

PEDAGOGICAL COMPOSITION IN
THE WIND ENSEMBLE GENRE

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Abstract

The performance of wind music has become an integral part of music education throughout North America. With approximately 2,500 new young band publications every year, publishers use grading systems to determine the suitability of each work for the various skill levels in the young band idiom. However, critiques have shown that this increase in popularity may have resulted in a decrease in the quality of music. This paper explores the relationship and perspectives of publishers, teachers, and composers of young band music, the prioritization of practicality over musicality, and the impact these decisions have on the students. Through discussions of the grading system, characteristics of educational music, and the nature of assessing quality in art, three original compositions are written, analyzed, and assessed for suitability for the classroom based on their ability to bridge the divide between the pedagogical and the artistic.

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Introduction

The wind music medium is rich in diversity, creativity and innovation. Although relatively new as compared to the symphony orchestra, the popularity of wind ensembles and bands has grown exponentially over the past century and has become integrated into music education programs around the world. Many composers such as David Holsinger, Robert W. Smith, Alfred Reed, Frank Ticheli, and others have established careers in composing music for young band, and in doing so have had a significant influence on music education at the elementary, secondary, and post-secondary levels. Given the broad spectrum of skill levels among educational ensembles, publishers utilize a grading system from one to six in order to identify the difficulty of a composition, and to assist teacher-conductors in selecting repertoire suitable for their ensemble's skill level.

Much of young band music is written with pedagogical intent. Similar to the traditional etudes of the 19th Century, composers of young band music incorporate frequently used compositional techniques that reinforce the educational value of their music. However, many of these composers are criticized for writing music that is overtly commercial, sacrificing the artistic value of the composition for performance practicality, or appealing to the fleeting popular tastes of the students in an attempt to increase sale of their works. Despite this influx of poor quality, publishers have continued to sell these compositions by marketing how the emphasis on practicality is beneficial to the ensemble, with little to no mention of the artistic value of the works.

In addition to an explanatory material of the history of wind music and the standardizations of the grading system of young band, this thesis will discuss the characteristics that determine the educational and artistic value of a piece of music. Subsequent chapters will focus on the perspectives of composers, publishers, and teachers, the motivating factors behind repertoire decisions, and the impact those decisions have on the students. The final chapters are an analysis of three original compositions that are assessed for educational and artistic value based on the characteristics previously discussed.

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Chapter 1: History of Wind Music

Over the past century, wind music has undergone an astonishing growth in popularity and diversity. Wind music encompasses a wide variety of different styles and traditions equal to its symphony orchestra counterpart. While the wind ensemble we know today is a relatively new medium, players of brass, wind, and percussion instruments have formed ensembles since before the 8th Century.¹ This chapter will trace the history of wind ensembles and bands through the institutions which have patroned them, and the individuals who standardized and revolutionized the idiom.

Military Music

The majority of early wind bands were formed through the state and religious institutions who integrated wind music into the ceremonies and festivals held for the public.² In 13th Century Europe, some these civic bands were required to wear strict uniforms as they performed daily for the public and at celebrations for local aristocrats.³ During the time of the Crusades, European nobility traveled to the Ottoman Empire for trade and became fascinated by the music of bands such as The Sultan Baibar (d.1277) military band (Table 1.1). As these aristocrats returned home, they brought with them the Saracen's music.⁴ The exotic colour of instruments such as shawms (an early oboe), trumpet, bass drum, cymbals, triangle, and other percussion soon grew in fashion among European composers. These additions led to the use of bands in military excursions where their volume proved useful for signaling between groups. The sounds of the drums beating and the exotic brass and woodwind timbres were used to intimidate the enemy, and soon the size of the band became associated to the size of the army.⁵ This type of signaling and early psychological warfare served as the primary purpose for military bands throughout Europe, and over time bandsmen developed an extensive repertoire of signals and melodies to

¹ Stephen Rodes. A History of the Wind Band. (Lipscomb University, 2007), cited 03 December 2017; chapter 1 "The Medieval Wind Band"; https://www.lipscomb.edu/windbandhistory/rhodeswindband_01_medieval.htm

² Stanley Sadie, ed. The New Grove Dictionary of Music and Musicians. 6th ed. (London: Macmillan,1980), s.v. "Military Music" by Harold C. Hind, Anthony Bains.

³ Rodes. "The Medieval Wind Band"

⁴ David Wilson, The History and Literature of Wand and Wind Ensemble, "Vol. 1, The Wind Ensemble before 1500" (Northern. California, WINDS 1982), 152

⁵ Rodes. "The Medieval Wind Band"

communicate different messages.⁶ Some of these signals were transmitted by drum pattern, while most were done by bugle.⁷ Due to the limited range and limited chromatic abilities of the early instrument, signals or “calls” were generally composed of short, triadic passages over a single fundamental, featuring easily identifiable short-long rhythmic patterns which would become the common lumbard and fanfare rhythms known in popular marches.⁸

The Renaissance to Classical era brought about major changes to the use of wind bands. With the invention and development of instruments such as the flute, english horn, french horn, and bassoon, ensembles began to grow in diversity and size. As military bands were still primarily used for signaling, only bands that used instruments that could be heard from a great distance continued in field work. Bands that utilized softer timbre instruments began to focus more on entertainment, leading to a great diversification as each country augmented their bands to suit their needs. For example, the French increased the size of the double reed section to suit their airs and marches, while the mid-1720’s Saxons added two horn players to suit the taste of the Colonels’ favourite minuets of the classical *Harmoniemusik* style.⁹ These bands were augmented in the mid-eighteenth century by the English who incorporated fuller brass sections including trumpets, french horns, and serpent (an early form of tuba.) The clarinet, invented in Germany, was also incorporated into bands across Europe as well as other percussion instruments from traditional Turkish music. By the end of the eighteenth century most bands had extended the woodwind section to up to 8 clarinets with full brass and flutes in Bb and F, as seen in Haydn’s 1792 English marches.¹⁰

Aside from the music written by masters such as Haydn and Handel, most band repertoire was being composed by local bandmasters. Many of these were simple compositions that followed a similar pattern to the “a-b-a” form, featuring a fanfare section as the “a” and a contrasting dance trio section as the “b”. They were composed of 8 or 16 bar phrases as “strains” made up of simple diatonic arpeggiated melodies and conventional rhythmic cliches.¹¹ Although

⁶ Hind & Bains. “Military Music”

⁷ Ibid

⁸ Ibid

⁹ Rodes “*Harmoniemusik* and The Classical Wind Band”

¹⁰ Ibid

¹¹ Timothy S. Maloney. “Band Music Composition”. [The Canadian Encyclopedia](#).

formulaic, these compositions by bandmasters contributed to the standardization of the Military Band instrumentation that is still used today.¹² (Table 1.1)

Development of the Concert Band

Over the course of the 18th and 19th centuries, wind music further developed in Europe and spread to North America where it reached its peak in popularity. Through the invention of instruments such as the saxophone, and the development of brass instruments capable of chromatic lines, the wind band tradition grew in complexity and diversity. With this, ensembles began the transition from outdoor parades and concerts to indoor “sit down” engagements.

In France, during the revolution (1789-1799), wind music was used to improve the morale and gain favour with the lower class, and to promote the ideologies of the New Republic with media relatable to the common people. The creation of ensembles such as “Corps de Music de la Garde Nationale”, some 54 strong, demonstrated the benefits of large wind ensembles in an outdoor concert setting.¹³ This ensemble was the first large display of instrumental wind forces and it inspired a change in perspective among composers as they came to appreciate the capabilities of wind music. Hector Berlioz’s programmatic 1830 “Symphony for Band,” a three-movement work written for the inauguration of the Bastille column at the 10th anniversary of the revolution, inspired German composers like Wilhelm Wieprecht, Richard Strauss, and Richard Wagner to further develop the genre and the capacity of the instruments themselves.¹⁴

During the mid 19th century, band music was introduced in North America, appearing in Canada as well as the United States. The keyed bugle was patented in 1810 and was an important step toward creating brass instruments that were not limited to the harmonic series. With this new development, brass bands became popular in 1850’s America and in the United Kingdom, paving the way for band music to enter the popular music stream.¹⁵ The rise in popularity of band music was largely due to the work of American conductor and composer John P. Sousa. As a composer, Sousa greatly contributed to the wind band repertoire with a wealth of marches,

cited 03 December 2017, <http://www.thecanadianencyclopedia.ca/en/article/band-music-composition-emc/>

¹² Ibid

¹³ Rodes “Revolution and 19th Century Europe”

¹⁴ Ibid

¹⁵ Rodes “The 19th American Wind Band”

operettas and airs. The popularity of Sousa's band and his compositions worked to standardize the band instrumentation as his 1892 band (Table 1.1) became the model for other ensembles that would follow. After leaving the military, Sousa formed his own civilian band which toured around the world performing formal "sit down" concerts, which were highly unusual for the time.¹⁶

The concept of a "sit down" concert traveled to England and grew in favour of groups such as the Salvation Army Bands who followed the all-brass band tradition (Table 1.1). These bands played music of the masters, and some patriotic folk tunes, but as musicians sought new music, the American band tradition inspired composer Gustav Holst to compose his 1910 "Suite in Eb" for military band. This composition marked a transition to an entirely new style to what came before. Holst's military suites contributed to the transformation of the military band to the concert band, as well as pioneered the nationalism tradition in band music by arranging and incorporating folk songs into his compositions. This tradition, which continues to be used today by modern composers, was reinforced by Vaughan Williams' 1923 "English Folk Song Suite" and by Percy Grainger in many of his works for band.

The popularity of American groups such as Sousa's band and the British cultural influence from composers Holst and Vaughan Williams led to the development of a band culture in Canada. After the First World War, Canada saw a significant increase in the number of amateur bands that found performance opportunities at celebrations and festivals. These concerts featured new music, mostly composed in the traditional British style, as well as arrangements of popular orchestral melodies in addition to the standard repertoire of hymns, marches, and patriotic songs.¹⁷

School Band Programs

At the turn of the twentieth century North American culture and society underwent a large urbanization, so much so that by 1910, enrolment in the public school system had reached

¹⁶ Ibid

¹⁷ Maloney. "Band Music Composition."

an all-time high.¹⁸ Schools grew in size and new services and extra-curricular programs were offered to students, including opportunities such as school band programs. Although these bands had become a large part of the American popular culture, after the First World War there was a significant decline in professional and government funded bands. This change in demographic provided student ensembles many performance opportunities resulting in the continued growth of band music popularity; by the end of the 1920's it had become common for every high school in the United States to have a band.¹⁹

With this change in client base, from professional to school bands, instrument manufacturers needed to alter their marketing strategies. They did this by organizing National Band contests to increase sales of instruments from participating schools.²⁰ After the first contest in 1923, the competitions became widely popular throughout North America. With their overwhelming popularity, the contests became difficult to judge without some sort of standardization in band size, which was rectified by organizers in 1928 when they commissioned a group of well-respected bandmasters to create a minimum instrumentation to which all bands would adhere (Table 1.1). While this became the model for bands to follow, schools were not penalized for exceeding the recommended instrumentation. This resulted in school bands with multiple people playing each part, which gave rise to the wind symphony concept used by most amateur bands today. This standardization went against the traditions of the American school and British brass bands by emphasizing the importance of a strong woodwind presence in each band in addition to the prominent brass section.²¹ Although the contests were extremely successful in increasing the quality of bands, by the 1930's they became so competitive that the participating schools and communities petitioned to convert them into festivals. In doing this, organizers were able to increase participation and keep the program afloat through the economic depression of the 1930's.

After the Second World War, Canada saw another proliferation of school bands.²² Inspired by new-found nationalism from the war, Canadian composers started to write music

¹⁸ Rodes "The 19th American Wind Band"

¹⁹ Ibid

²⁰ Ibid

²¹ Ibid

²² Rodes "The 19th American Wind Band"

based on Canadian folk songs and landscapes for student ensembles. The popularity of this music, combined with the proliferation of bands, led to an increase in after-school and summer camp programs for music in Canada. In 1965 Canada's National Music Camp was founded, followed by the National Youth Band of Canada in 1978, both marking the significant growth of band music in the Canadian culture.²³ With the rise in popularity came an overwhelming demand for post-secondary music study, leading to the University of Toronto as the first Canadian institution to offer a music degree in 1946.²⁴ While the training was mainly performance based, there was a significant development in group music instruction that resulted in an large number of specialized music teachers, which thereby increased the quantity and quality of bands in Canada.²⁵

Post-secondary music education became increasingly sought after throughout North America. Among the many colleges and universities who included wind music into their programs, the Eastman School of Music made the most significant contribution to the seriousness and academic sophistication of wind music with the establishment of their Wind Ensemble in 1952.²⁶ In the creation of the ensemble, music director Frederick Fennell went against the popular instrumentation template of multiple players per part, and committed to a one player per part model. With the development of the Eastman Wind Ensemble and the popularity of their prolific performances and recordings, the single player per part instrumentation model became the new standard for Wind Ensembles across North American universities (Table 1.1).²⁷ With this one player per part model, band directors were able to commission works with more specific instrumentation requests, which increased the amount of new compositions for higher level ensembles.²⁸ Since then, many universities and high schools throughout North America have incorporated performance opportunities into their curriculum through the creation of Wind Ensembles and Wind Symphonies, developing the body of literature through frequent commissions and premiers.²⁹

²³ Ibid

²⁴ Maloney." Band Music Composition."

²⁵ Ibid

²⁶ David Patmore. A-Z Conductors. "Frederick Fennell" Naxos Rights International Ltd. cited 21 December. https://www.naxos.com/person/Frederick_Fennell/63090.htm

²⁷ Ibid

²⁸ Patmore. "Frederick Fennell"

²⁹ The Ontario Curriculum, Grades 9-12: The Arts. Toronto, ON: Ministry of Education, 2009.

Table 1.1 Band Instrumentation History

Band/ Piece	Band The Sulton Baibar	Standard Military Band	Sousa's Professional Band	Suggested Instrumentation	Holst's Suite in Eb	Band Contest Requirements	Eastman Wind Ensemble
Year	13th Century	Late 18th Century	1892	1869	1910	1928	1952
Instrumentation	20 Trumpets 20 Timpani 4 Shwams 4 Drums	2 Flute / Piccolo (F & Eb) 2 Oboes 2 Clarinets (F & C) F Basset Horns Bassoon Contrabassoon Serpent 2 Homs in (F & C) C Trumpets Alto Trombones Tenor Trombones Bass Trombones Drums Cymbals	2 Flute 2 Oboes 2 Eb Clarinets 14 Bb Clarinets Alto Clarinet Bass Clarinet 2 Bassoons Alto Saxophone Tenor Saxophone Baritone Saxophone 4 Cornets 2 Trumpets 4 Horns 3 Trombones 2 Euphoniums 4 Tubas 3 Percussion	2 Bb Cornets 2 Eb Cornets 2 Eb Tenors Horns 2 Euphoniums Bombardon 2 Percussion	2 Flute / Piccolo (F & Eb) Oboe Eb Clarinets 3 Bb Clarinets Alto Clarinet Bass Clarinet Contrabass Clarinet 2 Bassoons Alto Saxophone Tenor Saxophone Baritone Saxophone Bass Saxophone 2 Cornets 2 Trumpets Fugelhorn 4 F Horns 3 Trombones Euphoniums Tubas 4 Percussion	2 Piccolo 10 Flutes 2 Oboes 2 Eb Clarinets 10 Bb Clarinets 2 Alto Clarinet Bass Clarinet 2 Bassoons 2 Alto Saxophone Tenor Saxophone Baritone Saxophone 6 Cornets 6 Trumpets 2 Fugelhorn Alto Horn F Horn 6 Trombones 4 Euphoniums 4 Tubas 4 Percussion	Piccolo 4 Flutes 2 Oboes English Horn Eb Clarinet 9 Bb Clarinets Bass Clarinet Contrabass Clarinet 2 Bassoons Contrabassoon 2 Alto Saxophone Tenor Saxophone Baritone Saxophone 6 Trumpets 6 Trombones 2 Tubas String Bass 2-7 Percussion
	Total	68	Approx. 20	29	11	32	72

30

³⁰ Data on table is comprised of information from the following sources: Patmore. "Frederick Fennell", Maloney. "Band Music Composition", and Rodes A History of Wind Band

Chapter 2: The Band Grading System

The popularity of wind music in schools has created a lucrative market for publishers of music for young band. With over 2,500 new publications per year for wind band,³¹ new compositions are marketed and categorized using a skill-based grading system. While there is no official standard agreed upon by all publishers, the premise and layout of each are fairly similar: most publishers use a grade system ranging from one to five with some extending to six or starting below one. These levels are also referred to as one-hundred to six-hundred, and can have subdivisions between them such as one and one half or one-hundred-fifty. Each grade is recommended for a certain age, experience, or academic grade level, although there is no direct correlation between the two. An example of this would be that an adult amateur band may play at a grade 2 level, while a high level high school band may play at a grade 4 level. The grade level system exists as a way for publishers and band directors to communicate the overall difficulty of the piece of music, however, there are several considerations that determine the difficulty of a composition, which is what I will be focusing on in this chapter.

Standardizations

For the purposes of this study, examples of the grading systems will be taken from three organizations who publicly offer clear parameters of their grade levels. The three publishers are:

- American Band College, Oregon, United States
- Eighth Note Publishing, Ontario, Canada
- FJH Music Company, Florida, United States

Ranges for each grade and publisher are included in Table 2.1, and instrumentation for each grade are included in Table 2.2.

Grade 1 level pieces are designed for students just finishing the curriculum of introductory method books and are usually played by middle school and first year bands.³²

³¹ Chris Donze. "Another view of band music". *The Instrumentalist* 2005 (July) 72.

³² FJH Music Company. *Series Guidelines Overview and Selection Criteria*, ed Frank J. Hackinson. Marlatt. *Defining The Wind Band Grading System*. Eighth Note Publications

Pieces at this level are usually between 1 to 3 minutes long and limit the key signature to 2-3 flats. Music at this level tends to avoid tempo and key changes and uses simplified rhythms (nothing shorter than an eighth note), as well as binary dynamics (piano or forte), and limited articulations (legato, staccato, and accents).³³ Melodies usually move in stepwise motion with a few leaps of a third and are usually quite repetitive.

Due to the unpredictable instrumentation inherent to beginner and intermediate bands there is often a considerable amount of doubling in the score, (further explained in chapter 3). Composers use this as a sort of “insurance policy” on the line, ensuring the most important, if not all, of the parts in the music are heard.³⁴ Melody lines are usually played by common instruments such as flute, clarinet, alto saxophone, and trumpet while bassline and harmonic support are usually only one or two lines that can be doubled by typical bass and tenor instruments such as tuba, baritone, trombone, bassoon, bass clarinet, etc.³⁵ The heavy use of unison and doubling results in a largely homophonic sound that often doesn’t allow for independent lines or part division. When it comes to dividing instrumental sections, only the clarinet and trumpet parts are separated into first and seconds (Table 2.2) and are often used to thicken the line or to avoid range issues while the rest of the instruments have unison parts.

Grade 2 pieces mark a substantial development in skill level and are usually played by advanced middle school or beginner high school bands.³⁶ Pieces at this level are usually 2 to 5 minutes long and may feature more complex rhythms including sixteenth notes, syncopations and dotted rhythms, and key signatures up to 4 flats.³⁷ Dynamics are more detailed and include the full spectrum from piano to forte, as well as short crescendo and decrescendo over a phrase.³⁸

Band World. American Band College Band Grading Chart. Ed Max McKee.

³³ Band World. American Band College Band Grading Chart.

³⁴ Ticheli in Sheldon, Difficult Art of Writing Creative Music For Young Band, Marlatt. Defining The Wind Band Grading System.

³⁵ Marlatt. Defining The Wind Band Grading System.

³⁶ FJH Music Company. Series Guidelines Overview and Selection Criteria David Marlatt. Defining The Wind Band Grading System.

³⁷ Marlatt. Defining The Wind Band Grading System.

Band World. American Band College Band Grading Chart.

³⁸ Band World. American Band College Band Grading Chart.

FJH Music Company. Series Guidelines Overview and Selection Criteria.

Music at this level may have larger leaps in the melodic line, but will still avoid frequent changes in tempo and key signature, although some publishers do allow for a few.

The Grade 2 level usually features a more complete and well-rounded band instrumentation including instruments such as the oboe, bass clarinet, and baritone sax receiving their own part. With increased diversity among the band, there is often a wider range of skill levels. To appropriately accommodate the variety of skill levels found in educational music, scores will often include more divisions of parts in the clarinet, alto saxophone, trumpet, and trombone. An example of this is that a third clarinet part would have a smaller range and simpler part than the second, and the second simpler than the first part.³⁹ Due to the division of parts and larger instrumentation, the music may feature more independent lines and counterpoint with less need for doubling.⁴⁰

Grade 3 is the most performed level as it appropriate for a wide scope of ensembles, including advanced middle school, intermediate and advanced high-school, and beginner university ensembles.⁴¹ The pieces are approximately 4-8 minutes long and may feature more complex musical lines that include countermelodies and counterpoint. Key signatures are constrained to fewer than 5 flats, and time signatures may include 6/8, 9/8, and some irregular meters such as 7/8. Music at this level often includes contrasting sections that allow for frequent key, meter, and tempo changes and may also include multiple movements.⁴² With this, more complex rhythms may be used including compound rhythms and complex syncopations.⁴³ Melody lines may move freely, but lines should still be idiomatic to the instrument for which they are written. Phrases may be fully detailed with a complete range of dynamics, articulations, and notated adjustments.

Scoring and instrumentation at the grade 3 level is similar to a professional band. Instruments such as the bassoon, oboe, and mallet percussion are commonplace, although, if they

³⁹ Band World. [American Band College Band Grading Chart](#).

⁴⁰ Ibid

⁴¹ FJH Music Company. [Series Guidelines Overview and Selection Criteria](#),

⁴² Band World. [American Band College Band Grading Chart](#).

⁴³ Ibid

have an independent line, it is commonly cued in another part.⁴⁴ Divisions in parts may occur in almost all instruments, resulting in more independent lines featuring specific colours. Music at this level may also feature solos on flute, clarinet, saxophone, trumpet, and baritone/euphonium, and are usually marked a grade level higher.⁴⁵ An example of this is found in Frank Ticheli's "Concerto for Clarinet" where the solo clarinet part is marked a grade level higher than the band.⁴⁶ Sections may feature thin textures that offer an exchange between the different choirs of the ensemble, described in chapter 3, rather than limited brass vs. woodwind binary. Due to the intermediate proficiency required and musical detail within the score, music at this level with a high artistic value may be played by professional groups and is not limited to educational use.

Grade 4 music is common among university and advanced level high-school bands.⁴⁷ Compositions at this level near the professional level, and pieces usually range from 6-10 minutes in length, and are often divided into multiple movements.⁴⁸ While similar to the instrumentation of a grade 3 level band, grade 4 pieces tend to be more rhythmically complex and may include superimposed meters, asymmetrical time signatures, and rhythms featuring thirty - second notes.⁴⁹ Pieces at this level may begin to include sharps into the key signature and may feature a wide range of special effects through the use extended techniques and unique percussion instrumentation.

Due to the nearly professional level of the ensemble, composers may incorporate a wide range of textures and solos on any instrument in the ensemble. Lines may be heavily ornamented with trills, turns, and mordents that utilize the full range of the instrument.⁵⁰ Phrases may be irregular and unique to other simultaneous lines, contrasting in dynamic, range, articulation, and colour. Scoring and instrumentation follows the professional level with divisi freely available in all parts, however, parts generally avoid the extremes of range and are written idiomatically for

⁴⁴ Marlatt. Defining The Wind Band Grading System.

⁴⁵ Band World. American Band College Band Grading Chart.

⁴⁶ Frank Tichelli. Concerto for Clarinet. Manhattan Beach Music

⁴⁷ FJH Music Company. Series Guidelines Overview and Selection Criteria,

⁴⁸ Band World. American Band College Band Grading Chart.

⁴⁹ Ibid

⁵⁰ Band World. American Band College Band Grading Chart.

each instrument.⁵¹ Solo parts may feature less common instruments such as the oboe, bassoon, and french horn, and cueing becomes less common unless used to support solo lines.

Grade 5 music is written for university and professional ensembles and tends to include virtuosic “show” pieces designed to demonstrate the technical ability of the ensemble.⁵² Music at this level can be any length, key signature, or time signature and is written with less concern for the player’s ability. Although technically challenging, music at this level still employs traditional instrumentation and voicings and tends to avoid experimental or contemporary elements. Instrumentation may include the english horn, soprano clarinet, contrabass clarinet, soprano saxophone, harp, and piano. This diverse instrumentation lends itself to both wind symphonies (multiple players to a part) and wind ensembles (one player to a part). Due to the high level of difficulty, music at this level is usually not commonly used for educational purposes.

Grade 6 music is outside the scope of most publishers grading system and is primarily intended for professional level ensembles.⁵³ Music at this level is not constricted to the standardized instrumentation and voicing traditions of the genre and may be quite experimental in its approach. The music may include aleatoric elements, and experimental and graphic notations, among other contemporary elements. As a result of the experimental nature of the grade level, it is commonly reserved for more contemporary or avant garde ensembles.

⁵¹ Marlatt. Defining The Wind Band Grading System.

⁵² FJH Music Company. Series Guidelines Overview and Selection Criteria.

⁵³ Marlatt. Defining The Wind Band Grading System., FJH Music Company. Series Guidelines Overview and Selection Criteria.

Table 2.1: Instrument Ranges Per Grade Level Per Publisher⁵⁴

	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
	ABC/ENP/FJH	ABC/ENP/FJH	ABC/ENP/FJH	ABC/ENP/FJH	ABC/ENP/FJH
Flute					
Oboe					
Clarinet in Bb					
Bass Clarinet in Bb					
Saxophone					
Bassoon					
Trumpet in Bb					
Horn in F					
Trombone/Baritone					
Tuba					

ABC = American Band College
 ENP= Eighth Note Publishing
 FJH = FJH Music Company
 2 Note Chords = Range of 1st & 2nd

⁵⁴ Information compiled from: Marlatt, Defining The Wind Band Grading System, Band World. American Band College Band Grading Chart, and FJH Music Company. Series Guidelines Overview and Selection Criteria

Table 2.2 Common Instrumentation Per Grade Level ⁵⁵

Grade Level	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
Instrument- ation Possibilities	Flute Clarinet 1&2 Alto Sax. Tenor Sax. Baritone Sax. Trumpet 1&2 F. Horn Trombone Baritone Tuba String Bass Percussion: <i>Timpani, Bells, Snare/Bass Drum, Cymbals Auxiliary Percussion</i>	Flute Oboe Clarinet 1&2 Bass Clarinet Bassoon Alto Sax. 1&2 Tenor Sax. Baritone Sax. Trumpet 1&2 F. Horn Trombone 1&2 Baritone Tuba String Bass Percussion: <i>+ Chimes, Xylophone</i>	Flute 1&2 Oboe 1&2 Clarinet 1,2&3 Bass Clarinet Bassoon Alto Sax. 1&2 Tenor Sax. Baritone Sax. Trumpet 1,2&3 F. Horn 1&2 Trombone 1,2&3 Bass Trombone Tuba String Bass Percussion: <i>+ Vibraphone, Marimba</i>	Piccolo Flute 1&2 Oboe 1&2 Clarinet 1,2&3 Bass Clarinet Bassoon 1&2 Alto Sax. 1&2 Tenor Sax. Baritone Sax. Trumpet 1,2&3 F. Horn 1,2,3&4 Trombone 1,2&3 Bass Trombone Baritone Tuba String Bass Piano Percussion: <i>(Any)</i>	Piccolo Flute 1&2 Oboe 1&2 English Horn Soprano Clarinet 1,2&3 Eb Clarinet Bass Clarinet Contrabass Clarinet Bassoon 1&2 Contrabass Bassoon Soprano Sax. Alto Sax. 1&2 Tenor Sax. Baritone Sax. Trumpet 1,2&3 F. Horn 1,2,3&4 Trombone 1,2&3 Bass Trombone Baritone Tuba String Bass Harp Piano Percussion: <i>(Any)</i>

⁵⁵ Information compiled from: Marlatt. Defining The Wind Band Grading System, Band World. American Band College Band Grading Chart, and FJH Music Company. Series Guidelines Overview and Selection Criteria

Influence On Composers

When commissioned to write a new work, one of the first considerations of many composers of young band music is the skill level of the ensemble.⁵⁶ Similar to the relationship between publishers and teacher-conductors, the grading system allows the commissioning party to describe the desired piece to the composer. The grade level provides the composers with a set of guidelines outlining the duration, meter, key, difficulty, and often the message or meaning behind the music.⁵⁷ However, the limitations provided by the desired grade level can also provide inspiration for the creative composer, who now must generate the same level excitement or interest of a higher level piece in a way that does not hinder the players.⁵⁸ When faced with a commission for young band, the composer may still convey the expression and meaning in the music, but must notate and offer it in a way that the student-players of the specified grade level can understand and communicate to the listener.⁵⁹ The balance between order and freedom, unity and abundance, and predictability and surprise that drives any piece of music can still be achieved regardless of the difficulty level.⁶⁰

One of the most unique characteristics of composing music for young band is the concept of having a target performance ensemble. Most genres of music only consider the audience in the creative process, but when writing a piece for Grade 2 band (typically for students in academic grades 7-10), composers need to take into account not only the technical proficiency, but also the emotional maturity of those likely to play the music.

⁵⁶ Mark Camphouse ed. Composers On Composing For Band. (Chicago: GIA Publications Inc. 2002) 98

⁵⁷ Ibid

⁵⁸ Deborah Sheldon. "The Difficult Art of Writing Creative Music for Young Band." The Instrumentalist. July 2003: 25-27

⁵⁹ Robert Sheldon. In Camphouse ed. Composers On Composing For Band. 295

⁶⁰ Frank Ticheli. In Sheldon. "The Difficult Art of Writing Creative Music for Young Band."

It would be irresponsible for a composer to disregard the technical limitations, the instrumentation, or weaknesses of the ensemble for which the work is being written.⁶¹

The concept of writing for a target audience means that a composer must critique their music differently, and alter their creative process utilizing the limitations of the grade level to create a artistic and well crafted piece of music. As compared to a commission for a professional ensemble, composers of young band music have much more to consider than just their own creative process; they must consider what motivates and excites the student-player in order to create an enjoyable performance experience.⁶²

The potential pedagogical use of the resulting piece of young band music may also have a significant influence on composers. The decisions a composer makes in a piece dictate the teaching moments that will occur during the rehearsals and performances and indirectly instructs those involved.⁶³ Many composers embrace this responsibility to the players of their music and aim to teach and guide students in their development as musicians; the methods composers use to do this are further explained in chapter 3.⁶⁴ Many commercial composers prioritize these responsibilities of practicality and enjoyability above the artistic merit of the music.⁶⁵ This “made-for-school” music, although often formulaic, is popular among lower level school bands for its ease and practicality. An example is Samuel Hazo’s “As Winds Dance” (Grade 2), where the primary focus on the work is to teach student-players about syncopation.⁶⁶ In this work the composer’s priority was strictly pedagogical and as a result the piece is mostly comprised of a repeating motif played by the entire band. Although popular at younger levels, this type of creative process often leaves little room for artistic merit, as is further explained in chapter 4. Not all composers who consider the pedagogical implications of their music produce ineffective

⁶¹ David Gillingham. In Camphouse ed. Composers On Composing For Band. 148

⁶² Brian Balmages. In Sheldon. “The Difficult Art of Writing Creative Music for Young Band.”

⁶³ Robert Garofalo. Blueprint For Band. (Meredith Music Publications. 1989.) 28

⁶⁴ Sheldon. “The Difficult Art of Writing Creative Music for Young Band.”

⁶⁵ Budiansky and Foley. “The Quality of Repertoire In School Music Programs”

⁶⁶ Hazo, As Winds Dance.

music. A composition may still have artistic merit while challenging students in a way that furthers their development as musicians, and their interest, and passion for music.⁶⁷

The guidelines offered by publishers allow composers to ensure the practicality of their compositions for each grade level, but they can also act as conventions to the genre of young band music. As with any genre, these conventions influence the creative decisions made by the composer, who must choose to either follow or ignore these guidelines. Many composers formulate their works on these conventions, using the guidelines and limitations as structural tools in their creative process.⁶⁸ However, since the conventions outlined by the grading system are specific to the technical ability, more artistic composers explore and challenge the player's musicality.⁶⁹ This exploration is achieved through the manipulation of elements such as phrasing, dynamics, style, character, and mood. These aspects challenge the players' interpretive skills and offer greater opportunities for development than of those just technical challenge.⁷⁰ Composers of music for young bands can maintain the artistic value of their music without sacrificing expressiveness, creativity, or practicality of the music for the student ensemble.

⁶⁷ Mark Camphouse ed. Composers On Composing For Band. 79

⁶⁸ Budiansky and Foley. "The Quality of Repertoire In School Music Programs: Literature Review, Analysis, and Discussion" Journal of the World Association for Symphonic Bands and Ensembles 12 (2005): 17-39

⁶⁹ Sheldon. "The Difficult Art of Writing Creative Music for Young Band."

⁷⁰ Natalie Kulzmich. "Brains Need To Be Challenged" Canadian Music Educator 54 (2013): 11

Chapter 3: Educational Value

The educational value of piece of music for young band is an important variable in determining its suitability for classroom use, but how does one assess the educational value of a piece of music? This chapter will discuss theories of assessing the educational value of a composition, as well as explore some of the frequently used compositional tools employed by composers of young band music to enhance the educational value of their works.

Learning & Teaching Potential

In Robert Garofalo's book Blueprint For Band, he explains that a composition's educational value is determined by its potential for teaching and learning opportunities brought forth in the rehearsal and performance of the piece.⁷¹ While any piece of music can have teaching and learning potential, works that display high levels of compositional craftsmanship of the technical, structural, and creative elements in the music offer students a greater opportunity to develop their skills, understanding, and knowledge of music.⁷²

The technical elements of a composition encompass aspects that affect the performance of the piece and challenge a player's proficiency on their instrument. Garofalo explains that instrument proficiency is determined by the combination of aural (listening), dexterous (finger control) and translative (reading) skills.⁷³ While emphasis is placed on dexterous and translative skills when sight reading and learning a new piece of music, it is important to develop aural skills as well. Practices essential in ensemble playing such as blending and adjusting intonation and tone are all equal importance in developing well rounded musicians. Music written and selected above the playing ability of an ensemble is likely to sacrifice the development of these aural skills, as student-players are likely to concentrate on playing the right notes and rhythms without moving past that stage to the combination of parts and the creation of music. While this balance of skill development is ultimately the responsibility of the teacher/conductor, it is important for composers to consider the practicality of the music and the consequences their

⁷¹ Garofalo. Blueprint For Band. 29

⁷² Ibid

⁷³ Ibid

decisions have on the way time is spent in rehearsal.⁷⁴ It is also the composer's responsibility to create depth and artistry in a composition as they provide players with multifaceted challenges to all areas of skill development.

The structural elements of a composition are found in the composers' treatment and attention to formal aspects such as melody, harmony, rhythm, form, balance, intensity, texture, timbre and orchestration.⁷⁵ The student's exposure and understanding of the structural elements is essential in their growth as a musician and will contribute to their appreciation and attitude toward music.⁷⁶ In Bennet Reimer's book A Philosophy Of Music Education, he discusses how the level of one's understanding of an art form can enhance the aesthetic value one is able to find in examples of that art.⁷⁷ Advanced understanding of structural elements offers the opportunity for a deeper exploration of the music in one's aesthetic experience through the recognition of the composer's craftsmanship and expressive elements of the work.⁷⁸ The tangible results of students having an advanced understanding of structural elements of music are found in the continued pursuit of the performance artform, as well as interest in conducting and composition.⁷⁹ Unlike the development of skills where instruction is dependent on the teacher/conductor, it is ultimately up to the composer's artistic crafting of these elements to provide students with a platform in which to explore and understand the formal aspects of music.⁸⁰ This relationship draws on the parallel between a composition's artistic and educational value, as it is up to the composer to create interest and multiple layers of intrigue to increase the quantity and quality of teaching and learning opportunities during rehearsal and performance.

The creative elements of music include the historical, stylistic, and emotional context of the work.⁸¹ Reimer explains emotional context as the music's ability to share insights into human subjectivity.⁸² This concept introduces the idea of aesthetic education in which students are able to learn how to explore the aesthetic elements of artwork and draw meaning from them (this idea

⁷⁴ Ticheli. In Mark Camphouse ed. Composers On Composing For Band. 349

⁷⁵ Garofalo. Blueprint For Band. 28

⁷⁶ Kulzmich. "Brains Need To Be Challenged"

⁷⁷ Bennet Reimer. A Philosophy of Music Education. (New Jersey: Prentice-Hall. 1970) 110

⁷⁸ Ibid

⁷⁹ Kulzmich. "Brains Need To Be Challenged"

⁸⁰ Garofalo. Blueprint For Band. 28

⁸¹ Garofalo. Blueprint For Band. 28

⁸² Reimer. A Philosophy of Music Education. 48

is further developed in chapter 4). Other creative elements may also include extra-musical ideas or programmatic depictions conveyed by the composer, which students can study.⁸³ Exposure and research into these elements allows students to develop their knowledge of music and develop the ability to identify and express ideas conveyed by the composer.⁸⁴ Through this aesthetic education by the analysis of the creative elements, students can begin to develop critical listening skills used in their own comparison and critique of pieces.⁸⁵ This process fosters a student's development of musical taste and appreciation of different genres and styles. In Budiansky and Foley's article The Quality of Repertoire in School Music Programs, they state that this is best encouraged through exposure to quality music,⁸⁶ while Reimer argues that only using well-established works limits the discovery that can take place.

It would be easy and safe for aesthetic educators to stick to well established works of art, but doing so deprives students of the aesthetic exploration which is, after all, one of the most exciting qualities of being involved with art.⁸⁷

It is in the discovery of one's own taste and preferences that a student builds confidence in their own creative decision making, and ultimately creates positive habits around the enjoyment of music and expression through music.⁸⁸ While the choice of music is largely at the discretion of the teacher/conductor, it is important for composers to consider the impact of their creative decisions on the learning and teaching potential of their piece, even if decisions are made unnoticed.⁸⁹

⁸³ Garofalo. Blueprint For Band. 29

⁸⁴ Ibid

⁸⁵ Kulzmich. "Brains Need To Be Challenged"

⁸⁶ Ibid

⁸⁷ Reimer. A Philosophy of Music Education. 53

⁸⁸ Kulzmich. "Brains Need To Be Challenged"

⁸⁹ Garofalo. Blueprint For Band. 2

Frequently Used Compositional Techniques

In Garofalo's book, he explains that the importance of the relationship between the composer and teacher/conductor is an important factor in the education of a young band. The composer is responsible for creating a score that allows for significant teaching and learning opportunities in rehearsal,⁹⁰ and the teacher is responsible for utilizing those opportunities and relaying the lesson to the performers.⁹¹ Yet beyond the program notes (which are frequently left unread), masterclasses (however infrequent), and videos, how can a composer convey those ideas to the teacher/conductor, and to the students?

Expert composers of educational music find ways to incorporate teaching tools into the fabric of their compositions in order to increase the learning potential of their music. This may occur in a variety of different ways depending on the desired concept to be developed as well as the size and skill level of the ensemble. This writing style can be compared to the etude tradition of composers such as Chopin, Liszt, and Bartok, in explicit technical examples,⁹² or may focus on developing a student's general understanding and awareness of musical elements in more implicit examples.⁹³ While these examples are less direct, they often aid in the development of extra-musical skills such as personal responsibility, work ethic, sense of self and others, and critical thinking.⁹⁴ In either case, composers often use a similar set of techniques regarding orchestration and composition to bolster the educational value and practicality, while maintaining the artistic value of their music. These techniques are similar to traditional composition and orchestration tools including counterpoint, planning, variation, harmonization, and texture manipulation. Techniques such as these are commonly modified in band writing to account for limitations in instrumentation, range, and skill level in order to ensure the practicality of the composition. The following is a compilation of some frequently used techniques and they have been named and categorized to better illustrate how they appear in band music. Many of

⁹⁰ Ibid

⁹¹ Camphouse ed. Composers On Composing For Band.

⁹² Stanley Sadie ed. The New Grove Dictionary of Music and Musicians. (6th ed. London: Macmillan, 1980.) S.v. "Etude".

⁹³ Kulzmich. "Brains Need To Be Challenged"

⁹⁴ The Ontario Curriculum, Grades 9-12: The Arts. Toronto, ON: Ministry of Education, 2009.

these techniques originate from traditional compositional tools and can have significant implications on the educational value of a composition.

Voice Separation (Clarity of Texture) - a well-structured piece of music is composed of multiple lines, or voices, that work together to provide a sense of depth by creating a clear foreground, middle ground, and background in the texture. These voices may occur in any combination, and when used effectively, can create a wide scope of contrasting textures and moods within the music. The treatment of these voices will differ from grade to grade, and individual voices are usually less clearly defined at higher levels. Voices can be categorized in the following ways:

Melody- often the focal point of the passage, the melody is comprised of multiple phrases that feature the most important themes of the work. The melody is often the top voice of the texture, and by nature, the most perceptible to the listener. This voice offers the most explicit exposure to themes or motifs and their development and is usually supported by other voices. Not all passages must contain a melody, however, as evidenced in transitional material, or the soundscape or minimalist genres.

Counter-melody (Counterpoint)- often created through counterpoint to the melody, the counter-melody supports the main line by harmonizing the passage with independent lines. Unlike in traditional counterpoint techniques, counter-melodies in band music are usually not equal to the main melody in the texture; however, the counter-melody may still be heard in both foreground and midground of the texture and often occurs in development sections or later statements of the theme. Counter-melodies may occur simultaneously or independent of the melody, allowing composers to create a variety of textures in the music including traditional techniques such as counterpoint, canon, imitation, and call and response.

Harmonic Support (Harmonization)- often occurring in the inner voices of a passage, harmonic support is generally the mid-ground or background in the texture. Harmonic support is often rhythmically unrelated to the melody or counter melodies and provides the tonal context in which the melody is heard. These harmonizations are an essential part of the overall mood of a

piece of music as well a vehicle in which the main themes of the music can be developed.⁹⁵ Harmonic support can take shape in multiple ways, often combined with rhythmic support to add excitement or drive to the passage (ex. 3vii), or can occur by itself to create calm chorale-like passages (ex. 3i).

Rhythmic Support- used to create a sense of motion or excitement within the texture,⁹⁶ rhythmic support is commonly used as midground and background material, and is a major contributor to the development of energy within a piece. In band music, multiple layers of rhythmic support, discussed later in this chapter, are often combined to establish a sense of kinetic energy or groove in the music, commonly attributing to enjoyable parts that are fun to play. Rhythmic support is also used in genre associations, offering off beats in march-like passages (ex. 3ii) or syncopated suspended cymbal alluding to bluesy and popular genres (ex. 3ii). Rhythmic support can be brought to the foreground in passages featuring percussion or in tutti monorhythmic passages (ex. 3iv). In these cases, rhythmic support can be recognized as one of the main themes of a piece and may be considered a rhythmic melody.

Bassline- an essential element to a harmonically balanced passage, the bassline offers the listener a fundamental for the rest of the harmonic support and melody to be based on.⁹⁷ Usually considered to be background in the texture, the bassline can blend into the harmonic support or rhythmic support, working in rhythmic counterpoint to the other voices, or as its own independent line, as seen in passages alluding to blues or popular genres (ex. 3ii). In this passage the bassoon, bass clarinet, and string bass carry a triplet bassline figure that is rhythmically and melodically unique to the other voices in the texture, thus bringing the line out in the texture and creating interest in the passage.

Concerning the pedagogical implications, the composer's inclusion and treatment of these five voices has a direct impact on the student-player's understanding of the structural and formal elements in music.⁹⁸ I believe that a composition that displays well-crafted treatments of

⁹⁵ Arnold Schoenberg. Fundamentals of Music Composition. Strang, Gerald ed. (London: Faber and Faber LTD. 1967) 8

⁹⁶ Frank Erickson. Arranging For The Concert Band. (Melville: Belwin-Mills.1983) 79

⁹⁷ Ibid

⁹⁸ Garofalo. Blueprint For Band. 2

these elements not only exposes student-players to the differences between these voices, but also provides them with a clear idea of where their part fits into the overall texture of a passage. This aids in the development of aural skills with regards to blending into the ensemble, as well as being able to recognize an important line and play their part out. Another potential pedagogical implication of voice separation is the use of genre association. Specifically, rhythmic support and basslines can call on the student-player's knowledge of the genre in recognizing the role of off beats in a march or triplets and syncopation in blues / jazz styles. While voice separation is an element of music that is often subconsciously included by the composer, the study of it during rehearsal offers student-players an insight into the inner mechanics of a composition.

Doubling (Orchestration) - one of the most commonly used tools among composers and arrangers is the use of instruments of contrasting colour playing in unison, or doubling, a single line. The technique is a common orchestrational tool in most genres of music, but is especially prominent in writing for young band.⁹⁹ Through the use of doubling, composers can use contrasting colours and ranges to create clear separation between the five common voices in the texture, control the balance of said voices in the ensemble, and create interesting colour combinations the music.¹⁰⁰ Below is a chart of common doublings in regards to the voice types previously discussed.

⁹⁹ Erickson. Arranging For The Concert Band

¹⁰⁰ Sheldon. "The Difficult Art of Writing Creative Music for Young Band."

Table 3.1 Common Doublings¹⁰¹

Voice	Common Doubling
Melody / Counter-Melody (Foreground)	Flute, Oboe, Clarinet, Trumpet, Alto Saxophone
Harmonic Support (Mid-ground)	Clarinets, Alto Saxophone, Tenor Saxophone, French Horns, Trombones, Euphonium
Rhythmic Support (Mid-ground)	Trumpets, French Horns, Trombones, Percussion
Bassline (Background)	Tuba, Euphonium Bassoon, Bass Clarinet, Baritone Saxophone, Tuba, Euphonium

From a pedagogical standpoint, there are various schools of thought on the implications of doubling. Among young bands, doubling can be used to strengthen the melody or other important line in the texture despite the skill levels of the players.¹⁰² This offers a solution to unstable instrumentation among young bands; less common instruments such as oboe, bassoon, french horn, or bass clarinet are often doubled by more common instruments of the same range. Doubling also provides the student-player the opportunity to develop their aural skills, as students are challenged to recognize that their part is doubled with another, and adjust blending and intonation of the line accordingly. While this does provide students players with reassurance and peer support in their part,¹⁰³ overuse of doubling often leads to a homogenized use of colour and texture in the piece. Some composers believed that over-doubling has a negative effect on the student-player experience. Successful band composer Frank Ticheli states,

¹⁰¹ Information collected from analysis of the following scores;

Samuel Hazo. *As Winds Dance*. (New York: Boosey and Hawkes, 2003.)

David R Holsinger. *Abram's Pursuit*. (Alto: TRN Music Publisher Inc., 1998.)

David R Holsinger. *A Childhood Hymn*. (Kansas City: Wingert Jones Music Inc., 1991.)

Joseph Wilcox Jenkins. *American Overture*. (Theodore Presser Company, 2003)

Alfred Reed. *Armenian Dances*. (Sam Fox Publishing, 1974)

Robert Sheldon. *Metroplex*. (Alfred Publishing, 2006)

Robert Smith. *Into The Storm*. (Miami: Belwin Mills, 1994)

Frank Erickson. *Air For Band*. (New York: Bourne Co, 1956)

¹⁰² Erickson. *Arranging For The Concert Band*

¹⁰³ Erickson. *Arranging For The Concert Band*.

Many grade 1 and 2 pieces are weighed down by endless doublings. Some say block scoring can be a kind of insurance policy, but I think it only makes students less self-reliant.¹⁰⁴

Limited doubling allows the composer to create more contrapuntal and transparent passages that challenge the student-players' confidence in their dexterous and translative skills when featured on an exposed line. For these reasons, the amount of doubling within a piece is one most identifiable characteristics of the grade levels, and is one of the first characteristics to change as the levels increase.¹⁰⁵

Voice Independence (Voice Leading) - used to create clear separation between voices (i.e melody, counter-melody, harmonic support, rhythmic support, basslines), it is important for lines to move independently from one another. This technique is similar to the standard compositional rule of avoiding parallel motion of fifths and octaves, and can be used to create intricate passages that make use of multiples types of motion in a texture such as parallel, contrary, similar, and oblique motion. In Frank Erickson's Air For Band (ex. 3.i) he utilizes voice independence to create contrary motion in the lines shared by tenor saxophone and second french horn against the parallel motion of the harmonic support in the third clarinet and alto saxophone with bassline.¹⁰⁶

¹⁰⁴ Sheldon. "The Difficult Art of Writing Creative Music for Young Band."

¹⁰⁵ Marlatt. Defining The Wind Band Grading System.

¹⁰⁶ Erickson. Air For Band.

Example 3.i
Air For Band, By Frank Erickson, measure. 28-31

The musical score consists of four staves, each with a specific role and instrument assignment:

- Melody:** Clarinet 1 & 2. The melody begins in measure 28 with a piano (*p*) dynamic, moving to mezzo-piano (*mp*) in measure 30.
- Harmonic Support:** Clarinet 2, Alto Sax, Horn 1. This part provides accompaniment, starting piano (*p*) and moving to mezzo-piano (*mp*) in measure 30.
- Contrary Motion:** Tenor Sax, Horn 2. This part enters in measure 29 and moves to mezzo-piano (*mp*) in measure 30.
- Bassline:** Bassoon, Bass Clarinet, Baritone Sax, Tuba. The bassline starts piano (*p*) and moves to mezzo-piano (*mp*) in measure 30.

Within higher level works, voice independence can be utilized to create intricate and transparent textures using solo instruments on a line. In Robert Sheldon's Metroplex (ex. 3.ii) he uses multiple independent lines in a thinly orchestrated texture to create a soloistic atmosphere that furthers the allusion of a blues style.¹⁰⁷ Here the solo trumpet melody interacts with the alto saxophone filigree filling in the phrases, over top of the jazz-like rhythmic atmosphere in the harp, suspended cymbal, and baritone and tenor saxophones.

¹⁰⁷ Sheldon. Metroplex.

Example 3.ii
Metroplex, by Robert Sheldon, measure 36 - 39

The musical score for Example 3.ii, measures 36-39 of *Metroplex* by Robert Sheldon, is presented in five staves. The Solo Alto Saxophone part features a melodic line with triplets and a fermata. The Solo Trumpet in Bb part has a melodic line with a triplet and a fermata. The Harmonic Pad part, which includes Clarinets 1, 2, 3, and 4, Harp, and Mallet Percussion, has a complex texture with triplets and a fermata. The Bass Line part, which includes Bassoon, Bass Clarinet, and String Bass, has a melodic line with triplets and a fermata. The Rhythmic Pad part, which includes Suspended Cymbal, has a rhythmic pattern with triplets and a fermata.

Similar to doubling, voice independence is another clear hallmark when identifying the differences between grade levels. As shown in the above examples, it is more common and intricately integrated in high grade level works. It is also one of the most effective tools in limiting the monotony of homophonic textures in lower grade levels and can work to display the craft and artistic value of the composition. Independent lines also allow composers to increase the educational value of the work. Students faced with these passages are given the opportunity to learn about the multiple types of motion (i.e. parallel, contrary, similar, and oblique) and further develop their understanding of structural elements in music. These passages may also challenge the student-player's aural skills in regard to their instrument proficiency as they navigate and explore how their line interacts with others in the ensemble. Similar to the ideas surrounding doubling in young band, voice independence can challenge and develop a student's self-reliance on a solo line which can then be reinforced with doubling, as seen in the Air For Band example.¹⁰⁸ Voice independence can also increase the interest of the individual part and may work to motivate student players to bring out their unique line.

¹⁰⁸ Erickson. Air For Band.

Voice Exchange (Orchestration, Harmonic Motion) - among the possible five voices of a passage (melody, counter-melody, harmonic support, rhythmic support, and bassline) it is common in band music for a player's part to move between lines within a single passage. Similar to the Voice Independence technique previously discussed, Voice Exchange allows composers to utilize different types of motion within the texture in the same part. This is commonly used as a practical solution to limitations of range. The technique may also be used to transition a part from the foreground to the background of a texture or vice-versa. In David Holsinger's A Childhood Hymn (ex. 3.iii), the alto saxophone and first and second clarinets trade roles, moving from harmonic support to melody (m.33).¹⁰⁹ The change occurs again (m. 35) when both parts assimilate to the melody voice to prepare for the arrival point in the next bar. The switch occurs in contrast to the consistent brass and flute voices, and is used to create intrigue in the music through a change in timbre throughout the passage.

Example 3.iii
A Childhood Hymn, by David Holsinger, measure 31 - 36

The musical score is presented in a standard staff format with eight systems. Each system contains a staff for a specific instrument or group of instruments. The instruments listed on the left are: Flute, Clarinets 1 & 2, Alto Saxophone 1 & 2, Tenor Saxophone, Trumpet in Bb 1 & 2, Horn in F, Trombone, Baritone, Low Reeds, and Tuba. The score shows the melodic and harmonic development of the music over six measures, with dynamic markings such as *f* (forte) and *mf* (mezzo-forte) indicating the volume. The key signature is two flats, and the time signature is 4/4.

¹⁰⁹ Holsinger. A Childhood Hymn.

In works of higher grade levels, the technical ability of the ensemble allows for more intricate examples of voice exchange. In Joseph W. Jenkin's American Overture (ex. 3.iv), the french horn and tenor saxophone exchange between melody and counter-melody with the baritone and first and second trombones.¹¹⁰ In this example the change in timbre through voice exchange is used as transition material during the development section of the piece. Unlike the Holsinger example previously mentioned, the interweaving melody and counter melody go through a series of key centers; both examples, however, use the technique to build excitement and tension before arrival point at measure 100.

Example 3.iv
American Overture, by Joseph Jenkins, measure 95-99

Rhythmic Support
Piccolo, Flutes, Oboe,
English Horn, Clarinets 1-4,
Trumpet 1 & 2

F. Horn & Ten Sax.

Trombone & Baritone

Outlining Meter
Bass Clarinet, Bassoon,
Alto Sax, Baritone Sax,
Cornets, Trombone 3 & 4,
Tuba, String Bass

Voice exchange in more complex compositions can also occur in the form of overlapping melodies. In David Holsinger's Abram's Pursuit (ex. 3.v), he introduces a repeating figure in the cornets, fitting between the driving rhythmic support of the low brass and mallet percussion and

¹¹⁰ Jenkins. American Overture.

the harmonic support creating by filigree in the upper woodwinds.¹¹¹ This theme is then overlapped by a more prominent, and less repetitive theme introduced in the bass voices of the ensemble. The Bass melody then submits to the return of the first theme played by the cornets now doubled in the upper woodwinds and decorated with filigree, bringing it to the forefront of the texture. In this example the composer has challenged the traditional roles of the five voices by treating them all as melody points before incorporating them into the overarching texture, all without changing the role of any instruments.

Example 3.v
Abram's Pursuit, By David Holsinger, measures 3-11

The musical score for Example 3.v, measures 3-11 of *Abram's Pursuit* by David Holsinger, is presented in four staves. The top staff is for Upper Woodwinds (Piccolo, Flute, Oboe, Clarinet 1,2, & 3), the second for Cornet 1,2,3 & 4, the third for Rhythmic Support (Alto Sax, Baritone, Mallet Percussion), and the bottom for Bassline (Bass Clarinet, Bassoons, Tenor Sax, Baritone Sax, E Horn, Trombones 1,2 & 3, Tuba). The music is in 4/4 time and marked with a forte (*f*) dynamic. The score features overlapping melodic lines and rhythmic patterns, including triplets and slurs.

The use of voice exchange has similar pedagogical benefits to voice independence and voice separation. I believe that when playing a part that frequently changes voices, the student-player is faced with the added challenge of identifying their new role in the texture and adapting their dynamic level and playing style accordingly. Voice exchange can also serve a practical

¹¹¹ Holsinger. *Abram's Pursuit*.

purpose in moderating the difficulty of a line. Through voice exchange, parts can be modified to avoid awkward ranges or passages not idiomatic to the instrument. On the other hand, the technique can also be used to increase the interest and difficulty of a part by giving the melody to an instrument that would otherwise not get a chance, as seen in the Jenkins example. While the technique's primary educational value is in developing the student-player's aural skill as part of their instrument proficiency, voice exchange can also be used to create more enjoyable parts for all members of the band which further increases individual motivations, and therefore, the overall educational value of the composition.¹¹²

Voice Thickening (Harmonic Planing) - a common techniques used to reinforce a melodic line is to harmonize in similar motion and rhythm. This technique is similar to planing harmony as found in french impressionist works of composers such as Ravel or Debussy, in which a melody is harmonized in 4-5 parts in near-parallel motion.¹¹³ In band music, the line being thickened, usually the melody, can be harmonized in 2-5 voices, and is often used to bolster a line within a texture to stand out to the listener. Unlike harmonic support, wherein the harmonization is rhythmically unrelated to the melody in clear accompaniment-melody distinction, in voice thickening the rhythm of the original line is replicated in the harmonization to create the sense of a single voice. The harmonization, or supporting line, often occurs in a lower increment part of the same instrument (clarinet 2 harmonizes clarinet 1) - another example of a practical solution to the tiered skill levels of an educational ensemble. A practical example of this is found in Robert W Smith's Into The Storm (ex. 3.vi), where the first clarinet, doubled by flute and oboe, is thickened by the second and third clarinets which move between unison, 2, and 3 part harmony.¹¹⁴ This passage is composed of a melody, counter melody in the alto saxophone and trumpets, and harmonic support/ bassline in the low brass, yet only the melody is thickened so as to stand out and interact with the other voices. This example epitomizes the strategic use of thickening to achieve the desired balance when writing for beginner band.

¹¹² Kulzmich. "Brains Need To Be Challenged"

¹¹³ Christopher Palmer. Impressionism in Music. (London: Hutchinson & Co. 1973) 122

¹¹⁴ Smith. Into The Storm.

Example 3.vi
Into The Storm, By Robert Smith, measure 98-100

Melody
Flute, Oboe,
Clarinet 1, 2 & 3

Alto Saxophone &
French Horn

Trumpets 1, 2 & 3

Harmonic Support
Bass Clarinet, Tenor Sax,
Baritone Sax, Trombones
Baritone, Tuba

Similar to doubling, voice thickening can be used to combine instrument colours by placing the supporting line in a contrasting timbre. In lower grade level works this is commonly combined with doubling as seen in Samuel Hazo's *As Winds Dance* (ex. 3.vii). Here the melody, doubled by trumpet 1&2 in unison, tenor saxophone and glockenspiel, is thickened by a supporting line doubled by alto saxophone and french horn. In this orchestration the trumpet and horn timbres are paired with the alto and tenor saxophones to add richness to line, accented by the metallic timbre of the mallet percussion.¹¹⁵ In this example the harmonic support is also doubled and thickened in a similar manner (flute, clarinet 1, and euphonium, paired with clarinet 2&3, and trombone) but does not clutter the texture as the parts are rhythmically similar.

¹¹⁵ Hazo. *As Winds Dance*.

Example 3.vii
As Winds Dance, By Samuel Hazo, measure. 17-24

**Harmonic/
Rhythmic Support**
Flute, Oboe,
Clarinet 1, 2 & 3,
Trombone, Baritone,

Melody
Alto Sax, Tenor Sax,
Trumpet, F. Horn

Bassline
Bass Clarinet,
Baritone Sax,
Tuba

With regards to pedagogical implications, voice thickening offers multifaceted learning opportunities for the student-player. The technique is an example of the multiple types of harmonization that occur in music and allows students to develop the understanding of this important structural element of music. I believe that when students are able to have a hands-on experience with the effect a harmonization has on the way a melody is heard, the experience may introduce to concepts such as counterpoint and interval identification used both as a performer and composer. Similar to voice independence, a thickened line can challenge the student's aural skills in their playing as they need to adjust their dynamic and style to support the main line and not overpower it. While these challenges often occur unnoticed, they are one of the many small decisions made during a performance that, through experience, foster development in ensemble playing and personal instrument proficiency.

Rhythmic Repetition (Rhythmic Support) - often utilized in young band music to establish and reaffirm the structural importance of a melody or figure. Often varied by non-

melodic means such as orchestration or harmonization, repetition can give the music a strong sense of continuity by creating a sense of expectation in the listener without creating monotony.¹¹⁶ In the context of music written for young band, repetition is also an excellent teaching tool that offers students an accessible and easily digestible method by which to learn. In Samuel Hazo's As Winds Dance (ex. 3.vii) the entire piece is based on a repeating rhythm which the composer uses to introduce young student-players to the concept of syncopation. The composer states in program notes of the score,

In trying to compose a piece that painlessly introduced middle level students to syncopation, I knew that repetition had to be present, but disguised so as not to look like something instructive.¹¹⁷

This quote illustrates the composer's concern for the score to be of high educational value while still working as an enjoyable piece of music. Hazo achieves this through the development of a two-bar syncopated rhythm theme that he uses as the melody, rhythmic & harmonic support, and bassline in different passages throughout the piece. In the passage (ex. 3.vii), the composer features the syncopation in a heavily double rhythmic support and includes a contrasting countermelody doubled by horns, trumpets, and saxophones.¹¹⁸ He combines this technique with voice independence through the use of contrary motion between the bassline doubled by tuba, baritone saxophone, and bass clarinet against the melody doubled by flute and oboe, which is thickened by the clarinets. In doing so, the composer is able to ensure that all students get a chance to play the melody, thus bolstering educational value, while avoiding the monotony of sounding "instructive".

Rhythmic Repetition is also widely used in higher level works, and is especially effective when working with asymmetrical time signatures. In Alfred Reed's Armenian Dances (ex. 3.viii), he utilizes rhythmic repetition to create a dance-like passage in 5/8 time. The composer creates a 2 bar pattern, alternating pulses of 2+3 with 3+2 which repeats throughout the entire

¹¹⁶ Schoenberg, Fundamentals of Music Composition. 16

¹¹⁷ Hazo, As Winds Dance.

¹¹⁸ Ibid

passage.¹¹⁹ The pattern is firmly established in the percussion earlier in the section (m. 69) and accompanies the rhythm with tuba doubling string bass to outline the asymmetrical meter, a technique discussed later in this chapter. The rhythm is reinforced by the french horn off-beat pattern which, together with the bass and percussion, form a rhythmic pad on which the melody can sit. The clarinet melody is also based on the alternating pulse pattern and repeats two bar phrases, changing pitches each time to maintain interest. In this section the composer has used rhythmic repetition to create a sense of groove traditional to the Armenian dance, as depicted. I feel that a steady groove allows the student-players to firmly establish themselves in an otherwise complex time signature while performing the melodic material.

Example 3.viii
Armenian Dances, By Alfred Reed, measure 87-98

The musical score is presented in four systems. The first system includes the following parts: Melody (Clarinets 1, 2 & 3), Harmonic/Rhythm Support (French Horns), Bassline (Tuba, String Bass, Timpani), and Rhythmic Support (Snare and Bass Drum, Tambourine, Cymbals). The second system adds a Flute part. The music is in 5/8 time and features a complex, asymmetrical rhythmic pattern with a steady groove. The melody consists of alternating two-bar phrases with changing pitches. The accompaniment provides a rhythmic pad for the melody to sit on.

While many of the theories on learning developed by behavioral psychologists differ in their assertions of how humans learn, all agree on the central importance of repetition in the

¹¹⁹ Reed. *Armenian Dances*.

forming of associations, and thereby the learning process.¹²⁰ With this, repetition has been identified as being one of the most effective tools in general learning as it offers multiple instances of contiguity, as the brain is able to make associations and connections from the experience.¹²¹ Similarly for student players, repetition offers opportunities for reinforcement of the concept at hand.

Frequent repetitions are indispensable in order to make possible the reproduction of a given content. Vocabularies, discourses, and poems of any length cannot be learned by a single repetition even with the greatest concentration of attention on the part of an individual of very great ability. By a sufficient number of repetitions their final mastery is ensured, and by additional later reproductions gain in assurance and ease is secured.¹²²

Repetition is commonly used as a prominent compositional technique to increase the educational value of a composition. Repeating figures or passages provide student players with a higher economy of effort when learning a piece of music as described in Hazo's performance notes. Repeating melodies, rhythms, and entire sections of a work is also a common practical solution to limited skill level, and even rehearsal time, as the composer is able to offer a higher musical reward to the players: that of learning a part that may be technically challenging. As mentioned in the Reed example, rhythmic repetition is especially effective in the rhythmic support and other background elements to the texture as it provides the melody and other foreground material a reliable and familiar base for their part. I believe that through this, repetition is able to increase the enjoyment of performing music, and thereby inspire student-players to continue their study of music.

¹²⁰ Rock, Irvin. "Repetition and Learning." *Scientific American* 199, no. 2 (1958): 68-76.

¹²¹C. J. Weibell. Principles of learning: 7 principles to guide personalized, student-centered learning in the technology-enhanced, blended learning environment. (2011)

¹²² Weibell. Principles of learning.

Outlining Meter (Rhythmic Support) - similar to rhythmic repetition and support technique discussed, outlining meter is a major contributor to the kinetic energy common in wind music as combined with repeating rhythmic support. While offering the listener a firm suggestion of where the beat lies within a texture, outlining meter can also be used to bolster the practicality of a section by providing student-players with a rhythmic anchor for the rest of the voices or rhythms. An example of this is found in the previously discussed Alfred Reed Armenian Dances example (ex. 3.viii) where the bass instruments outline the asymmetrical pulse of the meter.¹²³ This is a common use of the technique in lower grade level works such as Robert W. Smith's Into The Storm (ex. 3.ix) where he outlines the 4/4 meter with short notes in the low brass on beat 1 followed by a two eighth note rhythm on beat 4 to lead into the next bar.¹²⁴ He continues outlining in the following the 3/4 measure by alluding to a duple time wherein each beat gets 3 eighth notes. Here, the outlining meter creates a sense of rhythmic dissonance in the music that is resolved by the return to four in the following measure. The outlining meter technique contributes to the frantic and energetic texture of the passage, while also working to navigate the other voices through the change in time signature.

¹²³ Reed. Armenian Dances.

¹²⁴ Smith. Into The Storm.

Example 3.ix
Into The Storm, By Robert Smith, measures 46-50

The musical score consists of four staves. The top staff is the Ostinato part, which is a repeating eighth-note pattern. The second staff is the Melody, which has a more complex rhythmic structure. The third staff is the Outlining Meter, which changes from 4/4 to 3/4 and back to 4/4. The bottom staff is the Rhythmic Support, which provides a steady pulse. The key signature has one flat (B-flat).

Outlining meter can also be used to suggest meter different to that of the time signature, creating a hemiola effect in the music. In David Holsinger's Abram's Pursuit (ex. 3.x), he uses the low brass and percussion to create a two-over-three polyrhythm effect by alternating pulses between 2 and 3 while in 3/4 time.¹²⁵ Like the previous Smith example, this allusion to 6/8 time creates a sense of rhythmic dissonance in the texture which is resolved in the return to 3/4 in the following bar. The outlining meter also serves as a guide to the players when navigating the syncopated passages in the alto and tenor saxophones. By creating the feel of 6/8 time, the syncopation over beat 2 and 3 is heard in the context of a triple feel.

¹²⁵ Holsinger. Abram's Pursuit.

Example 3.x
Abram's Pursuit, By David Holsinger, measures 57-62

The musical score is presented in four systems, each with a specific label and instrument list on the left:

- Upper Filligree:** Piccolo, Flute, Oboe, Clarinet 1, 2 & 3. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with various ornaments and dynamics.
- Melody:** Cornet 1, 2 & 3, Alto Sax, Tenor Sax. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of a series of chords and rests.
- Outlining Meter:** High: F. Horns, Mallet Perc; Low: Baritone, Trombones, Tuba. The notation is in grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. It provides harmonic support with chords and single notes.
- Rhythmic Support:** Snare Drum, Bass Drum, Tambourine. The notation is on a single staff with a key signature of one sharp (F#) and a 3/4 time signature. It features a complex rhythmic pattern with accents.

The score concludes with a double bar line and a repeat sign. The final measure of the piece is in a 2/4 time signature, with a key signature change to one flat (F).

Similar to rhythmic repetition, outlining meter is useful when writing for bands of all grade levels. Outlining meter offers a built-in metronome that can aid students with foreground voice lines in learning and performing their part. The technique is also a clear way of incorporating polyrhythms and hemiola into the music without burdening the players with irregular or frequent meter changes. By incorporating these elements, student performers can be introduced to the concepts through hands-on experience, serving as an excellent development for their understanding of structural elements of music with regards to rhythmic interplay.

Choir Separation (Timbral Separation, Orchestration) - within the instrumentation of a wind ensemble, it is commonplace for composers to separate the instrument families into smaller sections. The woodwinds are separated by timbral differences within the instrument family, dividing them into flute / double reed choir, clarinet choir, and saxophone choirs. The brass section division is based on cylindrical and conical bore and their respective ranges, although these separations are not as standardized as the woodwind divisions. The common brass choir divisions include trumpet and cornet choir, french horn choir, trombone choir, and low brass choir. The percussion section can also be separated into choirs based on the instrument type, which consist of membrane or battery percussion, mallet percussion, and auxiliary percussion. Unlike the wind instrumentation, the instruments used within a percussion section of a score are often grouped together, with distinctions made only between battery and non-battery percussion. The detailed inclusion of these choirs is found on Table 3.2.

Table 3.2 Choir Separation¹²⁶

Instrument Family	Choirs			
Woodwind	<u>Flute & Double Reed Choir;</u> <i>Piccolo, Flute, Oboe, English Horn, Bassoon</i>	<u>Clarinet Choir;</u> <i>Eb Clarinet, Bb Clarinet, Bass Clarinet, Contrabass Clarinet</i>	<u>Saxophone Choir;</u> <i>Soprano Sax, Alto Sax, Tenor Sax, Baritone Sax</i>	
Brass	<u>Trumpet Choir;</u> <i>Cornet, Bb Trumpet, Flugelhorn</i>	<u>French Horn Choir;</u> (often combined with Trumpet Choir) <i>French Horns</i>	<u>Trombone Choir;</u> (often combined with Low Brass Choir) <i>Trombone, Bass Trombone</i>	<u>Low Brass Choir;</u> <i>Euphonium, Tuba, String Bass</i>
Percussion	<u>Battery;</u> <i>Timpani, Snare Drum, Bass Drum, Tom Toms</i>	<u>Mallet Percussion;</u> <i>Glockenspiel, Vibraphone, Tubular Bells, Xylophone, Marimba</i>	<u>Auxiliary;</u> <i>Cymbals (Suspended and Crash), Triangle, Tambourine, Wood Block, etc. (Anything that does not qualify as Battery or Mallet)</i>	

¹²⁶ Information collected from analysis of the following compositions; Hazo. As Winds Dance., Holsinger. Abram's Pursuit., Holsinger. A Childhood Hymn., Jenkins. American Overture., Reed. Armenian Dances., Sheldon. Metroplex., Smith. Into The Storm., Erickson. Air For Band.

Choir separation does not only affect the layout of the score; it is also an orchestration technique used in band composition and arranging. Aside from the common binary timbral effects of contrasting soli woodwind versus solo brass, composers will often utilize different colours of choir to amplify their different roles within a texture. In Joseph Jenkins' American Overture (ex. 3.xi), he uses the contrast in colour between the french horn choir and the clarinet choir to create a clear separation between the melody and the harmonic support.¹²⁷ This is reinforced through the use of dynamics as the french horn melody is marked *forte*, the clarinet support is marked mezzo piano with repeating diminuendo, and the tuba bassline is marked at a consistent mezzo piano. The muted trumpet entrance with a fortissimo staccato timbre (m. 88) offers another choir timbre to restate the rhythmic theme established earlier in the piece. Through dynamic markings and instrument choice, the composer is able to idiomatically use the dynamic range of the instruments to create the desired effect within the texture.

Example 3.xi
American Overture, Joseph Jenkins, measure 84-89

The musical score for Example 3.xi, *American Overture* by Joseph Jenkins, measures 84-89, is presented in four staves. The top staff, labeled 'Harmonic Support' for Clarinets 1, 2, 3 & 4, features a series of chords with dynamics markings of *mp*, *mp*, and *sim.* The second staff, 'Rhythmic Melody' for Trumpet 1 & 2, shows a staccato rhythmic pattern beginning at measure 88. The third staff, 'Melody' for F. Horn, displays a melodic line starting at measure 84 with a *fff* dynamic. The bottom staff, 'Bassline' for String Bass, provides a consistent eighth-note accompaniment with a *mp* dynamic.

¹²⁷ Jenkins. American Overture.

Choir separation can also be used in transitions to introduce the rhythm of a new section in the music. In Alfred Reed's Armenian Dances (ex. 3.xii), he uses includes an Armenian folk song in 5/8 time which alternates between 2+3 and 3+2 pulsing. In the opening of the section (m. 69), he features battery and auxiliary percussion to establish the irregular time for the entrance of the other instruments (m. 73).¹²⁸ In doing this, I believe the composer is able to create a more gradual transition through the addition of instruments and uses common rhythmic strength of percussion to lead this transition into an otherwise complicated meter.

Example 3.xii
Armenian Dances, By Alfred Reed, m. 69 - 76

The musical score is presented in a multi-staff format. The top staff is labeled 'Melody' and 'Alto Sax.' and shows a melodic line in 5/8 time. The second staff is labeled 'Bassline' and lists 'Bassoon 1, Bass Clarinet, Baritone Sax'. The third staff is labeled 'Outlining Meter' and 'Timpani'. The fourth staff is labeled 'Rhythmic Support' and lists 'Snare and Bass Drum, Tambourine, Cymbals'. The bottom section of the score includes staves for '+ Bassoon 2, Tuba, String Bass'. The score illustrates the gradual introduction of instruments and the use of percussion to establish the irregular 5/8 time signature.

The artistic treatment of timbres through choir separation techniques can enhance the practicality and educational value of a composition. By isolating specific sections of the ensemble, the composer is able to give student-players group feature performance opportunities, especially to those who may not usually be featured. I believe this is especially useful in lower grade level ensembles where student-players likely do not possess the instrument proficiency and

¹²⁸ Reed. Armenian Dances.

confidence to handle an individual solo line. Due to the limited instrumentation of these passages, sectional features also allow players within a section to work together to ensure that everyone in the section is proficient on their part so that the section as a whole will sound unified. Choir separation also provides those sections who are not playing with a small break within the piece, which can be especially useful for the brass section. When strategically placed, this can also serve as a practical solution to offer players a break before or after difficult passages that may cause embouchure fatigue.

These frequently used compositional techniques are common among many pieces in the wind ensemble genre and combine to create practical learning opportunities for the student-players; however, these techniques alone do not equate to artistic value or sophistication. When used in a formulaic or obvious manner, these techniques can decrease the intrigue of composition as the music becomes overly predictable and monotonous. In order to create a piece with both educational and artistic value, it is essential that the composer display compositional craftsmanship in the implementation of these techniques.¹²⁹

¹²⁹ Garofalo, Blueprint For Band, 30

Chapter 4: Artistic Value

The wind band medium has been the subject of criticism from band directors, music educators, and music philosophers who critique the artistic quality and educational prowess of music selected for school band programs. In Stephen Budiansky and Tim Foley's article The Quality of Repertoire in School Music Programs, they critique the choices of school band directors and composers of educational music for elevating works that lack artistic value, describing it as "made-for-school-music" that is "uninspired", "inconsequential", and "overly formulaic".¹³⁰ Similar to Garofalo, Budiansky and Foley argue that only high-quality art music should be used for educational purposes, but what defines high quality music? In Garofalo's Blueprints For Band, he outlines the important characteristics a piece must possess in order to be suitable for a school band program such as; the composer's craftsmanship in their treatment of material and structural elements, creative expression in reflecting the ebb and flow of human emotions, and the learning and teaching potential (see chapter 3). The presence of the characteristics outlined by Garofalo ensures that the score will provide a strong example of repertoire for students to learn from, enhancing both educational and artistic value. In Bennet Reimer's book A Philosophy of Music Education, he explains how aesthetic value is achieved in the creation of art and further explores the relationship between craft and artistic value.¹³¹

Defining and Assessing Artistic Value

Assessing artistic merit and value is a highly subjective process, and so there is no one compositional style or method that will be aesthetically pleasing to everyone. In Reimer's philosophy, he attempts to define aesthetic value by outlining the differences between regular communication, such as conversational dialogue between two people, and the exploration of the human condition facilitated through the aesthetic creation of a work of art. Reimer explains that while communication begins with a specific message and uses unambiguous symbols, such as words or gestures to relay that message, aesthetic creation begins with a germinal idea full of

¹³⁰ Budiansky and Foley. "The Quality of Repertoire In School Music Programs"

¹³¹ Reimer. A Philosophy of Music Education. 43

possibility for the artist and the exploration of the expressive qualities of that germinal idea to create a work of art.¹³² With this premise, he explains,

The act of aesthetic creation lies precisely in the growth process [exploration]... an artist that follows the communication process rather than the creation process work will turn out to be non-artistic... the growth process is the essential characteristic of aesthetic creation [and] is a process of exploration.¹³³

Reimer goes on to explain how functional communication and aesthetic creations can be combined in examples such as novels or programmatic musical works while maintaining the quality and intensity of the aesthetic creative process and thereby the quality of the artwork.¹³⁴ Reimer further applies this to music by outlining the aesthetic elements of music as melody, rhythm, harmony, tone colour, dynamics, texture, and form; the same musical elements described by Garofalo in his discussion of compositional craftsmanship. This concept of compositional craft and the aesthetic process is also shared by composers such as Igor Stravinsky, who claimed,

The more constraints one imposes, the more one frees one's self.
And the arbitrariness of the constraint serves only to obtain
precision of execution.¹³⁵

Stravinsky's philosophy of constraint illustrates the importance of craft in the aesthetic creative process. By limiting the possibilities of what the artwork can be, the artist is able to experience a more profound exploration of the expressive elements of the material. Through this creative process of exploration, composers are able to develop single ideas into entire works of art. This philosophy of the aesthetic creative process is reinforced by Aaron Copland, who states,

¹³²Reimer. A Philosophy of Music Education. 43

¹³³ Ibid. 45

¹³⁴ Ibid

¹³⁵ Igor Stravinsky. Poetics of Music: In The Form of Six Lessons. (Cambridge: Harvard University Press.1970) 65

Every composer begins with a musical idea... not a mental, literary, or extramusical idea... It may come as a melody... or as a melody with accompaniment... or as a purely rhythmic idea... Now the composer has the idea... and examines them... He wants to know what he has... he tries to find it's essential nature, and then he tries to find what might be done with it... how the essential nature may momentarily be changed¹³⁶

The emphasis on craft by composers such as Stravinsky, Copland, and Schoenberg (discussed later in this chapter) reinforce Reimer's philosophies of the relationship between the aesthetic creation and the quality of the art work. Given the subjectivity and complexity of defining aesthetic value, the composer's effectiveness and craftsmanship in the creative process will serve as a metric in assessing artistic value of the work. With this metric, three main theories and approaches of assessing the aesthetic value of a piece of music can be drawn; the treatment of thematic material, the creativity and originality of the craftsmanship, and the composer's efficiency in their creative expression.

Treatment of Thematic Material

A common method of determining the artistic value or merit of a piece of music is to examine the composer's use and treatment of the thematic material. Similar to the philosophies of Stravinsky and Copland, in Arnold Schoenberg's treatise Fundamentals of Music Composition, he explains that true compositional craftsmanship is found in the economic use of material.

The basic motive is often considered the 'germ' of the idea. Since it includes elements... of every subsequent musical figure, it could be considered the 'greatest common factor'.¹³⁷

¹³⁶ Aaron Copland. What To Listen For In Music. (New York: Whittlesey House, 1939.) 33

¹³⁷ Schoenberg. Fundamentals of Music Composition.8

Schoenberg explains that through variation of the “basic motive”, the composer is able to enhance the cohesiveness and clarity of a composition. All significant melodies and figures within the composition should stem from a variation of the “basic motive” to create a strong sense of unity and cohesion throughout the work.¹³⁸ Schoenberg explains the skillful balance a composer must find in changing less important features of a motif, and sustaining more-important features so that the ear may follow the transformation of the melody.¹³⁹ This technique reinforces the aesthetic creative process discussed by Reimer as it encourages a composer to fully explore the potential of their germinal idea. This concept is also supported by Garofalo, who considers melodic development as an important characteristic in evaluating the craftsmanship, and thereby artistic value, of a composition.¹⁴⁰

The melodic, harmonic, and rhythmic elements [of the work should be] well integrated, transformed and developed in a skillful way.¹⁴¹

Like Schoenberg, Garofalo agrees that the skillful treatment of thematic material helps to reinforce the form of the work, which must shape the structural elements in a meaningful and convincing manner. Schoenberg, Reimer, and Garofalo’s interests in compositional craft combine to define the treatment of thematic material as one of the hallmark characteristics of high quality artwork.

Creativity and Originality

Artistic value is often determined by the creativity of the composer and the originality of the ideas. In the Budiansky and Foley article, they critique music containing clichéd rhythms, forms, and simple triadic harmony, explaining that these works appear uninspired and lack the intrigue and interest of sophisticated art music.¹⁴² What unifies many of the great composers of the 20th Century is the desire and willingness to experiment with the structural elements of

¹³⁸ Ibid

¹³⁹ Ibid

¹⁴⁰ Garofalo. *Blueprints for Band*. 30

¹⁴¹ Ibid

¹⁴² Budiansky and Foley. “The Quality of Repertoire In School Music Programs”

music.¹⁴³ Experimentation allows composers to break away from the conventions of a genre and rediscover the musical possibilities available to them. Even in writing music of a familiar genre, be it dance or folk song, a creative composer will incorporate new elements to create a fresh portrayal of a familiar idea. This is found in the works of Percy Grainger, whose folk-song based compositions incorporate experimental use of the harmonic and melodic elements, the former of which utilizes techniques such as chromatic sliding, mixed modes, or polytonality used to incorporate his ideas on “free music” into his works.¹⁴⁴ In Igor Stravinsky's autobiography he expresses the opinion that experimentation leads to new compositional methods which give music depth and substance.¹⁴⁵ This use of experimentation is found in numerous examples of Stravinsky's work in which he implements creative and unusual melodies, timbre, and harmonic language. Although new methods may not be aesthetically pleasing to all listeners, they propel art forward and hold significance within the context of the genre.

Creative Expression

The expressive qualities of music are perhaps the most identifiable elements for the listener, while being one of the most contentious ideas discussed by composers and theorists. Composers such as Igor Stravinsky renounce any expressive quality in his music,

I consider that music is, by its very nature, essentially powerless to express anything at all, whether a feeling, an attitude of mind, a psychological mood, a phenomenon of nature, etc. Expression has never been an inherent property of music. That is by no means the purpose of its existence.¹⁴⁶

while composers such as Richard Strauss and Hector Berlioz utilize the expressive abilities of music in their programmatic works to create the framework for the piece. Aaron Copland explains this type expressive quality in his book What to Listen For In Music,

¹⁴³ Ibid

¹⁴⁴ Ibid

¹⁴⁵ Igor Stravinsky. An Autobiography. (New York: Norton & Co, Inc. 1962)

¹⁴⁶ White, Walter. Stravinsky: The Composer and His Works. (University Of California Press) 520

there are two kinds of descriptive music. The first comes under the heading of literal description. A composer wishes to recreate the sound of bells in the night. He therefore writes certain chords... which actually sound like bells in the night. Something real is being imitated realistically... The other type of descriptive music is less literal and more poetic. No attempt is made to describe a particular scene or event; nevertheless some outward circumstance arouses certain emotions in the composer which he wishes to communicate to the listener... instead of literal imitation, one gets a musicopoetic transcription of the phenomenon as reflected in the composer's mind.¹⁴⁷

I believe that this contradiction stems from the binary nature of the expressive and interpretive elements of art. The artist's exploration of a germ idea propels the creative process to produce a work of art, the audience then takes in the artwork and reacts to it through their own personal exploration or interpretation. The division between the artist's expression and the audience interpretation is created through the artwork, and therefore any ideas conveyed by the artist will be distorted in the audience's interpretation as a result. Perhaps what Stravinsky is communicating in the previous statement are the limitations of the ambiguity of music to clearly express ideas. However, this distortion of the artist's ideas expressed in the aesthetic elements can be clarified through the incorporation of functional, less ambiguous elements into the music (Table 4.1). This is further explained in Reimer's philosophy as he explores the spectrum between aesthetic value and functionality. Reimer explains that functional forms such as a street sign exist to communicate an idea through clear and unambiguous symbols, whereas an artwork exists so that audiences can share the artist's insight, exploration, and expression of an element of the human experience.¹⁴⁸ The functional form (street sign) will be assessed on its ability to serve its function, while the aesthetic form (artwork) is assessed on how it inspires the audience.

¹⁴⁷Copland. What To Listen For In Music. 62

¹⁴⁸ Reimer. A Philosophy of Music Education. 48

Table 4.1¹⁴⁹

Aesthetic v.s Functional Elements of Music

Aesthetic Element Of Music	Functional Elements Of Music
Rhythm Melody Harmony Form Timbre Dynamics Texture	Text Sound Effects (Church Bells) Program Notes (Narrative)

Although the intensity and the profoundness of the artist's expression and audience interpretation cannot be measured, the composer's efficiency in their attempt to express both specific and abstract ideas can. Composers like Richard Strauss and Hector Berlioz combine the expressive qualities of the aesthetic elements of music with functional elements to convey specific narratives in their programmatic works. Through this combination, composers are able to depict both specific imagery, such as church bells, and abstract concepts, such as emotion.¹⁵⁰ These depictions are created through the composer's masterful manipulation of sound association and audience expectation and allow for clarity in the audience interpretation of the artwork.¹⁵¹

In Garofalo's Blueprint For Band, he emphasizes the importance of the creative expression of a piece in assessing its artistic value as well as determining its suitability for young band. Garofalo, along with Budiansky, Foley, and Reimer, explain that high-quality music is able to reflect the ebb and flow of human emotion and experience, and contains abstract subtleties of expression in order to convey an extra-musical idea.¹⁵² This representation through creative expression is an essential element to the craft of composition as it allows the composer to express

¹⁴⁹ Ibid

¹⁵⁰ Copland. What To Listen For In Music. 62

¹⁵¹ William Forde Thompson and Lena Quinto. "Music and emotion: Psychological considerations." The Aesthetic Mind: Philosophy and Psychology (2011): 357-375.

¹⁵² Garofalo. Blueprint For Band. 31

specific ideas to the listener. Therefore, the efficiency of the composer's efforts in doing so directly influences the interpretation of the piece, which correlates to its artistic merit.

In the assessment of artistic value, there are many considerations in evaluating a composer's skill and craftsmanship. Treatment of material, creativity and originality, and creative expression are only some of the possible metrics for determining a work's sophistication. However, artistic value is not determined by the complexity or sophistication of a work, in fact, many of the works of the masters have become inaccessible to the audiences of today.¹⁵³ I believe that artistic value is determined by the audience's interpretation; if the listener is affected by the music, feels an emotional connection, or can take something away from the performance, then the music possesses artistic value.

¹⁵³ Budiansky and Foley. "The Quality of Repertoire In School Music Programs"

Chapter 5: Perspectives of Publishers, Teachers, and Students

Music publication is a business like any other, and while it provides the service of giving teacher-conductors access to a variety of new works, its primary focus is to make money through the sale of that music. In order to do this, publishers market new works toward what teachers find valuable in a piece of music, resulting in advertisements for pieces focusing on elements such as playability, safe scoring, popularity, and student appeal, while seldomly mentioning the artistic merit or aesthetic value of the composition.¹⁵⁴ In Budiansky and Foley's critique of much of the published band music in their article The Quality of Repertoire in School Music Programs, they credit this as one of the main reasons for the influx in poor quality of music purchased by band directors and played by bands. But who is to blame; is it the fault of the publishers for selling poor quality music, the composers for writing it, or the teachers for buying it?

Relationship Between Publishers and Teachers

In choosing new music, most teachers base their selections on their band's current playing ability and what will help their students develop their skills on their instrument.¹⁵⁵ This prioritization of pedagogical value often leaves little room from artistic or aesthetic judgements in the repertoire selection process. Focus is often placed on whether the students will enjoy playing the music rather than if the music will provide strong educational opportunities.¹⁵⁶ These priorities are often motivated by the desire for the teacher-conductor to have their ensemble play well on the final performance, regardless of what music they actually play. Publishers such as J.W. Pepper understand this dynamic, and market new music accordingly with descriptions such as "the piece gives the illusion of being more difficult than it is", "the bold lines and writing will show off your band well", or "this piece will showcase your band well".¹⁵⁷ Descriptions like

¹⁵⁴ Budiansky and Foley. "The Quality of Repertoire In School Music Programs"

¹⁵⁵ C.S Young. The Quality Of Repertoire Chosen By High School Wind Band Conductors And The Resources Are Criteria Used To Choose This Literature. Ph.D. diss., The Ohio State University. 1998

¹⁵⁶ Budiansky and Foley. "The Quality of Repertoire In School Music Programs"

¹⁵⁷ J.W. Pepper. 2005 Concert Band Catalog. Valley Forge, PA

these illustrate the priority that teachers place on having a band that performs well over exposing students to quality, and potentially more difficult, repertoire, and publishers are eager to appeal to that prioritization so long as it means sales.

The relationship between publishers and educators may be propelled by the teacher, but it is controlled by the publisher. Publishers have a direct impact on what music teachers purchase through the repertoire included in their catalogues.¹⁵⁸ With approximately 2,500 new pieces published every year, it is in the publisher's best interest to offer something new, rather than music that directors may already have in their library.¹⁵⁹ This results in older, and in many cases, higher quality works being allowed to fall out of print while the market is saturated with "made-for-school" music.¹⁶⁰ Publishers also influence the repertoire selection that teachers make by hosting music festivals and contests that limit the required repertoire to works on their catalogue.¹⁶¹ The Midwest Clinic, one of the most popular in the United States, requires all bands to choose 100% of performed works from their catalogue, with the additional requirement that 50% of those need to have been published within the last year.¹⁶² This allows publishers to control the marketplace and increase the amount of new music being played by school bands, without leaving the teacher-conductor much choice.

Impact on Students

School music programs exist to provide students with an opportunity to learn an instrument, play music, and develop a sense of musical literacy and taste.¹⁶³ These objectives should serve as the primary concern for teacher-conductors, but have fallen by the wayside in favour of ambitions of playing well and impressing parents, adjudicators, administrators, and other band directors. One of the major critiques put forward by Budiansky and Foley is the compositional practice of practicality-over-musicality in "made-for-school". With this change in

¹⁵⁸ Budiansky and Foley. "The Quality of Repertoire In School Music Programs"

¹⁵⁹ Ibid

¹⁶⁰ Ibid

¹⁶¹ Midwest Clinic. 2005. 60th anniversary conference, 2006 performance application. cited 14 January 2018
<http://www.midwestclinic.org/perfapp.pdf>

¹⁶² Ibid

¹⁶³ The Ontario Curriculum, Grades 9-12: The Arts. Toronto, ON: Ministry of Education, 2009.

priority, these works appeal to many teacher-conductors, especially those of lower level bands, as it ensures the piece will be simple to rehearse, and will turn out well at concerts and festival performances, simplifying the job of the teacher-conductor.¹⁶⁴ While pleasurable to the ear, and a sure sale for the publisher, these repertoire decisions tend to focus on appealing to the student's interests, rather than finding the best music to challenge student performers in developing instrument proficiency and critical taste in music.¹⁶⁵ What is lost in this practice of practicality-over-musicality is the compositional craftsmanship that contributes to the teaching and learning potential of a composition. This is discussed by Garofalo who explains,

The selection of qualitative performance repertoire is a critical factor in achieving the objectives of a comprehensive musicianship program. The task is unquestionably... one of the most important aspects of the band director's work.¹⁶⁶

Poor or limited music selection negatively impacts a student's motivation as well as the development of their understanding of the musical elements, their instrumental proficiency, and their knowledge of music as an artform.¹⁶⁷ In Harry Begian's article The Conductor's Responsibilities, he explains that students will often lose motivation or interest in the ensemble if the music being played is of poor quality and not challenging.¹⁶⁸ While student-players may be thrilled at first to play something familiar or easy, I believe that music that is overly formulaic, repetitive, simplified, or "safe" is likely to instill a false sense of confidence in their playing ability. This music is often monotonous, boring to play, and likely to discourage students.¹⁶⁹ Compositions that are skillfully made provide students with interesting and even exciting parts that motivate them to practise and fill their role in the band. As Harry Begian states,

¹⁶⁴ Budiansky and Foley. "The Quality of Repertoire In School Music Programs"

¹⁶⁵ Ibid

¹⁶⁶ Garofalo. Blueprint For Band. 30

¹⁶⁷ Kulzmich. "Brains Need To Be Challenged"

¹⁶⁸ Budiansky and Foley. "The Quality of Repertoire In School Music Programs:

¹⁶⁹ Allen P Britton. "American music education: Is it better than we think?" Colwell, Richard (ed.) Basic concepts in music education, II (Niwot, Col.: University Press of Colorado. 1991) 175–88

The study and performance of good music is what attracts students to a band program. Conductors who play only the best music with their bands rarely have a dropout problem.¹⁷⁰

“Made-for-school” music often claims to have the direct goal of captivating and motivating students by appealing to their tastes, however in Natalie Kuzmich’s article Brains Need To Be Challenged, she explains that these tastes are often influenced by peers, media, and what is fashionable, all of which are influences that discourage independent critical decision making.¹⁷¹ In order to expand one's knowledge of music as an artform and develop a critical taste in music, it is essential that students be exposed to a rich variety of music.¹⁷² It is through the exploration of different styles and genres that students develop their own unique taste, grounded in critical decision making, as well as a respect for music they may not necessarily find aesthetically pleasing.¹⁷³ I believe that the role of a student ensemble is not to put on flawless concerts, or win regional contests. School band programs are about teaching student-players about music and developing a passion for the performance and study of the artform, which is most efficiently and effectively achieved through the selection of quality repertoire.

It is the role of the composer to create music that balances the practical with the artistic, while still being enjoyable to play. Composers who consider all of these elements are able to appeal to the priorities and concerns of students, teachers, and publishers while still creating quality artwork. In my own compositions, discussed in the following chapters, I have attempted to illustrate this balance between the practical, the functional, and the creative in order to write music that displays both educational and artistic value.

¹⁷⁰ Harry Begian. “The Conductor’s Responsibilities.” The Instrumentalists. 14 (April) 12. 1990.

¹⁷¹ Kuzmich. “Brains Need To Be Challenged”

¹⁷² Ibid

¹⁷³ Ibid

Chapter 6: Island Groove

Island Groove is the first of the three compositions written in conjunction with this thesis. The piece is written with the intention of a grade one and one-half to two level ensemble and is approximately 3 minutes long. The piece is inspired by styles central to the Caribbean islands such as a calypso and soca, and uses simplified rhythms conventional to these genres in order to reinforce this association. Similar to Samuel Hazo's As Winds Dance discussed in (chapter 3), the piece is intended to aid young student-players in learning syncopated rhythms. Unlike Hazo's piece, which relies on repeating rhythms, multiple examples of syncopated rhythms and melodies are layered throughout Island Groove to further challenge players and add interest to the music as well as reinforce the genre association (Ex. 6.i). In addition to serving as an exercise in syncopation, the piece may also work as a introduction to Caribbean music, thereby developing both dexterity skills and global musical knowledge.

Analysis

Island Groove sits firmly in the key of Bb major and is based on a strophic form conventional to Caribbean popular music. The piece is comprised of two main themes, or "A", and "B" sections, that are altered through orchestration or rhythmic variation each time they are repeated. The introduction (mm. 1-12) features open air sounds created by woodwind and brass players blowing through their instrument without pitch to simulate wind, while the percussion's staggered entrances layer syncopated rhythms, forming the groove on which the piece is based (ex. 6.i). The primary rhythm of the groove is a traditional two measure clave rhythm conventional to Caribbean styles, which is accompanied by a 1 measure syncopated bongo pattern. Although independent from one another, the rhythms are supported by subdivisions in the kabasa pattern, as well as a rhythmic support outlining meter provided first in the mallet percussion and later in the bassline which provides a clear sense of pulse throughout the piece. A two measure accompaniment motif based on a fragmentation of the clave rhythm is played in the clarinets (m. 9), interacting with the percussion groove while establishing a simple harmonic progression.

Example 6.i
Barletta, Island Groove, m. 7-8 (Main Groove)

The first “A” section (mm. 13-20) is comprised of two phrases, antecedent and consequent, that serve as the exposition for the “a” theme. The melody is supported by the harmonic and rhythmic accompaniment established by the accompaniment motif now in the trumpets and french horns as well as a bassline played by the tuba, trombone, bassoon, and bass clarinet.

The percussion groove (ex. 5.i) continues through the “B” section (mm. 21-28) where the second, or “b” theme is first introduced. Although rhythmically similar to the “a” theme, this contrasting theme features triadic leaps that create a more tuneful, memorable melody. The “b” theme is broken up into a call and response-like texture, with the second voice (clarinet 1&2, alto sax.) repeating the first voice (flute, trumpets 1&2, french horn), varying the inversion of the arpeggiated triad as well as displacing the rhythm of the pattern. The texture changes (m. 25) as the two voices come together and exchange roles with the french horn and trumpet parts from

accompaniment motif to melody. Voice exchange is also used here in the trombone which changes from bass line to accompaniment motif.

The second “A” section (mm. 29 -40) offers a contrast in texture from the two preceding tutti sections. In this section, the texture is reduced to the accompaniment motif, bassline, and percussion groove to establish the feeling of return to the first “A” section, before reducing further to only the bassline and melody (m. 33). Also in this section, choir separation is used to provide each section of the band a small feature role as they play a variant of the “a” theme. Throughout these soli passages, the percussion is reduced to outlining meter and bassline. The outlining meter patterns occur in stretto through the last 3 measures of the passage to build excitement for the arrival of the next section.

The restatement of the “B” section (mm. 41- 48) varies the orchestration of the call and response texture of the first with the flute and clarinet now together on the first voice and the trumpet and alto saxophone on the second. This orchestration is varied again in the “B1” section (mm. 49-56) which features a articulation variation of the melody, with tutti staccato notes every other measure. The voices come together again at the end of the passage in anticipation of the arrival point of the next section.

The “A/B” (mm. 57 - 65) serves as the climax of the piece and features the original “a” theme in the trumpets and french horn, in counterpoint with the “b” theme in the flute and alto saxophone. This high point is marked by a change in orchestration with the entire saxophone choir splitting the call and response voices of the “b” theme, and the clarinet returning to the accompaniment motif. The section concludes with a gradual release of energy created through repeated or “tagged” ending conventional to popular styles (m. 64) which offers another example of choir separation as the woodwinds are featured in the second repetition.

The final section of the piece (mm. 66-74) serves as a recapitulation of the introduction. Instruments are removed from the texture, leaving only the percussion groove and the accompaniment motif. The piece ends with pianissimo ocean drum to further evoke the imagery of resting on a Caribbean beach.

Assessing Educational & Artistic Value

Island Groove was written with the level of practicality and the educational value as the chief concerns, typical of pieces of a lower grade level. The piece is designed to introduce students to the concept of syncopation, as well as to the genres and musical styles of the Caribbean. While the piece does not use exact calypso rhythms or accompaniment figures, which can be quite complex, it works to offer students a sample of the rhythmic drive of those genres. The performance of Island Groove would be well supplemented with a unit of study on Caribbean or calypso music to further expose students to the genre.

Given the lower grade level, the piece is written with a limited instrumentation in mind. Shared parts between flute and oboe, trombone and baritone, as well as frequent doubling between the tenor saxophone, baritone saxophone, french horn, and trombone parts ensure that the inner voices are covered, enhancing the practicality of the piece. The percussion section holds a prominent role in the piece and the doubling of parts is encouraged to better support the ensemble. The repetitive percussion parts are idiomatic to the instruments and the repetition gives the student-players to opportunity to develop aural skills as they learn to blend and shape their parts with the ensemble.

The primary pedagogical consideration in writing this piece was to assist young players in working with syncopations. I tried to include syncopation in as many of the voices of as possible while still maintaining genre association. To reinforce this, I assigned each instrument one or two different syncopated patterns that repeat throughout the piece. In an attempt to provide players with interesting parts, I incorporated voice exchange techniques so that all instruments, excluding the bass instruments, play some part of the melody. The bass instruments, bassoon, bass clarinet, and tuba, remain grounded to the repetitive bassline in order to provide the other instruments with a solid foundation. In addition, it is common for players of this skill level to be new to these bass instruments, therefore their exclusion from the syncopations bolsters the practicality of the part. Although these instruments do not deal directly with syncopations, players are still challenged to develop rhythmic independence from the other

voices. Students on these parts are given the opportunity to understand the relationship between the two rhythms and see how non-syncopated rhythms give context and reinforcement to syncopated ones.

While Island Groove was written with the intention of educational use, I believe that the piece contains several characteristics that justify it as artistically valid. Despite the limitations of the grade level and the prioritization of practicality, the composition displays a skillful use of originality, creative expression, and treatment of thematic material as discussed in chapter 4. The strophic form of Island Groove is reinforced through the use of orchestration; each contrasting section features a change in texture or colour that prevents the otherwise repeated melodies from becoming monotonous. These changes were achieved through clear voice separation and voice exchange techniques as shown in the “B” section call and response melodies. By frequently changing the orchestration of the first and second voices, I believe I effectively varied the melody through timbre rather than melodically. Other examples of an artistic use of orchestration are found in the “A/B” section (mm. 57 - 65) where the two simultaneous melodies are distinguished through colour. Through this separation, I feel the ear can better distinguish the two melodies clearly, thereby making the effect of the returning “a” and “b” themes more effective.

Island Groove was composed to be an original representation of popular Caribbean styles. While the rhythms may not be traditional to the Caribbean people, they provide students a gateway to the study of other cultures. This creative representation is reinforced through the use of traditional calypso percussion instruments (kabasa, bongo, claves, guiro) which work to create a soundscape that evokes associations of the Caribbean. An attempt was made to amplify this association through the use of wind sound effects, ocean drum, and gradual fading introduction and conclusion (mm.1-4, 70-74) to further the creative representation of Caribbean music.

The treatment of thematic material is another example of the artistic value in Island Groove. While the themes and motifs used are separated by the contrasting sections of the piece, they are unified through the use of syncopation. This use of syncopation, although not a formal motif, serves as the “greatest common factor” as described by Schoenberg and allows the

melodies to fluidly move in and out of one another or to occur in counterpoint (mm. 57 - 65) while maintaining a clear and transparent texture. The motif is varied so as to avoid monotony, while still providing listeners and players with familiarity through the piece. The treatment of thematic material is reinforced by the form of the piece as the contrasting sections aid the listener in differentiating between the themes, providing clarity to the variations that occur. This is exemplified in the second “A” section (mm. 29 -40) where the change in texture alludes to a change in character, while the returning accompaniment motif prepares the listener for the return of the “a” theme. This anticipation allows the ear to relate the variations to the original theme, thereby connecting the sections and strengthening the form.

When composing for lower level bands, it is challenging to produce music that is inspired and creative.¹⁷⁴ Despite these limitations, a composer still has a variety of techniques and tools available with which they can craft the composition. While practicality is a higher priority at these lower grade levels, there is still room in the creative process for creative and artistic craftsmanship.

¹⁷⁴Sheldon, “The Difficult Art of Writing Creative Music for Young Band.”

Chapter 7: Concert Fantasy

Concert Fantasy is the second of three pieces written in conjunction with this thesis and is composed for a grade three level band. The piece is based on a short motif of a descending fourth followed by a rising fifth (ex. 6.i), and uses the Schoenbergian method of stemming other themes and melodies from this single motif. With this, nearly every passage of the piece derives from the main theme in either variation or counterpoint. Through these considerations, I sought to create a piece of music with both educational and artistic value that would inspire and entertain players and audiences alike.

Analysis

The piece is comprised of three variations on the main theme, each in a contrasting style. The first fanfare variation acts as the exposition of the motif, and reoccurs at transition points and in the recapitulation. This fanfare variation frames the exposition of the main theme which is comprised of multiple statements of the motif (ex. 6.ii). The second variation is based on a blues or jazz style, using idiomatic conventions such as comping rhythms, an improvised sounding solo, and a prominent bassline which derives from a variation of the main theme, and later serves as a countermelody to the “b” theme that is derived from a varied decoration of the main motif. The third variation is a march-like section which features the theme in the accompaniment, varied by rhythmic displacement. While these styles are common to the band genre, each section creatively alters the conventions to provide an original representation of the style.

The fanfare section (mm.1-9) is in Eb major and occurs at the beginning, structural transition points between sections (mm. 20-29, 62-66), and at the end of the piece (mm. 119 - 132). This section uses choir separation to feature the motif simultaneously in the woodwinds and brass. The opening brass figure states the theme in a bombastic and stately character with octave displacement in the low brass to create contrary motion. The upper woodwind and saxophone choirs vary the theme with rhythmic diminution to create the filigree conventional to the fanfare style. The staggered and imitative entrances build excitement, which is maintained through repeated statements decorated with trills and further diminution of the motif (ex. 6.iii). The passage builds to two points of tension created by tone clusters resembling an augmented


Db/F chord, first sounding simultaneously and then arpeggiated. In the second statement of the passage (mm. 6-8), voice exchange techniques are used to vary the trumpet lines to match the woodwind filigree which pushes the passage forward to the second arrival point (m. 9). The second statement features the main motif in two simultaneous voices, this time separated by range. The soprano and alto voices (flutes, oboe, clarinets, alto sax., trumpets and first french horn) vary the motif through with rhythmic augmentation, while the tenor and bass voices (bassoon, bass clarinet, baritone sax., second french horn, trombone, euphonium, tuba, and timpani) state the motif unvaried in rhythmic counterpoint to add to the bravado of the passage.

Example 7.i

Concert Fantasy, Christopher Barletta, measure 1 (Main Motif)

Allegro Con Spirito

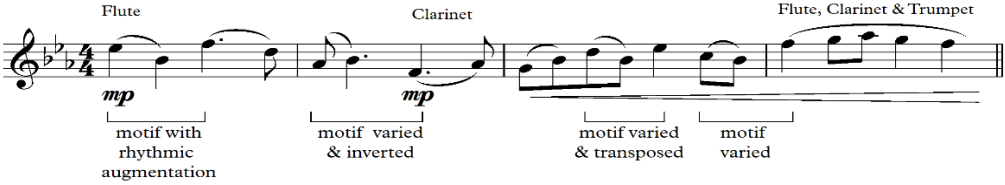
Trumpet in B \flat 1



Following the fanfare variation is the exposition of the main theme (mm. 10-19), which is comprised of several statements of the main motif (ex. 6.ii). While still in Eb major, the structural importance of the passage is marked by the contrasting texture, timbre, and tempo so as to stand out to the listeners. This section features a short soli between the clarinet, flute, and trumpet section, adding to the contrasting texture, before building to a broad statement of the “b” motif established in the opening section (m. 3). The passage builds to another arrival point (m. 24) marked with imitative entrances of varied statements of the motif (mm. 22-23). The arrival point features an continuation of the fanfare variation before transitioning into the next section.

Example 7.ii

Concert Fantasy, Christopher Barletta, measure 11-14 (Main Theme)



The blues variation (mm. 30-60) serves as a contrasting “B” section to the piece, moving to the relative minor of the home key. The bassline played in the trombones, and later broken up into the low brass, is a rhythmic variation of the motif that serves as a transition into the jazzy character of the section. The genre connotation is reinforced with suspended cymbal strikes, accompanying french horns in a comping pattern conventional to improvised music of the genre, as well as a solo alto saxophone playing a heavily decorated and syncopated variation of the motif. This decoration is grounded back to the main motif with a brief return in the flutes and saxophones (mm. 43-44), which builds to the arrival of the “b” theme a measure 45. The “b” theme is derived from the decorated variation of the main theme stated before and therefore is the most removed melody or figure in the piece from the original motif. To maintain the connection to the main motif, the french horns play a counter-melodic accompaniment pattern which is a rhythmic variation of the main motif in the new key. The contrasting passage, first heard at measure 43, returns in a more prominent color created by doubling the trumpet and flute with a strong rhythmic support in the low brass. This is varied further in a trombone and euphonium soli (m. 51-52) before building to an arrival point that restates the “b” theme, this time varied through orchestration. The passage reaches a climax composed of a bombastic thematic statement of the rhythmic support previously used, reaching a sudden grand pause ending to the section. This is followed by another short statement of the fanfare variation (mm. 62-66) acting as a transition to the next section.

The march variation (mm. 67-118) begins with a percussion feature outlining the two over three hemiola pattern on which the passage is based, while hinting at a return to Eb major. The use of choir separation is continued in the call-and-response dialogue between the timpani and combinations of other choirs, resulting in a gradual transition to a new key of Bb major and a build to an arrival point (m. 87). The march variation features a return of the main theme in a contrasting character to that of the first statement. The theme is supported by a harmonic and rhythmic accompaniment comprised of a rhythmic variation of the main motif, continuing the two over three hemiola pattern. The “b” motif returns in the saxophones and trumpets and is repeated to serve as contrasting material and transition to the return of Eb major (m. 103). The theme is repeated again in the home key with added decoration in the line before moving into the recapitulation of the fanfare variation.

Assessing Educational & Artistic Value

Concert Fantasy was written with the aim of creating a dynamic piece of music that would showcase multiple styles and moods, while maintaining practicality for intermediate players, and enjoyable parts for those up to the advanced level. I believe that these considerations enhanced the educational value of the piece, and were achieved through the use of rhythmic repetition, choir separation techniques, economic use of thematic material, as well as the creative incorporation of contrasting genres and styles.

Some of the lines in Concert Fantasy are technically demanding and are intended to challenge intermediate players and through rhythmic repetition I attempted to aid student-players in learning and perfecting these passages. An example of this is found in the high woodwind part of the opening, and repeating fanfare passage (ex. 6.iii). In rehearsal of this piece, I found that the offbeat entrances of the motif were difficult for the intermediate players. This was rectified by explaining the rhythmic pattern of the passage as repeated offbeat entrances. Although the pitches change each time, I found that the student-players were able to learn the part easier after having understood the rhythmic pattern. Students were able to recognize the similar rhythmic pattern in the bluesy “B” section passage (mm. 43-44) and were able to play it with little further instruction.

Example 7.iii

Concert Fantasy, Christopher Barletta, measure 1-2

Allegro Con Spirito (♩ = 76)

The musical score for Example 7.iii is presented in a four-staff format. The top staff is for Flute 1, the second for Flute 2, the third for Oboe, and the bottom for Clarinet in Bb. The music is in 4/4 time with a key signature of two flats (Bb major). The tempo is marked 'Allegro Con Spirito' with a quarter note equal to 76 beats per minute. The score shows measures 1 and 2. In measure 1, Flute 1 and 2 play a fanfare motif starting on the second beat, marked with a forte (f) dynamic and an accent. The Oboe and Clarinet in Bb have rests. In measure 2, all instruments play the motif again, with trills and accents. The Oboe and Clarinet in Bb parts are marked with a forte (f) dynamic.

Another example of rhythmic repetition and its educational value is found in the transition into the march variation section (ex. 6.iv). Similar to Alfred Reed's Armenian Dances (see chapter 3) example in 5/8 time, the irregular pattern of the March variation (mm. 67-188) is repeated in the percussion before the entrance of the rest of the band. This is an example of the practical use of choir separation techniques as the percussion feature works to establish the groove, providing other members of the ensemble the chance to familiarize themselves with the irregular pattern before attempting it themselves. The rhythmic repetition and choir separation continues as small sections of the ensemble are given the feature role in playing a short segment of the pattern as they converse with the solo timpani. This gives the ensemble members a chance to practise the rhythm during the performance of the piece before joining in the tutti section (m. 87).

Example 7.iv
Concert Fantasy, Christopher Barletta, measure 67 - 70

The musical score for Example 7.iv consists of three staves. The top staff is for Timpani, marked 'Solo' and 'ff', with a bass clef and a 3/4 time signature. It features a melodic line with eighth and quarter notes. The middle staff is for Snare Drum/Bass Drum, marked 'f', with a treble clef and a 3/4 time signature. It features a complex, irregular rhythmic pattern. The bottom staff is for Percussion 2 & 3, marked 'f', with a treble clef and a 3/4 time signature. It features a simpler, more regular pattern. The score is enclosed in a black box.

The incorporation of contrasting styles into Concert Fantasy works to enhance both the educational and artistic value of the piece. Through the performance of this piece students are introduced to new styles and the popular conventions that signify those genres. However, the conventions included in Concert Fantasy are only used to allude to the depicted genres rather than explicitly reproduce them. Though this manipulation, I attempted to establish expectations in the listener, and, in turn, thwart those expectations in order to draw an emotional response.

The first example of creative representation is found in the fanfare section at the beginning of the piece. In this passage, I attempted to play on the stylistic conventions of a fanfare through the inclusion of typical triumphant brass lines and woodwind filigree combined with highpoints of heavy dissonance at the height of each phrase with tone clusters, as well as drastic changes in dynamics and texture irregular to the style. Through this I believe that I was able to add something new to the fanfare style, while offering student-players a musical challenge (as opposed to strictly a technical challenge).

Another example of convention manipulation in creative representation is found in the blues section (mm. 30-60). In the opening passage, I attempted to establish a strong association to the blues/jazz style through the thin texture, rhythmic bassline, solo Alto Saxophone melody, and suspended cymbal marking a steady 4/4 time, all highly conventional to the genre. To counter expectations, I incorporated rhythmic dissonance by alternating phrases to end in a bar of 3 rather than the expected 4. By alternating this pattern, I was able to repetitively use the effect, again to suit the playing level, without it becoming predictable or monotonous. Another way that I creatively represented the associated genre is found in the percussion section. By incorporating both familiar timbres such as binary bass and snare backbeat supported by the ride cymbal, and unfamiliar timbres such as xylophone and vibraslap, I feel that I provided a creative twist in my representation of the popular genre.

Meter was also used to break conventions in the march section of the piece (mm. 67-118). By including many of the standard melodic and rhythmic conventions of the genre such as repeating 4 and 8 bar phrasing, off beats in the inner voices of the brass, and strong rhythmic drive in the percussion section, I feel that I was able to firmly establish the association to the style. In an attempt to provide a fresh interpretation of the genre, I changed the meter from the traditional cut time to a repeating irregular hemiola pattern in 3/4 time, altering the rhythmic monotony which is conventional in march music.

The artistic value of Concert Fantasy is also well displayed in the treatment of themes and motives throughout the piece. As previously discussed in the analysis of the work, each melody, counter melody, or accompaniment pattern of the piece is derived from the main motif

(ex. 6.i). This Schoenbergian economic use of material demonstrates the necessary compositional craftsmanship described by Garofalo to provide students with quality learning opportunities. Similar to my piece Island Groove (discussed in chapter 5), the main motif and themes are combined in counterpoint to add to the highpoint of the piece. I feel that this strategic and economic use of themes and motives in the work exemplifies the characteristics of a well-crafted and artistic piece of music.

Through the combination of artistic and educational techniques, I believe that Concert Fantasy stands as an example of how artistic merit and pedagogical value can be combined. Through the combination of rhythmic repetition, creative representation of contrasting styles, and economic treatment of themes and motives, I hope that Concert Fantasy is able to offer a high quality and quantity of learning opportunities for young players and provide audience members with an enjoyable and memorable musical experience.

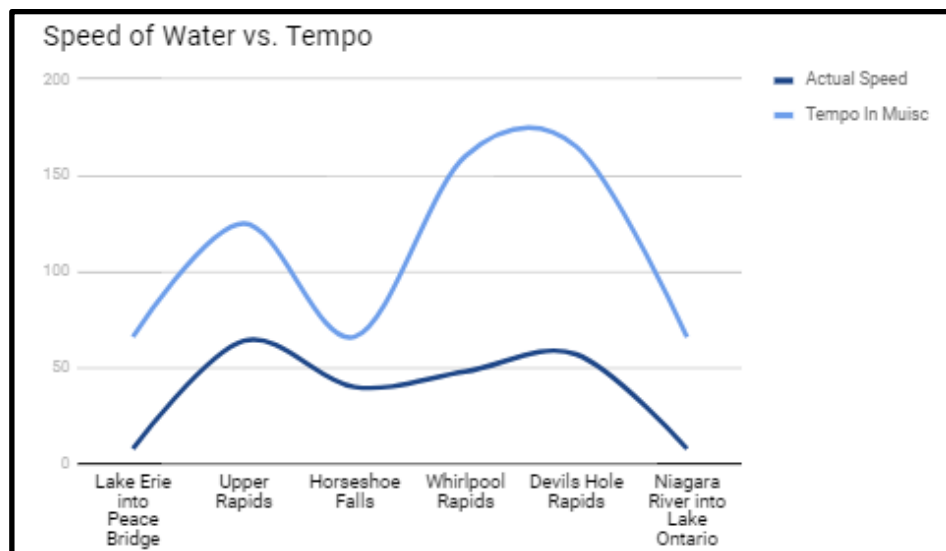
Chapter 8: Niagara Waters

The third piece written in conjunction with this thesis is Niagara Waters. Written at a grade four to four-and-one-half level, Niagara Waters is approximately 6:30 minutes in length and is inspired by the flow of water between Lake Erie and Lake Ontario. The piece attempts to portray the excitement and energy of the Niagara River as it passes over Niagara Falls and through the lower rapids. Each section of the piece is based on a different leg of this journey, beginning with the calm waters under Peace Bridge located at the mouth of Lake Erie, and into the upper rapids where the current gradually increases in toward Horseshoe Falls (Table 7.1a). This is followed by the frenetic twists and turns of the Whirlpool Rapids, leading into the treacherous and triumphant Devil's Hole Rapids before finally being released back into the vast openness of Lake Ontario. As shown in the illustration of Table 7.1b, the tempi in each section relatively corresponds to the different speeds of water that occur. While this is by no means an exact depiction, Niagara Waters is intended to be a creative representation of a great Canadian landmark.

Table 8.1a Speed of Water vs Tempo

Section	Speed of Water	Tempo in Piece
Lake Erie into Peace Bridge	8 km / hour	66 bpm
Upper Rapids	Up to 64 km / hour	115 to 125+ bpm
Horseshoe Falls	40 km / hour	66 bpm
Whirlpool Rapids	48 km / hour	160 bpm
Devils Hole Rapids	57 km / hour	165 bpm
Niagara River into Lake Ontario	8 km / hour	66 bpm

Table 8.1b Speed of Water vs Tempo



Analysis

Niagara Waters is made up of six main sections that reflect the geography of the Niagara River. Within the composition, each of the sections are made up of smaller subsections that work to manipulate the energy and flow of the piece. Like Concert Fantasy, the piece is based on a single motif (ex. 7.i) that is varied throughout the work uniquely to each sections. The tonal center of the piece is Ab, and as the work develops, it progresses through a series of turbulent and unrelated keys before returning to the home tonal center.

Example 8.i

Horn in F 1

p *mf* *p*

Niagara Waters, Christopher Barletta, measure 5-7 (Main Motif)

The first section is entitled Lake Erie (mm. 1-28) and is comprised of a smaller “a-b-a” form. The “a” portion (mm. 1-16) utilizes a thin, transparent texture that features solo instruments in gradual entrance and release, contributing to the ebb and flow character established by the dynamics (ex. 7.i). The passage is based on an Ab pedal and utilizes static harmonic motion that alternates between the tonic and subdominant of the key. This contributes to the calm and serene mood of the piece and creates a harmonic context for the main motif to be introduced. Although stated at measure 5 (ex. 7.i), the motif is veiled by a series of variations on the melodic outline that are intended to hide its structural importance. The contrasting “b” portion of the section (mm. 17 -21) features a divergence in colour with muted trumpets and trombones replacing the flutes and clarinets used in the previous section. In this “b” portion, the pedal moves to an Eb to highlight the change in colour and to further separate the contrasting material from the main motif. The rhythm of the pulsing dynamics in the previous passage (mm.1-16) is augmented from a 2-measure to a 4-measure pattern, concluding with a decrescendo (m. 20) that features a statement of the motif by the french horn in the dominant key. This horn entry stands out from the texture as it occurs in contrary dynamic motion to the rest of the texture. It crescendos while the rest decrescendos, with the intention of it standing out from the texture. This horn entry is intended to be the first moment where the audience recognizes the motif, as it offers a return to melodic material, and to the color of the first exposition of the figure. The following “a” portion returns to the home key and reiterates the motif with simple rhythmic variation and repetitions of the final interval, fragmented and repeated, as the section ends.

The second section is entitled Upper Rapids (mm. 29 - 100) and is also broken up into smaller non-repeating sections, described as “a-b-c-d-e”. The section changes to a 6/8 time signature and is based on a pulsing meter on the dotted quarter note, occurring in different colours, registers, and rhythmic patterns throughout the section. The “a” portion (mm. 29-40) is an introduction to the character of the passage. Marked by a shift to a Db tonal center, this harmonic change is introduced by a pulsing mallet percussion figure accompanied by a pedal F played by the bassoon and bass clarinet. The new key is established by entrances in the clarinet,

oboe, and french horn imitating the mallet percussion pattern. These imitations end in long tones that form a Db major triad, confirming the new key before obscuring it again in the transition to the new section. In the “b” portion (mm. 41-72) the motif returns but is fragmented and varied by rhythmic diminution (ex. 7.ii). These fragments, played by the alto saxophone, expand over time to encompass the entire motif, while the clarinets and flutes provide an echo effect that alludes back to the ebb and flow dynamics rhythm of the previous section. The passage further develops this variation of the motif through the gradual thickening in orchestration while transitioning to an Eb pedal. This harmonic change prepares a strong return to the home key in the “c” portion of the section (m. 73).

Example 8.ii

Niagara Waters, Christopher Barletta, measure 40-48 (Upper Rapids Variation)

Flute 1,
Clarinets 1 & 2

Alto Saxophone

-Flute

Motif with Rhythmic Displacement

Rhythmically Reduced Motif Fragmented
(1st note, 1st two notes, 1st three notes)

Complete Motif

Motif with Auxilliary Note

The “c” portion (mm. 73-81) returns to the tonal center of Ab and features a slight increase in tempo from 115 to 120 bpm. The character changes through the use of much longer phrases and is reinforced by a change to 12/8 time. The passage continues the development of the Upper Rapids variation in multiple voices separated by range and timbre. The first clarinet further varies the motif and rhythmically repeats it to outline the meter of the passage. The trumpet and horn reduce the motif to its rhythmic shell, which is also rhythmically repeated to fortify the outlining meter. The flutes, alto saxophones, and later the clarinets, augment and decorate the motif with runs three to five beats long that imitate the melodic shape of the motif. The combinations of long and short figures create interweaving swirls of colour and full texture that combine to form an overarching melody. This melody is highlighted with short melodic statements of the motif varied through rhythmic augmentation to re-associate the passage back to the main motif. The passage builds in energy in anticipation of the arrival point (m. 82).

Example 8.iii

Niagara Waters, Christopher Barletta, measure 82-97 (Main Theme)

The musical score for the Trumpet part, measures 82-97, is presented in two staves. The key signature is three flats (Bb major/C minor). The top staff begins in 9/8 time and changes to 6/8 time. It features a main motif with various transformations: 'Motif Transposed' (measures 82-85), 'Motif Unvaried' (measures 86-89), 'Motif Inverted and Fragmented' (measures 90-93), 'Motif Varied and Transposed' (measures 94-97), and 'Motif Varied and Transposed' (measures 98-101). Dynamics include *f* and *mf*.

The “d” portion of the Upper Rapids section (mm. 92-95) provide an exposition of the main theme that is comprised of multiple statements of the main motif (ex. 7.iii). This section maintains the rhythmic and harmonic support of the previous portions, but features a change in meter that alternates between 9/8 and 6/8 to reinforce the irregular phrasing of the theme. The theme is accompanied by a countermelody played by the french horns and alto saxophone, which is also comprised of the main motif, and creates a call and response-like texture. The passage uses a more rapid harmonic rhythm to create a feeling of movement in the melody, and build excitement towards the “e” portion (mm. 96-100). The final portion works as a transition to the next section. By changing to a Bb tonal centre and creating a frantic and dense texture through the development of the extended motif variation, the passage builds to the central climax of the work in the next section.

The third section of the piece is called Horseshoe Falls (mm. 101-112) and serves as the central highpoint of the work. The section moves to a tonal center that shifts from Eb to E, although heavily distorted by a series of disjunct major and augmented triads with chromatic extensions in the upper woodwind. The section features a broad and bombastic statement of the motif in the brass that, along with the harmony, is distorted and varied throughout the passage. The statement is accompanied by staggered glissandi in the upper woodwinds as well as

chromatically rising lines to further increase the tension of the passage. This heavy dissonance and variation of the motif combine to highlight this section as the highpoint of the piece, with resolution only being offered in brief pause before exploding into the next section.

The immense tension of the previous passage prepares the listener for the drastic change in character of the Whirlpool Rapids section (mm. 115-119). The section features frequent changes to unrelated tone centres, notated with zero sharps or flats to allow for free chromaticism, contributing to the frenetic energy and character of the passage. The character is reinforced through the continued development of the main motif through a series of frequent and asymmetrical changes in meter between 5/8 and 3/4 (ex. 7.iv). Like the Upper Rapids, the Whirlpool Rapids section is comprised of non-repeating sections, described as “a-b-c-d”. Each of these portions mark a new tonal center and continued variation of the motif.

Example 8.iv
Niagara Waters, Christopher Barletta, measure 115-119

Trumpet

mf

Motive
(Upper Rapids variation)

Motive with
Rhythmic Displacement

Motive with
Auxiliary Passing Tone

The “a” portion of the section (mm.112-129) transitions out of the high tension of the Horseshoe Falls section with a unsettling resolution from G augmented to E minor. The motif is rhythmically supported in the low brass with figures that highlight and strengthen the effect of the irregular meter. The passage features rapid changes in orchestration that incorporate the alto saxophone and upper woodwinds to create a shrill and panicked atmosphere which builds to an arrival point (m. 31). The “b” portion of the section (mm.130-137) changes the tonal center to B major and continues to develop the theme through frequent changes in range and color of the melody. The low brass parts utilize contrary motion in the variations to reinforce the frantic mood of the section, building to the “c” portion (mm.139-145) of the section where the tonal center changes to F# major as the motif is varied further. By limiting the texture in the previous

passage, and then gradually adding instruments back into the orchestration (i.e. trumpets at mm. 139 - 143), I attempted to further vary the motif through orchestration, building to a large tutti statement of the motif (m. 146). In the final “d” portion (mm. 146-154) of the Whirlpool Rapids section the motif is stated in a large tutti section and varied over a shift in tonal center from G# minor to A major. Through the gradual combining of parts to the melody and rhythmic support of the repeated accented eighth notes, the passage reaches a climax and builds in anticipation of the next section.

The Devil’s Hole Rapids section (mm. 155-174) is the final climax of the piece and features a marked change in tempo to 165 bpm, the fastest of the piece, as well as a return to 4/4 time. The section features a variation by rhythmic diminution of the main theme (ex. 7.v) where the 4 - 5 measure long phrases of the original theme are condensed into just 2 measures and transposed to the key of D major. The passage utilizes choir separation techniques to recreate the counter melodic call and response texture of the original statement. This is done through the use of trumpet and horn choirs to state the new variation, and trombone and saxophone choirs to imitate the variation in between phrases. The triumphant and climactic character of the section is reinforced with trills and filigree in the upper woodwind voices that mark the transitions from one statement to another. In this section, the theme is repeated in stretto and varied through frequently changing major tonal centres that move from D, to G, and finally to E, contributing to the triumphant and unsettling character of the passage. At measure 170, the texture is broadened with long held notes in the brass that establish a change to Eb major, and the high woodwinds state the motif once more in rhythmic augmentation as the piece transitions to the next section.

Example 8.v

Niagara Waters, Christopher Barletta, measure 155-161 (Devil’s Hole Variation)



The final section of the work is called Lake Ontario (mm. 174-204) and is a recapitulation of opening Lake Erie section. Like Lake Erie, the Lake Ontario section is made up of a smaller “a-b-a” form. The “a” portion serves as a transition to the recap, establishing the home key and creating a suspension in time to help balance the form. The return to the home key of Ab major, is prepared by the Eb transition at the end of the previous section, combined with the return to the calm and serene character, is intended to create a suspension of time that works to balance the form and prepare the listener for the new character. The calm and serene character is created by a reduced orchestration of solo instrument gradual dynamic entrances and soft flute trills and the return of timbral effects such as the bowed vibraphone and low marimba. The “b” portion marks the inclusion of the motivic material of the opening, with altered orchestration in the solo lines. This is created through the use of solo brass lines, starting with euphonium, then french horn, followed by trumpet, with dovetailing phrases to add to the seamless and ambient character of the passage. The final “a” portion of the section gradually limits the orchestration to only the clarinet, and flute choirs offering harmonic support to the melody played by solo oboe. The piece fades away on a final Ab chord.

Assessment of Artistic & Educational Value

In composing Niagara Waters, I sought to create an artistic representation of the path of water between Lake Erie and Lake Ontario following the Niagara River, conveying both the physical characteristics of water as well as the emotional impact the scenes can have on observers. Although constantly moving, water is the same substance regardless of where it is or what it is doing, whether it is forming dangerous rapids down a river, or sitting calmly in an open lake. While monothematic writing is a preferred technique of mine, as shown in Concert Fantasy, I found it especially well-suited to this piece, providing me with a closer relationship to the extra-musical concept of the work.

In my creative representation of the Niagara River, I used structural elements such as harmony, melody and phrase, rhythm, dynamics and orchestration to portray the movement of water and to illicit the emotional response. One of the ways I achieved this is found in the parallel between the harmonic rhythm of each section and the body or motion of water

represented. As illustrated in Table 7.2, the harmonic rhythm increases with each section of the piece, coinciding with the rising action of the programmatic narrative. This use of harmonic rhythm is combined with dynamics and orchestration to add to the desired mood of each section. For example, the tonic and subdominant movement in the Lake Erie and Ontario sections are paired with pulsing dynamics with the intention of representing gentle waves in an open body of water. Similarly, the shortest harmonic rhythms occur during the two high points of the piece. An example of this is found in the later portions of the Whirlpool Rapids sections that lead into the Devil's Hole Rapids where I combined quick harmonic rhythms with increasing dynamics by tutti orchestration. I also made use of various phrase lengths in my creative representation, as illustrated in Table 7.2. Elongated phrases were used to build excitement and tension in the music to coincide with the programmatic narrative. As shown in Table 7.2, with the exception of the Lake Erie and Ontario sections, the phrase lengths continually increase well through the central highpoint. Similar to the harmonic rhythm, these long phrase lengths are strengthened by variations in the use of dynamics and orchestration. An example of this is found in the statement of the main theme in the "d" portion of the Upper Rapids section. In this passage, the trumpets play the melody and are doubled by oboe, bassoon and second clarinet, all marked at forte to provide both low and high end support to the line. This section marks a peak in the phrase length as it features the exposition of the main theme and the point in the narrative where the current of water is strongest before going over the falls. The combination of phrase lengths with dynamics, orchestration and harmony is further exemplified in the Devil's Hole Rapid Section. During this highpoint of the piece (mm. 155-174), the phrase lengths are increased, after remaining unchanged for some time, with the rhythmical diminutive return of the main theme (Ex. 7.v). Combined with disjunct and dissonant harmonic support, this change in phrase lengths is intended to attribute to the triumphant character and rising excitement of the passage.

The artistic value of Niagara Waters is evidenced in the economic and strategic use of thematic material of the piece. Like Concert Fantasy, nearly every part of Niagara Waters stems from the main motif established at the beginning of the piece. However, in writing this piece I attempted to also create non-melodic thematic material. This is demonstrated in the timbral effect of bowed vibraphone in the Lake Erie and Lake Ontario sections. By reserving this timbre to only those sections I feel that I was able to increase the association of the original statement in

the recap through the inclusion of this timbre. Another example of non-melodic thematic material is the use of pulsing dynamics found in both the Lake Erie and throughout the Upper Rapids sections.

Table 8.2 Harmonic Rhythm & Phrase Length in Niagara Waters

Section	Second Per Measure (average)	Measures Per Chord (average)	Beats Per Phrase (average)
Lake Erie	3.6	2 (tonic and subdominant)	8-16
Upper Rapids “a”	1	8	1
Upper Rapids “b”	1	4	1-2
Upper Rapids “c”	2	2	2-4
Upper Rapids “d”	1	1	6-12
Horseshoe Falls	3	.4	3-5
Whirlpool Rapids “a”	1	8	5
Whirlpool Rapids “b” to “e”	1	4	5
Devil’s Hole Rapids	1.5	2	8
Lake Ontario	3.6	2 (tonic and subdominant)	8-16

By including this dynamic technique through the work, I attempted to draw on the listener’s association to the previous section, which I feel contributed to the logic and cohesiveness of the form. Another example of artistic treatment of thematic material is the extended use of rhythmic displacement in variations (ex. 7.ii, 7.iv, and 7.v). I believe that these examples not only

demonstrate compositional craftsmanship in variation, but also work to provide intermediate and advanced players a challenge in navigating and exploring these rhythmic variations.

While much of the educational value of Niagara Waters is established in the compositional craftsmanship displayed, I believe that it is reinforced through the use of choir separation, rhythmic repetition and creative representative incorporated into these techniques. I believe that the use of choir separation adds to the practicality of the piece. This is exemplified in the final Lake Ontario section of the work where the texture is limited to only woodwinds, mallet percussion, and three solo brass instruments. While this can also be seen as a display of effective orchestration technique, the consideration behind the creative decision is in the practicality of the part. Having featured the brass heavily in the previous two sections of the piece, I knew that excluding them from the final section would not only provide them with an opportunity to rest their embouchures, but also allow them to not feel like they need to hold back or “save their chops” in the large feature roles.

Another compositional technique that I believe bolsters the practicality of the music is the use of rhythmic repetition. This is demonstrated in the irregular 5/8 and 3/4 patterns of the Whirlpool Rapids section (ex. 7.iv). I believe that this rhythmic complexity is made more practical for young performers through the repetitive use of the same rhythm. This is reinforced by the use of outlining meter and subdivision in the accompanying rhythmic support as players are able to work together to show the each other, and the listener, where the beat lies. While Niagara Waters was not written primarily with pedagogical intentions, I believe that it possesses the level of craftsmanship that Garofalo describes as necessary in providing students with a quality example of musical literature. Through this, I believe that these examples bolster the quality and extent of the learning and teaching potential of the work, and thereby the educational value of a piece.

Chapter 9: Conclusion

While the wind music idiom originates from early military and court music, the genre has matured through the existence and development of educational ensembles. As a result of the variety of skill levels found in the pedagogical stream, publishers and teachers developed grading systems to communicate and identify the repertoire that best suits the abilities of the students. This emphasis and prioritization of the student's needs is common among composers of young band music, who often look to the guidelines of these grading systems to ensure the parts are appropriate for the playing level; however, this often prioritizes the practicality of the music above the artistic value which has led to many teachers, and therefore publishers, to accept mediocre works in their concert programming. The desire for ease and practicality in the music negatively affects the students as they are forced to learn the fundamentals of music through mediocre examples. This contradicts the original purpose of the grading system which places the student's needs as the principle priority.

While it is up to the teachers to choose quality repertoire, the responsibility is shared with publishers who must provide teachers with quality repertoire options to choose from, and with composers who must produce quality music for the publishers to sell. Composers of educational music are faced with a challenge most others do not face; similar to composers of serialism or pitch class music, composers of pedagogical music need to be able to create artistic and interesting music while restricted by specific guidelines. Furthermore, composers of educational music must balance the practical with the creative, the functional with the aesthetic, and the educational with the artistic in order to produce works that educators such as Robert Garofalo and Bennett Reimer would deem worthy for the classroom. This relationship between the functional and aesthetic elements in music described in Reimer's book [A Philosophy of Music Education](#) applies to the relationship between the educational and artistic value of a composition.

In making a bookcase the essential concern is its functional character while any aesthetic qualities it displays are peripheral. If the bookcase shows a high degree of concern with its appearance as an expressive object [artwork], we begin to call it a “creation”, acknowledging that its purely aesthetic qualities are an important component. Similarly, if a so called “non-functional” thing (say, a song) is very weak in aesthetic quality but strong in non-aesthetic concerns... we hesitate to call the song a “creation” but are likely to regard it as “manufactured” as the product it is serving. If the song were so interesting aesthetically that people forgot the product in their enjoyment of the purely musical qualities of the commercial... the song-writer could justifiably be accused of being “too creative.”¹⁷⁵

Reimer’s bookcase example can be applied to the considerations of a composer in writing a pedagogical piece of music. The “functional character” of a piece written for young band is found in its educational value as it serves the purpose of a teaching tool. The “aesthetic qualities” that Reimer describes are also essential as they ensure that students are provided with an interesting, high quality example of repertoire; a composer must consider both of these elements in writing a pedagogical work in order create a balance between the practical and the musical in order to create the ideal repertoire for students to explore, learn, and develop as musicians.¹⁷⁶

In the compositions written in conjunction with this thesis, I attempted to create music that combines the educational with the artistic. In writing these works, I deliberately made decisions in the creative process that would enhance one side or the other in order to create a hybrid of music that would be perfectly suited for high school and university bands. However what was discovered in writing these pieces, and this thesis, is that the elements that determine either educational or artistic value are one and the same; that aesthetic creation¹⁷⁷ is an essential part of compositional craftsmanship, and that one, void of the other, is incomplete. While the

¹⁷⁵ Reimer, A Philosophy of Music Education. 48

¹⁷⁶ Garofalo, Blueprint For Band. 25

¹⁷⁷ Garofalo, Blueprint For Band. 25

composer's deliberation of the impact of their creative decisions on the student's learning experience is an important aspect of writing for young band, I feel that the composer's primary concern should be to write quality music that is enriched with ease and practicality rather than to write something practical that is also aesthetically pleasing.

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Appendix A

Island Groove

For Young Band

Christopher Barletta

Island Groove

For Young Band

Instrumentation

Flute	Bb Trumpet 1	Kalbasa
Bb Clarinet 1	Bb Trumpet 2	Bongos
Bb Clarinet 2	French Horn	Guiro/Ocean Drum
Alto Saxophone	Trombone	Claves
Tenor Saxophone	Baritone	Xylo./Marimba
Baritone Saxophone	Tuba	
Bass Clarinet		
Bassoon		

Island Groove

Christopher Barletta

Relaxed and Rhythmic (♩ = 100 -120)

Air only, rattle keys

Flute/
Oboe

Air only, rattle keys

Clarinet in Bb 1

Air only, rattle keys

Clarinet in Bb 2

Air only, rattle keys

Bass Clarinet

Bassoon

Air only, rattle keys

Alto Saxophone

Air only, rattle keys

Tenor Saxophone

Air only

Baritone Saxophone

Relaxed and Rhythmic (♩ = 100 -120)

Air only

Trumpet in Bb 1

Air only

Trumpet in Bb 2

Air only

Horn in F

Air only

Trombone/ Baritone

Air only

Tuba

Kalbasa

Bongos

Ocean Drum

Ocean Drum / Guiro

Claves

Marimba / Xylophone

3

Musical score for page 92, featuring woodwinds, brass, percussion, and strings. The score is in 4/4 time and includes the following parts:

- Fl.**: Flute, rests throughout.
- Cl. 1**: Clarinet 1, starts at measure 7 with *mf* dynamics.
- Cl. 2**: Clarinet 2, starts at measure 7 with *mf* dynamics.
- B. Cl.**: Bass Clarinet, starts at measure 7 with *mp* dynamics.
- Bsn.**: Bassoon, starts at measure 7 with *mp* dynamics.
- Alto Sax.**: Alto Saxophone, rests throughout.
- Ten. Sax.**: Tenor Saxophone, starts at measure 7 with *mp* dynamics.
- Bari. Sax.**: Baritone Saxophone, starts at measure 7 with *mp* dynamics.
- Tpt. 1**: Trumpet 1, starts at measure 7 with *mf* dynamics.
- Tpt. 2**: Trumpet 2, starts at measure 7 with *mf* dynamics.
- Hn.**: Horn, rests throughout.
- Tbn.**: Trombone, starts at measure 7 with *mp* dynamics.
- Tba.**: Tuba, starts at measure 7 with *mp* dynamics.
- Kabasa**: Cabasa, rests throughout.
- Bongos**: Bongos, rests throughout.
- Guiro**: Guiro, starts at measure 7 with *p* dynamics.
- Claves**: Claves, rests throughout.
- Xylo/Marimba**: Xylophone/Marimba, starts at measure 7 with *mp* dynamics.

13 **A**

Fl. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl.

Bsn.

Alto Sax. *mf*

Ten. Sax.

Bari. Sax.

A

Tpt. 1 *mp*

Tpt. 2 *mp*

Hn. *mp*

Tbn.

Tba.

Kabasa

Bongos

Guiro

Claves

Xylo/
Marimba *mf*

5

17

Fl.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Kabasa

Bongos

Guiro

Claves

Xylo/
Marimba

Detailed description: This page of a musical score covers measures 17 through 20. The woodwind section includes Flute (Fl.), Clarinets 1 and 2 (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The brass section consists of Trumpets 1 and 2 (Tpt. 1, Tpt. 2), Horns (Hn.), Trombones (Tbn.), and Tubas (Tba.). The percussion section includes Kabasa, Bongos, Guiro, Claves, and Xylophone/Marimba (Xylo/Marimba). The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 17 begins with a rehearsal mark. The woodwinds and brass play melodic lines with various articulations, while the percussion provides a rhythmic accompaniment. The Xylophone/Marimba part features a melodic line in the first three measures, followed by a rest in measure 20.

21 **B**

Fl. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *mf*

Bsn. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

B

Tpt. 1 *f*

Tpt. 2 *f*

Hn. *f*

Tbn. *mf*

Tba. *mf*

Kabasa *x x x x x x x x*

Bongos *4*

Guiro *4*

Claves *2*

Xylo/Marimba *f*

7

25

Fl.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Kabasa

Bongos

Guiro

Claves

Xylo/
Marimba

29 **C**

Fl.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax.

C

Tpt. 1

Tpt. 2

Hn. *mp*

Tbn. *mp*

Tba. *mp*

Kabasa

Bongos

Guiro

Claves

Xylo/
Marimba

33

This musical score page, numbered 98, contains 9 measures of music. The instrumentation includes:

- Woodwinds:** Flute (Fl.), Clarinets 1 and 2 (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.).
- Brass:** Trumpets 1 and 2 (Tpt. 1, Tpt. 2), Horn (Hn.), Trombone (Tbn.), and Tuba (Tba.).
- Percussion:** Kabasa, Bongos, Guiro, Claves, and Xylophone/Marimba (Xylo/Marimba).

The score begins with measure 33. The key signature has two flats (Bb, Eb) for most instruments, while saxophones are in the key of D major (one sharp). The tempo is marked *mp* (mezzo-piano). Dynamics include *mf* (mezzo-forte) for the brass and *mp* for the woodwinds and percussion. Several instruments have *soli* markings. The percussion parts feature rhythmic patterns characteristic of Latin jazz, including the Kabasa's 'chick' sound and the Claves' 'tumbale' pattern.

37

a2 soli

Fl.

soli

Cl. 1

soli

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

mp

Tbn.

Tba.

Kabasa

Bongos

Guiro

Claves

Xylo/
Marimba

11

41 **D**

Fl. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *mf*

Bsn. *mf*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *mf*

D

Tpt. 1 *f*

Tpt. 2 *f*

Hn. *mf*

Tbn. *mf*

Tba. *mf*

Kabasa

Bongos

Guiro

Claves

Xylo/
Marimba *f*

45 a2

Fl.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Kabasa

Bongos

Guiro

Claves

Xylo/
Marimba

13

E

49

Fl.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

E

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Kabasa

Bongos

Guiro

Claves

Xylo/
Marimba

53

Fl.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Kabasa

Bongos

Guiro

Claves

Xylo/
Marimba

4

4

4

2

15

F

57

Fl.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

F

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Kabasa

Bongos

Guiro

Claves

Xylo/
Marimba

The musical score for page 104, measures 57-60, features a variety of instruments. The woodwind section includes Flute, Clarinets 1 and 2, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpets 1 and 2, Horns, Trombones, and Tubas. The percussion section includes Kabasa, Bongos, Guiro, and Claves. The Xylophone/Marimba part is also present. The score is marked with a forte (*f*) dynamic and a key signature of two flats. A section marker 'F' is placed above measures 57 and 60. The Kabasa part uses 'x' marks to indicate specific rhythmic patterns. The Claves part includes a '2' with a double slash, indicating a specific rhythmic pattern.

61 a2

Fl.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Kabasa

Bongos

Guiro

Claves

Xylo/
Marimba

mf

mf

mf

mp

mp

mf

mp

mp

mp

mf

mf

mf

mp

mp

4

4

4

17

66 **G**

Air only, rattle keys

Fl.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

G^p

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Kabasa

Bongos

Guiro

Claves

Xylo/
Marimba

Air only, rattle keys

Air only, rattle keys

Air only, rattle keys

Ocean Drum

The musical score for page 106, rehearsal mark 66, is arranged in a standard orchestral format. It begins with a rehearsal mark '66' and a key signature change to G major (indicated by a 'G' in a box). The woodwind section includes Flute (Fl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The brass section consists of Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Kabasa, Bongos, Guiro, Claves, and Xylophone/Marimba. The score features various dynamic markings such as *mp* (mezzo-piano) and *p* (piano). Performance instructions include 'Air only, rattle keys' for several instruments and 'Ocean Drum' for the Claves. The score is divided into measures, with some measures containing rests or specific rhythmic patterns.

71

Fl.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Kabasa

Bongos

Guiro

Claves

Xylo/
Marimba

Air only

Air only

Air only

Air only

Air only

This musical score covers measures 71 to 74. The woodwind section includes Flute (Fl.), Clarinets 1 and 2 (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The brass section includes Trumpets 1 and 2 (Tpt. 1, Tpt. 2), Horns (Hn.), Trombones (Tbn.), and Tubas (Tba.). The percussion section includes Kabasa, Bongos, Guiro, Claves, and Xylophone/Marimba (Xylo/Marimba). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. Measures 71 and 72 feature melodic lines for Flute, Clarinets 1 and 2, Bass Clarinet, Bassoon, and Alto Saxophone, all marked with 'Air only'. Measures 73 and 74 continue these melodic lines. The percussion parts provide a rhythmic accompaniment: Kabasa with a steady eighth-note pattern, Bongos with a syncopated eighth-note pattern, Guiro with a sustained low-pitched sound, Claves with a rhythmic pattern of eighth and quarter notes, and Xylophone/Marimba with a simple eighth-note accompaniment.

Transposed Score

Appendix B

Concert Fantasy

For Wind Symphony

Christopher Barletta

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Concert Fantasy

For Wind Symphony

Written in conjunction with York University 2018 Masters in Music Composition Thesis

Instrumentation

Flute 1	Bb Trumpet 1	Timpani
Flute 2	Bb Trumpet 2	Percussion 1
Oboe	Bb Trumpet 3	<i>Snare Drum, Bass Drum</i>
Bassoon	F Horn 1	Percussion 2
Bb Clarinet 1	F Horn 2	<i>Crash Cymbals, Wind Chimes, Vibraslap</i>
Bb Clarinet 2	Trombone 1	Percussion 3
Bb Clarinet 2	Trombone 2	<i>Suspended Cymbal, Tambourine</i>
Bb Bass Clarinet	Bass Trombone	Mallet Percussion
Alto Saxophone 1	Euphonium	<i>Glockenspiel, Xylophone</i>
Alto Saxophone 2	Tuba	
Tenor Saxophone		
Baritone Saxophone		

110
Concert Fantasy
For Wind Symphony

Christopher Barletta

Allegro Con Spirito (♩ = 76)

5

This page of the musical score, page 110, is for the piece "Concert Fantasy" by Christopher Barletta. It is for a wind and percussion ensemble. The tempo is "Allegro Con Spirito" with a quarter note equal to 76 beats per minute. The score is in 4/4 time and begins on measure 5. The instrumentation includes Flute 1 and 2, Oboe, Bassoon, Clarinet in B♭ 1, 2, and 3, Bass Clarinet in B♭, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpet in B♭ 1, 2, and 3, Horn in F 1 and 2, Trombone 1, 2, and Bass Trombone, Euphonium, Tuba, Timpani, Snare, B.D., Percussion 2 (Crash Cym.), Percussion 3 (Sus. Cym.), and Mallet Percussion (Glock). The score features a variety of dynamics including *f*, *mf*, *p*, *sfz*, and *ff*, along with articulation marks like accents and trills. A "rall." marking appears at the end of the page. The page number "5" is centered at the top.

3

10 Slightly Slower (♩ = 64)

15

accel.

Fl. *mp* *p* *mf* *p*

Fl. *p* *mf* *p*

Ob.

Bsn. *mp* *p*

Cl. 1 *mp* *mf* *p*

Cl. 2 *p* *mf* *p*

Cl. 3 *p* *mp*

B. Cl.

Alto Sax. 1 *p* *mp* *p*

Alto Sax. 2 *mp* *p* *p*

Ten. Sax. *mp* *p*

Bari. Sax. *mp*

Slightly Slower (♩ = 64)

accel.

Tpt. 1 *mp* *mp*

Tpt. 2 *mp* *mp*

Tpt. 3 *mp*

Hn. 1 *mp* *p*

Hn. 2 *p*

Tbn. 1 *mp* *p*

Tbn. 2 *mp*

B. Tbn. *mp*

Euph. *mp* *p*

Tba. *p*

Timp. *mp* *p* *mp*

Perc 1

Perc 2/3 *mp* 2 - Wind Chimes 2 - Crash Cym

M Perc. *mp*

10

15

20 **A Tempo** (♩ = 76) 25 4

Fl. *f* *mf* *ff* *mp*

Fl. *f* *mf* *ff* *mp*

Ob. *mf* *ff*

Bsn. *f* *mf* *ff* *mp* *p*

Cl. 1 *f* *mf* *ff* *mf* *p*

Cl. 2 *f* *mf* *ff* *mp* *p*

Cl. 3 *f* *mf* *ff* *mp*

B. Cl. *f* *mf* *ff* *mp*

Alto Sax. 1 *f* *mf* *ff* *mp* *solo* *mf* *mp*

Alto Sax. 2 *f* *mf* *ff*

Ten. Sax. *f* *mf* *ff* *mf*

Bari. Sax. *f* *mf* *ff* *mf*

A Tempo (♩ = 76)

Tpt. 1 *f* *mf* *ff*

Tpt. 2 *f* *mf* *ff* *mp* *con sord.*

Tpt. 3 *f* *mf* *ff* *mp* *con sord.*

Hn. 1 *f* *mf* *ff* *mp* *p*

Hn. 2 *f* *mf* *ff* *mp* *p*

Tbn. 1 *f* *mf* *ff*

Tbn. 2 *f* *mf* *ff*

B. Tbn. *f* *mf* *ff*

Euph. *f* *mf* *ff* *mp* *p*

Tba. *f* *mf* *ff*

Timp. *f* *ff*

Perc 1 *f* *mp* *ff*

Perc 2/3 *f* *p* *f* *p* *ff*

M Perc. *f* *ff* *mp*

3 -Sus Cym w/ Stick

To Xyl.

20 25

Fl. *p mp mp*

Ob. *p mp*

Bsn. *p mp mf*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3

B. Cl.

Alto Sax. 1 *p mp solo mf*

Alto Sax. 2

Ten. Sax. *mp*

Bari. Sax. *mp*

Slightly Faster and Bluesy (♩ = 80)

Tpt. 1 *con sord. p*

Tpt. 2 *p*

Tpt. 3 *p*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *p pp mf mf*

Tbn. 2 *p pp mf mf*

B. Tbn. *mp mf mf mf*

Euph. *mp mf*

Tba. *mf*

Timp.

Perc 1

Perc 2/3 *mp mf*
2 - Vibraslap

M Perc. *mp*
Xylophone

Fl. *mf* *f*

Ob. *f*

Bsn. *p* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

Cl. 3 *p* *f* **With Swagger**

B. Cl. *p* *f*

Alto Sax. 1 *mf* *f*

Alto Sax. 2 *f*

Ten. Sax. *mf*

Bari. Sax.

Tpt. 1 smoothly

Tpt. 2 smoothly

Tpt. 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

B. Tbn. *p* *mf*

Euph.

Tba.

Timp. *f*

Perc 1 *p* *f*

Perc 2/3

Xyl. *f*

45

7

Fl. *mp* *f* *f*

Ob. *f*

Bsn.

Cl. 1 *f*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl.

Alto Sax. 1 *f*

Alto Sax. 2 *f*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *ord.* *mf*

Tpt. 2 *ord.* *mf*

Tpt. 3 *ord.* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *soli* *mf* T6 *gliss.* T1

Tbn. 2 *soli* *mf* T6 *gliss.* T1

B. Tbn. *mf*

Euph. *soli*

Tba.

Timp.

Perc 1

Perc 2/3

Xyl.

50

55 60

Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1 *ff* (rip)

Hn. 2 *ff* (rip)

Tbn. 1 *ff* T6 T1

Tbn. 2 *ff* T6 T1

B. Tbn. *ff* T6 T1

Euph. *ff* (rip)

Tba. *ff*

Timp. *ff*

Perc 1 *ff*

Perc 2/3 *ff*

Xyl. *ff* To Glock.

55 60

Allegro Con Spirito (♩ = 76)

65

Allegro Vivace (♩ = 130)

70

9

Fl. *f* *p* *f*

Ob. *f* *p* *f*

Bsn. *f* *p* *f*

Cl. 1 *f* *p* *f*

Cl. 2 *f* *p* *f*

Cl. 3 *f* *p* *f*

B. Cl. *f* *p* *f*

Alto Sax. 1 *f* *p* *f*

Alto Sax. 2 *f* *p* *f*

Ten. Sax. *f* *p* *f* *f*

Bari. Sax. *f* *p* *f* *f*

Allegro Con Spirito (♩ = 76)

Allegro Vivace (♩ = 130)

Tpt. 1 *f* *p* *f* *f*

Tpt. 2 *f* *p* *f* *f*

Tpt. 3 *f* *p* *f* *f*

Hn. 1 *f* *p* *f*

Hn. 2 *f* *p* *f*

Tbn. 1 *f* *p* *f* *f*

Tbn. 2 *f* *p* *f* *f*

B. Tbn. *f* *p* *f*

Euph. *f* *p* *f* *f*

Tba. *f* *p* *f*

Timp. *f* *p* *ff* *f* Solo

Perc 1 *f* *mp* *p* *f* *mp* *f*

Perc 2/3 2 - Crash Cym. *f* 3 - Tambourine *f*

Glock. Glockenspiel *f*

65

70

75

80

85

10

Fl. *mf* *mp*

Ob. *mf* *mp*

Bsn. *mp* *mf* *p*

Cl. 1 *mp* *mf* *mp*

Cl. 2 *mp* *mf* *mp*

Cl. 3 *mf* *mp*

B. Cl. *mf* *mp*

Alto Sax. 1 *f* *mp* *f* *mp*

Alto Sax. 2 *f* *mp* *f* *mp*

Ten. Sax. *f* *mp* *f*

Bari. Sax. *f* *mp* *f* *mp*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1 *f* *mp* *f* *mp*

Hn. 2 *f* *mp* *f* *mp*

Tbn. 1 *f* *f* *p*

Tbn. 2 *f* *f* *p*

B. Tbn. *p*

Euph. *p*

Tba. *p*

Timp. *mf*

Perc 1 *mp* *f* *mp* *fp*

Perc 2/3 *f*

Glock. *p*

3 - Sus. Cym *p*

75

80

85

Broadly

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Cl. 3 *f* *mf*

B. Cl. *mf*

Alto Sax. 1 *f* Bell Tones

Alto Sax. 2 *f* Bell Tones

Ten. Sax. *mf*

Bari. Sax. *mf*

Broadly

Brassy

Tpt. 1 *mp* *mf* *mf* *f*

Tpt. 2 *mp* *mf*

Tpt. 3 *mp* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mf* *f* Brassy

Tbn. 2 *mf* *f* Brassy

B. Tbn. *mf*

Euph. *mf* *f*

Tba. *mf*

Timp. *f*

Perc 1 *mf*

Perc 2/3 *f* 3 - Tamb.

Glock. *f* Glockenspiel

90 95

100 105 12

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *f*

Cl. 1 *mf* *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *mf*

Alto Sax. 1 *mf* *f*

Alto Sax. 2 *mf* *f*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

B. Tbn. *f*

Euph. *mf* *f*

Tba. *f*

Timp. *f*

Perc 1

Perc 2/3

Glock. *f*

100 105

13

110

115

Fl. *f* *trm*

Ob. *f* *trm*

Cl. 1 *f* *trm*

Cl. 2 *f* *trm*

Cl. 3 *f* *trm*

B. Cl.

Alto Sax. 1 *f*

Alto Sax. 2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1 *fp*

Tbn. 2 *fp*

B. Tbn. *fp*

Euph. *fp*

Tba. *fp*

Timp. *fp*

Perc 1 *f*

Perc 2/3 *f* Solo

Glock.

110

115

Musical score for orchestra, measures 120-124. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature (C). The instruments and their parts are as follows:

- Flute (Fl.):** Two parts, both starting with a trill in measure 120. Dynamics range from *f* to *p*.
- Oboe (Ob.):** Starts in measure 121 with a *f* dynamic, then *p* in measure 122, and *f* in measure 123.
- Bassoon (Bsn.):** Starts in measure 120 with a *f* dynamic, then *p* in measure 122, and *f* in measure 123.
- Clarinets (Cl. 1, 2, 3):** All three parts start with a trill in measure 120. Dynamics range from *f* to *p*.
- Bass Clarinet (B. Cl.):** Starts in measure 120 with a *f* dynamic, then *p* in measure 122, and *f* in measure 123.
- Saxophones (Alto Sax. 1 & 2, Ten. Sax., Bari. Sax.):** Various parts starting in measure 120 with a *f* dynamic, then *p* in measure 122, and *f* in measure 123.
- Trumpets (Tpt. 1, 2, 3):** Various parts starting in measure 120 with a *f* dynamic, then *p* in measure 122, and *f* in measure 123.
- Horns (Hn. 1, 2):** Various parts starting in measure 120 with a *f* dynamic, then *p* in measure 122, and *f* in measure 123.
- Trombones (Tbn. 1, 2, B. Tbn.):** Various parts starting in measure 120 with a *f* dynamic, then *p* in measure 122, and *f* in measure 123.
- Euphonium (Euph.):** Starts in measure 120 with a *f* dynamic, then *p* in measure 122, and *f* in measure 123.
- Tuba (Tba.):** Starts in measure 120 with a *f* dynamic, then *p* in measure 122, and *f* in measure 123.
- Timpani (Timp.):** Starts in measure 120 with a *f* dynamic, then *p* in measure 122, and *f* in measure 123.
- Percussion (Perc 1, Perc 2/3):** Various parts starting in measure 120 with a *f* dynamic, then *p* in measure 122, and *f* in measure 123.
- Glockenspiel (Glock.):** Starts in measure 120 with a *f* dynamic, then *p* in measure 122, and *f* in measure 123.

Measure 120 is marked with a *f* dynamic. Measure 121 has a *f* dynamic. Measure 122 has a *p* dynamic. Measure 123 has a *f* dynamic. Measure 124 has a *f* dynamic. The score includes various musical notations such as trills, slurs, and dynamic markings.

3 - Sus.Cym

15

125

130

rall.

This page of a musical score contains the following instruments and parts:

- Fl. (Flute) - 2 staves
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cl. 1, Cl. 2, Cl. 3 (Clarinets)
- B. Cl. (Bass Clarinet)
- Alto Sax. 1, Alto Sax. 2 (Alto Saxophones)
- Ten. Sax. (Tenor Saxophone)
- Bari. Sax. (Baritone Saxophone)
- Tpt. 1, Tpt. 2, Tpt. 3 (Trumpets)
- Hn. 1, Hn. 2 (Horns)
- Tbn. 1, Tbn. 2 (Trombones)
- B. Tbn. (Baritone Trombone)
- Euph. (Euphonium)
- Tba. (Tuba)
- Timp. (Timpani)
- Perc 1 (Percussion 1)
- Perc 2/3 (Percussion 2/3)
- Glock. (Glockenspiel)

The score includes dynamic markings such as *mp*, *f*, and *ff*, and performance instructions like *rall.* (rallentando). The page is numbered 123 at the top and 125 at the bottom left, with a measure number 130 at the bottom right.

Appendix C

Niagara Waters

For Wind Symphony

Christopher Barletta

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Niagara Waters

For Wind Symphony

Written in conjunction with York University 2018 Master in Composition Thesis

Instrumentation

Flute 1	Bb Trumpet 1	Timpani (4)
Flute 2	Bb Trumpet 2	Percussion 1;
Oboe	Bb Trumpet 3	<i>Triangle, Gong, Glockenspeil</i>
Bassoon	French Horn 1	<i>Tambourine, Snare Drum</i>
Bb Clarinet 1	French Horn 2	Percussion 2;
Bb Clarinet 2	French Horn 3	<i>Small Tam Tam, Bass Drum</i>
Bb Clarinet 3	Trombone 1	Percussion 3;
Bb Bass Clarinet	Trombone 2	<i>Suspended Cymbal, Crash Cymbal</i>
Alto Saxophone 1	Bass Trumbone	Vibraphone (Bow Required)
Alto Saxophone 2	Euphonium	Marimba (4 Mallets)
Tenor Saxophone	Tuba	
Baritone Saxophone		

Niagara Waters

Slow and Tranquil (♩ = 66)

5

10

Christopher Barletta

Lake Erie

div. (alternating trills)

Flute 1

Flute 2

Oboe

Bassoon

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Bass Clarinet in B♭

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Lake Erie

Slow and Tranquil (♩ = 66)

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Horn in F 1

Horn in F 2

Horn in F 3

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Lake Erie

Slow and Tranquil (♩ = 66)

Timpani

Percussion 1

Percussion 2

Percussion 3

Vibraphone

Marimba

2

15

20

25

rall **A** **A tempo** **accel.**

Fl. 1 *p* *mf* *p* *<mf>* *p*

Fl. 2 *uni.* *mf* *p* *<mf>* *p*

Ob. *mf* *p* *p*

Bsn. *p* *mf* *mp* *div.* *<mf>* *p* *<mf>* *p*

Cl. 1 *p* *p* *<mf>* *p* *<mf>* *p*

Cl. 2 *p* *p* *<mf>* *p* *<mf>* *p*

Cl. 3 *p* *mf* *p* *<mf>* *p*

B. Cl. *p* *mf* *p* *<mf>* *pp* *p* *p*

Alto Sax. 1 *p* *p* *mp* *p* *p*

Alto Sax. 2 *p* *p* *mp* *p* *<mf>* *p* *<mf>* *p*

Ten. Sax. *mp* *mp* *p* *<mf>* *p* *<mf>* *p*

Bari. Sax. *mp* *mp* *p* *<mf>* *p* *<mf>* *p*

Bassoon Cue *div.*

rall **A** **A tempo** **accel.**

Tpt. 1 *con sord.* *mp* *p* *<mf>* *p* *<mf>* *p*

Tpt. 2 *con sord.* *mp* *p* *<mf>* *p* *<mf>* *p*

Tpt. 3 *mp sord.*

Hn. 1 *p* *mp* *fp* *p*

Hn. 2 *p* *mp* *fp* *p*

Hn. 3 *p*

Tbn. 1 *mp sord.*

Tbn. 2 *mp sord.*

B. Tbn.

Euph. *p* *mf*

Tba.

rall **A** **A tempo** **accel.**

Timp. *p* *mp* *mp* *p*

Perc. 1 *mf* *mf*

Perc. 2 *small tam tam* *mp*

Perc. 3 *mp* *p* *mf* *pp* *mp* *l.v.*

Vib. *p* *mf*

Mar. *p* *mf* *rolled* *p* *<mf>* *p*

Upper Rapids³⁰
Rhythmic & Flowing (♩ = 115)

35

40

Fl. 1 *mf* *mp* *pp* *mf*

Fl. 2 *mf* *mp*

Ob. *mp* *mf*

Bsn. *pp* *p* *mp*

Cl. 1 *p* *mp* *pp* *mf*

Cl. 2 *p* *mp* *pp* *mf*

Cl. 3

B. Cl. *pp* 4 8 4 4

Alto Sax. 1 *mp* *mf* *mp* *mf*

Alto Sax. 2 *mf* *mp* *mf*

Ten. Sax.

Bari. Sax.

B

Upper Rapids
Rhythmic & Flowing (♩ = 115)

B

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *mp* *mf*

Hn. 2 *mp*

Hn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Upper Rapids
Rhythmic & Flowing (♩ = 115)

B

Timp.

Perc. 1 *p* *mp*

Perc. 2

Perc. 3 *mf* *p* *l.v.*

Vib. *mp* *p* *mp* 4

Mar. *p* 4 4 4

wood mallets

45

50

55

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vib.

Mar.

ord.

ord.

Glockenspiel

lv.

98

60

65

70

5

Fl. 1 *mf*

Fl. 2 *mf*

Ob.

Bsn. *cresc.*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 4 8

B. Cl. *p*

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Ten. Sax. *p* *mf*

Bari. Sax. *mp*

Tpt. 1 *mp* *fp* *cresc.*

Tpt. 2 *mp* *fp* *cresc.*

Tpt. 3 *p* *cresc.* ord.

Hn. 1 *p* *cresc.*

Hn. 2 *p* *cresc.*

Hn. 3 *mp* *p* 4 *cresc.*

Tbn. 1 ord. *mp*

Tbn. 2 ord. *mp*

B. Tbn. *p*

Euph. *mp* *p*

Tba. *mp*

Timp. *mp*

Glock. *mp* To tambourine

Perc. 2 *mp* *mp* *p* *mp*

Perc. 3 *p* yarn mallets

Vib. 4 8

Mar. 4 4

Slightly Faster (♩ = 120)

6

C

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mp*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf mp*

B. Cl. *mf mp*

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf mp* round tone, not too harsh *mf mp* *cresc.*

Slightly Faster (♩ = 120)

C

Tpt. 1 *mf* *f*

Tpt. 2 *mf mp* *f*

Tpt. 3 *mp* *f*

Hn. 1 *mf* *mp* *mf*

Hn. 2 *mf* *mp* *mf*

Hn. 3 *mf* *mp* *mf*

Tbn. 1 *mf* *mp* *mf* *mp* *cresc.*

Tbn. 2 *mf* *mp* *mf* *mp*

B. Tbn. *mf* *mp* *mf* *mp* *cresc.*

Euph. *mf* *mp* *mf* *mp* *cresc.*

Tba. *mf* *mp* *mf* *mp* *cresc.*

round tone, not too brassy

C Slightly Faster (♩ = 120)

Timp. *mf* *mp* *mf* *mp*

Tamb. *mp* *p* *mp*

Perc. 2 *mf* *hard and muted*

Perc. 3 *f* *wood mallets* *yarn mallets* *p* *f* *p*

Vib. *mf*

Mar. *mp*

80

Fast and Lively (♩ = 125)

85

7

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.

Fast and Lively (♩ = 125)

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

Fast and Lively (♩ = 125)

Timp.
Tamb.
Perc. 2
Perc. 3
Vib.
Mar.

90

95

8

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.

f *f* *mp* *mp* *mp* *mp* *mp* *mp* *f* *mp* *mp* *mp*

accel.

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

f *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

accel.

Timp.
Tamb.
Perc. 2
Perc. 3
Vib.
Mar.

mp *f* *f* *f*

wood mallets yarn mallets wood mallets yarn mallets wood mallets

Eb to E Pedal while playing E to Eb

accel.

Horseshoe Falls
Wild and Stately (♩ = 66)

100

105

Fl. 1, Fl. 2, Ob., Bsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., Alto Sax. 1, Alto Sax. 2, Ten. Sax., Bari. Sax.

Horseshoe Falls
Wild and Stately (♩ = 66)

Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba.

Horseshoe Falls
Wild and Stately (♩ = 66)

Temp., Tamb., Perc. 2, Perc. 3, Vib., Mar.

110 **Whirlpool Rapids** Relentless & Driving (♩ = 160) 115 120

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.

Whirlpool Rapids Relentless & Driving (♩ = 160)

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.

Whirlpool Rapids Relentless & Driving (♩ = 160)

Timp.
Tamb.
Perc. 2
Perc. 3
Vib.
Mar.

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. *mp* *mf*

Bsn. *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

Alto Sax. 1 *mf* *f*

Alto Sax. 2 *f*

Ten. Sax.

Bari. Sax. *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mp*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp.

S. D. Rim Shot

Perc. 2

Perc. 3

Xyl. *f*

Mar.

3 5 3 2 3 2 5 4 5

4 8 4 4 4 4 8 4 8

4 8 4 4 4 4 8 4 8

12

Fl. 1, Fl. 2, Ob., Bsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., Alto Sax. 1, Alto Sax. 2, Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., Timp., S. D., Perc. 2, Perc. 3, Xyl., Mar.

Musical score for measures 135-145, featuring woodwinds, brass, and percussion. The score includes dynamic markings such as *mf*, *f*, *mp*, and *fz*. Large numbers (5, 4, 3, 8) are placed above the woodwind and brass staves, likely indicating fingerings or articulation points. Performance instructions include "C to C# Pedal while playing" for the timpani and "On Shell" for the snare drum.

E

Fl. 1 *f* 5 3 5 3 5 3 5 3 2 4

Fl. 2 *ff* 5 3 5 3 5 3 5 3 2 4

Ob. *f* 8 4 8 4 8 4 8 4 4 4

Bsn. *mf* 8 4 8 4 8 4 8 4 4 4

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *mf* *ff*

B. Cl. *mf* *f*

Alto Sax. 1 *f* *ff*

Alto Sax. 2 *f* *ff*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

E

Tpt. 1 *f* 5 3 5 3 5 3 5 3 2 4

Tpt. 2 *f* 5 3 5 3 5 3 5 3 2 4

Tpt. 3 *mf* 8 4 8 4 8 4 8 4 4 4

Hn. 1 *f* *ff*

Hn. 2 *mf* *ff*

Hn. 3 *mf* *f*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

B. Tbn. *mf* *f*

Euph. *mf* *ff*

Tba. *mf* *f*

E

Timp. *f* 5 3 5 3 5 3 5 3 2 4

S. D. *ff* 5 3 5 3 5 3 5 3 2 4

Perc. 2 *mf* *f* 8 4 8 4 8 4 8 4 4 4

Perc. 3 *f* 8 4 8 4 8 4 8 4 4 4

Xyl. *f*

Mar. *f*

D to D# Pedal while playing

D# to D

Choke

Choke

Explosive, like Fireworks (♩ = 165)

160

14

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Devil's Hole Rapids
Explosive, like Fireworks (♩ = 165)

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Devil's Hole Rapids
Explosive, like Fireworks (♩ = 165)

Timp.

S. D.

Perc. 2

Perc. 3

Xyl.

Mar.

165

170

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet) and reed section (Saxophones) are in the upper half. The brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) is in the middle. The percussion section (Timpani, Snare Drum, Percussion 2, Percussion 3, Xylophone, Maracas) is at the bottom. The score includes various time signatures (4/4, 3/4, 2/4) and dynamic markings (ff, f, mf, l.v.).

Lake Ontario
Tempo Primo (♩ = 66)
175

180

185

16

Fl. 1

Fl. 2

Ob.

Bsn.

Bass Clarinet

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Lake Ontario
Tempo Primo (♩ = 66)

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

solo

Lake Ontario
Tempo Primo (♩ = 66)

Timp.

S. D.

Perc. 2

Perc. 3

Xyl.

Mar.

Vibraphone

Triangle

Roll with 4 Mallets

struck bowed

struck bowed

190 rall 195 **A tempo**

17

Fl. 1 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Fl. 2 *p* *mf* *p* uni.

Ob. *p* *mp*

Bsn. *mf* *p* *mf* *p* *mf* *p*

Cl. 1 *mf* *mf* *p*

Cl. 2 *mf* *mf* *p*

Cl. 3 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

B. Cl. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Alto Sax. 1 *mf* *p* *mf* *p*

Alto Sax. 2 *mf* *p* *mf* *p*

Ten. Sax. *mf*

Bari. Sax.

Tpt. 1 solo *p* *mp* *mf* **rall** **A tempo**

Tpt. 2

Tpt. 3

Hn. 1 *mf* *p*

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp. **rall** **A tempo**

Tri. *mf*

Perc. 2 small tam tam *mp*

Perc. 3 sus.cymbal yarn mallets *p* *mp* *p* *mf* l.v.

Vib. *mf* *p* *mf* *mf* bowed

Mar. *mf* *p* *mf* *p* *mf* *p* *p* *mf*

18

This musical score page contains 20 staves for various instruments. The top section includes Flute 1 and 2, Oboe, Bassoon, Clarinet 1, 2, and 3, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The middle section includes Trumpet 1, 2, and 3, Horn 1, 2, and 3, Trombone 1 and 2, Baritone Trombone, Euphonium, and Tuba. The bottom section includes Timpani, Triangle, Percussion 2 and 3, Vibraphone, and Maracas. The score features dynamic markings such as *p*, *mf*, and *pp*, along with performance instructions like "Fade To Nothing" and "solo". The Maracas part at the bottom has a complex rhythmic pattern with dynamic markings *p*, *mf*, and *p* repeated across the measures.