts forward, which have a tendency to get buried under the melodic line.

Unit 7: Formal Structure

Measure	Form	Melody	Other Musical Events
1	Intro		Fanfare motives in Brass & Saxophones Eighth note runs in Fl, Ob, Cl
9			Suspensions
15	trans	Chimes	Percussion transition, initial statement of theme motivic material in xylophone, snare
24	a	Cl 1	Countermelody in Bsn, B Cl, T Sax, motivic material in xylophone
40	a'	Fl, Cl 1, Bells tpts (m. 42)	Bell Tones in Brass, Chimes, Low Reeds Tpts enter with imitative polyphony of melody
55	b	B Cl, B Sax	Low Reeds & Cl. 1 part of chords
64		Tpt 1	Staggered entrances, ensemble chords & suspensions
71		Tpt 1, Cl 1, Fl 1 Oboe, Hn	Rapid decrescendo, melodic fragments passed off between sections
78		Tbn 1, B Cl	Tonicize to C Major, Plagal Cadence. B Cl, A Sax, T Sax, Hn, Tbn, Euph, Tuba Accomp.
82	trans	Chimes	Percussion transition, add snare at 86 providing rhythmic energy
90	c	Tpt 1, A Sax, Mallet Perc.	Low voices provide bass line, T Sax and mid brass provide rhythmic accompaniment Upper WW's countermelody starting at m. 92 Driving rhythm in Sanre <i>f</i> dynamic
98		Fl, A Sax, Tpt	Homophonic Texture
107		Tpt. 1, Cl 2, Mallet perc.	Low voices provide bass line, First counter melody in Tbn, Hn, Tpt 2, Bsn, A Sax, T Sax Second Countermelody in Fl, Ob, Cl 1
115		Tbn, Tpt 2, Bsn, T Sax,	Homophonic Texture <i>ff</i> dynamic
120	coda	Cl, Mallet Perc.	Tenor voices have rhythmic accompaniment Fl, Ob, B Cl, A Sax, B Sax, Tpt, Euph, Tuba have marcato chords Snare and Timp have rhythm motives to the end

Unit 8: Suggested Listening

Carl Holmquist

Lament (from A New Orleans Symphony)
Play!
Salaam

Anthony O'Toole

Fanfare to "The Hammer"

Jack Stamp

Pastime (A Salute to Baseball)

Bibliography

Holmquist (2017). *Bio*. Retrieved from

http://www.carlholmquist.com/About_the_Artist.html

Holmquist, C. (2008). *Kirby*. Greensboro, NC: C. Alan Publications

National Baseball Hall of Fame. (2001) *Kirby Puckett*. Retrieved from

<http://baseballhall.org/hof/puckett-kirby>

“Sheltering Sky”**John Mackey****(b. 1973)****Unit 1: Composer**

Born in New Philadelphia, OH, John Mackey is a prominent American composer and is particularly well known for his wind compositions. He holds a M.M. from the Julliard School where he studied with John Corigliano and a B.M. the Cleveland Institute of Music where he studied with Donald Erb. He has received commissions for his works from the Brooklyn Philharmonic, the New York Youth Symphony, the New York City Ballet, Parsons Dance Company, the Cleveland Orchestra Youth Orchestra, the Dallas Wind Symphony, the American Bandmasters Association and many schools and military bands. His trombone concerto “Harvest,” was written for New York Philharmonic principal trombonist Joseph Alessi. Mackey received the Morton Gould Young Composer award in 2002 and 2003. He is a two time recipient of the American Bandmasters’ Association Ostwald Prize for his pieces *Redline Tango* and *Aurora Awakes*. *Redline Tango* also received the 2004 Walter Beeler Memorial Composition Prize while *Aurora Awakes* received the 2009 National Band Association William D. Revelli Award, making it one of only three pieces to ever win both awards. Mackey was elected to the American Bandmasters’ Association in 2013, and currently lives in Cambridge, MA. (Mackey 2017)

Unit 2: Composition

Sheltering Sky was commissioned by Rachel Maxwell and Daniel Harrison at Traugher Junior High School and Thompson Junior High School respectively, in the Oswego School District #308 (IL) (Mackey 2012, April 29). The piece uses two original folksongs inspired by the tunes “Danny Boy” and “Shenendoah”. In his program note, Jake Wallace – Director of Bands at South Dakota State – states “although the melodies of *Sheltering Sky* have a recognizable quality... the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream” (Mackey, 2012).

Unit 3: Historical Perspective

This piece is a departure from many of Mackey’s earlier works for band, which are characterized by driving rhythmic motives and heavy use of percussion; the serene quality and simple presentation creates a nostalgic, tranquil portrait. Despite this, the composer does still use much of his characteristic harmonic language composing in a style that takes a contemporary look at the long tradition of folksong settings for the wind band. Mackey uses an entirely original “folksong” similar to how Percy Grainger used his original tune in *Colonial Song* to express how he felt about his native Australia. Contours and colors of the Irish tune *Danny Boy* and American folk song *Shenandoah* are perceptible throughout the piece (Mackey, 2012).

Unit 4: Technical Considerations

Sheltering Sky is a lyrical work in E-flat Major that is technically accessible to most middle and high school bands. Mackey largely uses the middle register of all instruments and uses mostly scalar voice motion and small leaps. However, the piece does use a harmonic language that many younger players may not be accustomed to. Mackey mostly avoids traditional triadic harmonies, focusing instead on 7th and 9th chords that often do not resolve. The thick texture can cause the piece to lose clarity if students do not understand their role in the chord. These lush harmonies offer a great opportunity to discuss just intonation with students and how each note fits within the chord.

There are some rhythmic challenges to consider as well. Mackey uses mixed meter of 2/4, 3/4, 4/4 throughout the piece. While these time signatures will not be unfamiliar to students, counting correctly without a regular pattern may be difficult for younger students at the slow tempo. The tempo is another significant consideration. The tempo indicates that the quarter note is equal to 42 beats per minute with rhythms constructed mostly of eighth notes and quarter notes. This can result in rushing, particularly in the 8th note passages. It will be helpful for the conductor to subdivide the pattern as appropriate, and for students to keep a sense of internal subdivision through eighth note passages and through notes of longer duration.

The percussion parts call for bowed-vibraphone, two players on marimba (one instrument) suspended cymbal and bass drum. The range of the marimba parts would require a five-octave instrument, but Mackey labels the notes that would be out of range for a four and 1/3 – octave marimba in parentheses. The piece also calls for optional E-flat

contra-alto clarinet and B-flat contrabass clarinet. These parts are doubled in double bass, if either or both of these instruments are unavailable.

Unit 5: Stylistic Considerations

Throughout *Sheltering Sky*, Mackey trades moving lines between instruments, setting these melodies and motives over lush extended harmonies. Care should be taken to achieve clarity of both melodic material and accompaniment. Students should always be aware of the primary voice and make adjustments accordingly. The harmonic progression should create significant forward motion in this work. Performers must hear dissonances and how they resolve in order to portray this momentum properly.

As with any lyrical work, care should be taken to smooth legato articulation. Most phrases are slurred, but even at the beginning of each phrase, the ensemble should start the line with a legato tongue that is as smooth as the slur. Mackey supplies clear articulation marks throughout the work. Care should be taken with interpretation of the tenuto and accent markings. In this work, tenuto markings indicate a slightly weighted note that helps create momentum from dissonance to consonance. Accents work similarly, but require slightly more presence. Accented notes should not be harshly articulated, but instead have an emphasized beginning and a round, weighted tone.

Unit 6: Musical Elements**Melody:**

Mackey uses two main melodies in *Sheltering Sky*. Both are diatonic, and mostly scalar. The first appears in m. 9 played by the oboe. It is an 8-measure antecedent-

consequent phrase. The primary motive is a descending E-flat major scale with an ascending minor 3rd at the end of each sub-phrase, stressed by a tenuto marking on the G. This minor third is very commonly found in folk tune cadences.

Melody 1

The second melody, also diatonic in E-flat, is longer, presented first at m. 16 by the trumpet and flute as a response to the initial oboe line. The countermelodies that surround this line create increased rhythmic and harmonic interest. Performers should use a strong, but smooth legato articulation to achieve clarity on the repeated eighth-note rhythm.

Melody 2

Harmony:

While the melodic material is very traditional and folk like centered firmly in E-flat major, Mackey thickens the harmonic texture using extended harmonies, in particular seventh and ninth chords. Focus on intonation must occur to achieve clarity. Start by tuning the perfect intervals and then tune the more dissonant pitches. The conductor should have

students tune both the chord and the moving intervals to stress both vertical and horizontal intonation. Mackey also uses a tri-tones frequently throughout the piece, resolving the lower note down a half step to create a perfect fifth; the perfect interval should be tuned first, as before.

Rhythm:

Mackey uses rhythms made up of basic subdivisions of the beat throughout the piece, mostly with durations of eighth notes or longer. The rhythms themselves are quite simple, but at with the natural *rubato* feel of the work and the slow tempo, fitting parts together may prove to be a challenge. The accompaniment is often creates a polyphonic line, or is woven in with the primary material to create a countermelody. Lines are usually doubled, but the director should ensure that no accompaniment line obscures the melody. Dr. John Lopez, Director of Athletic Bands at Christopher Newport University (VA), suggests using a metronome at the beginning of the rehearsal process with this piece and building the polyphonic texture from the bottom up, to achieve rhythmic clarity (2013). Once students demonstrate consistent pulse maintenance, the ensemble can find the natural flow and *rubato*. Additionally, the director should note that there are several meter changes throughout the work, but the quarter note remains the pulse throughout.

Timbre:

Mackey's composition creates a naturally hazy nostalgic feeling in the listener, however this naturally causes clarity to become a challenge for the performer. The harmonic dissonance, extended chords, and countermelodic lines can turn this hazy texture

muddy to listener's ears. The piece requires players on accompaniment lines to yield to those that have more motion or dissonant. These responsibilities can change from measure to measure, or even from note to note.

The work should have a rich dark color throughout. The brass section does not fully enter the texture until measure 16, which can lead the timbre to become bright. The conductor should always balance the ensemble primarily to the lowest voice, followed by the voices with the most dissonant pitches. This will create a thicker texture and a darker sound. Notes in the upper tessitura should float above the foundation of the texture.

Unit 7: Form and Structure

Arch Form: Intro-A-B-A-A-B-A-Coda

Measure	Form	Melody	Other Musical Events
1	Intro		WWs establish texture Long tone E-flat (concert) in cl 1 and marimba Solo A Sax ascending motive Bowed Vibraphone
9	A	Oboe (solo)	WW solos create composite countermelody (Bsn, Cls, T Sax, B Sax, A Sax 2), chamber texture
16	B	Fl 1, Tpt 1	Horn and low brass, accompaniment, countermelodies in Euph and Horn
22	cont'd	Fl 1, Tpt 1 (cont'd) add Cl 1	Add low WWs, add countermelody in Tpt 3, T Sax, Cl 2 & A Sax 1
25	A	Fl 1, Cl 1	WW chamber texture, countermelody formed through composite Bsn, B Cl, T Sax, lines
32	A	Fl, Ob	Parts gradually layer into texture, starting with upper woodwinds, building to a tutti texture by m.36
36	cont'd	Fl, Ob, Cl 1, Tpt 1, Marimba	Tutti accompaniment, A Sax 1, Bsn, Hn, Tb 1, Euph, Vibes countermelody Ritardando
40	B	Ob, Cl 1, Tpt 1/2, Fl 1 (m. 42)	Full ensemble texture, Countermelodic lines in Fl 2, Cl 2, A Sax 1, Hn, Euph, Tb 1 (m. 41) Allargando into second half of phrase

45	cont'd	Oboe, Cl 3, Tpts, Euph, Vibes	Counter melody in Fl 1, Cl 1/2, A Sax, T Sax, Hn, Tb 1
50	A	Oboe (solo)	WW chamber instrumentation, composite creates countermelodic line
57	Coda		Return of the introductory material, WW chamber instrumentation at first, then adding tutti including brass at <i>pp</i> in final five measures.

Unit 8: Suggested Listening

John Mackey:

Aurora Awakes
The Frozen Cathedral

Percy Grainger:

Colonial Song
Australian Up-Country Tune
Ye Banks and Braes O' Bonnie Doon
Irish Tune from County Derry

Frank Erickson:

Air for Band
Balladair

Frank Ticheli:

Earth Song

Eric Whitacre:

Sleep
October

John Corigliano:

Lullaby for Natalie (band version transcribed by Peter Stanley Martin)

Steven Bryant:

Dusk
Bloom

Bibliography

Lopez, J. (2013). Sheltering Sky. In R. Miles (Ed.), *Teaching Music through Performance in Band* (Vol. 10). (pp. 239-246). Chicago, IL: GIA Publications.

Mackey, J. (2017). Bio: Shorter Version. Retrieved from <http://www.ostimusic.com/Bio-shorter.php>.

Mackey, J. (2012). *Sheltering Sky*. Cambridge, MA: Osti Music, Inc.

Mackey J. (2012, April 29). Sheltering Sky: Premier and Recording. [Web log post].
Retrieved from <http://ostimusic.com/blog/sheltering-sky-premiere-and-recording/>.

“Three Ayres from Gloucester”**Hugh M. Stuart****(b. 1917-d. 2006)****Unit 1: Composer**

Hugh M. Stuart was born on February 5, 1917 in Harrisburg, Pennsylvania. He studied clarinet at Oberlin Conservatory with George Waln. He received his MA from Teachers College at Columbia University and has completed graduate work at Rutgers University, New Jersey State Teachers College at Newark, and the University of Michigan. Mr. Stuart taught band and Woodwind Classes in the East Orange Public Schools (NJ) from 1948-1974 and appeared as a clinician, guest conductor, and lecturer in 43 states. Stuart wrote more than 100 published compositions, arrangements, method books, band & orchestral collections, solos and ensembles for educational use. He retired to Albuquerque, NM where he lived until his death on January 31, 2006.

Unit 2: Composition

Stuart's 1969 composition, *Three Ayres from Gloucester* was inspired by a 10th century couplet:

“There's no one quite so comely

As the Jolly Earl of Cholmondeley”

The composer indicates in his program note that the movements of the suite are designed to capture the mood of the peasants and their life on the fiefs of Wembley Castle, written in the early English folk song style. The first movement, “The Jolly Earl of Cholmondeley,” is a regal *Allegretto* march-like movement. The second movement “Ayre for Eventide” is a

flowing *Andante* melody with rich harmonies. The third movement "The Fiefs of Wembley" is in a lilting 6/8 time that portrays a peasant dance.

Unit 3: Historical Perspective

Although Stuart basis the composition on 10th century couplet, the style of the music is more in line with 16th century lute ayres that emerged in the court of Elizabeth I, made popular by John Dowland (1563-1626) and John Danyel (1564-1626). These ayres had a flexible instrumentation that could be performed by solo voice with instrumental accompaniment, multiple voices or solo voice with multiple instruments. They often used dance forms and rhythms and the term would eventually evolve to include dance suites in the 17th century.

The movements each symbolize a different facet of medieval life. The march-like first movement "The Jolly Earl of Cholmondeley," portrays life at the Earl's court, inside the castle. The second movement, "Ayre for Eventide" portrays the sun setting on the countryside estate, while the third movement "The Feifs of Wembley" is a peasant dance. Stuart uses a bit of word play in this movement; a "fief" an old English term for a portion of land held on condition of feudal service, but it is a homophone to "Fife," imitated in this movement by the flutes, which are featured by the composer.

Unit 4: Technical Considerations

The work uses the keys F Major, B-flat Major, E-Flat Major and D-minor along with a fair amount of chromatic passing tones mostly within the texture. The first movement is marked *alla-breve* with short solos for clarinet & cornet. The first movement should

provide minimal technical demands. The second movement, in 3/4 time, features a flowing melody over a richly scored accompaniment. The ensemble should be aware of the level of part independence and odd-length phrasing in the accompaniment. The initial statement of the melody is scored for the horns (but cued for alto saxophone) and reaches a written A above the staff, in a fairly exposed texture. Care should be taken to ensure all musicians are playing with a warm tone in a smooth legato style for this movement. The third movement is a lilting compound meter dance. The only technical challenge will be performing the movement in a light, dance style and avoid it sounding like a march.

Unit 5: Stylistic Considerations

Like many other band works based on English folk tunes, *Three Ayres from Gloucester* features a mostly homophonic texture. As a result of this and some often heavy scoring of the accompaniment, the ensemble should take care to let the melody predominate throughout. The first movement requires precise articulation, which is generally marked by the composer. All notes not slurred or marked tenuto should have some separation to remind the listener of a fanfare. Staccato notes should not be clipped too short, but instead provide clear space between notes. The composer notes that the "rendition should be light and lilting rather than ponderous." The second movement calls for playing in a *cantabile* style and an emphasis should be placed on sustained legato phrases. The third statement of the melody, at the key change, may be played a little faster, and requires a full, rich tone from the entire ensemble. Tempo markings are a bit ambiguous in the second movement; the composer marks *Andante* but also indicates the quarter note = 63 b.p.m., well below the standard for the tempo. Realistically, somewhere between the two is appropriate. The third

movement requires attention to accents and dynamic contrast and demands a light, spirited style to evoke an English folk dance, rather than a march. The quarter notes in the accompaniment should not be played too short as they provide both a rhythmic & harmonic accompaniment.

Unit 6: Musical Elements:

Melody

Melodies are straightforward and playable typical of old English folk tunes. The first and third movement generally contain standard four-measure phrases, while the second movement contains some stretching at phrase endings. The memorable melodies should always drive the story of each musical vignette. Due to dense writing at times, care must be taken to support the melody rather than over emphasizing the inner line.

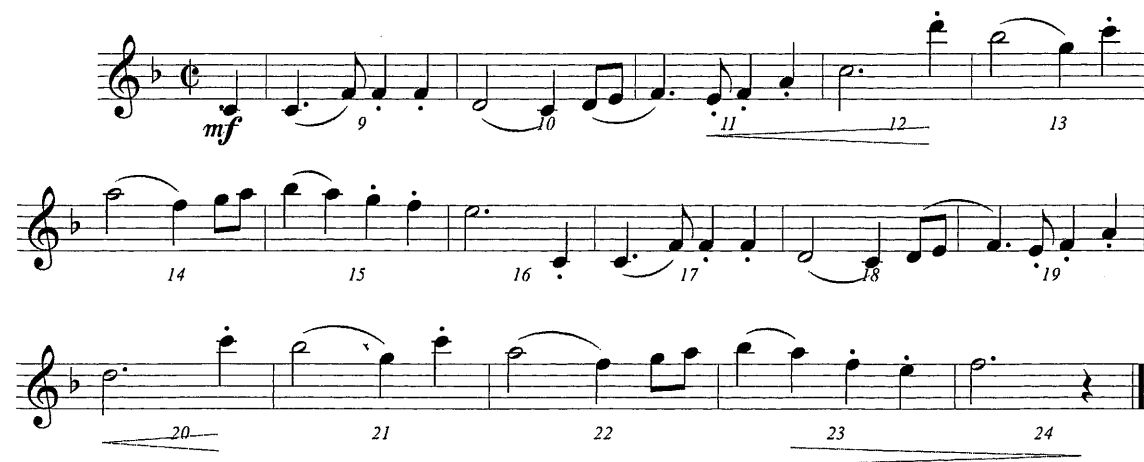


Figure 1: Composite of primary melody from first movement

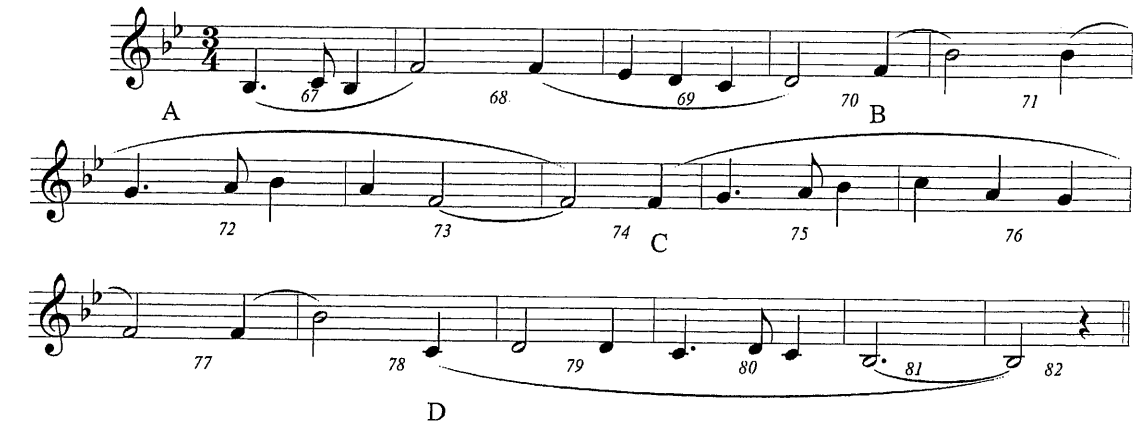


Figure 2: Second movement melody

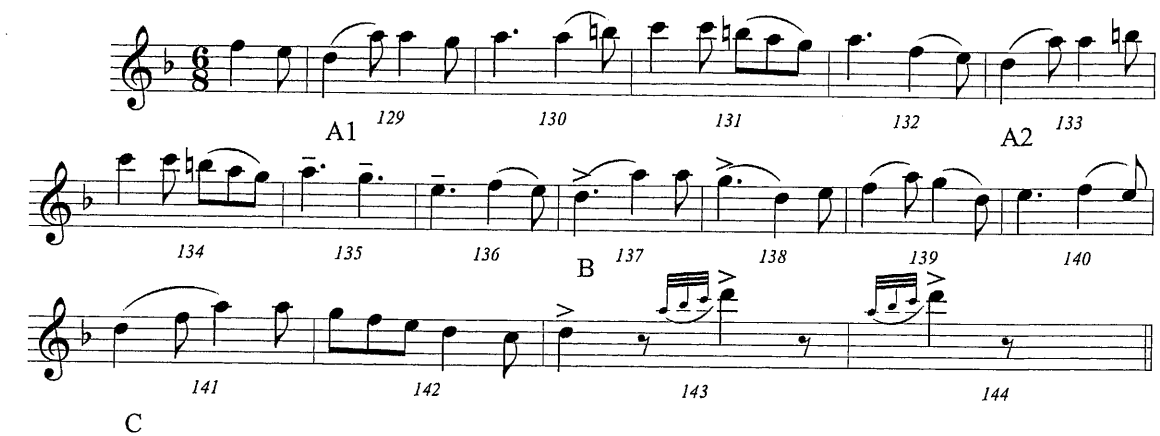


Figure 3: Third movement primary melody

Harmony

The tonality of this piece is based in F Major, B-flat Major, E-Flat Major, and D minor. The harmony is largely diatonic & triadic with some chromaticism that would be expected to accompany the traditional folk-inspired melodies. The second movement incorporates more dense chords, chromaticism and a modulation from B-Flat to E-Flat.

Rhythm

Rhythms are very basic and typical of the rhythms most fundamentally associated with cut-time, triple and compound meters, in each of the respected movements. The composer uses dotted quarter / eighth-note rhythms frequently in the first two movements to create a lilting sense of motion, while he uses quarter-note / eighth-note pairings to create the same effect within the 6/8 meter of the final movement.

Timbre

The memorable melodies should always drive the story of each musical vignette. Due to dense writing at times, care must be taken to support the melody rather than over emphasizing the inner line. Melodic statements in the second movement are at times accompanied by two or three countermelodies in addition to the chordal accompaniment. The conductor must establish a textural hierarchy within the ensemble to allow the melody to remain the focus but still allow the countermelodic lines to be clearly heard.

Unit 7: Form & Structure

Mvt. I - "The Jolly Earl of Cholmondeley"

Ternary form with 8 measure introduction and coda

Measure	Form	Melody	Other Material
1	Intro	Cornet 1,2,3 (snare Doubles rhythm)	Horn 1,2,3,4; Tbn. 1,2,3 Tuba, B.D.
9	A a1(antecedent)	Clarinet Solo	Cl. 2& 3, Low reeds and low brass accomp.
13	b1(consequent)	Cor., Fl., Ob., Cl.	Low and mid ww's continue accomp.
17	a2, b2		Repeat of mm. 9-16 (add hn. and cor. 2 in m. 21 to create counterpoint)

25	B c,c	Flute	Legato accomp., Cl., Hn. & Tn. Sax. Low reeds have staccato motivic material
33	d	Brass call & response	
37	c'		Similar to m. 25, 6-bar extended phrase
43	A a1	cornet solo	Similar to mm. 9-12
47	b1	Cor., Fl., Ob., Cl.	Similar to mm. 13-16
51	a2, b3		Repeat of mm. 43-50 (add hn. & cornet counterpoint in m. 55) Rall. In last m. 58
59	closing (same as intro)	Cornet 1,2,3	Same as intro, add ww's in final two measures

Mvt. II "Ayre for Eventide"

Modified Strophic form with coda

Measure	Form	Melody	Other Material
67	1 st . statement	Hns.	Chordal Low brass & ww accomp. Dark timbre
83	2 nd statement (modified)	begins in flutes, returns to horns in m. 91	Counterpoint in Cl., Tn. Sax, Hn. & Euph.
99	3 rd statement	Fl., Ob., Cl. 1, Cor. 1	Counterpoint in A. Sax & Horn Separate counterpoint in Tbn., Euph. & Tn. Sax
115	phrase extension	Fl.	Counterpoint in Ob & Hn.
119	coda	Hns, solo flute, solo horn	Rich chordal accompaniment in low brass & reeds

Mvt. III "The Fiefs of Wembley"

Ternary Form with 4 bar introduction

Measure	Form	Melody	Other Material
129	intro	Tutti mm. 1-2 Sn. Solo mm. 3-4	
133	A a1, a2, b, c	Fl.	Add motivic material in Bsn., B Sax. & B. Cl. at m.141
149	B d1, d2, d3, e	Cor.	Motivic material in Tbn. 3, Euph & Tn. Sax
167	A a1, a2,	Fl., Ob., Cl., A Sax	Hns. & Euph. Bell tones Long-lifted quarter note accompaniment on downbeats

175	b, c2	Fl., Ob	Add motivic material in Bsn., B. Cl., & B Sax
181	c2 (phrase extension)	mm. 181-182 B. Sax, Low Cls., Bsn. mm. 183-184 add all wws & cor. mm. 185-187 tutti	

Unit 8: Suggested Listening

Percy Grainger

- Lincolnshire Posy*
- Children's March (Over the Hills & Far Away)*
- Gumsucker's March*

Ralph Vaughan Williams

- English Folk Song Suite*
- Flourish For Wind Band*

Gustav Holst

- Second Suite in F*

Malcom Arnold

- Prelude, Siciliano & Rondo Mvt. II*

Bibliography

Composers - Stuart, Hugh M. - TRN Music Publisher, Inc. (n.d.). Retrieved February 09, 2017, from <http://trnmusic.com/categories/Composers/Stuart,-Hugh-M./>

Fortune, Nigel, et al. "Air (i)." *Grove music online. Oxford music online.* Oxford University Press, Retrieved February 9, 2017, from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/48638>

Miles, R.B., & Blocher, L. (1997). *Teaching music through performance in band* (Vol. 1). Chicago: GIA Publications.

Stuart, H.M. (1969) *Three Ayres from Gloucester.* Delaware Water Gap, PA: Shawnee Press

