

HOLST'S FIRST SUITE IN E^b FOR MILITARY BAND:
AN ANALYSIS

by 500

HOWARD ORVILLE HUDDLESTON

B. M., Oklahoma City University, 1952

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

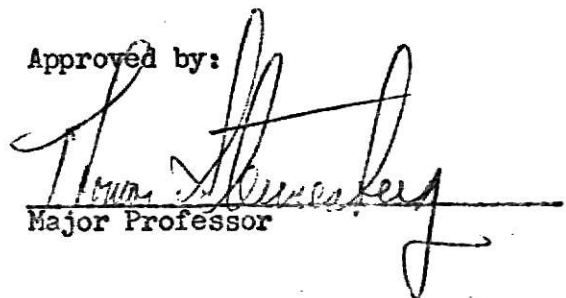
MASTER OF SCIENCE

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1969

Approved by:


Major Professor

LD
2668
R4
1969
H82
c.2

TABLE OF CONTENTS

INTRODUCTION	1
PURPOSE OF THE REPORT	2
DEFINITION OF TERMS	2
APPROACH IN THIS ANALYSIS	3
CHACONNE: FIRST MOVEMENT OF THE SUITE	5
INTERMEZZO: SECOND MOVEMENT OF THE SUITE	15
MARCH: THIRD MOVEMENT OF THE SUITE	21
SUMMARY	28
ACKNOWLEDGMENT	30
BIBLIOGRAPHY	31

LIST OF CHARTS

CHART		PAGE
I	Form, Harmony, and Cadence of the Chaconne	7
II	Rhythmic Motives of the Chaconne	11
III	Comparison of Rhythmic Impulses and Dynamic Level	12
IV	Melodic Motives of the Chaconne	14
V	Intermezzo: Tracing of First Phrase	18
VI	March: Tracing of First Phrase	25

INTRODUCTION

The First Suite in E^b for Military Band, Opus 28a, written in 1909, was the first composition that Holst created for the band.¹ Gustav Holst had begun his teaching career in 1903, and, through his music composed for his amateur students, he had learned to keep the music simple and economical in form and content. The military band might have contained instrumentalists more capable than his students had been, but the music still had to be simple and scored for the average player. Further, Holst's experience playing the trombone in a student band and in an opera company had taught him combinations of instrumental color he could not have learned from the memorization of Berlioz's book on orchestration. And the First Suite in E^b is written with the assurance of the bandsman who through personal experience knows how a band must sound and the kind of music other players will enjoy hearing and performing.

The Suite is a part of the standard repertoire of the Wind Ensemble, and although it does not represent the finest of Holst's compositions, the analysis which follows reveals some of the strengths and weaknesses of the composer, some of the problems a composer experiences, and the way Holst mastered these problems.

¹ Imogen Holst, Gustav Holst. (London, 1938), p. 172.

PURPOSE OF THE REPORT

The purpose of this report is to make a formal analysis of the complete Suite by marking the phrases, noting the harmonic changes, marking the cadences, and tracing the original first phrase of the bass ostinato in the three movements of the Suite. The first movement will be studied as a unit for musical form, harmony, and rhythm, and the second and third movements will be related to the Chaconne.

DEFINITION OF TERMS

The term, theme, is used to refer to a melody which, by its design, becomes a basic factor in the composition. It is marked by prominence of position, or by special developmental treatment or use. As a formal unit of analysis, the theme is complete within itself.

The term, ostinato, is used to refer to a clearly defined melodic phrase which is repeated persistently. The ostinato is distinguished from such other devices of repetition as imitation and sequence, by the fact that it is repeated in the same voice and at the same pitch. The terms, theme and ostinato, can be interchanged in the study of the first movement of the suite.

In the rhythmic analysis of the Chaconne a chart was compiled which reduced all the parts of the eight-measure bass ostinato statement to the total rhythmic line. The cumulative rhythm is the sum total of the individual rhythms. An example of the cumulative rhythm yielded by two eighth notes and a triplet executed simultaneously would