
Conducting Student Scholarship

Music conducting

5-11-2018

Advanced Conducting Project

Benjamin Krupit
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/70

Recommended Citation

Krupit, Benjamin, "Advanced Conducting Project" (2018). *Conducting Student Scholarship*. 70.
https://mosaic.messiah.edu/conduct_st/70

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.

Benjamin Krupit

MUAP 504 ADVANCED CONDUCTING PROJECT

May 11, 2018

Submitted in partial fulfillment of the requirements for the degree of:

Master of Music in Conducting

Messiah College

Mechanicsburg, Pennsylvania

Table of Contents

American Riversongs: A Folksong Setting for Band <i>Pierre LaPlante</i>	2
Benjamin Franklin and the Art of Music <i>Robert W. Smith</i>	13
Bobsled Run <i>Lloyd Conley</i>	26
A Prairie Portrait <i>Robert Sheldon</i>	33
Celtic Voyage <i>Melanie J. Donahue</i>	42
Themes from the New World Symphony <i>Antonin Dvorak, arranged by Andrew Balent</i>	53
The Liberty Bell March <i>John Phillip Sousa, arranged by Jay Bocook</i>	59
Duke Ellington in Concert <i>Duke Ellington, arranged by Paul Murtha</i>	66

American Riversongs: A Folksong Setting for Band Pierre LaPlante

Unit 1: Composer

Pierre LaPlante is a French-Canadian composer born in Milwaukee, Wisconsin. He attended the University of Wisconsin at Madison, where he received his Bachelor's and Master's degrees in music. LaPlante spent several years teaching in the public schools in a variety of musical settings. LaPlante remains active as a composer, educator and performer in the Wisconsin area. Among his catalog of compositions are several settings of folk and traditional American music.

Unit 2: Composition

American Riversongs is a trio of traditional and composed Americana folk songs, from a time period "when the rivers and waterways were the lifelines of a growing nation¹." This work explores, in three movements, three American folk melodies. The first movement, a jaunty setting of "Down the River," features joyous interweaving melodic lines based around the original tune. The second movement is a dramatic and expressive setting of "Shenandoah," also known as "Across the Wide Missouri." Finally, the third movement explores American brass bands, ragtime and Creole music in an energetic interpretation of Stephen Foster's "The Glendy Burk." The composition was published in 1991 by Daehn Publications in Wisconsin, and it is listed at Medium difficulty on the music retailer J.W. Pepper².

Unit 3: Historical Perspectives

As the title suggests, *American Riversongs: A Folksong Setting for Band* is deeply rooted in folk music and American history. The program notes describe how the composer derived inspiration from the era of Manifest Destiny, and the excitement of a rapidly growing and developing nation. The first movement, based on the folk song "Down the River (Down the Ohio)." The lyrics tell of adventure on the Ohio river.

The second movement is an expansive and colorful setting on the folk song "Shenandoah," also known as "Across the Wide Missouri." This strophic folk song is a passionate ode to the Missouri River, which has remained in American popular consciousness since its initial appearance among Canadian fur traders in the 19th Century.

The third movement is based "The Glendy Burk," by prolific American songwriter Stephen Foster. Composed in 1851, this song wasn't published until 1860, a few years after the titular boat itself sank in the Mississippi River. The Glendy Burk worked the southern reaches of the river, near the Louisiana Delta and, of course New Orleans.

¹ LaPlante, Pierre. *American Riversongs: A Folksong Setting for Band*. Oskaloosa, Iowa. C.L. Barnhouse Company, 1991.

² *American Riversongs* by Pierre La Plante | J.W. Pepper Sheet Music. Accessed January 20, 2018. <https://www.jwpepper.com/American-Riversongs/2255933.item#.Ws9mTtPwZbU>.

In LaPlante's setting, the initial performances of the tune are performed in a very classic 19th Century brass band setting, featuring a cornet solo over an "oom-pa" accompaniment reminiscent of both European brass bands and American military marches from this time period. Further development occurs in the second section of this movement, as LaPlante presents a "Creole bamboula tune that (likely) originated in the region³." Initially performed with flutes and tambourine accompaniment, the syncopation of the bamboula provides an exciting backdrop for increasingly varied settings of the "Burk" tune, culminating in a frenetic counterpoint. By drawing inspiration and material from the Creole music-culture, as well as American composers and even European-style musical norms, LaPlante creates a rich musical environment that reflects the rich history of cultural diffusion of southern Louisiana.

Unit 4: Technical Considerations

During the three movements of *American Riversongs*, LaPlante switches textures rapidly, moving from monophony or homophony to densely syncopated polyphony that can prove challenging for the ensemble. This is particularly true in the third movement. Additionally, there are several instances of canonic writing which require a great deal of player independence. Nearly all harmonies are functional and within the key of the piece, or a closely-related key to a given section. One noteworthy exception is the clarinet harmonies in measure 215, which apply some decorative chromaticism. Finally, as is the case in much of LaPlante's work, *American Riversongs* features frequent use of asymmetrical phrases in addition to phrase ellisions.

Movement 1:

This movement is to be performed lightly and with an energetic bounce. Performing with too much weight, particularly in percussion and the accompanying woodwinds, will cause the movement to drag. LaPlante frequently layers descant melodies over the original tune, so it is necessary for the ensemble members to understand the importance of those lines, such that they may be balanced appropriately. The frequent dynamic changes of this movement are also important, and they certainly pose challenges due to their placement in the phrase. Measure 40 is the first moment in which canonic writing appears, requiring a great deal of player independence. This leads into measure 48, in which a three-part counterpoint occurs in the woodwinds. This, once again, requires great proficiency and independence so that all three parts can be heard. Even in the concluding phrases of this movement, where the ensemble is marked at a tutti *fortissimo*, balance across the sections is paramount, such that all three melodic lines can be heard.

³ LaPlante, Pierre. *American Riversongs: A Folksong Setting for Band*. Oskaloosa, Iowa. C.L. Barnhouse Company, 1991.

Movement 2:

This movement is to be played expressively, and not too slowly, as it is marked at *Moderato*. The main melody is primarily presented in solo instruments, and LaPlante employs an almost Grainger-esque level of melodically-oriented accompaniment. Balancing this section can prove difficult for developing musicians, particularly flutes who are not accustomed to playing the harmony. In rehearsal, it is important to make sure that these accompanying lines are performed expressively and dynamically, but that the ensemble also "makes room" for the solo (or soli) to perform the main melody. In addition, the overall dynamic range of this section can prove difficult for developing players, with some sections traversing a range of *piano* to *fortissimo* in only nine beats.

Movement 3:

The transition from movement two to movement three is subtly notated in the score. This is the most technically challenging movement, from a melodic standpoint. Although the "Glendy Burk" melody is diatonic and simple by virtue of its folk origins, the tempo can prove challenging. Measure 120 has cornets 1 and 2 simultaneously performing vastly different melodies, which requires facility and player independence.

Throughout this movement, LaPlante employs phrase extensions and elisions that will challenge developing ensembles. Measures 165 to 215 are without a doubt the most technically challenging in this piece. Rhythmic accuracy and sectional independence is vital, as the dense counterpoint builds and LaPlante's combination of canonic writing combines with unorthodox phrase lengths in a cacophony reminiscent of Charles Ives. This very challenging section ends with a grand pause, followed by a more relaxed revisiting of the bamboula theme, and one final canonic section on the Burk melody. Here, once again, player independence and rhythmic accuracy are vital considerations.

Unit 5: Stylistic Considerations

American Riversongs is a collection of musical vignettes that are designed to capture the spirit of a very specific place and time. By utilizing folk music, LaPlante is suggesting that this music should be enjoyable for performer and audience alike. Performers should take note of not just the melodies themselves, but also the lyrics of the original songs upon which these melodies are based. This will result in a more informed performance, as the ensemble will be able to gain better insight into the composer's interpretation of the folk song.

Given that this work originated with folk songs, every line should be played with a singer's aesthetic in mind. In the opening movement, a lightness of tone is paramount, with attention paid to the fluctuation of dynamics. LaPlante employs various descant melodies over the original theme throughout the work, and it is important for the ensemble to be aware of the balance and musical intent of these melodies, such that each element of the piece be heard. The second movement is expansive, pastorale and soothing in nature. Ensemble members

should work to make every note warm, open and resonant. Finally, the last movement is to be full of energy, but not to the point of being too raucous that the ensemble loses control.

Unit 6: Musical Elements

Melody

American Riversongs provides simple, tuneful melodies set to lively accompaniments. Melodic lines are generally scale-oriented and diatonic. Key areas are Bb Major for the first movement, Eb Major for the second and F for the third. Movements 1 and 3 are based around lively melodies, whereas Movement 2 is considerably more pastorale and lyrical.

LaPlante utilizes canon and imitative polyphony throughout the work to embellish these melodies. In the first movement, there occurs a canon between trumpets, tenor saxophone and low brass, as well as a dense polyphonic passage between the woodwinds. This is reapplied in the second movement as an echo between flutes and trumpets. In the final movement, LaPlante applies very dense polyphony and canonic writing.

Harmony

In keeping with the folk song origins of this work, *American Riversongs* contains mostly primary diatonic harmonies. The few chromatic harmonies are functional, generally borrowed from the parallel minor of the given key. As mentioned previously, the first movement remains in the key of Bb Major with very little deviation from primary harmonies. The second movement is largely in Eb Major, although occasional deviations to the parallel minor occur. The final movement is in F Major, with few deviations from the key.

Rhythm

The first movement is in a lilting 6/8 time. Much of this movement is consistent of idiomatic 6/8 rhythms with common compound-meter rhythmic patterns. The first of several canonic moments occur during this movement, as well as the first polyphonic passage. Rhythmically, the movement retains its pulse and overall energy throughout.

The second movement is mostly in a legato 4/4 time, with occasional 3/4 measures. While the melody of "Shenandoah" is performed, accompanying instruments perform rhythms that are both syncopated and across-the-measure, creating yet another polyphony.

Finally, the third movement is in a lively 2/4. The primary melodic and rhythmic motives in the first half of the movement are not syncopated, and are largely based around the folk song melody. In the second half of the movement, LaPlante adopts a syncopated Creole rhythm known as a "bamboula," under which the primary melody is performed. In this section of the movement, LaPlante expands the polyphony, canonic writing and syncopation to the limits of the piece.

Timbre

LaPlante applies a wide realm of timbral elements to *American Riversongs*. Common throughout the piece are oscillations between full band and small consort, along with the aforementioned canonic passages. Much of the first and third movements keep the style of the

American wind ensemble at the turn of the century: melodies frequently occurring in the soprano voices alongside basic percussion and bass accompaniments.

The pastorale effect of movement two features flowing brass melodies supported by a soaring woodwind line and overall consonant harmonies. Although this movement contains counterpoint, the density is decreased such that it provides a contrast to the first and third movements.

LaPlante's arrangement alludes to the styles of classic wind band composers. As mentioned previously, the second movement acknowledges some of the compositional style of more lyrical Percy Grainger works. The third movement alludes to Charles Ives' work for wind band. An ensemble who is familiar with the compositional styles of these figures will meet with successful performance of *American Riversongs*.

Unit 7: Form and Structure

SECTION	EVENT	SCORING
	Movement 1	
Introduction (based on A melody)	1-12	Opening is based on a fanfare of the A theme of the movement, introduced by high woodwinds and trumpet, followed by a response in the snare drum, saxophones, lower cornets and horn over low brass and woodwind pedals
A - Exposition	(repeats 1 and 2)	High woodwinds perform the A theme over block chords. On the second repeat of measure 12, low clarinets, tenor and baritone perform a countermelody
B - Exposition	21-29	Woodwinds perform the B theme, with homophonic accompaniment from the trumpets, over a pedal in the bass voices
B' - Restatement with countermelody	29-36	Restatement of B theme, with the addition of saxophone and baritone performing a countermelody
C - Transitional material	36-40	Phrase elision from B', brief transitioning fanfare with some referential material to A

A' - Canonic restatement	40-48	High woodwinds and trumpet introduce the A theme, with trumpets completing the phrase. In measure 41, bassoon, tenor and low brass perform a canon on the A theme, followed by a countermelody.
B'' - Contrapuntal development	48-56	Flute, oboe and Eb clarinet perform referential material to the B melody, upon which an additional two voices of counterpoint are laid. Accompanied by tambourine and triangle
B''' - Introduction of simultaneous themes	56-64	Trumpets perform the most clearly referential material to the B melody. Clarinet 3, tenor saxes, horn and baritone perform verbatim the countermelody from m.29. Flutes, oboe, upper clarinets and saxophones perform new counterpoint layers
B'''' - Continued development, conclusion	64-72	Flute, oboe, clarinets, trumpets and baritones perform B material. Altos, horns and trombones 1 and 2 perform B countermelody. Low brass and woodwinds perform new countermelody. The movement ends on a staccato unison Bb, held over by horns (and cross-scored for saxophones)
	Movement 2	
Introduction	72-76	Oboe solo (cross-scored for flute) performs introductory melody with clarinet accompaniment. Flutes and clarinets complete the phrase, with an echo in the alto sax.
A	76-85	Trumpet solo performs the "Shenandoah" melody, supported by a mostly homophonic and melodically-oriented accompaniment. At measure 82, flutes join the melody, supported by horns, saxophones and clarinets.
B - Interjection	85-89	Woodwinds perform a grander recapitulation of the introduction from measure 72.

A'	89-98	Trombones and baritones perform the "Shenandoah" melody, supported by a more active and melodic accompaniment. At 95, the melody returns to the upper voices, arriving at a climax in measure 97.
B' - Completion	98-102	Dramatic recapitulation of referential material from m85-89
A'' - Conclusion	102-108	Canonic restatement of A melody; initial statement in flutes and trumpets, followed in m.104 by trombones, ending on an Eb chord, pianissimo
	Movement 3	

Introduction	108-115	Tempo changes from moderato to "Fast, Rhythmic" without a break. Trumpets enter with a fanfare (referencing the B melody), to which the percussion respond in imitation
A - Partial Exposition	115-120	Flute, oboe, clarinet, alto and tenor saxophone perform the concluding phrase of the A melody, and in measure 118, the accompaniment enters.
A - Complete Exposition	120-129	Trumpet solo performs the A melody in its entirety, accompanied by "oom-pah" in the low brass and percussion. At the second repeat, the piccolo joins the melody, and second cornet performs a simultaneous countermelody.
B - First Presentation	129-138	Flute, oboe, Eb clarinet, and trumpets perform the B melody, accompanied by a countermelody in clarinet and baritone.

A' - Development	138-154	Flute and clarinet 1 perform the A melody, supported by lower clarinets and tenor, performing a pseudo-Alberti bass accompaniment. In measure 139, bassoon joins the melody, and muted trumpets perform an homophonic accompaniment
C - Transition Material	154-165	Fanfare call-and-response, reminiscent of measure 108, followed by the introduction of a low brass and saxophone melody, and a homophonic, syncopated tutti melody. The conclusion is followed by a rhythmic motive introduced in solo snare drum.
D - Development Introduced	165-173	Flute and piccolo introduce the "bamboula" melody, supported by tambourine.
D - Tuba solo	173-181	Flutes and percussion continue D motive. Tuba performs A melody, supported by a C pedal in the horn.
D - Trumpet melody	181-189	Eb clarinet and Clarinet 1 join the D motive, plus xylophone performing the rhythm, cornet performs A melody, supported by offbeats in the lower cornets. Snare drum and bass drum enter to provide additional foundation.
D - Canon on "A" Melody	189-196	Alto clarinet, bassoon, Tenor sax and baritone perform the A melody beginning in the pickup to m.188. In m189, cornets perform the A melody in canon. Additional clarinets join the D motive over steady percussion.
D' - Dominant Mode Development	196-204	Low clarinets, Saxophones and low brass enter in pickup to 196 with a fortissimo, modally-altered performance of the A melody. High woodwinds and snare drum perform the D rhythm with an erratic pitch collection in the flutes and xylophone.
E - Resolution	204-215	New material. Melody performed in high woodwinds and trumpets, supported by a

		saxophone and horn countermelody. Low brass and woodwinds perform a unison running bass line. Dynamic and energy slack off across the ensemble, leading to a grand pause in measure 214.
D" - Recapitulation	215-224	Subito piano restatement of the D melody. First statement in flute, second statement in alto sax. Tambourine enters on D rhythm.
A" - Final Canon	224-236	Flutes perform a final statement of the A melody. Clarinets enter with an imitative countermelody, along with bassoon. Supported by a tuba pedal on F, and tambourine rhythm.
C" - Conclusion	236-249	Recapitulation featuring rhythmic and melodic ideas reminiscent of C, followed by a tutti restatement of measure 160, ending on a tutti F chord.

Unit 8: Suggested Listening

"University Libraries Digital Collections." Down the Ohio : Ozark Folksong Collection. Accessed January 22, 2018.
<http://digitalcollections.uark.edu/cdm/ref/collection/OzarkFolkSong/id/175>.

Los Angeles Chamber Singers. Shenandoah: An American Chorister 1890-1990. Klavier Records KCD-11052 . 1994. Compact Disc

1. "The Glendy Burk," on "Stephen Foster Songs: Parlor & Minstrel Songs, Dance Tunes and Instrumentals." Baird, Julianne; Enslow, Ridley; Russell, Linda; Schneider, Steve; Urrey, Frederick; Van Buskirk, John. Albany Records TROY119. 1994. 2:52.

13. "Shenandoah," on "Simple Gifts - The Music of Frank Tichelli, Vol.2," Michigan State University Wind Symphony. Whitwell, John. Mark Records 4838-MCD. 2003. 6:10
<http://messiah.naxosmusiclibrary.com.ezproxy.messiah.edu/stream.asp?s=7576%2Fmessiah14%2Fql6083%5F001>

17. "Irish Tune from County Derry" on "Lincolnshire Posy: Music for Band by Percy Grainger." Dallas Wind Symphony. Junkin, Jerry. Reference Records. 2012. 4:45. Compact disc.

15. "Country Band March" on "Charles Ives's America." Foley, Col. Timothy W. Altissimo 75442260862. 4:14.
<http://messiah.naxosmusiclibrary.com.ezproxy.messiah.edu/stream.asp?s=7576%2Fmessiah14%2Fqm6117%5F001>

Additional Resources and References

LaPlante, Pierre. *American Riversongs: A Folksong Setting for Band*. Oskaloosa, Iowa. C.L. Barnhouse Company, 1991.

"University Libraries Digital Collections." *Down the Ohio : Ozark Folksong Collection*. Accessed January 22, 2018.
<http://digitalcollections.uark.edu/cdm/ref/collection/OzarkFolkSong/id/175>.

"The Glendy Burk." *The Glendy Burk*. 2008. Accessed January 22, 2018.
<http://www.stephen-foster-songs.com/foster010.htm>.

Kinsey, Terry L. *Songs of the Sea*. London: Hale, 1989.

Benjamin Franklin and the Art of Music

Robert W Smith

Unit 1: Composer

Robert W. Smith is one of the most prolific composers of band music in the modern era. Growing up in Alabama, Smith attended Troy State University, where he studied composition with Dr. Paul Yoder. Having graduated with a degree in music education, Smith continued his music education with a Master's in Media Writing and Production at the University of Miami, while studying composition with Alfred Reed. He has composed over 600 works for band, ranging from elementary school to college and professional-level ensembles, and his music is a central part of the canon of American school band literature. In addition to his prolific compositional portfolio, Smith is the department coordinator of Music Industry at his alma mater, Troy State University.

Unit 2: Composition

Benjamin Franklin and the Art of Music is inspired by the musical exploits of founding father and prolific inventor Benjamin Franklin. The piece is dedicated to the students of the Benjamin Franklin Classical Charter Public School, Horace Mann, Remington and Sullivan Middle Schools of Franklin, Massachusetts⁴. The work itself is in three parts, inspired by authentic elements of Franklin's biography and his lifelong love of music. The jovial first movement, *I Sing of my Plain Country Joan* is based on a melody Franklin wrote for his wife on the occasion of their 12th wedding anniversary. The second movement, *Vision Through Glass* is a reference to the glass armonica, an instrument refined by Franklin. The composer suggests that the title of this movement is suggestive of Franklin as a composer, but also as a visionary thinker. The final movement, *Music of Franklin's Magic Squares* is based around Franklin's fascination with mathematical square puzzles. In this case, Smith applies the eight possible solutions to a 3 x 3 square to the notes of the diatonic scale to determine the melodic theme for this movement. The work is published by C.L. Barnhouse Company, and is listed on the publisher's site as Level 3½⁵.

Unit 3: Historical Perspectives

The biography and legend of Benjamin Franklin play a large part in the structure of this piece. Franklin is known in the popular consciousness for his contributions to science, technology, philosophy, diplomacy and politics, but his musical exploits often go unnoticed. From the composer's program notes, "most people don't think of Benjamin Franklin as a

⁴ Smith, Robert W. "Benjamin Franklin and the Art of Music." Oskaloosa, Iowa. C.L. Barnhouse Company. 2011.

⁵ "Benjamin Franklin and the Art of Music." Benjamin Franklin and the Art of Music Sheet Music - C. L. Barnhouse Company. Accessed January 30, 2018.
<http://www.barnhouse.com/product.php?id=012-4022-00>.

composer/songwriter.⁶ The first movement of this work, *I Sing of My Plain Country Joan* is based around an original melody of Franklin's, which according to the program notes was part of a surprisingly large body of work that included several songs and a string quartet. In this movement, performers are encouraged to embody a neo-Classical approach to the melody, as if this were a melody of Mozart or Haydn.

The second movement is based around the sound of the glass armonica, which appears in the woodwind and brass players' individual parts as 'Crystal Goblet, tuned to F (concert).' The debut performance of the piece featured an actual glass armonica player, but the composer mentions in the rehearsal suggestions that there are many ways of replicating the sound in performance when an actual glass armonica is unavailable⁷.

The third movement marks a return to 18th Century contrapuntal compositional ideas. In the program notes, the composer notes that he was "thrilled to hear the fugue that surfaced from the mathematical approach to composition." Performers are encouraged to perform this movement in the style of a Classical fugue.

Unit 4: Technical Considerations

The instrumentation of this work is fairly standard, with a few notable exceptions. The composer did issue a synthesizer part, which is meant to cover string bass and the aforementioned glass armonica. Overall, the ranges and tessituras of the wind parts are fairly consistent with middle school band literature. A noteworthy exception is the tenor saxophone part at measure 163, which is in a tessitura that provides unfortunate fingering and intonation issues.

I Sing of my Plain Country Joan

The melody here is diatonic, and utilizes approximately an octave and a half. Additionally, this movement is in 6/8 time, but the euphonium and tenor saxophone perform a descant that utilizes duplets, creating a subtle polyrhythm. The transition over the alto saxophone, accompanied by flute drones in quartal harmony, which can be difficult to tune. In addition, the long duration of those drones may pose a challenge. The composer cross-scored the drones in the synthesizer part, which may be helpful for a band whose flutes are having a hard time supporting the long tones.

Vision Through Glass

This movement does not present too many technical challenges for a developing band, so ample rehearsal time can be spent on expressive playing and across-the-ensemble communication skills. As mentioned above, the glass armonica sound may be accomplished in

⁶ Smith, Robert W. "Benjamin Franklin and the Art of Music." Oskaloosa, Iowa. C.L. Barnhouse Company. 2011.

⁷ Smith, Robert W. "Benjamin Franklin and the Art of Music." Oskaloosa, Iowa. C.L. Barnhouse Company. 2011.

a variety of ways, including using a synthesizer, as well as sampled sounds played from a computer or sampler.

Music of Franklin's Magic Squares

The primary melodic motive in this movement is in and of itself challenging, particularly for young players. Although the melody is diatonic, its difficulty lies in its disjunct nature. As this movement evolves and more instruments are introduced in the canon, each instrument presents some unique technical considerations, as this is certainly the most technically demanding movement. Measure 163 is a section in which the saxophones and oboe perform a descant that presents a wealth of technical challenges for young players. Directors are advised to devote ample sectional time to conquering this section, as it is disproportionately challenging compared to the rest of the band. Additionally, although ranges have been fairly average for a developing band, during this third movement, the composer stretches the upper limits, particularly in the clarinets and trumpets.

Unit 5: Stylistic Considerations

The piece provides the ensemble with a wealth of musical styles and material that generally fall within the historical context of Benjamin Franklin's biography. The opening unaccompanied solo, which provides the first statement of the primary theme of the movement, should be relaxed, yet still joyful, as if to set up the playful musical developments to come. The remainder of movement one should be played with lightness of articulation, and with attention paid to blending the accompaniments with the melody. From a textural perspective, this movement is largely comprised of a melody and accompaniment. This movement should not sound forceful or aggressive; rather, the composer seeks a light and "fun" musical ideal. The saxophone solo in the end of the first movement is meant to transition the jovial mood of the first movement into a more introspective second movement. This solo is performed below flute and synthesizer drones, and it is important to balance these tones so as not to make the soloist work too hard to be heard.

The second movement begins with a statement from a solo clarinet, with the flute and synthesizer drones continuing. This movement makes frequent use of negative space, into which delicate percussion enter along with the glass armonica. There are several suggestions made in the score to accomplish this sound, including (ideally) using the actual instrument itself, or using a synthesizer or laptop sample. In addition, the composer specifies that *Vision Through Glass* should be as expressive as possible, and that the conductor and ensemble are encouraged to take liberty regarding interpretation.

The third movement should convey frenetic energy and fun. This movement is an exercise in counterpoint, and presents a wealth of opportunities for teaching developing ensembles about balance when playing in canon. Additionally, Smith's use of a mathematical formula to generate the melody upon which this movement is based can provide a basis for discussion about the compositional process. Much of this movement is based around the

aforementioned mathematical theme, and Smith employs various rhythmic and harmonic devices to develop the theme throughout the movement.

Unit 6: Musical Elements

I Sing of My Plain Country Joan

This movement in 6/8 time is based around a diatonic melody composed by Franklin as mentioned above, first performed by a solo alto saxophone (cross-cued for clarinet). The ensemble enters performing Smith's harmonization of that primary melody, followed by two restatements of the melody across the woodwind section. Smith composes an eight-measure countersubject that features the first entry of brass and battery percussion. The remainder of the movement applies the initial theme over a verbatim replaying of the accompanying figure. All harmonies are functional.

Vision Through Glass

This movement applies a diatonic melody in 4/4 time, over an AABA form. This movement employs the glass armonica sound. All harmonies are functional, and mostly diatonic. Rhythmically, the movement is comprised of common subdivisions of 4/4 time, without syncopation. Timbrally, the movement is characterized by a warm homophonic texture throughout. The flute and glass armonica tone colors are to be balanced such that they do not overpower the homophonic melodic layer that is the rest of the band.

Music of Franklin's Magic Squares

This movement opens on quartal harmonies of Bb, Eb and F. As the movement develops, the composition employs a wealth of counterpoint techniques, including canon at various temporal and aural intervals and rhythmic augmentation. Notably, in measure 163, the primary theme is harmonized as a chorale utilizing all diatonic harmonies, upon which Smith has composed a technically challenging descant for oboe, alto and tenor saxophone. The descant is almost entirely diatonic, and features several passages that provide a substantial technical challenge for young players. Additionally, the range of the descant in the tenor saxophone causes substantial intonation issues for a developing player.

Unit 7: Form and Structure

SECTION	MEASURES	EVENT/SCORING
Movement 1 - Introduction	1-11	Primary theme (A), performed by unaccompanied alto saxophone (alt. clarinet)

A (accompaniment)	11-21	Accompaniment for the primary theme is introduced in low woodwinds, horns, triangle and bass
A1	21-31	Accompaniment continues, clarinets perform A
A2	31-41	Oboe and flute join for a restatement of the melody
B	41-49	Trumpets and percussion enter for an 8-measure contrasting statement
A3	49-59	A section returns, trumpets join the melody. Percussion joins the accompaniment. Tenor and Euphonium perform a descant utilizing duplets
A'	59-63	Woodwinds recapitulate the final four measures of the A theme at an <i>mp</i> dynamic, followed by stinger on the I chord.
A4	63-73	Alto sax solo performs the melody underneath drones from the flute and synthesizer
A" Transition	73-75	Transition to 4/4 time, alto sax concludes melody, suspended cymbal bridges the gap into the beginning of Mvt 2.
Movement 2		
A	75-86	Solo clarinet performs the primary statement, underneath flute and synthesizer drones. In between clarinet phrases, glass armonica and various ambient percussion enter.
A2	86-97	Clarinet section, alto saxes and horns join the melody, harmonized by low brass chords. As before, percussion and glass armonica enter in between phrases. The flutes join the percussion by providing ambient connecting harmonies.
B	97-106	Contrasting section consistent of mostly homophonic motion throughout the

		clarinets, low woodwinds and brass section. Alto saxes play a countermelody that connects the primary melodic ideas.
Special mention	m.104	The climax of the section, in which snare drum and bass drum rolls add weight to the arrival on a V chord. Flutes hold over with synthesizer.
A3	106-120	Restatement of the primary melody, connected as before with percussion and glass armonica. The saxophones join the percussion in providing connecting chords.
Movement 3		
Introduction	120-124	Open chords consistent of Eb, F, Bb, performed in call-and-response between high and low voices. Marimba performs Bb pedals to connect to the piccolo solo.
A	124-132	Piccolo solo (opt. Flute solo) performs primary theme over the marimba.
Introduction'	132-135	Restatement of introductory material. Tenor sax, horn and woodblock added to the accompaniment texture, revolving around Bb eighth notes.

A - Canon 1	136-145	Canon based on the primary A theme. Flute/piccolo and oboe enter at 136, Alto and clarinet at 138. Bass clarinet, bassoon and low brass enter at 140 at 4x rhythmic augmentation. Woodblock connects the phrases
Introduction" - Development (B)	145-153	Restatement of introductory material, this time developed with additional fanfares and snare drum interjections
B' - Continued development	153-163	Saxophone and brass fanfares, connected by dramatic woodwind, mallet and snare

		drum runs, culminating in a dramatic two note arrival in m159
A" - Hymn and Descant	163-179	Ensemble performs a harmonized, rhythmically augmented restatement of the A theme, upon which the alto, tenor and oboe perform a descant melody.
B'	179-185	Restatement of B', largely verbatim of previous statement
A - Canon 2	185-192	Arrival on a Bb chord. Another canonic restatement of the A theme, this time with one measure entrances. Flute, clarinet oboe in 187, Trumpet and alto sax in 188, Low brass and woodwinds in 189
Conclusion	192-end	Dramatic, <i>tutti</i> authentic cadence supported by snare drum and timpani. This material is reminiscent of B'. Fermata on unison Bb, ending on Bb chord

Unit 8: Suggested Listening

Children's March - Percy Grainger

13. "Children's March, "Over the Hills and Far Away" on "A Tribute to Percy Grainger." United States Military Academy Band. Altissimo 75442261442. 2008. 6:44.

Dusk - Steven Bryant

3. "Dusk" on "Wild Nights!." University of Kansas Wind Ensemble. Weiss, Scott. Naxos 8.572129. 2009. 4:22.

Music of the Spheres - Sparke

6. "Music of the Spheres" on "Music of the Spheres: Philip Sparke." Philharmonic Winds Osakan. Yasufumi, Tokito. GreenMusic YGMO-1016. 2013. 17:34

Additional Resources and References:

Smith, Robert W. "Benjamin Franklin and the Art of Music." Oskaloosa, Iowa. C.L. Barnhouse Company. 2011.

Smith, Robert W. "About Robert W. Smith." *Robert W. Smith*, 21 Oct. 2015, rwsmithcomposer.com/about/.

"Robert W. Smith." *Robert W. Smith*, Troy University, 28 Aug. 21AD, music.troy.edu/faculty-staff/rwsmith.html.

"Africa: Ceremony Song and Ritual; Unit 1: Composer." *Teaching Music Through Performance in Band*, by Richard B. Miles et al., vol. 2, GIA Publications, 1998.

Haunted Clocks Brian Balmages

Unit 1: Composer

Brian Balmages, born in 1975, is a well-known composer of concert band music. He has a catalog that spans difficulty levels and ensemble types, including several works for soloists and string orchestra⁸. Balmages received his bachelor's degree in music from James Madison University, and has a master's degree from University of Miami. As a composer, his works have been performed and debuted by a variety of well-known ensembles, including the Miami Wind Ensemble, Boston Brass and the Baltimore Symphony. Additionally, Balmages conducts region and all-state bands, primarily in the mid-Atlantic region. At time of writing, he is the Director of Instrumental Publications at FJH Music Company Inc.

Unit 2: Composition

Haunted Clocks is a work for concert band, inspired by a vision of a haunted clock factory, where the clocks themselves come to life at night. The piece makes use of a rich palate of percussion to provide the listener with a vibrant, and frankly unnerving audio environment. Over the course of the work, Balmages utilizes the *Dies Irae* melody in a variety of contexts, adding to the sinister quality this piece is meant to portray. Alongside the allusions to classic literature, Balmages also applies some rudimentary aleatoric techniques, brief sections in which percussion and woodwinds play out of time with one another. *Haunted Clocks* is published by FJH Music Company, where it is rated as a Grade 1.5⁹.

Unit 3: Historical Perspectives

To a developing band in the 21st Century, the concept of mechanical timepieces is in and of itself a historical consideration to worthy of mention. In the program notes, as well as the parts themselves, Balmages instructs the ensemble to emulate the sounds of a wristwatch, cuckoo clock and grandfather clock. It may prove beneficial for the director to be able to provide audio or physical examples of this technology to help the ensemble develop the composer's sound ideal.

Balmages notes that the *Dies Irae* is utilized as compositional source material throughout the piece. *Dies Irae* is a well-known and recognizable plainchant from the 13th Century. Its lyrics refer to the biblical Judgement Day¹⁰. Historically, *Dies Irae* has been utilized in the liturgy for ceremonies associated with death and dying. In the development of Classical music, the *Dies Irae* maintained its place in the Requiems composed by the greats such as

⁸ Balmages, Brian. "Haunted Clocks." Fort Lauderdale, Florida. FJH Music Company. 2014.

⁹ Balmages, Brian. "Haunted Clocks." Fort Lauderdale, Florida. FJH Music Company. 2014.

¹⁰ Britannica, The Editors of Encyclopaedia. "Dies Irae." Encyclopædia Britannica. July 22, 2008. Accessed January 30, 2018. <https://www.britannica.com/topic/Dies-irae>.

Verdi and Mozart. Although only the original texts are prevalent in these two famous works, the movement itself is dramatic and sinister. Centuries later, the final movement Berlioz' *Symphonie Fantastique* utilizes temporally and melodically-altered performances of the *Dies Irae* chant melody to illustrate the symphony's main character's descent into the underworld¹¹.

Thanks to centuries of application in liturgical and art music, *Dies Irae* has become somewhat of a compositional trope to illustrate a diabolical musical image. The melody exists in the popular consciousness to illustrate a sense of foreboding intensity. Here, Balmages makes use of the chant's opening statement by reworking and reharmonizing it to create the haunted energy the piece is meant to illustrate.

Unit 4: Technical Considerations

In *Haunted Clocks*, by far the most pressing technical consideration for a young ensemble is the aleatoric sections. This is a compositional technique that not only makes the music itself appear unfamiliar visually, it breaks down a young musician's sense of time and tempo. Player independence and focus on the conductor is a must, as well as an understanding of the overall goal of the aleatoric sections. In the rehearsal notes, Balmages notes that the temple block in measure one must be reliably on tempo, as that will aid the ensemble in counting throughout the chaos of the out-of-time instruments.

By measure 17, and for the majority of the piece thereafter, the rhythms of *Haunted Clocks* will be much more comfortable for young players, although not without its challenges. The primary area of growth for the ensemble for the majority of the work becomes fingerings and tuning challenging sonorities. Balmages utilizes dissonant simultaneities frequently throughout the piece, and the ensemble should take time to listen to and understand those sonorities.

Unit 5: Stylistic Considerations

In the rehearsal notes, Balmages notes that *Haunted Clocks* is based in a narrative of a clock factory is slowly coming to life. This should inform the initial dynamic and approach of the instruments at the beginning of the piece and the overall trajectory thereof. Dynamically, the piece stays in the *piano* to *mezzo-piano* range for nearly half of its duration. Accuracy in this dimension of playing will result in a more mysterious and emotionally effective performance. By measure 25, the entrance of the flute, oboe and saxophone melody over grinding chords is designed to provoke the image of the factory truly starting to come alive, this time with more energy.

This energy is not to be interpreted as aggression until measure 41, when a true *forte* is achieved. The clocks are fully active in their apparitions, and are marching "in consort." The reintroduction of the aleatoric figures from the flutes is to be played aggressively here, to

¹¹ Kelley, Thomas Forrest. "LAB51 - Symphonie Fantastique: Close Analysis." LAB51 - Symphonie Fantastique: Close Analysis. Accessed January 30, 2018. http://people.fas.harvard.edu/~lab51/fantastique/close_analysis.html.

embody the chaos of this terrifying scene. By dawn, "the sound of the clocks fades," and the energy turns from sinister to docile. In fact, Balmages states that the piece should "fade gradually and slowly, almost without a final cutoff. The effect will be much more powerful."¹²

Unit 6: Musical Elements

Haunted Clocks contains a variety of musical elements that rise above the piece's 1.5 grade level. From the outset of the piece, the percussion and flutes play in an out-of-time, aleatoric style as described above. The melodic content is initially presented in an easily-identifiable G minor, and subsequent developments occur in closely-related keys, including G major and Bb minor. Most of the chromatic harmony is functional, with the exception of the harmonic ostinato in measures 22-25 in the low brass and woodwinds.

This accompaniment figure in the low brass, which is cross cued in low woodwinds, utilizes parallel motion of quartal simultaneities that are nonfunctional, but add to the unsettling quasitonal quality of this section of the work. Additionally, the melody (as portrayed in the trumpet and horn above) is performed in G minor and Bb minor simultaneously. These elements of bitonality work with the nonfunctional harmonic ostinato to enhance the consonant bitonality that is characteristic of the work as a whole.

Unit 7: Form and Structure

SECTION	MEASURES	EVENT/SCORING
Introduction	1-4	Solo temple block enters in 1, followed by shaker, out of time with temple block, followed by low temple block, also out of time. Repeats on each measure, ad lib.
Aleatoric Section 1	4-6	Toy piano and flutes enter, followed by aleatoric flute section in 6. Ad. lib repeat again.
Aleatoric Section 1a	6-12	Over aleatoric music, chimes play simple "grandfather clock" melody. On the last chord, chimes are joined by low brass and woodwinds on a G5 chord.
Aleatoric Transition 1b	12-17	Clarinets perform <i>Dies Irae</i> statement in G minor. Response in trumpets in Bb minor.

¹² Balmages, Brian. "Haunted Clocks." Fort Lauderdale, Florida. FJH Music Company. 2014.

A	17-25	Clarinets perform primary melodic statement in G minor over G5 block chords in low winds and brass. In measure 25, a second statement occurs, harmonized in Bb minor and G minor simultaneously. Accompanying figure in low woodwinds and brass enters as an ostinato until m35. Percussion adds layers of shaker and cabasa
B	25-33	Over aforementioned ostinato, flute, oboe and alto perform a new melody in G minor, echoed by trumpets.
C	33-41	New melody in G minor, performed by clarinets, saxophones and horns. Response from flutes and oboe, later trumpets, resolving in G minor
A' - <i>Dies Irae</i> Development	41-49	Call-and-response melodic development on <i>Dies Irae</i> melody, over which flutes reprise the aleatoric music from measure 6.
A'' - Bb Minor Development	49-53	Transposed reprise of material referential to the primary theme (A)
B'	53-61	Reprise of B with additional harmonization from clarinets and trumpets
A''' - Conclusion	61-69	Reprise of bass line and ostinato accompaniment, general decrescendo across the ensemble, and a final reintroduction of the aleatoric flutes

Suggested Listening

5. "V. Songe d'une nuit de Sabbat" on "Berlioz: Symphonie Fantastique." Slovak Radio Symphony Orchestra. Steinberg, Pinchas. Naxos 8.550093. 1998. 9:55.

16. "The Typewriter." on "LeRoy Anderson: Orchestral Music, Vol 3: Sleigh Ride / The Typewriter / Plink, Plank Plunk! / The Syncopated Clock." BBC Concert Orchestra. Malloy, Allasdair; Moore, Catherine; Slatkin, Leonard. Naxos 8.559357. 2008. 1:43

9. "Symphony for Band:" 1 - Adagio -Allegro" on "Composer's Collection: Vincent Persichetti." North Texas Wind Ensemble. Corporon, Eugene. GIA WindWorks. 2005. 6:05

Adams, Franklin Jr. "Dr. Boo." Alfred Music. 2015.

Additional Resources

Balmages, Brian. "Haunted Clocks." Fort Lauderdale, Florida. FJH Music Company. 2014.

Britannica, The Editors of Encyclopaedia. "Dies Irae." Encyclopædia Britannica. July 22, 2008. Accessed January 30, 2018. <https://www.britannica.com/topic/Dies-irae>.

Kelley, Thomas Forrest. "LAB51 - Symphonie Fantastique: Close Analysis." LAB51 - Symphonie Fantastique: Close Analysis. Accessed January 30, 2018. http://people.fas.harvard.edu/~lab51/fantastique/close_analysis.html.

Bobsled Run Lloyd Conley

Unit 1: Composer

Lloyd Conley was born in 1924 in Michigan¹³. He served in the 740th Army Air Force Band during World War II, and subsequently earned a Bachelor of Music degree from Central Michigan University in 1949, and a Master's from Michigan State in 1950. Conley taught instrumental music in Michigan for nearly 30 years before retiring in 1979. Throughout his career, Conley has been active as an arranger and composer, having joined ASCAP in 1971. He has over 500 compositions to his name, mostly for concert band, from a variety of publishers.

Unit 2: Composition

Bobsled Run is a lively piece with a surprisingly historical point of origin. In the program notes, Conley states that although competitive Olympic-style bobsled races down manufactured routes may be what the average listener envisions when they encounter the title, the story of Bobsled Run goes a little deeper. In the 19th Century, before the modern Olympics, a bobsled was a contraption consistent of two short sleds, pulled in tandem by horse. The piece is published by Ludwig Masters, and is rated at Grade 2½ by the publisher.

Unit 3: Historical Perspectives

As mentioned above, Conley drew inspiration from pre-Olympic, horse-drawn bobsleds. These contraptions were common on American farms during the Industrial Age, a time period when horses served a core purpose in everyday life. On snowy days, it was common to see whole families traveling around town on "one-horse open sleighs."¹⁴ As the 19th century wore on, harness racing and its winter counterpart sleigh racing became popular in wintry parts of the country. By the turn of the century, it became law in many parts of the country to drive a sleigh with a bell, to ensure that pedestrians and other riders could hear the horses coming.¹⁵

The soundscape of these races has been captured in a variety of wintertime classics for band. Among the most notable include Leroy Anderson's "Sleigh Ride," which makes use of sleigh bells, whip and woodblock to provide the listener with the aural palate of horses. Conley's composition makes use of similar percussion instruments, along with orchestra bells to capture the energetic chill of such a sled race.

Unit 4: Technical Considerations

Bobsled Run contains a wealth of technically challenging passages for a developing ensemble of winds, brass and percussion. Conley intersperses a facile primary melodic theme that is diatonic in nature and appealing to the young musician. As the piece develops, Conley introduces challenging musical ideas. The piece presents young musicians with chromaticism, syncopation and phrases that require challenging fingering patterns.

The majority of the percussion writing is fairly idiomatic for the style. However, each phrase ends with a short percussion soli. Conley states in the score that these phrases can be played "liberally" with regard to rhythm.

Unit 5: Stylistic Considerations

Successful performance of *Bobsled Run* is reliant upon the ensemble's light, buoyant staccato playing style. From the opening fanfare until measure 13, the ensemble should maintain that ideal. The opening phrases of the piece are considerably less technically demanding compared to passages that occur later in the work. This may provide the ensemble with an opportunity to set a precedent regarding style and phrasing. These opening phrases contain melodic content that is reminiscent of children's songs, which can be a useful tool for correct ensemble playing. At times, Conley interjects the aforementioned staccato approach with more dramatic musical gestures, including *subito* dynamic changes and technical fingering patterns.

Unit 6: Musical Elements

The piece is in two primary keys: Bb and Eb, as well as their relative minors. The primary melody is diatonic in nature, and makes use of the first five scale degrees. The opening 13 measures are in Bb major, followed by a melodic counter-statement in G minor. During this first minor-key exposition, Conley utilizes chromatic devices, such as the line of descending tritones in measures 17 and 18, harmonized by nonfunctional chromaticism.



Measures 17 and 18, reduction

When the piece modulates to Eb major for another performance of the primary theme, the purely functional harmony returns. At measure 33 (and again at 51), the melody is

¹³ "Lloyd Conley." *KendorMusic.com*, www.kendormusic.com/store/index.php?_a=viewCat&catId=238.

¹⁴ Conley, Lloyd. "Bobsled Run." Boca Raton, Florida. LudwigMasters Publications LLC. 2009.

¹⁵ "History: One Horse Open Sleigh." *History: One Horse Open Sleigh*. 2018. Accessed January 26, 2018. http://equestrianculture.com/custom_type/one-horse-open-sleigh/.

performed in a rhythmic augmentation, decorated by arpeggios in the woodwinds. Chromaticism appears here briefly, but it is all functional given the key. (Ex: vii^o7/V - V in measure 35-36) The pattern of major-relative minor modulation continues here in the new key, and Conley utilizes another nonfunctional chromatic structure in measures 45 and 46. The original key of Eb returns verbatim of the previous section, where the piece remains until its' conclusion.



Measures 45-46, reduction

Most of the rhythms in the piece are common simple-meter subdivisions. Conley applies syncopation briefly in measure 43, but the majority of the work is not syncopated. In the score, Conley notes that the percussion interjections at each phrase ending are open to interpretation, though the written material falls within the expected difficulty given the grade level.

Unit 7: Form and Structure

SECTION	MEASURES	EVENT/SCORING
Introduction	1-5	Homophonic fanfare in the oboe, saxes, trumpets, horn, bells. Supported by an F pedal in low voices, and an F-G trill in high woodwinds. Resolving in m3, followed by initial percussion interjection of sleigh bells and whip
First exposition - A in Bb	5-13	Initial performance of melody by clarinets, accompanied by saxophone, horn, bells

		and low woodwinds. Supported by sleigh bells in percussion. Brief interjection of woodblock, followed by a <i>tutti</i> restatement of A. Melody (harmonized in diatonic thirds) by flute, oboe, clarinet, alto, trumpets. Countermelody in bassoon, tenor, horn, trombone, euphonium. Bass line provided by bass clarinet and tuba, supported by snare drum and bass drum.
Transition - A to B	13 and 14	Transitional material, modulating to Gm, supported by sleigh bells, whip and bass drum
Ba	15-17	Two measures of biphonic material; homophonic countersubject performed in flute, oboe, alto, trumpet and horn, supported by a bass line in bassoon, bass clarinet, tenor, baritone saxophone and low brass.
Bb	17-19	Response by a woodwinds with a falling tritone motif over chords.
Ba'	19-23	Similar response to Ba, with the introduction of new referential material in the low brass and woodwinds, followed by a clarinet and saxophone run that sets up a <i>tutti</i> modulation to Eb.
Percussion Interlude 2	23 and 24	Percussion section performs a two-measure interlude, featuring the whole section performing together.
Second Exposition A' in Eb	25-29	Transposed A material performed, again harmonized in diatonic thirds, in alto and trumpet. Supported by unison bass line,

		and an accompaniment motif in the clarinets. Flute and oboe perform a rhythmic upbeat-based accompaniment pattern.
A' continued	29-33	Slightly varied A' melody performed in the low brass and woodwinds, beneath a unison countermelody, supported by bass drum and woodblock.
A"	33-40	A' melody is restated in rhythmic augmentation (to the quarter note), harmonized with slightly more chromatic alteration, by bassoon, saxophones, trumpets and horns. Bass line and percussion perform a diatonically-driven accompaniment. Flute, oboe and clarinet 1 perform an arpeggiating descant. After a perfect authentic cadence, woodblock plays a brief interjection.
Transition to C	41 to 43	Homophonic transitional material, modulating to C minor, over a G pedal.
Ca	43-45	Initial statement of melody, reminiscent of the low brass in Ba', performed by flute, oboe, clarinet and trumpet.
Cb	45-49	Contrasting chromatic lines by the whole ensemble, resolving in another statement of Ca. This resolves on the i chords, which then modulates back to Eb.
A"	51-59	Verbatim restatement of A"
D	59-63	Hocket-style performance of material from the principal theme. The melody passes thusly: trumpets and horn, low brass saxophones with flutes and clarinets, back to the brass, followed by tutti, and a final snare drum interjection.
Conclusion	63-66	<i>Tutti</i> fanfare reminiscent of the introduction. Ends on an Eb5 chord.

Unit 8: Suggested Listening

- 9. "Sleigh Ride" on "In the World of Spirits: Christmas Classics for Wind Band." Emory Symphonic Winds. Stewart, Scott A. Naxos 8.573002. 2012. 3:29.
- 1. "Slalom" on "Urban Dreams." North Texas Wind Symphony, Corporon, Eugene. GIA WindWorks GIACD-743. 2008. 10:08.
- 9. "Children's March" on "Lincolnshire Posy." Dallas Wind Symphony. Junkin, Jerry. Reference Recordings RR-117CD. 2008. 7:03

Additional Resources and References

- Conley, Lloyd. "Bobsled Run." Boca Raton, Florida. LudwigMasters Publications LLC. 2009.
- "History: One Horse Open Sleigh." History: One Horse Open Sleigh. 2018. Accessed January 26, 2018. http://equestrianculture.com/custom_type/one-horse-open-sleigh/.

A Prairie Portrait Robert Sheldon

Unit 1: Composer

Robert Sheldon was born in 1954, and studied music at The University of Miami¹⁶, where he completed both his bachelor's in music education and his master's in orchestral conducting. He taught music in the public schools in Florida as well as Illinois, as well as serving on the faculty at Florida State University. At Florida State, Sheldon directed bands and taught in the music education department. Currently, he is serving as the director of band publications for the publishing company Alfred Music. Sheldon is a well-respected author and music education clinician, having been published in a variety of music education periodicals.

Unit 2: Composition

A Prairie Portrait was commissioned by the Illinois Music Educators Association District 2 Senior Band, Chorus and Orchestra for their 2003 Honors Festival in Rock Island, IL¹⁷. The work was inspired by the poem "Prairie," from a collection of poems by local poet Carl Sandburg. The text to "Prairie," provided in the score notes, tells of a pastorate homage to the Great Plains. Sheldon notes that *A Prairie Portrait* was originally scored for a large ensemble of voices, strings and winds, and that this band arrangement is meant to evoke a lyrical playing style.

The piece progresses through four brief sections, all containing different Western-inspired musical themes. The work is published by Alfred Publishing Company, and is rated Grade 3 (Medium).

Unit 3: Historical Perspectives

Sheldon notes in the program notes that the "pioneer spirit shines through the opening of the work." This refers to the period of great westward migration in the 18th and 19th Centuries, as homesteaders from the Eastern states set off for new opportunities and adventures in the unclaimed middle of the continent. As the federal government sought to claim a nation "from sea to shining sea," under the doctrine of Manifest Destiny, popular culture buzzed with notions of wild and free lands over the Appalachian mountains.¹⁸

As the centuries progressed, and the vast prairies became a great agricultural production area for our growing nation, the pioneers who settled grew over generations into the farmers and ranchers who work the land today. Sandburg's poem, "Prairie," tells of a

modern-day experience and a sensation of being a part of the prairie itself. The spirit of the prairie is one of pride and connection to the land that one's ancestors helped settle. As Sheldon notes in the score, "the lyrical section represents the poet's "hankering" for another beautiful day and night on the prairie."

Unit 4: Technical Considerations

A Prairie Portrait is a very dynamic work that requires a variety of technical considerations for players. From the very beginning, the need for player and section-level independence is evident. Sheldon utilizes staggered entrances, imitative polyphony and asymmetrical phrases throughout the work. As the work progresses into the first major movement, the *Andante*, the technical demands are less prevalent, although Sheldon frequently utilizes imitation and call-and-response throughout.

The most technically-demanding section is the *Allegro Giocoso*, in which players encounter challenging syncopated rhythms alongside challenging pitches and sonorities. The primary melody here is performed in the trombones and euphonium in a range more befitting of Horn. This is followed by a densely polyphonic and syncopated development section. As the movement progresses, the texture becomes more sparse, imitative writing returns, but the challenging rhythms and pitches remain.

The third section, marked *Gently*, is less technically demanding from a pitch or rhythm standpoint. The primary challenge posed here will be Sheldon's use of dissonance. After this section, the work recapitulates material from the opening, utilizing a lot of the material from the opening fanfare. The final cadence utilizes a modal cadence over another difficult syncopation.

Unit 5: Stylistic Considerations

Sheldon notes that *A Prairie Portrait* was originally based off of poetry, and that before composing the band setting, he composed a work that included a choir and strings. This is an important consideration for the ensemble as they work to create the same "lyrical quality" that Sheldon strives for in the score. While the lyrical sections are intended to be played with a choral quality, the faster and more energetic sections should be played with a general lightness and forward momentum. This is accomplished by minding dynamics and articulations, and by ensuring that any faster passages are not played heavily.

Throughout the work, particularly in the sections with a faster tempo, nearly every player oscillates between providing a supporting role and briefly becoming the focal point, and it is important for the ensemble members to understand what role they are playing at any given time. In *Andante* sections, in which a lyrical melody takes focus, players should be cognizant of the long notes in between phrases, so as not to overshadow their counterparts in this section.

Unit 6: Musical Elements

The melodic material throughout *Prairie Portrait* is often diatonic or pentatonic, derived from an homage to the folk origins of the work itself. Sheldon makes frequent use of melodic

¹⁶ "About Robert Sheldon | Music Composer « RobertSheldonMusic.com." RobertSheldonMusic.com. Accessed March 03, 2018. <http://robertsheldonmusic.com/about-robert/>.

¹⁷ Sheldon, Robert. "A Prairie Portrait." Van Nuys, California. Alfred Publishing Co. Inc. 2006.

¹⁸ Heidler, Jeanne T., and David S. Heidler. "Manifest Destiny." Encyclopædia Britannica. December 18, 2017. Accessed March 02, 2018. <https://www.britannica.com/event/Manifest-Destiny>.

material moving around the ensemble, as well as frequent instances of polyphonic writing in which various melodic ideas coexist. In the opening measures of the piece, several competing melodic motives enter, coming to support a diatonic melody in the altos sax and horns. This is followed by the first of many instances of call-and-response between the brass and woodwinds.

The first full movement, marked *Andante*, features a lyrical diatonic melody performed by the flutes and clarinets in Ab. Upon the entrance of the woodblock and the tempo change in measure 29, the key changes to Bb, as the ensemble plays an imitative restatement of this theme. The movement ends with a rhythmically-augmented replaying of the final phrase from the theme.

The opening of the *Allegro Giocoso* movement is built around an arpeggio pattern, first performed in the euphonium, then echoed in the trumpets. These motives move from the keys of Bb to D to Gb, before resolving in Bb in measure 57. At measure 65, the primary melody is introduced in the trombone and euphonium. This melody is derived from the Bb pentatonic, and is accompanied by a conventionally diatonic pattern from the bass clarinet, tuba and saxophones. The countersubject performed by the high woodwinds, including alto saxophone and xylophone is a diatonic, syncopated Copland-esque motive in C mixolydian, which resolves to a fanfare in Ab major. At measure 91, there occurs a densely contrapuntal development of this movement's introductory theme, in which saxophones, clarinets, flutes and oboes perform a period of imitative polyphony and the overall texture becomes more open. The movement ends in Eb with an arpeggio performed by flute, clarinet and bells.

The next movement, marked *Gently*, begins with a descending low brass line, in which dissonances of major seconds and droning suspensions decorate the primary line. Phrases are punctuated by additional call-and-response episodes. Measure 128 features the clarinets and horns performing a lyrical diatonic melody in Eb. A suspended cymbal and gong roll transitions into the following section, which is a brief recapitulation of the piece's opening.

The piece continues with a development section marked *Andante Moderato*, in which the piece's opening is juxtaposed with melodic material reminiscent of the initial *Andante* movement, in the piece's original key of Eb. The concluding section is another recapitulation of the piece's opening, until the final cadence, which is decorated by syncopations and an arpeggio in the woodwinds and xylophone. The piece concludes on a unison Eb note throughout the ensemble.

Rhythm

Rhythmic material in *A Prairie Portrait* is varied throughout, but Sheldon does revolve around some central motives as the work develops. The piece opens in 4/4 time, where it remains for the opening two sections. The opening trumpet fanfare is rhythmically restated two measures later in the response from the saxophones and low brass. That rhythmic motive reappears throughout the work, both as a melodic device as well as an accompaniment pattern. Particularly, rhythms based on dotted-eighth-sixteenth rhythms provide some reference to the piece's opening ideas. Above the rhythms of the ensemble, the flute, piccolo and snare drum perform a syncopated ostinato throughout the opening movement.

Syncopation is another device that Sheldon employs effectively throughout the work. Beginning in the opening *Andante* section, the saxophones and low brass perform a homophonic accompaniment that is based on a light syncopation of quarter-half-quarter patterns. When the key change and melodic reprise occurs, the syncopation pattern becomes one based on eighth-quarter-eighth. During this reprise of the *Andante* theme, the addition of percussion is noteworthy, as the woodblock provides the visual image of horse hooves, and the snare drum provides forward momentum for the melodic lines.

The *Allegro Giocoso* movement begins in 2/4 time. This movement features the most pronounced use of syncopations, both as a melodic device and an accompaniment. The movement opens, however, on dotted-eighth-sixteenth phrase, referential to the piece's opening. At measure 57, Sheldon introduces a syncopated accompaniment pattern in the low brass and woodblock which plays in different sections throughout the *Allegro Giocoso*. At measure 65, the saxophones take over that accompaniment pattern while the low brass perform the melody. At measure 79, the woodwinds and xylophone perform a rhythmically syncopated run that creates a brief sense of hemiola, resolved by a return to dotted-eighth-sixteenth patterns that serve to ground the pace of the band. At measure 91, the alto saxophones, clarinets, oboe and flute perform a contrapuntal development of the original theme. Here, Sheldon applies imitative polyphony, and utilizes a single triplet, passed from saxophone, to clarinet, to oboe and flute which briefly distorts the meter. Additionally, each of the aforementioned sections performs a syncopation that creates another hemiola. When the lower instruments enter in measure 105, the rhythm relaxes as we enter into the following section.

This section, marked *Gently*, marks the first instance in the work without syncopated rhythms. The movement remains in 2/4 time. This is followed by a return to 4/4 and a brief modified restatement of the opening. Familiar rhythmic motives, such as the dotted-eighth-sixteenth patterns from the beginning, return as well as the imitative entrances between sections. Measure 153, marked *Andante Moderato* superimposes melodic material from the initial *Andante* section over rhythmic and melodic material representative of the opening. In the final three measures, one last syncopated passage is performed by the bass clarinet, saxophones and brass.

Harmony

Most of the harmony in *A Prairie Portrait* is diatonic and functional. The work begins in Eb, and all harmonies throughout the opening section are functional. Sheldon utilizes a progression of I - VII - I at the cadence point at measure 3, which creates a sense of modality, even though the music is clearly rooted in the tonic of Eb. At *Andante*, the key moves to Ab, a closely-related key to the original, and the diatonic melody is supported by diatonic chords. Alto clarinet and euphonium perform an ostinato utilizing consonant neighbor tones throughout this section. At measure 28, the key moves to Bb, and the harmony becomes more complex while retaining its functionality and diatonicism.

The *Allegro Giocoso* is the most chromatically-arranged movement of the work. The opening material, presented in Bb major develops by third relation to D Major, followed by a fully chromatic run to a motive in Gb (enh. F#). Sheldon utilizes a quartal harmony consistent of

F-G-Bb-Eb as a pivot chord to modulate back into Bb at measure 57. Throughout the initial low brass melody, all harmonies remain diatonic to Bb and functional to the key. Measure 79 modulates to C Mixolydian without a pivot chord. For this brief moment, the woodwind melody is harmonized over functional harmonies to the key of C major. At measure 83, another third relation occurs, as the ensemble performs material in Ab major. Here the modal cadential material returns again in the low brass over Eb. (Eb-Db-Eb) When the contrapuntal episode occurs leading into measure 98, all instruments return to Eb major. The movement concludes in Eb major, although the key signature remains Bb.

Although *Gently* includes pronounced use of dissonance and extended chords, this movement is considerably less chromatic and harmonically dense as its predecessor. Its opening motives occur in the key of Eb, harmonized by diatonic chords. All melodic material in this movement is diatonic to Eb. At measure 138, modal borrowing occurs as Sheldon reworks the melodic content into a descending chord progression of Gb9 to Fb7, to Cb back to Eb.

The remainder of the work contains similar harmonic content to the opening movements of the work. Chords remain diatonic until the penultimate measure. The woodwinds and xylophone arpeggiate an Eb chord over an Fb7 chord, resolving to an Eb.

Timbre

A Prairie Portrait utilizes timbre to effectively provide a setting for the work. The program notes provide insight into Sheldon's ideas regarding timbre and the exchanging of musical ideas throughout the ensemble. The energetic sections of the piece (*Allegro Moderato*, *Allegro Giocoso*) have overall brighter timbres. Melodies in these sections are performed by instruments with brighter timbres. The contrasting *Andante* and "*Gently*" sections feature warmer, darker timbres of the low brass, as well as clarinets and flutes in the low register. The 9th chords and sustained dissonances in the harmony of this section also add to the warmth of the ensemble's timbre throughout these sections. It is through these contrasting timbral elements that Sheldon conveys the setting and musical imagery of *A Prairie Portrait*.

Unit 7: Form and Structure

SECTION	MEASURES	SCORING
Introduction	1-4	Brass fanfare, followed by brief call-and-response episode with low woodwinds and brass. Clarinet, flute and snare drum perform a 16th-note-based syncopated ostinato.

	5-13	Alto saxophone and horn perform a brief melody below the fanfares and ostinati, ending with brief syncopated gestures in the brass and woodwinds
	Andante	
Introduction	14-18	Ab9 chord performed by saxophones and low brass. Euphonium and alto clarinet perform a quarter note accompaniment motive throughout section.
A	18-27	Flute and clarinet perform the melody over aforementioned accompaniment. Temple block entrance in measure 27 marks the new tempo
A' - Call-and-response	28-40	Trumpets enter with a fanfare motive, echoed by woodwinds. A theme is performed again, in the new key of Bb, with trumpets echoed by flute, clarinet and horn.
A' - Conclusion	40-44	Ensemble reprises the conclusion of A, homophonically, at a rhythmic augmentation of 2. Bb holds through the fermata in low brass and woodwinds
	Allegro Giocoso	
Introduction	45-57	Series of call-and-response fanfare motives, modulating through Bb, D, Gb. Melody is passed between trumpets and low brass beneath 8th notes in the upper woodwinds.
Introduction cont'd	57-65	Arrival on a Bb chord, accompaniment motive introduced in low brass and woodblock.
B	65-75	Melody is performed by low brass, accompanied by saxophones, bass clarinet, bassoon and tuba performing aforementioned accompaniment motive.

C	75-91	Densely syncopated development section in which the high woodwinds and xylophone perform running figures over the accompaniment figure. Brass enters at 83 with a return to the fanfare motive.
D	91-98	Imitative episode between alto saxophone, clarinet and flute/oboe, accompanied by an ostinato in the trumpets and a separate syncopated ostinato.
	98-113	Low brass rest, while the syncopated imitation continues in the upper winds. At 105, a brief brass chorale and an arpeggio from the flute and clarinet concludes the section.
	Gently	
E	114-128	Low brass performs a chorale melody, interjected by woodwinds and brass.
F	128-146	Chorale melody is developed in clarinet and horn, homophonic writing continues through this brief pastorale section.
	Tempo I	
F	147-153	Ensemble performs a truncated section reminiscent of the introduction of the work (measure 1).

	Andante Moderato	
Reprise of A	153-162	Flutes, oboe and clarinets perform a melody representative of A from Andante, trumpets and horns perform fanfare-inspired content from the piece's introduction, accompanied by homophonic chords from the remainder of the ensemble

	Tempo 1	
Reprise of Introduction	162-172	Reprisal of the introduction, in which various compositional motives from the work as a whole are briefly restated. Piece concludes with an Eb chord and then Eb unison.

Unit 8: Suggested Listening

Copland, Aaron. *Copland: Billy the Kid, Appalachian Spring; Bernstein: Fancy Free, West Side Story*. Conducted by Leonard Slatkin. St. Louis Symphony. EMI Classics, 1988, CD.

1. "Rocky Point Holiday" on *Holidays & Epiphanies: The Music of Ron Nelson*. Dallas Wind Symphony. Junkin, Jerry. Reference Recordings. 1998

17. "Charlie Rutlage" on *Charles Ives' America*. US Marine Band. Foley, Col. Timothy W. Altissimo 75442260862. 2007.

Additional Resources

Sheldon, Robert. "A Prairie Portrait." Van Nuys, California. Alfred Publishing Co. Inc. 2006.

Heidler, Jeanne T., and David S. Heidler. "Manifest Destiny." *Encyclopædia Britannica*. December 18, 2017. Accessed March 02, 2018. <https://www.britannica.com/event/Manifest-Destiny>.

Celtic Voyage
Melanie Donahue

Unit 1: Composer

Born in 1982, Melanie Donahue is a graduate of Plymouth State University in Plymouth NH, where she earned a Bachelor of Arts with a focus in music technology, education and composition¹⁹. She only has three published works at the time of writing, but her work has been received with great acclaim. She currently teaches music in Vermont, where she lives with her husband and family.

Unit 2: Composition

Celtic Voyage was inspired by the journey to New York made by countless Irish immigrants in the 19th and 20th Century. In a time where life in Ireland was full of hardship, the trek across the Atlantic Ocean represented a second chance, and a new lease on life. The piece begins with the sound of the ocean and a flute solo, which places the listener in a very specific maritime place. The soaring melody is joined by building countermelodies, building to a climax as the passenger ships arrive in New York harbor. As the piece settles down toward its conclusion, the solo flute and ocean sounds reappear as an apparition of the place these immigrants left behind. *Celtic Voyage* was published by Alfred Publishing Company, where it is listed at a difficulty rating of 3 (Medium).²⁰

Unit 3: Historical Perspectives

In the 19th and into the 20th Century, Ireland was a place of great political unrest. Having rebelled from England in the late 1700s, Ireland was a very unstable place both politically and economically²¹. Agriculturally, the Irish depended upon the potato as a staple crop and a cornerstone of the diet. When mold caused successive years of crop failure, the country fell into what has been historically referred to as the Irish Potato Famine. The struggle to provide food proved desperate enough that nearly 2 million people left for New York in search of a better life. Donahue opens *Celtic Voyage* with a wistful melody and a maritime-sounding "ocean drum" to represent this sense of longing for a new chance at life.

After making the dangerous journey to America, many Irish found themselves arriving to a rather inhospitable, if not downright hostile, new city²². Irish immigrants were looked down upon by their new countrymen, and seen as a lower class of human being. This led to workplace discrimination and unfair municipal treatment. In *Celtic Voyage*, the piece builds to a dramatic

¹⁹ "Melanie Jean Donahue." Alfred Music | Melanie Jean Donahue. 2013. Accessed March 07, 2018. <http://www.alfredpub.com/Company/Authors/MelanieDonahue.aspx>.

²⁰ Donahue, Melanie. "Celtic Voyage." Alfred Publishing Company. 2009

²¹ Foster, Robert Fitzroy. *The Oxford history of Ireland*. Oxford: Oxford University Press, 2006.

²² Young, Greg, and Meyers, Tom. *Bowery Boys: Adventures in Old New York*. Berkeley, CA: Ulysses Press, 2016.

climax that represents the feeling of excitement one might feel when arriving into port, but also the general chaos and confusion a new immigrant would be sure to find.

Unit 4: Technical Considerations

Celtic Voyage is a very lyrical piece with very clear Irish roots, and Donahue takes great effort to provide players with information to inflect the musical lines in the same way an Irish folk musician might. Melody lines are heavily ornamented with grace notes and *appoggiatura*. In addition to the melody being so ornamented, the tessitura of some of the parts may prove challenging to younger players. Donahue does include notes at the top of the range for Grade 3 woodwind players, including some *altissimo* for the Clarinet 1. At measure 27, the flute arpeggios provide a formidable challenge due to their range, but the fingerings themselves are comfortable. A challenge in this section may present itself in the realm of ensemble balance, as three melodies occur simultaneously.

Unit 5: Stylistic Considerations

As mentioned above, *Celtic Voyage* is highly influenced by traditional Irish music. This is evident in Donahue's use of grace notes and *appoggiatura* to decorate melody lines, as well as the tonality of the work as a whole. The majority of the melodic content is in the Dorian mode, a common characteristic of folk music of the British Isles²³. Throughout the work, each melody line should be played in a singing style, with a dynamic rise and fall to recreate the image of a sea voyage. Donahue's sparse use of percussion, limited to cymbals and tam-tam, is to effective in its' ability to conjure up such seafaring imagery.

Measures 27-35 include an arpeggiating descant in the flutes, under which familiar melodies are heard in the ensemble. Successful performance of this section relies on balancing the contrasting simultaneous musical ideas. The flute arpeggios are marked staccato, yet the overall prevailing articulation should be flowing and full-toned. Additionally, this section may prove challenging to balance given the high tessitura of the flute arpeggios.

The legato playing style is contrasted at measure 35, where the trumpet and saxophone melodies are to be played with a light separation. The accompanying syncopation figure in the bassoon, bass clarinet, tuba and timpani are to be played with pronounced articulation to provide contrast to the previous melodies.

At measure 43, the piece modulates to F minor, and familiar melodies recapitulate. This is the dynamic climax of the piece: *tutti fortissimo*. Take care to balance the sections, so no instrument is playing so loudly that the lush compositional characteristic is lost.

²³Kitelinger, Jennifer. "English Folk Song Suite - Ralph Vaughn Williams." In *Teaching Music Through Performance in Band*, 467-87. Vol. 1. 2010: GIA Publications.

Unit 6: Musical Elements

Melody

Celtic Voyage is built in two primary keys: C minor in the beginning, followed by F minor at measure 43, and a concluding return to the original key in measure 50. Nearly all melodic content is in the Dorian mode, as mentioned previously. The primary melody is performed by solo flute, accompanied by a droning ocean drum. At measure 11, the primary melody is restated with additional support by the oboe and clarinet. A countermelody is performed by the second clarinet and alto saxophones, also in C Dorian. At measure 19, a new set of melody and countermelody is performed, both in C Dorian, reprised at 27 beneath arpeggiating flutes.

The transition material at measure 35 is also in C Dorian, is based around a diatonic melodic motive, and utilizes conventional phrase structure. Measures 41 and 42 utilize a transposed playing of a previously-performed saxophone fill to modulate to the new key of F Minor. This replaying of the original melody in the new key restates all of the previously-played countermelodies in a lush and dense texture. Finally, the piece ends with the original solo accompanied by the ocean drum.

Harmony

The opening of *Celtic Voyage* is performed unaccompanied, though the melody itself is in an easily-identifiable C Dorian. Upon the second performance of the first melody, the low winds and brass perform harmonize in C minor, a pattern of Ab5, Bb5 and C5 chords creates a dark modal chord progression. Much of the harmony throughout this work utilizes modal progressions, with a few exceptions:

Measure 22 is harmonized over a IV chord: a moment of modally-borrowed optimism in an otherwise dark harmonic structure. That phrase also ends on a deceptive cadence on the IV, which returns to the original key of C minor. At measure 27, the chord progression repeats, including the cadences on the IV chord. The transition material at 35 is harmonized in Bb, followed by two measures of C Major, which facilitate the coming modulation to F Minor.

The F Minor restatement of the melody is also harmonized in a modal fashion in the same pattern as the original C Minor harmonization. The ensemble concludes on an Fsus chord, with the Trumpet 1 and Tenor holding out the Bb. For the final return to C Minor (accomplished in the absence of a pivot chord by using silence and the returning ocean drum sound effect), the flute solo performs over a C5 drone, another nod to music of the British Isles.

Rhythm

Celtic Voyage is based on a lyrical melody that Donahue inflected with a variety of rhythmic treatments designed to convey an authentic Irish style of playing. Donahue's melody is decorated by grace notes and *appoggiatura* that at this slow tempo are to be treated as having distinct rhythmic values. The ensemble should be aware of which grace notes fall before the beat and which fall on it, as a matched approach to these ornamentations is central to a culturally sensitive and accurate performance.

With the exception of the syncopation patterns in measures 35-43, accompaniments are relatively conventional for the meter, allowing the decorative melody to be a point of focus.

Unit 7: Form and Structure

SECTION	MEASURES	SCORING
A - Primary presentation	1-11	Ocean drum enters. Flute solo performs primary melody.
A - Second presentation	11-19	Flute section, along with oboe and clarinet 1 perform A melody. Clarinet 2, and alto saxophones perform countermelody. Low brass and winds perform modal chord progression
B - Initial presentation	19-27	Flute, oboe, and clarinet 1 perform B melody. Clarinet 2 and alto saxes perform countermelody. Homophonic chords provided by low brass and winds
B' - Second presentation	27-35	Clarinets, trumpets and horns perform slightly modified restatement of B melody. Saxophones provide another countermelody. Flutes perform arpeggiations of the chords above, harmonized homophonically by low brass and woodwinds. Timpani provides further foundation.
C - Transitional material	35-43	Homophonic melody in C Minor performed by saxes, trumpets and horn. Supported by homophonic chords in trombone and euphonium. Syncopated bass line performed by bassoon, bass clarinet, bari sax, tuba and timpani. Sequenced melodic statement over C Major modulates to new key.
A' - F Minor restatement	43-50	Restatement of A melody in new key (F Minor). Harmonies and countermelodies are rescored, but restated nearly verbatim from their initial presentations in measure 19.

A" - Flute solo and drone	50-59	Ocean drum enters from silence. Flute performs A solo, accompanied by a C5 drone in bassoon, bass clarinet
---------------------------	-------	--

Unit 8: Suggested Listening

5. "The Hebrides Op. 26, "Fingal's Cave" on *Mendelssohn: Symphony No.3 'Scottish; The Hebrides / Meeresstille und gluckliche Fahrt*" Slovak Philharmonic Orchestra. Dohnanyi, Oliver. Naxos 8.550222. 1989. 11:03
6. "Wine-Dark Sea. I. Hubris" on *Wine Dark Sea*. University of Texas Wind Ensemble. Junkin, Jerry. Reference Recordings RR-137. 2016. 10:50
2. "Irish Tune from County Derry" on Disc 2 of *Percy Grainger: Composer's Collection*. North Texas Wind Symphony. Corporon, Eugene. GIA WindWorks GIACD-656. 2006. 6:03
6. "Irish Suite V. The Last Rose of Summer" on *Leroy Anderson: Orchestral Music: Irish Suite / Scottish Suite / Alma Mater*. BBC Concert Orchestra. Slatkin, Leonard. Naxos 8.559381. 2008. 3:45

Additional Resources

Donahue, Melanie. "Celtic Voyage." Alfred Publishing Company. 2009

Foster, Robert Fitzroy. *The Oxford history of Ireland*. Oxford: Oxford University Press, 2006.

Kitelinger, Jennifer. "English Folk Song Suite - Ralph Vaughn Williams." In *Teaching Music Through Performance in Band*, 467-87. Vol. 1. 2010: GIA Publications.

"Melanie Jean Donahue." Alfred Music | Melanie Jean Donahue. 2013. Accessed March 07, 2018. <http://www.alfredpub.com/Company/Authors/MelanieDonahue.aspx>.

Young, Greg, and Meyers, Tom. *Bowery Boys: Adventures in Old New York*. Berkeley, CA: Ulysses Press, 2016.

Stone Mountain Fantasy Ed Hucceby

Unit 1: Composer

Ed Hucceby²⁴ (b. 1948) began his musical career in the late 1960s, as a public school music teacher, and later as a college professor and administrator in Oklahoma. He earned his bachelor's degree in music from East Central University in Oklahoma, followed by a master's degree in music education from University of Oklahoma and a doctorate in administration from Oklahoma State University.

As a composer Hucceby derives inspiration from a diverse resume of educational and performance experiences, having performed in symphony orchestras, jazz ensembles and contemporary music ensembles. He has composed a vast repertoire of wind literature for musicians of varying ages and ability levels. *Stone Mountain Fantasy* is available with his body of work from C.L. Barnhouse Company.

Unit 2: Composition

Stone Mountain Fantasy was published in 2001 by C.L. Barnhouse Company as part of the Command Series for Concert Band, aimed at student musicians. The publisher rates the difficulty as Level 2.5²⁵. The work is comprised of an introductory fanfare, a brief *Allegro* section, an *Andante* section and a recapitulation of the *Allegro* with a coda. *Stone Mountain Fantasy* contains a variety of challenging rhythms and syncopations aimed at building rhythmic facility in student musicians.

Unit 3: Historical Perspectives

Much of Hucceby's compositional offerings are constructed with pedagogical application in mind. *Stone Mountain Fantasy* is among his more well-received works in his expansive collection of music for young bands. Composed in 2001, this work appears on several state repertoire lists.

Unit 4: Technical Considerations

Stone Mountain Fantasy was composed for developing musicians. From a technical perspective, it contains a various musical elements that are aimed at preparing young wind ensembles for more advanced, yet stylistically similar repertoire. Wind instrument tessituras are generally consistent music for this developmental level. Hucceby's melodies include a variety of rhythmic challenges, ranging from syncopated passages to quarter-note triplets. The percussion

²⁴ "Ed Hucceby." Ed Hucceby - Our Composers - C. L. Barnhouse Company. Accessed March 29, 2018. <http://www.barnhouse.com/composers.php?id=89>.

²⁵ "Stone Mountain Fantasy." Stone Mountain Fantasy Sheet Music - C. L. Barnhouse Company. Accessed March 25, 2018. <http://www.barnhouse.com/product.php?id=011-3106-00>.

parts are generally consistent with the wind parts regarding rhythmic difficulty. The exception, and most rhythmically demanding part is the snare drum, which performs heavily subdivided ostinato-based parts in keeping with this style of band music. Additionally, Hucceby utilizes a *D.S. al Coda* marking for the recapitulation of the *Allegro* theme and subsequent coda.

Unit 5: Stylistic Considerations

Stone Mountain Fantasy is consistent of two primary musical sections. After a brief introduction, the *Allegro* section features two contrasting melodic ideas. The *Andante* section contains two additional contrasting musical ideas. Throughout the work, Hucceby utilizes repeated or subtly manipulated restatements of similar melodic material. This repetitious characteristic affords young musicians the opportunity to focus on style and articulation. The piece requires the ensemble to clearly differentiate between legato and staccato interpretations of melodies that are constructed of similar musical content. The ensemble should be comfortable performing legato passages, as well as accents and staccato sections, at a dynamic range of mezzo piano to fortissimo.

Unit 6: Musical Elements

Melody

The melodic content in *Stone Mountain Fantasy* is simple and tuneful. The primary themes are largely scale-oriented. Although the piece is primarily in Bb Major, Hucceby employs material from Bb Minor, as well as G minor, particularly at cadence points. Hucceby also employs phrase extensions frequently at the end of phrases, extending the use of modally-borrowed material. The melodic content from the *Allegro* theme is largely conjunct, whereas the principal subject in the *Andante* is more disjunct.

Each section of the piece is consistent of a primary subject based in Bb, performed twice (with additional instrumentation on the restatement). As mentioned above, most of the primary thematic material is in Bb major, but Hucceby employs parallel and relative minor musical content in the themes as well. Each subject is followed by a countersubject, performed twice based in G minor, and a subsequent recapitulation of the opening statement.

Harmony

Stone Mountain Fantasy is in Bb Major, although the conductor may notice that as mentioned previously, Hucceby utilizes harmonic content from Bb and its closely-related keys (namely Bb Minor and G Minor). Most harmonic shifts are brief, and occur at cadence points. Hucceby will employ Gb or Ab chords, suggesting the key of Bb minor, but will quickly resolve back to the major. In each countersubject, the G minor harmonization takes hold. Hucceby is less harmonically adventurous in these sections, utilizing diatonic chords to harmonize a largely scale-based series of melodies.

Rhythm

Hucceby utilizes a variety of challenging rhythms that are idiomatic to concert band literature. Basic simple meter subdivisions are common, as are syncopations. The snare drum part is the most rhythmically complex, based around sixteenth note *obbligati*. The *Andante* subject utilizes a quarter note triplet figure, likely a first for a young band. As mentioned previously, Hucceby's use of repetitious tuneful melodies and simple harmonies affords a young band the opportunity to develop rhythmic facility.

Timbre

Stone Mountain Fantasy is scored in such a way that (with the exception of a brief trumpet solo), no instrumental part is ever alone. Hucceby scores each melody with a combination of instruments selected for their timbre. As a general pattern, in each section, a musical theme is presented utilizing one timbrally-homogenous group. When the theme is restated, additional instruments join the texture, thereby enriching the ensemble's timbre.

Unit 7: Form and Structure

SECTION	MEASURES	SCORING
Introduction	1-9	<i>Andante</i> : Melody performed homophonically by flute, oboe, clarinets, alto saxophone, trumpets and bells. Chordal arpeggios performed in low brass and woodwinds. Percussion roll enters measure 7, ensemble crescendo and <i>ritard</i>
A - Exposition	9-17	Principal theme established as a call and response between low brass/woodwinds with trumpets, horns and alto saxophone. Upper woodwinds enter in measure 15, doubling the melody
A' - Restatement	17-27	Restatement of A, with addition of upper woodwinds and xylophone to melody layer. Modal cadential extension occurs measures 23-26.
B - Exposition	27-35	Secondary theme established in woodwinds and bells at <i>mezzo-piano</i> . Accompanied by low woodwinds including alto saxophones, as well as low brass. Timpani interjections are exposed and punctuate the phrases.

B' - Restatement	35-43	Restatement of secondary theme, with the addition of alto saxophone, trumpet and horn to melody voice. Snare drum and bass drum join the accompaniment.
A" - Recapitulation	43-51	Restatement of principal theme, scored similarly to m.17. Measure 51
Transition Material	51-55	Low brass and woodwinds perform block chords as the tempo slows. Clarinets, alto saxophone and horn perform brief unison line.
	Andante	
Introduction	55-59	Alto sax and horn perform brief transitioning motive over low brass and woodwind pedals. Flute entrance imitates sax, clarinet and horn in m.53. Clarinet 2 joins the melodic motive.
a	59-67	Primary <i>Andante</i> theme established, performed unison by the trumpet section, accompanied by low brass, low woodwinds and timpani.
a'	67-77	Restatement of primary theme, with the addition of high woodwinds and mallets to the melody. Battery percussion joins the accompaniment.
b	77-85	Secondary theme established. Melody in flute, oboe, clarinet, alto and horn in first phrase. Alto, trumpet and horn in second phrase. Accompanied by low brass and low woodwind block chords.
b'	85-93	Modified restatement of secondary theme. Melody in flute, oboe, clarinet, saxophone and horn. Joined by trumpets in m.89. Accompanied by low brass and percussion.
a	93-101	Restatement of primary <i>Andante</i> theme. Trumpet solo melody for the first phrase, then joined by saxophones and clarinets. Accompanied by lower saxophones, bass clarinet and low brass.

a"	101-103	Partial restatement of <i>Andante</i> theme. Melody in woodwinds, accompanied by brass and low woodwinds. Ensemble performs block chords to the fermata, followed by D.S. al Coda
A' - B - A"	17-48	Replaying of m.17-48.
Coda	104-116	Cadential development based on modal material from A. Two-part polyphonic texture throughout. Flute, oboe, clarinet, alto, trumpet and mallets enter. Low brass and woodwinds respond. Piece ends on <i>tutti</i> Bb.

Unit 8: Suggested Listening

2. "Sonoran Desert Holiday" on *Ron Nelson: Holidays and Epiphanies*. Dallas Wind Symphony. Junkin, Jerry. Reference Recordings. 2012. 9:39
1. "Traveler" on *Ciphers*. North Texas Wind Symphony. Corporon, Eugene. GIA WindWorks. 2011. 12:47
6. "Renegade" on *Blaze the Trail*. Washington Winds. Petersen, Edward S. Hucceby, Ed. Walking Frog Records. 2016. 3:59
6. "Invicta" on *2016 Midwest Clinic: Tamagawa Academy Wind Orchestra (live)*. Crain, Richard S. Swearingen, James. Tsuchiya, Kazuhiko. Mark Records. 2017. 5:48

Additional Resources

Hucceby, Ed. "Stone Mountain Fantasy." Birch Island Music Press. Oskaloosa, IA. 2011

"Stone Mountain Fantasy." Stone Mountain Fantasy Sheet Music - C. L. Barnhouse Company. Accessed March 25, 2018. <http://www.barnhouse.com/product.php?id=011-3106-00>.

"Ed Hucceby." Ed Hucceby - Our Composers - C. L. Barnhouse Company. Accessed March 29, 2018. <http://www.barnhouse.com/composers.php?id=89>.

Themes from the New World Symphony
Antonin Dvorak
Arranged by Andrew Balent

Unit 1: Composer

Antonin Leopold Dvorak was born in 1841 in what is now the Czech Republic to a working-class family²⁶. He began studying violin and began performing professionally at his father's inn at age 12. It was around this time young Dvorak began studying harmony, composition and piano. At 18, he attended music school and began working as a theatre musician and private teacher. He had been actively composing since his early teens, but it wasn't until he won a state grant in 1875 which brought him into contact with composers and publishers (notably Johannes Brahms), that he was able to begin making composition his focus.

Dvorak's music is distinctly tied to his Bohemian (Czech) heritage. His early compositions were polkas inspired by the dance music he heard as a child. Although his compositional influences grew to include Beethoven, Liszt and Wagner, his first published composition *Slavonic Dances* (1878) was once again based in his cultural roots. *Slavonic Dances* propelled Dvorak into the world of the great composers, and he began a period of studying and collaborating with composers abroad. He accepted the position of director at the newly-founded National Conservatory of Music in New York in 1892. While in America, he traveled extensively and drew great inspiration from the people and locales of the United States. He returned to his native Bohemia in 1895, where he composed a few final works and died in 1904.

Unit 2: Composition

The New World Symphony, otherwise known as *Symphony No. 9 in E Minor* was composed in 1893, while Dvorak was living and working in New York. It is considered to be among the first major symphonic works inspired by America. Musicologists, biographers and Dvorak's journals reveal that he drew inspiration from American folk melodies, as well as African American spirituals and Native American music culture. This is fused with the composer's distinctly Czech style; Dvorak develops themes throughout the work's four movements that resemble his earlier *Slavonic Dances*, as well as some distinctly American-inspired musical content. Additionally, although the piece is composed in movements, there is an element of through-composition, as melodic and rhythmic motives pervade the piece's 45-minute runtime.

Arranger Andrew Balent (b.1934) has selected two themes from this symphony as a means of introducing great compositions to young musicians. The first theme, taken from Movement II: *Largo*, is a common melody found in Level 1 method books as a means of introducing dotted rhythms. Balent applies the opening phrases from Dvorak's work over a monophonic and modified harmonic accompaniment. After a fermata and a brief pause, Balent

²⁶ Lloyd-Jones, David Mathias. "Antonín Dvořák." Encyclopædia Britannica. March 02, 2017. Accessed March 26, 2018. <https://www.britannica.com/biography/Antonin-Dvorak>.

introduces the second theme: a fanfare and countersubject derived from Movement IV: *Allegro con fuoco*.

Balent's arrangement was published in 2002 by Carl Fischer LLC, where it is featured in the Performance Series of the Carl Fischer Easy Band series. It is listed at difficulty level Easy on the music retailer J.W. Pepper's website.

Unit 3: Historical Perspectives

Dvorak has acknowledged that he drew inspiration for *Symphony No. 9*. From his time in, and travels through America at the end of the 19th Century. During his travels around the country (as far west as Iowa), he became fascinated with African American culture, as well as Native American music culture²⁷. Much of the American content of the symphony is meant to conjure the image of American culture in its many varieties in the imagination of the listener.

With that in mind, musicologists have found themes in Dvorak's composition that derive more explicitly from American sources. The famous melody in the second movement is distinctly reminiscent of African American spirituals. In 1922 lyrics were applied to his melody, and the song was entitled "Goin' Home." Additionally, the first movement contains musical themes that can be recognized as originating in the spiritual "Swing Low, Sweet Chariot." As far as authentic Native American musical sources are concerned, Dvorak is said to not have transcribed (or even heard) actual Native American music during his time in Iowa. Rather, the third and fourth movements derive more from European compositional heritage. Movement three contains melodic material reminiscent of his earlier composition *Slavonic Dances*. Movement four is considered a recapitulating conclusion for the work, in that Dvorak reprises several themes from earlier in the work in a driving *Allegro* that resembles a final symphonic movement by Beethoven or Brahms.

The combination of the symphony's distinctly American points of inspiration alongside European compositional structures and trends earned this symphony acclaim on both sides of the Atlantic when it premiered in New York on December 16, 1893.

Unit 4: Technical Considerations

In order to relieve technical challenges for beginning players, the key of Balent's arrangement has been moved to Bb Major. Generally speaking, each instrumental part stays within an octave, in keeping with most Level 1 music. In the interest of building high range, as well as building musicality in the upper octaves, nearly half of the wind instrument parts contain isolated notes that would be considered high by a beginning wind player's standards. Balent does present the instrumentalists with new and challenging accidentals, within the conventional limits of a Level 1 arrangement.

From a rhythmic perspective, this piece presents a wealth of opportunity for teaching a wide variety of rhythms. The *Largo* section relies primarily on competency regarding dotted

²⁷ Schwarm, Betsy. "New World Symphony." Encyclopædia Britannica. September 04, 2015. Accessed April 26, 2018. <https://www.britannica.com/topic/New-World-Symphony>.

quarter note rhythms. The *Allegro* section, on the other hand, addresses several new rhythms for beginning band, including triplets and sixteenth notes. In addition, Balent applies some of Dvorak's original syncopated chordal accompaniments to this arrangement.

The *Allegro* is overall a considerably more technically demanding section. The trumpets perform the signature fanfare as a soli. The soli is based around the A minor triad, requiring the players to reach up to E5. In the following countersubject, first clarinet navigates up to G5. Finally, the baritone and trombone arpeggiate up to G4 (optional) in the final passages of the arrangement.

Unit 5: Stylistic Considerations

This work is an effective exercise in musical contrasts. The *Largo* section is overall very legato and primarily quite soft. Ensemble members are encouraged to balance accompanying whole notes with the melody, so as to produce a full ensemble tone. For a young ensemble, tone production and intonation across a range of dynamics will be crucial to a successful performance. The opening *Largo* is marked *piano*, and ensemble members should be encouraged to produce a full tone. In contrast, the *fortissimo* markings in the *Allegro* movement should not lose their focus. Clarity of tone and matching articulations will create a balanced and blended ensemble sound.

Unit 6: Musical Elements

Largo

This movement contains the two opening melodies from the second movement of Dvorak's composition. Clarinets perform the melody, which utilizes the bottom five notes of the Bb scale. Rhythmically, the melody is based on a rhythmic motive of dotted quarter notes and eighth notes. The melody is accompanied by whole notes in the bass clarinet, saxophones, horn and baritone. The chords of this section are mostly diatonic to Bb, with the exception of a V/vi chord in measure 6.

The countersubject, performed by the trumpets, is based on the upper five notes of the Bb scale, placing the melody in Eb Lydian. The accompanying Eb chords are performed by the low brass. The rhythmic content is similar to the primary melody.

The subject returns in measure 17 in the original key of Bb, with the melody performed by the woodwinds in diatonic thirds. The dotted quarter note rhythm from the previous statement of this melody is replaced by quarter notes. All harmonies in this section are diatonic. The ensemble performs the climactic final phrase together over functional diatonic harmonies.

Allegro

This section begins with a unison D-Eb motive, inspired by Dvorak's introduction to the final movement of the symphony. The rhythm of this introduction builds as the passage progresses: from half notes to quarter notes to eighth notes as the ensemble crescendos to its first exposition of the melody. This melody is built around the G minor chord tones, and is

harmonized in a diatonic fashion throughout the movement. The accompaniment patterns themselves become more embellished as the movement progresses.

The contrasting countersubject of this movement is performed primarily by the woodwinds. The melody in this section is based around the tonic harmony, and is harmonized in functional, diatonic counterpoint.

The primary theme returns with added melodic reinforcement in the saxophones, clarinet one and flutes. The phrase is restated once in its entirety over another embellished, yet harmonically identical, accompaniment. The second half of this phrase contains an alternation between tonic and dominant chords in *tutti* eighth notes. The final ensemble statement of the primary theme can be considered the overall climax of the piece, as it is the dynamic high point. This is followed by an immediate and quite contrasting, alto saxophone solo, in which the primary theme is restated at a slow tempo marked *mezzo piano*.

The conclusion of the piece, which is performed suddenly faster and much louder (*fortissimo*), is functionally in the key of G. Three measures of alternating i and vii^o over a G pedal tone are followed by *tutti* G Major chords, over which a G pentatonic arpeggio is performed in the low brass, low woodwinds and saxophones. The piece ends with unison G chords.

Unit 7: Form and Structure

SECTION	MEASURES	SCORING
	<i>Largo</i>	
A	1-9	Clarinets perform melody, accompanied by diatonic chords performed by bassoon, bass clarinet, saxophones and baritone
B	9-17	Double statement of second melody by trumpets, performing in two parts, diatonic thirds. Low brass provides accompaniment.
A'	17-25	Restatement of A, with the addition of flute and alto saxophone to the melody. Trumpet enters in 21, ensemble builds to climax over snare drum roll.
A' coda	25-29	Trombone restates melody from 23, 24, followed by clarinets performing Bb arpeggio. Ensemble concludes with <i>tutti</i> Bb chord.

	Allegro	
Introduction	29-33	<i>Tutti</i> D-Eb motive. Half notes, quarter notes, eighth notes building towards opening of melody.
A	33-49	Trumpets perform melody, accompanied by diatonic chords on quarter notes in the ensemble.
B	49-57	Secondary melody performed by oboe, clarinets and alto saxophone. Accompanied by bass clarinet, tenor saxophone, horn ad baritone
A'	57-61	<i>Forte</i> restatement of A theme, with the addition of flute, oboe, clarinet 1, alto and mallet percussion to the melody scoring. Accompaniment in the remainder of the ensemble, including battery percussion.
A' coda	61-67	A theme performed with slight rhythmic variation. Phrase is concluded with new material in flute, oboe, clarinet, alto, trumpet 1 and horn (partially). Derived from oscillating tonic and dominant harmonies. Ensemble crescendos into next section.
A''	67-73	Ensemble performs <i>fortissimo</i> partial restatement of A theme.
A'''	73-77	Tempo change to "Slowly," alto saxophone performs <i>mezzo piano</i> restatement of the first half of A.

Coda	77-86	<i>Subito</i> change to <i>fortissimo</i> and <i>A tempo</i> . Ensemble performs <i>tutti</i> quarter notes. 77-80 is an alternation between G minor and F ^o , followed by <i>tutti</i> G major chords until conclusion. G pentatonic arpeggiation is performed by tuba, baritone, trombone, saxophones, bass clarinet and bassoon. Piece ends on <i>tutti</i> G major chord.
------	-------	--

Unit 8: Suggested Listening

7. "Goin' Home (after Dvorak's Symphony No. 9 in E Minor, Op. 95, B. 178, "From the New World": II. Largo)" on *Dvorak and America*. Deas, Kevin. Gil-Ordenez, Angel. PostClassical Ensemble. Naxos 8.559777. 2014. 6:13

2-5. "Symphony No. 9 in E Minor, Op. 95. "From the New World" on *Symphony No. 9, "From the New World" / Symphonic Variations*. Baltimore Symphony Orchestra. Alsop, Marin. Naxos 8.570714. 2008. 41:56.

Additional Resources

Balent, Andrew. "Themes from the New World Symphony." Carl Fischer Publishing Co. 2002.

Lloyd-Jones, David Mathias. "Antonín Dvořák." *Encyclopædia Britannica*. March 02, 2017. Accessed March 26, 2018. <https://www.britannica.com/biography/Antonin-Dvorak>.

Schwarm, Betsy. "New World Symphony." *Encyclopædia Britannica*. September 04, 2015. Accessed April 26, 2018. <https://www.britannica.com/topic/New-World-Symphony>.

The Liberty Bell March
John Philip Sousa
Arranged by Jay Bocook

Unit 1: Composer

John Philip Sousa is considered to be the premier composer of the American march, and his contributions to the American wind band tradition are numerous and important²⁸. Born in 1854 in Washington, D.C, Sousa studied piano as a child alongside many other instruments. He was inspired by this love of music to join a circus band at age 13. His father intervened and enlisted him as an apprentice in the United States Marine Band, a position he would hold for the next seven years.

During his initial tenure in the Marine Band, as well as after his discharge, Sousa studied composition, harmony and arranging in the D.C. area. In 1876, he moved to Philadelphia to pursue a career as a composer for publishing houses. Shortly thereafter, while on tour in St. Louis, Sousa received an invitation to conduct the Marine Band. He began his historic tenure in 1880.

Sousa's extensive and diverse musical background afforded him a unique opportunity to evolve the Marine Band into the top-level wind ensemble it is today. In a concerted effort to improve the musicality and legitimacy of his band, he upgraded much of the library with orchestral transcriptions, and adjusted the ensemble's instrumentation to suit this elevated sound ideal.

Sousa's reputation as a bandleader is only surpassed by his legacy as a composer. After his composition, "The Washington Post March" became the most popular tune in America, he began to be referred to as "The March King." This title stuck with him through more than a decade of Marine Band leadership and as his legacy for future generations of wind musicians.

Unit 2: Composition

"The Liberty Bell March" was originally composed as part of the music for the operetta called "The Devil's Deputy," for the comedian Francis Wilson²⁹. Wilson was unable to pay Sousa's requested fee of \$1500 for the music, so he withdrew his music from the operetta and decided to publish the march independently. Sousa was inspired to compose the march while viewing a performance in which a large painting of the Liberty Bell was displayed. The march was published in 1893, to substantial commercial success.

Arranger Jay Bocook (b. 1953) has modified the original march to fit a modern band instrumentation, and to lower the overall difficulty level. The arrangement follows the typical

²⁸ "John Philip Sousa." United States Marine Band. Accessed March 22, 2018. <http://www.marineband.marines.mil/About/Our-History/John-Philip-Sousa/>.

²⁹ "The Liberty Bell March." The Liberty Bell March. Accessed March 16, 2018. <http://www.marineband.marines.mil/Audio-Resources/The-Complete-Marches-of-John-Philip-Sousa/The-Liberty-Bell-March/>.

structure of American military marches and is not dissimilar from Sousa's original. After a brief introduction, the first section of the march contains two strains of melody. Each strain is played twice, softly at first and then slightly louder. Then the trio is performed in contrast to the first section. This is followed by a section of break-up strain, commonly referred to as the "dogfight", in which the ensemble is given melodic material that contrasts the rest of the work in tonality and style. This is followed by an ornamented reprise of the trio. After a return to the "dogfight" section, the trio is performed for the final time at a fortissimo dynamic. Bocook's arrangement was published in 2008 by MusicWorks, a subsidiary of Hal Leonard, where it is rated Grade 3³⁰.

Unit 3: Historical Perspectives

The American band march can be traced back to the origins of America itself. The drum and fife corps of the American Revolution were used primarily as a means of communication on the battlefield, and as a means of boosting soldier morale (as well as intimidating the enemy). The image of an army battalion marching alongside a fife and snare drum is familiar in early American folklore, and thus it may be concluded that march music is distinctly tied to military traditions.

The American military band began performing marches in a ceremonial context around the middle of the 19th Century. Simultaneously, municipalities and even private companies began building their own bands, and a "golden age" of American bands was born. Military and civilian bands were known to concertize in halls and gazebos all over the country. The wind band remained tied to its' military roots by the proliferation of concert marches, composed by legendary figures such as John Philip Sousa.

As mentioned previously, Sousa himself fashioned the United States Marine Band into a world-class wind ensemble by providing his players with high-quality transcriptions of orchestral works, and by modifying his instrumentation to suit the needs of the music. Arranger Jay Bocook is embodying that tradition by providing a quality transcription of a classic American march that maintains much of Sousa's original musical content, exciting contrapuntal ideas and formal structure.

By modifying certain elements of the original orchestration, such as instrumentation, tessitura and melodic distribution, Jay Bocook creates an accessible and authentic arrangement of one of the works considered to be a pinnacle of 19th Century wind band composition. The instrumentation of Bocook's arrangement streamlines Sousa's composition by removing Eb soprano and alto clarinet, as well as Eb trumpet and bass trombone. The tuba part is cross-scored for string bass. Bocook further enhances the bass instruments by including a timpani part, which does not appear in the 1893 edition as performed by "The President's Own." In addition, Bocook includes some more "modern" doublings such as baritone and bassoon, alto saxophone and horn, to improve the sound of an ensemble that may have an incomplete instrumentation.

³⁰ Bocook, Jay. "John Philip Sousa's The Liberty Bell March." Milwaukee, Wisconsin. Hal Leonard Publishing Co. 2008.

Unit 4: Technical Considerations

Bocook took great lengths to alleviate some of the technical demands of Sousa's original march while maintaining the composition's key characteristics. From the perspective of rhythm and overall melodic content, not much has changed. All of Sousa's original melodies appear in their original keys. The characteristic counterpoint and descant writing style has been reorchestrated to relieve demands regarding player independence, and to ensure that a band with limited instrumentation will be able to cover the full orchestration.

The primary modification made to bring this march to a Level 3 difficulty is range and tessitura. With few exceptions, Bocook has placed the tessitura of the instrument parts within a Level 3 range. When compared to Sousa's orchestration, particularly in the case of the clarinets and baritone, the range is restricted to an overall more accessible developmental level. Comparatively, while the tessitura of the clarinet 1 part is within the general range of Level 3 music, there do appear a few altissimo D's. The flutes perform in a slightly higher tessitura than observed in other Level 3 music, including lines that navigate up to A6.

Unit 5: Stylistic Considerations

This arrangement navigates all of the typical stylistic characteristics of a classic American march. Sousa frequently juxtaposes polarizing dynamic and articulation changes: legato to marcato, *fortissimo* to *piano* etc. The opening of the piece is performed *tutti fortissimo*, followed immediately by the first melody, which is performed at piano with dynamic swells built into the melody. Dynamic contrast is imperative between measures four and five for the preservation of the expressive dynamics in the initial melodic statement. Similarly, the conclusion of the phrase at measure 17 is *fortissimo* and to be played quite staccato.

At measure 23, the second melodic statement is performed with more separation. Dynamically, the first repeat is played at *mezzo piano* and upon the second restatement, *fortissimo*. Much like the previous section, this melody ends with *tutti fortissimo*.

The trio, beginning at measure 39, marks yet another melodic statement, a key change and a change in texture. As one may expect from a march from this time period, the trio is to be performed at an overall softer dynamic, in this case ranging from *mezzo piano* to *mezzo forte*. The melody is to be performed legato to further enhance the contrast from previous movements.

The exercise in contrast continues in the "dogfight" at measure 71. In this section, the ensemble is performing *tutti marcato* and *fortissimo*. This section is to be played energetically, but not so aggressively that the contour of the musical lines is lost. This is followed by an ornamented recapitulation of the trio melody performed at *mezzo piano*. The dogfight returns at the same *fortissimo* as before, and when the trio returns for its' final recapitulation, the ensemble is performing at *tutti fortissimo*.

Unit 6: Musical Elements

This arrangement serves as a wonderful introduction to Sousa's writing style and to American marches of the late 19th and early 20th Century. Arranger Jay Bocook has been very

effective in condensing the instrumentation from Sousa's original into that of a modern concert band. Additionally, he has included thoughtful and modern cross-doublings in the orchestration to ensure that regardless of size or 'completeness,' nearly any concert band will be able to perform the arrangement with all elements.

Melody

Sousa's melodies are characteristically bold and bright, and are known for their catchy 'singable' quality. Although there is chromatic vocabulary present in the composition, all modulations are contained within the composition's original key (F) and its' closely-related keys.

When the piece modulates to Bb in the third strain, the melodies increase in chromatic content, but maintain their consonant, singable quality. As before, all chromatic content is functional, existing within the closely-related keys to Bb.

Harmony

The march includes a wealth of chromatic harmony during its' relatively short duration. The piece begins in F Major, but as mentioned previously, the opening four measures are chromatic. In the first strain all of the chromatic harmonies are functional.

The key signature in the third strain changes to Bb. In this strain, there appear examples of functional and nonfunctional chromatic chord choices. At measure 71, there occurs a startling modulation to G minor. The melodic and harmonic content of this statement are immediately restated in Bb, followed by a series of pivot chords that return the piece to the a lively replaying of the trio.

The transition material in measures 87 through 90 are constructed around alternating Gb and F minor chords. Beginning in 91, the bass voices continue their motive, ultimately arriving on F to facilitate a return to Bb. This is followed by a chain of secondary diminished 7th chords, leading back to the V chord of the original key, as seen in the reduction below. In performance, intonation of these challenging harmonies will certainly benefit performance, as well as collective theoretical understanding.

The image shows a musical score reduction for measures 91 through 94. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is 6/8. The key signature has one flat (Bb). The melody in the treble staff is a sequence of chords: Edim7, Bdim7, Cdim, and F7. The bass staff provides a rhythmic accompaniment with eighth notes and rests. Below the staves, the chords are labeled: Edim⁷, Bdim⁷, Cdim, and F⁷.

Measures 91 through 94, reduction with chords provided.

Timbre

By comparing the original score to Bocook's arrangement, it is clear that Sousa's palate of instruments in his ensembles varies greatly from the modern concert band for which this arrangement was intended. In general, Bocook has condensed the instrumentation and eliminated some of the player independence required of Sousa's original arrangement, while preserving the composer's original intent regarding the timbre of each melody.

As a general observation, the march progresses through series of juxtapositions of warm timbres and bright timbres. This is evident in from the beginning of the composition. In the first strain, brighter instruments perform the primary melody while darker instruments punctuate the phrases. When the repeat occurs, Sousa (and Bocook) add additional high voices such as piccolo to the melody to enhance its' brightness. In the third strain there is additional evidence of an alternation of warm sounds (clarinet in the *chalumeau* register, baritone, tenor saxophone) with bright sounds (flute, triangle). When the ensemble recapitulates this melody in the final section of the piece, the brighter instruments perform the melody, with added octave jumps to enhance the excitement of these instruments.

Unit 7: Form and Structure

SECTION	MEASURES	SCORING
Introduction	1-5	Tutti, ensemble performs descending chromatic line, resolving to C
First Strain	5-22	Melody performed by clarinets and trumpets, accompanied by low clarinets, saxophones, low brass and woodwinds. Interjectory phrases performed by bassoon, bass clarinet, baritone and tuba. Upon second repeat, piccolo, flute and oboe are added to the melody layer.
Second Strain	22-39	Melody performed (<i>pp</i>) by clarinets in two octaves; lower octave doubled by tenor, bassoon and baritone. Accompanied by bass clarinet, tuba, alto saxophone and trombones. Timpani also provides support for the bass line. Upon the repeat, ensemble dynamic <i>ff</i> , piccolo, flute, oboe and trumpet added to the melody layer.

Trio (Third Strain)	39-71	Key changes to Bb. Chromatic ascending melody in bassoon, clarinet, tenor saxophone and baritone. Accompanied by alto, baritone sax, trombones, tuba. Response in the remaining woodwinds and horns. No trumpets in this section.
Break-Up strain	71-95	Modulation to G minor, back to Bb. Ensemble plays at <i>ff</i> . Low brass-higher voices in a call-and-response. 87-95, series of chromatic chords, moving towards V
Trio (Reprise)	95-126	Trio melody returns at <i>mp</i> , scored with the addition of trumpets and oboe. Bassoon, tenor, trombone and baritone support melody in the lower octave. High woodwinds perform melody with octave jumps on the 3rd and 6th beat of each measure, adding syncopation to the melody. Melody ends on a Bb, transitioning to repeat of "dogfight".
Break-up Strain (Repeat)	71-95	Verbatim repeat of "dogfight"
Trio (Final reprise)	95-128	Verbatim repeat of Trio reprise at <i>ff</i> dynamic

Unit 8: Suggested Listening

7. "The Liberty Bell" on Disc 7 of *The Heritage of John Philip Sousa Collection*. United States Marine Band. Kline, Col. Jack T. The Robert Hoe Collection 75442200262. 2011. 3:29.

2-5. "Symphony on Themes by John Philip Sousa." on *Hearshen: Strike Up the Band*. United States Air Force Band. Graham, Lowell. Naxos 8.573041. 2013. 45:40

1. "Semper Fidelis March" on *Semper Fidelis: The Music of John Philip Sousa*. United States Marine Band. Bourgeois, Col. John. Altissimo Records. 2007. 2:49

Additional Resources

"Liberty Bell (Sousa, John Philip)." Liberty Bell (Sousa, John Philip) - IMSLP/Petrucci Music Library: Free Public Domain Sheet Music. 2018. Accessed March 20, 2018. [http://imslp.org/wiki/Liberty_Bell_\(Sousa%2C_John_Philip\)](http://imslp.org/wiki/Liberty_Bell_(Sousa%2C_John_Philip)).

"John Philip Sousa." John Philip Sousa (1854-1932). Accessed March 20, 2018. <http://www.dws.org/sousa/>.
Stauffer, Donald W. "John Philip Sousa: A Descriptive Catalog of His Works." *Journal of Research in Music Education* 23, no. 2 (1975): 155-56. doi:10.2307/3345288.

"John Philip Sousa." United States Marine Band. Accessed March 22, 2018. <http://www.marineband.marines.mil/About/Our-History/John-Philip-Sousa/>.

Duke Ellington in Concert Arranged by Paul Murtha

Unit 1: Composer

Edward Kennedy (Duke) Ellington is known as one of the greatest bandleaders, composers and pianists of the big band era. His career spanned more than fifty years, during which he composed hundreds of songs for the bandstand, stage and "Great American Songbook." Born in Washington D.C. in 1899, Ellington was raised in a middle-class musical family, where he began studying piano. His gentlemanly, 'courtly' demeanor earned him the childhood nickname "Duke"³¹. He wrote his first composition, "Soda Fountain Rag" at age 15. Inspired by the growing popularity of ragtime and stride piano, he began playing professionally at age 17.

Ellington moved to New York City in 1923, where his ensemble developed into a 10-piece ensemble that helped shape early jazz, known contemporarily as "jungle style." The majority of the next two decades were spent in residencies at New York's famous Cotton Club and touring the globe with his big band. His ensemble grew in number and became refined during this period, as Ellington's compositional style began to evolve. With this 14-piece band, he was able to experiment with timbre, texture and orchestration. In addition, he began composing lengthier pieces and experimenting with innovative compositional forms. Ellington was fascinated with working in Classical forms into the jazz idiom.

Along with his many contributions to big band and jazz, Ellington also composed (with several co-writers) numerous popular and dance songs into the 1930s and 40s. All of these contributions earned him several Grammy awards, along with well-deserved historical recognition.

Unit 2: Composition

"Duke Ellington in Concert" is a collection of themes by Duke Ellington, arranged by Paul Murtha (b.1960)³². The suite includes *Take the 'A' Train*, *Don't Get Around Much Anymore*, *Mood Indigo*, *Caravan* and *It Don't Mean a Thing (If it Ain't Got That Swing)*. The piece is scored for a conventional concert band instrumentation, with the addition of drum set and string bass. Murtha's arrangement utilizes transcriptions Ellington's musical content, orchestrated to fit the concert ensemble. The arrangement is published by Hal Leonard Corporation in 2002, and is rated Grade 3.

³¹ Tucker, Mark, and Duke Ellington. *The Duke Ellington Reader*. Oxford: Oxford University Press, 1993.

³² "Paul Murtha." Hal Leonard Online - Composer Biographies -. 2018. Accessed March 23, 2018. <https://www.halleonard.com/biographyDisplay.do?id=184&subsiteid=1>.

Unit 3: Historical Perspectives

The music of Duke Ellington is distinctly tied in the popular consciousness to the Jazz Age. His jazz compositions have become a key element of the Great American Songbook, a hallmark of American musicality and creativity. His versatility and adventurousness as a composer are reflected in his unique choices regarding harmonization, orchestration and interpretation for his ensemble members. As his ensembles developed and refined, Ellington made it a point to choose musicians who he felt would interpret his music with creativity. As this process took place in a period of great development for audio recording, the stylistic approaches and interpretations of these musicians is forever marked on the history of jazz.

Paul Murtha's arrangement of the five Ellington classics reflects the composer's intent regarding harmonization and orchestration, as well as articulation and interpretation. Although Ellington's original scores may not have included much information articulation and interpretation, Murtha utilizes primary audio resources to provide accurate notation for modern musicians. In that element, "Duke Ellington in Concert" is a valuable tool for teaching developing ensembles more about performing music in an idiomatically-representative big band style.

Unit 4: Technical Considerations

As mentioned above, Murtha took care to ensure that the harmonizations and interpretive information is as true to the original compositions as possible. Many of the accompaniment patterns that appear in this arrangement are also present in the original recordings. Murtha did make some considerations, such as transposing entire songs into more "band-friendly" keys.

From an orchestration perspective, Murtha utilizes unsurprising instrument groupings to replicate the sound of a big band. Considering the traditional big band instrumentation of saxophones, trombones, trumpets and a rhythm section, Murtha works to maintain much of that aesthetic ideal. The flutes, clarinets and occasionally mallet percussion fill out the upper-register trumpet parts. All parts are written within a typical Grade 3 range. For the rhythm section, Murtha favors the use of string bass, but cross-cues are available in the tuba and baritone sax parts. Drum set the intended Percussion 1 part, but it is possible for a director with a surplus of percussionists to expand the part to more than one player.

The greatest challenges presented for a developing ensemble in this arrangement pertain to rhythm and player independence. As one may expect, the melody and accompaniments are both generously syncopated throughout the arrangement. Finally, the percussion parts contain a large amount of well-written and idiomatically-appropriate grooves for a developing drummer.

Unit 5: Stylistic Considerations

Beyond the challenging syncopated rhythms, the essence of accurate performance of this arrangement lies in interpretation. It is strongly recommended for the ensemble to become familiar with the original recordings of these songs. This will help students to understand not

only the way in which Ellington's contrapuntal compositional style works, but also to understand the inflections and articulations applied by the original musicians on the recordings. Murtha has provided a lot of information in the form of articulations.

Additionally, ensemble balance and control of the ensemble's timbre is of the utmost importance in the more homophonic sections. Murtha includes several sections (namely "Mood Indigo" and "Caravan") where the woodwinds perform homophonic or monophonic melodies. The ensemble should take time to tune and balance these sections so they work with the accompaniment.

Unit 6: Musical Elements

Melody

Ellington's melodic work is generally based in syncopated rhythms and a wealth of chromatic and blues scale-based alterations of otherwise diatonic lines. As one may expect in the jazz realm, interpretation of these melodies is important. Ensemble members should listen to primary-sources examples of these melodies in order to perform them with authenticity. Counterpoint and engaging accompaniment figures also mark much of Ellington's catalog. The ensemble should understand how to balance melody versus accompaniment patterns.

Harmony

Ellington utilizes a wide array of harmonic techniques, ranging from purely diatonic harmony and functional chromaticism to dense upper structures and chords that hint at bitonality. The ensemble should take care to balance and tune these chords, and to understand their individual role within the sonority of the ensemble. As mentioned previously, listening to primary-source examples will aid in this process.

Rhythm

Jazz was born from ragtime and the blues, two genres whose rhythms are unique and universally recognizable. Ellington, having begun his career playing ragtime and stride piano, clearly utilized these ideas in his compositions. His melodies are typically densely syncopated, as are the accompaniments. This piece contains several instances of syncopated quarter-note and eighth-note rhythms that will challenge a Level 3 ensemble. Additionally, Murtha utilizes subdivided quarter-note triplet figures in the arrangement.

Timbre

As mentioned previously, Murtha utilizes a typical concert band instrumentation for an arrangement of songs that were originally composed for a big band. The orchestrations are rooted in the big band tradition of saxophones, trombones, trumpets and rhythm section, and generally expanded and morphed into a concert band orchestration from there. For example, trumpet, clarinet and flute are frequently scored together to imitate the big band trumpet section. The bassoon is typically scored as a part of the low brass or low saxophone texture. Horn and saxophone are scored together for some more expressive moments. Bass clarinet is cross-cued with upright bass, but also woven into the saxophone section and doubled with baritone sax.

While these sets of doublings are not particularly unique to concert band writing, they do create a challenge for the ensemble to create an authentic "big band" sound with unconventional instrumentation. For the director, this is an opportunity for instrumentalists who may not traditionally be exposed to playing jazz to become acquainted with the style and approach to the literature.

Unit 7: Form and Structure

SECTION	MEASURES	SCORING
Introduction	1-5	<i>Tutti</i> performance of opening phrase of "Mood Indigo," alto and horn perform chromatic interjection in measure 3. Fermata in 4 carries into new tempo
	Take the "A" Train	
Introduction'	5-11	Drum set introduces mid-tempo swing rhythm. Measures 7-11, flutes and oboe perform Ellington's piano introduction from original recording, harmonized by clarinets and vibraphone
A	11-21	Melody in sax section, accompaniments in the rest of the ensemble. Walking bass line appears in bass clarinet, baritone sax, tuba and upright bass parts. Section is repeated twice.
B	21-29	First phrase of melody in low brass, followed by trumpets, accompanied by sustained woodwind chords.
A'	29-37	A melody returns, with new accompaniment: diatonic descant lines in flutes, homophonic chords in brass. Section ends with the same ending as Ellington's arrangement. Direct segue via low brass and woodwinds with drum set into next section.

	Don't Get Around Much Anymore	
A	37-46	Low brass and drum set perform homophonic accompaniment pattern. Melody in flute and clarinet.
A'	46-55	Restatement of A. Solo trumpet performs melody. Addition of blues patterns in flute, clarinet and vibraphone. Section ends with <i>tutti</i> Ab and a brief pause.
	Mood Indigo	
A	55-64	Woodwinds perform homophonic melody. Flute arpeggios decorate the chord in measure 57. Melody mostly homophonic with occasional chromatic statements from individual instruments.
A'	64-71	Saxophones and clarinets perform homophonic chords beneath clarinet solo. Whole ensemble performs final phrase in measure 68, fermata and direct segue into next section.
	Caravan	
A	71-91	Tempo set by bass line and percussion. Melody performed by flute, oboe bassoon, clarinets. Each phrase concluded with trumpet growl figure.
A'	91-106	Restatement of the melody with the addition of saxophone accompaniment.

	It Don't Mean a Thing (If It Ain't Got That Swing)	
Drum Solo	106-111	Drum solo to set new tempo
A	111-127	Low brass introduce melody, followed by response from ensemble. Various blues-scale based interjections occur throughout this section.
B	127-135	Woodwinds perform first phrase of melody, followed by trumpets. Woodwind section perform a two-measure unaccompanied blues/bebop scale-based passage, followed by pivot chord to new key of G minor.

A'	135-141	Trumpets perform A melody, woodwinds respond with blues pattern.
Conclusion	141-150	Sequence of trumpet-woodwind passage, followed by a concluding passage that utilizes "Don't Mean a Thing" material as well as the concluding line from "A Train." Ensemble performs Bb#9 chords <i>tutti</i> , as directed. The arrangement implies a <i>rallentando</i> , but one does not appear in the score. Drum set fill on the last chord, followed by a Bb quarter note from the ensemble (minus flutes).

Unit 8: Suggested Listening

1. "Take the "A" Train" on *Remembering Duke Ellington*. RTE Concert Orchestra. Hayman, Richard. Naxos 8.555017. 2004. 3:45

4. "Mood Indigo" on *Remembering Duke Ellington*. RTE Concert Orchestra. Hayman, Richard. Naxos 8.555017. 2004. 3:45

6. "Caravan" on *Remembering Duke Ellington*. RTE Concert Orchestra. Hayman, Richard. Naxos 8.555017. 2004. 3:45

15. "It Don't Mean a Thing If It Ain't Got That Swing" on *Remembering Duke Ellington*. RTE Concert Orchestra. Hayman, Richard. Naxos 8.555017. 2004. 3:45

4. "Take the "A" Train" on *It's What's Happenin' - The Varitone Sound of Clark Terry*. Terry, Clark. Verve Music Group. 1967. 6:17.

Additional Resources

Britannica, The Editors of Encyclopaedia. "Duke Ellington." Encyclopædia Britannica. December 27, 2017. Accessed March 3, 2018. <https://www.britannica.com/biography/Duke-Ellington>.

"Take the "A" Train." NMAH | Albert H. Small Documents Gallery - Duke Ellington and Billy Strayhorn: Jazz Composers -Take the "A" Train. Accessed March 23, 2018. http://americanhistory.si.edu/documentsgallery/exhibitions/ellington_strayhorn_6.html.