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Jared Johnson

Western Washington University, johns638@wwu.edu

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**Simple Gifts in Wind Band Repertoire:
A comparative analysis of three wind band pieces featuring the Shaker melody “Simple
Gifts”**

By

Jared Johnson

Accepted in Partial Completion
of the Requirements for the Degree
Master of Music

ADVISORY COMMITTEE

Paul Bain, Chair

Dr. Patricia Bourne

Gregory Cox

GRADUATE SCHOOL

Dr. David L. Patrick, Dean

Master's Thesis

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Jared Johnson

May 8th, 2023

**Simple Gifts in Wind Band Repertoire:
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A Thesis
Presented to
The Faculty of
Western Washington University

In Partial Fulfillment
Of the Requirements for the Degree
Master of Music

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Jared Johnson
May 2023

Abstract

The purpose of this thesis is to compare and analyze three works for Wind Band containing the melody from the Shaker song “Simple Gifts” along with providing rehearsal and performance considerations. The melodic source content is scrutinized to show its different appearances and uses throughout each work. Additionally, rehearsal and performance suggestions are dispersed throughout the chapters for consideration. The three works include Aaron Copland’s *Variations on a Shaker Melody* from his Pulitzer Prize winning ballet *Appalachian Spring*, the fourth movement of Frank Ticheli’s *Simple Gifts: Four Shaker Songs*, and John Zdechlik’s *Chorale and Shaker Dance*.

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Introduction

As the graduate conductor of my university's Symphonic Band, I had the privilege of working alongside the university band directors in conducting and rehearsing the group. During my time in graduate school, I worked with three different band directors. The second of these directors assigned two pieces to conduct, Aaron Copland's *Promise of Living* and Frank Ticheli's *Simple Gifts*. At this point I was already drawn towards *Appalachian Spring*, I just didn't know it yet. Fast forward a few quarters and I am working with a new band director, which means a new assignment of pieces to conduct. What were they? One a standard march from one of the great bandmasters, Henry Fillmore's *His Honor*, and John Zdechlik's *Chorale and Shaker Dance*.

These two directors gave me one piece by a founder of American music and the other inspired by Shaker music. In fact, both *Simple Gifts* and *Chorale and Shaker Dance* use the titular Shaker song, "Simple Gifts", as their source material. Conducting both of these selections spurred my research into the Shaker culture, as well as its prevalence in the wind band repertoire. These pieces and performances all centered around Aaron Copland, who happens to be known as "The Dean of American Composers." After performing the pieces by Ticheli and Zedecklik with the university symphonic band, it only made sense to conclude my journey by conducting Copland's own arrangement of *Variations on a Shaker Melody*.

This thesis explores these three pieces for wind band, providing an analysis of each work and comparing how the composers utilize the source material of the "Simple Gifts" Shaker melody. Additionally, rehearsal and performance recommendations from my experience working with the university ensembles in preparing each of the three pieces is included. In an effort to provide further context, background of the Shaker people and the prevalence of Shaker music in American culture and Wind Band repertoire is included.

Shaker History and “Simple Gifts”

The United Society of Believers in Christ’s Second Appearing, eventually nicknamed the “Shaking Quakers” and later shortened to just “Shakers,” was a religious group originating in Manchester, England around the 1740s, founded by husband and wife, James and Jane Wardley. Both were former Quakers who started the tradition of extreme body movements in their worship practices. The United Society of Believers in Christ’s Second Appearing didn’t gain much popularity until after 1758 when Ann Lee joined. Lee was born in Manchester and was the daughter of a blacksmith. She spent her youth working in textile mills and was sensitive to the severe mistreatment of the impoverished she witnessed. This led her to dwell on the nature of sin until her health declined both mentally and physically. She began to have visions and vague religious forebodings and found comfort with the Wardley’s and their religious group. Her charisma, combined with her visions, led her to become the leader of the “Shakers” with titles such as “Mother Anne” and “Ann the Word.”¹

In 1774, Mother Ann and eight other leaders of the Shakers came to America. In the first four years no progress was made in forming a new religious sect; however, a 1780 merger with the New Light Baptist Revival helped the Shaker sect in America to rapidly gain followers. Four years later Mother Ann would pass away, but the Shaker religion existed in four colonies in Massachusetts, two in New Hampshire, one in Connecticut, and two in New York.²

The Shaker people are most famous for three things: their simplicity, their celibacy, and their songs. The first Shaker songs were textless tunes. Hymns and anthems from the more established Quaker sects were considered “carnal.” So, singing was either droning excerpts from their psalms or babbling in unknown tongues along with more common nonsense sung words

¹ Hall. "The Simple Gifts of Shaker Music."

² Andrews. *The Gift to Be Simple: Songs, Dances and Rituals of the American Shakers*.

such as “do, do, diddle” “too-ral-loo” and shouts of “hallelujah.” Enveloping other religious groups in America with text-based singing practices led the Shaker’s to start composing original music to fill the need of the new members, resulting in Shaker Hymn books.

Many different types of songs were composed for specific parts of the religious services: Marches and dance songs for more raucous worshiping, hymns and anthems for voicing the groups doctrines, and exercise and labor songs for work and bringing emphasis to the joy of simple living. These songs spread all through the Shaker colonies. It wasn’t until 1940 that these songs became known outside of the Shaker communities when Edward Deming Andrews wrote the book, *The Gift to be Simple: Songs, Dances and Rituals of the American Shakers*.

Though the Shakers created the original melody and text of “Simple Gifts”, it didn’t become famous until Aaron Copland brought it to the public’s attention. Copland originally found the tune in Andrews book “The Gift to be Simple” and chose the Shaker melody to be a feature in the Ballet *Appalachian Spring*, composed at the request of the acclaimed ballet dancer, educator, and choreographer of the ballet itself, Martha Graham. The theme and variations based on “Simple Gifts” (from the ballet) was so popular that Copland arranged the piece for band in 1958, and again for young orchestra in 1967.

Wind Band Research

Connecting this popular tune back to the Wind Band world, I became interested in how prevalent Shaker music is programmed by university ensembles. Not only does this include Copland's own arrangement of *Variations on a Shaker Melody* for wind band but also several others now standard to the canon. In 1972, John Zdechlik wrote his most famous work, *Chorale and Shaker Dance*, which includes a chorale of his own creation paired with the Shaker melody “Simple Gifts.” This piece was so successful that he later edited the piece to make it less

difficult, titled *Chorale and Shaker Dance II*. Another work (one popular for high school ensembles), Frank Ticheli's *Simple Gifts: Four Shaker Songs*, is a four movement work with each movement featuring a different Shaker melody (published in 2002). A few honorable mentions to the list of Shaker band pieces include *Shaker Variants* by Elliot Del Borgo, *Tis a Gift* by Anne McGinty, and *Symphony No. 3 (A Shaker Life)* by Dan Welcher.

By referencing the College Band Directors National Association Report,³ I discovered how many times each piece was performed by the participating university ensembles. I limited my search to the years from 2005 through 2015. I chose this time frame specifically because it was after the most recent Shaker piece written for band, Ticheli's *Simple Gifts*, and before the COVID-19 pandemic (2020).

Between the years 2005 and 2015, 70 different schools performed pieces based on Shaker music. Within that time Copland's *Variations on a Shaker Melody* was performed 18 times. Zdechlik's *Chorale and Shaker Dance* was performed by far the most at 52 times, his easier version, *Chorale and Shaker Dance II*, was performed 6 times. Ticheli's *Simple Gifts* was performed 26 times. The other pieces mentioned, such as *Tis a Gift* and *A Shaker Life*, were played less than 5 all together. In those 10 years there were 109 occurrences of Shaker music in College Bands. In the selected time period there was only a single concert season that had no reported Shaker music, fall 2007. Coincidentally, spring of 2007 was the most occurrences of Shaker music with eight different performances.

It might be assumed that because *Chorale and Shaker Dance* was performed the most and *Variations on a Shaker Melody* was performed the least that one is better or more loved by band directors. A more likely reason for this disparity of performances is the difficulty of the pieces. I

³ “The CBDNA Report – CBDNA – College Band Directors National Association.”

interpret these findings to indicate that not many ensembles are ready for the challenge of Copland's variations, while Ticheli's *Simple Gifts*, conversely, is likely rudimentary. Although these works by Copland and Ticheli are at the boundaries of difficulty, Zdechlik's work is both accessible and challenging.

In order to represent these Shaker pieces in High School Bands, state lists of prescribed music for contests were researched. Not every state has a contest list so numbers may seem low. Copland's *Variations on a Shaker Melody* appears on 17 state lists. Zdechlik's *Chorale and Shaker Dance* is on 23 and Ticheli's *Simple Gifts* is on 24 state lists. These numbers demonstrate that Shaker music isn't just a part of the wind band repertoire, it is a major pillar. What follows is an analysis of these three prominent selections for wind band that include the melody from the Shaker song "Simple Gifts". Interspersed within the analysis are rehearsal considerations for directors.

1. Aaron Copland - *Variations on a Shaker Melody*, 1960

When approaching the score of Copland's *Variations on a Shaker Melody*, the first thing that needs to be addressed is the Shaker melody itself. Often composers will create variations by altering the rhythm, such as a triplet variation or a dotted rhythm variation, however, Copland does not. The variations are separated mostly by instrumentation and by the note length or tempo to which the melody is set. There are subtle changes in the musical notation that may lead to more variation, or in some cases more uniformity. I will make a case for how these different notations represent different styles for the themes.

For this analysis of the variations, I will be focusing on the antecedent of the first phrase as an example that can be applied more broadly to the other phrases. Both phrases are in a standard eight bar length split evenly into four bar antecedents and consequents shown in Figure

1 below. The clarinet variation is chosen for the example because it is the first occurrence of the complete “Simple Gifts” melody.

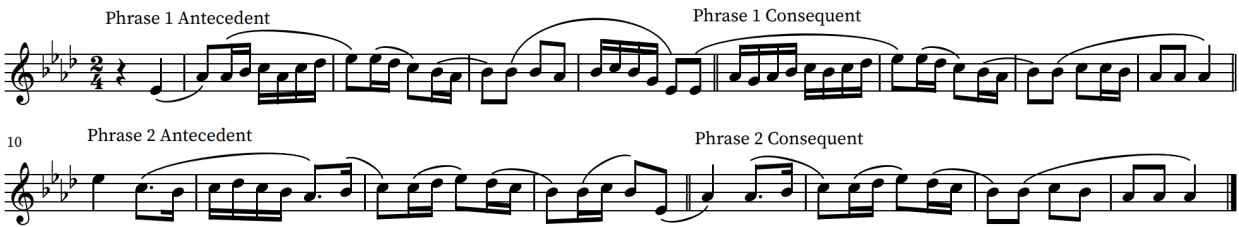


Figure 1. Copland’s setting of “Simple Gifts.”

The beginning of three of the phrase sections are signaled by a pick up Sol moving to Do, E-flat moving up to A-flat, every four measures helping delineate the phrase anatomy with one exception (the second phrase which places the Sol in the upper octave right on the down beat). Copland omits the second phrase from the melody several times in his piece, while the other two pieces I’ll examine utilize the beginning of the second phrase much more frequently.

The first phrase antecedent is notated five different ways: 1) the cornet introduction that begins the piece, 2) the clarinet variation, 3) the oboe and alto sax variation, 4) the baritone variation, and 5) the variations marked in the score as “twice as fast” and “broadly”, scored with no phrase markings. I combine the “twice as fast” and “broadly” sections together because they are both lacking any articulations or phrase markings. Although the cornet is the first time we hear this melody, I consider it a slower dreamlike version of the other variations. Therefore, before I address the cornet I’ll work through the other variations and use them to inform the cornet's style. The clarinet variation is the first complete statement of the phrase. I consider this phrasing to be the dance version, very light with shorter slur patterns and the last note of the slur groups being very lifted.

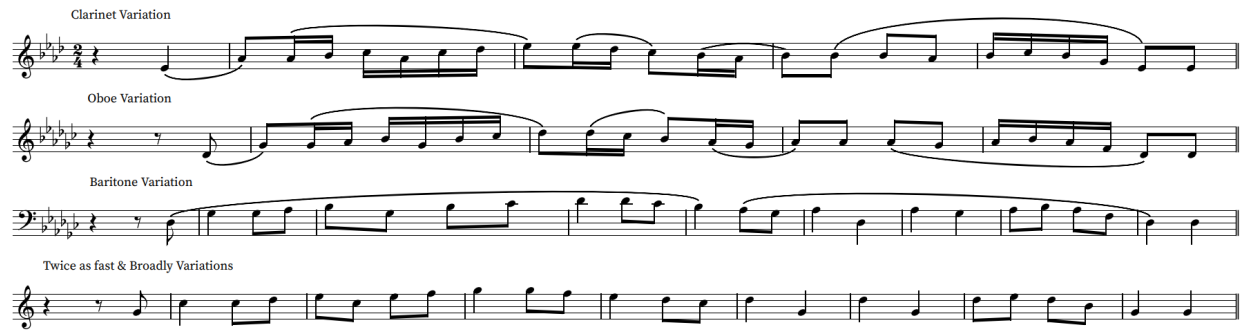


Figure 2. First phrase antecedent comparison.

The peak of this phrase, and what should be most emphasized, are the eighth notes that occur inside the slurred group in the third measure of the clarinet variation (in the top line of Figure 2). The measure with the three repeated notes is where we will see the clearest marker for how to express the phrase in its different iterations.

The oboe variation is identical to the clarinet phrasing, with the exception of the repeated eighth notes in the third measure. Here the middle of the three notes is left out of either slurred group suggesting even more separation. This is still very much in the lifted dance feel but even more so, especially voiced by the more pointed sounding oboe, compared to the clarinet. This oboe melody is in duet with the alto sax harmonized a tenth below, though in the original it is paired with bassoon, further supporting this double reed's more pointed separated feel. The instrumentation change from bassoon to saxophone is something unique to the wind band instrumentation and can be highlighted because of this unique color to the wind band.

The baritone variation is where the most alteration occurs. Here, the melody is augmented, and set in the quarter note instead of the eighth. The slower melody is paired with longer phrases creating a lyrical, smoother variation. Looking to the fifth and sixth measure, what was the third measure in the faster notation, the repeated note is changed to a Re - Sol - Re

motion. This informs the last two iterations of the theme that have no phrase marking given, but include the Re - Sol - Re alteration to the melody. This leads me to believe that the “twice as fast” variation and the “broadly” variation should be felt similarly to the baritone variation, and therefore, needs a more sustained approach.

Examining the cornet introduction, we see that both elements of the baritone variation and the clarinet and oboe variation are present. It is written with the augmented speed while utilizing the articulation scored for the clarinet and oboe. Because the cornet introduction is in the slower quarter note pulse, it would make sense to phrase it like the baritone variation, however, due to the phrasing notation, it implies the dance style of the clarinet and oboe variations. Stylistically, it feels less like the often utilized cornet call in the distance but more of a kind of dreamlike transition. The cornet is reminiscing about the dance theme that’s about to play. Visualizing the piece in a cinematic way, as if all the music after the cornet introduction is a flashback, coincides with Copland’s style of film composing and can help engage players and create a more holistic view of music.

Now that the major stylistic ways of phrasing the theme have been established we may move forward through the piece. At Rehearsal 1, the clarinet theme’s dance-like feel is emphasized by the flute, piccolo, and harp. This accompaniment figure will likely be too reserved by the players and treated like harmonic accompaniment. Instead, the players should treat it as a more rhythmic figure, the flute and harp giving the beat for the dancer (the clarinet).

Rehearsal 2 brings us the first appearance of phrase 2 in its entirety. This moment is very bright and shimmery thanks to the sforzando clarinet in octaves paired with the triangle. The second phrase's antecedent melody is in the second clarinet and then handed back to the first clarinet for the consequent. Getting the two clarinets (1 and 2) plus the flute and piccolo, all with

unison E-flats, in tune may be a challenge given the register. Players should listen down to the 2nd clarinet, which has the melody in the lowest octave. The two clarinets should strive to make their combined melody sound as if it's one player. Coach the second clarinet to not hold the last quarter note too long so that there is no dovetailing the first clarinet's entrance. The overall arch of the piece consists of a building-up of instrumentation similar to voices, or dancers, so this clarinet exchange is still felt as a single voice.

The first modulation of the piece happens at the end of the previously discussed phrase starting at measure 26. The modulation from A-flat major to G-flat major occurs through sequential modulation. The piccolo's Sol-Do gesture, along with the cadential point of the clarinet's melody sounding 'short-short-long' that occurs in measure 25, become a motif and is passed between instruments as the music shifts to the new key.



Figure 3. Copland, measure 25 through measure 29.

The piccolo and flute's Sol-Do motion is the most noticeable for purposes of modulating to the new key but the 'short-short-long' motivic music shouldn't be lost. It will need to be coached to keep listening and focus on the Shaker motivic element to achieve this outcome.

The second variation at Rehearsal 3, in the new key of G-flat major, includes the oboe and alto saxophone duet (as previously mentioned). In addition, the flute's rhythmic accompaniment line has been moved to the cornets. As mentioned earlier, the overall arch of the piece consists of additive instrumentation, thus the first theme featuring a duet should be the

focus. Coach players to exercise tiered listening so that no one is playing over the oboe, and only the oboe is playing over the alto saxophone. Every other player should be underneath those two dynamically. Along with this duet section, it is also notated at a faster tempo and more separation in the phrasing; as the conductor, it's important to show this increase of energy with a more lifted rebound and crisp motion.

At rehearsal 4 (where the second occurrence of the second phrase occurs), the music should feel like the chorus of a song when everyone joins in, before returning to the soloistic verses. The instrumentation for the second phrase theme includes clarinet, alto saxophone, and bassoon. The orchestration here is more prominent on D-flat, a minor 3rd above the B-flat; coaching towards the instruments with the B-flat first will help the rest of the ensemble hear them for tuning. This includes the E-flat clarinet, alto clarinet, alto saxophone and bassoon. The bassoon may be the darkest timbre instrument but at this moment they are in such a high tessitura, listening should be directed to the alto saxophone which is in unison with them. Overall, this second theme is very similar to the first variation in the clarinet but with more voices and a little more bounce in the style.

Beginning at Rehearsal 5, two different accompaniment-like ideas emerge. The first is a rhythmic ostinato with G-flat above an alternating D-flat to E-flat pattern, giving the figure an incomplete I-V feeling. Rhythmically, this set of down-beat and up-beat backgrounds gives a feeling of stomping and clapping which would have been right at home with the Shaker style of singing that incorporated body percussion to keep the beat (they didn't include instruments in their music making). This ostinato pattern is written in short rhythms in the clarinets, bassoons and xylophone, but written sustained and connected in the horns. Instead of trying to alter one of the lengths to match the others, balance the horns under the staccato group. These written

staccatos are originally pizzicato strings, so note length should be on the shorter crisper side. Another aspect to note is the articulation in the xylophone. Slurred staccato in the xylophone seems to imply an emphasis on the downbeat and lift on the upbeats. The xylophone is also where the pitch should be taken for this accompaniment group. A useful rehearsal technique is to have the melody in the baritone and trombone play with the horn accompaniment to act as a drone. The second accompaniment-like music is scored for flutes, glockenspiel, and harp. Here, Copland employs cascading triads in the flute and harp which are sparsely outlined in the glockenspiel. This accompaniment figure also alternates between G-flat major and C-flat major, this pairs with the ostinato stomp-clap accompaniment in the winds.

The image shows a musical score for Copland, measures 45 through 50. The score is in 2/4 time and features three staves: Acc. (Accompaniment), Bar. (Baritone), and Trombone. The Acc. staff shows cascading triads in the right hand and a rhythmic pattern in the left hand. The Bar. staff shows a melodic line with slurs. The Trombone staff shows a rhythmic pattern with slurs.

Figure 4. Copland, measure 45 through measure 50.

Balance can be an issue in this section with all the added accompaniment material and the melody being present in the trombone and baritone as depicted in Figure 4. The trombone should fit into the baritone sound along with all the accompaniment underneath the two low brass voices. This might not be as much of an issue if the ensemble has a larger baritone section to create the soli sound, which was more typical of university bands at the time, but if there are only one or two players (common in many university wind ensembles today) problems with balance can easily occur.

Following the trombone and baritone melody, after presenting the first phrase antecedent, the music returns to the beginning of the phrase instead of continuing as normal. This uses the sol - do motion to reset back to the beginning of the phrase and to start the canon variation. Even more so than the previous, this section can become overly busy. Striving for clarity of the three canonic groups is crucial. The baritone is joined by the full trombone section as well as bass clarinet, and the tenor and baritone saxophone. The bass clarinet's darker timbre should lead the woodwind group, but all players should be listening to the baritone as the primary voice to maintain continuity with the previous section.

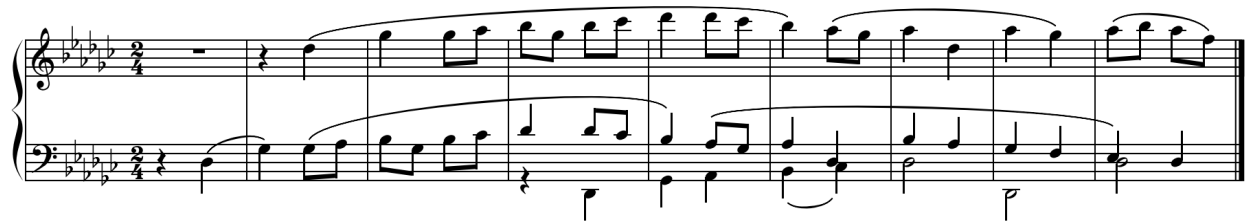


Figure 5. Copland, measure 54 through measure 62.

The second statement of the canon is presented by the 1st clarinet, alto saxophone, and 1st and 2nd horn. This also can lead to balance issues depending on the personnel. When Copland first wrote the band arrangement of *Appalachian Spring*, the ensemble could be as large as 100 players with anywhere from 19 to 28 clarinets.⁴ This shift of ensemble size creates balance issues as the 1st clarinet today is typically one or two players on a part compared to this originally intended five to nine. It's similar to trying to balance an orchestra with only two violins. In today's wind ensembles, with a single player per part, it is worth readjusting part distribution to better accommodate the balance issues for this full ensemble section.

⁴ Battisti and Duffy. *The New Winds of Change: the Evolution of the Contemporary American Wind Band/Ensemble and Its Music*.

The last group of this statement is scored for the tuba and string basses which should be the most prominent section in the canon. Featuring string bass is one of the few times an instrument matches the part from the original version of the work. These lower instruments are inherently harder to hear due to where they exist in the tessitura. Balancing down to the lowest voices in the canon with the busy accompaniment and more modern instrumentation is what makes this section a challenge.

The next section transitions from the key G-flat to C and the tempo changes to 'twice as fast' two measures after Rehearsal 9. Many conductors have chosen to adopt a slight *accelerando* into the 'twice as fast', so that the transition is seamless. In that case the woodwind's syncopated descending motif should help roll the tempo forward so that what was the quarter pulse becomes the full measure. Alternatively, other conductors have chosen not to accelerate and so the music abruptly shifts; to the audience it would seem as if the brass is in the sixteenth note pattern and not the eighth.

The image shows a musical score for three instruments: Flute/Oboe/Clarinet 1 (Fl/Ob/Cl 1), Clarinets 2-3 (Cl 2-3), and Baritone (Bar). The score is in 2/4 time and spans six measures. The key signature is G-flat major (three flats). The Fl/Ob/Cl 1 part has a syncopated descending motif. The Cl 2-3 part has a steady eighth-note pattern. The Bar part has a steady eighth-note pattern. The score ends with a double bar line in measure 76.

Figure 6. Copland, measure 71 through measure 76.

The harmonic modulation occurs with the 3rd clarinet D-flat in the measure before Rehearsal 9 lowering to C and the 1st clarinet arpeggiating C-flat major triads lands on a G-natural. Coaching all the clarinets to drive towards the downbeat of the key change will make the key change even more solid. Listen for the two clarinet voices moving in contrary motion to the downbeat from

E-flat up to G and D-flat down to C. This sounding Ra to Do motion helps ground the modulation of a tritone that creates an abrupt brightening to the music.

Once arrived at the ‘twice as fast’ section it can be a challenge to rein in the brass so that the section isn’t too loud or too fast. The notation of “*vigoroso e marcato*” should be more of an articulation and style marking than an indicator of dynamics or tempo. The phrasing of this vigorous fast section should be taken from the baritone theme, the longer more sung style, as it has the same melodic content with the Re - Sol - Re figure. When rehearsing this section with the brass it can be helpful to play it slower and slurred so that the air isn’t stifled by the articulations and help the brass feel the longer phrasing. The woodwind sixteenth note runs in this section are notated as to be all tongued, which at the tempo noted is unlikely to be successful. In order to maintain the style, those playing sixteenths should be instructed to play the first note and last note of the runs cleanly articulated to promote the energetic feel. This is most evident at Rehearsal 12 where there are staggered entrances. Clear articulations are essential to augment the energy of the music and preserve clarity.

At Rehearsal 13, there is a fairly abrupt tempo change. The marking of “A trifle slower” seems misleading when the metronome marking is noted as half note equals 66; if the previous section were twice as fast it would need to be half note equals 80. The choices are 1) take the fast section slower, 2), don’t slow down all the way to the half note equals 66, or 3), ignore the word “trifle”. After much deliberation, my suggestion would be the more dramatic shift from 80 bpm to 66 bpm. This gives the clarinets more space for expression and clarity and therefore better displays that both phrase one and phrase two are present at the same time. If this section happens too fast the two measures where the audience could hear the two themes at once, could fly by and be missed. Additionally, this slower tempo leads smoothly into the next section at Rehearsal

15. For the conducting pattern, keeping this slower section at Rehearsal 13 still in the half note pulse is recommended. Doing so sets up the “broadly” variation at Rehearsal 15 where the half note pulse is clearly necessary.

The final variation at Rehearsal 15 is marked “broadly.” Another example of Copland’s emphasis on simplicity in the writing of this music is how he scores this final section of the piece with the entire ensemble marked at fortissimo or fortississimo. Further, there are only two different lines occurring here. The melody and duet line, most prominently heard between the cornets/trumpets and horns, primarily consists of intervals of 3rds and 5ths. The abundance of 5ths written in a counterpoint style creates a very clear almost unison sound. It’s this pure clarity in the harmony on top of the bass line that creates beautiful moments of clarity, tension, and arrival; for example, the four measures before Rehearsal 16 the duet lines playing fifths D - G moving to G - C over the bass line A. This tension is smoothly resolved as the bassline moves down to G and the duet line changes to D - G moving to G - D solidifying the open fifths. Coach players to listen to the bass line for where the moments of clear harmony occur. Further, playing through and stopping on those moments can help solidify where and when to listen.

The musical score shows five measures in 2/2 time. The bass line (bottom staff) has notes A, G, F, E, D. The treble staff (top staff) has chords: [A, C, E], [A, C, E], [A, C, E, G], [A, C, E, G], [A, C, E, G]. Labels 'b°', 'm3', 'P4', and 'Uni' are placed below the bass line in measures 3, 4, 5, and 5 respectively.

Figure 7. Copland, measure 131 through measure 135.

The melody duet outlines an E minor seventh above an F in the bass in measure 133 (see Figure 7). In the next measure on the last beat, Copland wrote a B diminished chord leading to a minor 3rd, G and E, moving homorhythmically to a perfect fourth, G and D, arriving on the downbeat

of the next measure with an ensemble unison C. This creates an implied $\text{vii}^{\circ}6/4 - \text{I}6 - \text{V}6/4 - \text{I}$ with the bass descending Fa - Mi - Re - Do creating the forward motion. The harmonic change from the diminished triad to minor 3rd to perfect 4th to unison adds to that forward motion, increasing harmonic stability, while stripping away the harmonies leading to the unison (see Figure 7). The omitted notes in these chords, implied without being heard, is what makes this section both wonderful and difficult, as the intonation must be correct for the implied harmonies and the dyadic motion to be clear.

The piece ends with a final solo trumpet, reminding the audience of the dreamlike opening, ending in the long awaited V - I cadence, which is almost exclusively orchestrated in the middle voices of the ensemble. The exception is the string bass pizzicato heard with the percussion, and the sustain from the tenor voices. The color of the stopped horns is an interesting choice that creates a unique sound for the final chords of the piece, in a way adding to the disconnect of the introduction and coda sections from the body of the piece and enhancing the feeling of it all being just a dream or a memory. What I found most effective when rehearsing this piece was to focus on the clarity of harmony, style of the melody, and listening for melodic balance. For character, I often related the music to scenes in movies or plays: The trumpet introduces the dream sequence; the oboe and alto saxophone sound like a couple dancing together; how the “broadly” section feels like the full chorus number from a Broadway musical, which feels right at home for Copland.

2. Ticheli - *Simple Gifts: Four Shaker Songs*, 2002

Unlike Copland’s *Variations on a Shaker Melody*, which was written for university ensembles, Ticheli’s *Simple Gifts: Four Shaker Songs* was composed for younger players (commissioned by the Tapp Middle School Band of Powder Springs, Georgia). With that in mind

I will focus more on educational concepts in my analysis. Additionally, I will focus primarily on the fourth movement, also titled *Simple Gifts*.

Broadly speaking, each movement is either mostly, or entirely, in simple duple meter, two beats to the bar. Movements one, two, and four are written in cut time, with sparse intrusions of $3/2$ and $4/4$. The third movement is also in two but is differentiated by being in $6/8$, i.e. compound duple. The first movement, *In Yonder Valley*, provides opportunities to work on following road-map markings with repeats and first and second endings, meter changes going from cut time to $3/2$, slur-two-tongue-two articulation patterns, and caesura vs breath mark lengths of silence or pauses. Movement two, *Dance*, can be used to teach dance performance styles, such as emphasizing beat two. Ticheli provides articulation opportunities for emphasizing the first note of a slur group and lightening the second by notating them as an accent followed by staccato, which provides reinforcement to a common articulation style. There are also sections to work on dynamic contrast from *subito p* to *f*, as well as melodic augmentation, similar to Copland's usage, for a more theory based topic. The third movement, *Here Take This Lovely Flower*, has a nice and easy $6/8$ feel that is well suited to be an introduction or review to compound meter. There is also a canon section which is a perfect musical topic for all ages.

The fourth movement begins with a blossoming of the "Simple Gifts" melody from a unison C. Immediately there is an opportunity to work on unison versus harmony and how to tune and listen down to the root of the chord in the alto saxophone. The first full setting of the melody is heard in the trumpet at measure five. Ticheli notes that this can be solo or tutti by conductor's discretion. Although it is most commonly performed as a solo, it could be advantageous to be played tutti for the purpose of increasing student involvement or to balance a larger ensemble. The musical content of Ticheli's setting of the Shaker melody is very similar to

Copland’s but with a few minor differences. In some ways, Ticheli’s setting is actually closer to the original notation found in Andrews’ book, *The Gift to be Simple: Songs, Dances and Rituals of the American Shakers*. One notable difference is that Ticheli adds rests to his setting. This may be to give younger players a safe place to take a breath, or stylistically to add more rhythmic interest. The reason I suspect it is for the chance to breathe is because Ticheli adds a ritardando and fermata at the peak of the first consequent phrase. This allows the players to fill up with air in case the conductor wants to hold the fermata for a while.

The image displays three musical settings of 'Simple Gifts' in G major, 4/4 time. The first setting, by Andrews/Bracket Jr., is in treble clef and consists of two staves. The second setting, by Copland, is in treble clef with a key signature of two flats (F major) and also consists of two staves. The third setting, by Ticheli, is in treble clef with a key signature of two flats and consists of two staves. Each setting shows a different rhythmic interpretation of the melody and accompaniment.

Figure 8. “Simple Gifts” setting comparisons.

This, along with the ‘a tempo’ that follows, are all important teaching topics and happen again with more players a little later in the movement. I find that it can help to subdivide the conducting pattern for these moments to make sure everyone is on the same page for a very sudden pull back in tempo.

The first occurrence of the second phrase of “Simple Gifts” appears at measure 13. Here the similarity to Copland’s setting is that the antecedent of the phrase is tutti and the consequent

returns to the solo voice, set in the trumpet. Ticheli, however, uses imitative writing here in the form of a canon, introduced in the third movement. In addition to the canonic writing, Ticheli once again employs the slur-two-tongue-two pattern allowing for further reinforcement of a previous lesson. Something I find mildly frustrating about this section is the placement of accents. The accents as written emphasize the first three big beats of the phrase. But to my ear accenting the first note in the slur group can feel clunky or jerky. My recommendation is to move the accent to the second beat of the second measure instead of the downbeat.



Figure 9. Notation and recommendation.

This change helps smooth out the eighth note line and creates more emphasis on the F major chord. It's a small change but can also encourage students to listen for the root of the chord that occurs on beat two.

Before I address the next variation, the transition that begins in measure 20 must be examined. The first clarinet and first alto saxophone repeat the beginning of the second phrase with a gradual augmentation, similar to what was addressed in the second movement, just truncated. This four bar broadening of the melody, with a descending half note line, harkens back to Copland's four bar modulation to the oboe theme. This same winding down occurs again later in the movement and will eventually transition to a slower tempo. This current transition,

however, is interrupted by the upper woodwinds playing a bouncy rendition of the “Simple Gifts” melody.



Figure 10. Ticheli, measure 20 through measure 24.

At measure 24, the woodwind version of the theme is slightly different than the first time it is heard in the trumpet, as Ticheli removes the 8th rests and the articulation changes though the ritardando and fermata stay the same. The lack of a rest to take a breath works fine since there are enough players playing the melody, flutes one and two, clarinet one, and alto sax one, thus stagger breathing is possible. This is something that will likely need to be coached. Students will instinctively breathe where the rests originally were originally notated. That cannot occur here as the music must grow through the dotted half note, indicated by a crescendo from *mp* to *f*, and a breath will stifle the motion. Additionally, students will need to be coached on the note shape of the repeated pitches in the melody, as well as the descending quarter note accompaniment. Work on creating a longer line of a single crescendo instead of the many tiny crescendos that can feel expressive but lessen the motion. One way of doing this is by removing the tongue from the equation. Have the students slur and crescendo with just their air, adding in the tongue once the crescendo is satisfactory. Direct students to listen to each other for note length and articulation and try to match what they hear. This is originally a vocal melody; having students sing phrases can help the phrasing and connect back to the history of the piece.

The second phrase at measure 32 is quite different from Copland’s setting; instead of adding even more players to the melody, Ticheli returns the melody to the trumpet section, this time tutti and harmonized. A useful rehearsal technique here is to have the players who have accented whole note chords listen to the percussion and match what they hear. Having the players listen in this way accomplishes two goals: students will match the more bell tone style of articulation and note envelope demonstrated by the triangle and chime, and will also force players to lower their dynamics to hear back to the percussion.

At the end of this phrase, we get another echo of the second phrase antecedent of “Simple Gifts” in the euphonium. This time, however, what follows is four bars of descending half notes coupled with a ritardando. These four bars act as transition and modulation into the chorale section.



Figure 11. Ticheli, measure 39 through measure 45.

The two ways this ritardando can be executed are by either slowing down quite dramatically, treating the pick up into measure 45 as a fermata, or slowing down more gradually and having the music settle into the new tempo, without pause or fermata. Though I opted for the more seamless gradual tempo change, both interpretations have merits.

The chorale section at measure 45 is where Ticheli departs more dramatically from Copland’s piece. Up to this point, the structure of both pieces has been nearly identical. Copland wrote a slow theme, scored for the low brass, as an introduction to his canon variation. Ticheli,

alternatively, scores a complete chorale setting of the “Simple Gifts” melody that is passed between multiple instrument groups. At first, the melody is in the clarinet and alto saxophone with a counter melody in the lower clarinets, tenor saxophone, and euphonium. Additionally, this section has much thicker instrumentation. The counter melody is an altered and augmented version of the “Simple Gifts” melody.



Figure 12. Ticheli, measure 45 through measure 48.

Ticheli emphasizes more of the minor tonality with G minor leading to C minor in measure 46. Copland avoided full harmonies in keeping with the theme of simplicity. Ticheli continues the chorale style into the second phrase of “Simple Gifts.” This does occur in the Copland but not sequentially. Copland doesn’t set the second phrase until after the “twice as fast” brass fanfare, just before the “broadly” theme at Rehearsal 13 in the *Variations on a Shaker Melody*. Copland sets this slow second phrase with the clarinets moving to double reeds and flute, whereas Ticheli scores this phrase in the flute, oboe, clarinet one and moves to a brass choir filled out with mid to low reeds.

This chorale section calls for very gradual preceding and receding of dynamics. Work for the sound to proceed for the first four bars, phrase one antecedent, and recede for the next four, phrase two consequent. Utilizing long tones or scales with the same very slow and steady crescendo and decrescendo can help students become accustomed to how their air feels while playing longer phrases. Additionally, coaching students on where to listen in the thicker harmonies is crucial; for example, in measure 54 the clarinet one has the root of the chord.

Hearing and singing the root of a chord, or identifying other instruments with the same music, will help engage student listening and subsequently their intonation.

At measure 61 (back in the original tempo), the accompanying ostinato figure is reminiscent of the descending flute and harp motif from Copland's canon. Similarly, the melody has been altered to include more dotted rhythms, perhaps calling back to Copland's transitional material into the twice as fast brass fanfare with the similar rising dotted pattern. It is important to consider the articulation of the ostinato in measure 61. Perhaps ask students how they think the pattern should be articulated or how best to emphasize the two note slur pattern. Instilling student autonomy in sections like this, that aren't as melodically interesting, can heighten engagement while promoting musicality.

The ostinato switches to marcato style for the second phrase. The marcato theme is scored for the flute, alto saxophone, trumpet one, trombones, and xylophone. This abrupt style change of the second phrase is the only time Ticheli scores the melody for trombones. Stylistically it is similar to Copland's "twice as fast" brass variation, so the brass should be featured to reinforce the style. The xylophone adds to the bouncy ruckus nature of this style shift. Having the students listen back to percussion again for style, articulation, and pitch can be very helpful in rehearsal.

The first phrase of the last variation, starting at measure 79, is scored in the alto saxophone and the first and second trumpet part. This trumpet setting of the first phrase of "Simple Gifts" has the fewest slur markings of any time in this movement. Young musicians can easily miss this change, as a lack of articulation isn't as readily apparent as different notation. Players may also default to the legato style of the accompaniment figure and will likely need explanation regarding the contrasting styles.

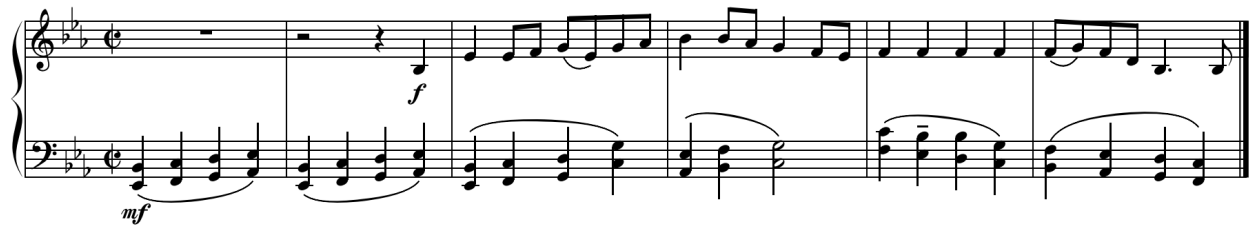


Figure 13. Ticheli, measure 79 Through measure 84.

It's important that this theme is not played as connected as the accompanying figure. The accompanying rising quarter notes feel like an elongation of the buoyant pulsing ostinato from the previous section. Additionally, the scalar backgrounds with the more marked trumpet theme is another nod to the twice as fast theme in the Copland, albeit the scalar backgrounds are much slower and smoother in Ticheli's version. As the first phrase ends, the last note is held out and the percussion swells into the last of the second phrase variations, at measure 90. It isn't notated but I find the winds should decrescendo the bar leading into measure 90 in order to contrast with the crescendo in the percussion.

Arriving at measure 90 should be a very dramatic moment, marginally lessened by the initial minor tonalities. The music builds to a dramatic arrival at measure 99 with the E-flat major harmony we were denied at measure 90. The *molto ritardando* three measures before measure 99 can be difficult to navigate. The most effective way I've found to execute the *molto ritardando* is to switch to a four pattern the measure before the *molto ritardando* so that the tempo change and conducting pattern don't all change at once. This also gives the conductor more ability to show the accented chords on 2 and 4 more effectively.

The musical score for Ticheli, measures 95 through 99, is presented in a piano accompaniment format. The score is in 3/4 time and features a piano accompaniment. The tempo changes from "molto rit." to "a tempo" at measure 98. The key signature has two flats (B-flat and E-flat). The score includes various chords and voicings, with some chords being borrowed from other keys. The chords are: fm, gm7/f, Ab7/G, Bbm/F, AbM/Eb, fm7/Eb, EbM, fm/Ab, gm, Ab7, Bbm, Cbm, DbM, EbM.

Figure 14. Ticheli, measure 95 through measure 99.

The harmony in the *molto ritardando* tends towards the minor but this time borrowing chords from G-flat major. Measure 98 has two different harmonic lines leading to the arrival of E-flat major. The first most easily heard is the flute melody line descending E-flat to C moving down a whole step towards the B-flat in bar 99. The flute melody is harmonized in A-flat major for the first half note and F minor seven in third inversion on the second half note of the measure. Second, the low woodwinds and brass are playing on the off beats leading stepwise upwards to measure 99 with C-flat major moving to D-flat major and finally arriving on E-flat major. To my ear, this sounds as if Ticheli has shifted to G-flat, the relative major to E-flat minor, to create the sound of a deceptive cadence at measure 99. The motion upwards by whole step, combined with the descending line by whole step, as well as the repeated E-flats, creates a wonderful harmonic direction towards E-flat. The voicing of these lines creates contrary motion of two different perfect fifths which lends to the surprising, yet satisfying, arrival. The amount of inverted chords in this section can be disorienting for players to tune, as listening to the lowest sounding instrument is not helpful. Coach students on what the root of the chord is and have those playing the root play strong in order to aid in the tuning and balance of the chords. Similarly, the low brass and reeds will need context for how to tune these borrowed chords, especially C-flat major.

Finally, with the arrival at measure 99, the piece ends with Ticheli scoring a few more echoes of the second phrase in darker and lower sounding instruments; flutes moving to alto sax and trumpet, then low clarinets with horn and euphonium. The movement finishes with the upper clarinets playing one final first phrase antecedent.

The material in the clarinets can be tricky as the first and second clarinet pass the melody back and forth during the rit. al fine. I found the ritardando to be smoothest by conducting in a two pattern for the first three measures of the ritardando until the two clarinets land on a concert B-Flat and G respectively, and using the clarinet pick-ups into the next measure to set up the four pattern to the end.

Ticheli's *Simple Gifts* is a wonderful work for ensembles of varying ages as it provides many opportunities for teaching important musical concepts as well as artistic opportunities. This, coupled with the rich history and the very similar setting to Copland's work presents an opportunity to cross musical genres.

3. Zdechlik - *Chorale and Shaker Dance*, 1972

The two previously discussed pieces are very similar in style, form, and treatment of the "Simple Gifts" melodies. John Zdechlik's piece *Chorale and Shaker Dance*, on the other hand, is quite different. Ticheli and Copland both wrote with uncomplicated harmonies and rhythms, while Zdechlik puts greater emphasis on syncopation and utilizes more modern harmonies, employing polychords and modal sections throughout the work. Additionally, while Ticheli and Copland did not always present the "Simple Gifts" melody in its entirety, they also did not alter it drastically. Zdechlik, however, dissects the melody of "Simple Gifts" using fragments of different parts as motifs throughout the piece. It bears mentioning that the piece was so complex, yet so popular, that Zdechlik created a revised version, titled *Chorale and Shaker Dance II*, that

simplifies the more challenging passages and reorchestrates the work in order to make it more approachable.

Chorale and Shaker Dance maintains a general tonality around the pitch D, starting and ending in D Major. Zdechlik's original melody, that of the chorale theme, is in D dorian. The first presentation of both phrase one and phrase two of the "Simple Gifts" melody are presented in D major. Many of the tonal shifts throughout the piece use the pitch D as a common tone modulation. *Chorale and Shaker Dance* is in an ABA form bookended by an introduction and coda. The A sections are notated as Allegro and the B section is notated Andante. The introduction consists of a call and response, beginning with a woodwind choir presenting the chorale theme and responded by brass with a fragment of the "Simple Gifts" phrase one melody. This is then reversed and the woodwind choir responds with the "Simple Gifts" second phrase melody which is answered by a fuller brass choir with the chorale theme. The introduction is marked rubato, and is often interpreted with an accelerando at the midpoint of each phrase followed by a ritard at the end. The first Allegro section, the A section of the form, continues this alternation of Shaker melody and chorale melody, employing syncopation and extended harmonies to create musical interest. This is an exciting and driving section that only relents before transitioning to the andante. The Andante, or B section, utilizes only fragments of the second phrase antecedent of "Simple Gifts", and forgoes usage of the chorale theme. This section has some of the more challenging harmonies but also some of the most interesting harmonic shifts in the piece. The second Allegro, or A section reprise, begins identically as the first A section, but develops with less syncopation within the melodies and more usage of augmentation as the music broadens for a grand climax. The driving nature of the music is sustained amongst the augmentation of the melodies with the help of ostinato backgrounds. This section comes to a

dramatic end with a full setting of the “Simple Gifts” phrase one melody in a spritely woodwind choir followed by a broader setting with more augmentation in the cornets. The coda presents the syncopated chorale theme from the A section followed by a slower full brass setting of the chorale. The piece concludes with one more fragment of the Shaker theme in the woodwinds before ending with full ensemble chords with a bombastic timpani solo.



Figure 15. Zdechlik, measure 1 through measure 5.

Zdechlik begins the piece with his own material, the chorale theme, scored in the woodwinds and harmonized mainly with major sonorities and contrary motion in the bass line, as seen in Figure 15. This chorale melody is reused in different keys and reharmonized, but the contrary motion in the bass returns frequently and is paramount when the harmonies become more elaborate. This opening setting should be organ-like, keeping a constant full volume and letting the rubato drive the motion of the line. When rehearsing the opening, it can be advantageous to try different interpretations of rubato. This section could present an opportunity to give some brass or percussionists a chance to conduct the woodwind opening phrase. This helps with engagement while giving the woodwinds practice following different ideas of rubato. Alternatively, using this excerpt in a university conducting class could be beneficial in creating more cross over between classes.

When addressing the harmonies, it's important for students to hear the contrary motion of the melody and the bass line. Have the piccolo and flute players listen down to the second clarinet, which has the melody in the lowest octave, for the purpose of tuning. Do the same with the bass line instruments, listening down to the bass clarinet, and then putting them together before addressing the middle voices. Once the middle voices are added, having students sing the root - fifth - third of all the chords with major sonorities can be great ear training. One challenge of singing the pitches is that some of the chords are not in root position. Many of the same rehearsal techniques can be applied to the rest of the introduction as the brass get a segmented version of this rubato chorale theme interwoven with the woodwinds playing the Shaker melody in unison.

The Allegro section, starting at rehearsal C, opens with timpani rolling on the note D. The timpani is used frequently throughout the piece as a pedal point either on D or A as the tonic and dominant of the piece overall. After a short duet between solo flute and solo alto saxophone on an altered setting of the "Simple Gifts" first phrase antecedent, clarinet one and two play a syncopated version of the chorale theme. Much of this piece is written either as forte or fortissimo, which can lead to overplaying and a lack of dynamic contrast. This opening to the allegro is an ideal place to decrease dynamics and focus on articulations to maintain the energetic style.

The first two measures maintain the contrary motion between the lines, albeit slightly different from the opening bass line. This reduced setting of the chorale theme is intervallic which highlights the contrary lines. As seen in the third and fourth measures of Figure 16, Zdechlik strays from the contrary motion to create a series of major 10ths and major 3rds.

Figure 16. Zdechlik, measure 31 through measure 35.

Figure 16 reveals an emphasis to 3rds, 6ths, and 10ths. Other than being intervals ideal for counterpoint, the emphasis on 3rds is also featured in the specific fragments of “Simple Gifts” Zdechlik uses as motivic content throughout the piece. The major third sonority represents the beginning fragment from the first phrase of the “Simple Gifts” melody and the minor third sonority represents the beginning fragment of the second phrase of “Simple Gifts,” as seen below in Figure 17.

Figure 17. “Simple Gifts” 3rds relationship.

The use of syncopation in the latter two measures also mimics the accelerando from the rubato in the opening measures while also preparing for the upcoming syncopated rhythms. This section of flute and alto sax duet on “Simple Gifts”, and the following chorale theme in the clarinets, happens one more time, adding instruments to the chorale theme prior to the next section which utilizes the major third fragment to build energy.

After the last clarinet chorale theme is played, the flute states the first “Simple Gifts” fragment on the down beat of measure 47, using the major 3rd of B-flat to D. This pattern of

staggered entrances, within different instruments and beginning on different pitches all built on major 3rds, creates a whole tone scale. The pitch set is a whole tone scale, built off of A-flat.



Figure 18. Zdechlik, measures 47 through measure 55.

As the major 3rd motif starts to pile upon itself, Zdechlik switches to major triads to thicken the texture while the bass line converts to a descending line creating more contrast. This section is an ideal showcase of the type of compositional techniques Zdechlik uses, that of taking the germ, the smallest motivic content of the first few notes of “Simple Gifts,” and developing it into a driving rhythmic gesture. If you isolate the latter four measures, it would be difficult to connect that music to the familiar “Simple Gifts” melody. But with the gradual development and helpful reminder in the third measure of this excerpt, where the trumpet restates the “Simple Gifts” theme starting on A-flat, the music flows naturally. It is also a testament to the familiarity of the “Simple Gifts” melody, both within the piece and in general, that it is still recognizable even when treated with such disorienting extended harmonies and the usage of whole tone scales.

In keeping with the form of the allegro section, it makes sense that what follows is an excerpt of the chorale theme. The next section is arguably the peak of the first allegro section. Measures 79 through 81 present a fully voiced tutti ensemble altered version of the syncopated chorale theme.

The image shows a musical score for measures 79 through 81. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The treble staff contains a melody line with notes and rests, and a series of chords labeled below it: am, G, am, C, Bb, am, G, am, am, G, am, C, Bb, am. The bass staff contains a bass line with notes and rests, and a series of chords labeled below it: F, G, F, dm7, Eb, F, G, F, F, F, G, F, dm7, Eb, F. The chords in the bass staff are consistently one octave lower than the chords in the treble staff.

Figure 19. Zdechlik, measures 79 through measure 81.

This is an altered chorale theme which utilizes a similar syncopated style and contour of line.

The top melody line, voiced in the piccolo, uses the same D dorian mode and puts emphasis on the pitches D and E with G being the top note of the melodic line. This time more care is put into the contrary line as the bass is intervallically symmetrical to the top line. It's because of this strict adherence to contrary motion that I believe lends this section to be analyzed as polychords when it could also be thought of as extended sonorites (7ths, 9ths, and 11ths). Another benefit of treating this section as polychordal is it allows for more familiar tuning practices in rehearsal. It is much simpler to listen to the group for tuning major or minor chords, compared to trying to adjust the pitch tendencies of 11th chords. On the contrary, a college ensemble may be perfectly timed with students having just learned about Stravinsky's "Petrushka Chord" in their theory classes and presenting them with another use of polychords.

The last example from this allegro section is a melding of the two ideas in a surprisingly familiar setting. Almost immediately following the section of music from the last excerpt, the Shaker melody returns. This time with an ostinato pattern of repeated 8th notes alternating between B-flat major and A-flat major.



Figure 20. Zdechlik, measure 87 through measure 91.

This is the first time the Shaker theme and the chorale theme happen at the same time. The cornet and trombone Shaker melody smoothly transitions into the syncopated chorale theme that has already been presented. The ostinato pattern played by the flutes and clarinets above the brass is reminiscent of the accompaniment material from Copland's *Variations on a Shaker Melody*, specifically the canon section. Zdechlik uses this woodwind ostinato alongside a short canon-like transition leading into a broad setting of the Shaker theme started by the low brass as seen in Figure 20. This low brass entrance is similar to Copland's canon variation, depicted in this condensed excerpt from the beginning of the canon variation seen in Figure 21.



Figure 21. Copland, measure 54 through measure 60.

The orchestration is very similar, but the harmonic content is where Zdechlik sets his work apart. Instead of only presenting the opening to the Shaker melody, Zdechlik harmonizes the melody in thirds and utilizes the minor mode.

Throughout the allegro section there will need to be plenty of time spent rehearsing articulation styles. Zdechlik sets the Shaker melody with an emphasis on a quarter-eighth-eighth pattern. Coaching players to think of this pattern as heavy-light-light, or down-up-up, can help keep the dance quality of the melody. Putting similar heavy and light emphasis on quarters and eighths also helps in the syncopated sections. The syncopated sections tend to feel heavy, so when rehearsing, instruct students to play with an upwards feel. This can be achieved by having players play and lift their eyebrows as high as they can, like they're very surprised, instead of furrowed brows feeling heavier and emphasizing downward motion. The more lifted and separated the syncopation is, the less it tends to drag.

Figure 22. Zdechlik, measure 136 through measure 140.

The Andante (Figure 22) begins as the solo alto saxophone sustains a B-natural from the last chord of the previous section, a painfully bright E-flat major over E major polychord in the upper woodwinds. As the previous chord fades away, this lone saxophone conveys great tension as the timpani sustains from the previous section, rolling on an A. The timpani fades out as the alto saxophone starts the motif for this section, descending 3rds. The motion from B to G-sharp over the rumbling A creates a lot of unease. Unlike earlier in the piece, where Zdechlik takes the familiar Shaker theme and pairs it down to a simple major 3rd motif, this time he starts with a

paired down motif and soon reveals the second phrase of the Shaker melody. This specific theme hasn't appeared in the music since the introduction. To aid in recalling the theme, he sets it in the familiar D major, the original key from the beginning of the piece.

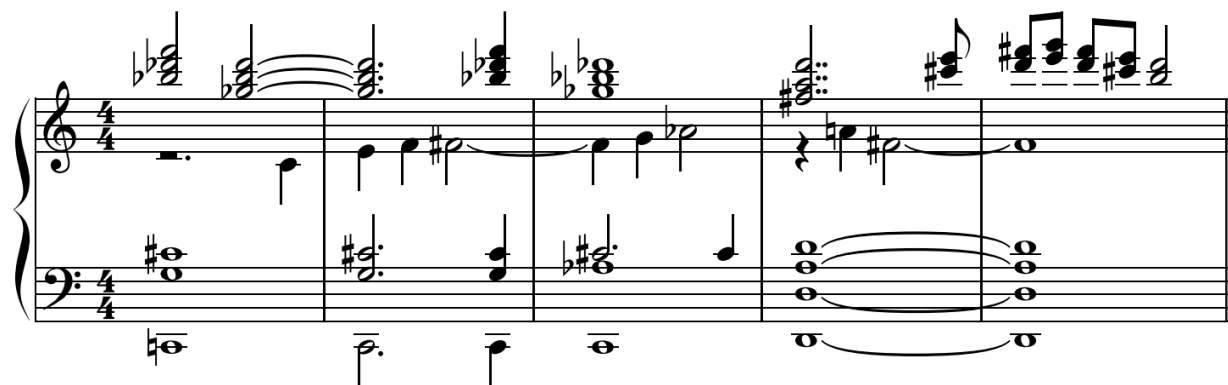


Figure 23. Zdechlik, measure 146 through measure 150.

As shown in Figure 23, the chords in the treble clef represent the flutes and clarinets, while the lower treble clef line represents the alto clarinet, alto saxophone, tenor saxophone, and horns. The bass clef shows the trombones and tuba. The descending minor 3rd motif is still occurring, now in fully voiced woodwind chords. The low brass creates a dissonant pedal of C-natural against C-sharp while the middle trombone anticipates the rising horn and saxophone line. All three groups move smoothly to the D major chord which becomes the second phrase of “Simple Gifts.” The melody is split between the flutes and the horns/saxophone groups similarly to the introduction, when it was played between the flutes, oboe, and clarinets as seen in Figure 24.

This sharing of the melodic line, like a momentary hocket, can be tricky to tune as well as create the feeling of a singular phrase between the two groups. In the introduction, It can be helpful to have the flutes play the F-sharp on beat 3 with the clarinets as seen in Figure 24, or in the case of the horn and saxophone group in Figure 23, having them play their A-natural on the down beat of measure 149.

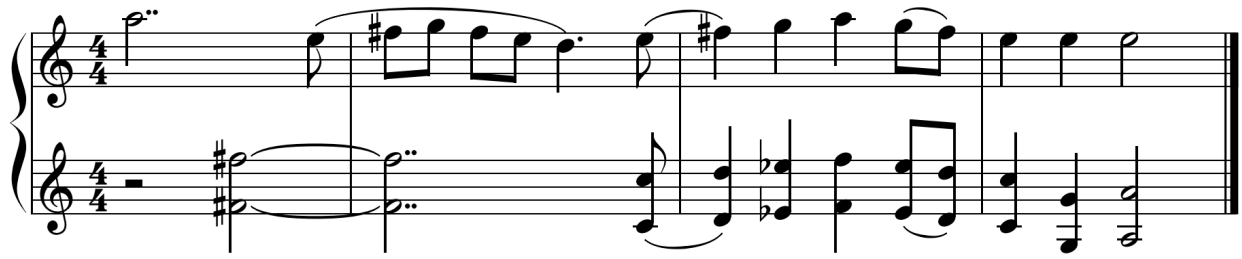


Figure 24. Zdechlik, measure 9 through measure 12.

Playing the A-natural on the downbeat instead of beat two can help solve two problems; first, aligning with the flute melody, and second, helping the players feel the emphasis on the downbeat. It can feel counterintuitive for players to lead up to a moment that they themselves do not participate, at least not right away. It's worth playing around with different strategies for this section (shown in Figure 23), as the blossoming of the D major Shaker melody can be really special.

When rehearsing this section, it's important to coach players where to listen and which group they are within. For instance, the C-sharp played by the first trombone, shown in the bass clef in Figure 22, is enharmonic to D-flat and belongs with the woodwind chords. In addition to instructing players where to listen, it can also be helpful to instruct players where not to listen. Make sure the low brass, playing a perfect fifth consisting of C-natural and G-natural, are listening down to the tuba and simultaneously not to the woodwind choir's G-flat major occurring at the same time. It is helpful to isolate the different groups so they can hear who and where to listen. Another strategy is to have students stand up and look at the people that are in their listening group.

As mentioned previously, many of the written dynamics throughout *Chorale and Shaker Dance* are usually forte or fortissimo. Prescribing a different dynamic is often the most efficient

solution to overplaying, which is often the case with these written dynamics. Alternatively, instructing players to play at a dynamic that allows them to hear the melody or a particular harmony, and then asking them to write in the dynamic they were playing can help build listening skills.

The reprise, beginning at rehearsal O (measure 174), starts nearly identical to the first Allegro. We get more fully fleshed out versions of the chorale theme this time, however, the chorale theme is no longer syncopated; instead it is augmented and acts as a harmonic underpinning for the first phrase of “Simple Gifts.”



Figure 25. Zdechlik, measure 218 through measure 230.

It is easy to miss the chorale theme hidden in the cornet parts. Due to the augmentation, it appears to be a part of the harmonic accompaniment to the Shaker melody. Upon further inspection, the cornets are playing the chorale theme now in F lydian. Similarly, players need to be advised to listen and support the chorale theme. Though it isn't written in the parts, it makes sense for the cornets to play with a strong accent and bell tone effect, quick decay like striking a bell, to emphasize the beginning of the sound. Additionally, having the trumpets listen to the tubular bells, which are doubling the chorale melody, will aid in the desired bell tone shape as well as intonation.

The piece finally comes to a dramatic end with the winds playing the following chord progression: D major, B-flat major with D in the bass, D major, A-flat major over the pedal D polychord, ending on D major. Above these chord changes, the upper woodwinds are trilling on D, adding energy to the final few measures. But the true hero of the piece, playing a final solo underneath the chords, is the timpani pounding out D and A leading to the final climactic D major chord. The timpani could be considered an unsung hero of the piece as it underpins much of the shifting harmonies and complex chords throughout the work. Ending the work with the timpani as if the player finally succeeded in guiding the ensemble back to the home base of D major. It is important to work with the timpanist on executing the final ritardando. I chose to subdivide my conducting pattern and show the first three quarter notes of each measure to set the tempo. Alternatively coaching the timpanist to play each measure slower than the previous one, and only indicating downbeats could be very effective and give the player more freedom of expression.

Conclusion

In an interview with the artist Paul Jenkins, Copland is asked about his approach to writing *Appalachian Spring*. In the interview, Copland discusses writing the music for the ballet and the inclusion of Shaker music.

“I can’t any longer remember how I got hold of a whole volume of Shaker melodies and dances, but it was quite a find when I happened on it. It’s a strange thing about folk materials, you know, I can sometimes get to know one and I think, ‘gee that’s a good tune but I could never do anything with it.’ On the other hand I’ll get to know, out of a book, some tune and immediately I have a sort of natural impulse to do something about it. I’ve never been able to analyze what controls the lack of interest but it is a spontaneous thing so that I feel very clever to have combined Martha (Graham) and Shaker tunes. It needn’t necessarily have happened. I could have written her a whole ballet score without any Shaker tunes. But it’s one of those lucky things you congratulate yourself with later on.”⁵

⁵ Randolph. “Aaron Copland Plays Appalachian Spring and Interview.”

I relate to Copland's feeling of luck. He happened upon using Shaker music in his ballet and I happened to be assigned these works featuring Shaker music. It might not have been that way and I might have had a very different experience in my graduate studies.

It's amazing to me that this simple tune has resonated so much with people over so many years and the diverse ways it has been used in music. Copland presents pristine and transparent variations. His work puts high demand on the players with uncomfortable keys, extended ranges, and clear harmonies. Ticheli's approachable, fun-loving movement provides many opportunities for teaching music concepts ideal for younger players. Zdechlik's setting dissects and explores motives, extended harmonies, polychords, and combines melodic content. The song "Simple Gifts" is wonderfully catchy and easily recognizable. It is inspiring to see the different ways these three composers utilize this iconic melody. After reading this document I hope that the reader not only has a greater understanding of similarities and differences of the three works, but practical and effective suggestions for rehearsal and performance.

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Appendices

Appendix 1. Score analysis of *Variations on a Shaker Melody* by Aaron Copland.

Rehearsal Marking		1	2		3
Measure #	1-8	9-17	18-25	26-28	29-36
Form	Intro	First Statement			Second Statement
Tempo	Moderate, Quarter = 72				Quarter = 80
Dynamics	<i>p</i>		<i>f</i> decresc	<i>p</i>	<i>mp</i>
Meter/Beat	2/4				
Tonality	AbM	AbM	AbM	Modulation to GbM	GbM
General Character	Dreamy	Sweetly energetic	Bright	Swaying	Romantic
Melody	Cnt 1	Cl 1	Cl 1	Picc, Fl 1-2	Oboe, Alto 1
Counter Melody / Harmony	Tpt 1		Cl 2	Oboe	
Bass				Bsn	Cnt 2
Moving Accompaniment	Fl 1	Picc, Fl 1	Fl 1-2	Cl 1-2	
Stationary Accompaniment					Cnt 1
Percussion		Harp or Glock	Tri, Harp		

Rehearsal Marking	4		5	6-8	
Measure #	37-40	40-44	45-53	54-71	72- 75
Form			Third Statement (incomplete)		
Tempo					
Dynamics	subito <i>f</i> de crsc to m.38 <i>mf</i>		<i>mf</i>	<i>f</i>	<i>p</i>
Meter/Beat					
Tonality	GbM	GbM	GbM	GbM	Modulating to CM
General Character	Joyous	Romantic	Singing	Canon	Bouncey
Melody	Cl 1-2	Oboe	Tbone 1, Baritone	Cl 1, Alto Cl, Alto Sax 1-2, Horn 1-2	Baritone
Counter Melody / Harmony	Alto Cl, Alto 1, Bsns	Alto 1		B Cl, Ten Sax, Bari Sax, Tbone 1-3, Baritone	Fl 1-2, Oboe 1-2, Cl 1
Bass	Horn 1	Horn 1		Tuba, Str. Bass	Ten Sax, Bsns, Str Bass
Moving Accompaniment			Fl 1-2, Harp	Picc, Fl 1-2, Cl 2, Harp	Cl 2,3, Alto Sax 1-2
Stationary Accompaniment	Flt 1-2, Eb Cl, Tpt 1	Flt 1-2, Eb Cl, Tpt 1	Oboe 1-2, Cl 2,3, Bsn 1-2, Horn 1-2,	Oboe, Cl 3, Bsns, Cnt 2,3	
Percussion	Tri		Glock, Xylo	Glock, Xylo	

Rehearsal Marking	9	10	11	12	13
Measure #	76- 77	78-93	94-101	102-108	109-118
Form		Fourth Statement			
Tempo		Twice as fast (8th = Quarter)			Half note = 66
Dynamics	<i>mf</i> cresc to m. 78 <i>f</i>	<i>f</i>	<i>f</i>	<i>ff</i>	<i>mf</i>
Meter/Beat					
Tonality	CM	CM	CM	CM	CM
General Character	Fanfare	Excited	Fanfare	Vibrant	subdued
Melody	Alto Cl, B Cl, Bsns, Tpt 1-2, Tbone 1-3, Baritone	Cnt 1-2	Cnt 1-3, Tpt 1-2	Cnt 1-3, Tpt 1-2	Cl 1
Counter Melody / Harmony		Tbone 1-2	Horn 1-4, Tbone 1-2, Baritone	Tbone 1-2, Baritone	Cl 2
Bass					Tuba, Str Bass
Moving Accompaniment	Cl 2,3, Horn 1-4, Cnt 2,3	Eb Cl, Cl 1-3, Alto Cl, Alto Sax 1-2		Cl 1-3, Alto Cl, B Cl, Alto Sax 1-2, Ten Sax, Bsns	Cl 3
Stationary Accompaniment	Alto 1-2, Ten Sax				
Percussion					

Rehearsal Marking	14	15-16	17
Measure #	119-125	126-141	142-end
Form		Fifth Statement	Coda
Tempo		Quarter = Half	
Dynamics		<i>fff</i>	<i>p</i> decresc
Meter/Beat		Cut time	
Tonality	CM	CM	CM
General Character		Celibritory	fading away
Melody	Fl 1, Oboes	Picc, Fl 1-2, Eb Cl, Cl 1, 3, Cnt 1-3, Tpt 1-2	Cnt 1
Counter Melody / Harmony	Fl 2, Bsns	Oboe, Cl 2, Alto Cl, Alto Sax 1-2, Ten Sax, Baritone	
Bass	Tuba, Str Bass	B Cl, Bari Sax, Bsns, Tbone 1-3, Tuba, Str Bass, Timp, Harp	B cl, Bsns, Baritone, Str. Bass
Moving Accompaniment			
Stationary Accompaniment			Flt 1-2, Eb Cl, Oboe, Cl 1-3, Horn 1-4, Cnt 2,3, Tpt 1-2, tbone 1-3, Harp
Percussion			Timp

Appendix 2. Score analysis of *Simple Gifts: Four Shaker Songs* by Frank Ticheli.

Rehearsal Marking		5	13		24
Measure #	1-4	5-12	13-16	17-23	24-29
Form	Intro	First Statement			Second Statement
Tempo	Half Note = 76-80	m. 10 rit, a tempo m. 11			m. 29 rit, a tempo pick up into 30
Dynamics	<i>p</i>	<i>mf</i>	<i>f</i>	<i>mf</i> decrescendo	sub <i>mf</i> , cresc <i>f</i>
Meter/Beat	cut time, half note pick-up				
Tonality	F Major	F Major	F Major	F Major	F Major
General Character	Distant, sweetly		Bright	Fading away	Energy
Melody	Cl1	Tpt	Fl 1	Tpt 1	Flute 1-2
Counter Melody / Harmony	Cl 2-3		Fl 2, Cl 1, Alto Sax	Cl 1, Alto Sax	
Bass			Ten Sax	Horn	Cl 3, T. Sax, F Horn
Moving Accompaniment				Cl 3, Ten Sax	Oboe, Cl 2
Stationary Accompaniment	Alto Sax 1	Cl 1-3, Horn	Cl 2,3	Cl 2,3	
Percussion			Glock, Tri		

Rehearsal Marking		32		45	53
Measure #	30-31	32-38	39-44	45-52	53-56
Form				Third Statement	
Tempo			m. 41 rit through m. 44	Quarter = 76-80	
Dynamics	<i>mf</i>	<i>f</i>	<i>f</i> decrease to <i>p</i>	<i>mp</i>	<i>mf</i>
Meter/Beat				4/4 time	
Tonality	F Major	F Major	F Major / BbM7	Eb Major	Eb Major
General Character	Response	Fanfare like	Fading away	Chorale	Delicate
Melody	Cl 1, Alto 1	Tpt 1	Euph	Cl 1, Alto 1	Flute
Counter Melody / Harmony		Tpt 2		Cl 2,3, Euph	Oboe, Cl 1
Bass	T. Sax	F Horn, Bassoon, Chimes	Bari Sax, Bs Cl	Tuba, Bsn	Bsn, B Cl, Tuba
Moving Accompaniment			Cl 1-3		
Stationary Accompaniment	Cl 2,3	Flute 1-2, Oboe, Cl 1, Alto Sax 1	Fl 1, Alto Sax, Ten Sax,	Alto 2, B. Cl, Tbone, F Horn.	Cl 2,3, Alto 1, T. Sax, Horn, Tbone 1-2, Euph
Percussion		Tri, Chimes			Tri

Rehearsal Marking		61	71		79
Measure #	57-60	61-70	71-74	75-78	79-89
Form		Fourth Statement			Fifth Statement
Tempo	m. 60 rit, fermata	Half = 76-80			
Dynamics	<i>mf</i> cresc <i>f</i> , decresc <i>p</i>	<i>mf</i>	<i>ff</i>	<i>mp</i>	<i>mf</i>
Meter/Beat		cut time			
Tonality	Eb Major	Eb Major	Bb minor	Eb Major	Eb Major
General Character	Triumphant	Buoyant	Quircky	Buoyant	Rolling
Melody	Tpt 1	Bs Cl, Bsn, Ten Sax, Bari Sax, Horn Euph	Flute 1, Picc, Tpt 1, Tbone 1-2	Bs Cl, Bsn, Ten Sax, Bari Sax, Horn Euph	Tpt 1-2, Alto 1
Counter Melody / Harmony	Alto Sax 1	Tpt 1-2		Tpt 1	
Bass	Bsn, B. Sax, Tuba				B Cl, Bsn, B. Sax, Tuba
Moving Accompaniment	Tpt 3, F Horn, Tbone 2, Euph	Fl 1, Cl 1-3, Alto 1	Tpt 2-3, F Horn	Fl 1, Cl 1-3, Alto 1	Cl 2,3, Bsn, Alto 2, T. Sax, F Hrn, Tbone 1-2, Euph
Stationary Accompaniment	T. Sax, Tbone 1	Fl 2, Oboe, Alto 2	Fl 2, Oboe, Cl 1-3	Fl 2, Oboe, Alto 2	
Percussion	Timp	Tri	Xylo, Tri, Sus Cym.	Tri	Timp, BD

Rehearsal Marking	90, 99	103
Measure #	90-102	103-end
Form		Coda
Tempo	m. 96 molto rit, m. 98 a tempo	rit al fine
Dynamics	<i>ff</i> decresc <i>p</i>	<i>mp</i> decresc
Meter/Beat		quarter gets the beat
Tonality	Eb Major	Eb Major
General Character	Grandiose	Lulliby like
Melody	Pic, Fl 1-2, Oboe, Cl 1, Cl 3, Alto 2, Tpt 1-2	Cl 1
Counter Melody / Harmony		
Bass	B. Cl, Bsn, B. Sax, Tuba	B. Cl, Tuba
Moving Accompaniment	Cl 2, Bsn, Alto 1, T. Sax, Tpt 3, Tbone 1-2, Euph	Cl 2,3
Stationary Accompaniment		F Hrn, Euph
Percussion	Xylo, Crash Cym, Sus Cym, BD	

Appendix 3. Score analysis of *Chorale and Shaker Dance* by John Zdechlik.

Rehearsal Marking			A	B	C
Measure #	1-5	6-8	9-12	14-22	23-30
Form	Intro				Allegro
Tempo	84, Rubato		92	84, Rubato	152-160
Dynamics	<i>f</i>				<i>f</i>
Meter/Beat	4/4				m. 30 2/4
Tonality	D Dorain	D Major	D Major	D Major	D Major
General Character	Organ like	Cute	Bright	Call response	Canon
Melody	Piccolo, Fl 1, Oboe, Cl 2	Tenor Sax, Horn 1-4, Baritone	Picc, Fl 1-2, Oboe, Eb Cl	Picc, Fl 1-2, Eb Cl, Cl 1-3	Fl 1
Counter Melody / Harmony		Cornet 1	Cl 1-3, Alto Cl	Horn 1-2	Alto Sax 1
Bass	Alto Cl, Bassoon, Alto Sax 2	Bass Cl, Bassoon, Alto Sax 2		Tuba	
Moving Accompaniment	Fl 2, Eb Cl, Bb Cl 1, Cl 3, Alto Sax 1,			Horn 3-4, Baritone	
Stationary Accompaniment		Picc, Flute 1-2, Eb Cl, Cl 1-3, Alto Cl, Alto Sax 1			
Percussion			Tri	Bells	Timpani

Rehearsal Marking		D		E	
Measure #	31-35	36-41	42-46	47-55	56-63
Form					
Tempo					
Dynamics					<i>ff</i>
Meter/Beat	4/4	m. 41 2/4	4/4		
Tonality	D Dorian	D Major	D Dorian	Ab Whole Tone	D Dorian
General Character	Dance	Canon	Dance	Growing Intensity	Soaring
Melody	Cl 1	Fl 1	Picc, Cl 1	Picc, Fl 1, Cor 1, Tbone 1	Fl 1
Counter Melody / Harmony	Cl 2	Alto Sax 1	Cl 2	Oboe, Eb Cl, Cl 1-3, Cor 2-3	Fl 2, Oboe, Eb Cl, Cl 1-3, Alto Cl, Alto Sax 1-2, Ten Sax
Bass	Alto Sax 1			Bs Cl, Bsn, Ten Sax, Bari Sax, Baritone, Tuba	Tuba
Moving Accompaniment				Fl 2, Alto Cl, Alto Sax 1-2, Horn 1-4, Tbone 2-3	
Stationary Accompaniment	Fl 1		Horn 1-2		Cor 1-3, Tbone 1-3, Baritone
Percussion	Timpani	Timpani, Tri	Timpani, Bells, Tri	Timpani, SD, BD	SD, BD

Rehearsal Marking	F		G		H
Measure #	64-68	69-74	75-78	79-85	87-91
Form					
Tempo					
Dynamics	<i>f</i>		<i>fp</i>	<i>ff</i>	<i>f</i>
Meter/Beat			m. 77 3/4 - m.78 4/4	m. 83 2/4 - m. 84 4/4	4/4
Tonality	Changing Modes	Changing Modes	D pedal point	E phrygian / F Mixolydian	Bb Mixolydian
General Character	Bouncy / Canon	Bouncy / Canon	Echoes	Driving Forward	Playful
Melody	Picc, Fl 1-2, Eb Cl, Cl 1-3	Bs Cl, Bsn, Baritone, Tuba	Cor 1-3,	Picc, Fl 1, Oboe, Cor 1	Cor 1-3
Counter Melody / Harmony	Tbone 1-3	Horn 1-4	French Horn 1-4, Baritone	Fl 2, Eb Cl, Cl 1-3, Alto Cl, Alto Sax 1-2, Ten Sax, Cor 2-3, Tbone 1-2	Tbone 1-3
Bass	Baritone, Tuba		Bs Cl, Bsn, Tuba	Bs Cl, Bsn, Bari Sax, Tbone 3, Tuba	Bs Cl, Bsn, Baritone, Tuba
Moving Accompaniment	Cor 1-3	Fl 1-2, Eb Cl, Cl 1	Fl 1-2, Oboe, Eb Cl, Cl 1-3, Alto Cl, Alto Sax 1-2, Ten Sax		FL 1-2, Eb Cl, Cl 1
Stationary Accompaniment			Tbone 1-3	Horn 1-4, Baritone	
Percussion	Timapni, Sus Cym, SD	Sus Cym, SD, BD	Timpani, Sus Cym, SD, BD	Timp, SD, BD	Sus Cym, SD

Rehearsal Marking		I - J	K		L
Measure #	92-99	100-115	116-127	128-134	135 - 145
Form					Andante
Tempo	Quarter = Quarter	half note = 88-92		fermata m. 134	
Dynamics				<i>f</i> dim to <i>pp</i>	cresc to <i>f</i>
Meter/Beat	2/2				
Tonality	E minor	Ab Major	Ab minor / A pedal	Eb Major / E minor	E Major
General Character	Rising up	Choral	Troubling	Clashing Bells	Haunting
Melody	Horn 1-4	Tbone 1-3	Cor 1-3	Picc, Fl 1-2, Oboe, Eb Cl, Cl 1-3	Solo: Fl 1, Oboe, Alto 1
Counter Melody / Harmony	Cor 1-3	Horns 1-4	Horn 1-4	Cor 1-3, Horn 1-4	Picc, Fl 1-2, Oboe, Eb Cl, Cl 1-3
Bass	Bs Cl, Bsn, Baritone, Tuba	Bs Cl, Bsn, Bari Sax, Baritone, Tuba	Bs Cl, Bsn, Bari Sax, Baritone, Tuba	Tbone 1-3	Tbone 1-3, Tuba
Moving Accompaniment	FL 1-2, Eb Cl, Cl 1	Fl 1-2, Eb Cl, Cl 1-3	Fl 1-2, Eb Cl, Cl 1-3		Bs Cl, Bsn, Alto 1-2
Stationary Accompaniment			Tbone 1-3		Cor 1-3
Percussion	Sus Cym, SD	Bells, Sus Cym, Tri	Timp, Bells, Sus Cym	timp, tri	Timp, Bells, Sus Cym

Rehearsal Marking	M - N		O		P
Measure #	146 - 164	165 - 173	174-181	182-186	187-190
Form			Allegro		
Tempo	poco accel m. 155-159, rit. m. 163-164	quarter = 72, rit m. 176-172, fermata m. 173	quarter = 152-160		
Dynamics	<i>ff</i>	<i>f</i> dim to <i>pp</i>	<i>f</i>		
Meter/Beat	m. 151 3/4, m. 152 4/4, m. 160 5/4, m. 161 4/4		m.181 2/4	4/4	
Tonality	D Major	Eb minor	D Major	D Dorain	D Major
General Character	Resolute	Somber Procession	Cute	Bright	Clear
Melody	Alto Cl, Alto Sax 1-2, Ten Sax, Horn 1-4	Horn 1-4	Fl 1-2	Picc, Oboe, Cl 1	Cor 1-3
Counter Melody / Harmony	Cor 1-3	Cor 1-3	Alto Sax 1-2	Cl 2-3	Tbone 1
Bass	Bs Cl, Bsn, Bari Sax, Tbone 1-3, Baritone Tuba	Tbone 1-3, Tuba		Horn 1-2	
Moving Accompaniment	Picc, Fl 1-2, Oboe, Eb Cl, Cl 1-3	Fl 1-2, Oboe, Cl 1			
Stationary Accompaniment		Eb Cl, Cl 2-3		Fl 1-2, Alto Sax 1-2	Picc, Oboe, Cl1-3
Percussion	Xylo, Bells, Crash Cym, Sus Cym	Timp	Timp, Tri	Timp, Bells, Tri	Timp, Bells, Tri

Rehearsal Marking		Q	R		S
Measure #	191-197	198-205	206-209	210-217	218-233
Form					
Tempo			quarter = quarter		
Dynamics	<i>f</i> cresc to <i>ff</i>	<i>f</i>		<i>ff</i>	
Meter/Beat		m. 201 2/4, m. 202 4/4, m. 205 2/4	3/2	2/2	
Tonality	Bb Major / Ab Major	A Major, m. 202 F Major	G Major	B Major	Eb Major
General Character	Building	Floaty	Broadening	Triumphant	Joyful
Melody	Cor 1-3, Tbone 1-2	FL 1-2, Oboe, Eb Cl, Cl 1-3	FL 1-2, Oboe, Eb Cl, Cl 1-3	Alto Cl, Alto Sax 1-2, Horn 1-4	Picc, Fl 1-2, Oboe, Eb Cl, Cl 1-3
Counter Melody / Harmony	Picc, Fl 1-2, Oboe, Eb Cl, Cl 1-3		Tbone 1-3, Baritone	Fl 1-2, Oboe, Eb Cl, Cl 1-3	Alto Cl, Alto Sax 1-2, Ten Sax, Horn 1-4
Bass	Bs Cl, Bsn, Bari Sax, Tuba	Alto Cl, Alto Sax 1-2, Horn 1-4	Bsn, Tuba	Bsn, Tbone 1-3, Baritone, Tuba	Bs Cl, Bsn, Bari Sax, Tuba
Moving Accompaniment	Alto Cl, Alto Sax 1-2, Horn 1-4		Alto Cl, Alto Sax 1-2, Horn 1-4		
Stationary Accompaniment	Ten Sax, Tbone 3, Baritone	Cor 1-3	Cor 1-3	Cor 1-3	Cor 1-3, Tbone 1-3, Baritone
Percussion	Timp, Bells, Sus Cym, SD, BD	stick on cym dome	stick on cym dome	SD	Bells, sus cym

Rehearsal Marking	T - U			W
Measure #	234-249	250-261	262-271	272-end
Form		Coda		
Tempo	fermata m. 249	Quarter = 160		quarter = quarter
Dynamics		<i>ff</i>	<i>f</i>	<i>ff</i>
Meter/Beat		4/4, m. 260 2/4, m. 261 4/4		2/2
Tonality	G Major	G minor	D Dorian	D Major
General Character	Grandious	Racing	Epic	Grand Finale
Melody	Cor 1-3	Picc, Fl 1-2, Oboe, Eb Cl, Cl 1-3, Alto Sax 1-2	Cor 1	Picc, Fl 1-2, Oboe, Eb Cl, Cl 1-3,
Counter Melody / Harmony	Picc, Fl 1-2, Oboe, Eb Cl, Cl 1-3		Cor 2-3, Horn 1-4, Tbone 1-3, Baritone	
Bass	Bs Cl, Bsn, Ten Sax, Bari Sax, Baritone Tuba		Bs Cl, Bsn Tuba	Bs Cl, Bsn, Bari Sax, Tuba
Moving Accompaniment		Cor 1-3, Horn 1-4, Tbone 1-3, Baritone, Tuba	Fl 1-2, Oboe, Eb Cl, Cl 1-3, Alto Cl, Alto Sax 1-2	
Stationary Accompaniment	Alto Cl, Alto Sax 1-2, Horn 1-4, Tbone 1-3			Alto Cl, Alto Sax 1-2, Ten Sax, Cor 1-3, Horn 1-4, Tbone 1-3, Baritone
Percussion	Sus Cym, SD	Timp, SD, BD	Timp, Xylo, Crash Cym, SD	Timp, Xylo, Crash Cym, SD