

AN ANALYSIS OF THE FIRST SUITE IN E-FLAT
BY GUSTAV HOLST

by

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INTRODUCTION

Gustav Holst was 35 years old when he composed, in 1909, the First Suite in E-Flat for Military Band. The work was not commissioned and did not approach the status it enjoys today for several years.

Holst wrote nothing about the Suite in E-Flat and left only the following short note to the conductor at the bottom of a two-lined condensed score:

As each movement is founded on the same phrase, it is requested that the Suite shall be played right through without a break. It is suggested that in the absence of a string bass, the ad lib part for that instrument in the Intermezzo shall not be played on any brass instrument, but omitted, excepting where the notes are cued in other parts. Also in the absence of Timpani, the ad lib part for the latter is to be omitted entirely.

The Suite was not published until 1921 by Boosey and Co.

The Suite was idiomatically conceived for the English military band, which is synonymous with the concert or symphonic bands in America. The Suite represents a pioneer effort on the part of the composer to establish himself and his country, England, in a style which at this time was of significance.

CHAPTER I

BACKGROUND TO GUSTAV HOLST AND THE
SUITE IN E-FLAT FOR MILITARY BAND

Gustav Theodore Holst (1874-1934) was one of the most prominent English composers of his generation.¹ His name, Gustav, reflects the foreign ancestry of Baltic Russia, although his family had lived in England since 1807. Holst had the good fortune of being born into a family in which his great-grandfather, grandfather and father were all professional musicians.² His mother, Clara Lediard, was a noted English pianist and piano teacher.³ The music tradition was significant in the Holst family.

Holst came into the music profession as a village organist and a conductor of a choral society at Bourton-on-the-Water.⁴ He desired to become a composer, and had given great study to the Berlioz Treatise on Instrumentation at the young age of thirteen.⁵

¹ Edwin Evans, "Gustav Holst," Grove's Dictionary of Music and Musicians, II, 3rd ed. (New York: Macmillan Co., 1937), p. 657.

² Imogene Holst, The Music of Gustav Holst, 2nd ed. (London: Oxford University Press, 1968), p. 2.

³ Imogene Holst, Gustav Holst, 2nd. ed. (London: Oxford University Press, 1969), p. 5.

⁴ Percy M. Young, A History of British Music (London: Ernest Benn Limited, 1967), p. 553.

⁵ David Whitwell, "20th Century English Composers--Their Music for Winds," Instrumentalist, p. 48.

In 1893, at age nineteen, Holst entered the Royal College of Music in London.⁶ He studied composition from Stanford and piano and organ from Sharpe and Hoyt until neuritis developed in his right hand. Because of this physical condition, Holst began to study the trombone from Case. He progressed to a point at which he was able to earn his living by playing the trombone.

Holst played trombone on the pier at Brighton and other seaside resorts during the holidays to pay for his college expenses. He joined the White Viennese Band, a noted waltz band, which played for dances and parties.⁷

Holst left the Royal College of Music to become first trombonist and repetiteur of the Carl Rosa Opera Company. He had to coach soloists in unfamiliar arias and ensembles.⁸ This experience was useful in learning to overcome technical difficulties. Through listening at rehearsals, he learned the practical possibilities of the orchestra and the strong points and shortcomings of the different instruments.

After leaving the Carl Rosa Company, he toured several seasons as second trombone in the Scottish Orchestra.⁹ The experience of being a professional trombone player was helpful in his knowledge of wind instruments and practical orchestrational techniques.

In 1903 Gustav Holst entered the teaching profession by becoming Music Master at Edward Alleyn School in Dulwich England.¹⁰ "From the first moment

⁶ Edwin Evans, Grove's Dictionary of Music and Musicians, p. 657.

⁷ Imogene Holst, Gustav Holst, p. 15.

⁸ Imogene Holst, Gustav Holst, p. 18.

⁹ Imogene Holst, Gustav Holst, p. 20.

¹⁰ Edwin Evans, Grove's Dictionary of Music and Musicians, p. 658.

when he began teaching, Holst had to lead a double life as a composer, striving towards the expression of his own individual mind and, at the same time, writing simple music for his pupils to play and sing."¹¹

Holst believed amateur musicians could reach a high degree of performance if they chose the right music.¹² He concerned himself with the combination of his two great talents, being a composer and a teacher. He composed music that was of benefit to his students by developing sound musicianship, while challenging his compositional technique by writing music that was economical enough for student musicians, yet sophisticated musically.

Holst found himself, in the early 1900's, like much of England in Wagnerian worship. He had finished his opera Sita in 1907 and submitted it for the Ricordi opera prize. He failed to win the prize. Later Holst called Sita "good old Wagnerian bawling," but the failure to win was a bitter blow to his compositional pride.¹³ Thus he had learned that symphonic development and leitmotif were equally hopeless for his "sort of tune."¹⁴

Holst set out on a quest for a form of music that would satisfy his own needs.¹⁵ He knew that the Europeans, especially Germans, had dominated England since Purcell and Handel. This quest drew him very close to Vaughan Williams. Although Holst and Vaughan Williams had been friends at the Royal College of Music, the quest for a "renaissance of English music had drawn

¹¹ Imogene Holst, The Music of Gustav Holst, p. 33.

¹² Imogene Holst, The Music of Gustav Holst, p. 34.

¹³ Imogene Holst, Gustav Holst, p. 31.

¹⁴ Imogene Holst, The Music of Gustav Holst, p. 34.

¹⁵ Imogene Holst, The Music of Gustav Holst, p. 34.

them closer together."¹⁶ They shared a common pragmatism that set them apart from any composers of their time. Yet they were idealist and humanist, both dedicated to the development of a nationalistic style.

The style that developed from Holst and Vaughan Williams was that of the folk song. Because folk songs are of the people, the folk song brought about a bridge to greater music appreciation and a deeper sense of national awareness for the common people of England. The realistic attitude toward music brought Holst and Vaughan Williams to a point away from the main body of their 19th century predecessors.

Thus, in a reaction against the dominant German romanticism, Wagnerian egotism, and European dominance came a new era of English nationalism in music marked by a return to the folk song. Holst and Vaughan Williams reacted against immediate 19th century composers by using old Baroque principles in form (mediums) and simplicity.¹⁷

Holst therefore came to the First Suite in E-Flat for Military Band in 1909 as a new horizon in his effort to break away from his contemporaries of the day.¹⁸ The medium of the wind band was certainly underrated and not composed for idiomatically. The use of a simple eight measure folk-song-like theme was a change from leitmotifs and long themes of the Romantic era. The form of a Baroque nature, chaconne, with a repeated ostinato was a foreshadow of the Neo-Classic movement of the 1920's and 1930's.

¹⁶ Percy M. Young, A History of British Music, p. 557.

¹⁷ Percy M. Young, A History of British Music, p. 557.

¹⁸ Imogene Holst, The Music of Gustav Holst, p. 34.

Holst was to create an altogether new style of idiomatic band writing.¹⁹ He composed for wind instruments with a conception never known before the 20th century. This Suite was to become the first important composition for a wind band in the 20th century.²⁰

¹⁹Richard Franco Goldman, The Wind Band (Boston: Allyn and Bacon, Inc., 1961), p. 225.

²⁰Richard Franco Goldman, The Wind Band, p. 225.

CHAPTER II

CHACONNE

Holst was searching for a unique form of composition when he wrote this Suite. He was trying to break away from the Romantic style of the early 1900's and also develop a personal style of composing.²¹ In this effort Holst went back to many compositional techniques from the Baroque era. One such technique he used was that of the recurring ostinato in a chaconne, commonly confused with a passacaglia. A definition of a chaconne and passacaglia would help before continuing with the analysis.

The chaconne and passacaglia are two closely related forms of baroque music.²² Both are continuous variations in moderately slow triple meter and slow harmonic rhythm changing generally with the measure. The passacaglia as defined by the Harvard Dictionary of Music is a continuous variation based on a clearly distinguishable ostinato that normally appears in the bass but that may occasionally be transferred to an upper voice. The chaconne is a continuous variation in which the theme is a scheme of harmonies usually treated so that the first and last chords are fixed, whereas the intervening ones can be replaced by substitutes. During the Baroque period the chaconne and passacaglia were used interchangeably.²³

²¹ Imogene Holst, The Music of Gustav Holst, p. 34.

²² Willi Apel, Harvard Dictionary of Music, 2nd ed. (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1969), p. 141.

²³ Willi Apel, Harvard Dictionary of Music, p. 141.

The opening theme of the chaconne movement is the basis for the entire Suite, example 1. The variation theme is a smooth folk-song-like melody in Example 1.



E-flat major. It is written in triple rhythm. The vocal-like phrases and narrow interval skips give the theme an expressive quality. Both phrases end on the dominant, allowing the cadences to be perfect or half. The time and rhythm of this phrase is critical. The overall impression is that of an eight measure theme; however, Holst attempts to destroy the time sense by ending the theme on the seventh measure with no pulse in the eighth measure. This seems to be a deliberate attempt at breaking down any regular pulse of the four measure phrase, or completely using the baroque principle of the chaconne.

With the use of a chordal analysis chart, Table 1, it is evident Holst did not use the chaconne principle as stated previously. The table shows the harmonies underlying the theme as it is stated in the movement. The first and last chords supporting the theme are different, which would not let the movement come under the strict interpretation of the chaconne principle.


Throughout the entire movement the theme is stated sixteen times and is clearly recognizable. Six times the theme is not found in the lower voice. The theme is found in the bass voice or lower voice ten times. Therefore, it is evident that Holst used a passacaglia in his experiment in form rather than a chaconne as it is titled.

TABLE 1

UNDERLYING CHORDS of the CHACONES TRESE

Number of Statement & Measure No.

Chacones Form & Key



1	1-8	u	ison	→													
2	8-16	I	ii	vi	I	iii	vi	ii	I	iii	vi	ii	I	iii	vi	ii	Half
3	16-24	vi	ii	iv	I	iii	I	I	I	iii	ii	I	iii	ii	I	iii	Half
4	24-32	I	ii	iv	I	iii	vi	ii	I	iii	vi	ii	I	iii	vi	ii	Half
5	32-40	I	ii	vi	I	iii	I	iii	I	iii	vi	ii	I	iii	vi	ii	Half
6	40-48	I	I	ii	I	iii	vi	ii	I	iii	vi	ii	I	iii	vi	ii	Half
7	48-56	I	ii	ii	iii	I	ii	iii	iii	ii	I	I	I	I	I	I	Imperfect Authentic
8	56-64	I	ii	vi	I	I	vi	ii	I	iii	vi	I	I	ii	I	I	half
9	64-72	I	ii	iii	vi	I	iii	vi	ii	I	iii	vi	ii	I	iii	vi	Perfect Authentic
10	72-80	I	iii	iii	vi	vi	vi	iii	I	iii	vi	iii	iii	iii	iii	iii	Half
11	80-88	vi	iii	iii	iii	iii	iii	iii	iii	iii	iii	iii	iii	iii	iii	iii	Imperfect Authentic
12	88-96	vi	I	ii	iii	iii	iii	iii	iii	iii	iii	iii	iii	iii	iii	iii	Imperfect Authentic
13	96-104	I	ii	iii	iii	I	iii	iii	iii	iii	iii	iii	iii	iii	iii	iii	Half
14	104-112	I	iii	iii	iii	I	iii	iii	iii	iii	iii	iii	iii	iii	iii	iii	Half
15	112-120	I	ii	vi	I	I	iii	iii	iii	iii	iii	iii	iii	iii	iii	iii	Half
16	120-127	I	iii	iii	iii	I	iii	iii	iii	iii	iii	iii	iii	iii	iii	iii	Imperfect Authentic

16 Statements of the Chacones Trese

Number of statements	9 statements	2 statements	1 statement	3 statements	1 statement
Measure	1-72	72-80	80-96	96-120	120-127
Pitch	Tonic	Mediant	Mediant	Tonic	Tonic

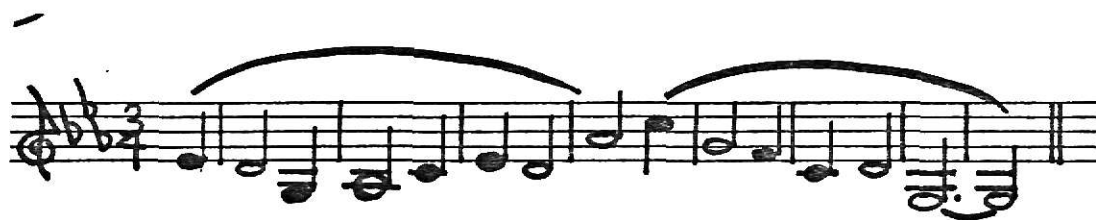
Throughout the movement the harmonies change as the theme changes from note to note. This differs from the baroque practice of changing harmony from measure to measure. However, after an analysis of the full score (many parts and important voicings have been omitted from the original conductor's score), the harmonic texture is seen to be more linear than vertical. Each part seems to represent a horizontal line of individual design. The interweaving of voices through contrapuntal devices such as suspensions, pedal points and passing tones create interesting parts of the entire band. Yet each part is connected vertically to the overall harmonic structure.

Holst could not completely break away from the harmonic influence of the Romanticists and his previous dedication to the Wagnerian style. This is marked by the use of seventh chords, ninth chords, diminished triads and diminished seventh chords. There is no pattern to these Romantic harmonies.

At the same time, Holst tried to incorporate as many baroque practices as possible. Besides the recurring ostinato, an obvious attempt at a strong tonic-dominant relationship arose. Both in melody and harmony does the tonic-dominant seem to be of importance. Ten of the sixteen statements end in half cadences on the dominant chord of B-flat (#1, #2, #3, #4, #5, #6, #9, #13, #14, #15), two statements (#7 and #16) end on imperfect authentic cadences, another (#10) ends on a half cadence in the relative minor C; and the other three statements (#8, #11, #12) use a perfect authentic cadence in C minor, an imperfect plagal cadence in C minor, and a diminished seventh chord on "D."

Another compositional technique from the Baroque period and earlier is that of melodic inversion. And in keeping with the practice of Bach, Holst uses tonal inversion of his chaconne theme in two statements--mm. 72-80 and mm. 80-88, Example 2. There is one melodic-rhythmic exception in this second statement, Example 2B. By the use of a suspension, a unique idea is inter-

Example 2A.



Example 2B.



jected. This is the only place in the entire movement where an interruption of the original theme occurs.

Harmonically this section is moving toward a key center of c minor. With the help of a diminished chord on D, and the raised seventh B-natural forming a G major dominant seventh chord, this statement ends in a half cadence of c minor. The second statement of the inverted theme quickly loses the dominant seventh in c minor, but a pedal point alternating between C and G in the bass provides a concrete feeling of c minor. The imperfect plagal cadence in c minor ends this statement.

The theme is imitated next on the third degree of E-flat major, G, Example 3, from mm. 88 to mm. 96. The significant aspect of this section is

Example 3.



the harmony of the cadence. Ending on a diminished seventh chord, the influence of the Romanticists reappears to Holst's style. This chord does create an ambiguous situation so that a return to an E-flat key center and the original theme is done with no hesitation.

The chaconne movement comes to a conclusion in a unique way. The theme is imitated with the use of a flatted D, on the dominant pitch B flat, Example 4. To find a reason for Holst's ending in such a manner would be guessing.

Example 4.



The important fact is that Holst was searching for new approaches to composition and dared to interject new elements which might be considered unique to his style and not of ordinary compositional procedures of the time.

Harmonically, the movement ends with a series of seventh chords, none of which is a dominant seventh. A VI^7 , II^7 , IV^7 , and diminished ninth chord on D provide the cadential formula for Holst's ending the chaconne. Certainly this chord order is not usual in either a baroque or a romantic style.

CHAPTER III

INTERMEZZO

Holst had no theories about composing. In 1919 he wrote a letter to W. G. Whittaker concerning his composing: "I'm greatly averse to fixed principles in art and I like everything--form, harmony, melody, etc.--to grow out of the original inspiration."²⁴ This philosophy was developing in 1909 when Holst composed the Suite for military band. It is therefore logical that Holst used the same thematic material throughout this work.

The Intermezzo movement is based upon the first three notes of the opening chaconne theme, Example 5.

This melodic motive provides a direct



link to the original inspiration in the entire composition which is the chaconne theme, Example 1.

Imogene Holst, Gustav's daughter, characterized the form of the Intermezzo as a "scherzando variation."²⁵ The word scherzando literally translated means "playful."²⁶ If Ms. Holst means to imply that the form is a playful treatment of the opening chaconne theme, then with an examination of Table 2 this term of scherzando variation might apply. However, if Ms. Holst implies the strict definition of scherzando variation, or scherzo with trio,

²⁴ Imogene Holst, Gustav Holst, p. 105.

²⁵ Imogene Holst, The Music of Gustav Holst, p. 34.

²⁶ Willi Apel, Harvard Dictionary of Music, p. 755.

which is a movement in ternary form with each section being in binary form, it would be difficult to place that definition on the Intermezzo.²⁷ To put a "classical form" upon Holst is difficult. He was characterized by a denial of traditional procedures which was his attempt at creating a new and workable form of composition.

The form of the Intermezzo is somewhat complex. A diagram is shown in Table 2. There are four distinct sections found from the analysis. The first section is from m. 1 to m. 66, the section from m. 66 to m. 98, the third from m. 98 to m. 122, and the fourth from m. 122 to m. 142. The form could be a scherzo--ABA with coda, with only the first section being in ternary form. The old 17th century rondeau form or the rondo with coda, ABACA-Coda, could be considered as the form of the Intermezzo.

The key scheme of the movement is simple. The first three sections are in c minor with the Coda being written in the parallel in C major.

The first section, m. 1 to m. 66, is in simple ABA form with a two-measure introduction. However, in contrast to the baroque procedure, the "B" section does not move to a different key center.

There are two principle melodic themes found in the first section. Example 6A shows the theme of the "A" section, m. 3 to m. 26, and Example 6B is the "B" section, m. 26 to m. 42. The rhythmic pulse is equally important to both themes, although the 6B melody is a little more horizontal and not as harsh in style. Syncopation has a strong influence on both themes--the first an interruption of the first beat by starting on the up-beat of two and giving stress to the up-beat of one by the use of the quarter note, and the second melody, 6B, utilizing an accent on the up-beat of two.

²⁷Willi Apel, Harvard Dictionary of Music, p. 95.

TABLE 2

INTERMEZZO

FORM: SCHERZO with Coda

MEASURE	A				B		A		Coda	
	INTRO	a	b	a	:C:		α'			
	1-2	3-26	26-42	42-66	66-82	82-98	98	-122	122-142	
KEY	C _{MINOR}				C _{MINOR}		C _{MINOR}		C _{MAJOR}	

The harmony of this section is marked below the melodies 6A and 6B. Holst stays away from strong harmonic progressions. He uses the diminished triad and diminished seventh chords to create tension on the syncopated and accented notes. The element of surprise is one characteristic of a scherzo in the classical era, and Holst tries to incorporate that with the use of the parallel key of C major in m. 43.

Example 6A.



Example 6B.



The texture of the entire first section is vertical. The brilliant tone color of the wind ensemble is a direct result of a synthesis of instrumentation and the vertical texture of the harmony. The brittle effect produced provides a complete contrast to the smooth horizontal chaconne first movement and interjects a new quality to the Suite.

The second section of the Intermezzo, from m. 67 to m. 98, is marked by a half time change to a *L'istesso tempo* in $\frac{4}{4}$ time. The texture of this

section is dark, sonorous, and very linear. The theme of this section is found in Example 7. Again the three note motive, Example 5, which helped shape that of the first section, is used to create a beautiful melody. This is another direct association with the original theme. The theme is a self-contained Dorian mode melody on "F" and is unique to the entire composition.

Example 7.



Harmonically, the section is in the framework of c minor, with the sub-dominant F minor chord taking prominence to support the Dorian melody on F. Holst uses a secondary dominant type root movement of "C" to "F" on weak to

strong beats to create a feeling toward a minor key center.

The third section is a return to the characteristic of the first section. The contrast of style adds to the interest and leads into the final section. The difference in the section from the first is in the harmony. The melody is imitated in part to E-flat minor, m. 105 to m. 106, B-flat melodic minor with a raised sixth degree and a lowered seventh degree in m. 109 to m. 114, and a regular statement of the first theme in the last seven measures of the third section.

The coda section of the Intermezzo is short, only twenty measures. It is marked by a change to a *L'istesso tempo* and a change in mode to major, which contributes to a climactic conclusion of the Intermezzo movement. After the chaconne-based melodies of the "A" and "B" sections have been developed through their exposition in the earlier sections, Holst ingeniously combines the two simultaneously in a contrapuntal manner, Example 8. Band music of such excellence simply did not exist in 1909 when Holst composed the Suite for military band.²⁸

²⁸ Frederick Fennell, "The Holst Suite in E-Flat," Instrumentalist (April, 1975), pp. 27-33.

Fl. *istesso tempo.* 124 125 126 127

Ch. 128 129 130 131 132

133 134 135 136 137

morendo.

138 139 140 141 142

143 144 145 146 147

C Gm F C7 G7 C C

N. 10255.

CHAPTER IV

MARCH

Holst chose a march for the last movement of the Suite in E-Flat. This type of composition is idiomatically best suited to a wind band and creates an exciting, emotional experience for the listener and performer.

The march style had its origin in the military. Marches can be divided into four main categories: (1) Funeral march, (2) Slow march--75 beats per minute, (3) Quick march--108 to 128 beats per minute, and (4) Double quick march--140 to 160 beats per minute.²⁹ They are generally simple with regular phrases and strong pulse. The standard form is derived from the minuet with trio, that being an overall form of ABA with each section being binary.³⁰

To attach such rigid form to an "experimental" composition is most difficult and possibly unfair. However, it provides a point of reference to begin such an analysis, see Table 3.

The March section, like the Intermezzo, is in four distinct sections, all of which are in contrast to the previous section. The entire movement is in contrast to the Intermezzo through (1) a change in mode to major, (2) even pulse with little syncopation, (3) greater level in the dynamic tessitura, and (4) change in texture.

The tempo of the March movement is marked "Tempo di marcia." Holst left the conductor a great many tempo possibilities, depending upon the

²⁹Willi Apel, Harvard Dictionary of Music, p. 504.

³⁰Willi Apel, Harvard Dictionary of Music, p. 504.

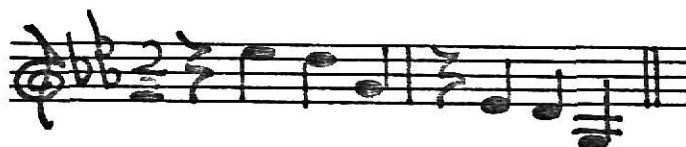
TABLE 3

MARCH

FORM Minuet with Trio	A									
	Intro	A		B		Trio		A		Coda
MEASURE	Intro	A	B	A'	A	B	A'	Transition	A/B	Coda
	1-4	5-12	13-28	28-36	37-88	88-97	97-108	108-123	123-154	154 179
KEY	E-FLAT MAJOR									
	A-FLAT MAJOR									
	G MAJOR									
	E-FLAT MAJOR									

ability of the performers. A quick-march tempo is best suited to this section; however, a tempo of 140 can create a driving band sound of great emotion. The march is founded also like the Intermezzo on the first three notes of chaconne theme. The basic melodic motive, however, is the inverted theme.

Example 9.



The character of the first section, m. 1 to m. 36, is dominated by marcato articulation. The accents are situated to clearly define the phrases and add pulse to the driving spirit of the movement. The harmony is vertical in nature with the chords being approached so that the wide range of voices in the wind band can create a large "band" sound.

The second section or Trio begins with a modulation to the subdominant key of A-flat major, providing a dark contrast to the opening key of E-flat major. This is a common procedure with all American marches, like those of Sousa and King. The second section also is in contrast to the opening section in character. It is smooth and legato with a texture that is more light and open. The dynamic marking is a mezzo forte, which is softer than the opening fortissimo and later forte dynamic markings.

The theme of the trio section is derived in part from the opening chaconne theme, Example 10. Although this melodic motive is only four notes

Example 10.



in length, it provides a solid link to basic theme of the entire composition.

The third section is a return to the character of the first section with a decline further in the overall dynamic level to "piano." This is setting up the long Mannheim crescendo which leads to the climax of this movement and the entire composition in the fourth section.

The fourth section is certainly the most climatic section in the entire Suite. The dynamic level is fortissimo. The ingenuity of Holst's contrapuntal technique is again proven, as the two previous themes are sounded simultaneously over a pedal B-flat, Example 11. The experiment in form was now complete and a success for Holst.

Example 11.

The image displays a musical score for Example 11, consisting of three systems of piano and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Measure numbers are indicated above the staves: 123, 124, 125, 126, 127, 128 in the first system; 129, 130, 131, 132, 133, 134 in the second system; and 135, 136, 137, 138, 139, 140 in the third system. The score is identified by the number H.10286 in the bottom right corner.

The coda section is a chance for the brass section to show off dynamically. The dynamic markings are *fff* and *ffff*. Passages like this are rare

and exciting for the brass player. Holst restates melodic motives discussed previously while the band expands to the fullest its ranges of instruments and color. The entire Suite comes to an exciting conclusion with the driving spirit unique to the wind band.

CHAPTER V

ORCHESTRATION AND INSTRUMENTATION

Orchestration and instrumentation is the art of employing the various instruments in accordance with their individual properties and the composer's concept of the sonorous effect of his work.³¹ Orchestration involves a detailed knowledge of the playing mechanism of each instrument, its range, tone quality, loudness, and technical limitations.³² A discussion of Holst's orchestrational techniques has been overlooked by Imogene Holst in her two books about her father and in other selected articles about the Suite. An analysis of Holst's use of the wind instruments in selected examples from the Suite will be made.

One cannot adequately describe in words the characteristic tone quality of each instrument or the sound of the various instruments in combinations as found in this Suite, because every person perceives tonal qualities differently. The following section about the orchestrational style of Holst in the Suite will be as objective as possible. The following defined terms will be used:

Tone color: "the quality (color) of a pitch as produced on a specific instrument, as distinct from the different quality of the same pitch if played on some other instrument."³³

³¹Willi Apel, Harvard Dictionary of Music, p. 607.

³²Willi Apel, Harvard Dictionary of Music, p. 607.

³³Willi Apel, Harvard Dictionary of Music, p. 607.

Band color: the quality (color) of sound as produced by certain combinations of instruments, as distinct from the different qualities of the same tone if played by a different combination of instruments.

Texture: the horizontal and vertical elements of the music are called the texture. The first forming melodies and the second forming harmonies.³⁴

The Suite was originally published with the following instrumentation: flute, piccolo, 2 E-flat clarinets, 2 oboes, 3 B-flat clarinets, alto saxophone, tenor saxophone, 2 bassoons, 4 horns in E-flat, 3 B-flat cornets (solo, 2nd and 3rd), 2 B-flat trumpets, 3 trombones, euphonium, 2 basses, timpani, snare drum, bass drum, cymbals, tambourine, triangle, and a two-line condensed conductor's score.³⁵ The alto clarinet, bass clarinet, and fluegelhorn were added to meet standards of the American school band contest. The baritone saxophone, bass saxophone, and contrabass clarinet were added by the publisher--Boosey and Hawkes--in 1948, along with the full conductor's score.³⁶

The chaconne movement lends itself to a discussion of Holst's band color by the tracing of the variation theme. It is most easily seen in the examination of Table 4. The table shows the theme being stated by the flutes, piccolo, alto saxophone, and tenor saxophone, only one time; solo clarinet, two times; bassoon, three times; basses, five times; cornets and trombones, six times; and euphonium, seven times. The trombone section is the only section which states the theme alone more than once in this movement. Holst did use the brass more than the woodwind section to state the theme. There are

³⁴Willi Apel, Harvard Dictionary of Music, p. 842.

³⁵Frederick Fennell, Instrumentalist, p. 27-33.

³⁶Richard Franco Goldman, The Concert Band (New York: Rinehart and Co., Inc., 1946), p. 196.

TABLE 4

1.	mm. 1-8	Bass saxophone, Euphonium, Bases
2.	mm. 8-16	Trombones
3.	mm. 16-24	Bass clarinet, Bassoon, Tenor saxophone, Bass saxophone
4.	mm. 24-32	Bassoon, Bass clarinet, Baritone saxophone, Bass saxophone, Euphonium, Bases
5.	mm. 32-40	Bassoon, Baritone saxophone, Bass saxophone, Trombone, Euphonium, Bass
6.	mm. 40-48	Baritone saxophone, Bass saxophone, Cornet, Trumpet, Fluegelhorn, Horns, Trombone, Euphonium, Bass
7.	mm. 48-56	Cornet 1st and 2nd, Trumpet
8.	mm. 56-64	E-flat horn solo
9.	mm. 64-72	Alto saxophone solo
10.	mm. 72-80	Solo clarinet, Alto saxophone, Horns 1st and 2nd
11.	mm. 80-88	Baritone saxophone, Cornet 1st and 2nd, Euphonium
12.	mm. 88-96	Trombone 1st, 2nd and 3rd
13.	mm. 96-104	Cornet 1st, Euphonium
14.	mm. 104-110	Flute, Piccolo, D-flat piccolo, E-flat clarinet, Solo clarinet, Cornet 1st and 2nd, Fluegelhorn, Horns
15.	mm. 114-120	Baritone saxophone, Bass saxophone, Trombone 1st, 2nd and 3rd, Euphonium, Bases
16.	mm. 120-127	Cornet 1st and 2nd, Trombone 1st and 2nd

several reasons why he used the brass: his background as a trombonist, dynamic power, projection with warmth in tone color and band color, the freeing of the woodwind section to be used as "violins" of the band in the development of coloratura passages and accompaniments.

Holst used the brass to create a warm vertical texture, while providing a basis for the woodwind instruments to add horizontal band color in their working out of thematic materials, Example 12. The woodwind section also aids in the development of vertical texture and adds a contrast to the brass by creating light, soft, and "string like" qualities, Example 13. Through the use of suspensions, passing tones and contrapuntal rhythms, the woodwinds make a band color that is an interwoven texture combining flute, oboe, clarinet and alto saxophone, Example 14.

The Intermezzo has a harsh texture created by the two E-flat clarinets playing staccato eighth notes behind the melody of oboe, solo clarinet and muted cornet. The sound is tight, compact, and markedly original, Example 15.

The wide range of the woodwind section, bassoon to piccolo, allows the use of a "Mannheim rocket" effect in mm. 39-43, Example 16. The sweeps of sixteenth notes added to pulsating staccato eighth notes create an emotional band color and drive to a new section.

Measures 83 to 95, Example 17, finds a passage where knowledge of the original scoring might alter the present form of the instrumentation. Here the solo clarinet is doubled by the alto clarinet in a solo passage. With a chordal background of whole notes in the bassoon, bass and horns; smooth running eighth notes in the clarinets; and alto saxophone color motives, the melodic texture is made different by the addition of the alto clarinet. Therefore, the elimination of the alto clarinet would produce the texture Holst had originally composed.

C Fl. & Picc.
 Bb Fl. & Picc.
 Obs.
 Eb Cl.
 Solo-1 Bb Cl.
 2 Bb Cl.
 3 Bb Cl.
 Eb Alto Cl.
 Bb Bass Cl.
 1-2 Bsns.
 Eb Alto Sax.
 Bb Ten. Sax.
 Eb Bar. Sax.
 Bb Bass Sax.
 1 Bb Cor.
 2 Bb Cor.
 Bb Tpts.
 Fl. Bn.
 1-2 Eb Har.
 3-4 Eb Har.
 1-2 Trbn.
 3 Trbn.
 Euph.
 Bsns.
 Dru.
 Timp.
 B&B 1-2-3-4

A stacc.
 cresc.
 stacc.
 solo
 1st solo

22 23 24

4

C Fl. & Picc.

B♭ Fl. & Picc.

Oboe.

B♭ Cl.

Solo-1 B♭ Cl.

2 B♭ Cl.

3 B♭ Cl.

B♭ Alto Cl.

B♭ Bass Cl.

1-2 Basses.

B♭ Alto Sax.

B♭ Ten. Sax.

B♭ Bar. Sax.

B♭ Bass Sax.

28 29 30 31 32

1 B♭ Cor.

2 B♭ Cor.

B♭ Tuba.

Fl. & Picc.

1-2 B♭ Hrn.

3-4 B♭ Hrn.

1-2 Trbn.

3 Trbn.

Euph.

Bassoon

Drum.

Timp.

DAW 100-24

cresc.

cresc.

1st

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

18th

19th

20th

21st

22nd

23rd

24th

25th

26th

27th

28th

29th

30th

31st

32nd

33rd

34th

35th

36th

37th

38th

39th

40th

41st

42nd

43rd

44th

45th

46th

47th

48th

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50th

51st

52nd

53rd

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70th

71st

72nd

73rd

74th

75th

76th

77th

78th

79th

80th

81st

82nd

83rd

84th

85th

86th

87th

88th

89th

90th

91st

92nd

93rd

94th

95th

96th

97th

98th

99th

100th

10

C Fl. & Picc.

B♭ Fl. & Picc.

Oboe

B♭ Cl.

Solo-1 B♭ Cl.

2 B♭ Cl.

3 B♭ Cl.

B♭ Alto Cl.

B♭ Bass Cl.

3-4 Basses.

B♭ Alto Sax.

B♭ Ten. Sax.

B♭ Bar. Sax.

B♭ Bass Sax.

1 B♭ Cor.

2 B♭ Cor.

B♭ Tpts.

Fl. Ho.

2-4 B♭ Hrn.

3-4 B♭ Hrn.

2-4 Trbn.

3 Trb.

Euph.

Bamboo

Brs.

Trap.

See 100-101

C Fl. & Picc.

Bb Fl. & Picc.

Oboe.

Bb Cl.

Solo-1 Bb Cl.

2 Bb Cl.

3 Bb Cl.

Eb Alto Cl.

Bb Bass Cl.

1-2 Basso.

Eb Alto Sax.

Bb Ten. Sax.

Bb Bar. Sax.

Bb Bass Sax.

1 Bb Cor.

2 Bb Cor.

Bb Tuba.

Fl. Bn.

1-2 Eb Har.

3-4 Eb Har.

1-2 Trbn.

3 Trb.

Euph.

Basson.

Drum.

Timp.

208 100-50

Vivace **2. INTERMEZZO.** 17

6 Fl. & Picc. **1 Bb Cl.**

20 Fl. & Picc. **1 Bb Cl.**

Con. **an soli**

20 Cl. **mf**

Solo 1 Bb Cl. **stacc.** **solo only**

2 Bb Cl.

3 Bb Cl.

20 Alto Cl.

20 Bass Cl.

1-2 Bsns.

20 Alto Sax.

20 Ten. Sax.

20 Bar. Sax.

20 Bass Sax.

1 Bb Cor. **Vivace** **1. sord.** **2. solo con sord**

2 Bb Cor.

20 Tpta.

Fl. Sn.

1-2 Bb Sn.

2-4 Bb Sn.

1-2 Trbn.

3 Trb.

Drum.

Drum.

Drum.

C & U Tel. **mf** **1. sord.**

Trng.

See 1-2-3-4

21

C Fl. & Picc. *p cresc.*

B♭ Fl. & Picc.

Oboe

E♭ Cl.

Solo-1 E♭ Cl. *1st only*

2 E♭ Cl.

3 E♭ Cl. *solo only*

E♭ Alto Cl.

E♭ Bass Cl.

1-4 Baritone

E♭ Alto Sax.

E♭ Ten. Sax.

E♭ Bar. Sax.

E♭ Bass Sax.

1 E♭ Cor.

2 E♭ Cor.

E♭ Tpta.

Fl. Ho.

1-4 E♭ Harp.

2-4 E♭ Harp.

1-4 Trbn. *und*

3 Trb.

Bass.

Drum. *ff*

Timb.

2-4 1-4-2-4

24

C Fl. & Pic.

D^b Fl. & Pic.

Obo.

E^b Cl.

Solo

Solo

1-2 E^b Cl.

3 E^b Cl.

4 E^b Cl.

5 E^b Cl.

6 E^b Cl.

7 E^b Cl.

8 E^b Cl.

9 E^b Cl.

10 E^b Cl.

11 E^b Cl.

12 E^b Cl.

13 E^b Cl.

14 E^b Cl.

15 E^b Cl.

16 E^b Cl.

17 E^b Cl.

18 E^b Cl.

19 E^b Cl.

20 E^b Cl.

21 E^b Cl.

22 E^b Cl.

23 E^b Cl.

24 E^b Cl.

25 E^b Cl.

26 E^b Cl.

27 E^b Cl.

28 E^b Cl.

29 E^b Cl.

30 E^b Cl.

31 E^b Cl.

32 E^b Cl.

33 E^b Cl.

34 E^b Cl.

35 E^b Cl.

36 E^b Cl.

37 E^b Cl.

38 E^b Cl.

39 E^b Cl.

40 E^b Cl.

41 E^b Cl.

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253 E^b Cl.

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255 E^b Cl.

256 E^b Cl.

257 E^b Cl.

258 E^b Cl.

259 E^b Cl.

260 E<

27

C Fl. & Picc.

B♭ Fl. & Picc.

Ob.

B♭ Cl.

Solo 1 B♭ Cl.

2 B♭ Cl.

3 B♭ Cl.

B♭ Alto Cl.

B♭ Bass Cl.

1-2 Bass.

B♭ Alto Sax.

B♭ Ten. Sax.

B♭ Bar. Sax.

B♭ Bass Sax.

1 B♭ Cor.

2 B♭ Cor.

B♭ Tpts.

Fl. Ho.

1-2 Eb Sax.

3-4 Eb Sax.

1-2 Trbn.

3 Trb.

Euph.

Buccon

Dr.

Tim.

245 246-54

div.

Al. Sax.

Cl. only

pp

28

C Fl. & Picc.
 Ds Fl. & Picc.
 Ubb.
 Eb Cl.
 Solo-1 Bb Cl.
 2 Bb Cl.
 3 Bb Cl.
 Eb Alto Cl.
 Eb Bass Cl.
 2-4 Trombs.
 Eb Alto Sax.
 Eb Ten. Sax.
 Eb Bar. Sax.
 Eb Bass Sax.
 1 Bb Cor.
 2 Bb Cor.
 Eb Tpta.
 Fl. Har.
 1-2 Eb Har.
 3-4 Eb Har.
 1-2 Trbn.
 3 Trbn.
 Euph.
 Trombon.
 Drm.
 Timp.
 All Mus.

The March section is music that is beloved by bombardons and euphoniums.³⁷ This section shows that Holst knew what experienced bandsmen enjoyed playing. The texture is that of a solid brass band, and the band color created is easy to conceive, Example 18. The warmth of the clarinet chalumeau register is in contrast to the power of the brass but is unique in tone color, and an expressive horizontal line develops in the trio section, Example 19. The finale of the March and climax to the Suite is achieved through full use of the brass and woodwind in band scoring that is an example for all, Example 20. The dynamic marking of forte to the fourth power is seldom asked for in band literature.

In conclusion, Holst was a master of the knowledge of each instrument in the band. His background as a professional trombonist is evident in the treatment of the brass instruments, especially the trombone. The texture of the music, the exploitation of the unique tone color of each instrument, and the various band colors created by Holst provide a basis for the interest as a performer and the excitement for the listener.

³⁷ Imogene Holst, The Music of Gustav Holst, p. 34.

Tempo di Marcia 3. MARCH. 35

C Fl. & Picc.

B♭ Fl. & Picc.

Oboe.

B♭ Cl.

Solo-1 B♭ Cl.

2 B♭ Cl.

3 B♭ Cl.

B♭ Alto Cl.

B♭ Bass Cl.

1-2 Basses.

Tempo di Marcia

B♭ Alto Sax.

B♭ Ten. Sax.

B♭ Bar. Sax.

B♭ Bass Sax.

Tempo di Marcia 2 ff

1 B♭ Cor.

2 B♭ Cor.

B♭ Tpta.

Fl. & Picc.

1-2 B♭ Hrn.

3-4 B♭ Hrn.

1-2 Trbn.

3 Trbn.

Euph.

Bassoon

S. Dr.

Drum.

B♭ & B♭ Flug.

Timp.

B&B 1-2-3-4

39

C Fl. & Picc.

D \flat Fl. & Picc.

Obs.

B \flat Cl.

Solo-1 B \flat Cl.

2 B \flat Cl.

3 B \flat Cl.

B \flat Alto Cl.

B \flat Bass Cl.

1-2 Bass.

B \flat Alto Sax.

B \flat Ten. Sax.

B \flat Bar. Sax.

B \flat Bass Sax.

1 B \flat Cor.

2 B \flat Cor.

B \flat Tpts.

Fl. Es.

1-2 Eb Har.

3-4 Eb Har.

1-2 Trbn.

3 Trbn.

Euph.

Bassoon

Dr.

Tim.

DAE 100-54

41

C Fl. & Picc.

B♭ Fl. & Picc.

Oboe.

E♭ Cl.

Solo & B♭ Cl.

2 E♭ Cl.

3 E♭ Cl.

E♭ Alto Cl.

B♭ Bass Cl.

1-2 E♭ Bass.

E♭ Alto Sax.

B♭ Ten. Sax.

B♭ Bar. Sax.

B♭ Bass Sax.

1 E♭ Cor.

2 E♭ Cor.

B♭ Tpt.

Fl. Picc.

1-2 E♭ Har.

3-4 E♭ Har.

1-2 Trbn.

3 Trbn.

Euph.

Bassoon

Dra.

Timpani.

BAN 100-54

C Fl. & Picc.
 D♭ Fl. & Picc.
 Oboe.
 B♭ Cl.
 Solo-1 B♭ Cl.
 2 B♭ Cl.
 3 B♭ Cl.
 B♭ Alto Cl.
 B♭ Bass Cl.
 1-2 Basses.
 E♭ Alto Sax.
 B♭ Ten. Sax.
 B♭ Bar. Sax.
 B♭ Bass Sax.
 1 B♭ Cor.
 2 B♭ Cor.
 B♭ Tpta.
 Fl. Bn.
 1-2 Eb Eup.
 3-4 Eb Eup.
 1-2 Trbn.
 3 Trbn.
 Buph.
 Basses.
 Drc.
 Timp.
 B&B Sec-50

53

Piu mosso

C Fl. & Picc.

D♭ Fl. & Picc.

Ob.

B♭ Cl.

Solo-1 B♭ Cl.

2 B♭ Cl.

3 B♭ Cl.

B♭ Alto Cl.

B♭ Bass Cl.

3-4 Bass.

Piu mosso

B♭ Alto Sax.

B♭ Ten. Sax.

B♭ Bar. Sax.

B♭ Bass Sax.

1-2 Cor.

3 Cor.

B♭ Tuba.

Fl. B.

1-2 E♭ Har.

3-4 E♭ Har.

1-2 Trbn.

3 Trbn.

Euph.

Bassoon

Drum.

with sticks

Timp.

245 500-54

54

C Fl. & Pic.
 Bb Fl. & Pic.
 Obs.
 Eb Cl.
 Solo-1 Bb Cl.
 2 Bb Cl.
 3 Bb Cl.
 Bb Alto Cl.
 Bb Bass Cl.
 1-2 Bsns.
 Bb Alto Sax.
 Bb Ten. Sax.
 Bb Bar. Sax.
 Bb Bass Sax.
 1 Bb Cor.
 2 Bb Cor.
 Bb Tpts.
 Fl. Bn.
 1-2 Eb Sax.
 3-4 Eb Sax.
 1-2 Trbn.
 3 Trbn.
 Euph.
 Bsns.
 Drs.
 Timp.
 848 100-34

Cym.
 S.D.

CHAPTER VI

TEACHING AND CONDUCTING THE SUITE

Gustav Holst pursued the calling of a "hard working, revered and inspiring teacher," wrote his long-time friend Ralph Vaughan Williams in 1920.³⁸ Holst spent a great portion of his life teaching music and lecturing about the teaching of music. Therefore, it is appropriate that this chapter discuss the teaching and conducting of Holst's Suite to secondary instrumental music students.

Genuine appreciation for music involves both an intellectual and an emotional response.³⁹ Before such an appreciation for music, or in this case a band work, can take place, several factors must be performed to a state of perfection.

There are six practical factors which the band students must interpret before the Holst Suite can begin to speak to each person playing an instrument: (1) rhythm, (2) pitch, (3) articulation, (4) dynamics, (5) tempo, and (6) musical expression.

The rhythms found within the Suite provide a variety of teaching challenges. The recognition of simple duple, simple triple and compound duple are easily found in the Suite. However, the overwhelming challenge is that of independent rhythmic understanding by each student in the band. To

³⁸Ralph Vaughan Williams, "Gustav Holst," Music and Letters (July, 1920), Vol. 3, p. 185.

³⁹Robert L. Garretson, Music in Childhood Education (New York: Meredith Publishing Co., 1966), p. 68.

approach this important teaching factor, each student must know how to divide the music into small divisions called beats, and know exactly where each note within each beat occurs. Therefore, one must have a counting system that will be applicable to all combinations of rhythms and yet simple enough to communicate with young instrumentalists.

With that in mind, the counting system that my colleague, Thomas J. Price, and I teach at the Cameron, Missouri, Public School system is based on a favorable teaching experience. It is not a system that many advanced musicians may readily adopt, however, it has the test of time by proving to be successful in 33 years of public school instruction.

Therefore, this system should be viewed as a "teaching tool" to help students develop independent mental counting through a physical movement. This allows the teacher to view the counting process used by each student in the elementary stages and develops the independence of each student rhythmically since it is impossible to maintain a physical subdivision of the beat with the body (foot) without the mental process of subdivision taking place. Students who do not understand rhythms usually can learn each band selection by rote from either the director or the first-chair people in the band. They can play successfully in public school bands for years without this serious problem of their musical deficiency being evident. To prevent this serious failure in teaching and to develop the highest quality of musicianship in each student, this counting system is dedicated.

Because in instrumental music the hands and mouth are usually involved in the function of the instrument, the physical counting is done by the foot.

The counting system is based on the premise that most band music is measured and that each measure may be divided into beats or counts. Each beat is divided into two parts. The physical movement, being the foot on the

floor, is used as the down-beat (first half). The foot raised to an imaginary point each time is called the up-beat. The following symbols have been given to the different parts of the beat: 1) all "down-beats" are numbered corresponding to the place in each measure where they occur, 2) all "up-beats" are called "an" with the symbol being "=". The down-beat and the up-beat are further divided in half again with the last half of the down- and up-beats being called "da" and symbolized by "d." An imaginary point between the down- and the up-beat is called A and symbolized by the letter "A."

When applied to music the bottom number of the time signature determines the note that will receive one beat. Using a time signature of $3/4$ time, such as the opening chaconne movement of the Suite, a quarter note would be given the value of one beat. When a quarter note is divided in half, it produces two eighth notes--one on the "down-beat" and the second on the "up-beat." Second, each eighth note is divided in half, producing four sixteenth notes--two on the "down-beat" and two on the "up-beat." Finally, a triplet is produced by sounding the three notes of the triplet where previously two eighth notes were sounded. This would divide the beat so that a note would enter on the down-beat, the up-beat, and one in between. Although this does not produce an even triplet, it will give the student an exact place to put each note of the triplet. Eventually the triplet will be smoothed out evenly.

With the use of this system every student is able to independently analyze and interpret his music from a rhythmic point of view. Because there is little guessing or rote learning in the elementary stages, the students eventually mature and the physical counting will give way to mental counting. Seldom does the student play his part in band by depending upon the director or others for the rhythmic interpretation of the music.

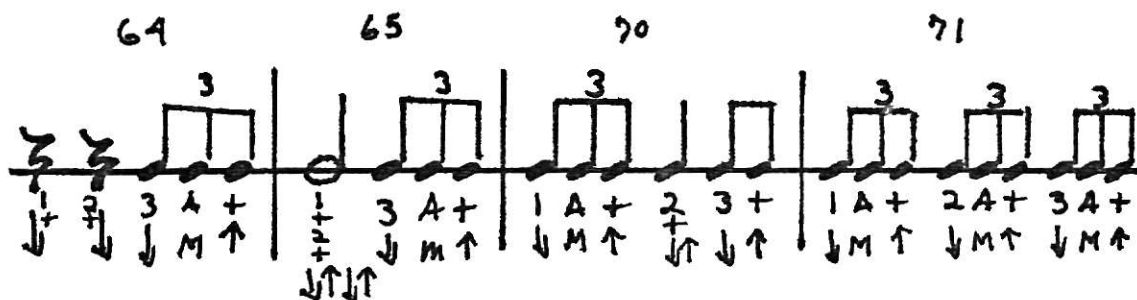
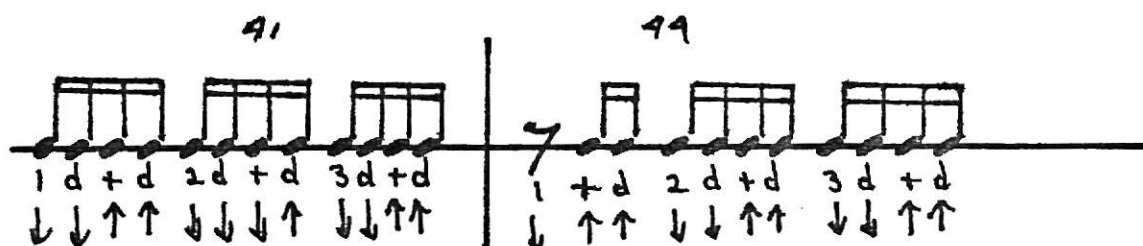
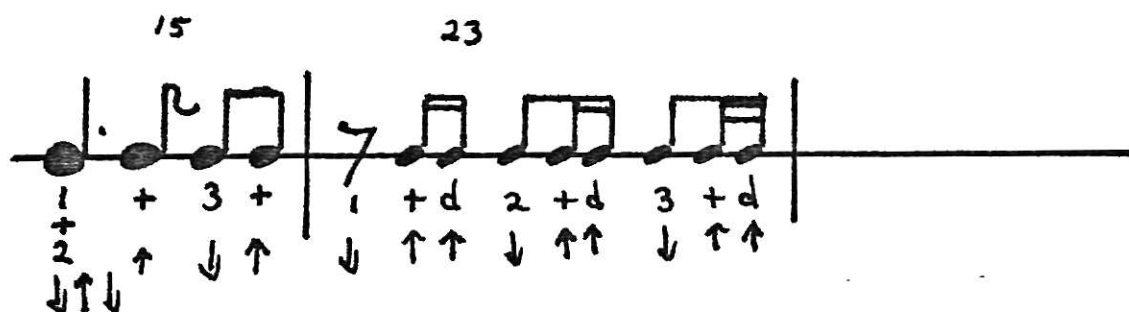
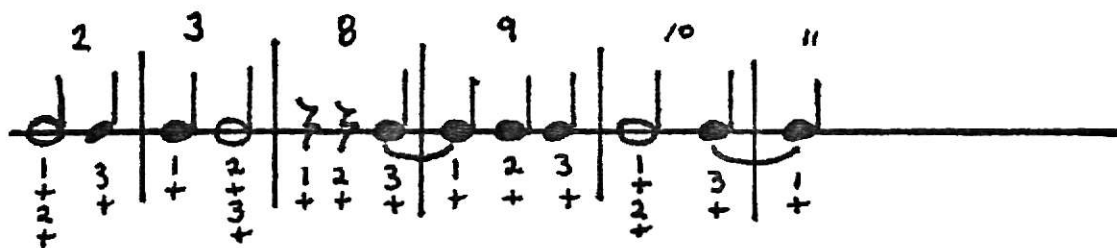
The instrumental music students in Cameron are taught from an early age

the relationship of the physical beat-foot and the mental beat-eye to music. This applies to a whole note, half note, one note to a beat, and up to and including eight notes to one beat. The principle provides each student with the knowledge to become independent rhythmically. Therefore, when playing in the band ensemble, the attention is not upon the actual rhythm of each difficult measure but the precision of the entire ensemble in making good music. Representative rhythms from each movement were selected by the writer. Criteria for selection was based upon difficulty encountered in the teaching of this work to a junior high band for performance at music contest in 1973. The application of the counting system will be placed under each rhythmic passage.

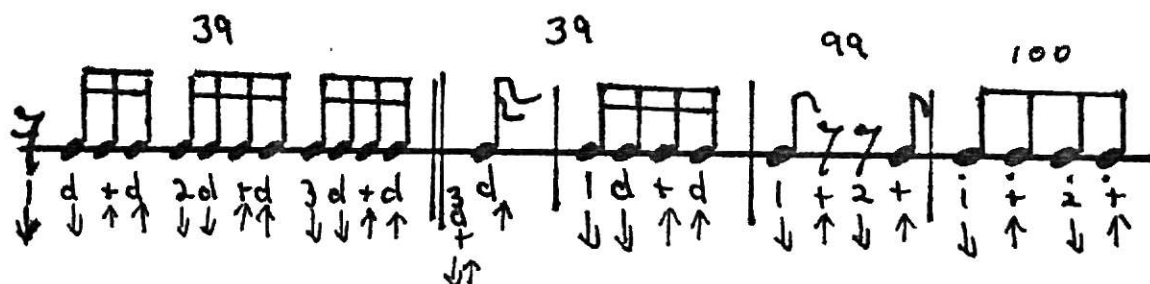
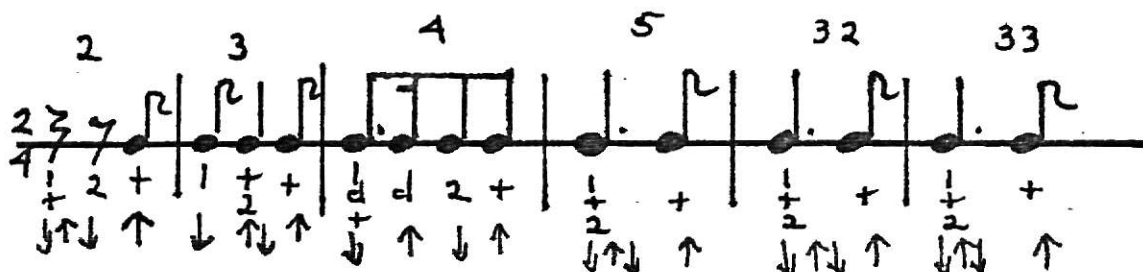
After the students know when to play the notes (rhythm), the second most obvious problem the director must solve is pitch. Achieving correct ensemble pitch involves several related musical fundamentals.

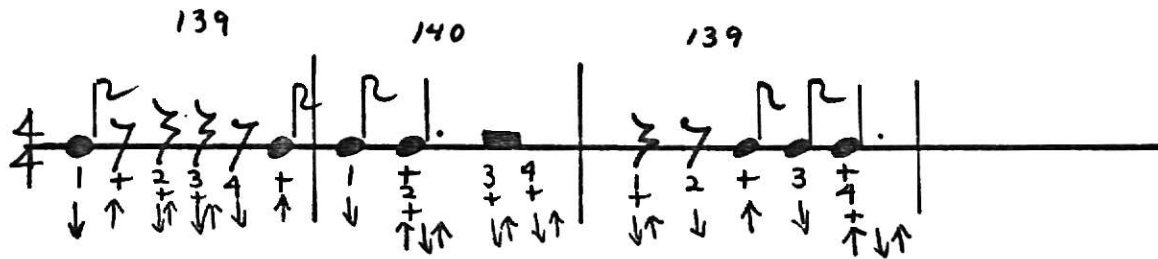
Each student must be able to know the correct note name from the printed page. This involves a review of the key signature, accidentals, and ledger line confusion. Next it is essential that the student know the corresponding fingering to the notes found in the music. Knowledge of the individual instruments is imperative for the director so that advice about chromatic fingerings, alternate fingerings, and difficult combinations of valves and fingerings may be worked out in a short amount of rehearsal time.

The most complex part to solve in achieving correct ensemble pitch is intonation. Good tone production conception by the individual players is the band's first step toward achieving good ensemble intonation. Each student's tone is affected by the condition and qualities of his instrument. Some of these are 1) the kind of material used to make the instrument--wood or plastic clarinets, heavy wall brass tubing; 2) bore size of brass instruments; 3)

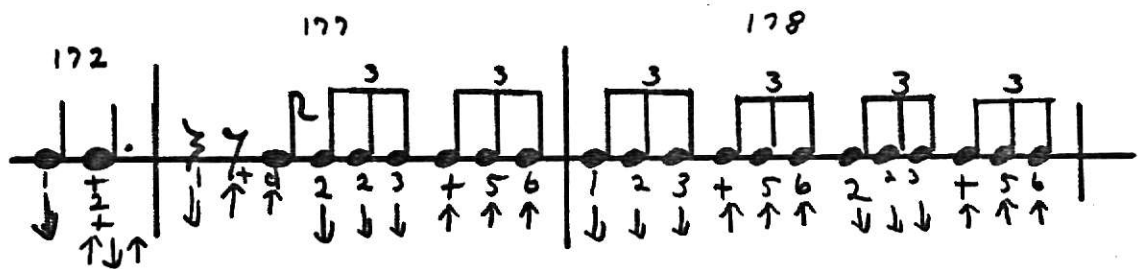
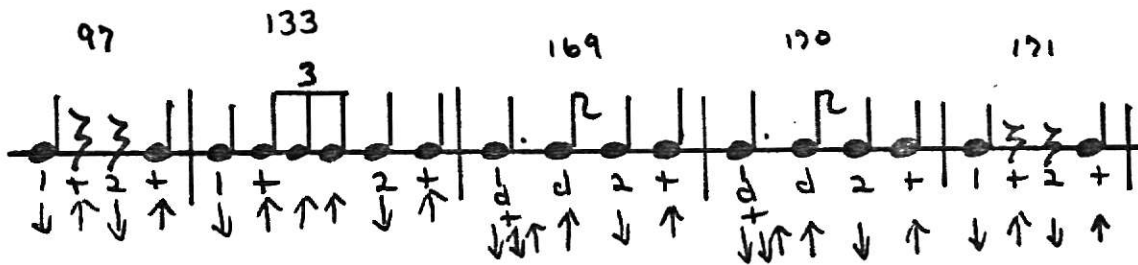
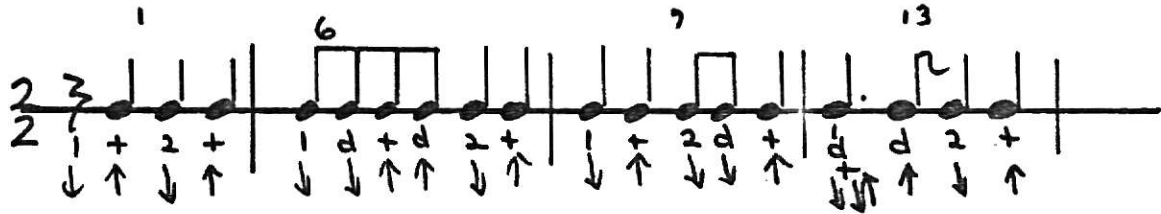


INTERMEZZO





MARCH



size and quality of mouthpiece for both woodwind and brass instruments. Tone is directly related to seven physical factors in playing all of the wind instruments in the band: 1) wind, 2) wind pressure, 3) tongue, 4) lip, 5) lip tension, 6) right hand, and 7) left hand. The factors are achieved with secondary level band students at the Cameron instrumental program through a system of weekly private instruction, many hours of individual practice and a lot of patience. Through this experience, it is the objective that each student will be taught about these physical factors and their importance in playing. Every student must have a concept of what a "proper tone" is on his particular instrument. Therefore, the importance of hearing their horns played in duets with their directors or private teachers, or listening to recordings by performing professionals is most essential.

Good ensemble pitch is also determined by correct horn length. This is the most obvious problem to solve in obtaining correct pitch; however, it will not solve all pitch problems or produce an intonation-perfect band. There are as many approaches in tuning a band as there are conductors. Whatever method used to "tune" each member of the band, it remains just one of the contributing elements of good pitch.

One of the most important elements of good pitch is practical knowledge of the harmonics or overtones series. Music played in band, like this Suite, is based upon tempered tuning. This creates a conflict for the band director. The director, therefore, must train each instrumentalist's pitch perception so he can hear the difference in the two and make adjustments, either physical or mechanical. In relation to the tempered scale harmonics, five and ten are flat; harmonics seven, eleven, thirteen and fourteen are very flat; harmonics three and six are sharp (the teaching of instrumental music by Richard Colwell).

Valved instrumentalists must realize that having the horn in correct length and pushing the right valve combination will not assure the student of playing in tune. Likewise, trombone students may not assume that going to a predetermined place on the slide will produce a pitch which is in tune. Valve combination one-two is a little sharp, combination one-three is very sharp, and one-two-three combinations are extremely sharp. Compensating valves tubing and slides will help if the ear of the performer is sensitive enough to find the correct adjustment. Knowledge of this physical problem can be of use in correcting the previously discussed intonation problems caused by the natural overtone series with the use of alternate fingerings. In an effort to accomplish this most difficult task, I use a chord tuning chart developed by my colleague, Thomas J. Price, at the Cameron Public School system.

Soprano	3	4	4	3
Alto	1	1	7 2	1
Tenor	5	6	5	5
Bass	1	4	5	1
	Tonic	Sub-Dom	Dom. 7	Tonic

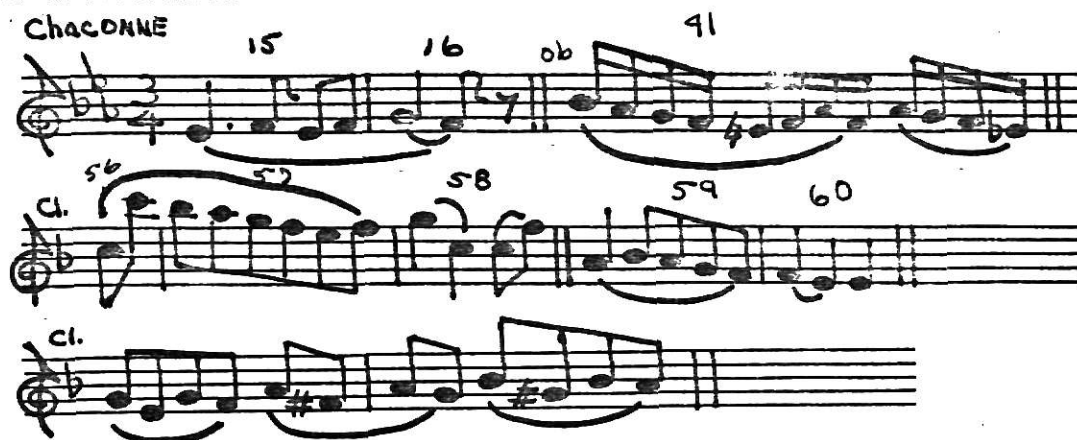
The advantages of this tuning method are many. It develops ear training and pitch perception in each student since it is sung as well as played. All bass voices across the band may tune together--bassoon, bass clarinet, bass saxophone, tuba, string bass and timpani. The director is more easily able to tell if these voices are in tune before continuing. Most directors tune the soprano voices first and leave the lower voices to tune on their own.

Certain sections which are having pitch problems may be asked to play this chart alone so that their problem may be isolated and corrected.

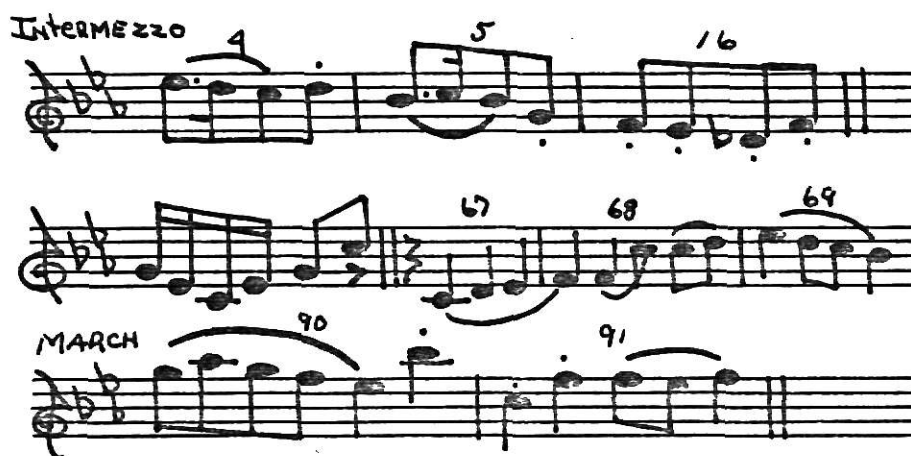
This method allows the players to tune the horn on more than one pitch, which provides a practical setting for adjustments to the previously mentioned overtone series. The method establishes tonality of a variety of keys in the minds of the students since it can be played on all diatonic pitches. The much-talked about statement in Francis McBeth's book,⁴⁰ which states that pitch is a direct result of good balance, can be attested to with the use of this chart. Use of the chart at the extreme dynamic levels is very useful because the brass and flute tend to play sharp when loud, and flat when playing soft; while the woodwinds tend to play flat when loud, and sharp when playing soft. Trumpets playing the muted part in the Intermezzo can tune their mutes while the band tunes to the chord chart.

Articulation directly contributes to the character of a piece of music. The Holst Suite combines the extremes of legato and staccato articulators and everything in between. The significant factor is that Holst did not use string or bowing markings to indicate the style of phrases.

The biggest problem technically to my students were the following patterns of articulation:



⁴⁰ Francis W. McBeth, Effective Performance of Band Music (New York: Meredith Publishing Co., 1966), p. 1.



Overall dynamics and dynamic contrast is an important element in the Holst Suite. The crescendos and decrescendos give the work an emotional quality if done correctly. Probably the most challenging factor in this area is accents, especially in the intermezzo and march movements of the Suite.

Tempo is the least important of the factors when teaching the Suite. Rehearsal tempo must be slow enough to accommodate to the working out of difficult passages by the slowest members of the band. However, a performance tempo which is not characteristic to the style of the music may cause a poor musical experience, regardless of the perfection found in all other factors. Therefore, the overall importance of tempo lies in the interpretation of the Suite by the individual conductor.

The question of the right "tempo" for a piece of music is a favorite one among musicians, listeners and critics (Harvard, p. 836). The "right" tempos for the three movements of the Holst Suite may vary considerably to accommodate the ability of the band.

The first movement chaconne is marked by a tempo of allegro moderato. However, when considering the style and linear approach to the chaconne movement, a tempo which is more moderate than fast has been successful for my conducting experiences. A quarter note pulse of mm. 80-92 has been used in my junior high and senior high bands. The problem of maintaining a stable

tempo is a great challenge. Most students tend to rush when playing loud. The sixteenth note woodwind passages are usually rushed since complete control of the fingers is necessary to keep the tempo steady. As a general rule, the band will slow the tempo considerably in this movement where the very soft passages occur, especially in dynamically tapering the end of the chaconne melody.

Holst gave the Intermezzo movement a tempo marking of *vivace*. The texture and mood lend this movement to a wide variance of lively tempos. Many are acceptable musically. I used a tempo of mm. 128-134 with my junior high band; however, a quicker tempo would have been better if the technical facility of the students had allowed. The biggest challenge in this movement is the establishment of pulse throughout the band and the maintenance of the pulse at the *L'istesso* tempo even though the change to a legato style occurs.

The last movement, the March, has a tempo marking of *Tempo di marcia*. Many tempos again can work. However, like most marches being currently performed, the band directors tend to conduct them at too fast a tempo. A metronome speed of 120 was successful with my junior high band. The overwhelming tendency is to get caught up in the powerful climax of the Suite and rush the tempo, thus ruining the effect at the meno mosso and piu mosso passages near the end of the Suite.

The band conductor must set tempos for his band which will best interpret the music in accordance with the musical and technical ability of the band. The Holst Suite provides an interesting setting for the development of the ability in a band to change tempos together, while working toward the technical facility to play music at an exciting allegro tempo.

The most important element in the Suite and the most difficult to teach from a band director's point of view is that of musical expression. This

involves the combining of all preceding elements within the stylistic framework of the Suite. The development of mature subjective interpretation from the printed page is a constant goal of all music teachers. In striving for that goal my first concern is using quality band literature which challenges the musical intelligence of each band student. This Suite provides the opportunity for the search for musical expression.

Holst does not over-mark music. The performers do have an individual opportunity and responsibility to develop musicianship through each phrase. The long horizontal lines and melodies provide teaching situations that are seldom found for such a wide variety of instruments. Every section has a chance to play the melody at some point, and the folk-song-like melody is a perfect setting for the development of young and mature musicians alike. Particular examples are the opening movement chaconne theme, the L'istesso tempo of the Intermezzo, the trio section of the March and climactic tutti band section at the end of the March.

The Suite provides the instrumental music teacher the opportunity to be a "conductor" rather than a "time beater." Because of the enormous challenge of perfecting the previously mentioned elements of music with the band students, the instrumental music teacher seldom approaches the art of conducting. This composition allows the teacher and the students to have a positive musical experience if done to a reasonable state of perfection.

The most difficult demand upon the conductor is that of matching his physical movements with the various character changes within the Suite. This is directly related to the conductor's concept of a "band sound" which is different with most conductors. The obligation of the conductor to recreate the Suite in a manner that agrees with the character of the music itself is the greatest challenge found in this music.

The specific challenge of conducting the Suite is the same as that in most band literature. The tempos, meter changes, dynamics, accents, crescendos and decrescendos all must be rehearsed and reflected in the conductor. Because of the enormous emotional quality of the Suite, my challenge was to not over-conduct the band. The band plays better and the entire ensemble has more enjoyment when the conductor shows an economy of physical movements.

The chaconne begins on the third beat and the conductor must set a strict tempo and direct a secure entrance. A linear approach to the conducting pattern helps create the legato feeling of the chaconne melody. The difficult task is maintaining the smooth feeling for the chaconne melody, while keeping a strict pulse for the developing parts above playing a staccato style (Example 12).

The Intermezzo must be conducted to reflect the brittle effect as discussed in Chapter 3. The challenge of diametrically changing the physical movements to a smooth legato style with a *L'istesso* tempo happens twice, at m. 67 and m. 123. The pulse must stay constant.

The March is the easiest and most rewarding of all the movements to conduct. After the tempo is established, the conductor must stay out of the way of the ensemble and let the Suite speak for itself. A rigid pulse must be kept across the style change at the trio (Example 19). The dynamics must be observed, and the climax to the movement must not come until m. 169 (Example 20). The meno mosso seven measures before the peak at m. 169 is interpreted differently by most all conductors. Precision in the ensemble is the challenge, and a strong connection from each player to the baton is the solution. The piu mosso at m. 169 and the dynamic marking of *ffff* provide the chance for the emotional conductor to lose complete control of the ensemble. Restraint must be made to allow a successful completion of the Suite.

SUMMARY

The First Suite in E-Flat for Military Band is the first significant band composition idiomatically conceived in the 20th century. It was a landmark in the movement toward original composition for the wind band, and it is one of the rare works composed for band which has been transcribed for the orchestra.

Holst was searching for a new form in which he could compose in 1909 when he wrote this Suite in E-Flat. The compositional techniques used were simple, and his knowledge of the wind instruments reflects his background as a professional trombonist.

Upon investigation of the actual score, it is found that Holst tried to break away from the Romantic style of the day and develop a compositional technique of his own. In this effort Holst used a baroque principle, the passacaglia, although he called it a chaconne, as the basis for the First Suite in E-Flat for Military Band.

Because this work was an experiment in form for Holst, it was difficult to put "classical terminology" upon the Suite. Thematic material for the entire composition was based upon the original chaconne theme. The Intermezzo is in a ternary form with a coda. The March is rather complex, but a minuet with trio or a sonata-type form might be used to outline the overall form.

Holst was a master of orchestration, tone color, band color, and the use of different textures throughout the band. He knew what the instrumentalist, especially the brass player, would like in a composition, and he

composed with that in mind. The entire spectrum of dynamics was exploited in the work. Through a variety of compositional techniques, each part, especially the second and third, is interesting to perform.

Because of the great number of musical challenges found in the Suite, it is a good composition for teaching instrumental music to the secondary band level of students. The technical problems found are of value in the musical development of each individual band member.

The Suite by Holst is an integral part of literature for the wind band. It has been tested by time and shown to be of significance to wind ensembles.

APPENDIX

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August 19, 1975

Mr. Kenneth R. Stith
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Dear Mr. Stith:

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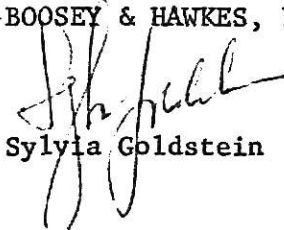
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AN ANALYSIS OF THE FIRST SUITE IN E-FLAT
BY GUSTAV HOLST

by

KENNETH R. STITH

B. S., Kansas State University, 1970

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1975

Purpose of Report: The purpose of the report was to analyze and provide insight into the First Suite in E-Flat for Military Band by Gustav Holst.

Gustav Theodore Holst (1874-1934) was a prominent English composer, trombonist, and teacher during the early twentieth century. Holst believed amateur musicians could attain a high degree of performance, if they chose the right music. In his effort to develop music for the amateur wind player and to establish a form of composition that was unique, Holst composed the First Suite in E-Flat for Military Band.

Through the analysis of the Suite it was found that the entire composition was based upon an eight measure melody. The first movement, called a chaconne, was found to be composed in the form of a passacaglia with the entire theme being stated sixteen times. The second and third movements were based upon the first three notes of the melody. The second movement used the exact same pitches, while the third movement used the inverted theme.

It was particularly evident that Holst utilized several compositional practices of the baroque era. However, he could not break away from the Romantic style of harmony. It was difficult to attach "classical terms" to Holst as he was characterized by a denial of traditional procedures of composition.

The many varied textures found in the Suite substantiate the fact that Holst was a master of each instrument in the band. His exploitation of the unique tone colors of each instrument and the various band colors produced by their selective combinations provide the basis for the interest as a performer and the excitement for the listener.

Holst was a dedicated teacher of music. He spent a great portion of his life teaching music and lecturing about the teaching of music. Therefore, the final chapter of the report deals with the teaching of the Suite to

secondary public school bands.

Through the experience of teaching this Suite to a junior high age band, six practical factors were discussed of which each student must be aware: rhythm, pitch, articulation, dynamics, tempo and musical expression. The Suite provides a basis for each student to learn and grow as a musician through the experience of studying this outstanding work in original band literature.

Perhaps the greatest testimony to the Holst Suite in E-Flat is that it is one of the few compositions originally conceived for the wind band and transcribed for a symphony orchestra. Holst was trying to create a new style of idiomatic band composition when he composed the Suite. His conception of the wind instruments was never known before the 20th century. This Suite was to become an important composition for a wind band in the 20th century.