

AN EXAMINATION OF MAJOR WORKS FOR WIND BAND AND CHAMBER
ENSEMBLE: "PANTOMIME" BY PIERRE MERCURE, "FROM CHAOS TO THE
BIRTH OF A DANCING STAR" BY ALLAN GORDON BELL, AND
"TAFELMUSIK" BY GODFREY RIDOUT

by

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A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

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Approved by:

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Frank Tracz, Ph.D.

Abstract

This document was submitted to the Graduate School of Kansas State University in partial fulfillment for the Master's in Music degree. It contains theoretical, historical, and rehearsal analyses for the Graduate Conducting Recital of Edward Garret Stein. The recital was performed by members of the Kansas State University Symphony Band in McCain Auditorium on Wednesday, March 13, 2007. The concert was intended to be an exploration of three important and diverse chamber works for winds. Selections included *Pantomime* by Pierre Mercure, *Tafelmusik* by Godfrey Ridout, and *From Chaos to the Birth of a Dancing Star* by Allan Gordon Bell. Employed in this report are the analytical methods based on the Blocher/Miles Unit Study from the *Teaching Music through Performance in Band* series as well as the Tracz concept of macro-micro score analysis.

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CHAPTER 1 - Introduction

Purpose and Goal

The purpose of this report is to illustrate the process of preparing and performing the graduate conducting recital. Discussion will examine the areas of selection and analysis of performance literature, rehearsal planning, and evaluations. Ultimately the goal of this report is to present a scholarly examination of the performance literature, as well as provide insight into the process of performing the recital from rehearsal preparation to final concert.

Performance Information

The Graduate Conducting Recital was performed at 7:30 PM, March 13, 2007 in McCain Auditorium on the Kansas State University campus. Personnel for each of the works were derived from the Kansas State University Symphony Band. Analyzed and subsequently performed works included Allan Gordon Bell's *From Chaos to the Birth of a Dancing Star*, Pierre Mercure's *Pantomime*, and Godfrey Ridout's *Tafelmusik*. The recital was shared with fellow graduate student conductors Andrew Feyes, and Gavin Smith. Other works conducted were *Fanfare* from *La Péri* by Paul Dukas, *Concerto for 23 Winds* by Walter Hartley, *Weather Movements* by Steve Riley, *Prelude* by Dmitri Shostakovich, and *Incidental Suite* by Claude T. Smith.

Methodology

Compositions were examined utilizing two instruments. The first is an analysis in prose following the unit study guidelines presented in the *Teaching Music through Performance in Band* series edited by Richard Miles and Larry Blocher.

Unit Study Analysis

This analysis is based on a literature review, historical survey, and observations of each piece of music. The format of this analysis is detailed below with a brief description of what each unit entails.

Unit one: Composer

A brief biography of the composer is included for each work. The purpose is to develop a further understanding and appreciation for the music and composer. Much can be ascertained through analysis of the composer, his nationality or origin, influences, general characteristics of his/her compositional style, and awards. The focus of this section is not the individual composition, but the individual behind the composition.

Unit two: Composition

The focus of the second unit shifts from placing emphasis on the composer to composition. Elements included in this section of analysis include the origin of the work, possible meaning or importance of the title, and date of composition. The intention is to describe the general characteristics and thus provide further insight into the style of composition.

Unit three: Historical Perspective

Unit three serves to relate the composition to history and culture. The crux of this section is to highlight aspects of the composer's environment which affect his style, and thus the conductor's interpretation. Time periods often affect style, and therefore the environment and overall the sociological perspective is presented, offering valuable insight to the composition.

Unit four: Technical Considerations

This section of analysis continues to look deeper into the score, revealing aspects of the music which require fluency of technique. Range, mode, complex harmony, and rhythm are all aspects addressed in this section, demanding the director have knowledge of the score and its challenges. Major areas of concern would also include tonal centers, syncopation, and performance demands. This section presents a wide variety of topics which may require attention.

Unit five: Stylistic Considerations

Expression, articulation, stylistic period, interpretation, and phrasing all contribute to the stylistic considerations of a work. Performances are influenced by the aforementioned interpretation parameters. This implies for example, that the dynamics of

Mercure's *Pantomime* are stylistically different from those of Bell's *From Chaos to the Birth of a Dancing Star*. Stylistic considerations relate the interpretation parameters to the musical structure.

Unit Six: Musical Elements

Further examination of harmony, melody, rhythm, and timbre are examined in Unit six. These headings may include information concerning tonality and chord construction, cadences, dissonance and consonance, and harmonic progression. Melodic aspects such as tonality, scales, motives, sequences, phrases, diatonic structure and melodic design are also addressed. Essentially the purpose of Unit six is to analyze the broader aspects of the work.

Unit Seven: Form and Structure

This unit presents the overall construction of the composition. Rather than examining every brush stroke of a painting, the entirety of the work is assessed. Organizational elements and tools of design are identified and described. Other features of this section can include the tracing of melodic line.

Unit Eight: Suggested Listening

Establishing appreciative and discriminating listening skills is imperative to musicianship. Therefore, Unit Eight proposes a suggested listening list citing other compositions of similar period, style, tonality, or other relevant musical aspects.

Unit Nine: Additional References and Resources

For the purpose of this report, Unit Nine was omitted in favor of compiling a full bibliography at the conclusion of this submission.

Macro-Micro Score Analysis

The second instrument employed was a score analysis as developed by Dr. Frank Tracz. The "Macro-Micro" analysis examines the mechanics of each composition through analysis of form, phrase structure, tempo, dynamics, meter/rhythm, tonality, harmonic motion, orchestration, and general character. Furthermore, it necessitates

assertions to be made as to the means of expression, as well as the derivation of conclusions of performance and rehearsal considerations. The results of this analysis are presented in the form of a chart.

Format of Analysis

Each chapter begins with the instrumentation, seating chart, and justification for placement. Immediately following the instrumentation and justification are the Unit Study Analyses. Each chapter concludes with the score analysis chart. Furthermore, the chapters follow the program order.

Recital Program

A copy of the recital program is included for the remainder of the chapter.

Kansas State University

presents a

Graduate Conducting Recital

featuring the

KSU Symphony Band

Andrew Feyes

Graduate Conductor

Gavin Smith

Graduate Conductor

Edward Stein

Graduate Conductor



March 13, 2007

7:30

**McCain Auditorium
Kansas State University**

Symphony Band

'Fanfare' from La Péri.....Paul Dukas

Andrew Feyes, Conductor

La Péri, composed in 1912 when Dukas was 47, was his last important work. "Péri" was originally a Persian word meaning "genie" or "elf," though it has been taken unchanged into many Western languages. The Fanfare precedes the dance proper in the form of an overture, although there is no thematic similarity between the two sections. Strikingly demonstrated is the sound of pure brass in one of the most famous fanfares in 20th-century literature.

Trumpet

Kari Brooks, Brian Stuckenschmidt, Phil Ward

Horn

Anna Eaverson, Karyn Shafer, Matt Wilson, Sharyn Worcester

Trombone

Elisa Adkison, Sam Fahrenholtz, Cody Wheeler

Tuba

Mike Campbell

Weather Movements.....Steve Riley

I. *Spring Wind*

II. *Storm Warning and Dance*

Gavin Smith, Conductor

Weather Movements was originally a two movement work, but divided into two separate works by the publisher. *Spring Wind* creates the calm before the storm. *Storm Warning and Dance* begins very slowly, creating an eerie, mysterious effect. After a fermata, the mood abruptly changes as the tempo is suddenly vivace and the texture becomes much thicker.

Pantomime.....Pierre Mercure

Edward Stein, Conductor

Throughout his life, Pierre Mercure was one of the most ardent protagonists of contemporary music in Quebec. His life revolved around the axis of integration; a theme permeating his compositions with the inclusion of creative media. Frequently collaborating with choreographers and painters, Mercure's works are delicate, meticulously crafted works of art. *Pantomime* embodies Mercure's mastery of instrumentation and craftsmanship through its various tone colors and lyricism, while infusing the complexities of harmony and counterpoint.

***Concerto for 23 Winds*.....Walter Hartley**

I. *Andante-Allegro non troppo*

III. *Lento*

IV. *Allegro Molto*

Andrew Feyes, Conductor

Walter Hartley composed *Concerto for 23 Winds* in 1957 for Frederick Fennel and the Eastman Wind Ensemble, and it was premiered by that group during the Eastman School's annual Festival of American Music in 1958. The piece is essentially a large chamber work composed in four movements. The first and last movements make use of the full ensemble, the second features the brass, and the third features the woodwinds. The harmonic style of the piece is freely tonal throughout and it is structured in a Neo-Classical style indicative of Stravinsky and other composers of the time.

INTERMISSION

***Prelude Op. 34 No. 14*.....Dmitri Shostakovich**

Gavin Smith, Conductor

The *Twenty-four Preludes* for piano were composed in 1932 – 1933, and the *Prelude in E-flat minor*, opus 34, no.14 was one in this set. Opening with a calm but strong chordal statement, this piece continues to build in a single direction to a grand climax after which it quickly returns to the quiet mood and material of the beginning. While only 36 measures long, one senses a much more expansive and lengthy composition than its few short minutes reveal.

***From Chaos to the Birth of a Dancing Star*.....Allan Gordon Bell**

Edward Stein, Conductor

From Chaos to the Birth of a Dancing Star was created in response to the week Allan Bell spent as a “composer in the schools” working with the students on the notions surrounding creativity in music. During the course of their explorations the students created an evocative piece which they called “From Chaos to Tranquility.” The title reminded the composer of an epigram from the philosopher, Friedrich Nietzsche. In describing the creative process he wrote it is only through chaos that there can be the birth of a dancing star. Hence, from Nietzsche and the students comes the title of this piece. The work follows the program of the title, from the violence of the opening, through the introduction of a short melodic motive and its development as a melody with orchestral variations, to its serene conclusion.

***Incidental Suite*.....Claude T. Smith**

I. *Tarantella*

II. *Nocturne*

III. *Rondo*

Andrew Feyes, Conductor

Written in 1966, Claude T. Smith's *Incidental Suite* is a three-movement work for band. The first movement, *Tarantella* provides a fast 6/8 dance that is characterized by the constant use of hemiola. In contrast, the *Nocturne* croons a slow, lazy melody accompanied by lush and sometimes dissonant harmonies. The *Rondo* opens and closes with the percussion rhythmically stating the melody in a martial cadence style. *Incidental Suite* is one of 110 compositions by Smith for band, choir, and full orchestra.

***Tafelmusik*.....Godfrey Ridout**

Edward Stein, Conductor

Composed in 1976 in response to a commission by the University of Toronto Faculty of Music Alumni Association, *Tafelmusik* is a light hearted two movement work which serves to cleanse the musical palette. The first movement transforms the ensemble into a blues band with a symphonic twist, while the second movement counteracts the mood with a flourish of color and a glistening Allegro. Godfrey Ridout's music is characterized by a boyish quality and sense of fun while still allowing for deep mysticism and sentiment. It is no surprise that Ridout's music remains on the lighter side of the dark compositional practices of the 20th century.

***Tempered Steel*.....Charles R. Young**

Gavin Smith, Conductor

As we grow stronger and more resilient through hardship, we become 'tempered.' *Tempered Steel* is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all.

As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the "tempest" is a symmetric hexachord that is exposed and developed through a variety of juxtaposed gestures and themes. *Tempered Steel* was commissioned in 1997 as the first work to be commissioned by the Big 12 Band Directors Association.



Conductors

Andrew Feyes is originally from Oregon, Ohio. He received his Bachelor's in Music Education from Bowling Green State University in the spring of 2003. While at BGSU he performed in the Symphonic, Concert and Marching Bands on the trumpet. From 2003-05 Andrew served as Assistant Director of Bands for Bryan City Schools where he instructed 5-12 Band and 4-6 General Music. Under his direction, the Bryan High School Marching and Concert Bands have performed in several parades and festivals, including the 2004 Nokia Sugar Bowl Halftime Show in New Orleans, LA.

Gavin Smith received his undergraduate degree from Texas Tech University. While there, he was part of the Goin' Band from Raiderland, concert band, trumpet choir, and many other ensembles that were offered. In addition to this, he marched lead soprano for the Phantom Regiment Drum and Bugle Corps. He has also been hired by multiple marching bands as a consultant and clinician. After receiving his undergraduate degree, Gavin became the Assistant Director of Bands of the Holliday Independent School District in North Texas.

Edward Stein completed his Bachelor of Music and Bachelor of Education at the University of Alberta in his hometown of Edmonton, Alberta, Canada. At the University of Alberta his major instrument was the Euphonium, however he frequently doubles on the Tuba as well. Edward's brass endeavors included numerous wind ensembles, British brass bands and the band of the Ceremonial Guard; one of Canada's most prestigious military marching bands, as well as solo performances. In addition to playing in bands, Edward is also an avid singer and accordionist.

This recital is being presented by Andrew Feyes, Gavin Smith, and Edward Stein in Partial fulfillment of the requirements for the Master of Music degree.

There will be a reception following the concert in 201 McCain sponsored by Kappa Kappa Psi and Tau Beta Sigma.

Symphony Band Personnel

PICCOLO/FLUTE

Wendy Crawford
Amy Heikes
Amanda Jolly
Kirsten McManus
Kathleen Rivers

OBOE/ENGLISH HORN

Cindy Knudsen
Jauni Novak
Will Paulson

BASSOON

Dr. Bruce Gbur*
Heather Hagstrom
Brian Long

BASS CLARINET

Amanda Clark

CLARINET

Lauren Gillespie
Chris Johnson
Annabelle Malcolm
Christina Mason
Christine Merklein
Ann Scheufler
Meghan Spriggs
Kevin Welch
Meghan Whitesell
Melissa Woodworth

ALTO SAX

Adrain Angold
Ben Berry
Adam Pham

TENOR SAX

Nick Pool

TRUMPET

Darren Brooks
Nate Edwards
Garrett Parker
Becki Ronen

FRENCH HORN

Anna Eaverson
Adam Paxson
Karyn Schafer
Sharyn Worcester

TROMBONE

Mike Ruckert
Janne Silfverberg
Lyle Sobba
Bass Trombone Cody Wheeler

EUPHONIUM

Nathaniel Grote

TUBA

Mike Campbell
Zack Corpus
Tomoya Suzuki
Paden Town

PERCUSSION

Brian Anderson
Chris Exum
Dean Linton
Tim Orton
Brad Regier
Jeff Stille
Blake Vignery
David Whitman

*=Faculty

Listed alphabetically

BARISAX

Melanie Caster

CHAPTER 2 - Selecting Quality Literature

The wind band has experienced a flourish of activity since its conception. From Sousa to Goldman through Grainger and Fennel, the wind band continues to evolve. Parallel to its evolution is a constantly expanding repertoire. It is this expanding body of repertoire which poses the question; what is quality literature? Music is inherently subjective, and thus the process of selecting quality is also inherently subjective.

In an attempt to quantify the process, Acton Osling Jr. developed a series of 10 objective criteria to determine the quality of a piece of literature in his dissertation, titled An Evaluation of Compositions for Wind Band according to Specific Criteria of Serious Artistic Merit. The criteria are as follows:

1. *The composition has form – not ‘a form’ but form – and reflects a proper balance between repetition and contrast.*
2. *The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.*
3. *The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.*
4. *The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.*
5. *The route through which the composition travels in initiating its musical tendencies and probably musical goals is not completely direct and obvious.*
6. *The composition is consistent in its quality throughout its length and in its various sections.*
7. *The composition is consistent in style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.*
8. *The composition reflects ingenuity in its development, given the stylistic context in which it exists.*
9. *The composition is genuine in idiom, and is not pretentious.*
10. *The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.¹*

¹ Acton Osling, Jr., “An evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit.” Ph.D. Dissertation, University of Iowa, 1978, p. 1.

Replications of this study were subsequently completed by Jay W. Gilbert in 1992, and later in 1996 by Kenneth G. Honas. In total, nearly 1500 works have been analyzed utilizing this set of criteria, establishing these studies as definitive resources identifying quality literature.

Numerous publications have emerged stating various opinions of the literature selection process. Robert Garofalo's Blueprint for Band emerged during the same time frame as the Ostling study. The chapter entitled "The Score: Nucleus for Teaching and Learning" offers insight into his repertoire selection process. He evaluates literature on the following merits:

1. *Structural Elements*
2. *Historical context*
3. *Skills development*²

Garofalo goes on to recommend the consideration of secondary elements such as audience appeal, student likes and dislikes, and programming considerations.³ Finally, with so much new literature being composed, Garofalo advocates literature selection as an ongoing process. In order to continue to find new works, educators must listen to new works, attend concerts, collect programs, and take notes on performances. Garofalo states that literature selection is "unquestionably one of the most time-consuming, yet extremely important, aspects of the band director's work."⁴

Ray Cramer elaborates on these ideas in volume 1 chapter 2 of the series Teaching Music through Performance in Band; "What materials are you going to teach 'about music' 'through music' while 'performing music?'" Admitting he initially thought music selection was only based on questions of secondary elements:

1. *Will the students "like" the music?*
2. *Are my players "competent enough" to perform the music?*
3. *Do we have enough "rehearsal time" to learn the music?*
4. *Will the parents and school personnel "enjoy" the music?*⁵

² Robert Garofalo. Blueprint for Band. Rev. Ed. Ft. Lauderdale, Florida: Meredith Music Publications, 1983. p. 28

³ Ibid., p. 29

⁴ Ibid., p. 30

⁵ Richard Miles. Teaching Music through Performance in Band. Chicago: GIA Publications, 1997 p. 7

Cramer goes on to acknowledge the aim of music selection is to "...make the preparation and performance of music as exciting for *everyone* as possible."⁶ However the music itself must possess the following qualities:

1. *A well-conceived formal structure*
2. *Creative melodies and counterlines*
3. *Harmonic imagination*
4. *Rhythmic vitality*
5. *Contrast in all musical elements*
6. *Scoring which best represents the full potential for beautiful tone and timbre*
7. *An emotional impact*⁷

Literature selection must be approached from an internal analysis with consideration of the context in which it will be performed. Judgment of quality can not only be examined from the theoretical context. Educators must link theory to practice and thus the assessment of quality to the perception of the music. If the music does not match the context, a disservice has been done. Consider the thoughts of Mark H. Hindsley at the 1954 University of Illinois Band Clinic, at which he posed the following questions:

"It has long been my contention that we should not, and perhaps need not, play a great body of inferior music at any technical or student age level. I'm sure everyone agrees that we should play the best music possible. Yet what is good music and who determines what is good? Is any music good because we like it, and conversely, if we like it is it good? Or is all music of equal value because someone, somewhere, likes it?"⁸

It seems as though the contention of scholars has shifted focus from the listener and performer, to music for the sake of music; a problem creating disconnect between theory and performance on college campuses. In essence, while examining a piece of literature is a necessary task, music goes beyond the notes on the page. It lies in the inherently subjective ears of the audience member, performer, and educator.

The three pieces included in this report were each selected on the basis that they were of Canadian origin. Although not much is published regarding Canadian band literature, there is a wealth of material available. Numerous compositions were

⁶ Ibid., p. 7

⁷ Ibid., p. 8

⁸ Mark Hindsley. Hindsley on Bands. Homewood, Illinois: Dr. Mark H. Hindsley, 1979. p. 189

considered, but were eventually rejected on the basis of time constraints, rehearsal constraints, instrumentation, conducting difficulty, technical challenges, etc. The final list of works was selected based on “artistic merit,” the above mentioned considerations, as well as geographic location of composer.

As Canada is a rather large country with diverse political and socio-economic viewpoints, the three pieces represent the distinct Provinces of Alberta, Ontario, and Quebec. Furthermore it is important to consider the composer’s background. As with many countries, the population to some degree is transitive. Each of the three composers was “born and raised” in his respective province. Godfrey Ridout represents conservative Ontario, center of the Canadian government. Allan Bell represents slightly more liberal Alberta, with the promise of economic boom. Finally, Pierre Mercure represents Quebec, its political attitudes, and desire to be more connected to France. The selections provide a reasonable amount of variety, and feature a characteristic style, and Canadian flare.

CHAPTER 3 - *Pantomime* by Pierre Mercure

Instrumentation

2 Flutes	4 Cors	Petite Caisse
Flute 3 et petite flute (ad. lib.)	2 Trompettes en si bémol	Cymbales
2 Hautbois	2 Trombones	Triangle
Cor anglais (ad. lib.)		Grosse Caisse
2 Clarinettes en si bémol		Timbales chromatiques
2 Bassoons		

Seating and Justification

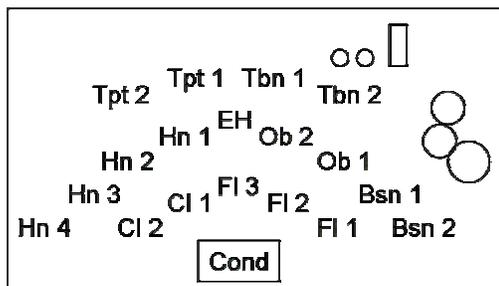


Figure 3-1: Seating chart for Mercure's *Pantomime*

The players are positioned in three arcs. The third flute is placed in the center of the first arc to mask the piccolo in the ensemble rather than leaving the part exposed. Bassoon 1, Flute 1, and Oboe 1 are positioned in close proximity to one another to facilitate the beginning solo passage. In order to help the performers, the oboes and English horn are placed in the center of the ensemble to aid them with internalization of the pulse, as well as slightly masking the tone color. In general the setup was designed to facilitate communication. English horn, Horn 1, and Clarinet 1 are placed in close proximity similar to the justification of the triangle discussed previously. Lastly, the bright tone of the trumpets will be dampened by being placed behind the French horns.

Unit One: Composer

Pierre Mercure was born on the 21st of February, 1927 in Montreal, Quebec. At an early age, Mercure's mother and aunt began teaching him piano lessons. Eventually he went on to study organ, piano, flute, trumpet, bassoon, and cello at the Conservatoire de musique du Québec à Montréal (CMM) from 1944 - 1949. At the CMM Mercure studied bassoon with Roland Gagnier and Louis Letellier, and harmony and counterpoint with Marvin Duchow and Claude Champagne. The most significant of his teachers was Champagne who helped him discover French music and his aptitude for orchestration. Mercure's talent for orchestration is evident in his first works *Kaléidoscope* (1948-9) and *Pantomime* (1948).

At the Théâtre des Compagnons, Mercure collaborated with choreographer François Sullivan, poet Claude Gauvreau, and the painter Jean-Paul Mousseau on three works: *Dualité*, *Femme archaïque*, and *Lucrece Borgia*. "This collaboration with the 'automatists,' however, had little immediate influence on Mercure's musical language."⁹ Philosophically disturbed by the views of Paul-Émile Borduas as expressed in his *Refus Global*; a proclamation denouncing the conservatism of society and demanding artistic freedom, Mercure moved to Paris in search of new means of expression. Upon his arrival in the autumn of 1949, he enrolled in Nadia Boulanger's class. This association was short lived, as Mercure became increasingly interested in new music, and preferred to work on improvisations, superimpositions of forms, and collective works with friends. While studying in Paris, Mercure also pursued studies in orchestration with Darius Milhaud and Aurthur Hoérée, as well as conducting with Jean Fournet. During this period, both *Emprise* for clarinet, cello, bassoon, and piano and *Ils ont détruit la ville* for choir and orchestra were composed. Mercure's *Ils ont détruit la ville* earned him the Radio Canada International (RCI) competition of 1950. Mercure returned to Montreal after a year of studying in Paris still searching for new forms of expression.

During the summer of 1951, Mercure studied at Tanglewood on a grant for the government of Quebec. While there he studied composition with Luigi Dallapiccola. Under Dallapiccola's direction, Mercure assimilated 12-tone technique to later reject it.

⁹ Lyse Richer, *Encyclopedia of Music in Canada* (Toronto: University of Toronto Press, 1992), p. 848.

Mercure believed that 12-tone technique was a “serious impediment to his flexibility as an artist.”¹⁰ During the period of 1948-59, Mercure searched for new sonorities. Using Stravinsky, Milhaud, and Honegger as models, Mercure experimented with a spontaneous lyricism while still employing traditional forms. Several of Mercure’s compositions became background scores for Canadian Broadcasting Corporation (CBC) radio dramas, and for stage productions by Les Compagnons. Finally finding a voice in the unity of theatre, dance, and art, Mercure joined the CBC in January, 1952 as the first producer of TV music programming. “His style became recognizable by its recurrent ventures into the visual realm, often with a touch of audacity.”¹¹ During this period, Mercure’s style became more and more experimental, with an intense desire to bask in the contemporary. His desire for experimentation lead him to the Radiodiffusion-Télévision française (RTF) Groupe de recherches musicales and Pierre Schaeffer during his second study trip to Europe in 1957-8. Five of Mercure’s works *Répercussions*, *Structures métalliques I and II*, *Incandescence*, and *Improvisation* are all works built on concrete sounds transformed by electronics. Often these works were performed with choreographic movements and video projections.

In an attempt to find new sounds and build a new audience in Montreal, Mercure was the guiding force behind the creation of what was hoped to be an annual avant-garde music festival entitled “International Week of Today’s Music.” Mercure invited numerous contemporary composers including Cage, Garant, Kagei, Stockhausen, Wolff, and Xenakis, among others. Although the event did not become the annual festival Mercure had wanted, it did pave the way for the creation of the Société de musique contemporaine du Québec in 1966.

During his third study trip to Europe in 1962, Mercure attended Paris, Darmstadt, and Dartington formulating a further understanding of music from electronic sources. With his improved understanding it seemed only natural to attempt to find a synthesis between electronic and conventional music. Mercure attempted this synthesis in three works: *Psaume pour abri*, *Tétrachromie*, and *Lignes et points*. Each work is similar in that they each depart from, and eventually return to, a human standpoint.

¹⁰ Ibid.

¹¹ Ibid.

On January 29, 1966 Mercure was killed in a traffic accident near Avallon, France. His death came at a time when he was on the cusp of musical maturity and style. Mercure's life revolved around the axis of integration. This theme permeated his life's work through the use of electro acoustics, to the inclusion of creative media. Pierre Mercure will remain one of the "most ardent protagonists of contemporary music in Quebec."¹²

Unit Two: Composition

Originally scored for woodwinds, strings, and percussion, Pantomime was composed in 1948. Mercure went on to revise the work three times before settling on its current edition in 1949. The original work was premiered February 13th, 1948, by the Canadian Broadcasting Commission, Montreal Orchestra. The composition marks the beginning of Canadian wind band compositions.

A pantomime is defined as "a musical-dramatic genre, taking different forms in different periods and places."¹³ Regarded as programmatic, Pantomime was choreographed to suggest a sleeping figure first awakening, then playing, expressing a joy of living, and finally returning to rest.

As a composer, Mercure was concerned with balance and symmetry. Therefore, the work was composed in the symmetrical form A – B – C – B – A. The composition itself showcases the influence of French masters such as Milhaud, and Debussy, while also illustrating the effect of Stravinsky. Pantomime embodies the lyricism and tone colors of Champagne's influence, while infusing the complexities of harmony and counterpoint taught by Duchow. Mercure was a master of orchestration, allowing him to unite the medium to content.

Unit Three: Historical Perspective

One of Mercure's first works, it is assumed he was still under heavy influence of his teachers Champagne, and Duchow. At this point he was still musically and stylistically immature, having not found his unique voice and contemporary flair. That

¹² Lyse Richter, *Contemporary Canadian Composers* (Toronto: Oxford University Press, 1975), p. 152.

¹³ Peter Branscombe, "Pantomime," *Grove Music Online* ed. L. Macy (Accessed 19/09/06), <http://www.grovemusic.com>

being said, one of the primary influences on Mercure's style at the time was the cultural situation in Canada. Beginning in 1931 with the Statute of Westminster, Canada struggled to become a sovereign nation. Living in the shadow of the British Empire, and the wake of the United States, Canadians have struggled to formulate a unique cultural identity since it gained full legislative independence in National and International affairs some seventy six years ago. The following is brief outline of the major events in the formation of Canada's cultural identity.

- 1939 Statute of Westminster makes Canada a sovereign nation, giving the government full legislative independence in both National and International affairs.
- 1932 The predecessor of the CBC, the Canadian Radio Broadcasting Corporation (CRBC) is formed.
- 1936 CRBC become the CBC
- 1934 Bank of Canada is formed
Political reform across the country
- 1939 Canada declares war on Germany
- 1940 Conscription introduced, war is declared on Italy
- 1941 Preliminary steps taken towards the internment of Japanese Canadians in response to the attacks on Pearl Harbor
Declared war on Japan
- 1942 Plebiscite on conscription reveals that English-speaking Canadians support the action, while French-speaking Canadians do not.
- 1943 Political reform
- 1944 Conscription crisis. Not enough new recruits to replace soldiers killed in Europe
- 1945 WWII ends. Over 1 million Canadians fought, 42000 killed
Canada becomes one of the founding members of the United Nations (UN)
- 1946 Citizenship Act is passed distinguishing Canadian citizenship from that of British citizenship
- 1947 Cabinet order deporting Japanese-Canadians to Japan is repealed
- 1949 Canada joins North Atlantic Treaty Organization (NATO)
- 1950 Canada joins a UN force to fight in the Korean War

Due to the time period of which Pantomime was composed, it has been regarded as "nationalistic." However, it was during this same time that Paul-Emile Borduas was writing his *Refus Global* in which Borduas creates a theory of art diametrically opposed to the theories and teachings of his contemporaries. He goes on to further reject the conformity of art in Quebec in favor of the spontaneity and focus of the human impulses embraced by surrealists. It is Mercure's subscription to these ideas which casts doubt on

the nationalistic implications of *Pantomime*. With these French-Canadian sentiments toward the direction of art in contemporary Quebec culture in mind, perhaps we are too quick to label the artistic successes of the time as nationalistic. How do we begin to define nationalism when there is a struggle for cultural identity across the nation?

Unit Four: Technical Considerations

When rescoring *Pantomime* for winds and percussion, Mercure set out to explore the technical possibilities of the instruments. This exploration resulted in two requirements for technique. Flutes must triple tongue the passage between measures 33 and 41. This problem is compounded by the utilization of the same articulation in the piccolo.



Figure 3-2 Flute triple tonguing in *Pantomime*, mm 33-41

The second requirement demands clean chromatic runs in the trumpet section. Measures 40-41 feature a chromatic run in thirds with a decrescendo throughout the passage.



Figure 3-3 Trumpet chromatic passage, mm 40-41, *Pantomime*

Pantomime's greatest technical challenge is its intricate harmonies produced through colorful dissonance, and tone colors of instruments. Each chord produces a different color, which Mercure exploits through the use of dissonance. The harmonic palette of the work makes use of extended harmonies such as ninth, eleventh, and thirteenth chords.

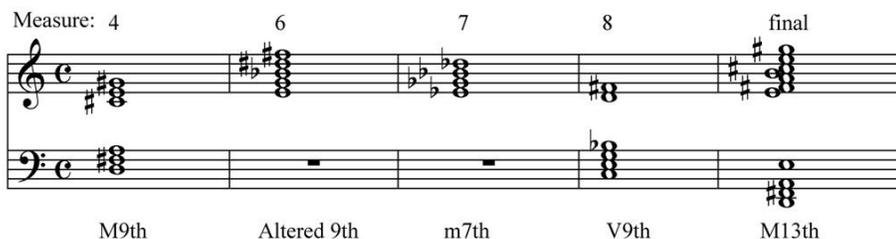


Figure 3-4 Examples of extended harmonies in *Pantomime*

Mercure also paints with a wide spectrum of tone colors, exploring the expressive range of each instrument. The challenge is for performers to appropriately illustrate the hues, tints, and vast spectrum *Pantomime* mandates. Dynamic level, tessitura, articulation, chord structure, instrumentation, etc. all contribute to the colors created by each vertical entity. For example, comparison of rehearsal 5; measures 33-37, and rehearsal 8; measures 45-48 reveals this dilemma. Examination of the French horn lines reveals identical articulations. However, when we consider the texture and overall impression of the piece at these two moments, the articulations must be treated differently. Rehearsal five must be very dry in order for the line to be pronounced over top the thicker texture, while rehearsal eight requires a more resonant sound to balance with the ensemble. Further examination reveals dissonance in the third and fourth horn which should be brought out as it will alter the quality of the chord.

The image displays a musical score for rehearsal 5 (measures 33-37) and rehearsal 8 (measures 45-48). The score is arranged in a system with seven staves, each representing a different instrument: Flute, Oboe, English Horn, Clarinet in Bb, Bassoon, Horn in F, and Trombone. The time signature is 3/4. The key signature has one flat (Bb). The score includes various dynamic markings: *sf* (sforzando), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The Flute part starts with a *sf p* marking in rehearsal 5 and changes to *mf* in rehearsal 8. The Oboe part starts with *mp* in rehearsal 5 and changes to *mf* in rehearsal 8. The English Horn part starts with *mp* in rehearsal 5 and changes to *mf* in rehearsal 8. The Clarinet in Bb part starts with *sf p* in rehearsal 5 and changes to *mf* in rehearsal 8. The Bassoon part starts with *p* in rehearsal 5 and changes to *f* in rehearsal 8. The Horn in F part starts with *mf* in rehearsal 5 and changes to *f* in rehearsal 8. The Trombone part starts with *p* in rehearsal 5 and changes to *mf* in rehearsal 8. The score shows a clear transition in dynamics and articulation between the two rehearsal marks.

Each instrument must recognize the uniqueness of each individual note, motive, and section. These considerations will affect the inflection, timbre, dynamic level, etc of each player. Closely associated with this idea is the necessity for the performers to know their role within the horizontal framework of the composition. Understanding where the line is leading and where it is coming from has a great deal to do with the musical decisions made. This knowledge leads to an understanding of how melodic lines are interwoven amongst the harmony allowing melodic material to be brought to the

listeners' attention before disguising itself in the texture. Performers must understand when they are melodic and when they are a textural element to the overall construction.

Unit Five: Stylistic Considerations

In the words of Debussy, music is not “from the chords or timbres themselves, but from their ‘mise en place’, ‘the rigorous choice of what precedes and what follows’.”¹⁴ This then becomes the philosophical basis for the impressionist style found in *Pantomime*. Mercure’s impressionism is illustrated by flowing, lyrical harmonies and melodic motives passed around the ensemble. *Pantomime*’s harmonic structure is horizontal as opposed to vertical. For example, a piano reduction of the first seven measures reveals complex harmonies more focused on development of horizontal music than vertical tonality.

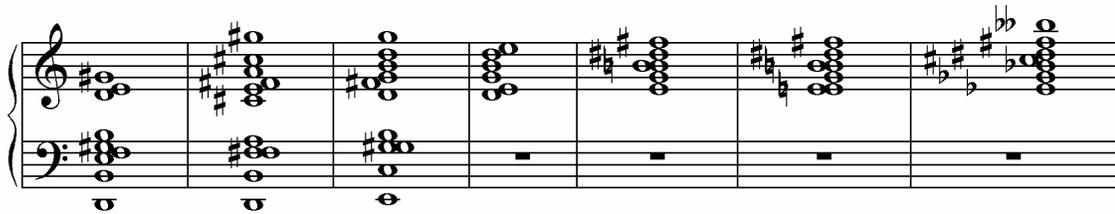


Figure 3-5: *Pantomime* mm 2-7, piano reduction

The chords can be simplified, resulting in harmonies which are slightly easier to see. The true interest in the passage however is the voice leading. While there is a progression of harmony, the movement of instruments in half and whole steps is the interest. Again, Debussy was concerned with what note comes before and after. These subtle changes create tension and release within the ensemble; for example the E9 leading to F#13(#7), and allow the melodic line to soar over top.

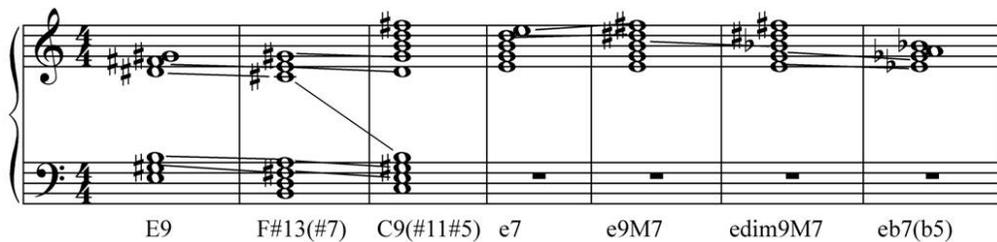


Figure 3-6: *Pantomime* mm 2-7, simplified piano reduction

¹⁴ Jann Pasler, “Impressionism” Grove Music Online ed. L. Macy (Accessed 19/09/06), <http://www.grovemusic.com>

In this instance, the F#13(#7) can simply be viewed as a passing chord to the C9(#11#5). The resulting texture creates an effect which is pleasing and intriguing to the ear. Similar progressions continue throughout the work. The harmonic motion itself does not provide a significant cadence point. To make up for this, Mercure relies on the timpani to provide a strong sense of movement either through a typical rhythmic reinforcement of the dominant-tonic relationship (Ex. Measure 15), or through the use of glissando as found in measure 49.

Unit Six: Musical Elements

The composition itself is a palindrome, developing motifs within each of its three sections. Although the sections do not borrow melodic material, the work is unified through its harmonies and texture. Furthermore, the form and programmatic aspect of the work create three distinct styles demanding differences in articulation. The opening sounds much like Debussy, while the B and C sections are reminiscent of Stravinsky.

The A section of *Pantomime* is reminiscent of Debussy in its transparency of scoring and stagnant motive. *Pantomime* parallels *Prélude à l'après-midi d'un faune* in thinness of texture, delicate nature of the accompaniment, and a seemingly wandering opening motive. *Pantomime's* arched four-note motive is supported by rich sonorities as it is passed through the solo woodwinds. While the intervals of the motive are freely altered, the fundamental idea still exists.



Figure 3-7 A section motive development mm 1-8, *Pantomime*

The arched melodic line is complemented by the somewhat tonal harmonic progression of the accompaniment. The melodic motive is passed around the ensemble leading to its conclusion and subsequent introduction of the B section.

Stravinsky's influence is most apparent in the B section through its neoclassical sentiments of textural transparency, and motivic clarity. Mercure's usage of ostinati is similar to that of Stravinsky in their clarity and establishment. The B section combines four ostinati to create the accompaniment figures.

Clarinet in B \flat *mp*

Bassoon *mp*

Horn in F *mp*

Timpani *p*

Snare Drum *p*

Figure 3-8 B section ostinati mm 22-24, *Pantomime*

Similar to the A section, each motive is built on an arch principal, unifying the work through structure. Each one and two bar ostinato is based on a motor-rhythm and introduced in turn.

The B section melodic motive is introduced in measure 22. Again, it is an arch in form, but significantly different from previous ideas.

Trumpet in B \flat *mf*

Figure 3-9 B section melodic motive, mm 22-29, *Pantomime*

The motive is introduced three times in the section, the third being in canon at the fifth with one measure of separation. In measure 50 the motive is fragmented to include on the first two measures and used as an accompaniment ostinato with slight alteration.

Section C introduces yet another set of ostinati, the most interesting of which; scored for first Clarinet, is reminiscent of the opening motive of the A section.

Clarinet in B \flat 1 *mp*

Clarinet in B \flat 2 *mp*

Bassoon *mp*

Figure 3-10 C section ostinati, mm 66-67, *Pantomime*

The first three notes of the clarinet 1 ostinato are very similar to the ideas used in the A section melodic motive. Due to this similarity, and the transparent melodic line of the C section, the clarinet ostinato has a tendency to be perceived as the melodic line. However, measure 68 introduces the C section melodic motive, and the ostinato is reduced to a piano dynamic level.



Figure 3-11 C section melodic motive, mm 68-72, *Pantomime*

The melodic motive is slowly blurred and harmonized throughout the section. By measure 81 it is relatively unclear as to which instrument possesses the melodic line. It is at this point the ostinato comes to the fore and reintroduces itself as a vital part of the composition before giving way to a transition back to the B section.

Throughout *Pantomime* the many tone colors of the ensemble are highlighted. For example, the opening section introduces a high tessitura in the first Bassoon which has a distinctly different timbre than what is normally heard in concert ensembles. The focus of the work is on sonorities created by the chamber winds' lyrical and sustaining powers in the slower sections, as well as the idiomatic technical abilities in the faster sections.

Unit Seven: Form and Structure

The overall form and structure of the movement is a palindrome. The arch principle unifies the work “from the smallest motive to the overall form of the piece.”¹⁵



Figure 3-12 Arch principle in relation to form in *Pantomime*

Phrasing in each of the sections is blurred because of the overlapping and layered ostinati. Therefore, for the sake of clarity of analysis, the form of the movement has been

¹⁵ Timothy Maloney, *Canadian Wind Ensemble Literature* (D.M.A Dissertation, University of Rochester, Eastman School of Music, 1986) p. 134.

analyzed with respect to the melodic development. The following form analysis identifies the instrument with the important musical line when applicable.

A Section 1-15

- 1-3 Bassoon
- 3-5 Oboe
- 4-6 Flute
- 5-7 Clarinet
- 6-8 Bassoon
- 7-10 Horn
- 9-12 Flute 1/3
- 12-15 Trumpet 1/2

B Section 15-65

- 15-22 Accompaniment setup
- 22-29 Oboe 1/2, English Horn, Trumpet 1/2, Trombone 1/2. (a)
- 29-32 Extension
- 33-40 Horn 1-4 (a)
- 40-42 Extension
- 42-45 Transition
- 45-49 Full Ensemble (b)
- 49-57 Oboe 1/2 (a)
- 57-64 Oboe 1/2, Trombone 1/2, in canon with Flute 1-3, Trumpet 1/2 (a)
- 64-65 Extension/Transition

C Section 66-92

- 66-68 Accompaniment
- 68-72 English Horn
- 72-80 Horn 1
- 81-90 Ostinato
- 90-93 Transition

B Section 93-126

- 93-101 Oboe 1/2 (a)
- 101-105 Accompaniment

105-112	Horn 1-4 (a)
112-114	Extension
114-117	Transition
117-120	Full Ensemble (b)
121-127	Timpani (transition)

A Section 127-142

127-129	Bassoon
129-130	Oboe
130-131	Flute 1
131-133	Clarinet 1
133-135	Horn 1
135-138	Flute 1/3
138-140	Trumpet 1/2
140-142	Ending passage

Unit Eight: Suggested Listening

Igor Stravinsky, *Octet*

Darius Milhaud, *Suite Française*

Claude Debussy, *Prelude al'apres-midi d'un faune*

Erik Satie, *Caresse*

Macro-Micro Score Analysis

The remainder of the chapter is dedicated to the Macro-Micro Score Analysis.

Measure #	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56		
Form	a'					(a' continued)										b					B'a''									
Phrase Structure																														
Tempo	Vivement (♩ = 160)																				ret Un peu moins vite					pressez				
Dynamics	<i>p</i>				<i>sfp</i>	<i>mf</i>			<i>p</i>	<i>ff</i>	<i>p.fff</i>	<i>ff</i>	<i>p</i>	<i>mf</i>			<i>sfp</i>	<i>p</i>	<i>mp</i>		<i>p</i>	<i>mp</i>		<i>p</i>	<i>mp</i>					
Meter/Rhythm						3/4																								
Tonality	D ^b								C ^b					Retransition D					a					e						
Harmonic Motion																														
Orchestration	cl bsn hn				all but tpt				tpt			no hn		prc								ob1 prc	ob2 bsn		cl		ww			
General Character	Beginning to play				Dry	Becoming less aware, more creative										Interruption					Hesitation, returning to play									
Means for Expression	Subito piano				Dynamics (<i>sfp</i>) Thickness of texture, multiplicity of gestures. Left hand smooth, right hand dry.										Harshness of attack Short abrupt gesture Emphasis on beats with off beat entrance					Return to original B section										
Conducting Concerns/ Rehearsal Considerations	Drastic pulling back Clean arpeggios Intonation of Hns				Crisp articulation Contrast of texture			Dynamic change			Chromatic scale (tpt) Percussion dynamics			Rhythmic accuracy Cleanliness of attack Balance and blend across ensemble					Growth/expansion of texture Function within ensemble Understanding of role in ensemble Contrast of articulation Crispness of articulation											

Measure #	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84												
Form	b'									Coda																Ca									a					
Phrase Structure																																								
Tempo	Vivement (♩ = 160)									Gracieux (♩ = 126)																ret au mouvement														
Dynamics	<i>mf</i>									<i>mp</i> <i>sp</i> <i>mp</i>																<i>mp</i>														
Meter/Rhythm	$\frac{3}{4}$									$\frac{4}{4}$																														
Tonality	e									E									E ^b									G												
Harmonic Motion																																								
Orchestration	no fl	add fl						eh hn	ww tpt tbn	cl bsn		eh						hn tbn	fl ob	tbn fl	ob		ob bsn	fl eh			ob													
General Character	Hesitation, but returning back to play									Leggiero, joyful									Cantabile and leggiero, singing									Growing tired of game/activity												
Means for Expression	Contrast of sections and their gestures. Overlapping melodic material with smooth and flowing accompaniment.									Dancingly Feel of music Soaring solo sonority									Showing diversity of accompaniment and floating melodic line over top.									Super metric conducting pattern implied.												
Conducting Concerns/ Rehearsal Considerations	Theme in canon between ob, tbn, and fl, tpt. Balance of melodic material and accompaniment Further understanding of role									Decrescendo despite growth in texture									Accompaniment implies different metric feel Clarinet "groove" Lightly textured background Rich, full sounding solos									Fl, ob countermelodies Interplay of parts between each other, and relationship of melody and accompaniment to each other.									Fl and bsn must match cl style. Accompaniment must unify to present texture.			

Measure #	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112		
Form	a					B Introduction					a''					Ba Introduction				Statement of theme 1										
Phrase Structure																														
Tempo	un peu au mouvement					ret	Vivement					ret un peu moins vite					pressez.. Vivement (♩ = 160)													
Dynamics						>	<i>sf</i>					>	<i>sfp</i> < <i>mp</i> < <i>mp</i> < <i>p</i> < <i>mp</i>					<				<								
Meter/Rhythm						$\frac{3}{4}$										$\frac{3}{4}$														
Tonality	G					e					E					D ^b														
Harmonic Motion																														
Orchestration						ww hn tbn		tmp	ob	ob cl		bsn		fl ca				cl bsn hn		ob eh tpt		all no tpt					add tpt			no hn
General Character	Growing tired of game/activity					Finding a new game to play. Enjoyment										Variation on game				Climax of activity										
Means for Expression	Super metric conducting pattern implied. Relaxed feel with underlying electric current to stabilize and provide rhythmic drive.					Clear identification of interactions Dynamics Textural color changes					Back to B section, contrast between melody and accompaniment. Smooth and separated, gesturally smooth with pointed ictus.					Right Hand dry, crisp. Left hand smooth and connected				Dry conducting pattern to facilitate tempo of triplet passage in fl.			Maintain a smooth and dry pattern Dynamic differences and inflection							
Conducting Concerns/ Rehearsal Considerations	Fl and bsn must match cl style. Accompaniment must unify to present texture.					Retransition to style Decrescendo despite growth in texture					Role in growth and expansion of texture Contrast of articulation Crisp and legato Rit. Into new section free, not forced.					Clean arpeggios Intonation of Hn Interplay between textures				Hn and Cl must interact together Tempo and articulation of triplet passage. Differences in articulation			Contrast of textures Dynamic contrasts							

Measure #	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140						
Form	Ba				Bb											Aa							b											
Phrase Structure																																		
Tempo	Vivement (♩ = 160)				avec precision				ret jusqu'a				Paisible (♩ = 50)							Paisible (♩ = 50)				un peu plus lent										
Dynamics	<i>p ff</i>				<i>mf</i>				<i>f</i>		<i>mp</i>		<i>p</i>																<i>p</i>					
Meter/Rhythm																																		
Tonality	Db d				Retransition to D																													
Harmonic Motion																																		
Orchestration	tmp				all no tpt				prc				eh cl bsn hn		fl ob tpt		bsn fl cl bsn hn tmp		ob fl		all no fl hn tbn		no fl ob cl bsn tpt		fl ob eh cl bsn		ww		brs		no hn add bsn		add cl	
General Character	Transition to new game				Diminished enthusiasm											Eerie, returning to rest							Returning to rest											
Means for Expression	Texture is very thick, stay out of the way, and maintain clear pattern				Gesture of syncopation to aid in entrances. Show large accents to create confident entry. Stay within chamber style of conducting, not too big.											Freedom of soloistic passages Allow for tone colors of instruments Stay out of the way of soloists Tone colors of range and dynamics Only conduct what is necessary							Conducting in 2 Musicians listen across ensemble.											
Conducting Concerns/ Rehearsal Considerations	Trumpet descending chromatic scale Timpani transition				Rhythmic accuracy Cleanliness of attack Balance and blend across ensemble Differences in dynamic level				Smooth rit. Tmp eighths				Tone colors of chord accompaniment Timbre of harmony, supporting melodic line Confidence of entries				Tone colors of chord accompaniment Timbre of harmony, supporting melodic line Confidence of entries														Identify the leading line. What does the music indicate?			

Measure #	141	142
Form		
Phrase Structure		
Tempo		
Dynamics		
Meter/ Rhythm		
Tonality		
Harmonic Motion		
Orchestration	add fl	
General Character		
Means for Expression		
Conducting Concerns/ Rehearsal Considerations		

CHAPTER 4 - *From Chaos to the Birth of a Dancing Star* by Allan Gordon Bell

Instrumentation

Piccolo	Horns I – IV	Percussion I – IV
Flutes I, II	Trumpets I – III	Timpani (3), Tom-toms (3), Suspended Cymbals (4), Tam-tam (Gong), Xylophone, Marimba, Vibraphone, Glockenspiel, Chimes, Triangle
Oboes I, II	Trombones I – III	
Clarinets I – III	Baritone	
Bass Clarinet	Tuba	
Bassoon I, II		
Alto Saxophones I, II		
Tenor Saxophones		
Baritone Saxophones		

Seating and Justification

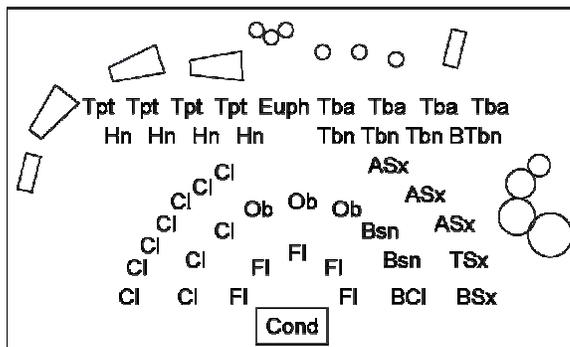


Figure 4-1: Seating chart for Bell's *From Chaos to the Birth of a Dancing Star*

The seating for *From Chaos to the Birth of a Dancing Star* followed the standard setup for the Kansas State University Symphony Band. Perhaps the foremost reason for using this setup is continuity. In order to maximize rehearsal time, and obtain the best results from the ensemble the standard setup typically used by this ensemble is best. As the recital is in the middle of the second semester, the ensemble members are familiar with their surroundings. The other graduate conductors are utilizing the same setup, and

thus the consistency helps with logistics, and ensemble sound. Therefore, it is in the best interest of all parties concerned to maintain a consistent setup.

The setup has numerous advantages. Placing the woodwinds in three arcs provides better opportunity for balance and blend across the ensemble. The arcs also allow for the sections to be closer together in physical space. This allows ensemble members to play softer dynamic levels and still have the confidence, and ability to hear one another. The straight lines of brass instruments are balanced with conical and cylindrical instrumentation. Placing the trumpets behind the horns will help with tone, and supporting the trombones with the tuba sound is also beneficial.

Unit One: Composer

Allan Gordon Bell was born in Calgary, Alberta in 1953, and grew up with no formal training in music. From 1970-74 he attended the University of Alberta, majoring in philosophy, returning to pursue a graduate degree in composition from 1974-80. While at the University of Alberta, he studied composition with Violet Archer, Malcolm Forsyth, and Manus Sasonkin. In 1978 he supplemented his studies with a brief stay at the Banff Centre for Fine Arts, studying with Jean Coulthard, Bruce Mather, and Oskar Morawetz. Bell also studied film music with Earle Hagen in Toronto in 1982.

While pursuing his graduate degree, Bell was artistic director of the Calgary Contemporary Ensemble, (1978-1980), chairman of the Alberta Composer's Festival (1979-80), and composer-in-residence at the Alberta Provincial Music Workshop (1980). Furthermore he taught composition and theory at the University of Calgary from 1978-80, and again from 1985 to the present.

As a composer, Bell has conceived music for many idioms. He has received commissions from the Canadian Broadcasting Commission, Calgary Philharmonic, the Société de musique contemporaine du Québec, the Roseberry Orchestra (London), and many others. In addition, he has composed music for young musicians, theatre and dance productions, as well as television and film. Two of Bell's most noteworthy compositions include *Arche* and *Arche II*. "*Arche* received the tenth anniversary string quartet prize at the Okanagan Music Festival for composers in 1982, while *Arche II*, was the imposed test piece for the third Banff International String Quartet Competition and was selected by the

CBC to represent Canada in UNESCO's annual International Rostrum of Composers in Paris.”¹⁶ Other successes include his Concerto for Two Orchestras and the Concerto for Percussion and Orchestra, performed by the Vancouver Symphony Orchestra in 1994. Bell’s compositions have been performed to rave reviews, and continue to be performed across Canada and overseas.

First and foremost, Bell’s music is accessible, but also “sophisticated, meticulously crafted, and sensitive to dramatic structure.”¹⁷ Sounds and geography of the Canadian North, mythology, ritual, and primitivism; noted by a particular fondness for percussion and propulsive rhythms, can be found throughout Bell’s compositions. Furthermore, his works demonstrate a mastery of counterpoint, variation, and motivic development, while continually exploring colorful effects from traditional instruments.

Unit Two: Composition

From Chaos to the Birth of a Dancing Star was a joint commission by the Alberta Chapter of the Canadian Band Directors’ Association, and the Alberta Composers Commissioning Program, with assistance from the Canadian Music Centre. The commission resulted in a week long residency at Salisbury Composite High School in Sherwood Park, Alberta. Bell describes his experience and conception of the piece:

*“From Chaos to the Birth of a Dancing Star was created in response to the week that I spent as a ‘Composer in the Schools’ working with the students at Salisbury Composite High School on the notions surrounding creativity in music. During the course of our explorations the students created an evocative piece which they called From Chaos to Tranquility. The piece had many strengths and intriguing musical gestures. As well, the title reminded me of an epigram from the philosopher, Friedrich Nietzsche. In describing the creative process, he wrote that it is only through chaos that there can be the birth of a dancing star. Hence, from Nietzsche and the students comes the title of this piece.”*¹⁸

From Chaos to the Birth of a Dancing Star is a soundtrack for the dawn of civilization. From its violent opening comes the establishment of society in the main theme. The main motive is passed around the ensemble with little development. Instead

¹⁶ Kevin Bazzana, *Encyclopedia of Music in Canada* (Toronto: University of Toronto Press, 1992), p. 106.

¹⁷ Ibid.

¹⁸ Allan Bell, Program notes by the composer.

of focusing on melodic development Bell alters the accompaniment, thus altering the situation in which the melody appears. The main theme (Motive A) is introduced with fifths played initially by the horns in mm 30, but the motif runs throughout the ensemble until the fifths are eventually expanded to create the melodic line (Motive B) initially played by solo horn in mm 59 - 67.



Figure 4-2 Motive A, mm 30, *From Chaos to the Birth of a Dancing Star*



Figure 4-3 Motive B, mm 59-67, *From Chaos to the Birth of a Dancing Star*

At the conclusion of the work, Bell brings back the fifths in a new motive which seems out of place in the work, unless the structure of the melodic unit is analyzed. The final motive (Motive C) combines two fifths from the opening motive to create a short melodic fragment in the conclusion. This motive is first presented by the trombones in mm 190.

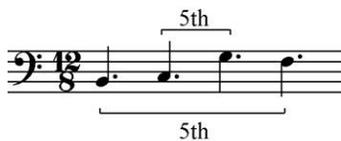


Figure 4-4 Motive C, mm 190, *From Chaos to the Birth of a Dancing Star*

As a student of philosophy, perhaps Bell ended the work with a philosophical question, causing the listener to think about the future of civilization. Considering the title, the piece can be viewed as a microcosm of society. The initial violence as a society is forged, leading to the creation of society and its various stages and forms, until finally a perplexing final section ponders the future of civilization. Is this the demise of society as we know it, or perhaps a utopia? This is left to the listener to decide.

The program is reflected in the compositional practices as well. *From Chaos to the Birth of a Dancing Star* introduces elements of aleatory in its opening, but those elements are slowly phased out giving way to the establishment of the melodic motives discussed previously as the piece evolves.

Unit Three: Historical Perspective

Allan Bell's *From Chaos to the Birth of a Dancing Star* was composed in 1983 as a result of a commission by the Canadian Band Directors' Association (Alberta Chapter), the Alberta Composers Commissioning Program, with assistance from the Prairie Region Canadian Music Centre. This work was completed early in his career, and exemplifies a work of master craftsmanship, reflecting the program of its title. Program music is defined as instrumental music which illustrates, depicts, interprets, or is inspired by nonmusical subject matter or ideas. Often the composer indicates a programmatic relationship through the title, or explanatory statement. The style comes from the Romantic era, and emphasizes free expression and references to extra-musical events. The programmatic elements of this piece will be discussed in Unit Seven: Form and Structure.

Musical minimalism initially derived its ideology from minimalist art. Although a modernist creation, it was widely regarded as an antidote to the constructions of modernism. It became an outgrowth of the counterculture to the ideas of serialism by Boulez and Stockhausen, and the indeterminacy of Cage. Minimalism is characterized by tonal melodies and harmonies, rhythmic regularity and continuity, and structural and textural simplicity. This technique was typified by composer Philip Glass in the 1960's and 70's.

Aleatory is the term used to represent music in which the composer has made a deliberate withdrawal of control. There are three types of aleatory technique; the use of random procedures in composing fixed compositions, notational techniques restricting composer control over sounds in a composition, and choices left to the performer from options stipulated by the composer; the latter of the three being utilized in this composition. The term aleatory was coined by Boulez with the intention of distinguishing his works from those of indeterminacy of Cage. Whether you view these terms separately or not, they came about in the 1950's and continue to be used today.

Unit Four: Technical Considerations

In order for the mood to be conveyed in the chaos of the opening section, brass players must double tongue. The overall effectiveness of the section requires a light, quick, chaotic sound produced by a cacophony of sounds from the brass in a flourish of sixteenth notes. For example, figure 4-5 shows the staggered entrances of rhythmic material played by the brass section at measure 15. Each entrance requires the brass players to layer each of the individual rhythms on top of one another, creating the desired effect.

Musical score for brass instruments (Horn 1&3, Horn 2&4, Trumpet 1, Trumpet 2&3, Trombone) showing staggered entrances of rhythmic material at measure 15. The score is written in 4/4 time and features sixteenth-note patterns. Each instrument part has a distinct rhythmic entry point, with arrows and numbers (1-4) indicating the specific measures where the material begins. The overall effect is a complex, layered texture of rhythmic patterns.

Figure 4-5 Brass mm 15, *From Chaos to the Birth of a Dancing Star*

Comparable to the brass double tonguing are the woodwind passages requiring them to play a set of pitches in any order as fast as possible. Again, the desired effect is a cacophony of sound which cannot be attained without the intensity produced by the rapid progression of pitch material. Measures 25-26 in figure 4-6 show an example of the pitch material used by the woodwinds. Given the set of five pitches, the piccolo through clarinet III create the desired cacophony through tone clusters.

Musical score for upper woodwinds (Piccolo, Flute, Oboe, Bassoon I, Clarinet III) showing rapid progression of pitch material in measures 25-26. The score is written in 4/4 time and features a series of rapid, sequential notes. Each instrument part is marked with a dynamic of *mf* and includes the instruction "Order ad lib, as fast as possible". The notes are arranged in a way that creates a dense, overlapping texture of pitches, characteristic of tone clusters.

Figure 4-6 Upper woodwinds mm 24-26, *From Chaos to the Birth of a Dancing Star*

Frequent offbeat entrances and syncopation will have a tendency to alter the tempo. For example, in measures 88 – 89 the low brass play offbeat entrances and syncopation.



Figure 4-7 Low Brass mm 88 - 89, *From Chaos to the Birth of a Dancing Star*

If the low brass sounds are not energized with air, these rhythms will be rhythmically unstable causing the ensemble to drag. Similarly, a saxophone ostinato emerges in measure 59, based on syncopation and an offbeat entrance. Players must ensure they are rhythmically accurate in their entrances and placement of articulation.



Figure 4-8 Saxophones mm 59 - 60, *From Chaos to the Birth of a Dancing Star*

Finally, theme Y in the B section poses yet another set of challenges to the performers. The problem lies in the connection of material between instruments. Again, the crux of the problem is partly due to off-beat entrances, but also dynamic and instrumentation shifts. While in each instance the instrumentation is different, generally the thematic material is divided between high and low woodwinds. Figure 4-9 illustrates the opposing rhythms played by piccolo, flute, clarinet I, xylophone, and bass clarinet, alto/tenor saxophone, marimba in mm 128-129.



Figure 4-9 Opposing rhythms mm128-129, *From Chaos to the Birth of a Dancing Star*

The challenge again is to maintain the pulse by playing the rests accurately. Simple internal subdivision will prevent the problem from occurring.

Unit Five: Stylistic Considerations

The most difficult aspects of this piece stylistically are the aleatoric sections. The challenge is simply in the confidence of parts and entrances. In order for players to be confident in entrances, they need to be exposed to aleatoric music on a more regular basis. Without a certain familiarity, entrances become timid, tarnishing the overall luster of the piece. As the piece shifts from aleatory to minimalism, performer's dynamics and articulations become more important. The shift occurs between measures 16 and 44. Between these measures the dynamic levels change drastically from fortissimo to pianissimo. Furthermore, the ensemble is no longer playing in homogenous rhythm, making individual articulations more important.

Even in the beginning section of the piece, dynamic contrasts create a nuance in the music establishing the overall emotion and creativity of the work. This is especially true for the percussionists. There is very little dynamic disparity in the opening section in the winds. The percussion parts add interest and allow the work to transition. For example, the large suspended cymbal roll in measure 11 crescendos and transitions the ensemble over the bar line until it is dampened in measure 12. The same transition occurs from measures 13-14, and 16-17.

Elements of minimalism are found in the simplicity of creation. Theme X is essentially stagnant; offering no melodic development and the progression of the accompaniment throughout the work is very limited. Accompaniment interest is accomplished through the addition of layered rhythms. Initially in measures 46-47 the accompaniment consists of four layers.

The image shows a musical score for measures 46-47, featuring four parts: Alto Sax, Euphonium, Baritone Sax, and Timpani. The Alto Sax part is in the treble clef with a key signature of one sharp (F#) and a 4/4 time signature, playing a rhythmic pattern of eighth notes with a dynamic marking of *mp*. The Euphonium part is in the bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature, playing a melodic line with a dynamic marking of *mf*. The Baritone Sax part is in the treble clef with a key signature of one sharp (F#) and a 4/4 time signature, playing a melodic line with a dynamic marking of *mf*. The Timpani part is in the bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature, playing a rhythmic pattern with a dynamic marking of *mf* and a crescendo leading to *mp*.

Figure 4-10 Accompaniment mm 46-47, *From Chaos to the Birth of a Dancing Star*

Measure 54 simplifies the accompaniment by removing all but the alto saxophone motif. Further development occurs in measure 59 which establishes the accompaniment motifs used in the remainder of the work. As each of the accompaniments are built on layers of orchestration, the nuances Bell has written in each of the parts must be established and brought to the fore through observation of articulation.

Figure 4-11 Accompaniment mm 59-60, *From Chaos to the Birth of a Dancing Star*

Unit Six: Musical Elements

From Chaos to the Birth of a Dancing Star introduces aleatoric notation which may be unfamiliar to players. The notation allows Bell to relinquish control of the piece to the performers. The overall effect of the notation is the creation of a cacophony of sound. The bulk of the aleatoric section spans from mm 10 through 17 at which point it begins to be phased out. Random pitch material is interspersed in the mid to upper woodwinds from mm 25 to 44.

NOTATION

[] ---	The material inside the bracket is to be performed until the broken lines end.
: ---	The material is to be repeated until the broken lines end.
③ 2 3	In the <u>senza misura</u> section, the number in the circle indicates the number of beats in the bar. It is itself the downbeat, while the numbers that follow indicate the placement of the succeeding beats. The beats are <u>not</u> meant to be of equal duration.
⋮ ↓	This indicates the entrance of instruments.

Figure 4-12 "Notation" taken from preamble to the score of *From Chaos to the Birth of a Dancing Star*

The work begins in an ambiguous key area. Bell gives no indication of definitive tonal center by producing block tone clusters across the ensemble. The ambiguity continues throughout the introductory section until measure 43-44 at which time Bell establishes a dominant of B moving to F major. The tonicized key of F major however is still only a ruse, as the key signature indicates the real tonal center to be Bb, which is finally realized in measure 59. The work's tonal centers progress from ambiguity through Bb-Eb-Ab-Bb-C-F-Bb ending on a Bb major chord.

Unit Seven: Form and Structure

Bell writes the following of the work's form. "The work follows the program of the title, from the violence of the opening, through the introduction a short melodic motive and its development as a melody with orchestrational variations, to its serene conclusion."¹⁹ As a reminder, the work's title came from the Nietzsche epigram "it is only through chaos that there can be the birth of a dancing star."²⁰ Thus, the work follows the programmatic structure detailed below:

1-30 Chaos

30-58 Out of chaos begins to emerge a star (solo stopped horn, solo alto saxophone, trombone, trumpet)

59-179 Formation of the Star

59-68 (Statement of theme X Solo Horn)

69-78 (Trumpet solo X in partial inversion)

82-88 Transition (T)

88-98 Without chaos, one can not give birth to a dancing star (Theme Y₁)

98-107 The star becomes brighter and stronger. Trombone soli Theme X, trumpet chaos.

108-117 Clarinet soli Theme X, trumpet and trombone chaos

118-128 Transition (T)

128-137 Theme Y₂

137-147 Glockenspiel Theme X (Delicate and Fragile)

¹⁹ Ibid.

²⁰ Ibid.

147-155 Glockenspiel Theme X

156-164 Transition (T)

164-173 Theme X passed between Horn, Trumpet, Trombone, Baritone,
and Tuba

173-179 Theme Y₂

180-198 Birth of the dancing star.

180-186 Transition fragmentation (T')

186-198 Closing Theme

Some interesting ideas come from a programmatic analysis. Theme Y has a bombastic sound similar to that of the violence of the opening. After the initial playing of this theme, the melodic line X is reintroduced as soli sections as opposed to the initial solo passages. This would appear to be reminiscent chaos in the soul leading to a stronger resurgence of Theme X.

While the work is programmatic, we can also view the overall compositional form as A-B-Coda. Considering this form, the breakdown of the compositions form would be as follows:

A section (xy)

(x) mm 1-30

(y) mm 30-58

B section (A[xxTy] A₂[xxTy] B₃[xxTxy])

A (x) mm 59-67

A (x) mm 69-78

A (T) mm 82-88

A (y) mm 88-98

A₂ (x) mm 98-107

A₂ (x) mm 108-117

A₂ (T) mm 118-128

A₂ (y) mm 128-137

B₃ (x) mm 137-147

B₃ (x) mm 147-155

B₃ (T) mm 156-164

B₃ (x) mm 164-173

B₃ (y) mm 173-179

Coda (T'z)

(T') mm 180-186

(z) mm 186-198

Unit Eight: Suggested Listening

Daniel Bukvich, *Symphony No. 1*

Thomas Duffy, *Crystals*

Thomas Duffy, *Snakes*

Donald Erb, *Stargazing*

Donald Erb, *Purple Roofed Ethical Suicide Parlor*

John Paulson, *Epinicion*

John Pennington, *Apollo*

Joseph Schwanter, *And the Mountains Rising Nowhere*

Roland Barrett, *Of Dark Lords and Ancient Kings*

Macro-Micro Score Analysis

The remainder of the chapter is dedicated to the Macro-Micro Score Analysis.

Measure #	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56				
Form	A(x)A(y)																															
Phrase Structure																																
Tempo	alla misura ♩ = 72														Piú mosso ♩ = 138 -144																	
Dynamics	<i>ff</i>	<i>mf</i>	<i>ff</i>	<i>p</i>	<i>mf</i>	<i>ff</i>	<i>p</i>	<i>mf</i>	<i>ff</i>	<i>p</i>	<i>mf</i>	<i>mp</i>	<i>mf</i>	<i>mp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>mp</i>	<i>mf</i>	<i>mp</i>	<i>mf</i>	<i>mp</i>	<i>mf</i>	<i>mp</i>	<i>mf</i>	<i>mp</i>	<i>mf</i>	<i>mp</i>	<i>f</i>			
Meter/Rhythm																																
Tonality	No tonal center														Bb																	
Harmonic Motion	Ab	TC	Ab	TC	Ab	TC	Ab	TC	Ab	TC	Ab	TC	Ab	TC	V																	
Orchestration	hn solo				full								asx solo				bscl	add tmp	solo tbn		solo hn		solo tpt		hn tpt duet		tbn no sx	solo hn				
General Character	star begins to emerge				chaos begins to fade, transformation										growing, forming into a star, melody developing																	
Means for Expression	Conduct the quarter note entrances, not the melodic line. Melody not prominent yet.				Gesturally identical Strong for quarter note entrances Big 1 and 3, 4 when necessary										4 pattern, release woodwinds on 3 Decresc.				Prep the tempo change before with addition of left hand, and condense pattern Straight line conducting Cue entrances of fifths													
Conducting Concerns/ Rehearsal Considerations	Balance: Horn solo remains in the distance, audience must search for sound				Balance: Horn solo remains in the distance, audience must search for sound					Horn and saxophone solos become more prominent with dissipating chaos Woodwind releases on 3 Percussion dynamics					Immediate transition into the new style Bouncing, dancingly, light Listening for fifths Articulations and accents must be brought out Crescendo in mm 57 must be balanced: Less brass, more woodwind, lead from the bottom																	

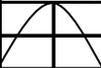
Measure #	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84		
Form	A(y)		B(x)										B(x)					B(T)												
Phrase Structure																														
Tempo	Piú mosso ♩ = 138 -144																					♩ = ♩ sempre								
Dynamics	<i>fp</i>	<i>mf</i>											<i>mf</i>	<i>f</i>							<i>mp</i>							<i>mp</i>		
Meter/Rhythm																							$\frac{5}{8}$	$\frac{4}{4}$	$\frac{5}{8}$	$\frac{4}{4}$				
Tonality	Bb																													
Harmonic Motion		V	I										I	V	I															
Orchestration		full	solo hn asx lb prc										add cl hn	solo tpt add fl																add fl hn tpt tbn tba
General Character		triumphant, a star is born!										developing	joyful					transition, growing pains												
Means for Expression	Large 1 Cresc.	Medium sized pattern, slight rebound. Accompaniment needs bounce Highlight melody with gesture Forward momentum of accomp. Rising chromatic accomp										Cue ww Cresc.	Pull back dynamic level Gesturally similar to previous section Prepare ensemble for transition section with the addition of the left hand Change in orchestration for tpt solo Difference in timbre of horn section					Extend left hand and provide a table for gesture Small pattern Focused, clear ictus Create a melodic accomp												
Conducting Concerns/ Rehearsal Considerations		New theme introduced Balance to the horn solo Accuracy of rhythm and articulation for accompaniment Frequent off-beat entrances mm 67-68 woodwinds push over the bar line										Adjust sonority for trumpet solo Thicker texture, and brghter solo sound, balance needs to be adjusted accordingly Rhythmic and Articulation accuracy					Internalization of pulse on time changes Lead the ensemble Entrances in 80 and 84 need to be rhythmic Ensemble must "play the rests"													

Measure #	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112		
Form	B(T)			B(y)										B(x)							B(x)									
Phrase Structure																														
Tempo				Più mosso ♩ = 138 -144																										
Dynamics	<i>mf</i>	<i>mf</i> <	<i>fp</i> <	<i>f</i>	<i>fp</i> <	<i>f</i>	<i>fp</i> <	<i>f</i> <		<i>fp</i> <	<i>f</i>	<i>fp</i> <	<i>mf</i>		<i>mf</i>									<i>f</i>	>	<i>mf</i>	>	<i>mf</i>		
Meter/Rhythm		6 8	4 4					2 4	4 4							4 4														
Tonality	Bb			Eb										Ab																
Harmonic Motion				I	V	I	V		I	V	I			B	I															
Orchestration	ww	add tbn bar	full	solo prc w/ tpt tbn bar				full	no sx hn					solo tbn no fl add sx	full no fl ob bar tba									add tmp	add lb	add fl ob no hn prc				
General Character	transition			reminiscent of chaos										grows	growing stronger							developing more								
Means for Expression	Exaggerate dynamics at end of section Where is the harmony going?			Tenuto and staccato Exaggerate subtle dynamic changes Gesture of syncopation mm 89, 91, etc. Straight line conducting for percussion										Strong melody Bolder sound Thicker texture	Strong melody Bolder sound Thicker texture Conduct to the clarinets and saxophone Stately gesture for tbn soli							Upper woodwind addition to accompaniment Conduct to the upper woodwinds Supermetric 4 pattern								
Conducting Concerns/ Rehearsal Considerations	Internalize pulse Maintain eighth note pulse throughout the section			Accompaniment dynamics mm 92, woodwinds carry ensemble over the bar line Perucssion creates the melodic line with tom-toms, timpani, and choked suspended cymbal											Flowing and static accompaniment Change in style of melody Phrasing of melody and accompaniment Dynamics not pushed							Feel the passage in 2 Slightly different than previous section Woodwind sonority is more important than brass								

Measure #	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140					
Form	B(x)					B(T)										B(y)						B(x)											
Phrase Structure																																	
Tempo	Piú mosso ♩ = 138					♩ = ♩ sempre										Piú mosso ♩ = 138 -144																	
Dynamics	> <i>mf</i> < <i>mp</i>					<i>mp</i> < <i>mf</i> < <i>f</i>										<i>fp</i> < <i>f</i> <i>fp</i> < <i>f</i> <i>f</i>						<i>f</i> < <i>mp</i>											
Meter/Rhythm						5/8		4/4		5/8		4/4		6/8		4/4								2/4		4/4							
Tonality	Ab					Bb																C											
Harmonic Motion						vi		IV-V		IV-I		IV						I		V		I		V				I					
Orchestration						hn bar tba		add cl sx		fl cl		add ob sx		fl, ob cl bsn bsx trt										full		solo hn w/ bsn brs		solo prc w/ fl, cl					
General Character	developing toward. . .					transition, growing pains										chaos from within						chaos from within				delicate, floating							
Means for Expression	Prepare transition with left hand and clear 4 Proximity, and flowing gesture Strong beat 1, remainder must flow Second half 2 feel					Extend left hand and provide a table for gesture Small pattern Focused, clear ictus Exaggerate dynamics at end of section Know where the harmony is going Create a melodic accompaniment										Tenuto and staccato Exaggerate dynamic changes Syncopation gesture Straight line conducting for percussion						HUGE change in texture Small pattern Conduct to percussion Bring out vibraphone harmony											
Conducting Concerns/ Rehearsal Considerations	Same as previous Woodwinds lead into transition					Internalization of pulse on time changes Lead the ensemble, don't follow Maintain eighth note pulse throughout the section Entrances mm 120, 124 need to be rhythmic Ensemble must "play the rests"										Similar ideas to the previous B(y) section Woodwinds must assume role of the percussion Dynamics of the accompaniment						Balance: Vibraphone first, then glockenspiel, and lastly woodwinds											

Measure #	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168																																																					
Form	B(x)						B(x)									B(T)						B(x)																																																											
Phrase Structure																																																																																	
Tempo	Piú mosso ♩ = 138 -144						♩ = ♩ sempre									Piú mosso ♩ = 138																																																																	
Dynamics							<i>mp</i>									<i>mp</i> < <i>mf</i>						< <i>fp</i> < <i>f</i>																																																											
Meter/Rhythm	4/4															5/8						4/4						5/8						6/8						4/4																																									
Tonality	C															F																																																																	
Harmonic Motion																I						IV-V						IV-I						IV						V						IV-V						IV-I																													
Orchestration																lb						add fl, sx						add cl, hn tpt						no sx						add sx no hn						add prc						hn						add tpt						add tbn						add tpt						add bar tba					
General Character	Delicate, floating						uplifting, looking ahead to the future									transition, chaos, growing pains						dividing																																																											
Means for Expression	Small pattern Conduct to percussion Bring out vibraphone harmony Cue in 146 for ensemble to come in with rising harmony						Conduct to the ww and vibraphone Still small pattern Second half of ww line feels in 2 Provide a strong beat 1, and flowing remainder Prepare for transition with left hand and clear concise 4 pattern									Extend left hand and provide a table for gesture Small pattern Focused, clear ictus Exaggerate dynamics end section Know where the harmony is going Create a melodic accompaniment						Cues Eye contact Fragmented staggered entrances																																																											
Conducting Concerns/ Rehearsal Considerations	Balance: Vibraphone first, then glockenspiel, and lastly woodwinds Dynamic level of entrances in 145						Again, balance is the issue: Vibraphone and upper woodwinds must come through while still allowing the glockenspiel to be heard.									Internalization of pulse on time changes Lead the ensemble, don't follow Maintain eighth note pulse Rhythmic Entrances in 158 Ensemble must "play the rests"						Confident entrances Soloistic playing Each entrance relates to previous entrance Interact with each other																																																											

Measure #	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196		
Form	B(x)				B(y)					Coda(T)					Coda(z)															
Phrase Structure																														
Tempo	Piú mosso ♩ = 138 -144										rit poco a poco					meno mosso ♩ = 63														
Dynamics				<i>f</i> <			<i>fp</i> <			<i>fp</i> < <i>f</i>			<i>mf</i>	cresc poco a poco <i>ff</i> <					<i>mf</i>											
Meter/Rhythm					$\frac{2}{4}$	$\frac{4}{4}$				$\frac{2}{4}$	$\frac{5}{4}$	$\frac{4}{4}$					$\frac{12}{8}$													
Tonality	F				Bb																									
Harmonic Motion				V																								V		
Orchestration	add hn		bcl bsn asx bsx		full no hn, lb				full									cl asx	add tsx, bsx					sol tbn add fl, ob	sol hn	sol cl		sol fl, prc		
General Character	dividing				chaos					slowing down					reflective, contemplating															
Means for Expression	Cues Eye contact Fragmented staggered entrances				Tenuto and staccato Exaggerate dynamic changes Syncopation gesture Straight line conducting for percussion					Show a clear ritardando Prepare and be consistent Show large crescendo with pattern size mm 185 click 4 for prep					Rhythmic ritardando, not temporal Conduct to each solo entrance Prepare for release in mm 196, and re-entry in 197 Left hand gesture for entrance in 198															
Conducting Concerns/ Rehearsal Considerations	Each entrance relates to previous entrance Interact with each other				Similar ideas to the previous B(y) section Woodwind and percussion role is identical Influence on each other? Interaction? Accompaniment Dynamics					Consistent ritardando Balance between sections: woodwinds must stay beneath ensemble sound Brass articulations must be accurate, not behind the beat Final crescendo					Immediate dynamic contrast Change in style and pulse Although the rhythm slows down the pulse doesn't Entrances in Trombone, Horn, Clarinet, etc. must be confident Find the new theme. Clean release, mm 196															

Measure #	197	198
Form	Coda(z)	
Phrase Structure		
Tempo		
Dynamics	<i>mf</i> >	<i>mp</i> >
Meter/ Rhythm		⤿
Tonality	Bb	
Harmonic Motion	I	
Orchestration	fl, ob cl	full
General Character	death?	
Means for Expression		
Conducting Concerns/ Rehearsal Considerations	Clean attack mm 197,198 Balance Decres.	

CHAPTER 5 - *Tafelmusik* by Godfrey Ridout

Instrumentation

2 Flutes	2 French Horns
2 Oboes	2 Trumpets
2 Clarinets	3 Trombones
2 Bassoons	Tuba

Seating and Justification

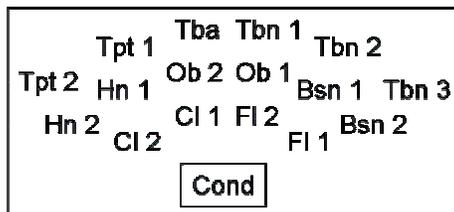


Figure 5-1: Seating chart for Ridout's *Tafelmusik*

The bassoons and French horns are placed in the inner arc because of their accompaniment role in the first movement. Also because of the accompaniment role, the tuba is placed in the center of the third arc. The soloists are all within close proximity to one another, spanning across the arcs. Trombone 1 is positioned next to the tuba to the benefit of the second movement accompaniment. Once again the oboes are placed in the center of the ensemble for tone purposes, as well as the trumpet's placement behind the French horns.

Unit One: Composer

Born in Toronto, Ontario on May 6, 1918, Godfrey Ridout was exposed to music at an early age when he was taken to concerts of the newly reformed Toronto Symphony Orchestra. Ridout's music education gave him the opportunity to study "piano with Weldon Kilburn, organ with Charles Peaker, harmony and orchestration with Ettore Mazzoleni, and composition with Healey Willan."²¹ After his studies Ridout was

²¹ Kenneth Winters, *Contemporary Canadian Composers* (Toronto: Oxford University Press, 1975), p. 194.

introduced to academic adulthood teaching at the Toronto Conservatory of Music (now the Royal Conservatory) in 1939. By 1948 he was lecturing with the Faculty of Music at the University of Toronto where he became assistant professor in 1961, associate professor in 1965, and full professor in 1971 until his retirement in 1982 as professor emeritus. To add to his list of accomplishments, he was an active composer with the National Film Board; composer, conductor, and speaker for the Canadian Broadcasting Corporation; music director of the Eaton Operatic Society, Toronto from 1949-1958; honorary vice-president of the Gilbert & Sullivan society, Toronto branch; and was editor for both *Canadian Music* 1940-1941, and *Canadian Review of Music and Art* 1942-1943. Ridout died in Toronto, on November 24, 1984.

Early on during his association with the National Film Board and Canadian Broadcasting Corporation, Ridout was exposed to jazz and various other popular music styles. Parallel to this exposure was Ridout's development of "extraordinary versatility, fluency of musical craft, and a keen appreciation of just how much chaos in music a paying public will endure."²² In addition to his understandings of the developing popular culture, Ridout also maintained an immense knowledge of historical works. These understandings transferred to his compositional style by allowing him to employ serial techniques without losing respect for audiences desires, as well as utilizing baroque colloquialisms with ease. Furthermore, Ridout "produced stylistic parodies of unerring accuracy and telling wit."²³

Ridout's list of works is extensive and includes works for many different mediums. The first musical success Ridout achieved was in 1938 with his *Ballade for Viola and String Orchestra*. Other compositional successes included *Esther*, a dramatic symphony written in response to the emotion felt in the formation of the State of Israel. Ridout won further acclaim in 1953 with *Holy Sonnets*, and *Music for a Young Prince*, a work dedicated to Prince Charles in 1959.

Ridout can be deemed a musical conservative. At one time, Ridout stated "it is harder to be a reactionary now than to be a revolutionary, because everyone is a

²² Harvey Olnick, *Encyclopedia of Music in Canada* (Toronto: University of Toronto Press, 1992), p. 1130.

²³ Ibid

revolutionary.”²⁴ Ridout was proclaiming his eclectic individuality. Perhaps by not allowing himself to be defined as a musical inventor he became a musical revolutionary. So many 20th century compositions are focused on the development of new techniques, by rejecting these to maintain a reverent respect for the previous musical idioms Ridout revolutionized his compositional style. His music is focused on the audience, characterized by a boyish quality and sense of fun while still allowing for deep mysticism and sentiment.

Unit Two: Composition

Tafelmusik was composed in 1976 in response to a commission by the University of Toronto Faculty of Music Alumni Association. The title of the work is German in origin literally meaning “table music”, implying a collection of music heard at a banquet. The title prepares the listener for the light hearted two movement work which serves to cleanse the musical palette. As the title indicates, the work was premiered at a banquet in honor of Robert Rosevear’s thirtieth anniversary as Professor of Music Education at the University of Toronto. Listening to the composition is very easy due to the work’s thin textures, recognizable motifs, and elements characteristic to folk music. *Tafelmusik* employs a large palette of timbres, focusing mainly on lighter pastels with the occasional flourish of brightness provided by the addition of mutes, and a wide dynamic spectrum.

Movement I, “Blues” is written in a slow $\frac{4}{4}$ ABA Coda form with $\text{♩} = 60$, and is tonally based on the blues scale on F. Throughout the movement a simple bass line accompaniment is provided by the tuba, bassoons, and French horn II. The A section begins with a trumpet solo introducing the blues theme which is continued by solo clarinet in measure 7, leading to a duet between the two instruments. The B section features flute I and II, as well as trombone. This movement utilizes plunger and wa-wa mutes, and is rhythmically based on triplets and syncopation. Furthermore, it employs many idiomatic features of the blues such as chromatic embellishments and chordal suspensions.

²⁴ Kenneth Winters, Contemporary Canadian Composers (Toronto: Oxford University Press, 1975), p. 194.

The second movement, Finale, is a glistening Allegro in $\frac{4}{4}$ with $\bullet = 132$. Melodic material is developed from three contrasting themes, introduced by triplet passages. Stylistically the second movement is reminiscent of the works of Bartok with underlying folk music tendencies, such as mode mixture, parallel fourths, and rhythmic chordal accompaniments. The timbre of the second movement is slightly darker than the first with recurring color shifts through instrumentation. Along with shifts in timbre, Ridout also frequently changes texture as melodic passages shift between instruments. Finally the movement relies on a wide dynamic spectrum (from p to ff) to contribute to the flashy quality of the movement.

Unit Three: Historical Perspective

The 1960s and 70s in Canada are best described as a cultural reformation. Quebec's "Quiet Revolution" beginning in the early 1960s was a peaceful nationalist movement reshaping Quebec into a modern secular state. This revolution transformed the identity of Francophone's to Québécois, created a welfare state, and was characterized by rapid secularization. Further reformations occurred with the search for a new Canadian flag and with it a unifying national identity. In 1965 the current maple leaf was adopted. Prime Minister Lester B Pearson hoped by adopting a new flag, and therefore rejecting British imperialism, would unify the country and create a truly Canadian symbol.

Within the same time frame the *Front de Libération du Québec*, a domestic terrorist force, had been attempting to make Quebec a sovereign nation. By 1970 the violence had escalated to the kidnapping of political figure James Cross and kidnapping and subsequent killing of Pierre Laporte. Prime Minister Pierre Trudeau invoked the War Measures Act allowing authorities greater freedoms in the judicial process, which lead to the arrest and prosecution of the *Front de Libération du Québec* members in 1970.

Prime Minister Pierre Trudeau came into power in 1968. The period leading up to his election is known as "Trudeaumania," referring to the popularity he incurred leading up to his election. Young voters identified with Trudeau's energetic and nonconformist attitude. Further support was found in his stance on human rights, rights

for women and homosexuals, and denying unquestionable support to the United States. In essence, Trudeau was not only Prime Minister, but also a pop culture icon.

Tafelmusik was composed close to the end of Ridout's life, and is characteristic of his compositional style. Perhaps his lighthearted approach to music was an escape from the atrocities of society, reflecting on the role of music in our culture. His choice of a blues style for the opening movement is rather curious. Historically blues has been used as an expression of oppression. Therefore, *Tafelmusik* could be a subtle political statement written by a Conservative forced into a world ruled by Pierre Trudeau's Liberal party.

Unit Four: Technical Considerations

Movement I demands sustained legato phrases utilizing idiosyncratic blues inflections. Mutes are frequently used, requiring players to have a sensitive ear with respect to intonation, as well as the realization that the mute reflects a timbral change as opposed to a dynamic change. Furthermore, performers must take the blues style into account and apply the characteristic sounds to the wind band medium. Movement II requires dexterity and fluency of technique. The majority of instruments have quick descending chromatic passages, requiring dexterous fingers. For example, in measures 15-16 the flutes, oboes, and clarinets play quick chromatic passages.

The image shows a musical score for three instruments: Flute, Oboe, and Clarinet in Bb. The music is in 4/4 time. In measure 15, the Oboe and Clarinet in Bb play a descending chromatic passage (G4, F4, E4, D4) marked with a forte (ff) dynamic. The Flute has a whole rest. In measure 16, the Flute plays a descending chromatic passage (G4, F4, E4, D4) marked with a forte (ff) dynamic. The Oboe and Clarinet in Bb have whole rests.

Figure 5-2 Chromaticism, mm15-16, *Tafelmusik*, Mvt II

The tongue must be quick and light because of frequent articulate passages in the brass. In particular, the horns and trombones in measures 86-90. Clean and quick double tonguing is mandatory to achieve the desired effect.

The image shows a musical score for two instruments: Horn in F and Trombone. The music is in 4/4 time. In measure 86, both instruments play a double tonguing passage consisting of eighth notes. The Horn in F staff has a double tonguing passage in measure 86. The Trombone staff has a double tonguing passage in measure 86.

Figure 5-3 mm 86-88, *Tafelmusik*, Mvt. II

The texture is often thin featuring sequential entries demanding players be confident in their entries. Confidence in independent playing is mandatory, especially from the first player of each section.

In both movements, dynamics and articulations must be controlled. Differences must be made between styles, and articulations. Additionally, rhythmic accuracy is vital, especially on triplet, off beat figures, and in passages of triplets played against duplet figures. The trombone “plunger section” in the first movement from measure 21 through 37 demands much rhythmic accuracy in conjunction with the plunger mute.



Figure 5-4 Trombone rhythmic material, mm21, *Tafelmusik*, Mvt I

Perhaps the greatest rhythmic challenge occurs in the “Finale” between measures 57 through 64 in which Ridout layered triplets over duplet figures.



Figure 5-5 Rhythmic layers, mm 57-58, *Tafelmusik*, Mvt II

With such thin textures, good balance between melody and accompaniment is needed. Special attention is required in instances of two part contrapuntal melodic lines with underlying accompaniment. Finally, intonation is often compounded by chromaticism, modal inflections, and occasionally extended registers.

Unit Five: Stylistic Considerations

The blues elements of the first movement are predominant. Melodically the work is based on the blues scale on F. In essence the blues scale is nothing more than a minor pentatonic with an additional augmented fourth. This means the notes included are i, \flat iii, IV, \flat V, V, and \flat vii. In addition, blues style often utilizes a harmonic structure based on I – IV – V. *Tafelmusik* too, utilizes these same chords in sequence. Finally,

most slow blues are written in a $\frac{12}{8}$ time signature. While this is not an exact duplication in *Tafelmusik*, Ridout achieves the $\frac{12}{8}$ feel through the use of triplet figures.

Ridout employs the use of a folk-style reminiscent of Bartók in his second movement. Hallmarks of Bartók's style such as a removal from the major/minor tonality of Western music and chordal accompaniment figures can be found throughout the second movement. There are three chordal accompaniments used in the second movement. The first is introduced in measures 8 to 13. This passage must be kept light despite its accents in order to match the texture of the upper woodwind melodic line. The characteristic style is created from parallel fourths in the trombones.



Figure 5-6 First chordal accompaniment, mm 8-13, *Tafelmusik*, "Finale"

The second accompaniment is thicker in texture than the first, spanning across the ensemble rather than being limited to the low brass. The accompaniment is very heavy and full. Note lengths must be held for their full value. The melodic line is being played by both trumpets, and should not have a problem being heard over the accompaniment. Again the characteristic style is largely due to the parallelism in the accompaniment.

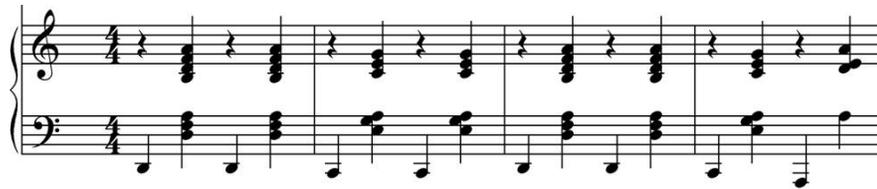


Figure 5-7 Second chordal accompaniment reduction, mm 35-39, *Tafelmusik*, "Finale"

Harmonically the third accompaniment is identical to the first. The only difference between the two accompaniments is the rhythm.



Figure 5-8 Third chordal accompaniment, mm 65-69, *Tafelmusik*, "Finale"

The tonality of the Finale transcends analyses of major and minor, and is more closely related to chromaticism and modal mixtures. In addition, the underlying harmonies have an elemental feel more concerned with the tone colors than harmonic structure. Finally, the asymmetrical groupings of two versus three are found throughout.

Unit Six: Musical Elements

Musically the first movement is based on the blues, with many “blue” notes; typically the chromatic tone leading into a passage. There are several ways of looking at the blues scale. It is constructed by taking a minor pentatonic scale (i, biii, iv, v, bviii); in this case based on F, and adding a tri-tone (#IV) above the tonic. The F blues scale is shown in figure 5-9; the tri-tone is circled.



Figure 5-9 F Blues scale

The addition of the tri-tone changes the classification of the scale from pentatonic to hexatonic. Hexatonic is the term given to music based on a system of six pitches to the octave.

In performing the first movement, the blue notes need to be sufficiently emphasized to maintain their functions in portraying the intended style and inflection. The trumpet solo at the beginning of the first movement begins with a blue note, and thus sufficient weight must be placed on the note.



Figure 5-10 Trumpet solo excerpt, mm 3-4, *Tafelmusik*, "Blues"

The second movement is mainly based on chromaticism with modal timbres. While there is undeniably an aspect of modal passages, the use of chromaticism blurs any analysis of these miniscule elements in favor of the larger picture.

Unit Seven: Form and Structure

Movement I is written in ABA Coda form.

A section:

mm. 1-2 introduction
mm. 3-9 trumpet 1 theme
mm. 7-17 clarinet 1 embellished theme
mm. 11-15 trumpet 1 restate theme
mm. 17-21 trumpet 1 restates theme

B section:

mm. 21-25 introduction
mm. 25-29 theme 2
mm. 29-32 embellished theme 2
Coda:
mm. 33-37

Movement II is in essence a theme and variation.

Introduction:

mm. 1-8 Trumpet, upper woodwind triplets (X)

Theme (theme A with a short transition [X Y] to theme B):

mm. 8-13 Trombone, tuba accompaniment introduction
mm. 13-19 upper woodwind statement of theme A
mm. 19-22 trumpet, tuba fragment of melody
mm. 20-22 horn restatement of triplets (transition X)
mm. 23-27 brass statement of transition Y
mm. 27-31 lower woodwind, horn statement of transition Y
mm. 31-35 oboe 1 statement of theme b, transition Y used as accompaniment
mm. 35-43 trumpet states theme B with “anvil chorus” accompaniment

Transition

mm. 43-57 fragments of Y and B used to lead to...

Variation I

mm. 57-65 statement of theme B in tuba with asymmetrical rhythmic accompaniment
mm. 65-70 fragmentation of theme B in tuba as accompaniment with trombone leading to. . .

mm. 70-75 restatement of theme A in upper woodwinds

Transition

mm. 75-82 Y played by trumpet, horn, and woodwinds

Variation II

mm. 82 -86 bassoon, trumpet duet with opposing themes (A, B)

mm 86 -95 restatement of theme B by upper woodwinds, and trumpet
(mm. 93-95)

Coda:

mm. 95-101 fragments of theme A, and X used in conjunction with
triplet passage.

Unit Eight: Suggested Listening

Miles Davis, "Miles Ahead"

Jack End, *Blues for a killed cat*

Béla Bartók, *6 String Quartets*

Godfrey Ridout, *Partita Academica*

Macro-Micro Score Analysis

The remainder of the chapter is dedicated to the Macro-Micro Score Analysis.

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Form	Intro \$		A																		
Phrase Structure																					
Tempo	Slow ♩ = 60																				
Dynamics	<i>p</i>	<i>mp</i>	Soloists have the liberty to imply their own inflection. Accompaniment figures are to stay in the background														<i>p</i>				
Meter/ Rhythm	$\frac{4}{4}$																				
Tonality	C Blues Scale																				
Harmonic Motion	I						IV					I				V		I			
Orchestration	bsn hn2		solo tpt				solo cl	no tpt			add tpt			no tpt			hn tuba solo tpt				
General Character	Blues. Low voices emulate a string bass. Rainy day soundtrack.																				
Means for Expression	Relaxed loose sound Mello, blues tones Relaxed triplet feel Laid back... "cool"							Appearance of improvised sound, not read from the music. Clarinet and Trumpet solos should feed off of one another.							Relaxed loose sound Mello, blues tones Relaxed triplet feel Laid back... "cool"						
Conducting Concerns/ Rehearsal Considerations	Establish and maintain a jazz feel		Solid bass line, maintain tempo, don't push forward.					Pushing and pulling of melodic lines, interplay of parts. Sneezy!							Solid bass line, maintain tempo, don't push forward.						

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37
Form	⊕ B							Transition			D.S Coda		Coda				
Phrase Structure																	
Tempo	Slow ♩ = 60																
Dynamics	<i>mf</i>				<>				<i>p</i>				<i>mf</i>		<i>p</i>		
Meter/Rhythm	I		III		I		III	I					I				
Tonality																	
Harmonic Motion																	
Orchestration	bsn tbn tuba				fl ob						cl no cl			add tpt			
General Character	Larger sound than before											Relaxing to the end.					
Means for Expression	Mellow sounds. Rhythm section groove without percussion				Flute solo, laid back and relaxed. Style!							Accompaniment must be mellow and relaxed.					
Conducting Concerns/ Rehearsal Considerations	Plunger sounds: Unobtrusive, distinction between open and closed.							Flute and Oboe solos must sound as though they belong to one another. Trading solos.					Unobtrusive sounds. Relaxing toward the end.				

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
Form	Introduction (X)							Accompaniment					Theme A						Transition XY							
Phrase Structure																										
Tempo	Allegro ♩ = 132																									
Dynamics	<i>ff</i> > <i>ff</i> <							> <i>f</i> >					<i>ff</i> > <i>mf</i> > <i>p</i>													
Meter/Rhythm																										
Tonality	d																			C						
Harmonic Motion	i							i					F						V							
Orchestration	tpt			tpt out, add hn bsn	add cl ob	add fl		tbn tba					add fl	ob cl	fl	ob	cl, ob	tpt	hn	bsn tba	hn out	hn tpt tbn tba				
General Character	Disoriented							Finding direction											Stately							
Means for Expression	Large, smooth gesture Accented 1 and 3 for entrances of triplet passages De-emphasize 2 and 4							Heavier pattern Stronger downbeat than previous section LH decrescendo					Light gesture for melodic line mm 15, meld beat 1 and 2, 3 and 4 conducting a larger 2 pattern. Alternate between smooth and slightly more accented gestures Clear cues and gestures for entrances Eye contact!						Very small, light straight line conducting. Show tenuto accent on beat 3 and 4 of mm 24, etc							
Conducting Concerns/ Rehearsal Considerations	Tempo Light articulation Triplets not pulsed on beat, smooth and relaxed sound Intonation of unison ob and cl Aggressive entrances mm 4							Immediate change in style, character Marcato, accented, but not losing tempo, or rushing. Internalize pulse					Melody in contrast to accompaniment Light v.s. heavy Fragmented melodic line must sound unified Players must listen across ensemble to line up entrances.						Light, piano. Articulation must be crisp Tenuto mm 24 beat 3 and 4.							

Measure #	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51																			
Form	Transition Y				Theme B												Transition (fragment of Y, B)																											
Phrase Structure																																												
Tempo	Allegro ♩ = 132																																											
Dynamics										<i>f</i>								<i>p</i>	<i>p</i>	<i>p</i>				<i>mf/p</i>			<i>p</i>																	
Meter/Rhythm																																												
Tonality	C								d								Bb		d		F																							
Harmonic Motion	ii										i	v/v	i	v/v			V	I						i		I																		
Orchestration	cl	bsn	hn								Full						bsn	hn			tpt	tbn		ob	cl	bsn	ob	cl	fl	ob	cl	bsn												
General Character	Stately				New idea												Movement, and uncertainty																											
Means for Expression	Very small, light straight line conducting. Show tenuto beat 3 and 4 of mm 28, etc eye contact				Melodic articulation and stress				Accompaniment needs gesture more than melody				Full ensemble harmony, light and supportive of melodic line				Gesture in 2. De-emphasize 2 and 4. Attention focused on accompaniment, not the trumpet melodic line				Very small, light straight line conducting. Show crescendo on beat 3 and 4 of mm 44, etc					Melody gesture is light					Stress entrances													
Conducting Concerns/ Rehearsal Considerations	Must match previous established tempo, articulation, style, etc.				Antecedent and consequent of melodic line				Slurs from 4 to 1 need energy to push across barline				Accompaniment must remain under the melodic line				Balance				Rhythmic accuracy, listening across ensemble				Transition into character change					Crescendo at the end of each 2 measure segment, give motion to move					Dynamic contrast to each new section					Melodic fragments must be smooth and connected between players				

Measure #	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76			
Form	Transition					Variation I Theme B														Theme A					Y			
Phrase Structure																												
Tempo	Allegro ♩ = 132																											
Dynamics																												
Meter/Rhythm																												
Tonality	F					f														d								
Harmonic Motion						i														G					i			
Orchestration	fl	hn	add	tpt	tbn	tba	fl	ob	cl	bsn	hn	tbn	tba	tbn	tba	add	fl	no	fl	fl	add	ob	cl	tpt	tbn	tba		
General Character	Uncertainty					Variation on original set of themes														motion								
Means for Expression	Straight line conducting. Show crescendo Light melodic gesture		Large, smooth gesture. Mimic opening		Thick texture Low melody and triplet figure must be pronounced. Triplet must be slightly more prominent than the rest. Eighth note passage must be quiet				Meld beats 1 and 2 Small, light gesture on 3 and 4 "Bouncy" feel Establish accompaniment gesture for melody				Light gesture for the melodic line. Mm 72, meld 1 and 2, 3 and 4, creating a melded pattern in 2. Show direction of melodic line, not time				Large gesture, smooth											
Conducting Concerns/ Rehearsal Considerations	Final crescendo into mm 55 pushing into transition to new section Balance		Balance of dynamic levels between tbn and tpt.		Balance between three textures Rhythmic disparity between sections Thick texture, but melodic line must come out Important part must be triplet passage				Tempo Steady decrescendo into next section Establish solid accompaniment figure to add melody on top of				Connected melodic line Light sound Articulation of melody to accompaniment				Balance Triplets must be smooth, not pulsed Light											

CHAPTER 6 - Rehearsal Planning

Rehearsal Projections and Planning

Pieces for this recital were prepared in eight rehearsals excluding the dress rehearsal. The rehearsals took place during the regular rehearsal times of the Kansas State University Symphony Band, on Monday, Wednesday, and Friday from 3:30pm to 5:20pm. The dates of rehearsal spanned from February 19, 2007 to March 9, 2007 with the dress rehearsal occurring on the March 12, 2007. Fortunately, sight-reading of each of the pieces was able to take place the semester prior. While this did not alter the need for an initial “sight-read” of each of the recital selections, it was of benefit for the ensemble to have prior knowledge of the music rehearsals commenced.

Prior to the first rehearsal, a consensus of rehearsal times was reached with the participating graduate student conductor’s, with the approval of Major Professor Dr. Frank Tracz. The agreement was reached to rehearse a “large ensemble” work at the beginning of each rehearsal. This allowed for the opportunity to disseminate any pertinent information to the ensemble, as well as keep all members of the ensemble active on the music on a consistent basis. The remaining time was used for chamber works. In order to minimize logistical concerns, rehearsals were organized as diminishing in players. Most often the groups became smaller as the rehearsal progressed. Originally the program included both the *Star Spangled Banner*, and *O Canada*, both of which were subsequently removed for reasons of rehearsal time.

The initial thoughts on rehearsal planning were to maximize rehearsal time by scheduling two groups simultaneously. However, due to instrumentation scheduling simultaneous rehearsals was impossible. The final schedule was posted the week prior to the first rehearsal.

Graduate Recital Rehearsal Schedule 2/19 – 3/12

Rehearsal #1

February 19, 2007
 Bell 3:30 – 4:00
 Young 4:00 – 4:30
 Hartley 4:35 – 4:58
 Ridout 5:00 – 5:20

Rehearsal #5

March 2, 2007
 Bell 3:30 – 4:00
 Young 4:00 – 4:30
 Smith 4:30 – 5:00
 Hartley 5:00 – 5:20

Rehearsal #2

February 21, 2007 – No percussion
 Shostakovich 3:30 – 3:45
 Mercure 3:48 – 4:07
 Hartley 4:10 – 4:50
 Ridout 4:55 – 5:20

Rehearsal #6

March 5, 2007
 Young 3:30 – 4:10
 Mercure 4:15 – 4:32
 Hartley 4:35 – 4:58
 Ridout 5:00 – 5:20

Rehearsal #3

February 26, 2007
 Smith 3:30 – 4:10
 Shostakovich 4:15 – 4:30
 Hartley 4:33 – 4:58
 Ridout 5:00 – 5:20

Rehearsal #7

March 7, 2007
 Smith 3:30 – 4:10
 Hartley 4:15 – 4:32
 Shostakovich 4:35 – 4:45
 Mercure 5:07 – 5:20

Rehearsal #4

February 28, 2007
 Young 3:30 – 4:10
 Hartley 4:15 – 4:50
 Ridout 4:52 – 5:20

Rehearsal #8

March 9, 2007
 Bell 3:30 – 4:10
 Young 4:10 – 4:50
 Hartley 4:55 – 5:20

Rehearsal #9

March 12, 2007- In McCain
 Run/Staging

Figure 6-1: Rehearsal Schedule

After the first rehearsal of each of the pieces, it became apparent that technical issues were not problem areas, but rather the stylistic considerations needed attention. This is not to say the ensemble did not experience any technical “malfunctions,” but rather the grasp of each compositions unique style was lacking. From the conducting standpoint, the initial issue was comfort and confidence on the podium, along with technical fluency.

Both *Pantomime*, and *Tafelmusik* had four rehearsals, while *From Chaos to the Birth of a Dancing Star* was limited to three. The overall design of the rehearsals was a

macro-micro-macro approach; in which the first rehearsal started with large sections, moving to slightly more focused areas, back to a full performance of each work. The same idea was applied to each individual rehearsal.

As stated earlier the technical aspects were not of concern, but rather style. Therefore, the mindset of each rehearsal was founded in improvement of conducting gesture, and communication, rather than on ensemble issues. This is not to say rehearsing of the music did not take place, rather the focus was on development of conducting technique to communicate style.

Lesson Planning

The lesson plans for each rehearsal are included in this chapter. They have been grouped according to performance order. Intentionally left somewhat ambiguous to facilitate lesson flexibility, each plan was meant as a starting point for instruction while still providing structure to the lesson. That being said, the plans were not always followed exactly, as anticipated problems do not always arise.

<i>Pantomime – Rehearsal # 1</i>			Ensemble:	Chamber Ensemble
Rehearsal Date		February 21, 2007		Goals: 1. Work large sections 2. Contrasts: style, dynamics, etc.
Time	3:48 - 4:07	Total	35 minutes	
Section 1			Section 2	
1. A Section <ul style="list-style-type: none"> a. Independence of parts b. Confidence in musical line and gesture c. Conducting gestures on my part <ul style="list-style-type: none"> i. Cues ii. Prep iii. Style iv. Etc d. Phrasing 			2. B Section <ul style="list-style-type: none"> a. Stylistic changes <ul style="list-style-type: none"> i. Ensemble ii. Conducting gestures b. Accompaniment figures <ul style="list-style-type: none"> i. Underlying implied motion ii. Connection c. Dynamic contrasts 	

<i>Pantomime – Rehearsal # 2</i>			Ensemble:	Chamber Ensemble
Rehearsal Date		February 26, 2007		Goals: 1. Work large sections 2. Contrasts: style, dynamics, etc.
Time	5:00 – 5:20	Total	20 minutes	
Section 1			Section 2	
1. C Section <ul style="list-style-type: none"> d. Set up of accompaniment <ul style="list-style-type: none"> i. B section accompaniment leading into C section accompaniment e. “White note” melody f. What is the shape of the melody? g. Inflection of voices with melodic line 			1. B Section <ul style="list-style-type: none"> h. Transition back into B section i. How is it different than before? j. Stylistic changes <ul style="list-style-type: none"> i. Ensemble ii. Conducting gestures k. Accompaniment figures <ul style="list-style-type: none"> i. Underlying implied motion ii. Connection l. Dynamic contrasts m. Cleanliness of rhythm 	

<i>Pantomime – Rehearsal # 3</i>				Ensemble:	Chamber Ensemble
Rehearsal Date		March 5, 2007		Goals: 1. Full run-through of piece 2. Transitions - Ritardandos 3. Improve conducting gestures	
Time	4:15 – 4:32	Total	17 minutes		
Section 1				Section 2	
1. Full run through of piece <ul style="list-style-type: none"> n. Stylistic differences (conducting) o. Transitions p. A, B, C section stylistic differences <ul style="list-style-type: none"> i. Students will have it, I need to show it better. q. Tempo, constant! r. Develop musical lines s. Stylistic issues more so than technical. 				1. Section to start work on A <ul style="list-style-type: none"> t. Quicker shifts between solo entrances, flow of section 2. Transition from A to B <ul style="list-style-type: none"> u. Tempo, stylistic transition 3. Ritardandos! <ul style="list-style-type: none"> v. 13 w. 45 x. 76 y. 86 z. 120 <ul style="list-style-type: none"> i. Prepare before hand, establish expectation 	

<i>Pantomime – Rehearsal # 4</i>				Ensemble:	Chamber Ensemble
Rehearsal Date		March 7, 2007		Goals: 1. Full run-through of piece 2. Transitions - Ritardandos 3. Improve conducting gestures	
Time	5:07 – 5:20	Total	13 minutes		
Section 1				Section 2	
1. A section <ul style="list-style-type: none"> a. Slightly faster tempo than before <ul style="list-style-type: none"> i. Interpretation b. Entrances and inflection <ul style="list-style-type: none"> i. Melodic and accompaniment c. Releases 2. Transition from final B to A <ul style="list-style-type: none"> aa. Confidence of entry and gesture on my part 				3. Full run through of entire work <ul style="list-style-type: none"> bb. Dynamics cc. Style dd. Gesture on my part 	

<i>Pantomime – Rehearsal # 5</i>				Ensemble:	Chamber Ensemble
Rehearsal Date		March 12, 2007		Goals: 1. Dress rehearsal 2. Staging 3. Ensemble reminders	
Time	3:30 – 3:39	Total	9 minutes		
Reminders				Run-through	
1. Remind ensemble of different sections 2. Dynamic and textural changes 3. Focus on tone colors 4. Attention to attacks and releases				Run beginning to end 1. Gesture for each section 2. Dynamic shifts 3. Stylistic changes 4. Eye contact Any touch-ups needed?	

<i>From Chaos to the Birth of a Dancing Star – Rehearsal # 1</i>		Ensemble:		Chamber Ensemble
Rehearsal Date		February 19, 2007		Goals: 1. Work large sections Contrasts: style, dynamics, etc.
Time	5:00 - 5:20	Total	20 minutes	
Section 1			Section 2	
<p>Movement 2</p> <ol style="list-style-type: none"> 1. Play through beginning to end 2. Letter F to the End <ol style="list-style-type: none"> a. Articulations <ol style="list-style-type: none"> i. Accompaniment ii. Melody b. How many themes are played? c. How many accompaniments? d. Connections between parts <ol style="list-style-type: none"> i. who is playing with you? <ol style="list-style-type: none"> 1. Connect (handoffs) e. Mm 86 -hn and tbn f. 8 bars before the end (mm 94) <ol style="list-style-type: none"> i. Dynamics ii. Important motive: (hn, tpt mm 95) 			<p>Movement 1</p> <ol style="list-style-type: none"> 1. Beginning to end <ol style="list-style-type: none"> ee. Mellow sound, no harsh attacks 2. Letter C to Dal Segno <ol style="list-style-type: none"> ff. Tbn mute motive 3. Relaxed feeling 4. Establish the overall sound of the movement <ol style="list-style-type: none"> gg. Mellow hh. Relaxed, but still purpose 	

<i>From Chaos to the Birth of a Dancing Star – Rehearsal # 2</i>		Ensemble: Kansas State University Symphony Band	
Rehearsal Date		March 2, 2007	
Time	3:30 - 4:00	Total	30 minutes
Goals:			
<ol style="list-style-type: none"> 1. Work large sections 2. Mechanics, Melodic lines, Finding role within the ensemble 3. Introduction-Student understanding of the mechanics of the section, Familiarity with notation 			
Section 1		Section 2	
<p>Letter F - T</p> <ol style="list-style-type: none"> 1. Mechanical: <ol style="list-style-type: none"> a. 5/8 section. b. Start with an easier, more familiar section, get into 5/8. <ol style="list-style-type: none"> i. Tempo ii. My gesture iii. Syncopation for accompaniment 2. Different gesture for each section <ol style="list-style-type: none"> a. Stylistically how are they different? <ol style="list-style-type: none"> i. Percussion straight line ii. Small gesture for WW and Glockenspiel melodies 		<p>Letter A – F</p> <ol style="list-style-type: none"> 1. Mechanics <ol style="list-style-type: none"> a. Depending on ensemble understanding, work Beginning to letter B. Familiarity is the goal of this, and will be accomplished through repetition. b. B – F is more recognizable and more easily understood because of notation. Work this as one large section. <ol style="list-style-type: none"> i. Highlight formation of melodic line in letter C. <p>Run through</p>	

<i>From Chaos to the Birth of a Dancing Star – Rehearsal # 3</i>		Ensemble: Kansas State University Symphony Band	
Rehearsal Date		March 9, 2007	
Time	3:30 - 4:10	Total	40 minutes
		Goals:	
		<ol style="list-style-type: none"> 1. Work large sections <ol style="list-style-type: none"> a. Mechanics, Melodic lines, Solidify rhythm of 5/8 2. Introduction-Student understanding of the mechanics of the section, Familiarity with notation 	
Section 1		Section 2	
4/4, 5/8 <ol style="list-style-type: none"> 1. Letter H <ol style="list-style-type: none"> a. Start 2 before b. Solidfy rhythm 2. Letter M <ol style="list-style-type: none"> a. Start 2 before b. Rhythm c. Am I being clear? 3. Letter Q <ol style="list-style-type: none"> a. Start 2 before b. Clear and clean 		Letter A – F <ol style="list-style-type: none"> 1. Mechanics <ol style="list-style-type: none"> c. Depending on ensemble understanding, work beginning to letter B. Familiarity is the goal of this, and will be accomplished through repetition. d. B – F is more recognizable and more easily understood because of notation. Work this as one large section. <ol style="list-style-type: none"> i. Highlight formation of melodic line in letter C. <p style="text-align: center;">Run through</p>	

<i>From Chaos to the Birth of a Dancing Star –</i>				Ensemble:	Kansas State University Symphony Band
Rehearsal # 4					
Rehearsal Date		March 12, 2007		Goals:	
Time	3:30 – 5:20	Total	9 minutes	<ol style="list-style-type: none"> 1. Dress rehearsal 2. Staging 3. Ensemble reminders 	
Reminders				Run-through	
<ol style="list-style-type: none"> 1. Ending – Release mm 196, cue for entrances in 197, and final chord 198. 2. Dynamics make this piece interesting. Exaggerate! Soft needs to be softer, loud needs to be controlled 3. 5/8 4/4 . . . 4. Beginning Aleatoric section – have fun, and pay attention 				<p>Run beginning to end</p> <ol style="list-style-type: none"> 1. Gestures in 5/8 transition section 2. Show dynamic contrasts 3. Adjust balance when necessary 4. Show different styles 5. Be clear 6. Eye contact <p>Any touch-ups needed?</p>	

Tafelmusik – Rehearsal # 1			Ensemble:	Chamber Ensemble
Rehearsal Date		February 19, 2007		Goals: 1. Work large sections 2. Contrasts: style, dynamics, etc.
Time	5:00 - 5:20	Total	20 minutes	
Section 1			Section 2	
<p>Movement 2</p> <ol style="list-style-type: none"> 1. Play through beginning to end 2. Letter F to the End <ol style="list-style-type: none"> a. Articulations <ol style="list-style-type: none"> iii. Accompaniment iv. Melody b. How many themes are played? c. How many accompaniments? d. Connections between parts <ol style="list-style-type: none"> v. who is playing with you? <ol style="list-style-type: none"> 1. Connect (handoffs) e. Mm 86 -hn and tbn f. 8 bars before the end (mm 94) <ol style="list-style-type: none"> vi. Dynamics vii. Important motive: (hn, tpt mm 95) 			<p>Movement 1</p> <ol style="list-style-type: none"> 1. Beginning to end <ol style="list-style-type: none"> ii. Mellow sound, no harsh attacks 2. Letter C to Dal Segno <ol style="list-style-type: none"> jj. Tbn mute motive 3. Relaxed feeling 4. Establish the overall sound of the movement <ol style="list-style-type: none"> kk. Mellow ll. Relaxed, but still purpose 	

Tafelmusik – Rehearsal # 2			Ensemble:	Chamber Ensemble
Rehearsal Date		February 21, 2007		Goals: 3. Work large sections 4. Contrasts: style, dynamics, etc.
Time	4:55 – 5:20	Total	25 minutes	
Section 1			Section 2	
<p>Movement 1</p> <ol style="list-style-type: none"> 1. Beginning to end <ol style="list-style-type: none"> a. Mellow sound, no harsh attacks 2. Letter C to Dal Segno <ol style="list-style-type: none"> a. Tbn mute motive 3. Relaxed feeling 4. Establish the overall sound of the movement <ol style="list-style-type: none"> a. Mellow b. Relaxed, but still purpose 			<p>Movement 2</p> <ol style="list-style-type: none"> 5. Beginning to letter F <ol style="list-style-type: none"> a. Tempo of triplets b. Style changes in each section c. Articulations <ol style="list-style-type: none"> i. accompaniment ii. melody d. Changes in style e. Changes in dynamics f. Connections between parts <ol style="list-style-type: none"> i. who is playing with you? <ol style="list-style-type: none"> 1. connect (handoffs) 	

Tafelmusik – Rehearsal # 3				Ensemble:	Chamber Ensemble
Rehearsal Date		March 5, 2007		Goals: 1. Full run-through of piece 2. Contrasts Micro	
Time	4:52 – 5:20	Total	27 minutes		
Section 1				Section 2	
<p>Movement 2</p> <ol style="list-style-type: none"> 1. Run through start to finish <ol style="list-style-type: none"> a. Keep a steady tempo, show changes and transitions by being confident and preparing before hand. <ol style="list-style-type: none"> i. Accompaniment figure at letter A ii. Accompaniment at letter F 2. Letter E, 3 separate parts put together. <ol style="list-style-type: none"> b. Eighths notes c. Triplets d. Theme 3. Consistency of triplets (tempo and articulation) <ol style="list-style-type: none"> e. Beginning <ol style="list-style-type: none"> iii. all play triplets on Bb iv. play passage 4. Dynamic contrast <ol style="list-style-type: none"> f. What can I do to bring it out more? <ol style="list-style-type: none"> v. Left hand, bigger change 				<p>Movement 1</p> <ol style="list-style-type: none"> 1. Letter C <ol style="list-style-type: none"> a. Accompaniment only <ol style="list-style-type: none"> viii. Trombone figures b. Everyone letter C <ol style="list-style-type: none"> ix. Listen for lining up of triplets in melody <p>Run through</p> <ol style="list-style-type: none"> c. Style is key d. Stay out of the way when conducting. <ol style="list-style-type: none"> x. Keep everything very basic 	

Tafelmusik – Rehearsal # 4			Ensemble:	Chamber Ensemble
Rehearsal Date		March 5, 2007		Goals: 1. Transitional elements 2. Balance and blend 3. What are the major pieces of the puzzle? 4. Improve conducting gestures
Time	5:00 – 5:20	Total	20 minutes	
Section 1			Section 2	
Movement 2 1. Run through start to finish <ul style="list-style-type: none"> i. Stylistic differences <ul style="list-style-type: none"> 1. Conducting 2. Performance 2. Ritardando! <ul style="list-style-type: none"> e. 91 3. Show dynamic contrast 4. Go beyond teaching parts, conduct music, not musicians!!			Movement 1 1. Letter C <ul style="list-style-type: none"> a. Accompaniment only <ul style="list-style-type: none"> ii. Trombone figures b. Everyone letter C <ul style="list-style-type: none"> iii. Listen for lining up of triplets in melody Run through tempo = 68 bpm <ul style="list-style-type: none"> c. Style is key d. Stay out of the way when conducting. <ul style="list-style-type: none"> iv. Keep everything very basic 	

Tafelmusik – Rehearsal # 5				Ensemble:	Chamber Ensemble
Rehearsal Date		March 12, 2007		Goals: 1. Dress rehearsal 2. Staging 3. Ensemble reminders	
Time	3:30 – 5:20	Total	9 minutes		
Reminders				Run-through	
1. Direct ensemble to remember stylistic changes 2. Dynamic contrast 3. Transition from one work to the next is important				Movement 1 1. Tempo 2. Style of gesture 3. Eye contact Any touch-ups needed? Movement 2 1. Each section looks different 2. Conduct the music 3. Dynamic contrasts 4. Style! Any touch-ups needed?	

CHAPTER 7 - Evaluations and Conclusion

As stated in the previous chapter, the approach to each rehearsal was focused on the improvement of conducting technique, with the secondary focus being on the ensemble. As an inexperienced educator it was necessary to focus on the technique from the appropriate side of the podium. After review of the video tapes of each rehearsal and concert, it is apparent much growth was achieved. There was a distinct difference in the podium approach and conducting gesture.

The research aspect of each piece of music resulted in some interesting findings. While there is a wealth of literature for wind band by Canadian composers, there are not many resources available, and in some cases, no resources available for research. It may be of benefit to undertake the task of analyzing Canadian wind band repertoire in a future study. The research aspect helped clarify a score marking system, as well as what needed to be marked. These lessons will apply to future conducting assignments as well.

Canadian wind band literature is fairly new, and thus another problem arose. Many tools for analysis were inadequate due to the newer compositional techniques. While the music was still tonal in nature, things such as tonal center were difficult to define. When labeling a chord in Roman numeral analysis, the label applied comes with significant baggage. For example, a I chord must sound at rest, where as a V chord must sound as though it is providing motion. Inadequacies were discovered with each work. Thus it was determined the analysis must match the performance aspect of each. Questions focused on what was functional, and what would benefit the ensemble.

With respect to the choices of literature, each was well received by the ensemble and audience. Perhaps the weakest choice was *From Chaos to the Birth of a Dancing Star*. While the work is a good piece of literature, there may have been a better choice to fit the rest of the program, and the ensemble. Both *Pantomime* and *Tafelmusik* are quality literature for a chamber ensemble, representing idiomatic styles and timbres. While I regret the need to cut both the *Star Spangled Banner*, and *O Canada*, it was in the best interest of the ensemble, and conductors.

Perhaps one of the greatest lessons resulting from this report was the organizational aspect. As the process went on, each notebook, resource, and idea became more organized and developed. If the organization in the initial stages of the report were as functional as the end the process would have been far easier.

The lessons and analysis tools used in this report are an integral part of the teaching and learning process. Having a greater understanding of the idiom, music, and factors affecting the composition is beneficial to the overall approach, and thus the outcome of any learning opportunity.

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Appendix A - Chamber Personnel

The following personnel performed Pierre Mercure's *Pantomime*:

Flutes:	Wendy Crawford Amy Heikes Amanda Jolly
Hautbois:	Jauni Novak Will Paulson
Cor anglais:	Cindy Knudsen
Clarinettes:	Christine Merklein Melissa Woodworth
Bassoons:	Dr. Bruce Gbur Brian Long
Cors:	Anna Eaverson Adam Paxson Karyn Schafer Sharyn Worcester
Trompettes:	Darren Brooks Becki Ronen
Trombones:	Lyle Sobba Janne Silverberg
Percussion:	Tim Orton Blake Vignery David Whitman

The following Personnel performed Godfrey Ridout's *Tafelmusik*:

Flutes: Amy Heikes
Kirsten McManus

Oboes: Jauni Novak
Will Paulson

Clarinets: Chris Johnson
Megan Whitesell

Bassoons: Dr. Bruce Gbur
Brian Long

French Horns: Anna Eaverson
Adam Paxson

Trumpets: Nate Edwards
Becki Ronen

Trombones: Janne Silvferberg
Lyle Sobba
Cody Wheeler (Bass)

Tuba: Zack Corpus