

2013

Teacher Resource Guide

Jim Tully

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Teacher Resource Guide

Jim Tully

Submitted in partial fulfillment
of the requirements of the degree:

Master of Music in Conducting

Messiah College
2013

In Heaven's Air

Samuel R. Hazo (b. 1966)

Unit 1: Composer

Samuel R. Hazo, a resident of Pittsburgh, Pennsylvania, became the first composer in history to win both of the National Band Association's composition contests in 2003. Mr. Hazo composes for professional, university, public school, television, radio, and stage. His original symphonic compositions have been performed with actors Brooke Shields, James Earl Jones, David Conrad, and Richard Kiley. In addition, Mr. Hazo has written symphonic arrangements for Grammy Award winning singer/songwriter Lucinda Williams.

Mr. Hazo's compositions have been recorded and performed the world over, including the Tokyo Kosei Wind Orchestra, the Birmingham Symphonic Winds, and the Klavier Wind Project's recordings. Premiers and performances of Mr. Hazo's music include, the Music Educators' National Conference (currently the National Association for Music Education), Midwest Band and Orchestra Clinic, World Association for Symphonic Bands and Ensembles Convention, National Honor Band of America, National Band Association/TBA Convention, College Band Directors' National Association Convention, and full-length programs on National Public Radio.

Mr. Hazo has lectured on music and music education internationally and has served as composer-in-residence at Crag Kirchoff's University of Minnesota Conducting Symposium. Mr. Hazo's compositions were listed in a published national survey of the "Top Twenty Compositions of All Time" for wind band in 2004. He has been a music educator at each grade level from kindergarten through college, including high school

and university director. The southwestern Pennsylvania Teachers' Excellence Foundation twice named Hazo "Teacher of Distinction." Mr. Hazo received his bachelor's and master's degrees from Duquesne University. He served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. Mr. Hazo is a guest conductor and clinician for the Hal Leonard Corporation and is sponsored by Sibelius Music Software. His original compositions and arrangements are published by Boosey & Hawkes, FJH Music, and Wingert-Jones Publications. Recordings of Hazo's compositions appear on Klavier and Mark Records.

Unit 2: Composition

In Heaven's Air was commissioned by Dr. Robert Cameron, Director of Bands at Duquesne University in Pittsburgh, Pennsylvania, after the passing of his mother, R. Mary Cameron. Cameron never had a true feeling of acceptance or closure since his mother's death was accidental and unexpected. The piece served as a vehicle to help with Cameron's healing.

In Heaven's Air is a lyrical, single-movement piece that is chorale-like in nature. A small rondo form is evident with three statements of the chorale, each connected by different transitional material. The first statement represents love on earth, followed by the letting go of a loved one (mm. 49-60), and ends with the soul's arrival in heaven (letter F). The work is seventy-seven measures long and approximately four minutes and fifteen seconds in length. The work is published by FJH Music Company.

The title is from *Sonnet 21* by William Shakespeare:

And then believe me, my love is fair

As any mother's child, though not so bright
As those gold candles fix'd in heaven's air.

Unit 3: Historical Perspective

In Heaven's Air was premiered on March 3, 2001 at the Music Educators' National Conference, conducted by Dr. Robert Cameron. It is one of his earlier works for wind band. Mr. Hazo's first composition, *Olympiada*, was written at the age of thirty. Many of his works are programmatic in nature.

Each Time You Tell Their Story (2002): This is a piece that is about the sacrifice soldiers make for us on a daily basis. Sections include heroic loss in the line of duty, the love for fellow man, and memorialization.

Echoes (2003): This piece was commissioned as a living tribute to Richard E. Martin, a band director who was losing the battle with cancer.

Novo Lenio (2001): This piece depicts a time period for Upper St. Clair High School in Pittsburgh, Pennsylvania. The first movement, "Remembrance," is a walkthrough of the old school hallway through demolition. "Non Proficit Deficit" is the construction of the new school. "A New Beginning" is the look of the new high school and the hope it offers.

Rivers (2004): *Rivers* was composed for Mrs. Mary Land who lost half the students in her 500 student band program when her district opened up a new middle school. Mr. Hazo's intention was to compose a piece where rivers divide without losing themselves at the fork.

Unit 4: Technical Considerations

The scoring for *In Heaven's Air* is for full band: piccolo, flute 1/2, oboe, bassoon, B-flat clarinet 1/2/3, B-flat bass clarinet, E-flat alto saxophone 1/2, B-flat tenor saxophone, E-flat baritone saxophone, B-flat trumpet 1/2/3, F horn 1/2/3/4, trombone 1/2/3, euphonium, tuba, and percussion (timpani, bells, wind chimes, and suspended cymbal).

The tonality of the piece begins in A-flat major. It modulates to B-flat major at measure 60 for the final statement of the chorale. Students should be comfortable with mixed meters as the piece alternates between 2/4, 3/4, and 4/4 meters.

Unit 5: Stylistic Consideration

In Heaven's Air is a lyrical piece that requires slow, soft, sustained playing from each student. The composer writes little breaks and each phrase connects to the next. All notes will need to be connected and played legato. Each time the chorale melody returns the piece grows in texture and dynamic level. Several places the composer indicates tempo *rubato* followed by *a tempo*, which allows for stretching of phrases. The dynamic range is from *piano* to *fortissimo*.

Unit 6: Musical Elements

MELODY:

The melody's form is aaba with an extension. The melodic material is diatonic in A-flat major until the modulation to B-flat major at measure 60. The melody is stated three times, each time growing in dynamic and texture. The melody is fragmented between parts. The composer's preferred performance practice of the piece originally called for brass choir only in the first statement of the melody, excluding flute and oboe. Additionally, Hazo calls for the first trumpet to play up the octave from beat 3 of measures 46-49 to match the register of the woodwinds.

HARMONY:

In Heaven's Air's harmony is traditional western. The use of chord extensions is evident, particularly ninths. A-flat major is the prominent tonal center of the piece until the modulation to B-flat major at measure 60. The connecting material between the three melodic chorales centers on the dominant E-flat major.

RHYTHM:

The majority of the rhythm is simple, containing half, quarter, and eighth notes. Frequent use of sixteenth and thirty-second notes is evident. Mixed meter is used, alternating between 2/4, 3/4, and 4/4. The initial tempo metronome marking is 58 beats per minute. The piece gradually slows to the final statement of the chorale.

TIMBRE:

The lyrical quality of *In Heaven's Air* perpetuates a full, lush, and warm sound.

The majority of the piece is played with full band. The exceptions are the initial statement being played by brass choir with flute and oboe; and the second transitional material started by woodwinds and horn, with the rest of the brass joining two measures later.

Unit 7: Form and Structure

Section	Measure	Event and Scoring
Intro	mm. 1-10	A-flat major: full ensemble
A	mm. 11-20	First chorale statement: brass choir, with flute and oboe
B	mm. 21-28	E-flat transitional material: countermelody oboe, alto sax 2, trumpet 1, horn 3/4, euphonium, and bells
A	mm. 29-38	A-flat: full ensemble, melody: piccolo, flute, oboe, clarinet 1, tenor sax, trumpet 1, euphonium, and chimes
C	mm. 39-49	E-flat transitional material: woodwind choir, horn, and bells
D	mm. 50-59	Transitional material; mixed meter 3/4 and 2/4; Melody: flute, oboe, clarinet 1, trumpet 1
A	mm. 60-69	B-flat major: melody piccolo, clarinet 2, trumpet 2, horn 3/4, euphonium, chimes. Decorative material: flute, clarinet 1, and trumpet 1
Coda	mm. 70-77	Recapitulation of introduction

Unit 8: Suggested Listening

Samuel R. Hazo: *Echoes* (2003)

Samuel R. Hazo: *Novo Lenio* (2001)

Frank Ticheli: *Amazing Grace* (1994)

Frank Ticheli: *Rest* (2010)

Eric Whitacre: *October* (2000)

Bruce Yurko: *In Memoriam: Kristina* (1995)

Unit 9: Additional References and Resources

Blocher, Larry; Corporon, Eugene Migliaro; Cramer, Ray; Latuzenheiser, Tim;
Lisk, Edward S.; Miles, Richard. *Teaching Music Through Performance
in Band: Volume 5*. Chicago, IL: GIA Publications, Inc., 2004.

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Pilato, Nikk. "Samuel Hazo." *Wind Repertory Project*. N.p., 7 Oct. 2012. Web. 5
Apr. 2013. <http://www.windrep.org/Samuel_Hazo>.

Orion

Jan Van der Roost (b. 1956)

Unit 1: Composer

Jan Van der Roost was born in Duffel, Belgium, on March 1, 1956. His study of music began at the Lemmensinstituut in Leuven (Louvain) on trombone, music history, and music education. He furthered his study in conducting and composition at the Royal Conservatories of Ghent and Antwerp. His current position is that of counterpoint and fugue teacher at the Lemmensinstituut in Leuven, Belgium and as a guest professor at the Shobi Institute of Music in Tokyo and the Nagoya University of Art (Japan). In demand as an adjudicator, lecturer, clinician, and guest conductor, he has been to forty different countries on four continents. His compositions and arrangements have been performed and recorded all over the world. In addition to over fifty works for winds, Mr. Van der Roost has also written for chamber orchestra, symphony orchestra, choir, and chamber ensembles. Mr. Van der Roost exclusively composes commissioned works.

Unit 2: Composition

Orion is scored for full band: piccolo, flute, oboe, bassoon, E-flat clarinet, B-flat clarinet 1/2/3, E-flat alto clarinet, B-flat bass clarinet, E-flat alto saxophone 1/2, B-flat tenor saxophone, E-flat baritone saxophone, B-flat trumpet 1/2/3, French horn 1/2/3, trombone 1/2/3, euphonium, bass, double bass, percussion (glockenspiel, timpani, snare drum, tom toms, cymbals, bass drum, tambourine).

Orion was written in 2001. Mr. Van der Roost came upon the main theme while simultaneously composing *Sinfonia Hungarica*. Deemed too simple a theme to be used

in the symphony, he stowed it away to be used later. He had wanted to write a “slow march” for some time and started writing *Orion* while conducting a region band in France. According to Mr. Van der Roost, he wanted this “slow march” to have a moderate tempo that did not make a passive or heavy impression.

Unit 3: Historical Perspective

There are many types of marches: fast, slow, solemn, energetic, military, civil, processional, and funeral. Marches can be written in any time signature, however, the majority of marches are in 4/4, 2/2, 6/8, or 2/4. The traditional tempo is around 120 beats per minute (adopted by Napoleon Bonaparte), while a funeral march is typically around 60 beats per minute. Marches began in the early sixteenth century used by the military. Each country had its own marching drum pattern and bugle calls. Typical marches modulate to the subdominant key, and more often than not return to the original tonic key. A minor march usually modulates to its relative major.

The score cover calls *Orion* a “brilliant march.” This may reflect the constellation Orion, which represents the Hunter. Orion is located on the celestial equator and can be seen throughout the entire world. It is one of the most recognizable constellations.

Unit 4: Technical Considerations

Orion is not very demanding on young students, except for the first trumpet part, which reaches a2. It is orchestrated in a way to allow smaller ensembles to be able to perform the piece without taking away from the overall sound. An ever-present percussion rhythmic pulse gives *Orion* a noble character. In addition to the range of the first trumpet, other technical considerations include frequent use of accidentals and

modulation. The piece starts in C minor, modulates to G minor at measure 25, returns to C minor at measure 39, and finishes in Eb major, modulating at measure 51.

Unit 5: Stylistic Consideration

Orion includes music terminology, which may need to be defined and exercised for young band students. The terminology includes: *solenne* (solemn mood), *quasi*, *poco*, *subito*, *a tempo*, *ritardando*, and *secco* (recitative). The dynamic range of *Orion* is from *piano* to *fortissimo*, including many *crescendos* and *decrescendos*. Mr. Van der Roost indicates that the moderate tempo should not make a passive or heavy impression, but rather a natural optimism and spontaneity. The snare drum part needs to be sure not to rush their sixteenth note triplet figures and maintain dynamic balance.

Unit 6: Musical Elements

MELODY:

The melody first appears in measure 17. Since Mr. Van der Roost cautions to not make a passive or heavy impression, students should be directed to keep the melody flowing and light, singable, and with uniform articulation and style.

HARMONY:

Orion has a typical consonant harmony using both major and minor keys, with occasional modal elements. The piece starts in C minor, modulates to G minor at measure 25, returns to C minor at measure 39, and finishes in Eb major, modulating at measure 51.

RHYTHM:

The percussion lays a rhythmic ostinato that maintains a steady pulse throughout the entire piece. Young students playing the ostinato must pay careful attention to the *ritardando* and *a tempo* sections, as well as constantly looking for the downbeat, so as not to rush or lag behind.

TIMBRE:

Mr. Van der Roost employs many different combinations of textures in *Orion*. The main recurring texture is the alternation of low tessitura/timbre and high tessitura/timbre. To create the *soleenne* mood in the beginning of the piece, he uses low voices to state the melody in C minor. He culminates the triumphant using upper voices in E-flat major.

Unit 7: Form and Structure

Section	Measure	Event and Scoring
Intro	mm. 1-16	C minor: percussion rhythmic ostinato, low voices added, 4 measure ornamentation flute, oboe, trumpet, and horn
A	mm. 17-24	Melody: clarinet, alto sax, horn, and euphonium
	mm. 25-39	G minor modulation: <i>tutti</i> ensemble minus trumpet
Interlude	mm. 33-38	Brass fanfare
A1	mm. 39-46	C minor modulation: melody clarinet, alto sax, horn, and euphonium
Ostinato	mm. 47-50	Percussion ostinato
A2	mm. 51-67	E-flat major modulation: ornamentation of A theme by upper woodwinds, melody in muted trumpets, <i>poco rit</i> into m. 68
Transition	mm. 68-77	<i>a tempo</i> : Low brass melodic material, ornamentation in upper woodwinds
Ostinato	mm. 78-81	Rhythmic ostinato: percussion, bassoon, bass clarinet, bari sax, and low brass
A3	mm. 82-90	Melody: trumpet and horn; rhythmic ostinato low voices
A4	mm. 91-99	Melody: trumpet, trombone, and euphonium; Ornamentation: upper woodwinds
A5	mm. 100-118	Full ensemble: swells to end

Unit 8: Suggested Listening

John Edmondson (arr.): *Bravura* (1996)
John P. Paynter (arr.): *Hosts of Freedom* (1984)
James Swearingen (arr.): *Call to Victory* (2001)
Jan Van der Roost: *Arsenal* (1996)
Jan Van der Roost: *Puszta* (1988)
Jan Van der Roost: *Wedding March* (2007)

Unit 9: Additional References and Resources

Blocher, Larry; Corporon, Eugene Migliaro; Cramer, Ray; Latuzenheiser, Tim;

Lisk, Edward S.; Miles, Richard. *Teaching Music Through Performance in Band: Volume 5*. Chicago, IL: GIA Publications, Inc., 2004.

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Jan Van Der Roost. N.p., 2008. Web. 7 Apr. 2013.

<<http://www.janvanderroost.com>>

Korean Folk Song Medley
Arr. James D. Ployhar (1926-2007)

Unit 1: Composer

James D. Ployhar was an American composer, music educator, and film producer. He received his Bachelor of Science degree from Valley City State College in North Dakota, and his Master of Arts degree from Northern Colorado University. He pursued more graduate work in composition at California State University at Long Beach with Morris Hutchins Ruger. Ployhar furthered his composition study with Knud Hovalt of the Danish Royal Philharmonic Orchestra.

Mr. Ployhar taught in public school for over twenty years and was considered one of the most prolific writers for school ensembles. He composed over 350 pieces for young bands. In addition, he was the author of the *Contemporary Band Course*, available through Belwin-Mills Publishing. Mr. Ployhar was a frequent conductor and clinician throughout the United States and Canada.

Unit 2: Composition

Korean Folk Song Medley uses three Korean folk songs: “Beteul Norae,” “Odoldogi,” and “Arirang.” “Arirang” was used as the basis for John Barnes Chance’s *Variations on a Korean Folk Song* (1965). Ployhar’s arrangement, published by the Belwin Publishing Company, is approximately four minutes in length.

Unit 3: Historical Perspective

The use of folk songs for concert band arrangements is now commonplace and can help young band students develop a better sense of melodic phrasing. Some of the more popular folk songs most frequently arranged and performed are: Hava Nagila, Danny Boy, Shenandoah, and "Simple Gifts." In using three folk songs for *Korean Folk Song Medley*, Ployhar keeps all three melodies complete.

Unit 4: Technical Considerations

The scoring for *Korean Folk Song Medley* is for full band: piccolo, flute, oboe, bassoon, E-flat clarinet, B-flat clarinet 1/2/3, B-flat bass clarinet, E-flat alto saxophone 1/2, B-flat tenor saxophone, E-flat baritone saxophone, B-flat cornet 1/2/3, E-flat horn 1/2/3, F horn 1/2/3, trombone 1/2/3, baritone, tuba, and percussion (Snare drum, bass drum, gong, woodblock, triangle, suspended cymbal, timpani, and bells).

The technical considerations most apparent are the tempo and meter changes between the folk songs. 3/4 and 6/8 meters are used. Students must be able to follow the conductor using 6/8 in 2. The ranges and rhythms should be accessible to most young bands.

Unit 5: Stylistic Consideration

Korean Folk Song Medley mainly has the melody in the upper woodwinds (and cornet), with the brass and low woodwinds providing chordal accompaniment. Consideration must be taken that the accompaniment does not become overbearing. All students should keep their playing light with an ear toward intonation.

Unit 6: Musical Elements

MELODY:

The melody is performed mainly by the upper woodwinds. The cornet provides the melody on occasion. “Arirang” begins with the melody in both the low brass and clarinets in their lower register. Each folk song contains two 8 measure phrases for the melody. With the presence of pickup notes for the melody, students must be aware of where to breath to provide proper phrasing.

HARMONY:

Korean Folk Song uses the pentatonic harmony traditional found in east Asian music.

RHYTHM:

The rhythm of *Korean Folk Song* is simple containing dotted-half, half, dotted-quarter, quarter, and eighth notes.

TIMBRE:

The timbre of *Korean Folk Song* is light and colorful. Balance and blend may become an issue with many parts playing the melody simultaneously. Attention to tuning octaves should be used.

Unit 7: Form and Structure

Section	Measures	Event and Scoring
Introduction	mm. 1-4	C minor: Full band, melodic material in upper woodwinds
Beteul Norae	mm. 5-27	Melody: upper wood winds; Accompaniment: chordal et al; 2 repeats; fermata m. 27
Transition	mm. 28-29	Eb open fifth drone in low brass, percussion introduces 6/8 triple meter feel
Odoldogi	mm. 30-47	6/8; Melody: upper woodwinds and cornet; Accompaniment: low brass; 2 repeats, fermata m. 47
Arirang	mm. 48-end	Bb major: Melody: lower ww and brass, followed by upper ww and cornet; Accompaniment: low brass and ww starting m. 46 (F), 1 repeat

Unit 8: Suggested Listening

James Barnes Chance: *Variations on a Korean Folk Song* (1965)

James Curnow: *Korean Folk Song Rhapsody* (1988)

Anne McGinty: *Japanese Folk Trilogy* (1996)

James D. Ployhar: *Variations on a Sioux Melody* (1978)

Unit 9: Additional References and Resources

Blocher, Larry; Corporon, Eugene Migliaro; Cramer, Ray; Latuzenheiser, Tim;

Lisk, Edward S.; Miles, Richard. *Teaching Music Through Performance in Band: Volume 2*. Chicago, IL: GIA Publications, Inc., 1998.

Ployhar, James D. *Korean Folk Song Medley*. Van Nuys, CA: Belwin Publishing, 1974.

Suite from Bohemia
Vaclav Nelhybel (1919-1996)

Unit 1: Composer

Vaclav Nelhybel is one of the most celebrated composers of the 20th century. In addition to his many works for school bands, Mr. Nelhybel composed ballets, operas, a symphony, and chamber music. Born the youngest of five children in Polanka, Czechoslovakia, he received his music training at the university and conservatory of Prague. Mr. Nelhybel continued his study in musicology at Fribourg University in Germany.

Mr. Nelhybel's teaching career included Fribourg University, University Massachusetts – Lowell, and Composer-in-Residence at the University of Scranton, where his collection-of-works are now housed. His compositions have been awarded many prizes and awards, including a prize at the International Music and Dance Festival in Copenhagen, Denmark, for the ballet "In the Shadow of the Limetree," first prize of the Ravitch Foundation in New York for his opera "A Legend," and an award from the Academy of Wind and Percussion Arts. Mr. Nelhybel was honored with four honorary doctoral degrees in music from four American Universities. A prolific conductor, as well, Mr. Nelhybel held positions at the Czechoslovakia Philharmonic, Swiss Radio, and Radio Free Europe.

Unit 2: Composition

Suite from Bohemia is a four-movement (Procession to the Castle, Folk Tale, Tournament, Round Dance) grade two work for student musicians. The programmatic

work evokes the spirit of Bohemian life. It was published by E. C. Kerby publishing in 1969.

Unit 3: Historical Perspective

Folk music suites can bring both the performer and listener to another time and place. They provide a musical journey to celebrate the joys, sorrows, work, ceremonies, and dances of long ago or different cultures. Other notable folk suites include:

Tomohiro Tatebe: *Suite on Celtic Folk Songs*

Gustav Holst: *Second Suite in F*

Ralph Vaughn Williams: *English Folk Song Suite*

Unit 4: Technical Considerations

The scoring for *Suite from Bohemia* is for full band: piccolo, flute, oboe, bassoon 1/2, B-flat clarinet 1/2/3, E-flat alto clarinet, B-flat bass clarinet, E-flat alto saxophone 1/2, B-flat tenor saxophone, E-flat baritone saxophone, B-flat trumpet 1/2/3, F horn, trombone 1/2, baritone, tuba, and percussion (bells, timpani, snare drum, bass drum, crash cymbal, finger cymbal, tambourine, triangle).

The technical considerations are minimal. The ranges for all instruments are moderate. Frequent rests for the brass will keep them fresh. Articulations used are slurs and accents, with a few mordents in the woodwinds. The melodic content is modal. Per the composer's notes, problems of balance may be alleviated immediately by having the divided parts printed on a single part-copy. The dynamics range from *pianississimo* to *fortissimo*. There is frequent use of accidentals, because of the modal harmony.

Unit 5: Stylistic Consideration

Being a programmatic work, it is important for young students to note the use of articulation and dynamics, as they are the driving force for the mood of each movement. Students should note the march like feel of the first movement (Procession to the Castle); the melodic storytelling in the second movement (Folk Tale); the fanfare and percussive ostinatos of the third movement (Tournament); and the medieval like dance in the fourth movement (Round Dance).

Unit 6: Musical Elements

MELODY:

The melody is played mainly by the upper woodwind principal parts, as well as the first trumpet part. Each instrument receives the melody at some point within the suite.

HARMONY:

Suite from Bohemia uses modal harmony with frequent use of parallel fourths and fifths, and ostinato patterns, both within the band and the percussion.

RHYTHM:

The rhythm of *Suite from Bohemia* is simple, containing: whole, dotted-half, half, dotted quarter, quarter, dotted-eighth, eighth, and minimal sixteenth notes.

TIMBRE:

The composer makes good use of each choir of the band to bring out the programmatic nature of the piece. The first movement uses the full band in a march like manner. The second movement uses each choir to tell the "Folk Tale" with minimal percussion. The "Tournament" uses a brass fanfare with military style percussion. The "Round Dance" alternates choirs to simulate different movements within the dance, ending with an *accelerando* to *fine*.

Unit 7: Form and Structure

Section	Measures	Event and Scoring
I	mm. 1-4	<i>Allegro marcato</i> - Eb: Full band, melody in upper woodwind and first trumpet
	mm. 5-12	Trumpet march
	mm. 13-21	Clarinet and low woodwind <i>legato</i> B material
	mm. 22-31	Trumpet and low brass march with military style snare drum
	mm. 32-39	Woodwind choir <i>legato</i> B material with bells and triangle
	mm. 40-47	Repeat of A material with less accented brass choir
	mm. 48- 55	Full band, repeat of A material
	mm. 56-end	<i>Allargando</i> : Full band <i>coda</i>
II	mm. 1-2	<i>Moderato</i> - Introduction - Bb: low brass and woodwinds
	mm. 3-10	First clarinet melody with low brass open fifth accompaniment
	mm. 11-19	<i>Legato</i> woodwind choir melody
	mm. 20-25	<i>Marcato</i> brass choir B material
	mm. 26-31	<i>Agitato</i> - full band alternating chromatic material
	mm. 32-41	<i>Tranquillo molto</i> - flute and clarinet solos, low brass and woodwind accompaniment
	mm. 42-47	Alto/Tenor Sax melody, supporting material in clarinets, open fifth accompaniment in low brass - <i>ritardando</i>
mm. 48-end	<i>Coda</i> - full band slight swell and <i>diminuendo</i> ending on <i>fermata</i>	
III	mm. 1-5	<i>Con fuoco</i> -Bb - Snare drum ostinato
	mm. 5-18	First trumpet "Tournament" call, snare ostinato
	mm. 19-36	Trumpet call, horn support, snare ostinato, tambourine support
	mm. 37-54	Trumpet tutti, horn support, snare ostinato, tambourine and crash cymbal support
	mm. 55-72	F: Low brass transition followed by clarinet choir with triangle
	mm. 73-85	<i>Marcato</i> brass choir, trumpet muted, melody in low brass, snare ostinato returns

	mm. 86-97	Bb: Alternating choirs call and response, new percussive material
	mm. 98-106	Upper woodwind melody, descant in trumpet, low brass and woodwind accompaniment, percussion ostinato
	mm. 107-end	Upper woodwind trills, trumpet melody, et al accompaniment, percussive ostinato
IV	mm. 1-16	Allegretto - Bb: Soft bells, triangle and cymbals set up triple meter
	mm. 17-34	Percussion continues, Clarinet 2/3 melody
	mm. 35-42	Trumpet melody, low brass accompaniment; tambourine percussion
	mm. 43- 58	Clarinet 2/3 & Alto 2 melody, Flute supporting material; Bells, triangle, & finger cymbal accompaniment
	mm. 59-66	Trumpet 1/2 melody; low brass accompaniment; tambourine percussion
	mm. 67-82	Woodwind choir; melody in clarinet alto 2, supporting material flute, oboe, alto 1; low ww accomp; bells triangle, & finger cymbal
	mm. 83-end	Full band, repeated section; <i>acceleando al fine</i> ; Flute, alto 1, trumpet 1 melody; et al accompaniment

Unit 8: Suggested Listening

Jay W. Gilbert: *Suite Divertimento* (2012)
 Vaclav Nehlybel: *Festivo* (1968)
 Vaclav Nehlybel: *Symphonic Movement* (1966)
 Frank Ticheli: *Cajun Folk Songs* (1991)
 Frank Ticheli: *Cajun Folk Songs II* (1997)

Unit 9: Additional References and Resources

Blocher, Larry; Corporon, Eugene Migliaro; Cramer, Ray; Latuzenheiser, Tim;
 Lisk, Edward S.; Miles, Richard. *Teaching Music Through Performance
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Blue Ridge Overture
Frank Erickson (1923-1996)

Unit 1: Composer

Frank Erickson was born in Spokane, Washington on September 1, 1923. His musical career began early, studying piano at the age of eight, trumpet at the age of ten, and writing his first band piece in high school. Still in high school, Mr. Erickson studied with composer Mario Castelnuovo-Tedesco. He served in the United States Army Air Forces from 1942-1946 during the onset of World War II, working as a weather forecaster and arranger for several army bands. Following the war, Mr. Erickson worked as a jazz arranger, primarily for Earle Spencer and His Orchestra, with which he also played trumpet. He continued studying with Mario Castelnuovo-Tedesco during this time. Upon enrolling at the University of Southern California, he studied with Halsey Stevens and Clarence Sawhill. He received both his Bachelors and Masters in music from the University of Southern California.

Mr. Erickson was a composer, conductor, arranger and author. He was a life member of the National Band Association, elected to the Academy of Wind and Percussion Arts, and a member of ASCAP, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Phi Beta Mu, and the American Bandmasters Association. In 1958, he lectured at University of California, Los Angeles. Following, Mr. Erickson became a professor of music at San Jose State University. His book, *Arranging for the Concert Band*, is widely used by music majors. Erickson's widow, Mary Ann Smith, donated all of his compositions to Old Dominion University. This included over 400 works, from which 200 are originals.

Unit 2: Composition

Blue Ridge Overture is a widely performed work. The form of the work is ABA. Frequent modulations occur through the use of accidentals instead of different key signatures. The piece is approximately four and half minutes in length.

Unit 3: Historical Perspective

An overture in its initial existence was the introduction to an opera. Its origin can be traced back to Peri's *Euridice* and Monteverdi's *L'Orfeo* in the 17th century. The French overture, also of the 17th century, began with a slow introduction, followed by a faster movement. The Italian overture, supplanting the French by the mid-18th century, consisted of three movements: fast – slow – fast. The Romantic period saw the beginning of one-movement overtures. 19th century and modern composers have developed the overture as an independent work.

Unit 4: Technical Considerations

The scoring for *Blue Ridge Overture* is full band: piccolo, flute, oboe, E-flat clarinet, B-flat clarinet 1/2/3, E-flat alto clarinet, B-flat bass clarinet, bassoon, E-flat alto saxophone 1/2, B-flat tenor saxophone, E-flat baritone saxophone, B-flat cornet 1/2/3, French horn 1/2/3, trombone 1/2/3, baritone, tuba, and percussion (timpani, snare drum, bass drum, tambourine, triangle, and cymbals).

The use of several different keys will be a challenge to young band students. The primary challenge is that the modulations occur with accidentals, not key signature changes. The keys represented are E-flat, F, and G major, and C minor. The rhythm is fairly simple consisting of whole, dotted half, half, dotted quarter, quarter, eighth, and

sixteenth (only in the snare drum part) notes. The dynamic ranges from *piano* to *forte*. The snare drum part should be played carefully, as younger students may rush the sixteenth note figures.

Unit 5: Stylistic Consideration

Blue Ridge Overture employs a lyrical melody. The faster A section lends itself to younger bands accenting the eighth note accompaniment and should be avoided. Erickson's careful use of articulation (staccato, tenuto, and accent) make keeping the lyrical quality of the piece easier for young bands. The frequent changing of dynamics may create balance inequalities that need to be addressed with younger students.

Unit 6: Musical Elements

MELODY:

The primary melodies consist of both major and minor motifs. Choirs are established, but the melody is primarily played by the flute, oboe, first clarinet, and first trumpet.

HARMONY:

Blue Ridge Overture's harmony is traditional western. Frequent modulation occurs through the use of accidentals. Keys used are: E-flat, F, and G major, and C minor.

RHYTHM:

The rhythm is fairly simple consisting of whole, dotted half, half, dotted quarter, quarter, eighth, and sixteenth (only in the snare drum part) notes. The transition to the B section contains a 2/4 measure (m. 57) before returning to 4/4.

TIMBRE:

Erickson alternates full band, and choirs, both with and without percussion. The choired sections lend themselves to developing solo-like playing. Creative use of tambourine and triangle create interesting color changes.

Unit 7: Form and Structure

Section	Measures	Event and Scoring
A	mm. 1-10	G major: Intro - percussion and low brass build toward full band
	mm. 11-23	C minor: trumpet melody, low brass accompaniment, minimal percussion
	mm. 24-38	F major: flute & clarinet melody, followed by horn, trombone, & tenor sax
	mm. 39-46	G major: transition similar to introductory material, full band
	mm. 47-59	C minor: return of A melody, flute, oboe, clarinet, alto sax, and trumpet melody, et al accompaniment; <i>poco rit</i> , fermata
B	mm. 60-73	E-flat major: moderately; flute, oboe, clarinet, & trumpet melody, et al accompaniment, percussion <i>tacet</i>
	mm. 74-91	Brass choir, trumpet melody; <i>tutti</i> band, flute, clarinet, & trumpet melody, <i>tutti</i> accompaniment, percussion <i>tacet</i> ; <i>poco ritard</i>
A2	mm. 92-104	C minor: a tempo; melody - clarinet, tenor sax, & low brass
	mm. 105-116	F major: repeat of mm. 24-38
	mm. 117-151	Brass choir, <i>tutti</i> band, melody traded between brass and woodwinds, <i>poco ritard</i> to end
Coda	mm. 152-164	C minor: Block chords both major and minor, <i>tutti</i> band, <i>poco ritard</i> to end, Picardy 3rd fermata on C major chord

Unit 8: Suggested Listening

Charles Carter: *Overture for Winds* (1959)

Charles Carter: *Symphonic Overture* (1963)

Frank Erickson: *Overture Jubiloso* (1978)

Frank Erickson: *Toccata for Band* (1957)

James Curnow (arr.): *Academic Festival Overture* (2007)

Unit 9: Additional References and Resources

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