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## Advanced Conducting Project

Adam B. Nobile

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MASTERS OF MUSIC IN WIND CONDUCTING**

**DEPARTMENT OF MUSIC**

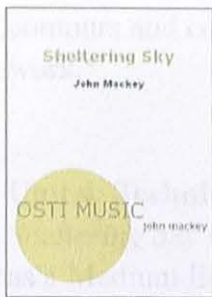
**BY**

**ADAM B. NOBILE**

**EPHRATA, PA**

**DECEMBER 2012**

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## Conductor's Study Guide

### Sheltering Sky

#### John Mackey

(b. 1973)<sup>1</sup>

#### Unit 1: Composer

John Mackey holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts from the Cleveland Institute of Music where he studied under John Corigliano and Donald Erb, respectively. His various works have been performed at the Sydney Opera House, Carnegie Hall, the Kennedy Center, and throughout Italy, Chile, Japan, China, Norway, Spain, Columbia, Austria, Brazil, Germany, England, Australia, and the United States. Many of his original works are commissioned by various educational and professional organizations including the American Bandmasters Association, the Dallas Wind Symphony, and the New York Philharmonic Orchestra.<sup>2</sup>

Mackey has served as a composer-in-residence at the Greater Twin Cities Youth Symphony, the Seattle Youth Symphony, the Vail Valley Music Festival, the Cabrillo Festival of Contemporary Music, and has led and participated in several collegiate composer residencies.<sup>3</sup>

#### Unit 2: Composition

*Sheltering Sky* is a major departure from previous works by John Mackey, who is known for unique styles and strong rhythmic textures. The work was commissioned in 2012 by the Traughber Junior High School Band and the Thompson Junior High School Band, both in Oswego, Illinois and is self-published by John Mackey.

#### Unit 3: Historical Perspective

The work evokes a folksong-like quality while still retaining the familiar harmonic structure Mackey is known for. While composers such as Holst, Vaughan Williams, Grantham, and Ticheli are known for their familiar settings of traditional folk songs, Mackey takes a cue from Percy Grainger, developing his own unique spin on what would otherwise be a very familiar form and structure. Although the melody of *Sheltering Sky* has a recognizable quality with

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<sup>1</sup> OstiMusic, "Bio," Osti Music, <http://www.ostimusic.com/bio.php> (accessed 23 November, 2012)

<sup>2</sup> Mackey, John. "Wind Repertory Project. [http://www.windrep.org/John\\_Mackey](http://www.windrep.org/John_Mackey) (accessed 23 November, 2012)

<sup>3</sup> Miles, Richard. *Teaching Music Through Performance In Band, Vol. 8*. Chicago, IL: GIA Publications, 2011.

contours and colors similar to *Danny Boy* and *Shenandoah*, the tune itself is original to the work.<sup>4</sup>

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

*Sheltering Sky* is listed by John Mackey as a Grade 3 work, and is actually listed on JW Pepper as a Medium Easy work. Though Mackey is typically known for his outlandish grading of music, this work seems to fit what it is classified as. The tempo and range is easily accessible by advanced Junior High and standard High School ensembles.

Special consideration must be given to the amount of exposed melody that occurs throughout the ensemble. The need for a strong Oboe and French Horn player easily classifies this at the higher end of the grading, though the parts are cued in other instruments should the need to fill the part arise. Even with cuing, these melodic statements will require mature performers with the knowledge and confidence to shape the statements as they are passed throughout the ensemble.

Additionally, the constant tempo and meter shifting will require a capable performer. There are 16 tempo markings and 27 meter changes through the work. The tempo also requires a performer capable of confident subdivision as the opening statement is quarter note = 42 (with the option of eighth note = 84). This is the only given tempo with the remainder being left up to the conductor.

Mackey avoids traditional triadic sonorities throughout the work, instead choosing more indistinct chords such as 7ths and 9ths, giving the feeling of haziness this piece inhabits. Additionally, through the use of chromatic dissonances tilling the harmonies, there is a sense of nostalgia.

Unlike many of Mackey's other works, the percussion score is much more sparse, with only 5 players truly needed (4 if a marimba player is capable of 4 mallet technique). Additionally, there is only need for 3 players besides the Marimba to fill all needed parts.

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

The primary stylistic consideration is the sweeping structure that is filled with cascading phrases. There is a definite need for confident players early on with the very softly articulated harmonies stacking up throughout.

As the two folksong-like melodies emerge, the various harmonic structures must be played within the style of the melody without overpowering them. This entire style continually builds to the climax at Letter F, only to resolve quickly and softly to the final chord.

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<sup>4</sup> Wallace, Jake, *Sheltering Sky*, Boston, MA: Osti Music, 2012.

## Unit 6: Musical Elements

### Melody:

The opening of the work includes statements of two folksong-like melodies - the call as a sighing descant in solo oboe, and its answer as a hopeful rising line in trumpet.<sup>5</sup> These two melodies are intertwined throughout, moving between solo lines and full ensemble moments. Melody 1 is set in mixed meters while Melody 2 is contrasting in that it is built around a consistent meter.

### Sheltering Sky

#### Melody 1

Oboe

3

### Sheltering Sky

#### Melody 2

Trumpet in B $\flat$

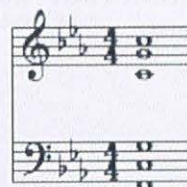
<sup>5</sup> Wallace, Jake, *Sheltering Sky*. Boston, MA: Osti Music, 2012.

Never once through the entire work does a melody fully resolve prior to the next one beginning. Each time as one is ready to cadence a new phrase begins, creating a sense of continuing motion that, until the end of the work, never fully resolves.

Eventually, as the work closes, the melodies themselves unfold and dissipate until the serene introductory material returns.

**Harmony:**

Though the written key is Eb major, Mackey's typical harmonic styling moves around without following a traditional and expected harmonic progression. For example, even at the opening impact prior to Letter A, there is no triad resolution; instead, the chord is built of stacked open fifths. This is an unexpected harmonic structure, yet it develops the sound expected by John Mackey.



Measure 7



Letter G

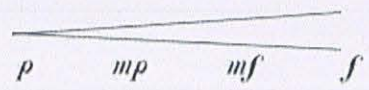
Another example of the harmonic structure used by Mackey to develop this sense of no true resolution is prevalent at the major impact point of the piece (Letter G). Unlike most western chord progressions which will ultimately resolve on a tonic chord, Mackey works to resolve the cadence with a minor seventh chord. Those familiar with other melodic works of this composer will recognize the progression almost immediately. It is a sound this composer is specifically known for.

**Form and Structure:**

Throughout this work two various melodies are found intertwined. Mackey did not follow a traditional ABAB structure though, as the melodies do not always fall one after another. Additionally, these melodies are not always complete or are augmented in unique ways to give the work a sense of longing. In order to full realize the structure of this work, a chart of this work's structure is shown below. Included in this chart are tempo markings and rehearsal letters to better align it with the original score. There are numerous reoccurring elements linked to the various melodies as are shown in the chart.

Measure	Beginning - A	A-B
Tempo Marking	♩ = 42 ♩ = 84	<i>a tempo, but very freely</i> <i>poco rit.</i>
Meter	4/4 3/4 4/4 3/4	2/4 4/4 3/4 2/4 3/4
Melody	Fragments of both impending melodic statements occur throughout woodwinds initially with brass later in the section	•Melody 1 - Oboe •Melody 2 - Enters on final beat in Trumpet/Flute
Harmony	Use of chromatic dissonance throughout	•Counter-melody in low woodwinds •Chromatic dissonance in various woodwind voices
Rhythm	Slowly metered, with several voices entering off dominant beats, developing a sense of no meter	Use of consistent changing meter causes a sense of incomplete phrasing
Timbre	Predominantly woodwinds with brass joining late	All woodwinds
Style	Haunting	Mixed meter feel causes a sense of incompleteness
Dynamics	<i>p - pp</i>	<i>pp</i>

Measure	B-C	C-D
Tempo Marking	<i>a tempo</i>	<i>poco rit.</i>
Meter	4/4	4/4
Melody	<ul style="list-style-type: none"> <li>•Melody 2 - Trumpet/Flute</li> <li>•various uses of Melody 1 fragments</li> </ul>	<ul style="list-style-type: none"> <li>•Melody 2 continues in Trumpet/Flute - adds Clarinet</li> <li>•Melody 1 begins on final beat in Flute/Oboe</li> </ul>
Harmony	Use of anticipatory chord changes throughout voicing (chords change for some voices on downbeat, others on beat 3)	More ensemble chordal shifts
Rhythm	<ul style="list-style-type: none"> <li>•Counter-motion in various voices</li> <li>•Majority of voices using half-note rhythms</li> </ul>	<ul style="list-style-type: none"> <li>•Counter-motion in various voices</li> <li>•Majority of voices using half-note rhythms</li> </ul>
Timbre	Mid and low voice harmony with upper voice melody	Mid and low voice harmony with upper voice melody
Style	Change in style caused by consistent meter throughout	Change in style caused by consistent meter throughout
Dynamics	<i>pp - p</i>	<i>mp - p</i>

Measure	D-E	E-F
Tempo Marking	<i>a tempo</i>	<i>with more motion</i> <i>rit.</i>
Meter	3/4   2/4   3/4   2/4   3/4   2/4	3/4
Melody	•Melody 1 - Call and Response between Flute/Oboe and Clarinet/Alto Sax	•Melody 1 - Augmentation as a result of the original mixed meter melody being written in a 3/4 time signature
Harmony	Countermelody during Call statements in woodwinds with chord shifts during Response in lower brass and woodwinds	Continual build in harmonic texture with use of chord changes on beat 3
Rhythm	<ul style="list-style-type: none"> <li>•During Call statement - Eighth notes</li> <li>•During Response statement - Quarter notes</li> </ul>	The use of half note/quarter note rhythm in harmony augments the use of syncopation in augmented melodic statement
Timbre	Much thicker texture results in fuller sound even at lower dynamic levels	Chromatic dissonance on many anticipatory beats resolves on downbeats or occasionally beat 2
Style	Creates a sense of motion with various textural elements between Call and Response	Building intensity
Dynamics	<i>p - pp</i>	

Measure	F-G		G-H	
Tempo Marking	<i>a tempo</i>		<i>allarg.</i>	<i>a tempo</i>
Meter	4/4		4/4	
Melody	<ul style="list-style-type: none"> <li>•Melody 2 - Clarinets/Trumpets</li> <li>•Melody 1 - Fragments in Flutes/Clarinets/Saxes</li> </ul>		Completion of both melodies at once	
Harmony	Harmonic texture of half notes allows melodic play between the two competing melodies		Full ensemble fills in all harmonic elements, but does not resolve until the very last beat of this section	
Rhythm	Half Notes in harmony - Syncopation in Melody		Use of syncopation creates unresolved chords	
Timbre	Full ensemble sounds		Full ensemble sounds	
Style	Thicker texture and building towards resolution		Pinnacle of the work	
Dynamics	<i>f ff</i>		<i>ff</i>	

Measure	H-I	I-J			J-End		
Tempo Marking		<i>a tempo</i>			<i>poco rit.</i>	<i>a tempo or a little slower</i>	
Meter	4/4	3/4	2/4	4/4	3/4	4/4	3/4
Melody	Melodic fragments prior to recapitulation	•Melody 1 - Oboe recaps the melody from earlier in the work			Fragments of both melodies occurring throughout the ensemble		
Harmony	Thinning harmonic elements	•Counter-melody in low woodwinds •Chromatic dissonance in various woodwind voices			As various melodic fragments occur, small harmonic fragments occur as well		
Rhythm	Simplified rhythms	Use of consistent changing meter causes a sense of incomplete phrasing			No noticeable meter feel as a result of the various fragments		
Timbre	Thinning texture	All woodwinds			Softer texture resolving on the original chord at the very end		
Style	Softer dynamic leads to sense of longing	Mixed meter feel causes a sense of incompleteness			Haunting sound		
Dynamics	<i>mf p</i>	<i>p pp</i>			<i>pp</i>		



**Unit 7: Pedagogical Value**

The music of John Mackey is typically out of reach of most younger ensembles as we know them today. *Sheltering Sky* brings his music back into a more attainable realm while still retaining the harmonic structure this composer is known for.

In a time when band music comes out of many of the major publishing houses at a faster pace than ever before, it is unusual to find the music of a modern prolific composer that is within reach of a typical ensemble. That said, this is the type of music a young high school level band should have the opportunity to learn and experience. Keeping the tempo down and allowing doubling as Mackey does gives a band the flexibility to perform this music even without ideal instrumentation.

**Unit 8: Suggested Listening**

*Hymn to the Blue Hour*, John Mackey

*Colonial Song*, Percy Grainger

*The Gum-Suckers March*, Percy Grainger

*Shenandoah*, Frank Ticheli



## Conductor's Study Guide

### Paper Cut

Alex Shapiro

(b. 1962)

#### Unit 1: Composer

Alex Shapiro is best known for her acoustic and electroacoustic works written in a lyrical and dramatic styling. Educated at The Juilliard School and Manhattan School of Music, she studied under Ursula Mamlok and John Corigliano and has spent a vast portion of her life scoring feature films, television, and documentary projects in Los Angeles. She currently serves on the Board of Directors of the American Music Center and The MacDowell Colony, sits on ASCAP's Symphony & Concert Committee and the ASCAP Board of Review, and is the past President of the Board of Directors of the American Composers Forum Los Angeles chapter.<sup>6</sup>

#### Unit 2: Composition

*Paper Cuts* was commissioned by the American Composer's Forum in an effort to bring new, uniquely scored music to the modern band world, specifically in the educational realm. The work was published in 2010 and, while specifically written for an advanced middle school ensemble, has been performed by numerous high school and collegiate level ensembles. The work is best described by the composer in her own program notes:

Music isn't just melody; its rhythm and texture as well. The unusual element of paper and the myriad sounds that can emerge from something so simple offer a fresh view of what music-making can be and opens everyone's ears to the sonic possibilities found among everyday objects.

With a nod to environmentalism, *Paper Cut* might even remind people to avoid waste and recycle. Players can collect paper that would have otherwise ended up in the trash, and bring it to rehearsals. The piece might even be therapeutic, as students can take out their aggression by ripping up band grades and test scores!<sup>7</sup>

#### Unit 3: Historical Perspective

It is very difficult to find the link between historical wind band repertoire and *Paper Cut*, however the roots can easily be traced to what interests a young player. Alex Shapiro stated that she wrote this piece to specifically entice students with hints of Video Games, Television, and Motion Picture soundtracks.

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<sup>6</sup> Shapiro, Alex, *Paper Cut*. Milwaukee, WI: BandQuest, 2010.

<sup>7</sup> Shapiro, Alex, *Paper Cut*. Milwaukee, WI: BandQuest, 2010.

Additionally, with many 20th century composers working through extended techniques, such as wind instruments being used as percussion instruments and multi-phonics, it is simply an extension of such technical developments with the use of paper in place of those extended techniques.

Also, as Shapiro specifically states, this piece can also be used in conjunction with cross-curricular instruction discussing environmentalism. It is a great opportunity to remind people to avoid waste and recycle. Players can collect paper that would have otherwise ended up in the trash, and bring them to rehearsals.

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

*Paper Cut* requires several extended techniques. When learning the piece, Shapiro recommend rehearsing the various paper playing techniques first along with the required rhythms before practicing it with the accompaniment track.

Once musicians have mastered the paper techniques, it is safe to rehearse the instrumental section without the paper or the recorded track. In all rehearsals, both with paper and instruments, it is imperative that music is performed at a constant tempo of quarter note=88 or it will not line up correctly.

Additionally, when performing this piece, there are numerous technical requirements. The recorded accompaniment track must be played both through audience speakers as well as stage monitors for the musicians to hear. This will aid the band in lining up properly with the recording.

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

There are two primary stylistic considerations for this work. First it to match the recorded accompaniment style. There is very little room for leeway regarding this. Second, when playing paper parts, it is imperative that all players use the same technique throughout the musical section.

The composer has given both written instructions as well as information regarding video recordings of the various techniques required so as to allow for the most accurate reproduction of sound within the performance.<sup>89</sup>

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<sup>8</sup> Shapiro, Alex. *Paper Cut*. Milwaukee, WI: Bandquest. 2010.

<sup>9</sup> Shapiro, Alex. "Paper Cut Materials." [http://www.alexshapiro.org/AS\\_Paper\\_Cut-Materials.html](http://www.alexshapiro.org/AS_Paper_Cut-Materials.html) (accessed 26 November 2012.)

## Unit 6: Musical Elements

### Melody

*Paper Cut* is divided into three distinct sections, all linked together with the use of a recorded electronic accompaniment. The first section requires all band members to have four sheets of computer paper ready to perform. The melodic statements are actually introduced through the electronic accompaniment. The following techniques are used to play paper.

- CRUMPLED BALL: quietly tap fingers on ball randomly, then slowly raise above head
- FLAT SHEET: tear VERY slowly and quietly
- FLAT SHEET: hold paper in one hand and tap firmly with fingertips in the other
- SAME SHEET: hold paper edges in both hands and snap
- SAME SHEET: firm taps
- SAME SHEET: crumple slowly
- SAME SHEET: tear length of edge very slowly and quietly
- FLAT SHEET: LOUD short rips
- FLAT SHEET: crescendo rip down the length of paper
- NEW FLAT SHEET: crescendo rip
- SAME TORN SHEET: crumple up LOUDLY
- Rub crumpled ball on floor

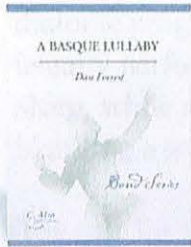
The second section is connected via the recorded electronic accompaniment. There is no distinct melody through much of this portion, but there is a continued build towards the culmination of this section.

The final section of the piece does include a hybrid portion of instrumental playing with paper playing. The instrumental part matches the chord structure of the electronic accompaniment while the paper matches the percussive elements.

### Harmony

Harmonically, the instrumental portions of *Paper Cut* are written primarily in four-part harmony (Soprano, Alto, Tenor Bass) with occasional harmonic augmentation. While the lower voices are primarily playing the rhythmic motif shown, the upper voices are moving in half note ascending patterns; this pattern was previously introduced in the electronic accompaniment used when the instrumentalists were playing on computer paper.





## Conductor's Study Guide

### Basque Lullaby

#### Dan Forrest

(b. 1978)

#### Unit 1: Composer

Dan Forrest is pianist-turned-composer who, in a very short amount of time, as established a lasting presence in the United States. A majority of his works are written for the choral realm but recently he has ventured into band composition as well.

Many of his choral works have received numerous awards including the ASCAP Morton Gould Young Composer's Award, the ACDA Raymond Brock Award, the Raabe Prize, the Donald Sutherland Endowment award, numerous ASCAP Awards, and many others. His music has been performed across the world, including performances Carnegie Hall, the Lincoln Center, and the Kennedy Center.

Forrest holds a doctoral degree in composition from the University of Kansas and a master's degree in piano performance. His is a former professor of music at Bob Jones University where he served as Department Head of Music Theory and Composition for several years.<sup>10</sup>

#### Unit 2: Composition

*A Basque Lullaby* was originally composed as a four-part SATB choral work based on an anonymous children's rhyme that the composer found online. Originally this was the closing movement of *Bedtime Fancies*, an a cappella suite of choral works written for the birth of Forrest's daughter Leah.<sup>11</sup>

The title of the work could lead the performers and conductors to believe there is inspiration from the Basque region of Europe, however the composer specifically states "the origin and author of the poem are completely unknown."<sup>12</sup>

#### Unit 3: Historical Perspective

The work is based around a lullaby, which itself has a varied history among many cultures throughout the world. Typically, a lullaby is used by a parent to coax a young child to sleep.

The lullaby is usually written with a simple melody with few large leaps. It is written to fit well within the comfortable range of the human voice. Harmonically, the lullaby follows a simply

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<sup>10</sup> Forrest, Dan. <http://www.danforrest.com/bio>. (Accessed 1 December 2012).

<sup>11</sup> "A Basque Lullaby." [http://www.windrep.org/A\\_Basque\\_Lullaby](http://www.windrep.org/A_Basque_Lullaby) (Accessed 1 December, 2012)

<sup>12</sup> Miles, Richard. *Teaching Music Through Performance in Band, Vol. 8*. Chicago, IL: GIA Publications, 2011.

diatonic progression. Typically, they are either in a meter based around groups of 3, and are usually performed at a slower tempo. The text often serves the purpose of coaxing a child to sleep, while also often protecting a child from evil elements, invoking magical forces, and instilling a love of nature and a sense of pride in their homeland.

The text for this particular lullaby is included below.

### **A Basque Lullaby**

Lullaby, twilight is spreading  
Silver wings over the sky;  
Fairy elves are softly treading,  
Folding buds as they pass by,  
Lullaby, whisper and sigh,  
Lullaby, lullaby.

Lullaby, deep in the clover  
Drone the bees softly to rest;  
Close white lids your dear eyes over,  
Mother's arms shall be your rest.  
Lullaby, whisper and sigh,  
Lullaby, lullaby.

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

There are very few technical demands within the work. A moderate tempo allows the ensemble many opportunities to perform with expressiveness throughout.

The work uses simple rhythms and does not go beyond eighth notes. Its most demanding feature is the tonal center, which is based around D-flat major.

The range of the work is fit within the comfortable range of most upper middle school and lower high school level bands, with a few exceptions. There are occasions for the flutes in which they are expected to be comfortable in the lowest octave of the instrument, going as low as a D-flat below the staff. The Alto Saxophone has passages in which it is at exploring areas above the staff, requiring the performer to be comfortable with the control needed to play in this register.

While extended instruments such as contralto clarinet and double bass are included, a majority of parts are cued to allow bands with less balanced instrumentation to still perform the work with ease.

## Unit 5: Stylistic Considerations

When learning the work, the conductor and performers must always be cognizant of the original choral nature of the work. It is important to develop an instrumental interpretation of this original style.

Much like the choral work it is very important that phrasing is addressed when learning the work. Effective phrasing will fill the role of the lyricism otherwise missing from the instrumental version. The conductor should study the original choral setting for a better understanding of this.

It is important to understand the usage of slurs as well as phrase marks throughout. The majority of the work is specifically written with slurs, though some may allow for very light tonguing for clarity purposes. Ensuring that all articulations are similar throughout the ensemble is essential.

Dynamics are extremely important in the style. Be sure that all soft dynamics are supported for quality sound with all louder dynamics must not lose the tone quality necessitated by the style of the work.

## Unit 6: Musical Elements

### Melody

The primary motive of the work occurs immediately at the start of the work and is repeated several times throughout the opening portion. This motive reflects the word “lul-la-by” and occurs throughout the piece in varying instrumentation and harmonization. It is imperative that this motive has a matching style every single time it is repeated throughout the course of the work.



### Harmony

The harmony within *A Basque Lullaby* is primarily composed of diatonic triads with a traditional chord progression. Occasional non-harmonic tones are incorporated to modernize the original style of the work. It is important that all performers have a strong understanding of triadic harmony.

### Rhythm

There are very few significant rhythmic challenges within the work from a technical standpoint. The most important aspect regarding rhythm is the development of a strong internal pulse



control so that the ensemble can play and move together. Being able to perform in a *dolcissimo* style is imperative to proper technique.

### Unit 7: Form and Structure

Section	Measures	Event and Scoring
A	1 - 22	Opening theme is stated in woodwinds with brass elaboration by Measure 19. Accompaniment occurs throughout woodwinds and continues into next section
B	23 - 32	Refrain section includes much more motion than previous section. Crescendo across refrain to high point in measure 29.
A	33 - 56	Return of slightly altered original theme. Return to texture of the original A section. Accompaniment adds mid and low brass voices. As melody moves to brass, woodwind parts become more minimal. Ends with a woodwind choir.
B	57 - 70	Refrain returns with figures throughout brass and woodwinds. Extended by several measures and a more extended crescendo leads to a powerful climax at measure 69.
Coda	71 - End	Opening motives return one final time with horn solo restating the opening motive. Fades away to nothing.

### Unit 8: Pedagogical Value

It is not often that quality literature based originally on choral works is made available to the concert band repertoire. Besides Eric Whitacre, this is one of the few modern examples of this.

Students should be given the opportunity to explore and experience quality literature of a singing style, with the need for expressiveness from the ensemble.

### Unit 9: Suggested Listening

*A Basque Lullaby (choral)*, Dan Forrest  
*O Magnum Mysterium*, Morton Lauridson  
*Sleep*, Eric Whitacre  
*Lux Aurumque*, Eric Whitacre



**Conductor's Study Guide**  
**Angel Band - Movement I**  
**Walter Hartley**  
**(b. 1927)**

**Unit 1: Composer**

Walter Harley began composing music at age five and became dedicated to composition at age sixteen. He earned all of his degrees from the Eastman School of Music of the University of Rochester including a Ph.D. in composition in 1953.

At present he is Professor Emeritus of Music at Fredonia State University in Fredonia, NY. He also taught piano, theory, and composition at what is now the Interlochen Arts Camp in Interlochen, MI from 1956 to 1964.<sup>13</sup>

**Unit 2: Composition**

*Angel Band* was written as a three movement work. The first movement is based on Timothy Swan's *Rainbow*, an early American hymn tune. Though the melody is based around this particular tune, the composer has included much as his own original melodic and harmonic material.<sup>14</sup>

**Unit 3: Historical Perspective**

Hymn tunes were a major source of musical material in the early years of America. Most of these tunes were originally of European origin, generally stemming from German chorales and English psalms. It was not until the end of the eighteenth century that hymn tunes were beginning to be regularly contributed by American composers.

The composers Walter Hartley chose to borrow material from were known to significantly contribute to the American repertoire.

**Unit 4: Technical Considerations**

The first movement is based primarily in E-flat major, though it occasionally modulates to minor as well. The movement is also composed in 2/2, though it can easily be felt in a 4-beat pattern with occasional exceptions.

Instrumentally, the ranges are very conservative throughout the first movement, though there are more frequent range needs in later movements not discussed here. There are no solo passages,

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<sup>13</sup> "Walter Hartley." <http://www.walterhartley.com> (Accessed on 30 November 2012).

<sup>14</sup> Miles, Richard. *Teaching Music Through Performance in Band, Vol. 4*. Chicago, IL: GIA Publications, 2002.

and throughout the first movement, most technical passages are very attainable by a younger band.

### Unit 5: Stylistic Considerations

The primary concern when performing this work is to stay true to the original representation of the hymn tune from which it is based. It is strongly encouraged to visit the original hymn tune to ensure an adequate knowledge of the hymn it is based off.

Having the students listen to and sing the original hymn could be very beneficial when working to develop the proper understanding of balance and style. The ranges of the original hymns are quite easily attainable by students.

Additionally, students must have a very strong understanding of the dynamic needs, as the writing can vary from *pp* to *ff* in as little as 2 measures, requiring students to not only have a good understanding of rhythmic and technical needs, but also these dynamic needs.

### Unit 6: Musical Elements

Though *Angel Band* is fairly straight forward, to have an adequate understanding of this work from a conductor's perspective will require the conduction to have a strong instructional understanding of the needed aural, conceptual, and analytical skills along with the ability to allow students to incorporate these various skills as well.

### Melody

The melody, as previously stated, is based off of the original hymn tune shown below.

The musical score is written for four voices: Treble, Alto, Tenor, and Bass. It is in 4/4 time. The lyrics are: 'Tis by thy strength the moun-tains stand, God of e-ter-nal. The Treble and Tenor parts have lyrics under the notes, while the Alto and Bass parts do not. The Treble part starts with a treble clef and a key signature of one flat. The Alto part starts with a treble clef and a key signature of one flat. The Tenor part starts with a treble clef and a key signature of one flat. The Bass part starts with a bass clef and a key signature of one flat.

6

power; The sea grows calm at thy com- mand, And tem-pests  
 The sea grows calm at thy com mand,  
 power; The sea grows calm at  
 The sea grows

11

cease to roar.  
 And tem-pests cease to roar.  
 thy com- mand, And tem-pests cease to roar.  
 calm at thy com- mand, And tem-pests cease to roar.

16

And tem-pests cease to roar.  
 And tem-pests cease to roar.  
 And tem-pests cease to roar.

19

And tem-pests cease to roar.  
 And tem-pests cease to roar.  
 And tem-pests cease to roar.

This simple melody provides a wealth of musical opportunity in regards to shaping, phrasing, and other various skills of musicianship. A good way to truly understand how the melody is incorporated into this work is to find the various excerpts of this throughout.

### Harmony

As this is based around a traditional hymn tune, it is important that students have a strong understanding of the basic chord progressions used in traditional hymn structures. Knowing the significance of the I-IV-V-I progression will help this greatly.

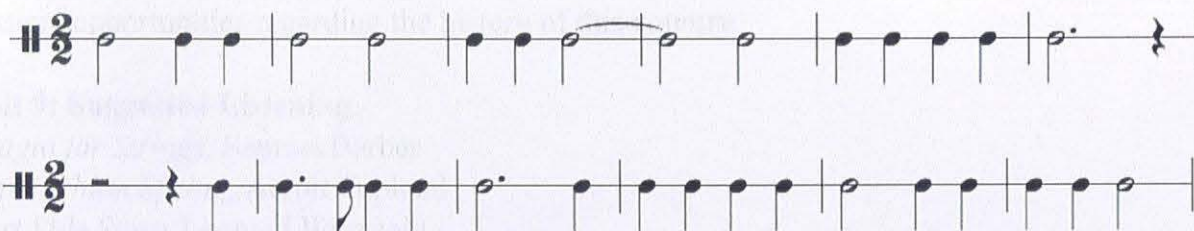
In addition, it is important to also discuss the idea of borrowed or altered chords. Though they are used extensively in later movements, but also make appearances within the first movement as well. When beginning to rehearse, a few chorales using progressions within the piece may be worthwhile so students can hear and understand the use of these chord progressions. A great example of this is show below.

The image displays a musical score for an eight-piece band. The staves are labeled as follows from top to bottom: Trumpet in B $\flat$  1, Trumpet in B $\flat$  2/3, Horn in F 1/2, Horn in F 3/4, Trombone 1/2, Trombone 3, Euphonium, and Tuba. The music is in 4/4 time. The first staff (Trumpet in B $\flat$  1) features a melodic line with a series of eighth and quarter notes. The other staves provide harmonic support with chords and sustained notes. The key signature has two flats (B $\flat$  major or D $\flat$  minor). The score spans approximately 10 measures.

### Rhythm

While the rhythms of *Angel Band* are well within the grasp of even younger players, it is imperative that the conductor spend time perfecting fundamentals, including steady tempo and consistent performance. Reoccurring rhythms need to be reinforced for performance purposes, so all instruments have a proper understanding of how these various rhythms are used, and so they are consistent across sections.

Two rhythms used extensively throughout the opening movement are shown here. These rhythms, while able to be felt in groups of four, have some syncopation within that makes it difficult to ensure consistency. Rehearsing on block chords with this rhythm will help with overall ensemble clarity.



### Unit 7: Form and Structure

Measure	Events
1-21	Hymn tune is presented by trumpets, horns, and upper woodwinds. Tonal Center is B-flat major
22-36	Hymn tune is imitated across various sections. Full ensemble modulates from B-flat major to E-flat major
37-41	New fragments of the melody in E-flat major from the upper woodwinds
42-50	Reintroduction of the second phrase of the hymn tune, again presented through an imitative fashion.
51-58	First phrase of the hymn tune is presented by the brass while the second phrase is played within the woodwinds. Modulates back to B-flat major
59-65	First phrase of hymn tune in brass, this time with an altered chord progression. B-flat major solidified
66-83	Closing section of the piece; second phrase of hymn tune presented in an imitative fashion through various sections. Movement concludes in B-flat major.

### Unit 8: Pedagogical Usage

Walter Hartley is a composer many band students never truly are able to experience. More often than not, his music is accessible to students in a solo and small group setting, so allowing a full ensemble to perform this work will give students an opportunity to learn music from an otherwise not-often performed composer.

Additionally, the fact that this is based around America Hymn Tunes will give students the ability to learn about and perform music with true historical value. Much like the composer, these

hymn tunes are not the most recognized historical works, so it opens the students up to more musical opportunities regarding the history of this country.

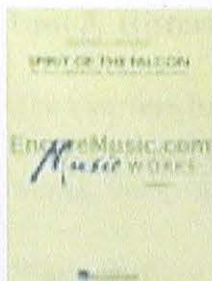
**Unit 9: Suggested Listening**

*Adagio for Strings*, Samuel Barber

*Appalachian Spring*, Aaron Copland

*West Side Story*, Leonard Bernstein

*Suite of Old American Dances*, Robert Russell Bennett



**Conductor's Study Guide**  
**Spirit of the Falcon**  
**Richard Saucedo**  
**(b. 1957)<sup>15</sup>**

**Unit 1: Composer**

Richard Saucedo is current Director of Bands and Performing Arts Chairperson at Carmel High School in Carmel, Indiana. He is a freelance arranger and composer, having released numerous marching band arrangements, concert band works and choral compositions. He is currently on the writing staff for Hal Leonard Corporation.

Saucedo is constant in demand as an adjudicator, clinician and guest conductor for concert band, jazz band, marching band, orchestra, and show choir. He has served as Music Caption Head for the Drum Corps Midwest Judges Guild and as a brass and music judge for Drum Corps International.<sup>16</sup>

Saucedo's compositional style is drive by first mapping the emotional content of a complete work, then setting the harmonic structure to follow the contour. Many times his music has more aural complexity than is expected when seeing the written music.<sup>17</sup>

**Unit 2: Composition**

*Spirit of the Falcon* was commissioned by the Fabius-Pompey Middle School Band in Fabius, NY in 2002. The piece was used to celebrate the opening of the middle school's new auditorium in May of 2003.

The work is designed as an overture. The opening section is filled with exciting rhythms and occasional mixed meters, while the lyrical middle section of the piece offers very accessible solo opportunities for flute, clarinet, alto sax, trumpet, and horn. The final section restates the original exuberant opening of the piece before moving to an even faster tempo in the coda, along with a combination of mixed meter and rhythmic intensity that is sure to deliver an exciting finish.<sup>18</sup>

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<sup>15</sup> Saucedo, Richard. <https://www.facebook.com/richard.saucedo.39/> Facebook. (accessed 1 December 2012)

<sup>16</sup> Saucedo, Richard. [http://www.windrep.org/Richard\\_Saucedo](http://www.windrep.org/Richard_Saucedo) The Wind Repertory Project (accessed 20 November 2012)

<sup>17</sup> Miles, Richard. *Teaching Music Through Performance in Band, Vol. 6*. Chicago, IL: GIA Publications, 2007.

<sup>18</sup> Saucedo, Richard. *Spirit of the Falcon*. Milwaukee, WI: Musicworks, 2003.



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

The overture has been a staple of the orchestra realm for quite some time; recently they became more frequent for the band world. Often times these were transcriptions of the famous orchestral works, but in the recent past this has changed to more original compositions.

While Richard Saucedo's serious music is typically an original composition, this is a great example of original music following the style of the traditional overture. It still does incorporate modern styling, including mixed meters and more modern rhythmic elements.

In addition to the overture form, *Spirit of the Falcon* also allows for the addition of an Electronic Keyboard and Chorus, both of which are optional. This adds to the rich, full orchestration of this work.

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

Though easily attainable by an average high school ensemble, there are a few areas within that will make this work challenge. First the usage of a variety of meters (2/4, 3/4, 4/4, and 5/4) will challenge some ensembles. In particular, the Coda has meters varying measure by measure, resulting in the need to for pulse control. The melodic structures within this mixed meter also present a challenge as the melody is typically offset from downbeats.

The range of this is very attainable. Flute 1 and Clarinet 1 only venture above the staff a handful of times. The Trumpet parts stay within the staff throughout. The most challenging section will be for the 3 mallet players, who frequently have running 16th notes in the high velocity sections of the work.

The work is built around B-flat major, however it does venture away very frequently with borrowed chords and the use of varying accidentals.

Tempos throughout are comfortable, with the slowest tempo being quarter note = 88 and the fastest tempo being quarter note = 158. The use of similar rhythmic and melodic motifs helps in learning the piece.

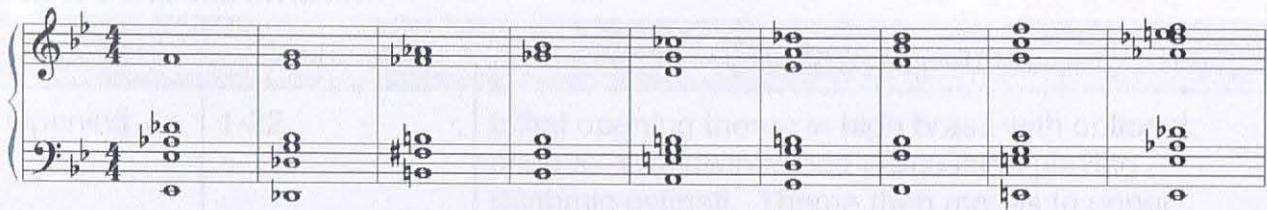
In the middle section there will be numerous opportunities for solos between Alto Saxophone, Flute, Horn, Clarinet, and Trumpet. These solos can also be played as

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

When learning a work such as this, which is designed be a modern interpretation of a traditional overture, it is important that the performers and conductor have a strong understanding of the traditional overture style.

Typically an overture will have a joyous and exuberant feeling and this is no exception. The opening moments are extremely powerful while the slower B section allows for numerous solo





Finding portions that work in a chorale type setting, such as show above, will give performers the idea of being able to properly tune dissonant chords. Often in the chord progressions, major and minor 2nds are used to create tension, but without the proper intonation they will not be fully resolved.

### Rhythm

One of the areas Saucedo is strong with is the use of varied and difficult rhythms. Often times, the harmonic progressions are hidden within various rhythmic structures.

For a strong understanding, especially at higher tempos, it will be helpful to use specific rhythmic motifs on a unison pitch to build a better understanding of what is expected of the instrumentalists. Examples of rhythms that are prevalent throughout are shown here.



Once the instrumentalists have a strong understanding of these various elements, it will be much easier to lock in all portions of the music.

Percussionists have a much more difficult task with the rhythms provided. Throughout the mallets there are numerous sixteenth note runs that must be mastered, in time, to ensure they work is played together. Additionally, other ostinati are used prevalently throughout to help give them tempo the drive the composer was looking for.

## Unit 7: Form and Structure

Section	Measures	Events and Scoring
Opening	1-22	Initial opening theme in high brass with optional chorus. Woodwinds and percussion playing rhythmic ostinati. Theme then moves to upper woodwinds in an altered form with 16th notes.
	23-60	Theme continues to interplay among various instrumentation groups. Rhythmic parts fill in and create sense of style.
Transition	61-68	Use of mixed meter to aid in transition from fanfare opening to lyrical section with slower tempos.
Lyrical	69-86	Lyrical section with solo melody moving between Alto Saxophone, Flute, Alto Saxophone, Clarinet, Trumpet, Flute, Horn, and Clarinet. Light supporting texture from lower woodwinds and brass. Little percussion support
Transition	87-90	Build into new tempo with crescendo and move 16th notes
Fast Lyrical	91-104	Use of lyrical theme in double-time texture with more instrumental timbres. Larger dynamic range.
Transition	105-111	Final recapitulation of lyrical theme at much slower tempo before return to begin
Opening (Coda)	1-20, 112-115	Exact recapitulation of the opening 20 measures with a transition to the coda added rather than the end of the original opening phrase.
Coda	116-139	Use of various melodic and harmonic motives from earlier in the work. Use of mixed meter to build tension into closing moments of the piece.
Ending	140-End	Final push and resolution to the end of the work. Resolves with a short recap of the rhythmic structure from throughout the faster portions of the work.

## Unit 8: Pedagogical Value

While there are many composer who are known for publishing vast quantities of similar style literature, it is important for students to experience the big names in modern band literature for school-aged students. Richard Saucedo does have a vast library of music and there are a lot of

formulaic similarities amongst his works, however having the opportunity to learn and perform some of his writing is vital to developing a well-rounded student.

In addition, Hal Leonard's Musicworks series does allow a mature middle school or young high school band the opportunity to experience quality literature that is still attainable even without the most ideal ensemble.

**Unit 9: Suggested Listening**

*Overture to Candide*, Leonard Bernstein

*Emperata Overture*, Claude T. Smith

*An American Overture*, Joseph Jenkins

*Olympica*, Jan van der Roost

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