



Teacher Resource Guide

American Songs for Symphonic Band

Leroy Osmon

(b. 1948)

Publisher	Southern Music
Date of Publication	1981
Duration	04:00

Unit 1: Composer

Although born in Indiana, Osmon began his musical career as a clarinet player in Vidor, Texas. He holds degrees from Lamar University and Sam Houston State University (MM, 1989). He has also completed all coursework for a DMA at University of Houston. Throughout his university experience, Osmon has studied with such notable teachers as Pete Wiley, Paul Holmes, Fisher Tull, Eddie Green, Michael Horvit, and Clifton Williams. In addition to working in several cities in Texas as a band director, he has spent time working as a police officer, salesperson, and guest lecturer at Arkansas Tech University. Osmon has composed over forty works for band and more than sixty solo and ensemble pieces. They have been performed throughout the United States. Osmon currently resides in Mexico with his wife, Cay Smith Osmon.

Unit 2: Composition

American Songs was composed in 1980 and premiered the same year by the Pearland Intermediate School Band, conducted by the composer. The piece was written as a gift for the composer's friend, Steve Sulak, another Texas band director. The composition makes use of several American folk songs,



including *I'm Sad and I'm Lonesome*, *Lonesome Grove*, *Camptown Races*, *Home, Sweet Home*, and *Swanee River*.

Unit 3: Historical Perspective

In the late nineteenth and early twentieth centuries, the use of folk songs was a very important element of music. Following the tradition of such composers as Grainger and Ives, Osmon has taken a collection of American folk songs and arranged them in a way that creates an entirely new piece. *American Songs* uses primarily folk music of the American South and West. It should also be noted that the use of one folk song as a central melody with a second folk song superimposed on top of the first has also been a widely accepted tradition in folk song arranging.

Unit 4: Technical Considerations

Before students begin work on *American Songs*, they should have a strong working knowledge of the concert keys of B-flat, E-flat, and A-flat Major. Students should also be familiar with legato style, as well as multiple staccato eighth notes. Beginning in m. 81, there is an extended section of upbeat accompaniment, so a strong internal pulse is a must for this section. Most of the piece falls well within a comfortable range for all instruments. The only exception to this is a top of the staff F in Trumpet 1.

Unit 5: Stylistic Considerations

American Songs provides the opportunity for students to experience several different styles. While the introduction lends itself to a more marcato style, the first theme at m. 8 should be played in a more connected fashion. This trend continues through m. 43, where the second theme is introduced in a more legato style. Staccato playing is required from m. 73 to the end. Throughout the composition, the tempo varies from andante to allegro. This allows students to experience a wide range of articulations at multiple speeds. A complete range of dynamics, from *pianissimo* to *fortissimo*, is utilized, including the use of a tutti *sfz*.

Unit 6: Musical Elements

MELODY:

The melodic material is all folk song-based, so it is very diatonic in nature. Extensive scale studies will make for easy thematic playing. Exercises should include triads and larger skips, and they should be played in both staccato and legato styles.

**HARMONY:**

The harmonic structure is very straightforward in all sections. Students should be familiar with basic chord construction. Again, scale studies in the keys of B-flat, E-flat, and A-flat will only reinforce the harmonic vocabulary needed by students.

RHYTHM:

Although there are relatively simple rhythmic patterns used throughout, care should be taken to ensure exact playing. In particular, students should be very aware of the placement of the eighth note in the dotted quarter note pattern. Using a metronome will help students line up the offbeat eighth notes from m. 81 to the end.

TIMBRE:

Students will be able to experience both tutti and soli playing in *American Songs*. There is no specified solo section; however, there are small chamber settings. Extensive chorale work can be utilized to build the ensemble skills needed for both full band and chamber playing.

Unit 7: Form and Structure

SECTION	MEASURE	EVENT AND SCORING
Introduction	1–7	Full scoring; shift from allegro to andante; E-flat Major.
A I'm Sad and I'm Lonely	8–43	Melody in trumpets; moves to woodwinds at m. 16; key change to A-flat, melody in low brass.
B Lonesome Grove	44–72	E-flat Major, melody in French horn and alto saxophone; time signature change to 3/4; melody in woodwinds at m. 64.
Transition	73–85	Change to 2/4 and B-flat Major; snare solo.



SECTION	MEASURE	EVENT AND SCORING
C	85–end	Melody in trumpet; woodwind melody at m. 101; trumpets begin Home, Sweet Home; key change to E-flat; melody in woodwinds and trumpet at m. 116; low brass begin Swanee River.
Camptown Races		

Unit 8: Suggested Listening

Percy Grainger, *Australian Up-Country Tune*

Clare Grundman, *Kentucky 1800*

Barry Kopetz, *American Folk Suite*

Pierre La Plante, *American Riversongs*

Leroy Osmon:

Hebrew Folksong Suite

West Point Songs

Frank Ticheli, *Cajun Folk Songs*

Unit 9: Additional References and Resources

Miles, Richard, ed. *Teaching Music Through Performance in Band*. Chicago: GIA Publications, Inc., 1997.

Miles, Richard, ed. *Teaching Music Through Performance in Band, Volume 2*. Chicago: GIA Publications, Inc., 1998.

Miles, Richard, ed. *Teaching Music Through Performance in Band, Volume 3*. Chicago: GIA Publications, Inc., 2000.

Smith, Norman. *Program Notes for Band*. Lake Charles, LA: Program Note Press, 2000.

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Teacher Resource Guide

Chanteys

James Andrews

(b. 1945)

Publisher	Shawnee Press
Date of Publication	1977
Duration	04:30

Unit 1: Composer

James Andrews (b. 1945 in Clearwater, Florida) has lived in Texas since the age of two. For twenty years he taught in the secondary schools of Texas before shifting his professional attention to the music publishing industry. His years of teaching included positions in small, medium, and large junior and senior high schools, affording him a valuable perspective on writing technically accessible music. Andrews attained his master's degree in composition from West Texas A & M University in 1973. His stated interest as a composer is to write "good music that is accessible...."¹ His first notoriety as a composer came in 1975, when his *Sinfonietta for Winds and Percussion* (1973) won a composition contest sponsored by the College Band Directors National Association. His early works are published by Shawnee Press, while more recent compositions are available from the composer directly.²

Unit 2: Composition

Chanteys, written in 1974 and first published in 1977, continues to be one of the most frequently performed works from the pen of James Andrews.



Within the notes included in the published score, the composer describes the composition in this manner:

Chanteys is a setting for band of three work songs often sung by British and American sailors of the nineteenth century. Two varieties of chanteys (sometimes spelled “shantey”) are used in the piece. “Away to Rio” and “What Shall We Do with the Drunken Sailor?” are vigorous in nature and were sung while the sailors were engaged in such heavy tasks as hoisting sails and weighing anchor. The other chantey is a reflective version of “Shenandoah,” the type of song often enjoyed by sailors while off watch.”³

While the piece does include three contrasting folk songs, there is much more variety in this medley than a simple “fast-slow-fast” arrangement would afford. For example, the setting of “Away to Rio” (alternate titles: “Away for Rio,” “Bound for the Rio Grande,” and “The Rio Grande”)⁴ includes three tempo changes within its presentation, and the setting of “Shenandoah” shifts in key and tempo for its second verse statement.

Unit 3: Historical Perspective

Chanteys provides a fine opportunity for students to explore the folk music tradition of sea chanteys (or “shanteys”). One excellent resource for an initial study of these work songs is a Website authored by Lesley Nelson. Nelson’s father and grandfather were both Navy captains; thus, he developed a keen interest in sea songs. The following description of sea chanteys is provided on Nelson’s Website: “...The word ‘chanty’ (or ‘shanty’) is probably derived from the French word ‘chanter’—to sing. Chanteys were originally shouted out, with emphasis on a syllable or word as sailors performed their work. Chanteys developed separate rhythms for the various chores at sea—for raising anchor (which was done by marching around the capstan), hauling ropes, etc. Most songs involved a lead singer and a choral response. The words were called out by a chantyman and the men joined in on the chorus. The words of the chorus usually coincided with a heave, or pull....”⁵ As work songs, these chanteys included many verses. Occasionally, additional verses were created to help complete the work being done. Chanteys experienced their “golden age” in the mid-nineteenth century.⁶

When exploring music having a text basis, it is valuable for performers to research and study the text. Determinations can be made as to how the text influenced the composer’s creative decisions as well as how the text might influence the performers’ interpretation of the composition. This kind of information on chanteys and other folk songs is now readily available online,

providing accessible opportunities for *student* research when studying this music in band. As a brief introduction to these three chanteys, the first verse of each is offered below.

“The Rio Grande” (first of eight verses) *

chanteyman: Oh, say, wuz ye ever down Rio Grande?
group: 'Way for Rio!
chanteyman: It's there that the river flows down golden sands!
group: An' we're bound for the Rio Grande
chorus: Then away, bullies, away!
Away for Rio?
Sing fare-ye-well, me Liverpool gels,
An' we're bound for the Rio Grande!⁷

** The researcher will find that the song refers to a river in Brazil, not the river adjoining Texas with Mexico.⁸*

“Shenandoah” (first of nine verses) **

Missouri, she's a mighty river
Way-aye, you rolling river
The redskin's camp lies on it borders,
A way - we're bound away
'cross the wide Missouri!⁹

*** Thought to date back to the 1820s, this popular land and sea song has been known by several names. The length and order of verses varies among documented sources.¹⁰*

“Drunken Sailor” (first of nine verses)

What will we do with a drunken sailor?
What will we do with a drunken sailor?
What will we do with a drunken sailor?
Early in the morning!
chorus: Way, hay up she rises,
Way, hay up she rises,
Way, hay up she rises,
Early in the morning!¹¹



Unit 4: Technical Considerations

Chanteys was composed for a junior high school band the composer was teaching in 1973.¹² The work is well suited for younger students, scored in comfortable ranges with a healthy mixture of dynamic contrasts, keys, tempos, and articulation requirements. The part divisions are somewhat typical for the developing band, with the notable exception of three trombone voices requested instead of only two. The E-flat clarinet part is a non-essential part, always amply doubled elsewhere in the scoring. The required percussion instruments include bells, triangle, suspended cymbal, snare drum, and bass drum. These parts can be performed by as few as three percussionists. The relative dynamic markings span a wide range, from *piano* (*p*) to *fortississimo* (*fff*). Between the two cornerstones of technique—tone production and rhythmic accuracy—the aspect of tone production will be challenged more when rehearsing and performing this work. Block scoring of triadic harmonies is abundant here, in constant demand for good, sustained tone qualities. In contrast, there is little rhythmic independence between parts in the score. There is sufficient rhythmic interest in the music, but rarely do the rhythmic strands exceed three at one time, providing plenty of companionship on each rhythm present in the score. That aside, the conductor may find plenty of challenge for students' rhythmic accuracy when considering the eight tempo changes (*twelve* when playing the repeat!) within the piece. A final comment in the technical realm: The performers with the melodic sequences in mm. 119–124 (during an *allargando*) will need maximum breath support and encouragement to keep that descending line leading forward with strength into the coda.

Unit 5: Stylistic Considerations

Along with frequent tempo changes, this sea song collection encompasses several articulation styles and a wide dynamic spectrum. The composer's markings are explicit regarding general expressive content: *Maestoso* in the introduction, *legato* a bit later, then *marcato* and on to *ponderoso* during the final strains of "Drunken Sailor." The conductor should use these expressive terms as guideposts—along with the tempos, dynamics, printed articulations, and the form to assist in specific stylistic conclusions. A couple of examples of specific conclusions follow:

1. The pickup note to the first verse (following the caesura in m. 8) is marked with a long mark over the note head. This marking should be thought of as *tenuto* rather than merely as *legato*. The weight of that pickup note will determine how successfully the impending verse is set into motion.



2. The release of the fermata in m. 32 (unlike in m. 8) should also serve as the preparatory gesture for the resuming pickup note to the next phrase.
3. Taking the optional repeat provides more expressive potential for the piece. The handling of the *ritardando* in mm. 38–40 should be more deliberate the second time.

One overriding consideration in terms of style is the common nature of each chantey. These songs were sung outdoors by teams of laboring sailors. With that in mind, the music should be robust and freely expressed, always full of life.

Unit 6: Musical Elements

MELODY:

Having a folk song basis, this piece is quite melodically driven. The melodic scoring of *Chanteys* is annotated within the following unit, “Form and Structure.” Every melody in the score is orchestrated for multiple players, usually as multiple sections of combined sound. This suggests that some rehearsal time should be planned to isolate the melody line in select places and challenge those performers to match every aspect of their individual sounds together. A complete exercise in listening discriminately goes beyond matching pitch to include matching articulations, matching volumes (balance), matching time or rhythmic accuracy, and matching phrase shapings. An approach towards this goal is to have one person illustrate a version of a phrase with all others who have that same line echo it back with the aim of exact emulation. Even as this exercise is somewhat self-reinforcing, the conductor should allow repetitions of the same echo sequencing, assisting students with feedback regarding the best aspects of their matching as well as those aspects needing more careful listening.

HARMONY:

The harmonic content of *Chanteys* carries the work through five different tonal centers. It certainly helps propel the work, especially during the transitions from one song segment to the next. Block scoring of the triadic harmonies is a common device in this medley. Just as isolating the melodic sounds for separate hearings can be useful, a separate rehearsing of the harmonic voices can also be helpful. One place in particular for isolation is the section beginning at m. 33. The accented, one-note-per-measure group may hear improved tone, balance, blend, and pitch from slowing this down and sustaining each sound of the chord progression. Another harmonic challenge is presented in “Shenandoah,”



where the flute harmonies sustain above the clarinet melody (mm. 45–59). The flute players should stagger their breathing to maintain a constant palette of sound over the melody here. Matching within their three-voiced sound will require the performers' constant attention, both to the balance and the timing of their note changes.

RHYTHM:

One might not expect folk song settings to include complex rhythms, and this work indeed does not. The rhythmic material is straightforward, with substantial doublings of each rhythmic strand in the scoring. The primary rhythmic challenges center around the twelve tempo changes during the flow of the piece. Rhythmic accuracy will require constant listening and watching. The conductor should assist the ensemble's focused listening by pointing out what specific sounds to be listening for, particularly at times when most of the sounds are sustained. For example, m. 3 presents this combination of sounds: the middle and upper instruments sustain a tied note while the bass instrument line moves upward to the beat. Having the upper voices listen closely to that moving bass line will reinforce their accuracy as they leave the tied note.

TIMBRE:

The orchestration of this collection was conceived with younger performers in mind and reflects great craft in that regard. While over half of the measures have all wind parts playing together (remember, work songs are "teamwork" songs), the score still achieves some good timbral variety. Great effort should be made to play the verses of the middle piece, "Shenandoah," with warm, sonorous tones, providing maximum contrast from the brighter strains before and after. The verse beginning in m. 45 provides a perfect opportunity to foster a rich, blended section sound from all the clarinets in the chalumeau register. That particular passage also suggests that the mallet selection for the bells achieve a warmer tone than brass mallets afford. Also, while the trumpet section should blend with others for most of the piece, encourage a distinct trumpet sound in the eight-measure unison statement beginning in m. 105. Similarly, from m. 113 to the end, balances should be maintained, but the concept of blend should give way in favor of allowing the vivid colors of all of the instruments to fully project the exuberance of these final twenty-five measures.

Unit 7: Form and Structure

Approximately four and a half minutes in duration, this piece presents three chanteys in succession, with the first chantey, "Away to Rio," set in E-flat Major, followed by two verses of "Shenandoah," the first in A-flat Major and

the second in E-flat Major, and proceeding to several verses of “Drunken Sailor,” primarily in C Dorian. A brief coda brings back the first key and the first chantey chorus—a new scoring of the melodic phrase also used in the work’s opening introduction.

SECTION	MEASURE	EVENT AND SCORING
Introduction	1–8	E-flat Major; tutti ensemble on the “Away to Rio” chorus, followed by block harmonies progressing to a chord—tonic E-flat Major.
“Away to Rio”	9–12	In one; two-voice framework melody in a bass line; group response.
	13–16	Tutti ensemble answer; block scoring; “Way for Rio!” chanteyman.
	17–23	Return to two-voice framework, then group with oboe and alto saxophone joining flute and clarinet on unison (three-octave) melody).
Chorus, first phrase	24–28	In three; andante; brass choir; melody in Cornet 1, homophonic accompaniment.
Chorus, second phrase	29–32	In three; adagio; full ensemble with cadential fermata.
Chorus, final phrase	33–40	In one; octave melody in brass with downbeat chordal accents from woodwinds and tubas.
	[9–40]	Measures repeated.
Link	41–44	Largo; tutti D-flat Major chord pivots to A-flat Major sustain, establishing the new key.



SECTION	MEASURE	EVENT AND SCORING
“Shenandoah” Verse 1	45–59	A-flat Major; transparent; clarinet melody (unison), with flute triads and arpeggios accompanying.
Verse 2	60–74	Sudden shift to E-flat Major; tutti ensemble: trumpet, alto saxophone and baritones melody; all others chordal sustains.
Transition	75–78	Clarinet melody derived from “Shenandoah” first phrase; sequencing and modulation to new tonality.
“Drunken Sailor” Introduction	79–80	C Dorian; allegretto; new tempo, meter, and tonality are established quickly; snare drum projects a new melodic fragment.
Verse 1	81–88	Octave melody in flute, clarinet, and snare drum; drone in low reeds and muted trumpets.
Verse 2	89–96	Trumpet 1 joins melody group; trombones and horns on chordal accompaniment (staccato); oboes join in the drone.
Verse 3	97–104	C Major; tutti; woodwinds in octaves on a varied verse; brass on strong chord pulsations in the spirit of the chorus.
Verse 4	105–112	G Major; All trumpets take over this new verse rendition while all others are in block scoring on a rhythmic accompaniment.

SECTION	MEASURE	EVENT AND SCORING
Chorus	113–120	Return to C Dorian; Tutti (“ponderoso”); low brass and reeds on “Way, hay, up she rises”; all others on bold complementary lines.
Extension	121–124	Sequencing and modulation in low brass, while all others sustain chordal harmony.
Coda	125–end	Strong return to the first key of E-flat Major and the “Away to Rio” chorus statement in lower voices.

Unit 8: Suggested Listening

James Andrews, selected band works:

A March for Eventide (2000)
Chanteys (1974)
Fanfare and Gavotte (1984)
Gloriana March (1998)
Hill Songs (1978)
Noblesse (1994)
Phrygiana (1995)
Shepherd Variations (1997)
Sinfonietta for Winds and Percussion (1973)
Southwestern Images (1999)
Tintinnabulae (1990)
Wroxton Moor (1996)

Clare Grundman, *Fantasy on American Sailing Songs*

Unit 9: Additional References and Resources

Andrews, James. Email: jamesa@jents.com

———. *Chanteys*. Delaware Water Gap, PA: Shawnee Press, Inc. (KC 822), 1977.

Hugill, Stan. *Shanties from the Seven Seas*. New York: Dover Publications, 1987.

Nelson, Lesley. *Folk Music of England, Scotland, Ireland, Wales and America*.

Website: <http://contemplator.com>



Contributed by:

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¹James Andrews, phone interview by Patrick Casey, 31 August 2001.

²Ibid: fax inquiries to 806-795-3579 or email jamesa@jents.com

³James Andrews, *Chanteys* (Delaware Water Gap, PA: Shawnee Press, Inc. (KC 822), 1977).

⁴Stan Hugill, *Shanties from the Seven Seas* (New York: Dover Publications, 1987).

⁵Lesley Nelson, *Folk Music of England, Scotland, Ireland, Wales and America*,
website: <http://contemplator.com>

⁶Ibid: contemplator.com/history/epedia.html

⁷Ibid: contemplator.com/folk5/riogrand.html

⁸Ibid.

⁹Ibid: contemplator.com/folk/shenand.html

¹⁰Ibid.

¹¹Ibid: contemplator.com/folk/sailor.htm



Teacher Resource Guide

Dramatic Variations

J. Clifton Williams

(b. 1923-1976)

Publisher	Maestro & Fox Music
Date of Publication	2011
Duration	07:00

Unit 1: Composer

James Clifton Williams was born in Traskwood, AR, in 1923. After his family moved to Little Rock, he joined the Little Rock High School band and orchestra, where he played French horn under the direction of L. Bruce Jones. During his high school career, he experimented with composing and produced his first work for orchestra, *Manassas Overture*, in 1938.

Before he joined the U. S. Army Air Corps in 1942, Williams attended Louisiana Tech University for one year. While in the service, he played horn and trombone with the 307th Air Force Band and also served as their drum major. His interest in composition produced several works for band and orchestra during this period.

After the war, Williams attended Louisiana State University, where he studied theory with Helen Gunderson and continued lessons on horn. Upon graduating, he began his master's degree study at the Eastman School of Music, where he studied composition with Bernard Rogers and Howard Hanson. Upon completion of his master's degree, he was prepared to begin his doctoral program at Eastman. However, at that time he received an offer from the University of Texas at Austin to teach theory and composition.



His seventeen-year career at the University of Texas was noteworthy for many accomplishments. During this time, Williams continued as an orchestral horn performer in both the San Antonio and Austin Symphony Orchestras. While at the University of Texas, he was designated as composer-in-residence and was the recipient of the first two ABA Ostwald Awards for his compositions *Fanfare and Allegro* and *Symphonic Suite*. In addition, he inspired numerous successful composition students, including noted wind composers W. Francis McBeth and John Barnes Chance.

In 1966, Williams accepted an offer to become chairman of the Theory and Composition Department at the University of Miami. His career was tragically cut short when he died of cancer in 1976. Williams received many awards during his illustrious career, among them membership in the American Bandmasters Association, Phi Mu Alpha Sinfonia National Music Fraternity of America, and an honorary Doctor of Music conferred by the National Conservatory of Music at Lima, Peru, in 1964.

Unit 2: Composition

Dramatic Variations was composed in 1975 while the composer was battling terminal cancer. For many years, it was assumed that his *Caccia and Chorale* was the last piece that he composed. However, this particular composition was released for publication by the family estate in 2011 and was published by Maestro & Fox Musix. Although it is not clear from the score whether a specific ensemble commissioned the composition, the New Rochelle High School Symphonic Wind Ensemble, conducted by James Wayne, premiered the piece in 1975.

It is interesting to note that several of Williams's compositions were designated using the word "Dramatic" in the title (*Dramatic Essay*, *Dramatic Interlude*). This suggests that he was utilizing existing musical forms and interpreting them through the use of contemporary compositional techniques. This particular composition is not a typical theme and variations. It is more likened to the continuous development and evolution of short melodic fragments, a technique employed by numerous composers in the latter half of the twentieth century.

Unit 3: Historical Perspective

Williams began to distinguish himself as a composer by winning the first two American Bandmasters Association Ostwald Awards for his compositions *Fanfare and Allegro* (1956) and *Symphonic Suite* (1957). The Ostwald Award was the first competition for band compositions in America, and Williams's achievement propelled him to become a significant figure in the development of repertory for the wind band. After this success, Williams devoted most

of his creative energy to writing for bands and was recognized as one of the first serious composers who wrote music that could be performed by school ensembles.

The mid-1970s were a significant period for wind band composers and their compositions. Here is a sample of the pieces written during the time period when Williams composed *Dramatic Variations*:

Warren Benson, *The Passing Bell* (1974)

John Barnes Chance:

Elegy (1972)

Symphony No. 2 (1972)

Norman Dello Joio, *Satiric Dances* (1975)

Walter S. Hartley, *Bacchannalia* (1975)

W. Francis McBeth, *Kaddish* (1975)

Vaclav Nelhybel, *Corsican Litany* (1976)

Vincent Persichetti, *A Lincoln Address* (1973)

Fisher Tull, *Sketches on a Tudor Psalm* (1972)

Unit 4: Technical Considerations

The use of chromatic, diminished, and augmented scales makes this work challenging for each section in the band. Williams chose not to use key signatures throughout the work, so all of the key center changes are notated by accidentals.

The technical demands for the woodwinds revolve around awkward chromatic fingering passages, diminished scale fragments, and the augmented scale. Also, Williams likes to utilize half-step trills in the upper woodwind parts to add tension to the musical phrase. There are also extended passages where woodwinds must be able to cleanly articulate rapid eighth notes in cut time and compound meter.

The brass ranges are not extreme for the entire piece. However, trumpet 1 will need to produce a high B and B-flat towards the end of the composition. The entire horn section will need to produce a unison high A-flat, and trombone 1 has a high A in the middle of a demanding passage. The low brass section has a challenging extended technical passage at m. 203 built upon modal scales. The rapid articulation passages for the brass may be problematic because they occur at a tempo where the transition is typically made between single and double tonguing.

The percussion section has idiomatic parts written for timpani, snare drum, bass drum, and cymbals. The mallet parts are divided according to their function within the composition. The marimba supports rhythmic ostinatos that occur on pedal tones throughout the piece. The challenging xylophone part reinforces articulated chromatic and diminished technical passages in the upper woodwinds and brass.



Unit 5: Stylistic Considerations

There are many aspects of Williams's compositional techniques that are represented throughout this piece. His declamatory style is evident in the outer sections of the work. He uses driving rhythms in both duple and compound meter to create the dramatic nature for the mood of this composition. The dynamic range in the sections is narrow, staying between *forte* and *fortissimo* the entire time. Furthermore, his articulation choices are basically staccato and marcato throughout. The composite of these artistic choices paints a very intense musical landscape, which is one of the hallmarks of his compositional style.

What makes this particular composition very interesting is the contrasting middle section of the piece. Here, Williams uses a more sparsely scored musical texture that showcases clear instrumental timbre and beautiful melodic lines. He does a brilliant job of intertwining countermelodies that enhance his long, lyrical phrases. Also, the harmonized melody in trombone and euphonium at m. 150 is juxtaposed over an E-flat pedal tone that showcases his use of triads placed over sevenths and ninths, which helps define his harmonic language.

Unit 6: Musical Elements

MELODY:

Williams's melodies for the outer portions of this piece are derived from short motives that are based upon diminished and chromatic scale fragments. The trumpets and euphoniums first present the primary motive, which contains alternating chromatic intervals from tonic in m. 31. This figure is performed both on tonic and dominant scale degrees in the opening passage. This motive is treated in 2/2 at the beginning and is transformed into compound meter in the last section. The woodwinds respond by playing eighth-note runs built upon the diminished scale. Throughout the piece, Williams transforms the fragments by sequencing phrases upwards by half and whole steps.

The lyrical melodies in the Adagio Cantabile section continue Williams's fascination with spinning melodies sequentially using half and whole steps. In each phrase, he veers away from tonic chromatically but winds his way back to tonic at the cadence point. The countermelodies that he writes to support his lyrical phrases are very expressive and complement the sensual nature he is evoking in this section.

HARMONY:

The harmony is tonal in nature and chords typically move in parallel fashion. This gives the resulting phrase structure a sense of sequential development. Williams creates a feeling of dissonance by using augmented triads and adding

altered chord tones (sharp four, flat nine, major and minor thirds together) to his tertian harmonic structure. He also employs tri-tone relationships between chords at important cadential points. This is very evident in the coda of this piece.

Williams also employs polytonal harmonic treatment for the brass section in m. 271. He stacks major chords on top of one another, reminiscent of the sonorities explored by William Schuman and Vincent Persichetti earlier in the century.

RHYTHM:

Williams uses many of the rhythmic techniques that are characteristic of his musical style. He creates the transformative nature of his motives by manipulating their character both in duple and compound meter. The treatment of these motives in this manner gives the composition a feeling of variety in musical style while simultaneously providing a sense of continuity between musical ideas.

There are two challenges rhythmically inherent in this piece. Reading eighth notes in 2/2 will be the main concern for the opening of the composition. There are some aspects of syncopation in this section, and the motives begin alternating entrances on up beats and down beats. Conversely, the diverse problems that compound meter poses for young players is complicated by instances of tied notes that cross bar lines and entrances that begin on the second eighth note of the beat.

The use of ostinato in the woodwinds at m. 171 helps build tension for the return of the primary motive. Williams also utilizes diminution of the diminished scale motive by whittling it down to four notes, then two, and ending with one note. He repeats this rhythmic transformation both at the beginning and the end of the piece.

TIMBRE:

Williams employs several musical color techniques to give his composition variety. The Adagio Cantabile is noteworthy for its use of primarily woodwind and brass tone quality. His combination of the trumpet section using cup mutes scored with the clarinet section in mid-range offers an interesting contrast of color to the overall timbre of the piece. One of his signature orchestration techniques is showcased in the coda. At m. 302, he utilizes the glissando in the trombone section to accentuate his characteristic tri-tone cadential formula to bring the piece to a dynamic conclusion.



Unit 7: Form and Structure

SECTION	MEASURE	EVENT AND SCORING
Introduction	1–8	<i>Allegro feroce</i> ; 2/2 meter; built upon F pedal tone in trumpet and percussion; motivic material built around diminished eighth-note runs in woodwinds.
	9–18	Low reeds and tubas present diminished motive over a D Major/minor syncopated chord in low brass; woodwinds continue diminished eighth-note runs.
	19–30	F pedal point in trombones and percussion; woodwinds continue diminished eighth-note runs; melodic material in low brass and low reeds; diminished motive is rhythmically augmented in saxophones, trumpets, and horns.
Thematic	31–42	Trumpets and euphonium present chromatic motive on F; built upon open fifth sonority.
	43–54	Chromatic motive is transposed to C; horns join trumpets and euphoniums; open fifth sonority (G–C) above F.
	55–66	Flutes, clarinets, trombones join trumpets and euphoniums on chromatic motive as it returns to F; countermelody introduces dissonance with a D-flat; diminished eighth-note figures in woodwinds at the end of each phrase.
	67–78	Chromatic motive transposed to C; countermelody in alto and soprano voices sustains an A-flat and then a B-flat for increased dissonance.
	79–89	Chromatic motive returns to F; motive is then sequenced upward by whole steps per phrase.



SECTION	MEASURE	EVENT AND SCORING
Transition	90–95	Chromatic motive is fragmented in rhythmic diminution around F; diminished motive is sequenced upwards by minor thirds in low brass and low reeds.
	96–99	Augmented scale is used in eighth-note run upward throughout entire range of the ensemble.
	100–111	<i>Drammatico</i> ; diminished motive fragment; ensemble sustains C7/flat-9 chord; high woodwinds trill by half step; tutti diminished motive fragment; timpani solo.
	112–121	<i>Molto meno mosso</i> ; diminished motive fragment in low brass and low woodwinds; sustained A-flat Major chord in brass resolves to A Major/minor chord in upper woodwinds.
Thematic	122–131	<i>Adagio cantabile</i> ; 4/4 meter; lyrical theme in horn and clarinet; chromatic root movement that cadences in A-flat.
	132–141	Lyrical theme in solo trumpet; countermelody in horn and clarinet; chromatic root movement that cadences in E-flat.
	142–149	Second lyrical theme in muted trumpet and clarinet; melody is harmonized over E-flat pedal in horn, which cadences in D-flat minor; countermelody in flute and oboe by the octave.
	150–161	Second lyrical theme in trombone and clarinet 2/3; melody is harmonized over E-flat pedal in bass, which cadences in D-flat Major; countermelody in flute and clarinet in unison.



SECTION	MEASURE	EVENT AND SCORING
Transition	162–171	<i>Allegro feroce</i> ; 2/2 meter; timpani solo; diminished figuration in woodwinds; brass sustain D Major/minor/flat-9 chord.
	172–190	<i>Con vigore</i> ; 9/8 meter; woodwinds establish diminished ostinato pattern; trumpets articulate chromatic motive; low brass and low woodwinds sustain melodic line; phrases are sequenced upward from C-flat Major.
Thematic	191–202	<i>Allegro con brio</i> ; 6/8 meter; saxophones, horns, trombones, and euphoniums march-like theme in Locrian mode; oboes, clarinets, and trumpets answer with the chromatic motive inverted; phrases are sequenced upward beginning in C-flat Major.
Developmental	203–214	Horns play chromatic motive; low brass provide counterpoint with a contrasting melody; melodies sequence upward from F minor to A-flat minor.
Thematic	215–237	Upper woodwinds and trumpets present chromatic motive; pattern is sequenced upwards from G-flat Major to E Major to B-flat augmented.
	229–237	Chromatic motive is systematically diminished to one note; low brass sequence diminished motive up by minor thirds; augmented scale performed throughout ensemble.
Transition	238–249	<i>Drammatico</i> ; diminished motive; high woodwinds trill by half step; C7/flat-9 chord; timpani solo; same material as mm. 100–111 treated in 6/8 meter.
	250–256	Block chord scoring in brass above pedal B-flat cadencing in D-flat Major.

SECTION	MEASURE	EVENT AND SCORING
Thematic	257–270	<i>Vivace</i> ; diminished motive in high brass and high woodwinds, followed by chromatic motive; resulting phrase is sequenced and truncated rhythmically.
Transition	271–282	Polytonal sustained block chord scoring in brass.
Thematic	283–301	<i>Meno mosso, grandioso</i> ; driving 6/8 ostinato rhythm in horns and percussion; upper woodwinds and upper brass play chromatic motive in march style; low brass and low woodwinds play descending scale pattern.
Coda	302–314	Trombones glissando parallel major chords; tri-tone root cadential formula; diminished motive and chromatic motive are linked together for climax; composition cadences in F Major.

Unit 8: Suggested Listening

Listening to the following performances will give one a good sense of Williams's compositional style:

Caccia and Chorale. *Teaching Music Through Performance in Band*, North Texas Wind Symphony, Eugene Migliaro Corporon, conductor. GIA Publications, CD-490.

Fanfare and Allegro. *British and American Band Classics*, Eastman Wind Ensemble, Frederick Fennell, conductor. Mercury, 432 009-2.

Pastorale. *Symphonic Songs for Band*, Tokyo Kosei Wind orchestra, Frederick Fennell, conductor. Kosei Publishing, KOCD-3562.

Symphonic Dance No. 3, "Fiesta." *Fiesta!*, Dallas Wind Symphony, Howard Dunn, conductor. Reference Recordings, RR-38CD.

Symphonic Suite. *Frederick Fennell & Tokyo Kosei Wind Orchestra*, Tokyo Kosei Wind Orchestra, Frederick Fennell, conductor. Kosei Publishing, KOCD-2302.

Symphonic Suite. *Domains*, North Texas Wind Symphony, Eugene Migliaro Corporon, conductor. GIA WindWorks, CD-775.



Unit 9: Additional References and Resources

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PhD diss., The University of Southern Mississippi. 1981.
- Kerr, Stephen P. "A Brief Biography of James Clifton Williams." *The Journal of Band Research*, Volume 34, No. 1, Fall 1998, pp. 25–37.
- Reynolds, Martin Carroll. "The Unpublished Wind Band Music of James Clifton Williams: Overview, Annotations, and Performance Strategies of Prelude for Concert Band and Dramatic Interlude." DMA diss., University of Arizona. 2002.
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Website: <http://www.maestroandfox.com>. Shreveport, LA: Maestro & Fox Music, 2011.
- Wojcik, John. "Bitonal Harmonies in Clifton Williams, Fiesta." *The Instrumentalist*, May 1966, pp. 28–34.
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Teacher Resource Guide

Ghost River

Michael Colgrass
(b. 1932)

Publisher	Carl Fischer
Date of Publication	2014
Duration	05:00

Unit 1: Composer

Originally from Chicago, Illinois, Michael Colgrass spent much of his early career as a freelance percussionist, performing in New York with eminent artists such as Dizzy Gillespie, the Modern Jazz Quartet, the original *West Side Story* orchestra, Gunther Schuller, the American Ballet Theater, and the New York Philharmonic. He also studied composition with Darius Milhaud, Lukas Foss, Wallingford Riegger, and Ben Weber. Colgrass has received numerous commissions from professional organizations, including the New York Philharmonic, the Boston Symphony Orchestra, the Lincoln Center Chamber Music Society, the Manhattan and Muir String Quartets, and the Brighton Festival in England. He won a Pulitzer Prize in 1978 for *Déjà vu*, and an Emmy Award in 1982 for “Sounding: The Music of Michael Colgrass.” His other awards include two Guggenheim Fellowships, a Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music. In addition to his artistic pursuits, Colgrass teaches composition to school groups and leads workshops in personal development.



Unit 2: Composition

Ghost River was commissioned by the New York State Band Directors Association (NYSBDA) in 2010, and premiered on March 6, 2011, by the NYSBDA High School Honor Concert Band (Joseph Kreines, conductor) at the 2011 NYSBDA Symposium. Like other compositions by Michael Colgrass, *Ghost River* includes aleatoric techniques, independent part writing, and the complex layering of sound textures. The duration of the work is approximately five minutes.

Unit 3: Historical Perspective

Ghost River is a contemporary composition that relates to the eclectic musical world in which we now live. In addition to various aleatoric techniques (which are now relatively common), the work also includes complex harmonic structures and varied orchestration textures that reflect an amalgamation of many musical influences.

Unit 4: Technical Considerations

The individual parts of *Ghost River* largely contain familiar rhythms and comfortable playing ranges. Although some notation and/or musical gestures may need to be explained, all are relatively common in the current literature, and none provide prohibitive technical challenges.

As in other works by Colgrass, *Ghost River* demands strong musical independence throughout the ensemble. Each member should be able to maintain a steady pulse and subdivide rhythms independently. Players must also become comfortable performing tone clusters and develop the confidence to realize harmonic structures and orchestration textures that are complex. It should be noted that the flute, clarinet, and trumpet sections are each divided into six parts, and divisi requirements call for the use of at least nine flute players.

Articulation may be a challenge for less-developed players at the climax of the work (mm. 44–46). Although the basic sixteenth-note patterns are not particularly difficult at the marked tempo (MM = 76–82), some players are directed to occasionally articulate thirty-second notes and some trumpet parts require that the articulations accelerate and decelerate within the pulse. Depending on the skills of the players, some may utilize double-tonguing to manage these figures, and others may need to develop the speed and flexibility of their single tonguing.

In many instances, the performers are required to execute trills or rapid diatonic figures at soft dynamic levels. In order to realize these subtle textures, players must develop soft playing techniques (e.g., *sotto voce*) and have finger technique that is precise and agile. Because sound textures are a fundamental aspect of *Ghost River*, it is particularly important for the performers to play

with a characteristic tone quality and to maintain a strong sensitivity to intonation, balance, and phrasing.

Unit 5: Stylistic Considerations

An effective performance of *Ghost River* requires special attention to sound shapes. Players must be deliberately expressive regarding the beginning, middle, and end of each note or musical gesture. Many notes must begin and/or end very softly, and all must be phrased in a manner that supports the overall context. To realize the complex sound structures, players should generally use a “pure” sound (without vibrato) and play with precise intonation (in equal temperament).

Unit 6: Musical Elements

MELODY:

This composition does not contain a conventional melody. The most substantial melodic material occurs toward the end of the work (mm. 47–56) in chant-like phrases for euphonium (supported by low brass and bassoon) and clarinet (supported by saxophone). Related melodic fragments also occur just before the climax (mm. 35–43).

HARMONY:

Ghost River is a tonal work, but its harmonic structures are unconventional and often ambiguous. Although some “traditional” structures occur, much of the harmony is implied from diatonic tone clusters and the layering of diatonic scale patterns. Harmonic instability is enhanced by the frequent presence of “non-chord tones” and the mercurial nature of the orchestration. The frequent absence of bass voices in the texture also contributes to the harmonic ambiguity. In general terms, the first part of the work is based upon G (harmonic) minor (with inclinations toward E-flat Major), the climactic section is initially based in B-flat Major, and the final section is essentially in E minor (with inclinations toward C Lydian). The sparse sections at the very beginning and end imply C Major/A minor.

RHYTHM:

Most of this work consists of familiar time signatures (i.e., 4/4, 3/4, and 2/4) conducted in slow tempos (MM = 50–56). The two exceptions occur at the high point of the composition (mm. 44–46) when the tempo briefly increases (MM = 76–82), and during the final section, which is entirely aleatoric. Players must be able to subdivide eight-note patterns to execute the frequent syncopations and “off-beat” entrances. All parts have sixteenth-note patterns at the climax of the work (mm. 44–46), and some also have double-note



figures (thirty-second notes). Some parts have triplet figures at both the eighth-note and sixteenth-note levels, and some players are asked to accelerate and decelerate the repeated articulation of a single note.

TIMBRE:

A fundamental aspect of *Ghost River* is the use of modulating tone colors and textures to create a distinctive sound world. An effective performance of this piece requires that all players produce a quality tone at all dynamic levels. It is also important for the performers to be able to modify their tone quality if they are to realize the full expressive range of the composition. For example, the soft, aleatoric “water effects” require a more subtle and nuanced approach to tone production and blend than do the louder, full ensemble sections.

Unit 7: Form and Structure

SECTION	MEASURE	EVENT AND SCORING
Episode 1	1–7	Sparse texture; trilled notes in clarinet choir.
Episode 2	8–17	Tone clusters develop in brass and flute; aleatoric “watery effect” in clarinet; murmuring in female voices.
Episode 3	18–24	Tone clusters in flute; aleatoric “watery effect” in clarinet and trumpet; murmuring in voices begins again.
Episode 4	25–29	Syncopated chord in horn and low brass; aleatoric “watery effect” in woodwinds and trumpet.
Episode 5	30–34	Tone clusters in flute (with rhythmic variations); trilled pitches in clarinet; chord in brass, with fast rhythmic figures in bassoon, baritone saxophone, and piano.
Episode 6	35–43	Structured notation with thick orchestration; syncopated melodic gestures; crescendo and accelerando into the climactic section.
Climax	44–46	Full ensemble; complex rhythmic and harmonic layering; large dynamic modulations; build to climax.

SECTION	MEASURE	EVENT AND SCORING
Episode 7	47–56	Sudden shift to slower tempo (anti-climax); chant-like melody in euphonium (with low brass and bassoon), then in clarinet (with saxophone); complex diatonic chords in clarinet, then in flute; ascending scalar figures in clarinet provide a transition into the final section.
Closing	Cue 1	Aleatoric “watery” effect in clarinet, trumpet, and alto saxophone.
	Cue 2	Flute and piano enter, continuing the “watery” effect; all others fade out.
	Cue 3	Low reeds enter, continuing the “watery” effect; flutes fade out.
	Cue 4	Murmuring voices enter; all others fade out.
	Cue 5	Key clicks in woodwinds begins raindrops effect; percussion play drums with fingertips; others produce appropriate sounds with mouth; all fade out.

Unit 8: Suggested Listening

Michael Colgrass:

Bali. Transformations, North Texas Wind Symphony, Eugene Corporon, conductor. GIA Publications CD-686, 2007.

Mysterious Village. Teaching Music through Performance in Band, Volume 8. North Texas Wind Symphony, Eugene Corporon, conductor. GIA Publications, CD-849, 2011.

Old Churches. Teaching Music through Performance in Band, Volume 4. North Texas Wind Symphony, Eugene Corporon, conductor. GIA Publications, CD-552, 2003.



Unit 9: Additional References and Resources

Clickard, Stephen. "Michael Colgrass." *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*.

Timothy Salzman, ed. Galesville, MD: Meredith Music, 2003.

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Teacher Resource Guide

Laudate Dominum

W. A. Mozart

(1756–1791)

Wind band setting

arr. James Croft

Publisher	Maestro & Fox Music
Date of Publication	2007
Duration	03:15

Unit 1: Composer

W. A. Mozart was born in Salzburg on January 27, 1756, the son of Leopold Mozart. He showed remarkable musical talent at a very early age, composing when he was five and performing for the Bavarian elector and the Austrian empress at age six. Leopold deemed it profitable to exhibit his children's natural genius, and in 1763, the Mozarts toured Paris and London. The young Mozart astonished audiences with his amazing musical skill. He spent most of his later life in Vienna, where he composed many of his greatest masterpieces. Although not an innovator in the development of forward-looking compositional techniques and large-scale forms, Mozart elevated the art of composition to its highest voice, perhaps to the modern ear still unequalled. Haydn opined that Mozart was "the greatest composer known to me in person or by name; he has taste and, what is more, the greatest knowledge of composition." Mozart lived many of his days in dire financial straits and ill health. He left a fabulous legacy of opera, concerto, symphony, choral, and ensemble music to the world. He died in Vienna on December 5, 1791.



Unit 2: Composition

[THIS UNIT IS MISSING FROM THIS RESOURCE GUIDE????]

Unit 3: Historical Perspective

Laudate Dominum is one of six Solemn Vespers that comprise K. 339, *Vesperae Solemnnes de Confessore*, composed in 1780 for the musicians at the Salzburg Cathedral. Mozart selected Psalms 110, 111, 112, 113, 117, and the *Magnificat* texts as the bases for his composition. “Solemn” refers to the serious forces needed to perform the work rather than to any emotional tone intended to unify the work.

The text of *Laudate Dominum* is taken from Psalm 117 and translates as “O praise the Lord, all ye nations.” The current wind band setting by James Croft is dedicated to the memory of Dr. L. H. Stone of Oshkosh, Wisconsin, long-time friend of Dr. Croft.

Unit 4: Technical Considerations

James Croft’s setting of *Laudate Dominum* may be performed with or without soprano soloist. The soprano soloist parts are cued in the instrumental score. Vocal parts at m. 42 may be rendered internally by members of the band, or collaborative performances with choir may be undertaken. A separate vocal score is included among the parts for distribution among the instrumentalists.

Ranges are reasonable in all instrumental parts. Sixteenth-note accompanimental patterns are distributed among clarinet and marimba. Perhaps the most difficult aspect of performance will be ensemble precision between micro (accompanimental sixteenths) and macro (melodic lines). Balance between singers and the instrumentalists must be achieved through no modest effort, especially if singers are resting instrumentalists who are often reluctant vocalists.

Unit 5: Stylistic Considerations

Owing to its delicate nature, the music of Mozart is not often transcribed for band. It is necessary, therefore, to counsel the musicians of the band to play dynamics in the Mozart context. *Forte* never means loud in the Wagner/Strauss/Mahler vein, but rather in a much more refined sense. Mozart’s dynamic contrasts are multitudinous throughout and must be observed carefully to bring contrast and variety to the score. Croft has notated Mozart’s ornaments for ease of performance and to remove the possibility of misinterpretation and inaccurate execution.

Also of strong relevance in the performance of Mozart is the creation of meaningful phrases, which involves deciding which note or notes in each note grouping receives weight or stress.



All performances of Mozart's music must endeavor to create the Mozart "sound." The overall tone may be achieved through sensitive listening and balancing of elements, and by a synergy of individual timbre directed toward the creation of a unified ensemble tone. The conductor should conduct the work in a slow two, allowing the musicians to subdivide eighth- and sixteenth-note rhythms throughout.

Unit 6: Musical Elements

Laudate Dominum was composed for soprano soloist, choir, and orchestra in the key of F Major. It is often the Mozart harmonic language that intrigues even the modern ear, and the current work offers no disappointing complement of surprises in the form of chromaticism within diatonic patterns, chord inversions, secondary dominants, deceptive cadences, and tonicization of secondary tonal centers.

Unit 7: Form and Structure

SECTION	MEASURE	EVENT AND SCORING
Introduction	1–10	F Major; abbreviated A phrase in alto saxophone and trumpet.
A	11–24	F Major; soprano entrance on A phrase accompanied by sixteenth- and eighth-note patterns; " <i>Lau-da-te Do-mi-num o-mnes gen-tes, lau-da-te e-um o-mnes po-pu-li.</i> "
B	25–32	C Major (tonicized); soprano B phrase accompanied by sixteenth- and eighth-note patterns; " <i>Quo-ni-am con-fir-ma-ta est su-per-nos mi-se-ri-cor-di-a o-jus.</i> "
C	33–41	F Major (first inversion); soprano C phrase in F Major with first inversion A in bass; " <i>et ve-ri-tas, ve-ri-tas Do-mi-ni ma-net, ma-net in ae-ter-num.</i> "
A	42–53	F Major; choir enters on A phrase; " <i>Glo-ri-a pa-tri et fi-li-o et spi-ri-tu-i san-cto si-cut e-rat in prin-ci-pi-o.</i> "
C	54–62	F Major; choir sings C phrase; " <i>et nunc et sem-pre et in sac-cu-la sae-cu-lo-rum A-men.</i> "



SECTION	MEASURE	EVENT AND SCORING
Codetta	63–72	F Major; choir deceptive cadence on D minor; soprano enters on high F to conclude piece; choir sings harmony under soloist; “Amen.”

Unit 8: Suggested Listening

Bach/Croft: *Who Puts His Trust In God Most Just*

Bruckner: *Mass in E minor*

Dello Joio: *To St. Cecilia*

Mozart:

Grand Serenade in B-flat, K. 361

Requiem

Vesperae Solemnnes de Confessore, K. 339

Nelson: *Te Deum Laudamus*

Persichetti: *Celebrations*

Rutter: *Gloria*

Schubert: *Mass in G*

Stravinsky: *Mass*

Stravinsky: *Symphony of Psalms*

Vivaldi: *Gloria in D*

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Melograni, Piero. *Wolfgang Amadeus Mozart*. Chicago: University of Chicago Press, 2008.

Sadie, Stanley, ed. *New Grove Dictionary of Music and Musicians, The*. Vol. 1–20. London: Macmillan, 1980.

Slonimsky, Nicholas. *Baker's Biographical Dictionary of Musicians*. 8th ed., rev.
New York: Schirmer Books, 1991.
Spaethling, Robert, *Mozart's Letters, Mozart's Life*. New York: W. W.
Norton, 2005.

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Teacher Resource Guide

The Water Is Wide

Julie Griffin

Publisher	Hal Leonard/Music Works
Date of Publication	1990
Duration	03:00

Unit 1: Composer

Very little is known about Julie Griffin, as this name is a pseudonym. Several works have been written and arranged for concert band under this name. *The Ash Grove*, *El Toro*, *The Water Is Wide*, and *William Tell Overture* are attributed to Julie Griffin and were originally published by Jensen Publications. Jensen was purchased by Hal Leonard in 1992. Several of Griffin's titles continue to be maintained by Hal Leonard within the series *MusicWorks: New Music for Young Band*. Hal Leonard chose to keep this successful series alive and has continued to add selections from their own library to it. The *MusicWorks* series focuses on original compositions and transcriptions appropriate for developing musicianship in young bands.

Unit 2: Composition

The Water Is Wide is a traditional folk song arranged for concert band. It is a lyrical ballad that provides excellent opportunities to apply the concepts of dynamics, phrasing, and interpretation. It is a one-movement work that is approximately two minutes and forty seconds in duration. There is a rich tradition of setting folk songs for the wind band. The collection and research



of folk song styles and materials have inspired many composers. *English Folk Song Suite* by Ralph Vaughan Williams and the First and Second Suites by Gustav Holst are some of the first works in the twentieth century's repertoire of compositions for wind band. Percy Grainger's contributions to this medium are many, some of which include *Lincolnshire Posy*, *Ye Banks and Braes O Bonnie Doon*, *Irish Tune from County Derry*, *Molly on the Shore*, and *Colonial Song*.

Unit 3: Historical Perspective

Folk music stems from a tradition where songs are transmitted orally. One theory purports that these songs were composed by the professional minstrel and were born of folk tales, stories of old romances, and specific events or happenings. The minstrel moved freely from countryside to town and across borders providing entertainment. It is believed that the minstrels composed the song and verses, and that the local villager or townsfolk imitated and corrupted their original form. However, one could assume that the minstrels also picked up a song or two along the way, thus transferring a song unique to one region to another. The second theory insists that the essential characteristics of folk song deny individual or formal creation and came about as a process of the community that in preserving them, developed and created them.

Printed folk music began to appear at the beginning of the sixteenth century. Lyrics to popular songs were printed on sheets called "broadsides." There was no musical notation included, only lyrics and a note that the words were sung to a well-known tune. Broadsides could also refer to any subject matter written on one side of a sheet. Thus, broadsides with ballads or folk songs printed on them became known as "broadsheets" or "ballad sheets." Originally broadsides were written by hand. Once the printing press became more common, the sheets became more elaborate using various forms of type set and decorative woodcuts. These broadsheets or ballad sheets were sold in stalls or by traveling peddlers. People then posted these sheets on walls and other convenient areas to learn them. Once the song became familiar, it was often discarded and replaced by another song. The earliest broadsheets of popular ballads appeared in the 1500s in Britain, Holland, France, Italy, Spain, and Germany, and eventually in America. Broad sheets eventually evolved into pamphlets called "chapbooks," informally known as "cheap books." These chapbooks were extremely popular and were marketed by chapmen or peddlers who traveled between towns. They were also sold at stalls in town markets and cities, and thus also became known as "stall sheets." By the mid-sixteenth century, England required printers to be licensed by the Stationer's Company, London. Legal registration of printed ballads is recorded at four pence each. By 1709, the Company's records referenced over three thousand entries. Early

collections of songs and ballads were also known as “garlands.” It is a testament to the popularity of folk songs that these texts were so popular in an era before literacy was common.

The Water Is Wide was originally titled “O Waly, Waly.” English folk music scholar Cecil Sharp (1859–1924) collected it in Somerset, England. However, it also appears to be of Scottish origin, as “Waly” is Scottish for “alas.” Sharp’s research identifies five variations of this song. Many of these variations appear as borrowed lyrics and phrases in songs with completely different melodies and titles. “Waly, Waly” from *Lament of the Marchioness of Douglas*, is a well-known Scottish ballad that shares many common lyrics. Another English version titled “A Ship Came a Sailing” appears in *From Songs of the West*, and an American version from *The American Songbag* is known as “When Cockleshells Turn Silverbells.”

The text is included below, as it offers insight into the lyrical adaptation and interpretation of this folk song:

The Water Is Wide

The water is wide I cannot get o’er,
And neither have I wings to fly.
Give me a boat that will carry two,
And both shall row, my love and I.

O, down in the meadows the other day,
A-gathering flowers both fine and gay,
A-gathering flowers both red and blue,
I little thought what love can do.

I leaned my back up against some oak,
Thinking that he was a trusty tree;
But first he bended and then he broke,
And so did my false love to me.

A ship there is and she sails the sea,
She’s loaded deep as deep can be,
But not so deep as the love I’m in;
I know not if I sink or swim.

O, love is handsome and love is fine,
And love’s a jewel while it is new.
But when it is old, it groweth cold,
And fades away like morning dew.



Unit 4: Technical Considerations

The scales of E-flat Major and F Major are required for the entire ensemble. Rhythms are straightforward, though subdivision of the pulse is essential. Standard concert band instrumentation is utilized with limited divisi parts in clarinet 1/2 and trumpet 1/2. Ranges are well within the ability of musicians in their first year of playing. Percussion requires one mallet player on bells, two players on snare drum and bass drum, and two players covering triangle, cymbals, and wind chimes. Sustained lyrical lines will place demands on young players.

Unit 5: Stylistic Considerations

Melodic lines are presented in various instruments and registers, with shifting countermelodies and harmonic accompaniment. Careful attention and support must be given to the melodic line at all times. The tempo marking *Flowing* (quarter note = 88) requires a lyrical interpretation of the movement and shape of the melodic line. Legato and slurred articulations are used exclusively. Ensembles at all levels of experience will be able to invest in expressive and artistic music making.

Unit 6: Musical Elements

MELODY:

The melody is set in strophic form. This form represents songs in which all stanzas of text are sung to the same music. Development and variation of the melodic line is achieved through dynamics, modulation, and changes in instrumentation and texture. Students need to be aware of the role they perform within the context of the overall work. It will be necessary to reinforce the concept of four-measure phrases. Young players will have the tendency to breathe after the tie in the third measure of each phrase. Encourage shaping of the line through these sustained pitches. Challenge students to memorize the melody and then concentrate on performing the entire phrase in one breath. There is ample opportunity for young players to be expressive due to the lyrical nature of this work.

HARMONY:

The harmonic foundation of *The Water Is Wide* is based on traditional progressions with tonal centers in E-flat Major and F Major. Harmonies are triadic and diatonic. The homophonic texture utilizes shifting countermelodies and chordal accompaniment.

**RHYTHM:**

Simple quadruple meter is used throughout. Although rhythmically straightforward, subdivision of the pulse will ensure greater accuracy through sustained lines. Demonstrate to students that the subdivision is often present in the snare drum part. *The Water Is Wide* provides an excellent opportunity to sensitize young players to the conductor. Have students hum the melody while you conduct. Emphasize the lyrical qualities of this ballad with flowing, horizontal movements. Have students memorize the melody and use it as a short, unison warm-up in rehearsal. Changing the way you conduct it each time will encourage students to watch you.

TIMBRE:

Griffin's writing provides an excellent opportunity to explore the unique timbres of the wind band. The first statement of the theme features flute with woodwind accompaniment, the second statement introduces the trumpet and brass choir. Subsequent statements feature flute and trumpet combined and achieve contrast by gradually increasing the accompaniment texture. Percussion use is idiomatic. Bells and auxiliary percussion add color. Preparing and performing this piece will offer young bands the opportunity to develop the concepts of blend and balance.

Unit 7: Form and Structure

SECTION	MEASURE	EVENT AND SCORING
Melodic statement 1	1–16	E-flat Major; flute soli with woodwind accompaniment; sparse percussion: triangle only.
Transition	16–20	Quarter-note motive exchanged between flute and clarinet; chordal accompaniment with addition of trumpet and low brass; full percussion.
Melodic statement 2	20–34	Trumpet melody; clarinet and low brass accompaniment; flute, oboe, bells, and trumpet melody; woodwind/brass accompaniment; snare and bass drum only.
Transition	34–38	Quarter-note motive exchanged between flute and clarinet; chordal accompaniment; snare and bass drum with addition of triangle and suspended cymbal.



SECTION	MEASURE	EVENT AND SCORING
Melodic statement 3	38–52	F Major; flute, oboe, bells, and trumpet melody; woodwind/brass accompaniment with increased rhythmic motion in bass line; crash cymbals at key change; full percussion.
Coda	52–58	Flute melody; woodwind accompaniment; triangle and wind chimes; last chord tutti.

Unit 8: Suggested Listening

William Byrd/Jacob: *William Byrd Suite*

Larry Daehn:

British Isles Suite

Country Wildflowers

Percy Grainger:

Irish Tune from County Derry

Lincolnshire Posy

Molly on the Shore

Brian Hogg: *Llwyn Onn*

Gustav Holst:

First Suite in E-flat

Second Suite in F

David Holsinger:

A Childhood Hymn

On a Hymnsong of Phillip Bliss

Frank Tichelli:

Amazing Grace

Cajun Folk Songs

Shenandoah

Ralph Vaughan Williams:

English Folk Song Suite

Sea Songs

Unit 9: Additional References and Resources

Cole, William. *Folk Songs of England, Ireland, Scotland and Wales*. Miami, FL: Warner Bros. Publications Inc., 1969.

Garafalo, Robert J. *Instructional Designs for Middle/Junior High School Band*. Fort Lauderdale, FL: Meredith Music Publications, 1995.

- Goss, John, ed. *Ballads of Britain*. London: Lowe and Brydone Printers, Ltd., 1937.
- Gould, S. Baring, Sheppard, H. Fleetwood, arr. *A Garland of Country Song – English Folk Songs With Their Traditional Melodies*. London: Methuen & Co., 1895.
- Hargest-Jones, Margaret, arr. *Songs of England*. New York: Boosey & Hawkes Music Publishers, Ltd., 1992.
- Sharp, Cecil J., Williams, R. Vaughn, arr. *A Selection of Collected Folk Songs – Volume I*. London: Novello and Company, Limited, 1910.
- . *English Folk Songs Selected Edition – Songs and Ballads*. London: Novello and Company, Limited, 1916.
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- Randel, Don M., ed. *Harvard Concise Dictionary of Music*. Cambridge, MA: Belknap Press, 1978.
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Teacher Resource Guide

“Zui Zui” from A Capriccio on a Japanese Children’s Song Yo Goto (b. 1958)

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Unit 1: Composer

Yo Goto is recognized as one of the leading composers and arrangers in the United States and Japan. His works have been performed at the conventions of College Band Directors Association, Texas Bandmasters Association, and The Midwest Clinic. Goto received his BME from Yamagata University, Japan, and studied composition with Shin-ichiro Ikebe at the Tokyo College of Music, completing a performance diploma course. An active composer, arranger, and clinician in Japan, he moved to Texas to study with Cindy McTee at the University of North Texas in 2001. He received his MM in Composition and his MME from the University of North Texas. He is also considered a distinguished educator and researcher in the field of wind music. He frequently writes and lectures on topics such as selecting music for school band programs and the educational goals of band teaching. He has discussed new American and European wind literature with Japanese band directors at every level for over ten years, and his information is recognized as an educational standard in Japan. For excellence in clinics and wind literature research, Goto received the Academy Award from the Academic Society of Japan for Winds and Band in 2000.



Unit 2: Composition

Zui Zui, the first movement from *A Capriccio on a Japanese Children's Song*, is a three-minute work that was commissioned by the Florida Bandmasters Association. The work is based on the melody “Zui Zui Zukkorobask,” a traditional children’s song in Japan that imitates the sound of grinding sesame seeds

Text:

Zui zui Zukkorobashi	zui zui zukkorobashi
Gomamiso Zui	sesame miso zui
Chatsubo ni Owarete	tea urn, chased after
Toppinshan	*sound affect for tea urn breaking*
Nuketara Dondokosho	if you can get out *sound affect for running away*
Tawara no nezumi ga	the mouse in the rice casket
Kome kutte chuu	eats the rice, squeak
Chuu chuu chuu	squeak squeak squeak
Ottosan ga yondemo	Father can try calling
Okkasan ga yondemo	Mother can try calling
Ikikko nashiyo	but there is no way of leaving
Ido no mawaride ochawan	Who is the one around the
kaitano dare?	well that cracked the rice bowl?

Unit 3: Historical Perspective

The oldest recorded children’s songs are lullabies, intended to help a child sleep. Lullabies can be found in every human culture. The English term “lullaby” is thought to come from “lu lu” or “la la,” a sound made by mothers or nurses to calm children, and “by by” or “bye bye,” either another lulling sound or a term for good night.

Unit 4: Technical Considerations

Zui Zui is scored for full band: flute, oboe, bassoon, clarinet, bass clarinet, E-flat alto saxophone, B-flat tenor saxophone, E-flat baritone saxophone, B-flat trumpet, F horn, trombone, euphonium, tuba, and percussion. Percussion parts include timpani, snare drum, wood block, tambourine, suspended cymbal, xylophone, and bells.

The work centers around the keys of F Major and F minor with basic rhythmic figures. Range considerations are similar to other compositions of this grade level, and Goto’s scoring lays well on the instrument for the players.

Unit 5: Stylistic Considerations

Articulation plays a crucial role in the effectiveness of the performance of the composition. Proper instruction in staccato tonguing will greatly enhance the overall performance of this work as well as attention to the execution of slur two, tongue two figures. Dynamic ranges are considerable and specific, as some of the softest markings are intended to be accompanimental.

Unit 6: Musical Elements

MELODY:

The melodic (and harmonic) content shifts between two modes, F Aeolian (natural minor) and F Ionian (major). The melody is never stated in its entirety but is instead broken into sections and separated by transitional and/or connective material.

HARMONY:

The melody is always set in unison, but a descending bass line accompanies the melody at various points. Sometimes the bass line is diatonic in F Aeolian, and sometimes it is chromatic. A strong F/B-flat relationship is set up, creating a fourth and a fifth, which is almost the extent of vertical harmonies in the piece (excluding the couple of full chords and the very last note of the piece). Half-step dissonances are created at the parts where the melody is three tutti quarter notes. The final note of the piece is a harmony of F–G–C, creating the same fourth and fifth relationships as earlier (except with a C instead of a B-flat), but also adds a minor seventh and a major second (between F and G).

RHYTHM:

The dotted eighth/sixteenth rhythm of the original melody has been simplified to straight eighths in this setting. The eighth-note pulse is constant, generally maintained by the percussion section but occasionally the responsibility of the winds. The tempo is a lively 132–138 throughout as well. The only exception to the pulse and the tempo is during the ritardando and fermata in m. 107. There is little to no syncopation except from mm. 72–75, which may be the trickiest rhythm in the piece.

TIMBRE:

There tend to be two groupings of the winds: upper winds (flute, oboe, clarinet, alto saxophone, and trumpet) and lower winds (everyone else). The upper winds mostly cover the melody, while the lower winds cover the accompaniment of F pedal tone and descending bass lines. But from mm. 66–71 and mm. 76–81, the low winds play the melody in half time. Mallets join in with either group, depending upon the emphasis during that particular



section. Snare, wood block, and tambourine share duties holding down the eighth-note pulse and emphasizing tutti rhythms.

Unit 7: Form and Structure

SECTION	MEASURE	EVENT AND SCORING
Introduction	1–4	Snare and wood block begin eighth-note pulse at <i>fortissimo</i> .
	5–12	Simple tutti eighth-note rhythms are played, introducing a whole step up and down from F.
	13–16	Dynamic drops to <i>piano</i> ; first three notes of theme A are introduced by the high winds; low winds introduce diatonically descending bass line; everyone crescendos.
	17–20	High winds repeat the three notes up a minor third; low winds go from an open fifth of a Cm ⁷ chord; everyone continues the crescendo.
Transition	21–24	A unison C is held out; diminuendo into the next section.
A	25–32	The first eight measures of theme A (eleven measures total) are played by high winds with just a snare drum accompaniment.
	33–36	The last three measures of theme A are played by all winds (except tuba) in two groups offset by one measure; this turns these three measures into four measures, making the counting more regular for young performers.
B	37–40	The first four measures of theme B are presented by low winds, with an open fifth of G and D played tutti as accompaniment.
	41–42	The new two measures of theme B are played tutti, with a half-step dissonance.



SECTION	MEASURE	EVENT AND SCORING
	42–50	High winds finish the final six measures of theme B, offset by one measure in small groups; descending half-step bass line is introduced in low winds.
Transition	51–61	Percussion plays an extended version of the original introduction.
	62–65	High winds re-introduce initial three notes, offset by a quarter note.
A	66–71	The first six measures of theme A are played at half time by low winds; high winds play accompaniment figures offset by a quarter note.
Connective	72–75	Low winds play syncopated connective figures.
A	76–81	Theme A played at half time by low winds.
Connective	82–83	Low winds play non-syncopated connective figures.
A	84–87	The final four measures (elongated version) of theme A are stated by all; return to normal time.
B	88–91	High winds cover both theme and chromatically descending bass line.
	92–93	Exact repetition of mm. 41–42.
	94–101	Exact repetition of mm. 43–50, except that bass line ascends diatonically.
C	102–107	Theme C is finally introduced in high winds with a chromatically descending bass line in low winds; ritardando and diminuendo into fermata at m. 107.
Re-introduction	108–123	Exact repetition of mm. 5–20.
Coda	124–128	<i>Fortepiano</i> and crescendo of C in low winds and percussion; final two measures of C theme are played in high winds; accented final note at <i>fortissimo</i> in all instruments.



Unit 8: Suggested Listening

Ray Cramer: *Fantasy of Sakura, Sakura*. *Teaching Music through Performance in Band Resource Recordings, Volume 2*, University of North Texas Wind Symphony, Eugene Migliaro Corporon, conductor. GIA Publications, 1998.

Yo Goto: *A Prelude to the Shining Day. Bells for Stokowski*, Showa Wind Symphony, Eugene Migliaro Corporon, conductor. CAFUA Records, CACG-0049, 2003.

Samuel Hazo: *Fantasy of a Japanese Folk Song. Dancing Winds*, Showa Wind Symphony, Eugene Migliaro Corporon, conductor. CAFUA Records, CACG-0078, 2005.

Unit 9: Additional References and Resources

Goto, Yo. *Zui Zui: A Capriccio on a Japanese Children's Song*. Deerfield Beach, FL: Bravo Music, 2008.

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