

ANDERSON, JOHN  
ACADIAN SUITE NO. 1

Instrumentation: Standard band plus bells, tamb, TT; minus fl II, ob II, E-flat cl, acl, btsax, hn III and IV, trb III, db, timp  
Duration: 5'10"  
Availability: Composer  
Level: Medium

Musical Characteristics: Three-movement suite based on Acadian melodies which are in simple folk style. The settings are in keeping with the style of the melodies. Simple structural and developmental techniques are used. Repetition plays an important role. For the most part, the suite is in B-flat major or its relative minor, G minor. Movement I (New Promise) uses mainly primary chords with some diminished seventh chords, secondary dominants, and neapolitan sixths. Movement II (Chants) uses open fifths and fourths and modulation effectively. Movement III (Pioneer Promenade) uses basic harmonies in B-flat major. The melodies feature limited ranges, small melodic intervals, and conjunct motion. Rhythmic patterns are very basic. Prominent intervals in the melody of "New Promise" are perfect fourths and a descending diminished fifth. The movement features much simple homorhythmic motion with occasional two-part textures. Metre is 4/4, with a moderate tempo (quarter note = 60). Movement II, like Movement I, features perfect fourths in the melody, and is in 4/4 time with quarter note = 60. The "dotted quarter rest, eighth note, accented quarter note, tenuto quarter note" rhythmic figure in the brass frames Movement II since it is used in the introduction which is repeated at the end (D.C. al Fine). Variants of this figure are also found in accompanying voices at various points in the movement. Ties across the bar line are featured in the section which begins at letter A. "Pioneer Promenade" begins with a lively dance style tune in 4/4 (quarter note = 120) with a characteristic rhythmic figure featuring two eighth notes at the beginning of the bar. A contrasting slower section (quarter note = 60) at letter B features homorhythmic brass movement in quarter and half notes. With the D.C. al Fine, there is a return to the lively opening section, thus creating an A B A form. Textures in the suite tend to be homophonic or simple melody-accompaniment. Special effects are used sparingly (e.g., muted Trumpets, and effects produce by scraping from the centre of the Cymbal to the edge). Dynamics are clearly marked with quite frequent cresc. and dim. effects and occasional more sudden contrasts. Dynamics range from f to p, with a fade away to pp indicated at the end of the introduction to Movement I.

Technical Challenges: Ranges for Flute and Bassoon present challenges. Good dexterity is needed in Movement III for the instruments playing the moving lines where quarter note = 120. Articulation requires care especially in Movement III where there are subtle changes of articulation. Rhythmic precision is particularly important because there is so much homorhythmic movement in this suite. Staccato quarter note accompanying patterns in Movement III must be precise, cleanly articulated, and consistent in length. Tone must be well supported without being heavy.

Pedagogical Value: This suite is useful for working on phrasing, intonation, and full, well blended band sound. It is also a valuable study in repetition and contrast. This is a very accessible piece for an intermediate level band.

CALVERT, MORLEY  
SUITE ON CANADIAN FOLK SONGS

Instrumentation: Standard band minus E-flat cl, db; plus trgl, wbk  
Duration: 10'  
Availability: Composer  
Level: Medium

Musical Characteristics: A three-movement suite. Movement I is based on the Quebec folk song "Marianne s'en va-t-au moulin," and Movement II is based on "She's Like the Swallow" from Newfoundland. The Quebec folksong "J'entends le moulin" is the basis for Movement III. Movement I is an energetic Allegro, in 6/8 metre with dotted quarter note = 144. Movement II is slower (quarter note = 88 in 3/4 metre) and is more expressive and cantabile in style. The suite concludes with a lively third movement which begins quarter note = 120 in 4, then increases in speed at letter F, again at letter G, and again at letters H and I. Calvert uses a variety of compositional techniques to develop the folk song materials. For example, he fragments the melodies, he adds countermelodies and rhythmic and harmonic accompanying patterns, and he changes the instrumentation, the texture, and the tempo. The harmonic idiom is tonal, with some complex and unusual progressions and modulations. There is a good deal of variety in texture, from a solo instrument (e.g., solo Bassoon or Baritone at the beginning of Movement III), to duets, to sectional soli, to sectional choir textures (e.g., clarinet choir in Movement II), to brass and woodwind choirs, to full band. Although Calvert uses mainly melody-accompaniment textures, there are some imitative effects (e.g., the opening of Movement I). There is a wide dynamic range, and in addition there are muted brass passages in each movement and percussive clapping effects in Movement III which add timbral variety to the suite.

Technical Challenges: Good dexterity is required in Movement I on the chromatic figures (bar 85 ff.) and on the woodwind trills (bar 116 ff.). Movement III makes the greatest dexterity demands because of the speed. Rhythmic precision and clarity of articulation are needed. Ensemble challenges increase in Movement III as the speed becomes faster, the texture thickens, and rhythmic activity increases. There are some high register passages for Flutes, Clarinet I, Trumpet I, and Trombone. Confident and clean playing is needed by the solo Bassoon (or Baritone) at the beginning of Movement III, and precision is needed when a second Bassoon (or Baritone) player joins the first on the solo line in the fifth bar. There are some quick changes between instruments in the percussion section. Good balance is needed between melody and accompaniment.

Pedagogical Value: This suite provides opportunities to develop ensemble blend and balance, and to work on dexterity and rhythmic precision. It is an interesting study in contrasts. Valuable for analysing compositional techniques used to develop simple folk song material.

CLARKE, F. R. C.  
CORTEGE 125

Instrumentation: Standard band plus bsn II; minus ob II, tpt III, db  
Duration: 5'  
Availability: CMC  
Level: Medium

Musical Characteristics: This composition, originally scored for brass and organ, was written for the convocation in honour of the 125th anniversary of Queen's University. The composer rescored the piece in 1974 for wind ensemble. The numbers 1, 2, and 5 in the title indicate not only the occasion of the 125th anniversary, but also the use of the first, second and fifth degrees of the scale as the source of melodic and harmonic material. Melodic material is also drawn from the hymn tune "St. Anne" which is

traditionally used at Queen's University convocations, and from the first movement of the Sibelius Fifth Symphony. The form of Cortège 125 is A B A. The A section features a good deal of staccato articulation, while the B section is more legato. Section A is generally more active rhythmically than is section B. Metre is 4/4 throughout, with quarter note = 144. There is an allargando in the final three bars. The harmonic idiom is tonal. The piece begins and ends in B~+. There are modulations during the piece, and there are some dissonances. Textures change frequently, with some exposed soli sections and considerable independence between the woodwind and brass sections. Dynamics range from p to ff.

**Technical Challenges:** Accidentals and articulation markings must be carefully observed. Good blend of sound is needed, especially in unison passages. Upper woodwinds require good dexterity on the septuplet sixteenth note runs. The sixteenth notes which anticipate the beat must be rhythmically precise. Good fluency is needed when eighth notes pass from one voice to another. Trombones have some rapid slide movement from low to high positions in eighth note passages.

**Pedagogical Value:** This piece is useful for developing rhythm, tone, and articulation. Students can analyse Clarke's use of I, II, and V.

**CLARKE, F. R. C.**  
**FLOURISH FOR THE CHANCELLOR**

**Instrumentation:** Standard band minus ob II, tpt III, db  
**Duration:** 1'5"  
**Availability:** CMC  
**Level:** Medium

**Musical Characteristics:** A short ceremonial flourish which opens with brass fanfare figures. In bar 7, a more fully scored processional march style section begins. The fanfare figures reappear before the final allargando bars. There is much homorhythmic movement. Metre is 4/4, with quarter note = 72, Maestoso. Dynamic range is from f to fff, with the style indicated as Non legato e ben marcato. Tonal, in A-flat major, with emphasis on I, IV, and V chords, and some added sevenths and ninths.

**Technical Challenges:** The marcato, detached tonguing must be well controlled. There are some extended ranges which require good tone control. Although dynamic levels are loud, the tone must not be forced, especially in the upper registers. Careful attention to intonation is needed. Players must be alert when reading accidentals (especially double flats and F-flat and C-flat). Trombone I and II must read tenor clef. Ensemble precision and good balance and blend are needed on homorhythmic passages.

**Pedagogical Value:** Where a work of this type is needed for a ceremonial occasion or to open a concert program, "Flourish for the Chancellor" can provide opportunities to develop ensemble precision and full but unforced band sound.

**COAKLEY, DONALD**  
**LAND OF THE SILVER BIRCH**

**Instrumentation:** fl, ob, 2 cl, acl, bcl, sax, tsax, btsax, bsn, hn, 2 tpt, trb, bar, tba, SD, BD, cr cym, susp cym, bells [4 percussion players]  
**Duration:** 3'20"  
**Availability:** Composer  
**Level:** Medium

**Musical Characteristics:** An attractive arrangement of the well known Canadian folk song, "Land of the Silver Birch." Dorian mode. Mainly tertian harmony but with some quartal harmonies as well. Considerable variety of texture, with simple polyphonic and homophonic textures used. Thinly scored opening (Flute, Clarinets in unison, and Bells), then becomes more thickly scored. Considerable use of ostinato figures. Tempo is moderate (quarter note = 84). Metre is 4/4. Basic rhythmic patterns with no tempo changes except for the final ritard. Dynamic range is mp to f.

**Technical Challenges:** The slurred eighth note figures in Flute, Oboe, and Clarinet I must be well controlled. Bells require some use of alternate sticking, repeated strokes with the same hand, and some cross sticking, but most movement is scalewise. Sustaining of long tones requires good control. Types of articulation are not difficult but they must be carefully observed and executed. Endurance will not be a problem since the piece is short (49 bars) and there are ample rests. Good balance must be sought so the accompanying parts do not overpower the melodic line. Players must listen and adjust as the melody moves from one section of the band to another.

**Pedagogical Value:** An effective and enjoyable piece. A useful study in changing textures. Provides valuable ensemble training since the players must be aware of the movement of the melody from one section of the band to another and since balance between melodic and accompanying lines requires attention. Useful exposure to modal and quartal harmony. The lower lines are more interesting and challenging than in many pieces at this level, and the percussion section is used to a greater extent. Challenging use of tuned percussion (Bells).

## COAKLEY, DONALD QUARTAL SINFONIA

**Instrumentation:** Standard band minus ob II, E-flat cl, acl, hn III & IV, db; plus bells, xyl,  
**Duration:** 5'35"  
**Availability:** Published by William Allen Music, 1986  
**Level:** Medium

**Musical Characteristics:** This three-movement composition is based on the perfect fourth interval. Movement I is to be played "In a brisk, fast tempo," with quarter note = 120. Metre is 4/4, with one change to 3/4 (bars 48-51). The opening theme, first stated by Clarinet I, features perfect fourths. Motives from this theme are used in all three movements. Coakley treats the theme canonically in Movement I. Rhythmic diminution and augmentation of thematic material are also used. Movement II is slow and expressive. It begins with quarter note = 56 in 3/4. Metre changes frequently, with 2/4 and 3/4 as well as 4/4 being used. There are frequent variations in tempo and dynamics. The section which begins at bar 30 is to be played slightly faster, and from bar 37 to bar 40 an accel. e cresc. leads to a ff climax, a tempo. There are ritards in bars 12, 44, and 50, returning to the original tempo in bars 13, 46, and 52, and there is a rit. leading to the final bar which is marked with a fermata and a diminuendo. Movement III, like Movement I, is fast, with quarter note = 120. Metre changes frequently. 2/4, 3/4, and 4/4 are used. This movement features effective contrasts in articulation. For example, the opening has a staccato melody in Flute I, Oboe, and Clarinet I moving over a legato eighth note ostinato in Clarinets II and III and Alto Saxophones, supported by sustained long tones in Trombones and Baritone. Motives from the theme of Movement I recur here, and the full theme is played by Clarinet I beginning in bar 39, answered in bar 42 by Flutes. The interval of a perfect fourth is prominent vertically as well as horizontally in this composition. Chord clusters are used frequently. Changes of texture and dynamics add to the musical interest.

**Technical Challenges:** All sections of the ensemble are challenged by important, exposed lines. Entries after rests must be secure, and overlapping phrases must be well controlled. Metre changes require careful counting and a keen awareness of the rhythmic pulse. Special care is needed when tempo fluctuations and metric changes coincide (e.g., bars 11 to 15 of Movement II). Good control of tone production is needed, especially where there are demanding ranges (e.g., Flutes in bars 7 to 11 of Movement I; Trumpets in bars 29 to 39 of Movement I and in bars 25 to 33 of Movement III). Changes of dynamics and articulation also require good control. Work is needed to achieve good intonation. The frequent use of dissonance requires careful listening and tuning (e.g., clusters of major seconds built up at the beginning of Movement II). Good blend and balance of voices within dissonant chords must be sought.

**Pedagogical Value:** This piece helps players develop control of tone, breathing, articulation, dynamics, and tuning. It also provides opportunities to explore contemporary sounds and tonal structures, and to develop rhythmic, ensemble, and aural skills.

**COAKLEY, DONALD**  
**SUITE FOR A BAND OF PLAYERS**

**Instrumentation:** fl, ob, 2 cl, acl, bcl, sax, tsax, btsax, bsn, hn, 2 tpt, trb, bar, tba, SD, BD, cym, claves, cowbell, (mcs), (guiro), cabaza, bells [3 to 4 percussion players]  
**Duration:** 7'  
**Availability:** Composer  
**Level:** Medium

**Musical Characteristics:** Three-movement suite. Movement I (Latino) is in Latin American style. Features repeated rhythmic patterns, repeated neighbour-note figures, and repeated ascending-descending patterns. Frequent metre changes (3/4, 2/4, and 4/4 are used) with a constant quarter note = 108. Maracas and Guiro help to provide Latin American sound. Emphasis on open chord structures with octaves, unisons and fourths. Moderate chromaticism and dissonance with modal touches. Generally thick textures with frequent homorhythmic movement of groups of instruments. Movement II (D'ou viens-tu, bergere) is based on a French Canadian folk song. Straight-forward harmonies in E-flat major. Lyrical, graceful melody is passed from one section of the band to another. Various textures are used, from a single line in the opening four bars to full band. Some antiphonal type passages between brass and woodwinds. Metre is 4/4, with quarter note = 60. Simple rhythmic patterns with some ties across the bar line on sustained notes. Limited dynamic range ( mp to f). Movement III (Ritual Walk) is in the style of a stately march. In 4/4, with quarter note = 100. Simple melodic materials are repeated and developed. Especially prominent in the melodic material are the recurring perfect fourths and minor thirds. Frequent use of neighbour-tone figures reminiscent of Movement I. Basically tonal but with some use of dissonance. Quartal as well as tertian harmony. Some use of parallel seconds. Generally straight-forward rhythms with some ties across the bar line. Density of scoring varies, but there is considerable doubling of parts and frequent homorhythmic movement in sections. Some dialogue between brass and woodwinds. Moderate number of dynamic changes, ranging from mp to f.

**Technical Challenges:** Ranges and dexterity challenges are moderate. Changes of articulation require careful attention. The distinction between staccato and accented articulation must be clear in Movements I and III. Movement II requires well controlled legato with special attention to smooth slurs and portato articulations. Movement III also requires some legato articulations which contrast with marcato and staccato. Long sustained notes in lower brass require good control of tone and snatch breaths. Good

balance between melody and accompaniment calls for sensitive listening and adjusting. Tuning and blend require attention where voices move in octaves. Special care is needed in tuning parallel seconds in Movement III. Good blend of sound and rhythmic precision are needed in homorhythmic sections. Changing metres in Movement I require careful counting and close attention to the conductor's beat.

**Pedagogical Value:** This suite provides opportunities to study repetition and contrast (repetition of melodic and rhythmic material; contrasting styles from one movement to the next; contrasting articulations within and between movements). Useful for rhythmic and aural development.

**COAKLEY, DONALD**  
**THE TWENTIETH CENTURY BAND**

**Instrumentation:** fl, ob, 2 cl, acl, bcl, sax, tsax, btsax, bsn, hn, 2 tpt, trb, bar, tba, SD, BD, cr cym, susp cym, bells, wbk  
**Duration:** 9'  
**Availability:** Composer  
**Level:** Medium

**Musical Characteristics:** Three movements which employ Twentieth Century compositional techniques. Movement I (Six in a Row) is based on a six-tone row which appears in various forms (e.g., retrograde, inversion). The row is angular but with no large leaps. It is treated pointillistically near the end of the movement. Mainly linear writing, with considerable variety of texture from transparent to full sonority. Atonal, with some quartal harmonies. Moderately fast (quarter note = 112), with frequent metre changes (4/4, 2/4, 3/4) and with straight-forward rhythmic patterns. Movement II (Modal Song) is in A B A' form. It is based on two modal scales (Dorian and Mixolydian). The writing is lyrical and scoring is generally full. The modal melody moves mainly by step. Moderately slow, with quarter note = 76 in 3/4 metre. Elementary rhythmic patterns. Quite frequent use of tied notes. Movement III (Polymetrechordalcluster March) is in A B A' form. It is to be played "in the style of a procession." It features the build-up of chords and dissonant tone clusters. There are frequent metre changes (2/4, 3/4, 4/4, and 5/4 are used), with quarter note = 112.

**Technical Challenges:** Care is needed in reading accidentals, using chromatic fingerings, and tuning dissonances. Movement III requires special care in tuning the tone clusters. Careful counting is needed when metres change (Movements I and III). Entries after rests must be clean and confident. Changes of articulation must be observed. Movement II requires work on blend and sustained tone.

**Pedagogical Value:** This piece provides exposure to contemporary sounds within a musical context which is not too demanding technically. Useful for developing aural and ensemble skills. Provides valuable rhythmic training. Presents opportunities to analyse some Twentieth Century compositional techniques.

**EVANS, ROBERT**  
**MRS. MACTWIVLEY'S TUNING HER KNICKERS (IN CONCERT)**

**Instrumentation:** fl, ob, cl, bsn, sax, hn, tpt, trb, tba, xyl [or bells or pno]. Score is in concert pitch.  
**Duration:** Variable  
**Availability:** Composer  
**Level:** Medium

**Musical Characteristics:** A short piece, contemporary in style, with no conventional melodic, harmonic, or rhythmic organization. Each instrument plays only one pitch. When these pitches are sounded one by one, as in the opening, a pointillistic effect is produced. When the pitches are sounded simultaneously, as at the end of the piece, a dissonant tone cluster results. When fewer voices sound together, the results are sometimes consonant, sometimes dissonant. No time signatures are given, although sounds are arranged in bars to enable the performer to relate his individual note or group of notes to the rest of the ensemble. The basic pulse is sometimes written as a whole note, sometimes as a half note, and sometimes as a quarter note. The score indicates whole note/half note/quarter note = 120. The number of beats per bar varies (e.g., four, five, seven). Varieties of texture from a single line to full ten-voice texture. Considerable independence between sections of the band, and considerable variety in the instrumental combinations used. Dynamic range is from p to f. There are three bars in which the players silently read a short narrative about Mrs. Mactwivley, or, if the performers wish, a narrator can read the words aloud.

**Technical Challenges:** The technical demands have been kept to a minimum to enable each player to listen to the sounds of the ensemble as a whole and to relate his sounds to those of the other players. Evans has chosen for each instrument a pitch which is easily tuned and is in the middle range. The challenge is to maintain good ensemble intonation since there are no conventional melodic lines or traditional harmonies. Confidence and precision of entries and cut-offs require work. All players must learn to read from the score, and must judge their entries relative to those of the other sections of the band. Sensitive listening and alertness are essential. Since the score is in concert pitch, some players must transpose. Evans suggests that greater technical challenges can be created by having the players change their notes (e.g., up a tone, down a semi-tone) at a signal from the conductor, by changing rhythms without changing the metre, or by positioning players in various corners of the room to achieve a different spatial effect.

**Pedagogical Value:** A technically easy but musically challenging piece. Provides exposure to contemporary sounds. Valuable for developing aural and ensemble skills. Provides the student with experience playing from a score and relating his part to the others in the ensemble. An interesting intonation challenge.

GAYFER, JAMES M.  
BLITHE AND BUSY

**Instrumentation:** Standard band minus picc, tpt III, BD; plus cacl, bsn II, 2 cor, gl, trgl  
**Duration:** 2'  
**Availability:** CMC  
**Level:** Medium

**Musical Characteristics:** A light and lively piece in A B A (da capo) form, ending with a four-bar coda. Allegretto, common time. Various instruments share the melodic interest in this piece, with considerable doubling of parts. For example, the A section begins with the melody in Clarinet I, Cornet I, and Euphonium, joined in bar 4 by Flute I and E-flat Soprano Clarinet, in bar 5 by Glockenspiel, and in bar 6 by Oboe I. A countermelody is played by Alto Sax I and II, Tenor Sax, and Horns I and II, joined in bar 5 by Cornet II. The A section features interlocking on- and off-beat accompanying figures supporting the melody and countermelody. The B section is introduced by a repeated homorhythmic brass fanfare-type passage, followed by a section featuring a showy running sixteenth note passage in thirds between Flute I and II supported by the on- and off-beat accompanying figures. Tonal, moving from G+ to E-, and back to G+. Dynamic range is from pp to ff. Ends with the full band fading to a final pp.

Technical Challenges: Upper register notes require good control (e.g., in Flutes, E-flat Soprano Clarinet, B-flat Clarinet I, Cornet I). Flute sixteenth note passage in thirds must be clearly and fluently played, as must the sixteenth note scale figure which links the statements of the main theme. Oboe sixteenth notes must fit exactly with the on-going flow of the Flute sixteenth notes after letter C. Articulation must be well controlled, especially the brass staccato on the fanfare figure (beginning at letter B). Good balance is needed between melodic and accompanying material, and between melody and countermelody. The accompanying figures must be light, clean, and precise.

Pedagogical Value: A tuneful piece providing opportunities to develop good balance between melody and accompaniment. Useful for a band with players of varying abilities since the accompanying parts tend to be considerably easier than the parts which present melodic material.

GAYFER, JAMES M.  
GREEN FIELDS AND WHITE HAWTHORNE

Instrumentation: Standard band minus 3 tpt, BD; plus EH, cacl, bsn II, 3 cor, trgl, gl, bird whistle  
Duration: 3'  
Availability: CMC  
Level: Medium

Musical Characteristics: Subtitled "A Country Ballad for Band," this piece is based on a simple eight-bar folk-like melody. The pastorale style and the gentle rise and fall of the melodic line suggest a rolling rural countryside. The smoothly flowing cantabile melody moves from instrument to instrument within the band. Variety is provided by the changes of timbre and register, and also by some fragmentation and extension of the melody. Metre is 4/4 throughout. The four-bar introduction, which moves in half notes, is marked "Andante Semplice." In bar 5, the expressive melody begins. It moves mainly in eighth notes, with points of rest on quarter or dotted quarter notes. The marking here is *Andante con moto*. There are some expressive *rallentando* and *allargando* effects, with a *Maestoso* marking at the *ff* climax in bar 62, and a return to *Andante Semplice* for the coda. Texture is mainly full band, with an often heavily doubled melodic line supported by a chordal accompaniment. There are some more thinly scored passages featuring the woodwinds. The coda features thinner textures as a fragment of the melody passes from one instrument to another (e.g., from English Horn, Bassoon, and Cornet I to solo Clarinet I and solo Horn I, to solo Flute I, Piccolo, and Glockenspiel). Wide dynamic range (*pp* to *ff*), with many crescendo and diminuendo effects, and some sudden dynamic changes. The timbre of the English Horn and the Bird Whistle (used in the coda) help to produce a pastorale effect. Generally straight-forward, conventional use of harmony.

Technical Challenges: Some extended ranges, especially for Piccolo, Flutes, Clarinets, Bassoons, Horns, Cornets, and Tuba. Good control and sensitive listening are needed to achieve the required dynamic changes, the cantabile style, and the smooth legato articulation. Repeated notes require well controlled portato articulation. Clarinets have some tricky break crossings which require smooth finger action. Attention to accidentals, good knowledge of chromatic fingerings, and careful tuning are needed in the climactic section at letter F. Good blend and balance are needed on widely spaced, full-voiced chords. Melodic voices must blend well through the various doublings, and good balance between melody and accompaniment must be sought.

Pedagogical Value: Valuable for developing a sustained, expressive, legato style of playing, and for developing sensitivity to balance, blend, and tuning. Provides useful experience in shaping a simple cantabile melodic line.

GAYFER, JAMES M.  
PETAWAWA LEGION FIVE SEVENTEEN

Instrumentation: Standard band minus timp; plus bsn II. Optional db, doubling tba  
Duration: 2'30"  
Availability: CMC  
Level: Medium

Musical Characteristics: This tuneful march features a cantabile A section in 6/8, and a sprightly rhythmic B section (Trio) in 2/4. In bar 36, the opening A melody is repeated in the upper woodwinds and Trumpet I, followed in canon one bar later by Baritone, Trombones I and II, and Tenor Sax. The march begins with quarter note = 126. The Trio is marked "L'istesso tempo," and the final twenty bars are marked "un poco maestoso." There is a good deal of repetition of basic rhythmic patterns. The accompanying voices are very straight-forward rhythmically. Conventional tonal harmonies are used throughout, with heavy reliance on tonic and dominant chords. The A section is in E-flat major throughout. The Trio begins in A-flat major, then moves to C major, and returns to E-flat major in the final twenty bars. There are few changes of texture, with full band playing almost throughout, and much doubling of parts. There is considerable variety of dynamics, with a range from pp to ff.

Technical Challenges: Ranges tend to push the upward reaches in most instruments, but the parts generally lie well. There are some extended phrases for Trumpet I and II in the high register. Good dexterity and rhythmic precision are needed. Changing articulations (legato, staccato, accents, slurs) must be carefully observed. Melody and accompaniment must be well balanced. Unisons and octaves must be carefully tuned.

Pedagogical Value: An attractive march in a conventional musical style. Provides opportunities to develop good tone production in the upper registers, and to work on ensemble clarity and precision.

KEANE, DAVID  
CIRCLE DANCE

Instrumentation: Any number and combination of instruments  
Duration: Variable  
Availability: Composer  
Level: Medium

Musical Characteristics: Five sections, with the fifth section being a retrograde inversion of the first. The piece is graphically notated, without any conventional notating of rhythm or pitch. Where a specific pitch is required, it is indicated in a box, to be interpreted as a sustained concert pitch, played in any octave. Where a boxed X occurs, each performer selects and sustains his own pitch. Where four X's in a box is indicated, each performer selects any series of pitches with any rhythm. The performers are to be placed around the perimeter of the room, with the conductor standing in the centre, cuing the players as he rotates clockwise in sections one and five, and counterclockwise in section three. In sections two and four, the performers move together from one box to the next, with the conductor cuing the beginning of each box. Layering effects are produced as players begin and end a section one at a time. The piece

begins with the texture gradually thickening as players are cued one by one to enter, marching in step. The marching continues as an ostinato effect throughout the piece, with the players one by one cued to stop marching at the end. Dissonances will be formed when performers select their own pitches, and when players move one by one from a specified pitch to another pitch (e.g., from concert G to concert A-flat in section one). The piece builds dynamically from p to mf, through a crescendo to ff, and back down from p to pp. Variety of timbre is provided by some humming and the sounds of marching feet, in contrast to the instrumental sounds. Individual players may provide their own changes of timbre as they make their own choices in realizing the graphic notation. Since any combination of instruments may be used, the choice of instruments will of course affect the sound of the piece as it is played.

**Technical Challenges:** Since performers can play the specified pitches in any octave, and can choose their own pitches where X's are indicated, ranges need not be demanding. Dexterity also need not present problems, since performers can choose their own pitches and rhythm where four X's in a box is indicated, and elsewhere players sustain a single pitch until cued to move to the next pitch. The long sustained pitches require endurance and good control of tone, although the performers are instructed to take breaths as necessary. Players must be alert to follow the cues of the conductor for their entrances, and must be confident as they enter one by one. They must also be able to think in concert pitch, to tune unisons and octaves carefully, and to enter confidently on their own chosen notes.

**Pedagogical Value:** Interesting for the study of graphic notation. Provides students with opportunities to make musical choices as they realize the graphic notation. Valuable for developing aural skills (playing and humming specified concert pitches and dissonant tone clusters) and for developing ensemble sensitivity. A challenging exercise in watching the conductor. Useful for developing breathing technique and control of tone production. Can be used as a model for student compositions.

KULESHA, GARY  
MARCH IN F

Instrumentation: Standard band minus ob II  
Duration: 4'30"  
Availability: CMC  
Level: Medium

**Musical Characteristics:** This composition uses an Introduction A B A formal design. The 14-bar introduction features short ascending motives and a fanfare-type figure. The basic thematic material of section A is introduced by Trumpets and is then repeated and developed, passing to other instruments and sections of the band. Section B (beginning at letter G) features repetition and development of short rhythmic and melodic motives. A "D.S. al Fine" leads to a repetition of the entire A section. The piece moves at a lively tempo, with half note = 108 in cut time, with occasional changes to 3/2. Rhythmic patterns are quite straight-forward, with some syncopations and ties within and across bars. The piece moves through several tonal centres (F, D-flat, B-flat), with some primary chords and some more contemporary quartal and quintal harmonies, chromaticism, and dissonance. There is considerable variety of texture, from thin to thick, with sectional soli, duets, trios, and quartets. Brass and woodwind sonorities are effectively contrasted, and there is a wide dynamic range (p to fff), with frequent sudden and subtle dynamic changes. Muted Trumpet adds timbral variety.

**Technical Challenges:** There are some difficult ranges for Piccolo, Flutes, E-flat Clarinet, Clarinet I, Trumpet I, Trombone III, and Tuba. Dynamics must be carefully observed and well controlled. Tone must not be forced, even at extreme dynamic levels. Careful listening is needed to achieve good

ensemble intonation, balance, and blend. Where textures are thin, exposed lines must be played with confidence. Good balance of sound is needed in full band passages, and within sections where there are sectional soli (e.g., Trumpets and Clarinets). Special care is needed where lower voices have melodic material. Phrasing requires attention because different sections of the band have different phrasing patterns. Fluency is needed as melodic and rhythmic material passes from one voice or section to another (e.g., in the opening four bars). Tempo must not drag, and rhythmic patterns must be executed with precision. Special care is needed in fitting together several different rhythmic patterns. Changes of articulation must be observed. Good dexterity is needed in eighth note passages.

**Pedagogical Value:** This piece provides opportunities to work on ensemble balance, blend, intonation, tone production, and rhythmic precision. It is a useful study in dynamics.

**KULESHA, GARY**  
**TWO PIECES FOR BAND**

**Instrumentation:** Standard band minus picc, ob II, E-flat cl, acl, hn III and IV, db, timp  
**Duration:** 4'30"  
**Availability:** CMC  
**Level:** Medium

**Musical Characteristics:** The two pieces explore Twentieth Century performing techniques. Each piece can stand on its own in performance. The first piece, "March," is in traditional march form (A B A coda). The A section is very aggressive, while the contrasting B section is somewhat more relaxed. In his preliminary notes in the score, Kulesha writes: "There is no specific image intended, but perhaps this muscular piece could suggest the approach of extreme danger, perhaps the marching of an enemy army. The middle section is less anxious, but just before the D.S., the low instruments start to suggest the creeping return of the mood of the opening." There are two main themes. The opening march theme is aggressive and rhythmically energetic. The eighth note theme of the B section is less aggressive. The piece features much use of dissonance (polytonal layering and dense tone clusters). It is in 4/4 throughout (quarter note = 100). There is frequent use of syncopation. Textures and timbres vary, with exploration of brass and woodwind choirs and mixtures of brass and woodwind. March concludes with homorhythmic full band. Changing dynamics and articulations contribute to the dramatic quality of the piece. The second piece, "Through Morning Mist," is, as the title suggests, an example of descriptive music. The piece is graphically notated, and the performers have considerable freedom in interpreting the notation. There are no traditional metric or rhythmic patterns or melodies. Musical events are indicated in terms of seconds. Unusual sound effects are used (e.g., bird calls and unpitched blowing). There is a wide dynamic range, from ppp to fff, which Kulesha describes as being "as soft as possible" and "as loud as possible." There is a move from dissonance (tone clusters and chromatic movement) to consonance as a major chord dispels the mist at the end.

**Technical Challenges:** The first piece requires careful work in hearing and tuning dissonances, and in playing rhythms precisely. There are some dexterity challenges because of changing accidentals and chromatic movement. Work is needed to achieve clarity of articulation and good balance of voices in dissonant chords and tone clusters. The second piece requires careful rehearsal so that players enter confidently on the conductor's cues. Dynamics must be well controlled. Individual independence is necessary in improvisatory passages (e.g., improvised bird calls must not move together). Sensitive listening and careful musical shaping are needed.

**Pedagogical Value:** These two pieces are useful for exploring contemporary compositional techniques (e.g., dissonance, unusual timbres, improvisation, graphic notation). *March* presents rhythmic challenges. *Through Morning Mist* provides opportunities for players to make musical decisions as they interpret the graphic notation, making their own contributions to the overall musical effect. *Through Morning Mist* also presents opportunities to discuss how a composer paints a tone picture. It can be compared with impressionistic tone poems.

**LEGRADY, THOMAS**  
**CAPRICCIO**

**Instrumentation:** fl, (ob), 2 cl, bcl, 2 sax, tsax, btsax, bsn, (2 hn), 2 tpt, 2 trb, bar, tba, db, timp, SD, BD, cym  
**Duration:** 4'20"  
**Availability:** Published by Chappell Music Canada Limited, 1986  
**Level:** Medium

**Musical Characteristics:** Considerable use of repetition. A A B A coda form. Mainly four-bar phrases, with obvious breathing spots and ample rests for young players. Tonal centres are mainly F major and B-flat major. Emphasis on primary chords, especially dominant and tonic. Limited use of dissonance. Mainly conjunct melodic movement. Few large leaps. Metre is 4/4. Tempo marking is "Allegro moderato." No tempo changes. Mainly simple rhythmic patterns with some syncopations, off-beat entries, and rhythmic augmentation. Frequent repetition of rhythmic patterns. Simple homophonic and polyphonic textures. Considerable doubling of parts. Some sectional soli (e.g., percussion opening; Trombones between letters C and D). Some contrasting timbres due to varying combinations of instruments and varying dynamics and articulations.

**Technical Challenges:** Ranges are generally Easy or Medium, although Flute goes up to f'' and Tuba goes down to F,. There are no major dexterity problems. Accidentals must be carefully observed. Accents and changes between legato and staccato require attention. Slurs are mainly up or down by step. Dynamics must be well controlled.

**Pedagogical Value:** Challenging for all instruments without being too demanding technically. Provides useful rhythmic and ensemble training. An interesting study in changing textures, articulations, and dynamics.

**MORGAN, DIANE** (scored for band by Keith Thompson)  
**CONCERTO FOR TROMBONE AND BAND**

**Instrumentation:** Standard band plus solo trb, bells; minus ob I & II, E-flat cl, cl m, acl, sax II, btsax, hn II, III & IV, db, cym  
**Duration:** 9'  
**Availability:** CMC  
**Level:** Medium for band, Difficult for solo Trombone

**Musical Characteristics:** This concerto is in three movements. Movement I is "Allegro," in 4/4 metre. It opens with a solo Trombone theme with a chordal accompaniment provided by Bass Clarinet, Saxophones, and brass. This theme is then picked up by Clarinets I and II, Horns, and Alto Saxophones, then by Flutes and Bells. The melodic line is again supported by a very basic accompaniment. Solo Trombone then takes over the melodic line. There is increased independence of movement within the

ensemble as melodic and rhythmic motives are repeated and developed, passing from one section or solo instrument to another. The first four bars of the opening theme are played by solo Trumpet in the eighth bar of letter C, and the theme returns at letter E, played by solo Trombone, first with Clarinets, then with Flutes and Alto Saxophones. The accompaniment here is thinly scored and features triplet repeated chords. A cadenza for solo Trombone at letter F is followed by another recurrence of the first bars of the opening theme. Movement II is "Moderato," in 4/4 metre, with a lovely flowing melodic line which passes between solo Trombone and upper woodwinds. Movement III is in 4/2 metre, with half note = 92. There is a short "Meno mosso" section beginning at letter N, followed by an "A tempo." The final three bars are again "Meno mosso." A broadly flowing style is maintained throughout, with cantabile melodic lines featuring a good deal of chromaticism and some large leaps. Melodic material passes from voice to voice, with frequent doubling. The concerto features considerable textural variety, with both polyphonic and homophonic movement. The dynamic range is fairly limited (mp to f, with no exploitation of extreme dynamics or unusual instrumental timbres. The harmonic idiom is tonal, but with some unusual modulations, frequent chromaticism, complex harmonic progressions, and dissonances.

Technical Challenges: Clarinets I and II have some exposed octaves which must be carefully tuned. There are some rapid break crossings for Clarinets, and some challenging chromatic alterations and use of side keys due to the number of accidentals. There are some extended ranges for solo Trombone, Flute, and Clarinet I. The solo Trombone has some rapid changes between higher and lower positions, and some wide leaps. The soloist must play with confidence. Sensitive listening is needed to achieve good balance between the solo Trombone and the instruments of the band, and to achieve accurate intonation, especially in chromatic and dissonant passages. Fluency must be sought as melodic material passes from one section or instrument to another.

Pedagogical Value: This piece provides opportunities to develop aural and ensemble skills, and to showcase a talented Trombone soloist.

## RIDDLE, PETER NOVA SCOTIA SKETCHES

Instrumentation: Standard band minus picc, fl II, ob II, E-flat cl, 3 tpt, hn III & IV, db, timp; plus 3 cor,  
wbk or tbk, trgl  
Duration: 9'  
Availability: Composer  
Level: Medium

Musical Characteristics: 4 musical sketches, each subtitled "A Song of Nova Scotia." Sketch I, "Cape Breton Highlands," is based on a pentatonic theme which appears 4 times. After a short introduction, Clarinets play the theme. Scoring is thin, with repeated open fifths suggesting Cape Breton's Scottish heritage. In the theme's second appearance, texture thickens. Saxophones play the theme a fifth above the Clarinets. A short interlude, based on melodic material from the introduction, leads to the theme's third appearance, this time in C rather than G-. Flutes, Alto Saxes, and Cornets begin, followed in canon 2 beats later by Tenor Sax, Trombones, and Baritone. The theme's fourth occurrence is the most thickly scored. It is more fully harmonized, with repeated fifths in an alternating "eighth note, eighth rest" rhythmic pattern. A short coda uses a fragment of the theme in canon, one beat apart. It is in 4/4, "Andante Simplice," becoming "poco animando" at the key change (letter D). Sketch II, "South Shore Coves," features a modal theme accompanied first by arpeggiated chords, then (at letter C) by repeated brass chords moving in a steady quarter note rhythm. Dynamics gradually increase and texture thickens, then dynamics decrease and texture thins as a quiet coda, based on a fragment of the theme, concludes

the sketch. It is in 3/4, "Andante cantabile," with gentle, rolling motion suggesting the sea's ebb and flow. Harmonies are largely modal. Sketch III, "Annapolis Valley Autumn," is pastoral in mood, "a melancholy portrait suggesting the onset of winter as foretold by the falling of multi-colored leaves." Built on a 4-note motive, stated by Flute and Cornet I, then varied and passed from instrument to instrument, moving up in half steps. Tempo is slow (Adagio), with changes of metre between 3/4 and 4/4. Begins in G-, concludes in C-. Sketch IV, "Fundy Tides," is in A B form. Section A is in F+. It is Allegro non troppo, in 2/4 with a single bar of 3/8 in the third bar of the melody. Constant eighth note motions suggests the tides' relentless power. The melody is played 4 times, increasing in dynamic level and density of texture. The fourth time, the rhythmic values of the melody are twice as long, while the accompanying voices continue their eighth note motion. Metre changes to 3/4 instead of 3/8 in this fourth occurrence of the melody. A "molto rit." leads to the B section, where the theme from Sketch III is played "forte" by full band in D-. Metre changes between 4/4 and 3/4. A short coda, using motives from the Sketch III theme, "reflects the calm of the sea after the highest tide is achieved."

**Technical Challenges:** Careful work is needed where chromatic motion occurs. Changes of articulation and style also require attention. In Sketch I, low brass and Baritone Saxophone must be clean and rhythmically precise and must not overpower the melodic line. In Sketch II, fluent playing is needed on the accompanying eighth notes which pass from one section of the band to another. They must not overbalance the melody. In general, throughout this composition, care is needed to achieve good balance between melody and accompaniment. Technically, the final 2 sketches are more demanding than the other sketches. Sixteenth note figures in Sketches III and IV demand good dexterity. Metre changes require careful counting.

**Pedagogical Value:** Provides opportunities to develop articulation, phrasing, rhythmic precision, and ensemble balance, and to analyse a variety of compositional techniques. Changes of style from one sketch to the next make it a useful study in contrasts.

## RIDDLE, PETER W.C.B. SWING

**Instrumentation:** 2 fl, (ob doubling fl II), 3 cl, 2 sax, 2 tsax, 2 hn, 3 tpt, 3 trb, bar, tba, SD, BD, cym  
**Duration:** 2'  
**Availability:** Composer  
**Level:** Medium

**Musical Characteristics:** A lively swing tune built on a series of one- and two-bar riffs with restricted ranges and driving energy. Riffs are repeated and developed over a walking bass figure in the low brass. In B-flat major with some colour of the minor sixth chord. Primary emphasis on tonic, dominant, and subdominant harmonies. Contrasts between woodwind and brass sections are exploited. Primarily uniform ensemble dynamics ranging from mf to f with some cresc. and dim. effects. Much homorhythmic movement. Brass and woodwind sometimes answer back and forth, and sometimes play different yet complementary rhythmic patterns. Common time, moderate tempo. Eighths and syncopated rhythmic patterns need swing feel.

**Technical Challenges:** Technical demands are generally moderate. Changes of articulation must be carefully observed. Lower brass may have to do stagger breathing and take snatch breaths during walking bass figures. Voices must be well balanced when they move in rhythmic unison. Trombone glissando is the only special effect required.

Pedagogical Value: An appealing swing tune. Useful for teaching repetition, motivic organization, and swing style. Provides valuable ensemble training (developing rhythmic precision, careful articulation, balance, and intonation).

ROE, DAVID W.  
PROCESSIONAL MARCH

Instrumentation: Standard band minus ob n; plus gl  
Duration: 4'  
Availability: Composer  
Level: Medium

Musical Characteristics: A brass fanfare introduces this stately processional march. The fanfare recurs in the coda, with the brass joined by the woodwinds. Rhythmically straight-forward but with interesting use of chromaticism giving the piece a contemporary flavour. “Maestoso,” with quarter note = 104, in 4/4 with occasional changes to 2/4 for single bars. Basic rhythmic patterns recur. Roe writes for percussion instruments in a characteristic processional march style. Various textures are used, with prominent appearances of woodwind and brass choirs. Dynamic range is from mp to ff.

Technical Challenges: No major range problems for a good high school ensemble. Care is needed in reading, fingering, and tuning chromatically altered notes. Whole tone scale figures must be well in tune. Good blend of sound and attention to intonation are needed when instruments move in unison or octaves (e.g., Flutes I and II, Clarinets I, II, and III, Alto Saxes I and II, and Baritone on the melody at letter A; Tuba, String Bass, Trombone III, Baritone, Baritone Sax, Bassoon, Bass Clarinet, and Alto Clarinet on transitional passage to letter M).

Pedagogical Value: This piece provides opportunities to work on some contemporary sounds in an understandable framework. Particularly valuable for ear training. Useful as a processional march for a school convocation ceremony, but also strong enough musically to be included on a concert program.

SIRULNIKOFF, JACK  
NOVA SCOTIA FANTASY

Instrumentation: Standard band minus fl II, ob II, E-flat cl, acl, db; plus trgl, bells, wbk [4 percussion players]. Score is in concert pitch.  
Duration: 5'15"  
Availability: CMC  
Level: Medium

Musical Characteristics: Medley of four contrasting Nova Scotia songs: “Sally Around the Corner 0,” “The Nova Scotia Song,” “Captain Conrod,” and “Acadian Fiddle Tune.” Considerable variety in key, tempo, metre, and timbre, as well as in the style of the four melodies on which this composition is based. Straight-forward harmonies, with changes of key (F+, F-, C+, E-flat major, G+, B-flat major, and back to F-). Begins with quarter note = 60, with changes of metre between 3/4 and 2/4, then between 4/4 and 6/4, Then moves to dotted half note = 72 in 3/4, then quarter note = 96 in 4/4. The piece concludes in 4/4 with quarter note = 60, changing to quarter note = 68. There are some moderately complex rhythmic patterns in the first tune. “Acadian Fiddle Tune” includes a good deal of sixteenth note movement. Considerable variety of texture. Frequent passing of melodic lines and rhythmic figures from one voice to another. Frequent use of solos and sectional soli. Contrasting timbres are achieved through varying

the combinations of instruments, through frequent dynamic changes (range is from pp to f with frequent use of crescendo and diminuendo), and through the use of mutes.

**Technical Challenges:** Changes of tempo, metre, and key require alertness. Good dexterity is needed on the woodwind and Trumpet sixteenth notes in “Acadian Fiddle Tune.” Articulation markings must be carefully observed. At bar 22 ff, the repeated rhythmic figure in Horns against the rhythmic figure in Flute, Clarinet I, Tenor Sax, and Baritone Sax must be precise. Rhythmic accuracy is important in Sally Around the Corner 0. Good balance between melody and accompaniment must be sought, especially where solo instruments are used and where accompanying figures are thickly scored. Where textures are thin, parts are exposed, and therefore confident playing is required. Glissando effects in Trombone and Timpani must be well controlled. A good overall sense of musical line is needed so the piece does not sound choppy as melodic and rhythmic figures pass from voice to voice.

**Pedagogical Value:** Useful for developing precision in rhythm and articulation, and for developing a sense of musical line and texture as melodic and rhythmic figures pass from one instrument or section to another. Provides opportunities to work on balance and blend of sound, and to study how Sirulnikoff has treated the four contrasting songs on which this composition is based.

#### SURDIN, MORRIS THE TREES OF NORTH

**Instrumentation:** Standard band minus ob II, 3 tpt, hn IV, db, timp, BD; plus EH, 4 cor, trb IV, trgl, gong, timb, bells, TT, wbk  
**Duration:** 5'  
**Availability:** CMC  
**Level:** Medium

**Musical Characteristics:** Theme and variations. Basically tonal (G+) but with colourful chromatic progressions with much use of borrowed chords, modal inflections, and extended seventh sonorities. Extensive use of dominant pedal. Melody is lyrical in style with smooth contours and limited range. The theme remains recognizable in the variations although register and rhythmic changes occur. The piece begins in 3/4, “Allegro Moderato,” then moves to “Largamente” (bar 67), then “piu mosso” (bar 83) and “meno mosso” (bar 93). Bar 105 returns to “Allegro Moderato,” but the metre changes to 2/4. In bar 147, the metre changes back to 3/4 as the opening theme returns. Metre changes in bar 155 to common time, “Maestoso,” for a short coda. Rhythmic interest increases as the theme is varied throughout the piece. There is much use of traditional woodwind and brass divisions to create simple two- and three-part textures. Some use of sectional soli (e.g., Clarinets, Saxes, brass). Some quasi-antiphonal effects in the middle and closing sections. Musical interest is achieved in part by the use of various timbres (e.g., stopped Horn, muted Trumpet, various percussion instruments). There is much contrast between upper and lower registers. Dynamic range is from p to f with occasional crescendo and diminuendo effects. More use of such effects would enhance the phrasing and the shape of melodic lines.

**Technical Challenges:** Surdin uses some extended ranges, and these present the main challenges of this piece. There are also some dexterity challenges (e.g., woodwind trills, ascending scalar patterns in bar 109, some Tuba eighth note passages in the low register, some rising eighth note scale patterns with accidentals in Horn). In the percussion section, changes between instruments require careful set-up of the parts and the performing area. Changes of articulation must be observed. Care is needed on the Horn slurred eighth notes (bar 67 ff.) because of the irregular groupings of notes. Blend on woodwind patterns (e.g., bar 120 ff.) requires consistency in articulation. Sustained notes must not overpower moving lines

(e.g., bar 97 ff.). Tempo changes require careful rehearsal. There are some tricky entries. The syncopated Bell figures in bar 83 ff. require confident, precise playing.

**Pedagogical Value:** This piece provides opportunities to work on changing articulations. The long legato lines are excellent for developing smooth articulation and full-bodied sound. Useful for working on phrasing and projection of melodic line, and for exploring compositional techniques used to vary a simple theme.

**TERSTEEG, HUBERT**  
**AMACITIA TO THE FORE**

**Instrumentation:** Standard band minus picc, ob II, E-flat cl, hn IV, db, cym; plus sop sax  
**Duration:** 3'30"  
**Availability:** Composer  
**Level:** Medium

**Musical Characteristics:** Straight-forward march with considerable use of repetition. The opening A section, in E-flat major, features a four-bar theme which appears four times, moving from pp (scored for woodwinds), to mf (scored for brass), to f for full band. The B section, in A-flat major, is somewhat more developmental in nature. The A section reappears, again in E-flat major, followed by an eight-bar bridge leading to the concluding grandioso in A-flat major which is based on material from the B section. Conventional harmonies. The melody is tonally oriented, featuring scalewise motion or outlining chords. Basic rhythmic patterns in 18, with quite frequent use of ties. Sections often move in rhythmic unison. Clear, firm bass line supports the upper voices.

**Technical Challenges:** Dynamic changes must be well controlled. Good blend of sound on chords must be sought. Balance between melody and accompaniment requires sensitive listening and adjusting. Pick-up figures in the low brass, linking one phrase to the next, must be clearly brought out. The entries after rests must be very precise (e.g., on the figures). Careful counting is needed on the tied notes.

**Pedagogical Value:** This piece is technically and musically accessible for intermediate level students. It provides opportunities to work on balance, blend, and dynamic contrasts.

**WEAIT, CHRISTOPHER**  
**GARNET AND GREY MARCH**

**Instrumentation:** Standard band plus trgl, wbk; minus ob II, E-flat cl, cl III, hn III and IV, tpt III, trb III, timp  
**Duration:** 2'30"  
**Availability:** Composer  
**Level:** Medium

**Musical Characteristics:** A B form, with a four-bar fanfare-style introduction. The A section is crisp and energetic in style, while the B section (Trio) is more legato. Simple and accessible harmonies with primary chords and particular emphasis on I-V progressions. The A section is in F+, the B section in B-flat major. Weait uses some chromatic neighbour note figures and some borrowed chords. Melodic movement is straight-forward, with stepwise motion and leaps of thirds predominating. There are frequent leaps of fourths and fifths in the I-V type bass patterns for low brass and woodwinds. There is some use of upper woodwind commentary or interjections at phrase endings, leading into the subsequent

phrase. Cut time with no tempo indication in the score. A lively tempo would seem appropriate, although with junior players a more moderate tempo would be more practical. Rhythmic patterns are basic, straight-forward. There are some ties across the bar line, resulting in relatively simple syncopations. There are also some accented fourth beats. Texture is mainly melody with simple accompaniment (on- and off-beat patterns of alternating quarter note/quarter rest). Various instruments and sections carry the melody. Dynamics range from pp to f. There are a moderate number of dynamic changes, with terraced effects predominating. Timbre variety is provided by the use of Snare Drum wire brush on the ad lib dance rhythm passages in the Trio, and by the optional muted figures for Trumpets.

Technical Challenges: Except for some high Flute passages (up to g'''), ranges are generally Easy to Medium. Good dexterity is needed on the opening woodwind trills. Flutes have some alternations between c'' and d''. Some side keys are required for Flute chromatic neighbour note figures. There is occasional chromatic movement for Trombone. Some Snare Drum alternate sticking is required with some flams occasionally in repeated and syncopated contexts. Articulation must be well controlled. For example, the opening theme requires care in producing the accents, slurs, and staccato. Fourth beat accents must be played precisely. Good control is needed on Flute staccato and occasional accents in the upper register, and on Tuba alternating quarter note/quarter rest patterns where the second staccato note is in the low register, especially when the dynamic level is soft. Phrasing is very regular (four-bar phrases, and four-plus-four-bar phrases). In the latter case, there are opportunities for catch breaths after the first quarter of the fourth bar, before the next three quarters lead into the next four bars. There are no real endurance problems because phrases are generally alternated, passing from section to section. Trumpets have ample time to prepare for their optional muted figures. In general, the accompaniment must be kept light so that it does not overpower the melody. The on- and off-beat accompanying figures must be well co-ordinated. Chords must be carefully tuned.

Pedagogical Value: An approachable, enjoyable march which provides useful training in staccato and legato articulations, and which aids ensemble development (dynamic control, balance between melody and accompaniment, chord tuning).

## WEAIT, CHRISTOPHER LITTLE MARCH FOR SMALL BAND

Instrumentation: picc, 2 fl, 2 ob, 2 cl, bcl, 2 bsn, 2 hn, tpt, trb, db  
Duration: 2'15"  
Availability: Composer  
Level: Medium

Musical Characteristics: Standard march form. The first section, in B-flat major, features crisp staccato articulation, while the trio, in E-flat major, introduces some contrasting legato lines. Tonal harmonies, with emphasis on primary chords but with some secondary dominants and some chromaticism. The crisp, energetic, rhythmic march theme features triadic structures and repeated notes. The trio is introduced by staccato triadic figures reminiscent of the march, but a more sustained cantabile melodic line follows this brief introduction. The dynamics range from pp in the accompanying voices in the trio, to ff on the full band final chord. Generally straight-forward rhythmic patterns in cut time. Frequent use of alternating quarter note/quarter rest patterns in the accompanying voices. The melodic line in the march moves mainly in quarter and eighth notes, while in the trio, the melody moves mainly in whole and half notes. The upper woodwinds and Trumpet have most of the melodic interest.

**Technical Challenges:** Although the piece is rated Medium, there are some difficult ranges for Flutes, Clarinets, Bassoons, and Trumpet, requiring good breath control and support. The Trumpet part is soloistic, requiring clean articulation of eighth notes, ascending slurs of thirds in the upper register (some can be made easier by using alternate fingerings), and secure intonation. The brass players have one triplet on a repeated pitch. This triplet must be played with clarity and precision. The sixteenth note run in the upper woodwinds at the end must be played cleanly and fluently. The accompanying voices must be light and precise. The Flutes, Oboes, Clarinets, and Trumpet have soft, sustained eight-bar phrases in the trio. These require good breath control and support. Melody and accompaniment must be well balanced throughout. Where the melodic line moves in octaves or unisons, these must be carefully tuned. Light staccato articulation is required of all players. Even the “forte marcato” section after letter A must not be too heavy and ponderous. Accents must be observed but the tone should not be forced.

**Pedagogical Value:** Provides valuable articulation training because of the required contrasts between crisp, light staccato and sustained legato. Useful for working on ensemble balance between melody and accompaniment. A charming piece which fits together easily. Well suited to an intermediate band with some more advanced Flute, Clarinet and Trumpet players.

**WEAIT, CHRISTOPHER**  
**PROCESSIONAL MARCH FOR CONCERT BAND**

**Instrumentation:** Standard band plus (cbcl), (cacl), bsn II, (cbsn), trgl, bells  
**Duration:** 5'30"  
**Availability:** Composer  
**Level:** Medium

**Musical Characteristics:** This march is in A B A' form. The A section is “Maestoso” with quarter note = 104-116. The contrasting B section is “Poco piu mosso,” with quarter note = 120-132. The stately style of the A section contrasts with the lighter, gentler style of the B section. Section A features a sustained melody with a quarter note accompaniment. There is a good deal of quarter note motion throughout the A section, with slurs and tenuto and staccato articulations. Section B features repeated dotted eighth and sixteenth note figures alternating with tied whole notes. 4/4 metre is used throughout the composition. There is some use of simple syncopations and of imitative effects. The interval of a perfect fourth is used extensively in melodic and accompaniment patterns. The harmonic idiom is tonal, with much use of quartal harmony. The main tonal centre is C. There is movement to other key centres, but no key signatures are used. Various textures are employed, from single lines to full band. Some sections are homophonic while others are polyphonic. Some linear ostinato techniques are used, and there are some solo and soli passages. The dynamic range is from pp to ff with frequent use of cresc. and dim. effects. Trumpets have some use of straight mutes. Changes of timbre contribute to the musical interest of the piece (e.g., solo instruments, sectional soli, brass and woodwind choirs, and full band).

**Technical Challenges:** Careful work is needed to achieve the variety of articulation called for in this piece. Precision of articulation and rhythm are needed. Security and clarity must be sought on lightly scored accompaniments. Solo and soli passages require secure, confident playing. Good balance is needed between melody and accompaniment. Intonation requires attention. Since no key signatures are used, accidentals must be carefully observed. Woodwinds have frequent use of chromatic fingerings, and there are frequent break crossings.

**Pedagogical Value:** This is an expressive, accessible, carefully crafted work, with musical interest in all parts. It is useful in developing articulation, intonation, and ensemble precision.