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## Introducing Contemporary Music: A Method for Young Bands

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INTRODUCING CONTEMPORARY MUSIC:

A METHOD FOR YOUNG BANDS

by

Farrell Dean Madsen, Jr.

A dissertation submitted in partial fulfillment  
of the requirements for the degree

of

DOCTOR OF EDUCATION

in

Curriculum Development and Supervision

Approved:

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Dean of Graduate Studies

UTAH STATE UNIVERSITY  
Logan, Utah

1969

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Farrell Dean Madsen, Jr.

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## ABSTRACT

Introducing Contemporary Music:

A Method for Young Bands

by

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Utah State University, 1970

Major Professor: Dr. Max F. Dalby  
Department: Music

The introduction of contemporary music to elementary and junior high school students in performance classes is hindered by a shortage of such music playable by young students. For example, in Contemporary Music for the Schools (Music Educators National Conference, 1966) which is the major source of contemporary music for school bands, 85 band pieces are listed, but only five are designated as suitable for junior high school bands, and only two are designated as suitable for elementary school bands.

In this project, five original band pieces (Bodo, Whispers and Shouts, Malcolm, Fission and Fusion, Newton's Number Three,) of a difficulty playable by elementary and junior high school bands and coordinated with representative elementary band method books, were composed to be used to develop in young instrumentalists an understanding of the following aspects of contemporary music through performance: quartal harmony; large and small cluster harmonies; bi-tonality; the Twelve-Tone Technique; mild dissonance, severe tonal dissonance, several atonal dissonance, severe atonal dissonance emphasizing "white sound" or "noise" rather than specific pitch, and severe dissonance caused by partially random clashes of independent groups in different tonalities; frequent meter changes; abrupt treatment of rhythms and phrase endings; simultaneous playing of two and three groups independent of each other in thematic material, meter, tempo, character, tonality and instrumentation; phrases with two-measure basic substructure contrasted with phrases with three-measure basic substructure; asymmetrical phrase lengths; melodies doubled at the interval of a second or seventh; and abrupt, fragmented melodic elements.

Introductory material to each piece, including technical requirements for performance, structural analysis, suggestions for performance, and an "Introducing the Music" section found also in the students' books were included to complete a Method for Young Bands intended to supplement regular band materials. Suggestions to teachers for the use of the Method were also included.

## INTRODUCTION

Twentieth Century composers are creating an increasingly large body of music in idioms which are generally unfamiliar to the public. Although an adequate word for this music is difficult to find, it is often called "contemporary music." In the context of this project, the term "contemporary music" means music written in the twentieth century and developed from the traditional music of Western civilization which differs significantly in its rhythmic, tonal, harmonic, or melodic structure from the music of the Impressionists and of the Romantic, Classical, Baroque, and earlier periods, and from much of this century's rock, jazz, and so-called "popular" music.

Although some of this "contemporary" music is more than sixty years old, its rhythmic and tonal structure often seem strange, forbidding and chaotic not only to the general listener but to many trained musicians as well. It is well recognized among musicians that there is a gap between what the musically interested public understands and appreciates and what many of today's composers are writing. Articles by Mueller (1967), Chidester (1965), Bobbitt (1964), and Doran (1964) are representative of many published writings which attest to the existence of this condition. Mueller (1967) makes it clear that this gap is a phenomenon unique to this century.

When trying to establish the value of contemporary music, or of any artistic creation for that matter, the stated opinions, admittedly subjective, of those knowledgeable in the field who are thoroughly acquainted with the works in question are practically the only evidence available. It is the opinion of the writer and of many noted musicians that there is great value in contemporary music. This point of view was summed up by Vincent Persichetti, a well-known American composer, when he wrote that, "Works of high caliber are plentiful in the twentieth century. . . . Significant creators working actively in many media have given impetus to a flourishing twentieth century music, have given it pulse and creative health." (Persichetti, 1961, p. 9, 11)

If, then, there is significance, meaning, and beauty in contemporary music, people's lives will be the richer for understanding it. This is the ultimate justification for the project which follows.

All of these considerations suggest the desirability of developing methods and materials to help people understand the many facets of contemporary music. This project is concerned with pursuing that task among elementary and junior high school instrumental music students. One hindrance to introducing such music to students of this age level was mentioned by Chidester (1965, pp. 118-119) when he said, regarding most existing contemporary music: "Technical difficulties rule out performance by any but the most skilled artists." This statement points out the need for easy contemporary pieces to be used in teaching young performers to understand contemporary music. Introducing Contemporary Music: A



Method for Young Bands, provides original contemporary pieces which are technically within the abilities of very young musicians. These pieces, and the accompanying explanatory material, make up a course of study supplementary to regular band materials.

## REVIEW OF LITERATURE

Related Studies

A small amount of research has been done related to introducing contemporary music to elementary and junior high school age students. All of the research approaches the problem from the point of view of General Music or Music Appreciation instruction, rather than from that of the performing group class.

Archibeque (1966) published a study which compared the effects of 18 weeks of study of contemporary music with the effects of 18 weeks of study of traditional General Music content on the preference and understanding of seventh grade students for contemporary music. She found that the students in both the control and experimental groups had a significantly higher preference for the contemporary pieces used (Aaron Copland: Symphony No. 3, Second Movement; George Antheil: Ballet Mechanique) than for the more traditional works used (J.S. Bach: Brandenburg Concerto No. 2, First Movement; W.A. Mozart: Overture to the Marriage of Figaro; Johannes Brahms: Symphony No. 2, Third Movement). She also found that students who had studied contemporary music preferred it to a significantly higher degree than the control group, and that the students who studied contemporary music showed a significantly greater understanding of an unfamiliar contemporary piece than did the students who had not studied contemporary music. Three inferences pertinent to the Method for Young Bands might be drawn from these results: first, that a preference or an increase in preference for contemporary music and understanding of it can be developed in students by adequate conditioning; second, that negative reactions to contemporary music are substantially less in young children than they appear to be in older people and that for this very reason understanding and acceptance of contemporary music can probably be developed more effectively in the elementary and junior high schools than in later years; and, third, that in learning to understand representative examples of contemporary music, students can to a significant degree transfer what is learned to the understanding of unfamiliar contemporary pieces.

Getz (1966), Krugman (1943), Mull (1957), and Hornyak (1966) each did a study on the effects of repeated hearings on the degree of preference for specific pieces of music. Two of these studies (Mull, 1957; Hornyak, 1966) dealt specifically with contemporary music. The general conclusion of each of these studies was that sheer repetition has a general tendency to increase significantly the mean score of a group's liking for a piece, but that there are great differences in individual reactions, some even being opposite to the average increase. Nevertheless, the general effect of repetition in increasing "like" as opposed to "dislike" reactions is clear. Krugman (1943) noted a steady increase in "like" reactions over the first several hearings and a slight decline thereafter. Getz (1966) found that teaching appropriate musical concepts in conjunction with repeated hearings of the piece increased the "like" reaction significantly greater than mere repeated hearings without instruction.

It might be inferred from these results that instrumental and vocal performance classes would be an ideal place to develop understanding and liking for contemporary music, since they provide a ready made situation where not only repeated hearings, but repeated rehearsals and performances of pieces are necessary in the very nature of the class. The teacher of such performance classes might well remember that there seems to be a slight decline in student liking for a piece when it is repeated too many times. It would seem wise in trying to develop positive reactions to contemporary music, to choose pieces well within the performing abilities of the group so as not to necessitate so many repetitions over a sustained period of time that interest begins to decrease.

In his study, Hornyak (1966) found that the attitudes of elementary students were more easily changed by repeated hearings than those of older students confirming the idea that the elementary school is the optimum level for beginning to introduce new and perhaps unusual musical experiences.

Two other studies have been done reporting factors influencing a person's understanding and liking of music. Andrews (1962) in a study on developing listening abilities in the fifth grade children, discovered that those who were permitted to select their own listening materials from a number of selections pertinent to the area of music being studied, and who had related visual materials available on a bulletin board directly in front of the ear-phone listening stations developed a more positive attitude toward the material being studied than those who were given group listening periods where the teacher selected the material and the time it was to be listened to. The results of this study have clear implications for any supplementary listening and visual display activities a teacher may plan for use in connection with this Method for Young Bands.

Regarding the influence of personality factors on a person's tendency to accept new and strange experiences, Zagona and Kelly (1966) demonstrated that an individual's dogmatism level is likely to influence his acceptance or rejection of new aesthetic experiences. The film, Begone, Dull Care, which consists of rapid changes of geometric patterns and colors coordinated with a jazz accompaniment was more readily accepted by low dogmatics than by high dogmatics. This is only one of many personal factors which may affect a person's acceptance or rejection of contemporary music and is cited merely to indicate the importance of considering individual differences of all sorts in introducing new music, and to perhaps partially explain the report by Krugman (1943) of the wide variety of differences in individual responses to repeated hearings of contemporary music.

#### Contemporary music available for young bands

The Ford Foundation support of the Young Composers Project (1959 to 1963) and the Foundation's grant of \$1,380,000 to support the Contemporary Music Project for Creativity in Music Education (1963 to date), administered by the Music Educators National Conference, has resulted in the composition of more contemporary music especially designed for school bands, orchestras and choruses than any other factor. These programs have been and will continue to be a strong influence in bringing contemporary

music to the attention of school age children. It is disappointing, however, to see that the great majority of this music written for bands is intended for performance on the high school level and is too difficult for the vast majority of elementary and junior high school bands. In the catalog (Music Educators National Conference, 1966) of works written between 1959 and 1964 under the two projects mentioned above, there are eighty-five band pieces listed. Of these only five are listed as appropriate for junior high school bands, and only two for elementary school bands. Since this catalog is the major source of contemporary music for public school performing groups, the need for easier contemporary pieces is clear.

#### Band method books dealing with contemporary music

There is no literature dealing directly with methods of introducing contemporary music to elementary and junior high school students through performance in instrumental or vocal groups. The most obvious reason for this is that there are so few contemporary pieces groups that age can even begin to play.

At least one attempt has been made to systematically introduce a historical survey of music and other aspects of traditional General Music instruction to younger students through performance (Berger and Clark, 1968). It includes eight very short excerpts from musical masterpieces of all periods, simplified and arranged for band or orchestra performance. It includes comments on the historical setting and some theoretical aspects of the music. A brief excerpt from the Second Movement of Dimitri Shostakovich's Symphony No. 5 represents all of contemporary music. The inadequacies of such treatment are obvious. To try to introduce students to any period of music history by use of a single example is to oversimplify things to the point of deceiving the students as to the true nature and scope of the music of the period. This is particularly true of the music of the 20th Century, since the diversity of musical styles is much more extreme now than ever before. The Shostakovich Symphony No. 5 is an important masterwork but it represents only the most conservative segment of contemporary music. In short, broader selection of examples is needed for each period. Another serious question is whether or not students really learn much about the greatness of music when the works of great composers are presented to them for performance in a mutilated form, barely one-tenth the length of the original and simplified and rearranged at that. How can a student be taught to understand the relationships of one phrase or section of a piece to the others, and the affective significance of those relationships when nine-tenths of the piece is missing? The student needs whole pieces to develop understandings of this kind.

#### Contemporary music and the music educator

Another interesting problem in introducing contemporary music to young people is pointed out in a number of articles of which those by Bobbitt (1964), Chidester (1965), and Doran (1964) are

representative. Each of these articles concludes that not only is there a gap in understanding between the composer and the general public, but also a significant gap between the composer and the public school music educator. The fact is that, in general, music teachers have had only the most minute and incomprehensive exposure to contemporary music. It is the writer's opinion, however, that while colleges and universities can and ought to do something to remedy the situation, as a few have done, the real training of a music educator does not begin in college at all, but in the elementary school. It is likely that the experiences the prospective music teacher has while he attends the public schools and participates as a student in elementary and secondary school music classes can have more effect on the breadth and depth of his musical preferences and, as a result of that, on his real musical understanding than anything the college or university may do.

To summarize:

1. Research indicates that musical preference and understanding can indeed be increased by adequate conditioning; that repeated hearings in connection with explanations of appropriate musical concepts is a significant factor in developing musical understanding and preference; that students are apparently more receptive to contemporary music, and to unusual things in general, when of elementary and junior high school age than at a later age; and that transfer of learning is effective from the understanding of one contemporary piece to another.

2. There is a significant gap in understanding between composer and public school music educator which must be bridged if contemporary music is to be effectively taught in the public schools.

All of these conclusions suggest that a method for introducing elementary and junior high school bands to contemporary music through performance is highly appropriate and greatly needed at this time.



## OBJECTIVES

This study consists of five original pieces and introductory and supplementary materials organized as a band method to do two things: first, to teach young band students to understand certain types of contemporary music; and second, to make available to elementary and junior high school bands contemporary pieces appropriate for concert performances.

In the sense used above, "to understand" means nothing more nor less than to hear and recognize the basic musical ideas of which a piece is made, and to perceive the variation of these ideas in the course of the piece and their relationships to one another (Britton, 1962).

Specifically, this method is designed to teach understanding of the following aspects of contemporary music:

1. Quartal harmony: chords built by superimposing 4ths, and the inversions of such chords.
2. Cluster harmonies of two types: large, with six or seven pitches or more; and small, with two or three pitches.
3. Bi-tonality: the simultaneous presence of two distinct tonal centers.
4. The Twelve-Tone Technique: the use of the Tone-Row and its permutations.
5. A variety of types of dissonance resulting from the above harmonic techniques:
  - a. Mild dissonance.
  - b. Severe, tonal dissonance.
  - c. Severe, atonal dissonance
  - d. Severe, atonal dissonance emphasizing "white sound" or "noise" rather than specific pitch.
  - e. Severe dissonance caused by partially random clashes of independent groups in different tonalities.
6. Frequent meter changes.
7. Abrupt treatment of rhythms and phrase endings.
8. Simultaneous playing of two and three groups independent of each other in thematic material, meter, tempo, character, tonality, and instrumentation.
9. Phrases with two-measure basic substructure contrasted with phrases with three-measure basic substructure.
10. Asymmetrical phrase lengths.
11. Melodies doubled at the interval of a second or seventh.
12. Abrupt, fragmented melodic elements.

A few aspects of contemporary instrumental music are omitted. Extremely disjunct melodies with large interval skips were omitted because students of this age are generally not technically able to play such material. Meter changes such as those from 4/4 to 3/8 are omitted in the interest of simplicity. Abstract, basically non-pulsing rhythm has been avoided in hopes of making the pieces

more attractive to young players. The omissions should make the learning of the other twelve aspects of contemporary music listed above more efficient. All of these omitted elements would be proper material for a continuation of this method on the high school and advanced junior high school level.

SCOPE AND CONTENT OF THE METHOD FOR YOUNG BANDSOrganization

The Method for Young Bands provides five contemporary band pieces and the following additional material to aid in accomplishing the objectives of this study:

1. General suggestions to the teacher on the use of the method and on ways of introducing the pieces to young students.
2. A specific introduction to each piece, which includes sections on:
  - a. Technical Requirements for Performance.
  - b. Structural Analysis.
  - c. Suggestions for Performance.
  - d. Introducing the Music: Printed material contained in the students' books.

Technical Difficulty

The pieces themselves are of varying degrees of difficulty. Before composing the pieces, the writer made a survey of the contents of three basic elementary band methods, including the Belwin First Division Band Course, the Belwin Band Builder, and Easy and Intermediate Steps to the Band. The survey considered the order of introduction of pitches, meters, the counting of notes and rests, articulation, dynamics and dynamic changes, and the specific pitch range used for each instrument. The pieces were composed to consciously keep the above elements simple and well within the range of ability of elementary and junior high school bands. The survey was used to make sure that the progressive increase in the technical difficulty of the pieces composed would coincide with the order of presentation of the same technical material in established elementary band methods. Tempos judged from experience to be too rapid for such groups were avoided, as were too rapid pitch changes, and the necessity of playing awkward fingering or position patterns too rapidly.

The pieces are placed in order of difficulty from the easiest to the most difficult on the basis of the complexity of the technical requirements for each piece. In the following list, the portion of one of the elementary band methods cited, or its equivalent, should be well learned before students attempt to play the particular piece in question.

Piece 1. Bodo

First Division Band Method, Part 1

Band Builder, Part 1

Easy Steps to the Band

Piece 2. Whispers and Shouts

First Division Band Method, Part 1



Band Builder, Part 1

Easy Steps to the Band

Piece 3. Malcolm

First Division Band Method, Part 1

Band Builder, Part 1

Easy Steps to the Band

Piece 4. Fission and Fusion

First Division Band Method, Part 3

Band Builder, Part 2

Intermediate Steps to the Band

Piece 5. Newton's Number Three

First Division Band Method, Part 4

Band Builder, Part 3

Intermediate Steps to the Band

The introductory section to each piece contains a list of its specific technical requirements for performance.

Structural content of the pieces

Each piece was composed to emphasize certain aspects of contemporary music.

Piece 1. Bodo emphasizes:

- a. Small cluster harmony.
- b. Severe, tonal dissonance.
- c. Rapid meter changes.
- d. Abrupt rhythms and phrase endings.

Piece 2. Whispers and Shouts emphasizes:

- a. Large cluster harmony.
- b. Severe, atonal dissonance emphasizing "white sound" or "noise" rather than specific pitch.
- c. Asymmetrical phrase lengths.
- d. Doubling of melodies at the interval of a second and seventh.

Piece 3. Malcolm emphasizes:

- a. Quartal harmony.
- b. Mild dissonance.
- c. Phrases with two-measure basic substructure contrasted with phrases with three-measure basic substructure.

Piece 4. Fission and Fusion emphasizes:

- a. Bi-tonality.
- b. Severe dissonance caused by the partially random clash of independent groups in different tonalities.
- c. Simultaneous playing of two and three independent groups.

Piece 5. Newton's Number Three emphasizes:

- a. Twelve-Tone Technique.
- b. Severe, atonal dissonance.
- c. Abrupt, fragmented melodic elements.

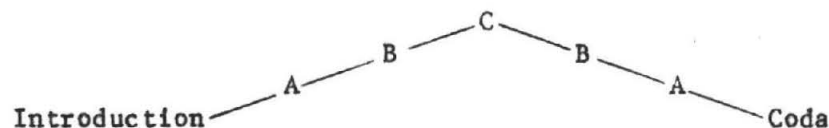
To some degree, each piece includes aspects of contemporary music other than those listed after its name. The ones listed are those which are most clearly and consistently demonstrated in the particular piece in question.

Each piece also demonstrates one type of over-all form. Each form is fully explained in the introduction to each piece and is only briefly diagrammed here.

Piece 1. Bodo is the simplest of all:

A B A' B' Coda

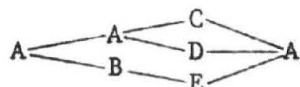
Piece 2. Whispers and Shouts is in arch form:



Piece 3. Malcolm is in arch form with extension:



The form of Piece 4 is based on a gradual increase in intensity accomplished by increasing the variety of the thematic material, tempos, and tonalities heard simultaneously. It might be diagrammed as follows:



Piece 5 is in a strict Retrograde form, not just in the order of thematic presentation as in the arch form, but also that the "themes" or melodic elements themselves are played backward. The second half of the piece is a strict retrograde of the first half.

General considerations of rhythmic and melodic style

The study of Getz (1966) indicates that music which has a fast tempo, which is strongly rhythmic and has a prominent pulse, which has a variety of dynamic levels and relatively frequent changes in dynamics, and which has a flowing, singable melody is more attractive to young students than music which lacks these qualities. For this reason, at least three of the four qualities listed above were included in each piece written for this method book.

## SUGGESTIONS FOR THE TEACHER

The ways to use Introducing Contemporary Music: A Method for Young Bands are as many as the imagination of the teacher can create. The following suggestions for its use are not meant to be exhaustive but are only suggestive of the possibilities.

General suggestions

1. Use no more than one or possibly two of the pieces in this Method each year with any one group. The Method is intended to be supplementary to regular band materials, not a replacement for them.

2. When one of these pieces is being performed, the audience would probably benefit from an introduction to its basic musical ideas. Each idea could be described briefly and demonstrated by the appropriate sections of the band before the piece is performed in its entirety. Experiments (Getz, 1966; Krugman, 1943; Mull, 1957; Hornyak, 1966) indicate that enjoyment of a piece generally increases with familiarity. Introducing the musical ideas of a piece to the audience would give them something specific to listen for and would provide them with at least a brief familiarity with the piece.

3. As a means of explaining and reminding the student of the character of a particular passage being played, it is suggested that the teacher develop a specific vocabulary of conducting motions, facial expressions, and descriptive words appropriate to various parts of each piece. These should be in general good taste, compatible with the personality of the teacher, and not exaggerated or affected.

4. Probably the most crucial factor in the student's being able to learn these pieces rapidly is his ability to read rhythms. Because of the frequent irregularity of the rhythms, serious delays and frustrations may result if students cannot count. If necessary, the teacher may wish to have the band do a brief rhythmic reading exercise each day for two or three weeks prior to beginning rehearsals on one of the pieces. These rhythmic exercises could be taken from the piece itself, and written on the blackboard and practiced in unison scale passages to prepare the students to read all possible combinations of the notes and rests required in the piece to be played.

5. When it becomes necessary to work with a part of the band alone in rehearsing a section of a piece, the teacher might ask the rest of the band to make suggestions as to what those playing might do to improve the style or expressiveness of the playing. This would tend to require the students to remember the character and mood appropriate to the musical idea being rehearsed. The more mature and conscientious the group, the more profitable this procedure might be.

Suggestions for introducing the structure of the music to the students

Preceding each piece is a section in the students' books called "Introducing the Music" which

is designed to help students become acquainted with the musical ideas which make up the piece, even if all of them are not included in the part he would play in rehearsal and performance.

The teacher should keep in mind that whether a student accepts or rejects a new and strange piece depends in large measure on the amount of respect and admiration he has for the teacher presenting the material, and on the amount of enthusiasm and excitement the teacher exhibits toward it in words and actions. A good rule of thumb might be that if, after the teacher is thoroughly acquainted with any concert piece, he is not genuinely excited about it, he ought not have his band play it.

Understanding a piece means recognizing the basic musical ideas of which it is constructed and perceiving the variation of these ideas in the course of the piece and their relationships to one another. This involves a certain amount of analysis. Such analysis should always be done in the light of what effect the character of the individual musical ideas and their sequencing have on the feelings expressed by the music. These effects cannot often be adequately described, but unless attention is called to them, either in the ways suggested below, or in other ways, a student who otherwise would understand the music may miss the whole point of it. In the opinion of the writer, there is no virtue in technical analysis in and of itself. Such analysis is meaningful only if it improves the performance and contributes to a person's awareness of how these effects are achieved.

The following are a few specific suggestions on using the "Introducing the Music" section.

1. Prior to using one of these pieces with a band for the first time, it would be well to make some general explanations regarding musical form. Something like the following might be appropriate:

A builder makes a house out of many different kinds of material. Cement, wood, bricks, glass and steel are found somewhere in most houses. In a similar way, a composer makes his music out of many different musical building blocks. When they fit together well, they make a strong, interesting musical house. This particular piece is made up of several very important musical ideas. They are divided among all of the instruments of the band, which means you will play some of them while others will play the rest. It is important that every musical building block you will play in this piece be played correctly. Otherwise the music might fall apart and be as weak and funny as a house with no foundation, or one with steps leading up to a blank wall, or one with the front door on the ceiling.

Following such an explanation, proceed with the introduction of the various musical ideas of the piece to be played.

2. Each of the basic musical ideas listed in the "Introducing the Music" section of the students' books is arranged to be played by full band unless otherwise indicated. Introduce the basic musical ideas for a particular piece using the following steps:

- a. Describe the mood or general quality that each musical idea is to express.
- b. Explain or demonstrate what needs to be done with the breath, tongue, embouchure or fingers to create the desired effect.
- c. Use the more advanced students or groups of students to demonstrate the proper over-all effect, including tone quality, intonation, dynamics, slurring and articulation.
- d. Have the students play the examples until it is clear that each basic musical idea is thoroughly familiar to them and that they are able to produce the desired effect on their instruments.

Explain to the students that if each player understands the mood of each idea he plays and is able to express it with his instrument, the music will communicate its message. This message is not one of "information" such as one would read in a book, but one of feeling. Ask the band members to be aware of what each of the musical ideas in a piece makes one feel.

Although arranged to be played by full band, some of these musical examples, such as the melodies doubled in 2nds and 7ths, may sound better if played by only part of the band at one time even during the introductory phrase. The teacher should use his own judgement in this matter. If it is thought best to have sections of the band play a particular idea separately, friendly competition might be suggested to see which group can play it in the most nearly correct style, or rhythm, or pitch.

3. After the student is thoroughly acquainted with the basic musical ideas of a piece, it is important in understanding the music that he be aware of the changes that take place in those ideas when they recur later on. The teacher can locate later appearances of a particular idea by referring to the "Structural Analysis" section which precedes each piece in the conductor's score. After having the full band play an example in the introductory section, the teacher might have the appropriate instruments play the recurrences of the idea from the band music itself and point out the differences between the two. These differences might consist of extending or shortening the idea, or changing style, dynamics or instrumentation. Follow this with comments on the effect of the changes on the mood, character or intensity of the idea.

4. If the students are able, the teacher might prefer to have them search out recurrences of the musical idea in their parts and to discover and describe for themselves the changes that occur and their effect on the emotional impact of the idea.

5. In introducing dissonant harmonies the teacher should remember that they often seem much more strange to adults than to children, who have not yet solidified strong musical biases. There is no need to be afraid of introducing even extreme dissonances to young people. The teacher might prepare the student to react favorably to new sounds in the following ways:

- a. Pick out a particular chord typical of those found in the piece being worked on. Describe



it to students as being "interesting," "strange," "tense," "mysterious," "piercing," or whatever seems appropriate.

b. Have the students sustain the chord in question and listen carefully for its unique qualities.

c. Compare one chord with one or two others of different structure and listen for the differences in sound. Students might want to try to verbalize the differences in mood or feeling.

6. In explaining the structure of a particular chord, the following steps may be helpful:

a. Make sure that the students understand that an "interval" is the distance between the pitches of two tones and that the interval is given a number depending on how many lines and spaces are encompassed by the pitches.

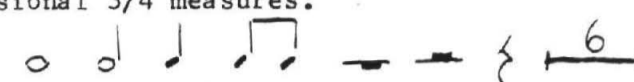

b. Explain that chords are merely intervals stacked one on top of another, and then describe the structure of the particular chord in question. Chords may be described as having a 4th on the bottom and a 2nd on top, or two 3rds one on top of the other, or as being a series of 2nds, as in cluster chords.

c. Have the band play the chord, starting with the bottom voice and adding one pitch at a time until all voices are present, listening carefully to the difference in the sound of the chord that the addition of each succeeding voice makes.

7. After the student is thoroughly familiar with the melodic and harmonic ideas of a piece, it is important to his understanding of it that he see the over-all pattern into which these elements are organized; i.e., that he see the form of the piece. The form is described and diagrammed in the "Structural Analysis" section of the conductor's score. The teacher should first explain the use of terms such as Theme A, Theme B, Coda, and so on, indicating that each different letter represents a different melodic idea. The teacher may then write the form of the piece on the blackboard using letter designations for each theme and suggest that the students be conscious of the pattern the themes are making and the changes in mood that occur when the piece changes from one theme to another.

8. As students become more advanced, the teacher may wish to have them discover the form for themselves. This could be done by first introducing each of the separate musical ideas which make up the piece and then having the class try to determine the form by listening carefully while playing the piece through several times.

INTRODUCTION TO PIECE ONE: BODOTechnical requirements for performance

1. Meter: 4/4 with occasional 3/4 measures.
2. Notes and rests used:  plus ties.
3. Tempo:  = 120 throughout.
4. Articulation: staccato, marcato, and legato tonguing.
5. Dynamics: p, mf, f, ff; accents, crescendos.
6. Duration: 1 minute, 50 seconds.
7. Instrumentation and range: written pitches.



FLUTE      BASSOON      F HORN I

OBOE      ALTO SAX      F HORN II

CLARINET I      TENOR SAX      BARITONE

CLARINET II      BARI SAX      TROMBONE I

CLARINET III      TRUMPET I      TROMBONE II

ALTO CLAR      TRUMPET II      BASSES

BASS CLAR      TRUMPET III      PERCUSSION: SNARE  
(FLAM, NO ROLLS)  
BASS DRUM  
CYMBALS

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8. Concert pitches used within the ranges indicated above:

Ab A Bb C D Eb E F G

### Introducing the music

This section is found in the students' books.

Notice how important each of the following four musical ideas is to this piece.

The first idea is played by the drums alone in the first two measures and at various other times during the piece. It should be loud, rhythmic, and accented. Later, in measure 35, is another important percussion solo, which should sound like a series of hammer blows.

Figure 1. Percussion Theme

The next idea, called Theme A, is a fanfare. As is often the case with fanfares, it is played by the trumpets. It should be played so as to sound solid, dignified and serious. It is important that each part be heard clearly on its first entrance.

Figure 2. Theme A

Theme B comes next. The melody should sound firm but smooth the first time it is played. Watch out for the changes from 4/4 to 3/4 and back again. The last time Theme B is heard it changes in character and becomes very marcato and loud, with a driving, pulsing rhythm. See if you can detect the different moods of the two times it is played. Also notice what is different in the time relationship of the three phrases the second time Theme B is heard.

Figure 3. Theme B



The accompaniment to Theme B is more important than anything else in setting the mood of the piece. It is made up of what are called tone clusters. Each of these is made up of three or four pitches played at the same time and being only a half step or a whole step apart from each other. The accompaniment should be played staccato, with a "plodding," march-like feeling. Putting the accents in the proper places is very important.

Figure 4. Accompaniment to Theme B



### Structural analysis

This piece has only two basic thematic ideas which appear in the following sequence:

<u>Section</u>	<u>Measures</u>	<u>Tonality</u>
Theme A (Fanfare)	1-13	c minor
Theme B (3 Phrases)	14-27	c minor
Theme A'	28-35	c minor
Theme B'	36-48	c minor
Coda	49-57	c minor

The small tone cluster, made up of groups of whole and half steps, is the basic harmonic element of the piece.

Both Theme A and Theme B are varied the second time they appear. The second time Theme A is heard, it includes the plodding accompaniment previously associated with Theme B. The second time

Theme B is heard, a line is added, doubled in octaves, and derived from the opening measure of Theme A; the second and third phrases enter before the preceding phrase is entirely finished; an accompaniment is added in the percussion section; and the tone cluster previously heard as part of the accompaniment is replaced by a single line ostinato in the bass parts.

Theme A and Theme B are clearly in the key of c minor, as are the basic accompaniment lines to both of them. In Theme A, the melody line is doubled using three-note clusters, and in Theme B, the accompaniment line is doubled using four-note clusters. This technique does not really obscure the tonality since the clusters are constructed only of pitches native to the key and each note of the cluster follows the others in strictly parallel fashion.

In the last appearance of Theme B, and in the Coda, clusters are replaced by harmonies based on the parallel movement of 4ths and 5ths. This has a tendency to solidify and clarify the tonality preparatory to the conclusion of the piece.

#### Suggestions for performance

1. The tempo should be rigid and inflexible throughout the piece, with only a hint of a ritard perhaps during measures 50-51, returning to the previous tempo in measure 52.
2. Make the contrast clear between the style of the accompaniment (staccato, accented) and the melody (legato tongue) during the first appearance of Theme B.
3. The intensity of the music should gradually increase from measure 36 to the end of the piece, but with no increase in tempo.

# BODO

$\text{♩} = 120$  MARCATO

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The score is in 4/4 time and marked 'MARCATO' with a tempo of 120 beats per minute. The piece is titled 'BODO'. The score is divided into measures 1 through 8. The instruments listed are: Flute, Oboe, Bb Clarinets (two staves), Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), Bb Trumpets (Cornets), Horn, Baritone, Trombone, Basses, and Percussion. The Percussion part includes Snare Dr., Cym., and Sec. (Cymbal). The score is mostly blank, with some notation appearing in the Bb Trumpets (Cornets) and Percussion parts starting from measure 4.



This musical score page, numbered 22, covers measures 9 through 19. The instrumentation includes Flute, Oboe, B♭ Clarinets (three parts), Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), B♭ Trumpets (Cornets), Horn, Baritone, Trombone, Basses, and Percussion. The score is written in 4/4 time. The Flute part begins in measure 14 with a *legato* marking and a dynamic of *mf*. The B♭ Clarinets also begin in measure 14 with a *legato* marking and *mf* dynamics. The Saxophones (Alto, Tenor, Baritone) and Horn parts begin in measure 14 with a *legato* marking and *mf* dynamics. The Trombone and Basses parts begin in measure 11 with a *p* dynamic. The Percussion part begins in measure 9 with a *p* dynamic and includes a section marked *Sec.* in measure 14. The score is divided into measures 9, 10, 11, 12, 13, 14, 15, 16, 17, and 18.

This musical score page, numbered 23, covers measures 19 through 29. The instrumentation includes Flute, Oboe, B♭ Clarinets (three staves), Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), B♭ Trumpets (Cornets), Horn, Baritone, Trombone, Basses, and Percussion. The score is written in 4/4 time. The woodwinds and saxophones play a melodic line with various articulations and dynamics. The brass section provides harmonic support with a steady rhythmic pattern. The percussion part includes snare drum (S.D.), cymbals (Cym.), and a second snare drum (Sec.).

Measures 19-29 are marked with measure numbers at the top of the staff. The Flute part includes notes with slurs and accents, and some notes are marked with 'bo' or 'be'. The Saxophone section (Alto, Tenor, Baritone) has a consistent rhythmic pattern. The Brass section (Trumpets, Horn, Baritone, Trombone, Basses) has a consistent rhythmic pattern. The Percussion part includes S.D., Cym., and Sec. parts.



30 31 32 33 34 35 36 37 38

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

MARCATO

P

f

SD.

sec.

ff

P

39 40 41 42 43 44 45 46

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion



47 48 49 50 51 52 53 54

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

Detailed description of the musical score: This page contains measures 47 through 54 of a woodwind and brass ensemble score. The instruments listed on the left are Flute, Oboe, B♭ Clarinets (three staves), Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), B♭ Trumpets (Cornets), Horn, Baritone, Trombone, Basses, and Percussion. The score is written in a common time signature. Measures 47-48 show the beginning of the section with various dynamics like *f* and *fz*. Measures 49-51 feature complex rhythmic patterns with many beamed notes. Measure 52 is a key moment where the dynamic shifts to *ff* (fortissimo) for several instruments, including the Saxophones, Horn, Baritone, Trombone, and Basses. Measures 53-54 continue with this *ff* dynamic, showing sustained notes and rhythmic patterns. The Percussion part includes markings for 'Sec.' (second) in measures 49 and 50, and continues with a rhythmic accompaniment throughout.

55 56 57

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses


Percussion

ff

sec.

APRIL 1968 LOGAN UTAH

INTRODUCTION TO PIECE TWO: WHISPERS AND SHOUTSTechnical requirements for performance

1. Meter: 4/4, 2/4, with one 3/4 measure.
2. Notes and rests used: 
3. Tempo: Frequent changes, ranging from  $\downarrow = 80$ , to  $\downarrow = 120$ .

No accelerando or ritardando used.

4. Dynamics: *p*, *f*, only; accents.
5. Articulation: legato, marcato tonguing; slurs.
6. Duration: 4 minutes, 30 seconds.
7. Instrumentation and range: written pitches.



FLUTE I+II      BASSOON      F HORN I

OBOE      ALTO SAX      F HORN II

CLARINET I      TENOR SAX      BARITONE

CLARINET II      BARI SAX      TROMBONE I

CLARINET III      TRUMPET I      TROMBONE II

ALTO CLAR      TRUMPET II      BASSES

BASS CLAR      TRUMPET III      PERCUSSION: TENOR DRUM  
(FLAM, NO ROLL)  
BASS DRUM  
CYMBALS  
GONG



## 8. Concert pitches used within ranges indicated above:

Ab A Bb C D Eb E F C

Introducing the music

This section is found in the students' books.

This piece is made up of seven important musical ideas. The first one is a very strange and quiet tone cluster. It is made up of all of the notes of the scale played at once and should sound something like a very distant rumble of thunder. To hear the cluster, play the first two measures of the piece. Listen for the gong very softly in the background.

Figure 5a. Tone Clusters

At other times, this cluster chord becomes almost violent and is played with very heavy, driving accents. It should sound percussive, like a large group of high and low drums playing at the same time.

Figure 5b. Tone Clusters

The next idea, Theme A, is in two parts. The first part is a melody doubled by another part exactly seven notes lower in the scale. This kind of doubling is unusual and should make a very penetrating, bright sound. The melody should be played very smoothly.

Figure 6. Theme A, Part 1



Part 2 of Theme A is a similar melody, but this time it is doubled by another part just a half step or a whole step lower. In the piece itself, it is heard in the low instruments and should have a growling, murky kind of sound. It must be played just as smoothly as Part 1 of Theme A.

Figure 7. Theme A, Part 2

Two staves of music in 7/4 time. The top staff begins with a dynamic marking 'f' and contains a melodic line with several slurs. The bottom staff contains a lower melodic line, also with slurs, which is intended to be played in unison with the top staff.

The next musical idea, Theme B, is very much like a fanfare, and in the piece itself is played by the trumpets. It should be played marcato and with solid accents, and should be played loudly with a good but penetrating tone. This melody is doubled by two other parts playing just a half step or a whole step away from each other. This forms a small tone cluster. See if you can feel both the humor and the almost frightening seriousness in this Theme.

Figure 8. Theme B

Two staves of music in 4/4 time. The top staff begins with a dynamic marking 'f' and contains a fanfare-like melody with many accents. The bottom staff contains a lower melodic line, also with accents, which is intended to be played in unison with the top staff.

The most peaceful melody in the whole piece is called Theme C. It is also the longest. Watch out in your counting for the 3/4 measure in the middle of the melody. See if you can make Theme C grow in intensity and loudness during the last two phrases.

Figure 9. Theme C

Handwritten musical score for Theme C, consisting of four staves. The first staff is in 2/4 time, the second in 3/4, and the third and fourth in 4/4. The melody is written in treble clef and features various note values, rests, and dynamic markings like '+' and 'f'.

There are two very important and very strange accompaniment parts in this piece. The first one uses large cluster chords with a driving eighth note rhythm and should perhaps resemble the sound of an old steam locomotive. Sometimes it should be played loudly and sometimes softly, as indicated in the music.

Figure 10. Accompaniment to Theme A, Part 1

Handwritten musical score for the accompaniment to Theme A, Part 1. It features a single staff in 4/4 time with dense cluster chords and eighth-note rhythms. The score includes dynamic markings 'f' and 'p' and the text 'CLUSTERS CONTINUE' written above and below the staff.

The other accompaniment part is much more peaceful. It is heard first near the beginning of the piece in the flutes (measures 3-8) and later in a thicker form and with different rhythms accompanying Part 2 of Theme A. It should be played very smoothly and softly and sound perhaps like the wind blowing quietly through the trees some distance away.

Figure 11. Accompaniment to Theme A, Part 2

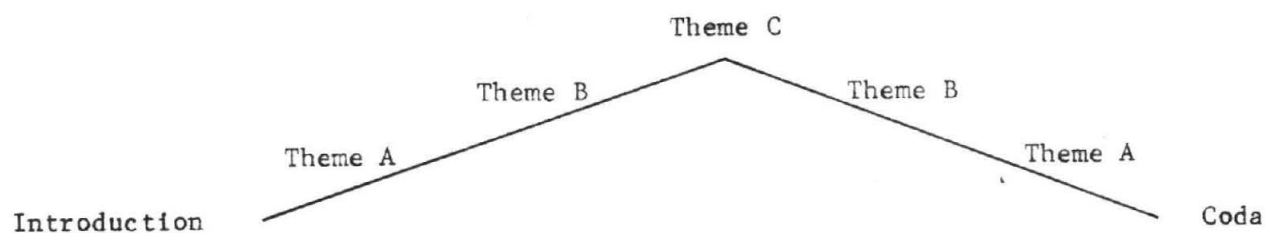


### Structural analysis

The basic thematic sections of this piece appear in the following order:

<u>Section</u>	<u>Measures</u>	<u>Tonality</u>
Introduction	1-8	None
Theme A, Part 1	9-18	c minor
Part 2	19-36	c minor
Theme B	37-48	c minor
Theme C	49-93	c minor
Theme B	94-102	c minor
Theme A, Part 1	103-112	c minor
Part 2	113-126	c minor
Coda	127-133	None, then C Major-minor

The Themes are arranged in simple arch form:



Parts of two of the themes are related. Notice the similarity between measures 43 of Theme B, and measures 81-84 of Theme C.

The figure found in the flutes in measures 3-8 is used later as the basis for the accompaniment to Part 2 of Theme A (measures 19-36 and 113-126), and still later returns in its original and an altered form in the Coda (measures 127-132).

Theme B is altered in its second appearance by extending the first phrase. This phrase is four and one-half measures long in its first appearance, and five and one-half measures long the second



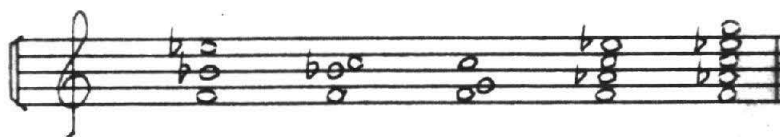
time. The extension is accomplished by repeating the third full measure of the phrase to delay, and hence make more exciting, the climax which immediately follows.

There are three harmonic ideas used in the piece. The first is found in the introduction and the beginning of the Coda and consists of large tone clusters (consecutive major and minor seconds) with no tonal center. This is the basic harmonic material.

The second harmonic idea is found in Themes A and B, where the melodies themselves are clearly in the key of c minor. The tonal feeling, however, is obscured somewhat by doubling the melody at the interval of a seventh (Theme A, Part 1) or a second (Theme A, Part 2), or by doubling it in a small three-note cluster (Theme B). It is further obscured in both parts of Theme A by the exclusive use of large tone clusters in the accompaniments.

The third harmonic idea accompanies Theme C, where no cluster harmonies are found. The harmony is based on major and minor triads and on parallel movement of 4ths and 5ths, and includes the following types of chords:

Figure 12. Chord Structures



The most important aspects of variety in this piece are found in the harmonic contrast between the Theme C section and the rest of the piece (i.e., between tonal harmonies and cluster harmonies) and in the contrast of style between Theme B, which is marcato, and the other Themes, which are for the most part legato. Unity is furnished by the recurrence of Themes and the exclusive use of the key of c minor in some form in all of the Themes. The piece ends solidly in the tonality of C, with both the major and minor thirds of the triad present.

#### Suggestions for performance

1. In playing the tone cluster harmonies and the melodies doubled in seconds, sevenths, and three note clusters, the achievement of the proper effect is dependent upon the equal balancing of all the pitches involved. In the tone cluster harmonies, if any one pitch is more prominent than the rest, the atonal nature of the cluster is destroyed, and the resulting sound is improper to the harmonic style of the piece.

2. Notes before rests are intended to be released at the beginning of the count on which the rest begins.

3. Particular attention should be given to achieving the proper contrasts between the piano and forte dynamic levels, and the marcato and legato styles of various parts of the piece.

4. The many tempo changes are meant to be sudden, not gradual.

# WHISPERS AND SHOUTS

$\text{♩} = 90$

**Flute**  
**Oboe**  
**B♭ Clarinets**  
**Alto Clarinet**  
**Bass Clarinet**  
**Bassoon**  
**Saxophones**  
**Alto**  
**Tenor**  
**Baritone**  
**B♭ Trumpets (Cornets)**  
**Horn**  
**Baritone**  
**Trombone**  
**Basses**  
**Percussion**  
Gong  
Tenor Drum  
Bass Dr.

**MARCATO**  
**MARCATO**

Measures: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

This page of a musical score, numbered 35, covers measures 11 through 17. The instrumentation includes Flute, Oboe, Bb Clarinets, Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), Bb Trumpets (Cornets), Horn, Baritone, Trombone, Basses, and Percussion. The Flute part begins with a forte (f) dynamic and features a melodic line with slurs and accents. The woodwind sections, including the Bb Clarinets, Alto Clarinet, Bass Clarinet, Bassoon, Saxophones, and Bb Trumpets (Cornets), play a rhythmic accompaniment of eighth notes. The Horn, Baritone, Trombone, and Basses parts also feature rhythmic patterns, with the Basses part marked with a forte (f) dynamic. The Percussion part is currently blank.



FASTER

$\text{♩} = 100$

19 19 20 21 22 23 24 25

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

26 27 28 29 30 31 32 33 34 35 36

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion



37 38 39 40 41 42 43 44

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

SLOWER  
♩ = 90

45 46 47 48 49 50 51 52 53 54 55

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones  
Alto  
Tenor  
Baritone

B♭ Trumpets  
(Cornets)

Horn

Baritone

Trombone

Basses

Percussion



FASTER  
♩ = 100

56 57 58 59 60 61 62 63 64 65 66

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

FASTER

$\text{♩} = 110$

67 68 69 70 71 72 73 74 75 76 77 78 79 80 81

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion



82 83 84 85 86 87 88 89 90 91 92 93

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion





SLOWER  
♩ = 90

102 103 104 105 106 107 108

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion



This musical score page, numbered 45, covers measures 109 through 117. The instrumentation includes Flute, Oboe, Bb Clarinets (three staves), Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), Bb Trumpets (Cornets), Horn, Baritone, Trombone, Basses, and Percussion. The score features various musical notations such as notes, rests, slurs, and dynamic markings like *p* and *f*. The woodwind and brass sections have prominent parts, with the saxophones and basses providing a rhythmic foundation. The percussion part is indicated by a bracketed staff at the bottom.

46  
SLOWER  
♩ = 85

119 119 120 121 122 123 124 125 126 127 128

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion



SLOWER  
♩ = 80

129 130 131 132 133 134

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses



Percussion

Gong

P



INTRODUCTION TO PIECE THREE: MALCOLMTechnical requirements for performance

1. Meter: 2/4 throughout.
2. Notes and rests used:  plus ties.
3. Tempo  = 132 throughout.
4. Articulation: legato, marcato, staccato tonguing; slurring.
5. Dynamics: p, f, only; accents.
6. Duration: 3 minutes.
7. Instrumentation and range: written pitches.



FLUTE I      ALTO CLAR      TRUMPET II+III

FLUTE II      BASS CLAR      F HORN I+II

OBOE I      BASSOON      BARITONE

OBOE II      ALTO SAX      TROMBONE I

CLARINET I      TENOR SAX      TROMBONE II

CLARINET II      BARI SAX      BASSES

CLARINET III      TRUMPET I      PERCUSSION: TENOR DRUM  
(NO FLAMS, ROLLS)  
BASS DRUM  
CYMBALS

## 8. Concert pitches used within the ranges indicated above:

Ab A Bb C D Eb E F G

Introducing the music

This section is found in the students' books.

The first musical idea of the piece is a fanfare, such as might be played by a band to get the attention of the crowd at a football game. It is heard three different times during the piece. Sometimes it is played loudly, and sometimes softly, but loud or soft, it should be played marcato and should sound solid and dignified.

Figure 13. Fanfare



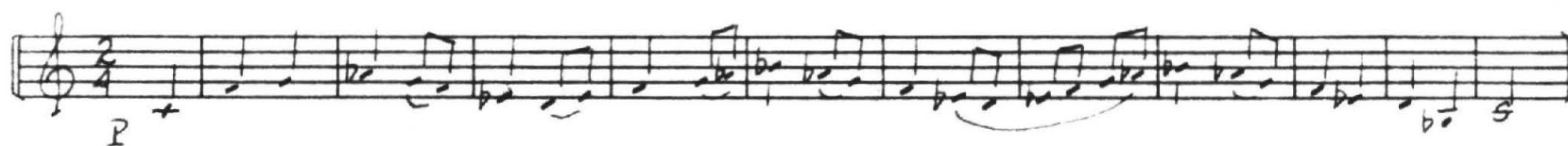
The next musical idea, Theme A, is the first of three main melodies. It is heard twice during the piece and is always played very softly, smoothly and mysteriously.

Figure 14. Theme A



Theme B is more lively and flowing than any of the others. It moves more freely than the mysterious Theme A and should surge up to its higher notes and relax more softly down toward the lower notes. It is the brightest of all the melodies and for this reason is heard three times during the piece to contrast with the more somber feeling of the other melodies.

Figure 15. Theme B



Theme C is heavy and plodding. It should sound determined and insistent, no matter whether it is played loudly or softly.

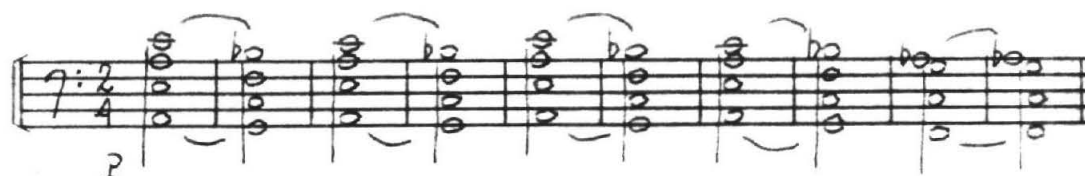
Figure 16. Theme C



Notice how the Fanfare and each of the three Themes have a special personality. One is solid and dignified, another soft and mysterious, another happy and freely moving, and another firm and determined. Notice, when you learn to play the piece well, how these feelings change suddenly from one into another and then into still another.

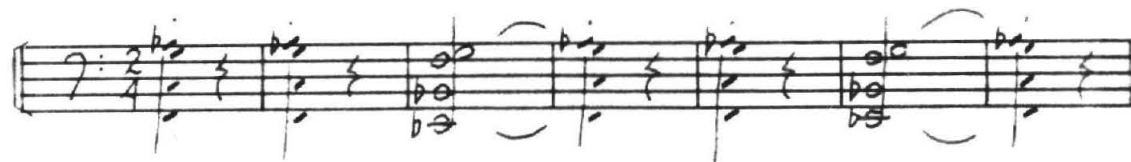
In addition to the melodies, there are three very important musical ideas which accompany them. The first has a peaceful, rocking sound and should be played softly and smoothly. It is important that this simple musical idea be played very carefully so as to provide the right mood for the melodies which go along with it. (It is difficult to play simple things well.)

Figure 17. Accompaniment to the Fanfare



Another accompaniment has several variations. In its original form it is relaxed and calm. As its rhythm changes again and again as the piece goes on, it becomes gradually more driving and pulsing. It helps add excitement to the music.

Figure 18. Accompaniment to Theme B



Play the pitches in Figure 18 also in the following rhythm patterns:

Figure 19. Rhythmic Variations of the Accompaniment to Theme B



The last musical idea is the most violent of them all. It is made up of several loud chords heard suddenly in the middle of very quiet parts of the piece. This idea is intended to surprise the audience by its sudden loudness.

Figure 20. Chordal Interjections



At the end of the piece, this last idea gathers enough strength to result in a series of loud chords. This ending section is called the Coda. Notice this section in measures 176 to 190 in your music.

### Structural analysis

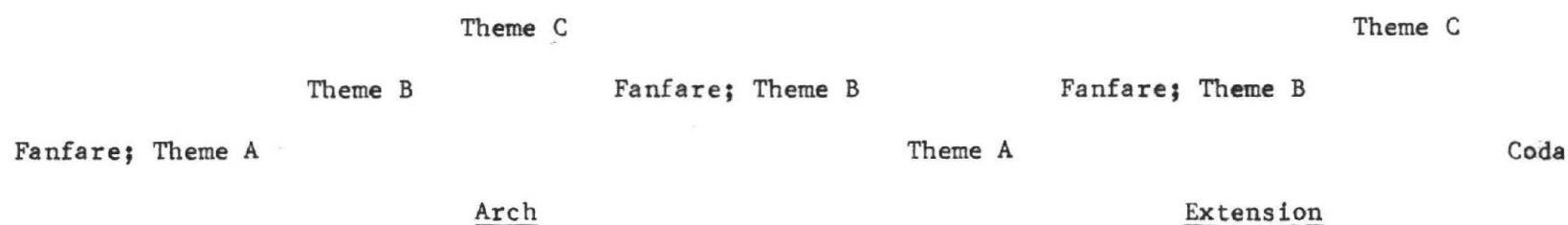
The music consists of four melodic elements appearing in the following sequence:

<u>Section</u>	<u>Measures</u>	<u>Tonality</u>
Fanfare	1-29	c minor
Theme A	30-44	a minor
Theme B	45-61	f minor
Theme C	62-86	c minor
Fanfare	87-99	f minor



<u>Section</u>	<u>Measures</u>	<u>Tonality</u>
		c minor
Theme B	100-118	f minor
Theme A	119-137	a minor
Fanfare	138-146	c minor
Theme B	147-156	f minor
Theme C	157-175	c minor
		d minor
Coda	176-190	f minor

The themes are arranged in an arch form with extension:



All of the melodies are written in the natural minor scale, and the structure rests basically upon the tonalities of f, a, and c minor, with f predominating.

Recurring themes are never repeated in exactly the same context. The Fanfare section is heard first in the trumpets, echoed by the flutes and concluded by the trumpets again (measures 1-29). The second time it is heard in abbreviated form in the trumpets followed by the flutes (measures 138-146). The second appearance of Theme A is made up of the retrograde version of the first statement of that Theme with the rhythm slightly altered. This is followed immediately by the original version transposed up a perfect 4th, with slight rhythmic alterations. Variations similar to this occur in the recurrences of Themes B and C as well.

The basic elements of harmony are chords built of superimposed perfect 4ths or perfect 5ths, sometimes with added major or minor 2nds or 3rds. Triads are used as well.

This piece includes two contrasts important to the structure. The first is between legato and marcato styles. The marcato element is represented by the Fanfare, Theme C, the sudden, loud, chordal interjections (e.g. measures 42; 60; 115-116), and the Coda, and accompaniments such as are found in measures 158 to 173. The legato element is represented by Themes A and B, and accompaniments such as are found in measures 18-27. The second contrast is between phrases built in two-measure units, and those built in three-measure units. The Fanfare, for example, contains one three-measure unit followed by two two-measure units. Theme A contains one two-measure unit, a three-measure unit, and two more two-measure units. Themes B and C are built basically in three-measure units. It is the interaction of these contrasts, along with sudden dynamic changes, which furnishes most of the variety in this piece. The recurrence of Themes and tonalities provides its basic unity.

Suggestions for performance

1. Sudden dynamic contrasts are of extreme importance to the vitality of the piece as is a clear distinction between the styles of the parts of the score marked legato and those marked marcato.

2. Notes before rests are intended to be held full value unless otherwise marked. They should stop exactly at the beginning of the count where the rest begins. This does not apply to percussion parts. Cymbals should be allowed to ring unless specifically marked secco.

3. Snare drums with snares off may be used if tenor drums are not available.

4. The piece may be played successfully at a slightly slower tempo than  $\downarrow = 132$  if necessary.

# MALCOLM

♩ = 120

1 2 3 4 5 6 7 8 9 10 11

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones  
Alto  
Tenor  
Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

MARCATO

LEGATO

TANOR DRUM - SNARE STICKS

Cym.

BASS DRUM

f

12 13 14 15 16 17 18 19 20 21 22

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

MARCATO



23 24 25 26 27 28 29 30 31 32 33

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

T.D.

P

Soft Mallet

Susp. Cym.

B.O.

2





45 46 47 48 49 50 51 52 53

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

LEGATO

34 55 56 57 58 59 60 61

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

This musical score page covers measures 34 through 61. The instruments are arranged in the following order from top to bottom: Flute, Oboe, B♭ Clarinets (grouped), Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), B♭ Trumpets (Cornets), Horn, Baritone, Trombone, Basses, and Percussion. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (e.g., 'f'). The woodwind and saxophone parts show melodic lines with some slurs and ties. The brass parts provide harmonic support with sustained notes and some rhythmic patterns. The percussion part is mostly empty, indicating a rest for that section.



Musical score for measures 62-72. The score includes parts for Flute, Oboe, B♭ Clarinets, Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), B♭ Trumpets (Cornets), Horn, Baritone, Trombone, Basses, and Percussion. The tempo is marked **MARCATO**. The key signature has one flat (B♭). The score features various musical notations including notes, rests, dynamics (p), and articulation marks.

Measures: 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72

Flute: *MARCATO*, *p*

Oboe: *p*

B♭ Clarinets: *p*

Alto Clarinet: *p*

Bass Clarinet: *p*

Bassoon: *MARCATO*, *p*

Saxophones: Alto (*p*), Tenor (*p*), Baritone (*p*)

B♭ Trumpets (Cornets):

Horn: *p*

Baritone: *MARCATO*, *p*

Trombone: *p*

Basses: *p*

Percussion: *p*, *8.D.*

73 74 75 76 77 78 79 80 81 82 83

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion



84 85 86 87 88 89 90 91 92 93 94

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

T.D.

f Cym.

f B.D.

45 96 97 98 99 100 101 102 103 104 105

Flute

Oboe

Bb Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

Bb Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

LEGATO

MARCATO

f

Cym.

f B.D.



106 107 108 109 110 111 112 113 114 115 116

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

T.D.

Cym.

Secco

B.D.

f

117 118 119 120 121 122 123 124 125 126 127

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

LEGATO

*p*

Detailed description of the musical score: The score is for measures 117 through 127. The woodwind and brass sections (Alto Clarinet, Bass Clarinet, Bassoon, Saxophones, B♭ Trumpets, Horn, Baritone, Trombone, Basses) play a melodic line consisting of quarter notes with slurs. The dynamics are marked *p* (piano). The woodwind parts include various accidentals (sharps and naturals). The saxophone parts are in a lower register. The brass parts are in a higher register. The percussion part has a rhythmic pattern of eighth notes and quarter notes. The word 'LEGATO' is written above the woodwind and brass staves. The measure numbers 117-127 are written above the first staff.



129 129 130 131 132 133 134 135 136 137 138

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

Musical score for measures 139 to 149. The score is arranged in a standard orchestral format with the following parts and markings:

- Flute:** Measures 139-142 feature a melodic line with a *MARCATO P* marking. Measures 143-146 show sustained notes, and measures 147-149 feature a melodic line with a *f* dynamic.
- Oboe:** Measures 139-142 feature a melodic line with a *MARCATO P* marking. Measures 143-146 show sustained notes, and measures 147-149 feature a melodic line with a *f* dynamic.
- B♭ Clarinets:** Measures 147-149 feature a melodic line with a *f* dynamic and a *MARCATO* marking.
- Alto Clarinet:** Measures 147-149 feature a melodic line with a *f* dynamic.
- Bass Clarinet:** Measures 147-149 feature a melodic line with a *f* dynamic.
- Bassoon:** Measures 147-149 feature a melodic line with a *f* dynamic and a *LEGATO* marking.
- Saxophones:**
  - Alto:** Measures 147-149 feature a melodic line with a *f* dynamic.
  - Tenor:** Measures 147-149 feature a melodic line with a *f* dynamic.
  - Baritone:** Measures 147-149 feature a melodic line with a *f* dynamic and a *LEGATO* marking.
- B♭ Trumpets (Cornets):** Measures 147-149 feature a melodic line with a *f* dynamic and a *MARCATO* marking.
- Horn:** Measures 147-149 feature a melodic line with a *f* dynamic.
- Baritone:** Measures 147-149 feature a melodic line with a *f* dynamic and a *LEGATO* marking.
- Trombone:** Measures 147-149 feature a melodic line with a *p* dynamic in measures 143-146 and a *f* dynamic in measures 147-149.
- Basses:** Measures 147-149 feature a melodic line with a *f* dynamic.
- Percussion:** Measures 147-149 feature a melodic line with a *f* dynamic, including *Cym.* and *B.D.* markings.



150 151 152 153 154 155 156 157 158 159 160

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

MARCATO

f

161 162 163 164 165 166 167 168 169 170 171

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

This musical score page contains ten systems of staves, each representing a different instrument or section. The measures are numbered 161 through 171 at the top. The instruments listed on the left are: Flute, Oboe, B♭ Clarinets (with a brace for two staves), Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), B♭ Trumpets (Cornets) (with a brace for three staves), Horn, Baritone, Trombone, Basses, and Percussion. The notation includes various note values, rests, and articulation marks such as accents and slurs. The key signature has one flat (B♭), and the time signature is 4/4. The percussion part at the bottom uses a simplified rhythmic notation with vertical stems and flags.










INTRODUCTION TO PIECE FOUR: FISSION AND FUSIONTechnical requirements for performance

1. Meter: 2/4, 3/4, 4/4.
2. Notes and rests used:  and ties.
3. Tempo: no accelerando or ritardando, but tempos ranging from  $\downarrow = 80$  to  $\downarrow = 120$ .
4. Articulation: legato, marcato tonguing; slurs.
5. Dynamics: p, mf, f, ff; accents, crescendos.
6. Duration: 3 minutes, 45 seconds.
7. Instrumentation and range: written pitches.



FLUTE      BASSOON      F HORN I

OBOE      ALTO SAX      F HORN II

CLARINET I      TENOR SAX      BARITONE

CLARINET II      BARI SAX      TROMBONE I

CLARINET III      TRUMPET I      TROMBONE II

ALTO CLAR      TRUMPET II      BASSES

BASS CLAR      TRUMPET III      PERCUSSION: SNARE + TENOR  
DRUMS (RALS)  
BASS DRUM  
CYMBALS

8. Concert pitches used with ranges listed above: 12 chromatic pitches.

9. This piece requires three conductors or two conductors plus a percussion section well able to play together by itself under confusing conditions.

### Introducing the music

This section is found in the students' books.

This piece is unusual in that it attempts to create an effect very much like what you would hear if you listened to three radios playing different music in the same room at the same time.

The band is divided into three groups:

Group 1.	High Instruments:	Flute, Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, Trumpets
Group 2.	Percussion	
Group 3.	Low Instruments:	Alto Clarinet, Bass Clarinet, Bassoon, Baritone Saxophone, French Horn, Baritone, Trombone, Tuba

Sometimes all of the groups will need to follow the same conductor. Sometimes each of them will have its own conductor. It will take a great deal of concentration to follow your own conductor while two other groups are playing music which is completely different from yours in tempo, rhythm, meter, and key. The success of the piece depends on how carefully you can follow the conductor, even when there are distractions.

There are eight important musical ideas in this piece: four melodies, two accompaniment patterns, and two percussion solos.

The first one is called Theme A and has three separate parts. They are all smooth, peaceful, relaxing melodies and should be played to express that general mood.

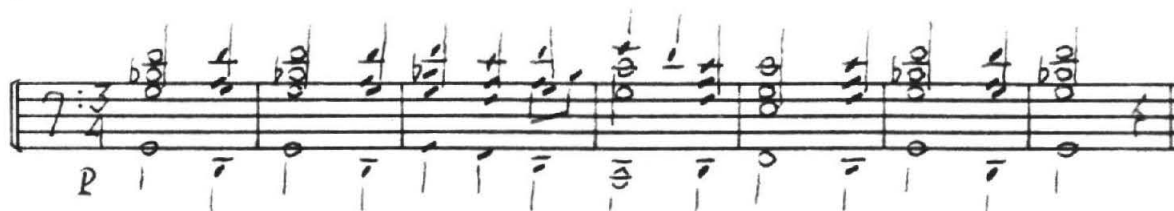
Figure 21. Theme A, Parts 1, 2, and 3

The musical notation for Theme A, Parts 1, 2, and 3, is presented in four staves. The first three staves are melodic lines in treble clef, 3/4 time, marked 'mf'. The fourth staff is a bass line in treble clef, 3/4 time, marked 'mf', consisting of a sequence of chords and notes. The first staff has a dynamic marking 'mf' and a slur over the first three measures. The second staff has a dynamic marking 'mf' and a slur over the first three measures. The third staff has a dynamic marking 'mf' and a slur over the first three measures. The fourth staff has a dynamic marking 'mf' and a slur over the first three measures.



There is an important accompaniment idea that goes with all three parts of Theme A. This part needs to be soft and gentle, like a slow, serious dance.

Figure 22. Accompaniment to Theme A, Part 2



Theme B is a little more rugged than Theme A. It is more dignified and march like and should be played marcato and a little louder than Theme A.

Figure 23. Theme B



The accompaniment to Theme B is not at all like that for Theme A. This part needs to be very crisp and marcato and should make the listener feel like tapping his foot.

Figure 24. Accompaniment to Theme B



Theme B and Part 3 of Theme A are played at the same time by two different groups with two conductors.

The percussion section plays Theme C alone. It is one of two important solo parts that the drums play. It is a marching cadence such as they would play in a parade.

Figure 25. Theme C

Handwritten musical score for Theme C, featuring four staves: SNARE, TENOR, CYMBALS, and BASS. The score is in 4/4 time and consists of two systems of five measures each. The SNARE staff shows a rhythmic pattern of eighth notes and quarter notes. The TENOR staff has a dynamic marking 'f' and contains block chords. The CYMBALS staff has a dynamic marking 'p' and contains block chords. The BASS staff contains block chords.

Theme D is a fanfare. Like all fanfares, it should be played marcato, and in this case, loudly. It should immediately attract everyone's attention when it is heard.

Figure 26. Theme D

Handwritten musical score for Theme D, featuring three staves. The score is in 7/4 time and consists of two systems of five measures each. The top staff has a dynamic marking 'f' and contains a melodic line with many accents. The middle and bottom staves contain block chords with many accents.

The last melody, Theme E, has the fastest tempo of all the melodies, and, is also something like a fanfare. In this case that means marcato playing, careful accents, and a dynamic marking of forte.

Figure 27. Theme E

Themes C, D, and E are all played at the same time by different groups under different conductors.

The percussion section has the first and the last word in this piece. The drums play the introduction, which is also used at various times later in the piece as an interlude between two themes. It is something like a marching cadence but would be difficult to march to because the first two measures each have three counts. The entire band joins in on this rhythm when it is used as the Coda.

Figure 28. Percussion Introduction

### Structural analysis

This piece is written for three separate groups of instruments:

Group 1.

High Instruments:

Flute, Oboe, Clarinet,  
Alto Saxophone, Tenor  
Saxophone, Trumpets



Group 2.	Percussion	
Group 3.	Low Instruments:	Alto Clarinet, Bass Clarinet, Bassoon, Baritone Saxophone, French Horn, Baritone Trombone, Tuba

Sometimes these groups play together as a single unit. At other times they play independently, with separate conductors, meters, tempi, and tonalities, but at the same time as the other groups. This is one of the two central structural ideas of this piece. The other is bi-tonality.

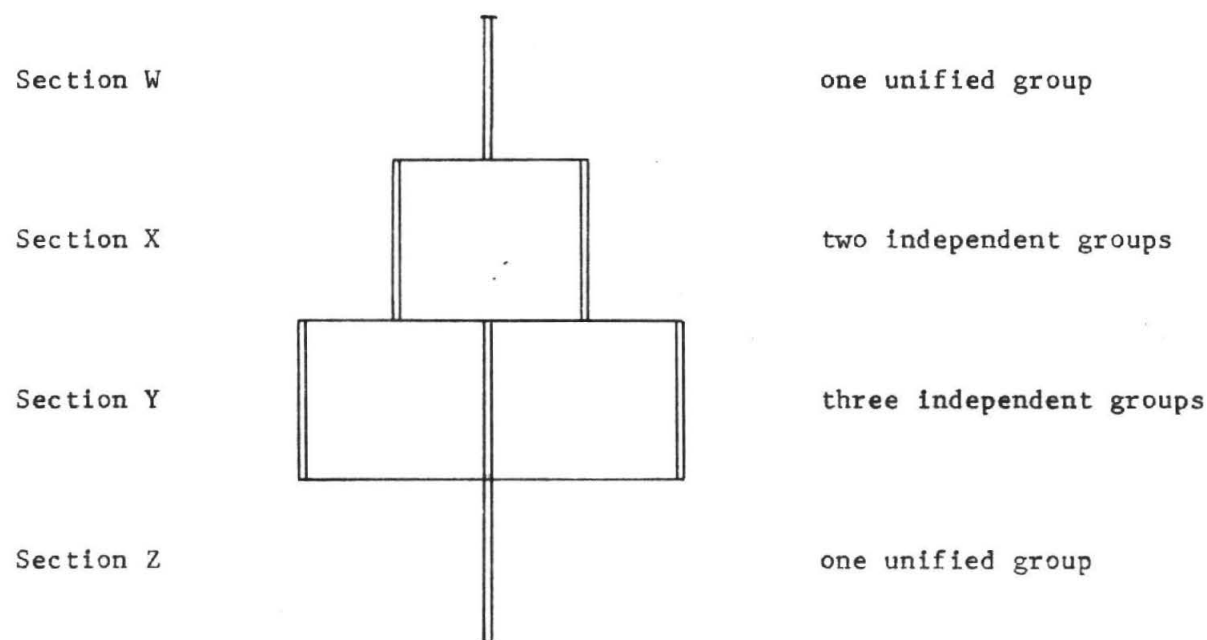
The following Themes make up the musical ideas for this piece:

<u>Themes</u>	<u>Group</u>	<u>Tonality</u>
Introduction, Interludes	Group 2	None (Percussion)
Theme A, Part 1	All Groups	Melody "G" dorian Accompaniment "A" dorian
Part 2	All Groups	Melody "A" dorian "G" dorian
Part 3	Group 3	"F" dorian
Theme B	Groups 1 and 2	"D" dorian
Theme C	Group 2	None (Percussion)
Theme D	Group 3	"E" dorian
Theme E	Group 1	"Bb" dorian
Coda	All Groups	"A" dorian

They are played in the following sequence:

<u>Section</u>	<u>Theme</u>	<u>Group</u>	<u>Manner of Performance</u>
W	Introduction	Group 2	Played successively
	Theme A, Part 1	All Groups	
	Part 2	All Groups	
	Interlude	Group 2	
X	Theme A, Part 3	Group 3	Played simultaneously Two conductors
	Theme B	Groups 1 and 2	
Y	Theme C	Group 2	Played simultaneously Three conductors
	Theme D	Group 3	
	Theme E	Group 1	
Z	Theme A, Part 2	All Groups	Played successively
	Part 1	All Groups	
	Interlude	Group 2	
	Theme A, Part 2	All Groups	
	Coda	All Groups	

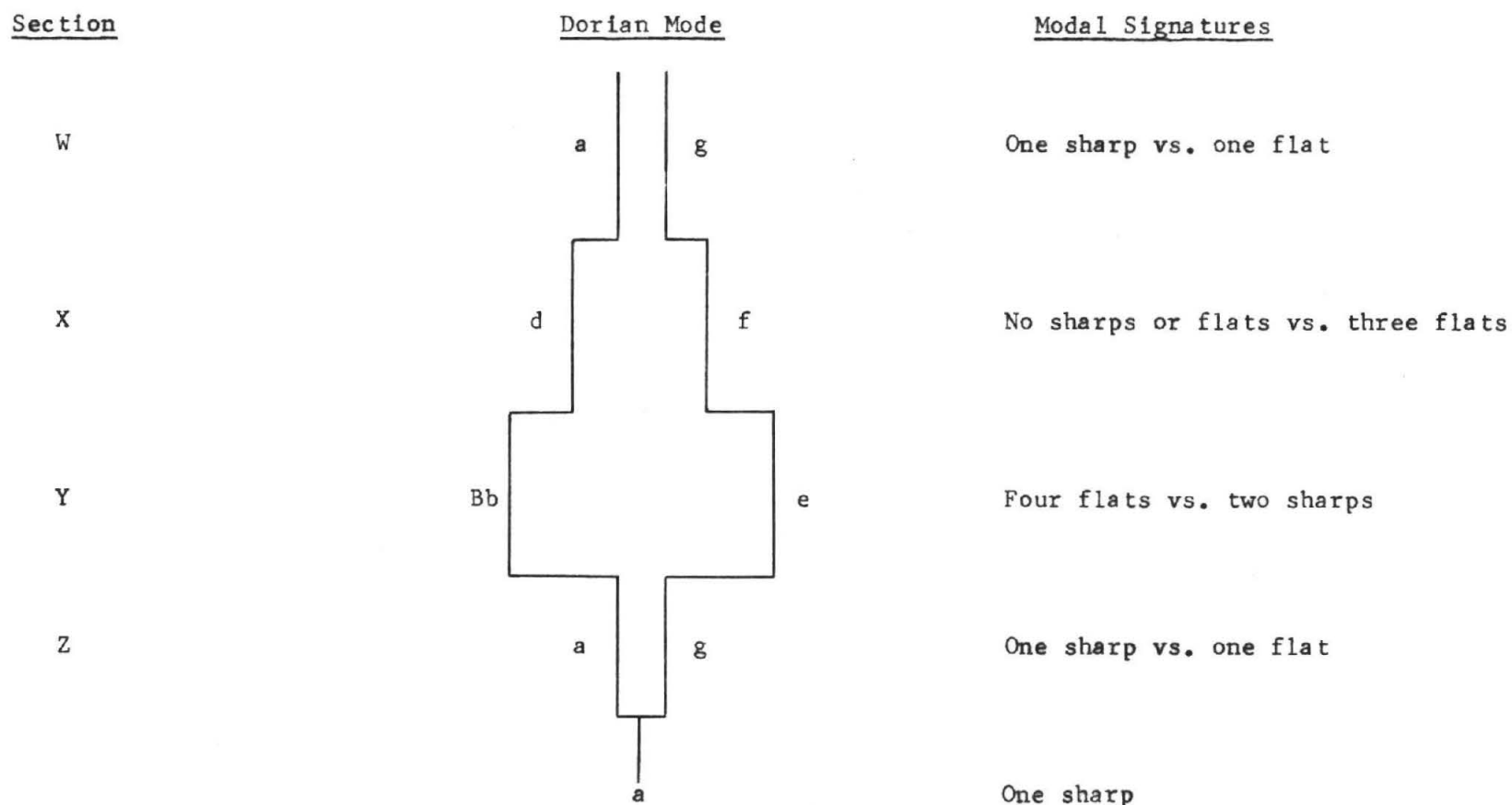
The following overall texture emerges from the above combination of Themes:



When two independent groups play simultaneously in Section X, one plays legato and faster, and the other plays marcato and slower. When three independent groups play simultaneously in Section Y, one plays at a fast tempo, another at a medium tempo, and the third at a slow tempo to increase the independence of the groups.

The Dorian Mode provides the basis for all melodies and harmonies in the piece. Major and minor triads form the bulk of the harmonies, with a fourth sometimes used to replace the third of the triad.

The overall bi-tonal framework of the piece is indicated by the diagram below. The distance between the parallel vertical lines indicates the nearness or the distance of the key relationships played simultaneously in the piece.



As can be seen from the last two diagrams, the number of independent parts increases, and the distance between the key relationships increases successively through Sections W, X, and Y, contributing to the general increase in intensity that is the intent of those three sections. Finally, however, the complexity, verging on chaos, is resolved in the return of Theme A in Section Z and the final supremacy of A as the tonal center.

#### Suggestions for performance

1. Advanced students might be taught to take the part of the additional conductors required for the performance of this piece.

2. It is important that the three independent groups be seated apart from one another on the stage for rehearsal and performance and that each group be able to see the main conductor, as well as the subordinate conductors. If it is possible to maintain ensemble on the unified parts of the piece, it would greatly enhance the effectiveness of the performance to have the three groups widely separated throughout the hall. The stereophonic effect is worth working for.

3. The score indicates only in a very general way when the independent groups should begin and stop playing. It is not necessary, nor is it desired, that the entrances occur at the same moment each time the piece is played. On the parts where groups are intended to be independent, if bar lines should coincide between independent parts, this is accidental and does not indicate that the music should coincide. Each performance and rehearsal of the piece will be different. That is part of the curious interest this sort of music holds for performer and listener.

4. It is important that balance be kept so that each independent part can be clearly heard and one part is not covered up by the others.

5. For rehearsals, learn thoroughly each Theme and section separately before even attempting to play independent parts simultaneously. Otherwise, genuine chaos, not controlled chaos, will probably result.

6. Measures are numbered separately for each independent group. When rehearsing, it is necessary to specify that Group 1 start in measure 27, for example, and that Group 2 begin in another specific measure, and so on. Sections and Themes are clearly marked in the score and in the student's part.

7. The general effect intended by Section X and Y is that which you might experience by having three radios playing music at the same time in one room. The use of three radios or phonographs, or combination of the two, to demonstrate this effect is suggested as an excellent way to introduce students to this type of music. Having someone gradually increase or decrease the volume randomly on each of the three radios is an added effect attractive to young people.

8. Following the conductor when everyone is basically playing the same tempo, rhythm and meter is one thing and is difficult enough in its own right; but following the conductor when three



completely independent musical ideas are being heard at the same time requires even more concentration, and it is suggested that the most be made of this difficulty in order to teach students to follow the conductor visually.

# FISSION AND FUSION

$\text{♩} = 104$

SECTION W, GROUPS 1, 2, 3

3 4 5 6 7 8 9

Flute

Oboe

Clarinet I

Clarinet II

Clarinet III

Alto Sax

Tenor Sax

Trumpet I

Trumpet II

Trumpet III

WATCH GROUP 1. CONDUCTOR

*p*

*p*

*p*

*mf* Straight Mute

*mf* Straight Mute

*mf* Straight Mute

WATCH GROUP 1. CONDUCTOR

Snare Dr.

Percussion

*f*

Cym.

Sec.

Bass Dr.

*f*

Alto Clar

Bass Clar

Bassoon

Baritone Sax

F Horn I

F Horn II

Baritone

Trombone I

Trombone II

Basses

WATCH GROUP 1. CONDUCTOR

*p*

*p*

*p*

*p*

*p*

*p*

10 11 12 13 14 15 16

Flute

Oboe

Clarinet I

Clarinet II

Clarinet III

Alto Sax

Tenor Sax

Trumpet I

Trumpet II

Trumpet III

Percussion

Alto Clar

Bass Clar

Bassoon

Baritone Sax

F Horn I

F Horn II

Baritone

Trombone I

Trombone II

Basses



17 18 19 20 21 22 23

Flute

Oboe

Clarinet I

Clarinet II

Clarinet III

Alto Sax

Tenor Sax

Trumpet I

Trumpet II

Trumpet III

Percussion

S.D. ♯

P

B.D.

Alto Clar

Bass Clar

Bassoon

Baritone Sax

F Horn I

F Horn II

Baritone

Trombone I

Trombone II

Basses

SECTION X, GROUPS 1, 2. <sup>84</sup>

$\text{♩} = 92$  MARCATO

24 25 26

Flute

Oboe

Clarinet I

Clarinet II

Clarinet III

Alto Sax

Tenor Sax

Trumpet I

Trumpet II

Trumpet III

WATCH GROUP 1 CONDUCTOR

FOR CUE TO BEGIN PLAYING SECTION X.

26<sup>a</sup> 27

Percussion

WATCH GROUP 1 CONDUCTOR

FOR CUE TO BEGIN PLAYING SECTION X.

WATCH GROUP 3 CONDUCTOR

SECTION X, GROUP 3

26 27 28 29 30 31 32

Alto Clar

Bass Clar

Bassoon

Baritone Sax

F Horn I

F Horn II

Baritone

Trombone I

Trombone II

Basses

IN PLAYING SECTION X.



27 28 29 30

Flute

Oboe

Clarinet I

Clarinet II

Clarinet III

Alto Sax

Tenor Sax

Trumpet I

Trumpet II

Trumpet III

Detailed description: This section of the score covers measures 27 through 30. The Flute and Oboe parts feature melodic lines with grace notes. The Clarinet I, II, and III parts play a rhythmic pattern of eighth notes with various fingerings indicated by plus signs. The Alto and Tenor Sax parts play a similar rhythmic pattern. The Trumpet I, II, and III parts play a melodic line with grace notes and some slurs.

28 29 30 31

Percussion

Detailed description: The Percussion part consists of a single staff with rhythmic notation. It includes dynamic markings such as 'mf' and 'f'. There are also some handwritten notes like 'SD.' and 'mf'.

33 34 35 36 37 38 39

Alto Clar

Bass Clar

Bassoon

Baritone Sax

F Horn I

F Horn II

Baritone

Trombone I

Trombone II

Basses

Detailed description: This section covers measures 33 through 39. The Alto Clar and Bass Clar parts play a melodic line with grace notes. The Bassoon part plays a rhythmic pattern. The Baritone Sax part plays a melodic line. The F Horn I and II parts play a melodic line with grace notes. The Baritone part plays a rhythmic pattern. The Trombone I and II parts play a melodic line. The Basses part plays a rhythmic pattern. Dynamic markings like 'mf' and 'f' are present throughout.



31 32 33 34 35

Flute

Oboe

Clarinet I

Clarinet II

Clarinet III

Alto Sax

Tenor Sax

Trumpet I

Trumpet II

Trumpet III

32 33 SD. 34 35 36

Percussion

mf Cym

mf BD

40 41 42 43 44 45 46

Alto Clar

Bass Clar

Bassoon

Baritone Sax

F Horn I

F Horn II

Baritone

Trombone I

Trombone II

Basses

36 37 38 39

Flute

Oboe

Clarinet I

Clarinet II

Clarinet III

Alto Sax

Tenor Sax

Trumpet I

Trumpet II

Trumpet III

SECTION 9, GROUP 2  
♩ = 104

WATCH GROUP 2 CONDUCTOR

Percussion

57 38 39 40 SD. 41 12

mf f

BD. f (REPEATS: P)

WATCH GROUP 1 CONDUCTOR

47 48

Alto Clar

Bass Clar

Bassoon

Baritone Sax

F Horn I

F Horn II

Baritone

Trombone I

Trombone II

Basses

FOR CUE TO PLAY THE  
FOLLOWING 2 MEASURES

f



Flute

Oboe

Clarinet I

Clarinet II

Clarinet III

Alto Sax

Tenor Sax

Trumpet I

Trumpet II

Trumpet III

Percussion

Alto Clar

Bass Clar

Bassoon

Baritone Sax

F Horn I

F Horn II

Baritone

Trombone I

Trombone II

Basses

The image shows a page of a musical score for a large ensemble, page 88. The score is organized into two main sections. The first section, from the top, lists the following instruments: Flute, Oboe, Clarinet I, Clarinet II, Clarinet III, Alto Sax, Tenor Sax, Trumpet I, Trumpet II, and Trumpet III. Each instrument has a corresponding empty staff. The second section, starting below the Trumpet III staff, includes Percussion, Alto Clar, Bass Clar, Bassoon, Baritone Sax, F Horn I, F Horn II, Baritone, Trombone I, Trombone II, and Basses. The Percussion staff contains handwritten musical notation for measures 43 through 48. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and dynamic markings like 'f' and 'mf'. The other instrument staves in this section are empty.



Flute

Oboe

Clarinet I

Clarinet II

Clarinet III

Alto Sax

Tenor Sax

Trumpet I

Trumpet II

Trumpet III

Percussion

49 | 50 *p* | REPEAT CADENCE AS MANY TIMES AS IS NECESSARY FOR GROUPS

1+3 TO FINISH SECTION Y, THEN COMPLETE THE CADENCE AND GO ON TO SECTION Z WITHOUT PAUSE. ALL REPEATS: *piano*

SECTION Y, GROUP 3

Alto Clar

Bass Clar

Bassoon

Baritone Sax

F Horn I

F Horn II

Baritone

Trombone I

Trombone II

Basses

WATCH GROUP 3 CONDUCTOR

*f* 80 *MARCATO*

FOR CUE TO BEGIN

PLAYING SECTION Y.

Musical score for woodwinds and brass instruments. The score includes dynamic markings like 'f' and 'p', and performance instructions such as 'WATCH GROUP 3 CONDUCTOR' and 'FOR CUE TO BEGIN'. The music is written in 3/4 time and features a marcato section starting at measure 49.

SECTION Y, GROUP 1

$\text{♩} = 128$  MARCATO

Flute

WATCH GROUP 1

Oboe

CONDUCTOR FOR CUE

Clarinet I

TO BEGIN PLAYING

Clarinet II

SECTION Y.

Clarinet III

Alto Sax

Tenor Sax

Trumpet I

Trumpet II

Trumpet III

Percussion

DRUMS CONTINUE

Alto Clar

Bass Clar

Bassoon

Baritone Sax

F Horn I

F Horn II

Baritone

Trombone I

Trombone II

Basses

Musical score for measures 40-47. The score includes parts for Flute, Oboe, Clarinet I, Clarinet II, Clarinet III, Alto Sax, Tenor Sax, Trumpet I, Trumpet II, and Trumpet III. The music is in 4/4 time and marked MARCATO. Measure numbers 40, 41, 42, 43, 44, 45, 46, and 47 are indicated above the staves. The Flute part is labeled 'WATCH GROUP 1'. The Oboe part is labeled 'CONDUCTOR FOR CUE'. The Clarinet I part is labeled 'TO BEGIN PLAYING'. The Clarinet II part is labeled 'SECTION Y.'. The woodwinds and trumpets play a rhythmic pattern of eighth and sixteenth notes with various articulations and dynamics.

Percussion staff with the text 'DRUMS CONTINUE' and a dashed line indicating the continuation of the drum part.

Musical score for measures 53-58. The score includes parts for Alto Clar, Bass Clar, Bassoon, Baritone Sax, F Horn I, F Horn II, Baritone, Trombone I, Trombone II, and Basses. The music is in 4/4 time and marked MARCATO. Measure numbers 53, 54, 55, 56, 57, and 58 are indicated above the staves. The reeds and brass play a rhythmic pattern of eighth and sixteenth notes with various articulations and dynamics.



48 49 50 51 52 53 54 55 56 57 58

Flute

Oboe

Clarinet I

Clarinet II

Clarinet III

Alto Sax

Tenor Sax

Trumpet I

Trumpet II

Trumpet III

Percussion

DRUMS CONTINUE

59 60 61 62 63

Alto Clar

Bass Clar

Bassoon

Baritone Sax

F Horn I

F Horn II

Baritone

Trombone I

Trombone II

Basses



59 60 61 62 63 64 65 66 67 68 69

Flute

Oboe

Clarinet I

Clarinet II

Clarinet III

Alto Sax

Tenor Sax

Trumpet I

Trumpet II

Trumpet III

Percussion

DRUMS CONTINUE — — — — —

Alto Clar

Bass Clar

Bassoon

Baritone Sax

F Horn I

F Horn II

Baritone

Trombone I

Trombone II

Basses

Flute

Oboe

Clarinet I

WATCH GROUP 1 CONDUCTOR

Clarinet II

FOR CUE TO BEGIN SECTION Z.

Clarinet III

Alto Sax

Tenor Sax

Trumpet I

Trumpet II

Trumpet III

Percussion

DRUMS COMPLETE THE CADENCE. WATCH GROUP 1 CONDUCTOR FOR NEW TEMPO AT SECTION Z

Alto Clar

Bass Clar

Bassoon

WATCH GROUP 1 CONDUCTOR

Baritone Sax

FOR CUE TO BEGIN SECTION Z.

F Horn I

F Horn II

Baritone

Trombone I

Trombone II

Basses



SECTION Z, GROUPS 1, 2, 3.

70 ♩ = 104 MARCATO 71 72 73 74 75 76 77

Flute

Oboe

Clarinet I

Clarinet II

Clarinet III

Alto Sax

Tenor Sax

Trumpet I

Trumpet II

Trumpet III

51 S.D. 52 53 54 55 56 57 58

Percussion

f

Cym.

B.D.

f

Sec.

64 65 66 67 68 69 70 71

Alto Clar

Bass Clar

Bassoon

Baritone Sax

F Horn I

F Horn II

Baritone

Trombone I

Trombone II

Basses



78 79 81 82 83 84

Flute

Oboe

Clarinet I

Clarinet II

Clarinet III

Alto Sax

Tenor Sax

Trumpet I

Trumpet II

Trumpet III

59 60 61 62 63 64 65

Percussion

mf

B.D.

72 73 74 75 76 77 78

Alto Clar

Bass Clar

Bassoon

Baritone Sax

F Horn I

F Horn II

Baritone

Trombone I

Trombone II

Basses

85 86 87 88 89 90 91

Flute

Oboe

Clarinet I

Clarinet II

Clarinet III

Alto Sax

Tenor Sax

Trumpet I

Trumpet II

Trumpet III

66 67 68 69 70 71 72

Percussion

79 80 81 82 83 84 85

Alto Clar

Bass Clar

Bassoon

Baritone Sax

F Horn I

F Horn II

Baritone

Trombone I

Trombone II

Basses



92 93 94 95 96 97 98 99

Flute

Oboe

Clarinet I

Clarinet II

Clarinet III

Alto Sax

Tenor Sax

Trumpet I

Trumpet II

Trumpet III

73 74 75 76 77 78 79 80

Percussion

S.D.

B.D.

Cym.

Sec.

86 87 88 89 90 91 92 93

Alto Clar

Bass Clar

Bassoon

Baritone Sax

F Horn I

F Horn II

Baritone

Trombone I

Trombone II

Basses



100 101 102 103 104 105 106

Flute

Oboe

Clarinet I

Clarinet II

Clarinet III

Alto Sax

Tenor Sax

Trumpet I

Trumpet II

Trumpet III

Detailed description: This block contains the musical notation for measures 100 through 106 for the woodwind and brass sections. The instruments listed are Flute, Oboe, Clarinet I, Clarinet II, Clarinet III, Alto Sax, Tenor Sax, Trumpet I, Trumpet II, and Trumpet III. The notation includes various note values, rests, and dynamic markings. Measure numbers 100, 101, 102, 103, 104, 105, and 106 are indicated above the staves.

91 92 S.D. 93 94 95 96 97

Percussion

Detailed description: This block contains the musical notation for the Percussion section from measures 91 to 97. The notation includes various rhythmic patterns and dynamic markings. Measure numbers 91, 92, 93, 94, 95, 96, and 97 are indicated above the staff. The notation includes a section labeled 'S.D.' (Snare Drum) in measure 93.

94 95 96 97 98 99 100

Alto Clar

Bass Clar

Bassoon

Baritone Sax

F Horn I

F Horn II

Baritone

Trombone I

Trombone II

Basses

Detailed description: This block contains the musical notation for measures 94 through 100 for the reed and brass sections. The instruments listed are Alto Clar, Bass Clar, Bassoon, Baritone Sax, F Horn I, F Horn II, Baritone, Trombone I, Trombone II, and Basses. The notation includes various note values, rests, and dynamic markings. Measure numbers 94, 95, 96, 97, 98, 99, and 100 are indicated above the staves.

107 108 109 110 111 112 113 114

Flute

Oboe

Clarinet I

Clarinet II

Clarinet III

Alto Sax

Tenor Sax

Trumpet I

Trumpet II

Trumpet III

88 89 90 91 92 93 94 95

Percussion

Cym.

Sec.

101 102 103 104 105 106 107 108

Alto Clar

Bass Clar

Bassoon

Baritone Sax

F Horn I

F Horn II

Baritone

Trombone I



Trombone II

Basses



INTRODUCTION TO PIECE FIVE: NEWTON'S NUMBER THREE

Technical requirements for performance

1. Meter: 4/4 throughout.
2. Notes and rests used:  and ties.
3. Tempo:  = 120
4. Articulation: legato, marcato, staccato tonguing; slurs.
5. Dynamics: p, mf, f, ff; accents, crescendo, diminuendo.
6. Duration: 3 minutes.
7. Instrumentation and range: written pitches.



The score consists of ten staves, each representing a different instrument or section. Each staff begins with a treble clef and a key signature of one sharp (F#). The instruments listed are: Flute, Bassoon, F Horn I, Oboe, Alto Sax, F Horn II, Clarinet I, Tenor Sax, Baritone, Clarinet II, Bari Sax, Trombone I, Clarinet III, Trumpet I, Trombone II, Alto Clar, Trumpet II, Basses, Bass Clar, Trumpet III, and Percussion: Snare + Tenor Drums (Rolls), Bass Drum, Cymbals, Suspended Cym, Gong. The notation includes various note values, rests, and dynamic markings.



8. Concert pitches required within ranges listed above: all twelve chromatic pitches.

Introducing the music

This section is found in the students' books.

This piece is written using what is called the Twelve-Tone Technique, which is probably the most influential and original development in music of the 20th Century.

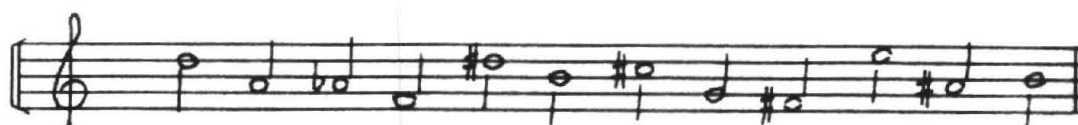
As you know, there are twelve different pitches in the Chromatic Scale:

Figure 29. One-Octave Chromatic Scale



The Twelve-Tone Technique is based on the arrangement of these tones in a row or series which uses each pitch only once. There are literally millions of different Tone-Rows possible. The one used in this particular piece looks and sounds like this:

Figure 30. Original Form of the Tone-Row



Even though a particular note of the Tone-Row, such as the first one, is written in a particular spot on the staff, the composer is free to put that pitch or any of the other pitches in any octave he chooses, from a high one, such as could be played by the flute, to a low one such as could be played by the basses. It all depends on the sound he wants.

The composer can also use one of several variations of the Tone-Row. He can use the Original Form, or he can use the Original Form played backwards, which is called the Retrograde Form; or he can use the Original Form turned upside down, which is called the Inversion Form; or he can use the Inversion Form played backwards, which is called the Retrograde-Inversion Form. The four basic forms of the Tone-Row for this piece are shown below. Notice that the notes of the Inversion form go down whenever the notes of the original form go up. That is what is meant by Inversion.

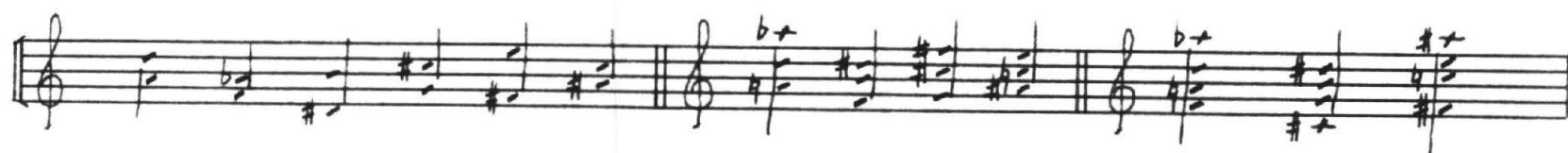
Figure 31. Original, Retrograde, Inversion and Retrograde-Inversion Forms of the Tone-Row



There is still one more variation that can be made of the Tone-Row. Each of the four basic forms, Original, Retrograde, Inversion, and Retrograde-Inversion, can begin not only on the pitch written above, but on any step of the chromatic scale. This means that there are twelve different "transpositions" of each of the four basic forms of the Tone-Row, or 48 variations of the row, from which the composer can choose material for the composition.

The forms of the row can be used basically in one of two ways to compose the music. First, they can be used to make a melody by playing each note of the row one after another and by adding whatever rhythm the composer wants to use. Two different melodies from the same row are shown below.

Figure 32. Two Different Melodies from the Original Form of the Same Tone-Row



Second, the forms of the row can be used to make harmony by playing two, three, four, and up to twelve pitches at the same time, as a single chord.

Figure 33. Harmonic Usage of the Tone Row, Forming Two, Three and Four Voice Chords



In using the Tone-Row, the pitches are always played in the order in which they appear in some form of the row. If chords are to be used, they must be made of pitches which appear next to each other in the row. Another general rule is that once a row is begun, its twelve notes must all be presented before pitches from another form of the row can be used. You will see examples of all of these uses of the Tone-Row in the piece you will play.

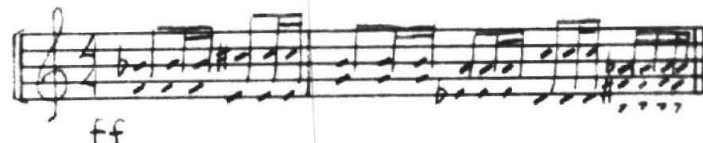
If the Twelve-Tone Technique is used as it is in this piece, one of the results is that there is no tonality, or key, and that major and minor triads, which are always present in the music we usually hear, are simply not to be found. The melodies and harmonies resulting from the Twelve-Tone Technique may seem strange at first. They have a special flavor unlike any others you will hear. They are exciting if you let them grow on you.

This piece does not have Themes in the same sense as the other pieces in this book. They are replaced by very short ideas which often cannot be called melodies in the usual sense of the word. These short ideas are called motives, or fragments, and are constantly being expanded, made smaller, varied, and mixed up with each other. You will have to be on your toes to recognize all of the different motives each time they are heard. There are six of these ideas in the piece.

1. The idea that is heard most often is made up of large chords with everybody playing at once. Sometimes all twelve pitches of the Tone-Row are heard at once. Listen to the different moods this idea has in different places in the piece. Play the chords in measures 2-5, 7-9, 13, and 36-39.

2. Another motive uses six groups of two notes each to complete one Tone-Row. It should be played marcato and somewhat like a fanfare.

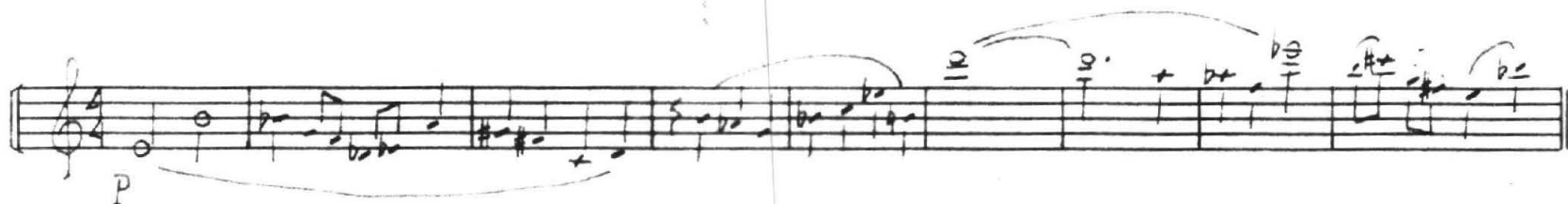
Figure 34. Sixteenth-Note Duet



3. The next motive has sudden contrasts between the woodwinds and the brasses. Listen to the difference in tone color as you play measures 10-12, 23-25, and 29-32.

4. This idea is the only part of this piece which might be called melodic in the traditional sense of the term. It should be played very smoothly and softly to contrast with the loud, accented mood of most of the rest of the piece.

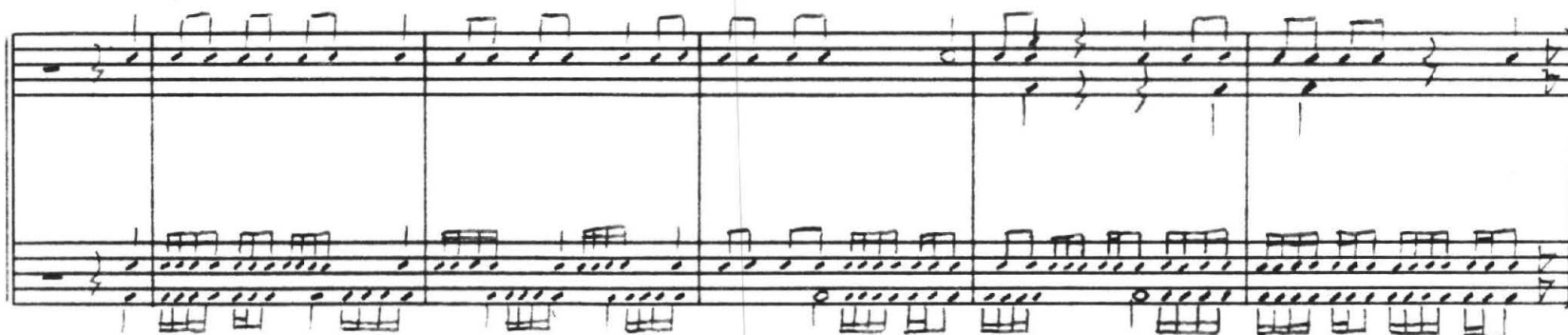
Figure 35. Melody





5. The percussion section has two very important solo ideas. The first consists of three loud notes played only by the percussion players at the beginning and end of the piece. The second consists of two solo cadences for the section near the middle of the piece. Listen to the duet between the snare drums and the tenor drums.

Figure 36. Percussion Solo Cadence



6. The last musical idea spotlights the ability of the band to make sudden crescendos, diminuendos, and accents. This might sound something like an airplane suddenly diving past. Play measures 26-29 to hear this effect.

You will probably be able to figure out the secret to the over-all form of this piece if you compare measure 1 with measure 90, measure 2 with measure 89, measure 3 with measure 88, and so on. Also compare measure 45 with measure 46, measure 44 with measure 47, and so on. What is the relationship of the first half of the piece to the second half?

#### Structural analysis

Although this piece is written using the Twelve-Tone Technique, it is not intended to explore its great subtleties, but only its basic ideas. The Tone-Row upon which this piece is built, as well as a general explanation of the Twelve-Tone Technique and the several ways the Tone-Row is used in this piece, are found above in the "Introducing the Music" section.

In this particular piece, it is not profitable to speak of Theme A and Theme B. The basic musical material consists of simple, usually short, musical ideas, rather than full melodic phrases; and it is the rapid interplay, expansion, contraction, and juxtaposition of these ideas upon which this piece is built.

There are six of these brief ideas:

1. Large, tutti, four, six, and twelve tone chords:  
measures 2-5, 7-9, 13, 26, 28-29, 33, 36-39, 44-47, 52-55, 58, 62-63, 65, 78, 82-84, 87-89
2. Sixteenth Note Duet:  
measures 5-6, 34-35, 56-57, 85-86

3. Alternation of contrasting tone colors:  
measures 10-12, 23-25, 29-32, 58-62, 66-68, 79-81
4. Melody and accompaniment:  
measures 14-22, 69-77
5. Percussion Section Solos:  
measures 1, 40-43, 48-51, 90
6. Rapid crescendo, diminuendo, and accents:  
measures 26-28, 63-65

The basic formal device of this piece is based on the concepts of "Original" and "Retrograde" forms of the same musical idea. The piece proceeds from measure 1 to measure 45 in what can be called its "Original" form. At that point it turns back upon itself, and measures 46 through 90 are merely the first half of the piece played strictly backward. The piece, then, is simply a journey from measure 1 to measure 45 and back again, in the strictest of arch forms.

The six musical ideas occur in the following sequence, the parallel vertical lines indicating the spot where the Retrograde begins:

6-1-2-1-4-1-5-3-7-1-3-1-2-1-6-1 ||| 1-6-1-2-1-3-1-7-3-5-1-4-1-2-1-6

The basic Tone-Row is used in each of its four basic forms, (Original, Retrograde, Inversion, Retrograde-Inversion) and in each of the twelve possible transpositions of each of these forms. Only the Original and Inverted forms are used in measures 1-45, and it follows that the Retrograde and Retrograde-Inversion forms appear as a matter of course during the second half of the piece, which is, as mentioned above, one large retrograde of the first half.

The consistent use of the Tone-Row itself, and the note-for-note repetition of recognizable ideas in retrograde form, provide the basic unifying elements of the piece. Variety comes primarily through frequent contrasts in rhythm, style, timbre, dynamics, and texture.

#### Suggestions for performance

1. Interest in this piece is maintained almost exclusively by the frequent and sudden contrasts of rhythm, style, dynamics, tone color, and textures. If the contrasts are unclear in performance, the piece will be dull. Special care should be taken to exaggerate the contrasts somewhat.
2. The loud parts of the piece are intended to be grotesque, not pretty, sophisticated, and delicate.
3. Because of the large number of separate entrances, the rapid changes in style and dynamics, and the non-traditional pitch relationships of the musical lines, this type of piece is often tedious to rehearse. Rehearsing for only a few minutes at a time for a period of weeks is suggested rather than trying to learn it in a series of lengthy, concentrated rehearsals.

4. Late entrances are likely to be a problem and will contribute to sluggishness of rhythm and tempo. Caution students about this problem. The tempo should be absolutely metronomic from beginning to end.

5. Be particularly careful to make the slurred passages in measures 10-12, 14-22, 69-77, 79-81 a decided and peaceful contrast to the marcato and staccato character of the rest of the piece.

6. Staccato notes are intended to be extremely short. Play them absolutely as short and as crisp as is possible.



# NEWTON'S NUMBER THREE

$\text{♩} = 120$

MARCATO EXCEPT WHERE SLURRED.

107

1 2 3 4 5 6 7

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

Snare

Tenor

Bass

f

p

ff

dim.

Susp. Cym.

This musical score page, numbered 108, covers measures 8 through 14. It is arranged for a woodwind and brass ensemble. The instruments listed on the left are: Flute, Oboe, B♭ Clarinets (three staves), Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), B♭ Trumpets (Cornets) (three staves), Horn, Baritone, Trombone, Basses, and Percussion. The score features a variety of dynamics, including *dim.* (diminuendo), *p* (piano), *f* (forte), and *ff* (fortissimo). There are also accents and slurs. The woodwinds and brasses play melodic lines with some harmonic support, while the percussion provides a rhythmic accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The score is written in a standard orchestral format with multiple staves for each instrument family.



15 16 17 18 19 20 21

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion



22 23 24 25 26 27 28

Flute

Oboe

Bb Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

Bb Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

This page of a musical score covers measures 29 through 34. The instruments listed on the left are Flute, Oboe, B♭ Clarinets (three staves), Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), B♭ Trumpets (Cornets) (three staves), Horn (two staves), Baritone, Trombone (two staves), Basses, and Percussion. The score includes dynamic markings such as *f*, *mf*, *ff*, and *ff 30.*, as well as performance instructions like *SD.* and *mf T.O.*. The woodwind and string sections have complex rhythmic patterns, while the brass sections provide harmonic support. The percussion part features a prominent rhythmic motif starting in measure 33.



35 36 37 38 39 40

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion



41 42 43 44 45

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

46 47 48 49 50

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

Gong x



51 52 53 54 55 56

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion



57 58 59 60 61 62

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

ff

63 64 65 66 67 68 69

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion







77 78 79 80 81 82 83

Flute

Oboe

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Alto

Tenor

Baritone

B♭ Trumpets (Cornets)

Horn

Baritone

Trombone

Basses

Percussion

84 85 86 87 88 89 90

Flute  
cresc. ff

Oboe  
cresc. ff

B♭ Clarinets  
cresc. ff

Alto Clarinet  
cresc. ff

Bass Clarinet  
cresc. ff

Bassoon  
cresc. ff

Saxophones  
Alto  
Tenor  
Baritone  
cresc. ff

B♭ Trumpets (Cornets)  
cresc. ff

Horn  
cresc. ff

Baritone  
cresc. ff

Trombone  
cresc. ff

Basses  
cresc. ff

Percussion  
Susp. Cym.  
ff



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