ADASKIN, MURRAY

MUSIC FOR BRASS QUINTET

Instrumentation: 2 Trumpets in B-flat, Horn in F, Trombone, Tuba

Source: CMC-T

Duration: 8'

Level: Difficult

Status: Score and Parts

Date: 1977

Ranges

Trumpet 1 in B-flat: f' - b"

Trumpet 2 in B-flat: c' - f#"

Horn in F: a - e"

Trombone: E-flat - g# '

Tuba: E-flat, - a#

Music for Brass Quintet is a relatively conservative modern composition evolving from a series of stylistically unique gestures repeated sequentially, in inversion, and in rhythmic transformation. Like other works by Adaskin, three main textures are exploited: counterpoint of two melodies, rhythmic activity under a melody, and rhythmic activity alone. The chromatic, modal, quartal, and dissonant harmonic colours are also typical of Adaskin's compositional style.

Technical Challenges

Although technically challenging, Music for Brass Quintet is within the capabilities of strong high school performers who have mastered basic range, tone colour, and articulation skills. In the first trumpet part, slurred high register appproaches and delicate pianissimo high register entrances are difficult to control. Isolated trombone and tuba passages require a well-developed low register tone and an f-attachment for the trombone. The second trumpet and horn ranges should not pose any significant challenges for high school performers. The adagio tempo (quarter = 58) keeps dexterity challenges to a minimum, except where trumpet and horn thirty-second-note flourishes require third valve facility. Changing accidentals in the trombone part require care and decisive slide movements. Flexibility challenges vary in both degree of difficulty and frequency from voice to voice. In the first trumpet part, there are difficult pianissimo slurred passages. Consecutive slurred fourth and fifth leaps in the second trumpet part are usually scored in a moderate tessitura. In the trombone and tuba parts, marcato leaps of an octave and twelfth and ascending slurred leaps of a fifth are challenging. Middle register slurred fourths and

accented fifths are the only flexibility challenges of note in the horn part. Accents require considerable tone colour control in all parts, especially where they are scored in a range other than a comfortable middle register. Perfectly co-ordinated tongue, air, and valve actions are essential on the pianissimo trumpet and horn staccato thirty-second-note flourishes. Straight and cup mutes are the only special effects. Should a tuba mute not be available, the one muted passage at the end could be played open. Short two- and three-bar rests minimize the endurance challenges associated with the high register trumpet phrases. Endurance will not be of concern in the other parts at the high school level.

Musical Challenges

A dramatic pause divides this composition into two relatively parallel sections, both of which involve extensive development (sequential extension, melodic inversion, rhythmic transformation) and repetition of four rhythmically, melodically, and stylistically distinct gestures. The thirty-second-note gestures are of special importance because they frequently appear as bridges linking contrasting gestures and as soft accompaniment figures. The principal distinction between the two sections is a harmonic one, the first section emphasizing f minor and the second B-flat major. Making free use of modal shifts, sequential chromatic modulations, quartal sonorities, and vibrant dissonances, the tonal harmonic vocabulary is modern, but not radical. Modern rhythmic structures are similarly within the mainstream of common practise. Syncopated patterns and changing 4/4, 2/4, 3/4, and 3/2 metres are characteristic. Cadential ritardandi are the only complicating tempo modifications. Phrases are generally short, often only two or three bars. Where short phrases are combined to create broader structures, the performers must be sensitive to the paired question and answer relationships. Overlapping and layered phrase structures pose other minor interpretation challenges. Ranging from pp to ff with numerous graduated and subito changes, dynamic contrasts play an important expressive role. Equally important are the stylistic contrasts between gestures, specifically the bold flamboyance of the syncopated fanfare passages, the aggressive percussive quality of the low brass marcato gestures, and the warm lyrical quality of the folk-like gestures.

Ensemble Challenges

Although the composition will not prove overly challenging for senior high school performers with previous ensemble experience, the closely-scored syncopated and thirtysecond-note flourishes require an ensemble that is fully integrated in all respects. Intonation is a special problem where strident thirty-second-note major and minor second clashes occur in soft dynamic contexts. Blend is an important concern in the two-part contrapuntal passages where two high voices are pitted against two low voices. Attention to accent placement will help ensure that the two parts merge to form one fluent two-dimensional melodic structure. The staggered sfz figures require similar attention. Question and answer, overlapping, and layered phrase structures can be challenging in terms of both interpretation and fluency. In general, layered rhythms are not difficult. However, tempo must be very carefully controlled on the low brass marcato gestures (where there will likely be a tendency to rush) and on cadential ritardandi.

Pedagogical Value

Essentially a study in changing textures and timbres, this work provides an opportunity for senior high school performers to demonstrate the colour and technical versatility of a brass quintet. Its

modern idiom can also serve as an excellent introduction to mildly contemporary harmonic and rhythmic structures.

APPLEBAUM, LOUIS

QUEEN'S FANFARE AND ANTHEM

Instrumentation: 2 Trumpets in B-flat, Horn in F, Trombone, Tuba

Source: CMC-T

Duration: 1'30"

Level: Difficult (Difficult Fanfare, Medium Anthem)

Status: Score and Parts

Date: 1973

Ranges

Trumpet 1 in B-flat: f#'- b-flat"

Trumpet 2 in B-flat: d'- f"

Horn in F: c'- e"

Trombone: B-flat - a '

Tuba: C,- d'

This composition is a bright, harmonically colourful setting of Canada's National Anthem. It begins with a rhythmically energetic Fanfare reminiscent of the composer's Stratford Fanfares.

Technical Challenges

The Fanfare is technically more difficult than the Anthem, as ranges and secco-staccato articulations pose significant endurance and tone colour challenges in all parts. The first trumpet's Fanfare f"-b-flat" range is very difficult, and will prove a challenge for all but the strongest high school performers. Tessituras are more varied in the trombone and tuba parts, but large interval approaches to a' and d' respectively can be difficult. In the second trumpet and horn parts, low register scoring makes it difficult to achieve a dry staccato style. Range, tone colour, and articulation challenges in the Anthem are largely of moderate difficulty. However, the opening soft dynamics may hinder the realization of a smooth legato style and a warm brass tone. The triplet sixteenth-note flourish before the final phrase requires tripletonguing or very decisive single-tonguing. Except for the closing first trumpet d"-g" leap, fourth and fifth melodic leaps pose no significant flexibility challenges. Dexterity is not a concern in either the Fanfare or the Anthem.

Musical Challenges

Many of this composition's moderately difficult musical challenges are isolated in the Fanfare. It is divided into two complementary sections, and is essentially a tonally ambiguous harmonic preparation of the Anthem's opening F major chord. The tensions inherent in the sequential secondary seventh (major, minor, and diminished) and neapolitan progressions must be felt through the eighth-rests and cadential ritardandi. Changing 9/8, 6/8, and 4/4 metres, and tied, dotted, and off-beat rhythms require accurate subdivision and a good feel for changing metric accent patterns. Apart from the melodic dotted eighth-sixteenth combinations, the only significant rhythmic challenge in the Anthem is the triplet flourish leading to the final strain of the theme. The Anthem's simple tonic and dominant harmonic vocabulary is coloured by secondary dominant and diminished seventh chords at half-cadences. Dotted half-notes at such points must be carried through if the desired harmonic momentum is to be fully realized. Although both the Fanfare and the Anthem should project the same sense of grandeur and majesty, the contrasting crisp and legato articulations, bright and mellow timbres, and loud and soft dynamics must be carefully observed for the best expressive effect.

Ensemble Challenges

Demanding precise ensemble attacks, articulations, balance, blend, and intonation, ensemble co-ordination is significantly more challenging in the Fanfare than in the Anthem. Homorhythmic off-beat, dotted, and tied rhythms require a steady tempo and exacting first trumpet leadership. The dry staccato articulations, which must be consistent throughout the ensemble, will need to be kept very light or an unduly trumpet-heavy ensemble sound will result. In the Anthem, a warm, well-blended ensemble sound should not be difficult to achieve, provided smooth legato articulations are consistent throughout the ensemble, and soft passages are well supported. Moving patterns in the inner voices, particularly at half-cadences, must be brought out. Breathing and whole-note cadences need to be carefully co-ordinated. Intonation challenges include the cross relation in the transition between the Fanfare and the Anthem, and the passing inverted secondary dominant and diminished seventh chords where difficult 2-3 or fifth position tones occur in the two bass voices.

Pedagogical Value

This is a musically effective setting of the National Anthem that should work well with average high school students. Given a strong first trumpet player, less advanced intermediate ensembles will find the Anthem without the introductory Fanfare quite accessible. The Fanfare can enhance the development of secco-staccato articulation skills, a bright brass ensemble sound, and ensemble precision. The Anthem, on the other hand, will encourage the development of a warm, well-blended brass sound and an awareness of ensemble phrasing. At the intermediate level, increased breath control would also be a natural outcome.

BARNES, MILTON

LADINO SUITE

Instrumentation: 2 Trumpets in C, Horn in F, Trombone, Tuba

Source: CMC-T

Duration: 7'

Level: Difficult (Difficult First Trumpet, Medium-

Difficult Ensemble)

Status: Score and Parts

Date: 1977

Ranges

Trumpet I in C: C#' - a"(c''')

Trumpet 2 in C: a - g"

Horn in F: a' - g"

Trombone: A - e '

Tuba: C, - b-flat

Ladino Suite is a one-movement setting of seven traditional Spanish folksongs that together capture both the flamboyance and romanticism of the Spanish people. Lyrical folk themes, bright dance tunes, and a rhapsodic Fanfare are included. In each instance, the Spanish folk idiom is realized through the raised melodic fourth scale degree, rich modal harmonies, and energetic, almost pagan-like, harmonic ostinati.

Techncial Challenges

The bravura Fanfare trumpet solos make this composition significantly more difficult for the first trumpet than for the other ensemble voices. Written in a relatively high tessitura and marked by challenging legato articulations and rapid passage work, the rhapsodic flourishes require considerable strength, stamina, valve facility, and a full mellow tone. The lilting and dolce lyrical sections pose similar tone and legato challenges for the other four performers, but there are few added range, endurance, or dexterity challenges. Second trumpet, horn, and tuba ranges are difficult, but well within the abilities of high school performers. The trombone range is moderately difficult. Difficult dexterity challenges include vivo rhythmic and grace note patterns (quarter = 150), and the upper brass rhythmic patterns (quarter = 92). Changing key signatures and consistent use of the raiscd fourth degree result in some awkward combinations. Flexibility challenges include slurred ascending fifths and sixths, tongued octave leaos. and most notably a 25-bar tuba G-g marcato ostinato. Changing articulations require solid marcato, legato, staccato tonguing skills. Some of the staccato patterns lle in a soft low register, and are complicated by layered melody and accompaniment textures requiring simultaneous execution of tenuto and staccato quarternotes. Throughout the Suite, there must be a clear distinction between various accent markings, and sfz markings. The last quarter-rest + accented-quarter-note + quarter-rest pattern is very challenging for the first trumpet who must leap to and accurately place a high c''' without any pitch or timbre distortion. Accented and tenuto patterns underneath slurred markings

are technically and musically difficult, especially where they occur on off-beats. Endurance challenges are mostly in the first trumpet part, but the full-tone legato sections may prove mildly fatiguing for the other voices as well. The C trumpet instrumentation, and the muted trumpet and horn passages are the only other technical challenges of note.

Musical Challenges

The Suite's seven Spanish folksongs are cast in a one-movement da capo ABA plus coda form in which the opening rhapsodic Fanfare serves as an introduction to each of the major A and B sections. The folk melodies pose few challenges, being characterized by relatively conjunct movement, rounded contours, and limited ranges. The raised melodic fourth scale degree, changing harmonic and melodic modes, and the supporting modal and quartal harmonies are more challenging. The only sections that depart from the regular eight-bar (four-plus-four) phrases of the original folk themes are the ten-bar (five-plus-five) first trumpet ornamental patterns at E, and the rolling imitative patterns at J. In the colle parte recitative Fanfare sections, the sustained harmonic voices must support and match the phrasing of the trumpet flourish. Although the non-metric Fanfare patterns are the Suite's most significant rhythmic challenges, the relative feedom of the recitative context permits modification and expressive leeway. The rhythmic patterns of the other six sections are not too demanding, involving re!atively basic half-, quarter-, eighth-, and sixteenth-note combinations. The moderately frequent metre and tempo changes, on the other hand, are challenging, as are the polymetric passages at P and U (6/8 and 3/4; 6/8 and 2/4). Stylistic contrasts between sections require interpretation of a wide variety of Italian terms (sostenuto, sonore, expressivo, agitato, dolce, calmo) and stylistically unique dance rhythms (the 3/4 Salterallo patterns at B). Careful attention to articulation and dynamic markings is also required. In most instances, the first trumpet is responsible for establishing style changes, but on occasion, solos and duets require the other performers to take similar initiatives.

Ensemble Challenges

Ladino Suite's effective orchestration and melodic orientation pose few significant balance challenges, except where ornamental trumpet counterpoint and rhythmic ostinati can potentially subordinate melodic statements in inner voices. Blend challenges (e.g., sustained recitative harmonies, lyrical duet and trio passages, rhythmic and melodic ostinati) are more numerous, but not too difficult if rhythmic feel, articulations, and dynamics are consistent throughout the ensemble, and if all performers h,ave ~a warm brass tone. Fluency and phrasing challenges are associated with the shifting sixteenth and eighth note, first and second trumpet figures at G and I, the rolling imitative textures at J, dramatic pauses and cessurae, and the ornamental ten-bar trumpet phrases at E. Passages likely to require rehearsal for rhythmic co-ordination include transitions involving tempo and/or metre changes, colle parte recitative sections, and layered duple and triple metre sections (P, U). Homorhythmic ostinati and the final quarter-rest + quarter-note + quarter rest sequence must be precise and steady. Intonation challenges include the long sostenuto themes scored for two or three voices in pianissimo close-position harmonies, the three-voice muted passage from letter D to G, the sustained, colle parte Fanfare harmonies, and the unison thematic statement at U. Dynamic nuances make the colle parte harmonies especially challenging.

Pedagogical Value

This melodically appealing suite of Spanish folksongs would be an excellent showcase for a gifted senior high school trumpeter. The other ensemble parts are less demanding, but the work should still prove musically satisfying given the idiomatic writing and the attention to musical detail required by the various style, articulation, and dynamic contrasts. The Iyrical folk melodies are well-suited to the development of a rich brass sound, a smooth legato style, and a sense of line. Metre and tempo changes, fermate, cessurae, and colle parte recitative textures can develop ensemble precision, while solo, duet, and trio passages (including the solo trumpet flourishes) provide opportunities for individual expression. In addition, the Suite's characteristic dance rhythms, modal and quartal harmonies, ostinati, and flamboyance will serve as a good introduction to the Spanish musical idiom. It is unfortunate that the tuba part is, on occasion, uninspired and lacking in significant musical substance.

BAUER, ROBERT

QUINTET FOR BRASS

Instrumentation: 2 Trumpets in B-flat, Horn in F, Trombone (Euphonium), Tuba

Source: CMC-T

Duration: 7'

Level: Difficult-Very Difficult

Status: Playing Score

Date: 1973

Ranges

Trumpet I in B-flat: c#' - g"

Trumpet 2 in B-flat: b-flat - d#"

Horn in F: a# - e"(f")

Trombone: G - e'

Tuba: C#, - B-flat

Built on a series of temporally distinct rhythmic patterns, this is a contemporary, onemovement quintet in which changing textures assume melodic and structural importance. A gradual increase in harmonic intensity has similar import and accounts for much of the composition's expressivity.

Technical Challenges

Unlike many contemporary works at the difficult level, this composition is technically

demanding only in terms of articulations and stopped horn effects. Second trumpet, horn, and trombone parts all lie in comfortable playing ranges. Pianissimo high register passages and repeated e"-g" melodic leaps are the only range challenges in the first trumpet part. The tuba part involves little pitch variation, but accents and ppp dynamics require excellent low register control. Dexterity challenges are very isolated, involving only the first trumpet grace notes (quarter = 144) in the A sections and the ragged patterns in the B section. The latter require excellent accidental differentiation and an f-attachment in the trombone part. (Should a euphonium replace the trombone, these passages wou,ld,be slightly less demanding.) In the horn part, the very-difficult-to-tune stopped effects make an exceptional right hand technique an added requirement. The only notable flexibility challenges are the fourth, fifth, and sixth leaps marking the jagged horn and trombone lines in the B section. Changing articulations require solid staccato, marcato, and portato skills, with an especially fine low register staccato technique. Accelerating patterns require refined multiple-tonguing skills. When consistently repeated, these patterns can be quite fatiguing, as can the extended repeated-pitch rhythmic patterns in the A sections where soft dynamic levels require fine control. The high register first trumpet passages featuring repeated e"-g" leaps may also prove fatiguing, but short rests should keep them from being too taxing for high school performers.

Musical Challenges

Lacking both melody and a regular metric frame, the Quintet's intensely dissonant musical idiom is very challenging. It is marked by a dramatic harmonic and textural archshaped crescendo-decrescendo and is cast in a loose ABA' design in which the second A section is a modified retrograde version of the first. The repeated-pitch, temporally distinct rhythmic motives of the A sections must be shaped to reflect the movement from consonance to intense dissonance (or vice versa) through a carefully graduated dynamic crescendo (decrescendo). The relationship between the B section's jagged lines and its accelerating rhythmic motives is difficult to interpret, being best thought of as one integrated, twodimensional melodic structure in which both parts are of equal importance. Staggered breathing on the jagged lines, which are quite modern in conception, must be co-ordinated with the hidden three- and four-note motivic repetitions and extensions that give these lines direction of their own. Taken in isolation, the quarter-, eighth-, and dotted quarter-note rhythmic vocabulary is not at all challenging. The polytemporal textures and non-metric backdrop, however, make these patterns extremely difficult to maintain. Experience with contemporary notations, and second or real-time durational frames is also required. The most difficult expressive challenge rests in the projection of the ABA' arch-shape, a challenge that will require considerable experimentation. Other expressive challenges involve the interpretation of stopped, muted, and unusual articulation effects/markings.

Ensemble Challenges

High school ensembles will find this composition's contemporary musical idiom extremely challenging, particularly with respect to rhythmic and phrasing co-ordination. The temporally distinct rhythms of the A sections and the off-set melodic patterns of the B section demand complete independence and the ability to maintain a given tempo for long periods of time. Co-ordination of entrances and motive changes, on the other hand, requires an acute awareness of the other temporal layers within the ensemble. Phrasing and overall direction require a uniform ensemble understanding of the composition's intent, and a sensitivity to variations in harmonic

and textural intensity. In the B section, the jagged lines and the accelerating motives have their own shape and direction, but they must also work together to create an integrated, two-dimensional melodic structure. Although the textures become very dense and dissonant, each part must maintain its unique timbral identity. Ensuring that articulations are consistent throughout the ensemble will help avoid thick or indistinct ensemble sounds, particularly in the A sections and on the accelerating motives in the B section. Perfect intonation on the opening unison/octaves, on the closing semi-tone clash, and on the dense tone clusters in the B section is similarly important. The extended stopped horn passages are very difficult to tune, and will likely require slow ensemble rehearsal.

Pedagogical Value

Although not overly succinct, this quintet does have potential in educational settings, because its limited technical demands enable musical and ensemble concerns to assume precedence. Detailed study can result in a deeper understanding of the expressive role texture and dissonance play in contemporary musical structures. Phrasing and interpretation challenges will encourage the development of an integrated ensemble, whereas temporally distinct rhythmic layers will develop individual indepcndence. However, the absence of traditional or modern pointillistic melodic structures may prove a deterrant in terms of student appeal, as might the amount of rehearsal time needed for an effective performance.

BAUER, ROBERT

WILLY RAG

Instrumentation: 2 Trumpets in B-flat, Horn in F, Trombone, Tuba

Source: CMC-T

Duration: 1'30"

Level:

Status: Score and Parts

Date: Not Known

Ranges

Trumpet I in B-flat: a ' - b "

Trumpet 2 in B-flat: e ' - f# "

Horn in F: f# ' - g "

Trombone: (B)C - b

Tuba: (E)F# - g

Willy Rag is an entertaining composition written in the style of early American popular music. It uses conventional harmony, with a regular phraseology, and features percussive dotted rhythms throughout.

Technical Challenges

First trumpet and horn ranges are difficult, but for the most part, well-within the capabilities of senior high school performers. Second trumpet, trombone, and tuba ranges are of moderate difficulty. In the upper four parts, dotted eighth-sixteenth patterns are sprightly and require third valve and fifth position fluency where chromatic alterations are encountered. Simple quarter-note patterns prevail in the tuba part. Flexibility challenges vary significantly from part to part. The angular first trumpet patterns in the Trio and Coda are most difficult. Cadential f#''-f#' patterns in the A sections are the only challenges of note in the second trumpet part. Fifth and sixth leaps in the horn and trombone parts should not be difficult if the sound is well-supported and the throat open. Short rests provide time to prepare g'' horn entrances in the Trio. There are no significant flexibility challenges in the tuba part. The articulation style is a percussive one. Tone may prove difficult to control on the angular first trumpet patterns and on the high register trumpet and horn cadential patterns. Accent placement can be tricky on the syncopated patterns in the Trio. Although angular first trumpet and sustained horn patterns in the Trio require strength, Willy Rag is a short composition that should not prove fatiguing for high school performers who play and perform on a regular basis. Cadential trombone slide glissandi are the only special effects.

Musical Challenges

Willy Rag is written in a simple da capo Trio plus Coda design. The A sections feature a percussive dotted-eighth + sixteenth theme in the trumpet parts, a more sustained countermelody in the horn part, and a rhythmic and harmonic ostinato in the trombone and tuba parts. The Trio sports thinner ensemble textures and is developmental in nature. The conventional harmonic idiom is based largely on tonic, dominant, and subdominant chords, with some more colourful seventh, ninth, neapolitan, and augmented sixth sonorities in auxiliary contexts. Irregular accidentals (e.g., b#) can make some of the melodic patterns in the Trio difficult to pitch, unless the implied harmonies are felt and anticipated. The ostinato bass line and sustained countermelody clearly articulate the complementary four-plus-four-bar phraseology. The dotted eighth-sixteenth rhythms are within the capabilities of high school performers. The regular quarter-note tuba Patterns will help to ensure rhythmic accuracy on the syncopated patterns. Triplet patterns are occasionally encountered in the horn part. Dynamics can be effectively used to add interest, but there are no specific markings.

Ensemble Challenges

A balanced ensemble sound should not be difficult to achieve, as the polarized orchestration naturally highlights the trumpet melodic material and the bass ostinato. Middle register scoring helps to ensure the horn countermelody in the A sections will not be lost either. The first trumpet part may tend to sound shrill when performerd by less experienced students, but a clean and consistent articulation style throughout the ensemble can enhance blend. Rhythmic co-ordination is difficult on the staggered sustained figures in the Trio, and on the three-part layered patterns

preceding the return of the~oPening but in each instance the beat is clearly articulated by the tuba. Solo anacrusis patterns present minor fluency challenges. Ensemble phrasing is unified. Two-bar mo'tivic groupings in the trumpet parts will not sound fragmented if the performers are sensitive to the broader four-bar groupings in the lower ensemble parts. A strong bass line will minimize potential intonation problems. Patterns likely to be of special concern are the passing chords where an unstable tone using third valve or fifth position is in the bass, the sustained staggered patterns where one or more voices are playing in a high register, and the dry, alternating eighth-note, eighth-rest cadential patterns.

Pedagogical Value

Willy Rag can provide training in dotted and syncopated rhythms, percussive articulations, and ensemble integration. Student performers will likely find the popular idiom appealing and up-beat.

BECKWITH, JOHN

FIVE PIECES FOR BRASS TRIO

Instrumentation: Trumpet in B-flat, Horn in F, Trombone

Source: CMC-T

Duration: 12'

Level: Difficult (Very Difficult Trumpet)

Status: Score and Parts

Date: 1951

Ranges

Trumpet in B-flat: a- c'''

Horn in F: c - c'''

Trombone: (G,)E - a'

Five Pieces for Brass Trio are short instrumental studies exploring various brass textures. The first, third, and fifth movements are tuneful and rhythmic. The second movement is a contemporary Chorale, while the fourth movement is built around characteristic cadenzas for each of the three instrumentalists. Like other works by Beckwith, the result is a controlled mosaic that integrates the traditions and harmonic colours of the twentieth century with those of previous eras.

Technical Challenges

In many respects an extravaganza of brass colours, this composition requires a fair degree of technical facility. In the fast movements and the solo cadenzas, quasi-arpeggiated melodic constructions pose significant flexibility and tone colour consistency challenges. In both the trumpet and horn parts, very difficult c''' patterns, octave leaps, soft dynamics, and slurred articulations are complicating factors. A trombone f-attachment is needed to realize low register and running eighth-note passages in the outer movements. The vivace sixteenthand triplet sixteenth-note figures in the trumpet's solo cadenza require considerable coordination and third valve facility. In the fast movements, staccato articulations must be light, but not too short or crisp. In the fifth movement, it is difficult to keep the fortissimo high register patterns light. Accents can be challenging in terms of both tone colour control and placement. Slurred patterns involve leaps of a third, fourth, fifth, sixth, and seventh. Soft sostenuto articulations prevail in the second movement. Articulations in the fourth movement vary with the character of the cadenza and range from a decisive marcato to an expressive legato. Mutes are required in the third and fifth movements. Intonation may be a problem in the muted low register horn and trumpet passages. Other special effects include isolated stopped notes in the horn cadenza and trombone slide glissandi. Given the length of the composition, endurance will be an important technical consideration in the Chorale and the fifth movement (especially for the trumpet and horn). The horn and trombone parts require some fluency in bass and tenor clefs respectively.

Musical Challenges

Although this composition is a study in changing textures, tempo, melodic, harmonic, and style contrasts are also important factors governing its overall shape and direction. The first, third, and fifth movements explore contrapuntal, imitative, and homorhythmic textures respectively, and are marked by fast tempi, modal harmonies, energetic rhythms, and angular or scalar melodic constructions. In contrast, the subdued second and fourth movements are (excepting the flashy trumpet cadenza) characterized by slow tempi, and dissonant chromatic and atonal harmonies. In each movement, the emphasis placed on timbre can pose significant phrasing challenges, particularly where merging, overlapping, and interrupted motivic structures give a sense of continuous melodic growth. Rhythmic challenges vary considerably from movement to movement. In the first movement, contrapuntal textures and changing metres (4/8, 2/8, 3/8, 5/8) require independence and careful execution of syncopated patterns and melodic rests. The adagio half- and whole-note rhythms of the Chorale appear deceptively easy, but poco sostenuto markings, rests, and tied patterns are musically challenging. In 3/4 (12/4) and 6/8(9/8) respectively, the rhythmic vocabulary of the third and fifth movements is similar to that of the first movement. At the end of the last movement, layered duple and triple groupings defy the barline and create an intriguing polymetric structure. Style interpretation in the cadenzas requires an understanding of terms such as: rubato, tranquillo, brilliante, majestic, expressivo, appassionate, and intenso. Tempo terms are of equal difficulty. The clearly marked articulation and graduated or subito dynamic contrasts (pp-ff) account for the composition's other expressive challenges.

Ensemble Challenges

Ensemble challenges vary in number and degree of difficulty from movement to movement according to the texture that is being explored. Although there will be a tendency for the horn part to be lost in some of the more active middle sections, balance and blend will be of little

concern in the first movement, provided staccato articulations are very light and consistent throughout the trio. Merging and overlapping phrases pose minor interpretation challenges. Rhythmic co-ordination should not prove difficult, except where a phrase ends and begins almost immediately with staggered entrances. In the Chorale, balance, blend, intonation, and rhythmic precision are of paramount importance. If half-rests are to be rhythmically precise and melodically potent, the performers must be sensitive to the question and answer phrase groupings. In the third movement, ensemble integration is dependent on phrasing. Performers must interpret whether all voices have melodic status, whether one or more are subsidary to another, or whether all three parts are linked together to form one melodic thought. Tempo changes are difficult in the fourth movement. In the last movement, the opening accompaniment patterns must be carefully co-ordinated with the melodic patterns in terms of placement and metric emphasis. The derived polymetric structures at the end of the movement require independence and a very steady eighth-note pulse. As in the first movement, light staccato articulations and fine tuning are needed to ensure an integrated ensemble sound, particularly on the fortissimo, high register staccato patterns.

Pedagogical Value

While isolated range and flexibility challenges can be extreme, strong senior high school performers should find this composition a satisfying and rewarding musical experience. Solo cadenzas give each instrumentalist an opportunity to make a unique musical contribution and demonstrate technical proficiency. The contrasting styles and textures, on the other hand, provide an opportunity to demonstrate and develop the technical and musical versatility of the performers as an ensemble. Should some of the movements be beyond the technical capabilities of the students involved, they could be omitted.

BISSELL, KEITH

TRIO SUITE

Instrumentation: Trumpet in B-flat, Horn in F, Trombone

Source: CMC-T

Duration: 7'20"

Level: Difficult

Status: Score and Parts

Date: 1973

Ranges

Trumpet in B-flat: b-flat - a"

Horn in F: a-g"

Trombone: (E)F - f '

Mildly contemporary in its modal harmonies, this melodious suite typifies much of Bissell's Gebrauschmusik in that its three movements reveal both a sensitivity to harmonic nuance, and a sure touch for cantabile melodic lines. With the principal contrast between movements being one of tempo, the Trio Suite also reveals the structural simplicity that has frequently resulted in Bissell being described as a traditionalist.

Technical Challenges

A difficult work with technical challenges for each instrumentalist, the Trio Suite is well-suited to the capabilites of average high school performers. Cantabile melodic lines minimize the challenges associated with the trumpet and horn ranges, even where difficult slurred upper register approaches are encountered. Soft dynamics, on the other hand, require considerable control and a well-developed tone throughout the entire playing range of all parts. In the outer two movements, quick tempi necessitate rapid slide movements between upper and lower positions, and excellent third and fifth position accidental differentiation. Changing accidentals in the first movement and vivace sixteenths in the third movement are the only major trumpet and horn dexterity challenges. Slurred leaps of a fourth, fifth, sixth, and on occasion, seventh, and octave, demand a fair degree of embouchure flexibility in all three parts, as do the angular marcato figures (frequent tongued leaps of a sixth and seventh) in the trumpet part. Legato articulations prevail throughout all three movements. The eighthand triplet eighth-note patterns in the trombone part demand an imperceptible tongue action, impeccable slide and tongue co-ordination, and excellent breath control. A well-defined single tongue is required on the vivace sixteenth-note patterns in the third movement, on the repeated marcato patterns in the first movement, and on the delicate staccato accompaniment patterns in the second movement. The emphasis placed on imitative and contrapuntal textures provides few opportunities for extended rests, but the cantabile melodic lines and the limited exploitation of register extremes prevent the work from being overly fatiguing. A trumpet straight mute is required in a comfortable playing range in both the second and third movements. There are no transposition or clef challenges.

Musical Challenges

With the exception of its mildy contemporary modal harmonies and changing metres, the Trio Suite is written in a relatively conservative musical idiom. In each movement, structure is a product of contrasting tempi, mildly contrasting melodies, and melodic repetition. The cantabile melodies are straightforward in both sense of line and intervallic structure (primarily based on seconds, thirds, and fourths with some fifths and sixths, and occasional sevenths and octaves). Marked dynamic nuances (crescendi and decrescendi within a pp-ff dynamic range) support the natural rising and falling melodic contours which are organized for the most part into clearly marked two-, four-, and eight-bar phrases. Fugal and imitative textures result in mildly complex overlapping phrase structures which require a fair degree of rhythmic independence, especially where syncopated rhythms are encountered. The half-, quarterdotted quarter-, eighth-, and sixteenth-note rhythms are generally not difficult, except in the second movement where the rhythms consistently emphasize the second beat in the fashion of a sarabande. Changing metres (2/4, 3/4, 4/4, 3/8, 7/8, 9/8, 12/8) and tempi in the outer movements are complicated by the opposition of simple and compound metres, and symmetrical and asymmetrical metres. The absence of specific metronome markings necessitates interpretation of a variety of Italian terms,

including allegro, allargando, con moto, adagio, andante, and vivace. With the movements and sections within movements contrasting primarily in terms of tempo, stylistic interpretation is not difficult. However, the performers must be sensitive to the second movement's sombre modal and mildly exotic modulations, because they suggest a more introspective tone than either of the outer movements.

Ensemble Challenges

The contrapuntal textures and frequent fugue-like entries pose many technical and interpretative balance challenges. The warm, well-blended brass tone demanded by the cantabile melodies may prove difficult to achieve on the delicate staccato accompaniment patterns in the second movement, on the homorhythmic vivace sixteenth-note patterns in the third movement, and on the marcato and tenuto accents in the first and third movements. Imitative entries and passages where a melody begins in one voice and ends in another voice pose minor fluency challenges. The relatively complex syncopated rhythmic counterpoint, often resulting from the layering of two or three melodic lines, can present both fluency and rhythmic co-ordination challenges. The most difficult rhythmic co-ordination challenge is one of changing metres and tempi. The wide dynamic range (pp-ff) may present significant intonation challenges throughout the work, especially where emphasis is placed on soft, cantabile eight-bar phrases. Special care will be required in the duet sections and on the allargando fp cresc. patterns in the first movement. Both overlapping and unified ensemble phrase structures are encountered. In the first instance, each melodic line must be independently shaped and then cast into a more all encompassing ensemble context. Coordination of phrase endings and breathing are important considerations where unified phrasing is encountered.

Pedagogical Value

Carefully thought out in terms of structure and technical demands, the Trio Suite is well-suited to the capabilities and needs of average high school performers. Its broad cantabile melodies can be effectively used to develop both an awareness of melodic line and a warm, well-blended brass tone. Other applications might include the introduction of changing metres, developing a familiarity with modal harmonies, and perfecting a smooth legato technique.

BOTTENBERG, WOLFGANG

FANFARE FOR BRASS QUINTET

Instrumentation: 2 Trumpets in B-flat, Horn in F, Trombone, Tuba

Source: CMC-T

Duration: 3'

Level: Difficult

Status: Score and Parts

Date: 1982

Ranges

Trumpet I in B-flat: C#' - C'''

Trumpet 2 in B-flat: b - g''

Horn in F: b-flat - f''

Trombone: B-flat - f'

Tuba: E-flat, - b-flat

Written in an expanded tonal/modal idiom, this celebratory fanfare is reminiscent of Hindemith in both style and expressive content. It is built on the extension and development of a rising eighth-note mixolydian figure and a driving 6/8 rhythm. The dynamic energy is momentarily interrupted near the end where the brass instruments reveal a more lyrical side of their character in a series of rolling, eighth-note melodic fragments.

Technical Challenges

Like many fanfares, this composition is a difficult work requiring high school performers with excellent articulation skills and a strong embouchure. Although upper register tones are used sparingly, the first trumpet two-octave range is complicated by accented high register entrances, occasional c''-c''' leaps in exposed melodic contexts, and in the coda, reiterated fortissimo c''' accents. Both the horn and trombone ranges are of moderate difficulty, with leaps to f'' and f' (respectively) by intervals of a third and fourth being the only notable challenges. The second trumpet range would be of moderate difficulty as well, were it not for the repeated fortissimo g'' articulations in the coda, and the relatively frequent leaps to g'' by intervals of a fourth and fifth. E-flat,- B-flat, tuba demands require considerable low register articulation, flexibility, and dynamic facility throughout the work. The fortississimo, accented eighth-note sequences are particularly challenging. Changing accidentals require secure second, fifth, and seventh positions in the trombone part, and third valve facility in the other parts. Third valve alternate fingerings can minimize the number of awkward combinations in low register tuba passages. A decisive articulation style is required throughout the Fanfare. Clean and distinct sixteenth-note articulations are difficult to realize in soft sections, on high g'' and a'' trumpet figures, on low B-flat, tuba figures, and on unstable second trumpet and horn b-flat, a, and c' figures. In some of the faster sections double-tonguing may be required. Brilliant accented articulations require excellent tone control at register and dynamic extremes. The slurred patterns preceding the recapitulation pose no special challenges, although the placement of slurred and tenuto notes requires care. Endurance challenges are primarily associated with the high tessitura and repeated accents of the virtuosic coda. Marked by occasional short rests and moderate tessituras, the rest of the composition should not prove overly fatiguing for high school performers.

Musical Challenges

The Fanfare's developmental design is moderately complex, involving a false recapitulation, a recapitulation that continues to develop the two principal motives, and an elaborate coda. While

the third, fourth, and fifth melodic patterns are not overly demanding, they require familiarity with mixolydian and phrygian scales. Melodic patterns exist within an cxpanded tonal/modal harmonic frame that is typical of Bottenberg's style. Quartal progressions, expanded ninth sonorities, and cadences featuring parallel open fifths are particularly characteristic. Chromatic second dissonances give a special poignancy to the driving sixteenth-note figures. The surprising enharmonic modulation in the coda is typical of the composition's frequent tonal/modal shifts. The tied patterns will require care, as will the syncopated hemiola patterns and the duple and triplet eighth-note patterns. The latter are especially challenging at bar 44 where the opposition is both vertical and horizontal. Overlapping and interlocking upper and lower brass homorhythmic textures pose significant phrasing challenges. Other expressive challenges are associated with the Fanfare's rhythmic vitality and dynamic nuances. As rhythmic and harmonic momentum are gathered, the decisive articulation style should become more defined and rhythmically vigorous. Dynamics range from p to fff with a moderate number of crescendi and decrescendi. It is important that distinctions between ff and fff are strictly observed, and that crescendi are carefully graduated.

Ensemble Challenges

The Fanfare is challenging in terms of ensemble integration. Rhythmic precision, articulation consistency, and intonation are of paramount importance when co-ordinating the homorhythmic sixteenth-note figures and the two-part, full ensemble textures. A strong downbeat in the tuba part will help ensure correct sixteenth-note placement in tied patterns. Accurate intonation and a round tone throughout the entire playing range of each instrument will help achieve articulation consistency. Assertive articulations will enhance balance in passages where principal motives are heard against sustained long-tones in the other four parts, and where cadential progressions involve four roots and one fifth in an inner voice. In the coda, the lower voices must be very strong and supportive, so that the high tessitura first trumpet has a solid base on which to build and tune. The most significant phrasing challengcs are encountered in the overlapping and interlocking two-part ensemble textures. Connecting solo one-bar figures are also mildly challenging. Other ensemble challenges include cadential ritardandi, and layered duple and triplet eighth-note patterns.

Pedagogical Value

Musically more interesting than many fanfares, this mildly contemporary one will be effcctive in both performance and purely educational settings. Its expanded tonal/modal and mildly dissonant harmonic idiom can serve as a good introduction to the German Hindemithian school of composition. The modal melodic and harmonic figures provide good study material for developing an awareness of both vertical and horizontal intonation. The driving rhythms will develop simple double-tonguing skills and an assertive detached articulation style. Careful rehearsal can also improve ensemble integration and provide an opportunity to explore the expressive implications of developmental and recapitulatory formal designs.

BRADY, TIMOTHY

"No. 4" from DIRECTIONS

Instrumentation: 2 Trumpets in C, Horn in F, Trombone, Tuba (Bass Trombone)

Source: CMC-T

Duration: Variable, 5'-10'

Level: Difficult

Status: Playing Score

Date: 1982

Ranges

Trumpet I in C: e', e" (variable)

Trumpet 2 in C: e' (variable)

Horn in F: b' (variable)

Trombone: e, e' (variable)

Tuba: E, e ' (variable)

Directions is a series of four improvisational structures for different chamber ensembles to be performed alone or as a suite. The last structure is scored for traditional brass quintet. It considers concert "e" in a variety of rhythmic, dynamic, and timbral contexts that are contrasted with sectiohs exploring non-pitched instrumental sonorities.

Technical Challenges

The number of improvisatory decisions left to the performers makes it difficult to identify and describe the technical challenges of this work. Articulation, dynamic, and tuba range challenges, however, suggest at least a moderately difficult to difficult technical rating. Some melodic freedom is implied in selected parts in sections one, five, seven, and nine, but ranges are for the most part very restricted, limited to concert "e" in one or two octaves. The tuba e' figures are the most difficult. Excepting those passages where complete melodic freedom is permitted, Directions poses no embouchure flexibility challenges. However, the sustaincd crescendi and decrescendi in the last two sections (ppp-fff-ppp) will require considerable control and support for tone colour consistency and pitch stability. These figures may also pose minor endurance challenges, especially for the first trumpet and trombone who are playing higher octave notes. Other endurance challenges are almost totally dependent upon the length of each of the melodic or sforzando rhythmic sections. The contrasting special effect sections should provide ample resting opportunities if sections are quite extended. Tone colour control is of some concern on the short-note accented and sforzando figures. Unspecified air sounds, key rattles, and mouthpiece pops are required in all parts. A trumpet harmon mute, tuba mute, and stopped horn are also required.

Musical Challenges

Divided into ten improvisatory gestures contrasting pitched and non-pitched instrumental

timbres, the effectiveness of this composition is entirely dependent upon the interpretative and improvisatory abilities of the performers, both as individuals and as an ensemble. Given moderately specific timbre, and in some sections, pitch and rhythmic directions, the performers must project a sense of growth and forward momentum that leads to the final, climactic sustained concert e. In doing so, performers must interpret the special effect notations, decipher the relatively traditional non-metric rhythmic notation, and determine the length, strength, shape, and specific content of each section. In sections one, five, seven, and nine, one or more voices are given complete melodic freedom, the only limiting factor being the type of accompaniment supporting it–rhythmic, sustained, melodic, or atmospheric special effects. For the most part, dynamics are ad. lib., but specific markings do suggest a wide dynamic range marked by frequent stark and/or subtle contrasts. The notated rhythmic vocabulary is quite limited, with the grace eighth-note being the basic unit occurring in both random and cued ensemble contexts. Sustained whole-notes lasting the length of each section and sixteenth-note patterns are also featured. Beyond a note indicating that "each section should last between twenty and sixty seconds or as long as the audience can take it", specific tempo guidelines are not provided.

Ensemble Challenges

The improvisatory and cued ensemble rhythmic passages of this composition require a very tight ensemble that works and creates together as a single entity. The transitions between pitched and non-pitched improvisatory gestures must be fluent and well co-ordinated. Sforzandi and cued grace-note patterns must be precisely co-ordinated to sound as one voice. In the closing section, the tuba entry must be timed to coincide with the height of the crescendo in the other four voices. Intonation, balance, and blend are of concern on the octave and unison short-note sforzandi and on the closing ppp-fff-ppp dynamic envelope. On several occasions, these challenges are complicated by stopped and muted timbre variations. Other balance, blend, and phrasing challenges are virtually totally dependent on the improvisations of the individual ensemble. Regardless of the nature of the improvised structures, careful listening, and individual and ensemble adaptability are essential.

Pedagogical Value

With musical and ensemble challenges far exceeding the limited technical demands, this experimental work could provide an opportunity for senior high school students and more advanced performers to explore improvisation and contemporary timbres. At either level, previous individual and ensemble improvisation experience is recommended, since complete melodic freedom is permitted in some sections, and there is no real melodic material from which to take inspiration. Other applications might include sforzando articulations, development of an extended dynamic range, intonation, and an expioration of how contrast contributes to musical structure and expressivity.

CLARKE, FREDERICK

BRASS QUINTET

Instrumentation: 2 Trumpets in B-flat, Horn in F (Trombone), Trombone, Tuba (Bass Trombone)

Source: Aeolus Brass Quintet

Duration: 8'45"

Level: Difficult

Status: Score and Parts

Date: 1976

Ranges

Trumpet I in B-flat: C#' - c'''

Trumpet 2 in B-flat: g - a"

Horn in F: f - f"

Trombone: F - f'

Tuba: C - d'

Like many other works by Frederick Clarke, this harmonically rich quintet is written in the tradition of Healey Willan and Ralph Vaughan Williams. Beginning with a slow, monothematic Introduction and closing with a sprightly Rondeau, its four movements are cast in a slow-fast-slow-fast design in which the middle two movements are a lively Scherzo and a passionate Elegy. Together, the four movements display all the colours and textures traditionally associated with brass instruments.

Technical Challenges

Although isolated range, flexibility, articulation, and endurance challenges make this composition a technically difficult work, it is by no means a particularly challenging one. The first trumpet range in the Elegy is the one exception. In this movement, f"-c''' melodic leaps, and soft and loud sustained phrases Iying between f" and c''' require exceptional tone colour control and stamina. Difficult approaches and soft dynamics also pose occasional high register challenges in the other three movements, and in the second trumpet part, but ranges do not reach beyond an a". Horn, trombone, and tuba ranges are largely of moderate difficulty. However, a good f-c' low register horn technique is required. Flexibility challenges include the ascending fourth sequences in the fourth movement and the slurred fourth, fifth, sixth, seventh, and occasional octave leaps in the first and third movements, some of which are complicated by dotted rhythms. The two-octave trumpet and tuba sequences are particularly challenging. In terms of articulation skills, lightness will need to be an important facet of technique, particularly on the playful staccato and slurred patterns in the Scherzo and the rhythmically sparse accompaniment patterns in the Rondeau. Some of the latter will also need to be carefully shaped through a gradual lengthening of note values Other articulation challenges require a finely controlled pianissimo sostenuto technique (Elegy, middle section of Scherzo) and a decisive marcato technique (Rondeau). Endurance would not be a significant concern in this composition were it not for the slow sustained Elegy, which being three and a half minutes in duration, accounts for almost half the length of the entire composition. This movement also calls for the

use of straight mutes in all parts.

Musical Challenges

The Introduction of this composition serves a double function in that it harmonically prepares the opening c minor tonality of the Scherzo, and introduces in one extended melody almost all the principal melodic materials of the following three movements. Structure in the second, third, and fourth movements is a product of deliberately simple contrasts. Characterized by rich chromatic harmonies, carefully controlled dissonances, quartal effects, and modal ambiguity, the tonal harmonic vocabulary is quite consistent throughout all four movements. Rhythmic challenges vary from movement to movement. The Introduction is in a slow four (quarter = 56), and built almost exclusively on quarter and dotted eighth-sixteenth rhythms. The Scherzo's allegro vivace 3/4 metre is best felt in one with a strong downbeat in each bar and a strong-medium two-bar pulse. It is especially important that this feel be maintained in the slower middle section, or the sustained dotted half-note melodic rhythms and supporting harmonies will lack direction. The slow tempo (3/2, quarter = 60), triplet quarter-note rhythms, and rubato effects complicate the otherwise straightforward whole-, half-, and quarter-note rh~thms in the third movement. Rhythmic challenges in the fourth movement include the dotted rhythm and triplet melodic patterns, and the interlocking on- and offbeat accompaniment patterns. Tied syncopations and changing 5/4 and 4/4 metres can create additional complications. Phrases fall for the most part in regular four-bar groupings. Where phrases are subdivided into two-bar groupings in the Elegy and the Scherzo, the performers must be very sensitive to antecedent/consequent relationships. The performers must also be aware of the occasional three- and six-bar groupings which accentuate the Scherzo's mischievous nature. Marked crescendi and decrescendi enhance the natural rising and falling melodic contours. Other expressive challenges include the rubato effects in the third movement, the allargando and accelerando tempo modifications in the fourth movement, the stylistic contrasts between and within movements, and the interpretation of Italian stylistic terms.

Ensemble Challenges

Imitative and homorhythmic textures throughout all four movements require careful balancing, and matched rhythms, articulations, dynamic shadings, and phrase contours. Rhythmic consistencly is likely to be of special concern in the fourth movement on the changing dotted rhythm and triplet melodic rhythms and accompaniment rhythms, and in the Scherzo and Elegy on the slow half-note rhythms. The Elegy will require considerable rehearsal, as the rubato effects require a unified ensemble response to the lush chromatic harmonies. Articulation consistency will be challenging in the Scherzo where staccato patterns need to be kept light and true to the rhythmic pulse of the 3/4 metre. Matched dynamic nuances and phrase contours are particularly crucial in the Elegy, the quasi-chorale section of the Scherzo, and the fourth movement. In each instance, a unified ensemble awareness of melodic and harmonic climaxes will help ensure this consistency. Throughout all four movements, ensemble integration may be further improved by accurate intonation. The lush harmonies of the Elegy and the quasi-chorale section of the Scherzo will likely require special care, particularly where soft trumpets provide a sustained harmonic accompaniment.

Pedagogical Value

The limited technical demands of this composition make it well-suited for less advanced high school students who have had little ensemble experience. The varied textures can be used to develop an awareness of ensemble balance and blend, while the rounded melodies can be used to develop an awareness of phrase and melodic line. The slow Elegy is particularly useful, as the rubato effects and lush harmonies provide ample oppportunity for ensemble expressive responses. A bass trombone may substitute for the tuba, and since the horn part is often quite trombone-like in conception, a trombone substitution is similarly possible.

CODE, JAMES GRANT

THREE FUN-TIONS

Instrumentation: Horn in F, Trombone, Tuba

Source: Composer

Duration: 6'45"

Level: Difficult

Status: Score and Parts

Date: 1975

Ranges

Horn in F: g - b"

Trombone: (B-flat,)E - b-flat'

Tuba: D, - e '

A delightfully witty exploration of the thematic possibilities inherent in one short melodic sequence, Three Fun-Tions is a suite of contemporary dances inspired by words ending with the suffix "tion". It includes a Fragmentation March, a Vaporisation Waltz, and a Hesitation Galop.

Technical Challenges

Although written for student performers, Three Fun-Tions demands considerable technical facility. Very difficult tuba and horn ranges are complicated by extreme dynamic levels (pppp-fff), and accented and delicate staccato patterns necessitating exceptional control at both register extremes. Large interval bb' approaches are difficult in the trombone part. Optional octave transpositions have been provided for all challenging Bb, figures. In the outer movements. sprightly allegro tempi and triplet rhythms pose minor dexterity challenges. Some of the more awkward patterns may require a trombone f-attachment and a tuba with four valves. Slurred fifth, sixth, and seventh leaps require a fair degree of embouchure flexibility, especially where active rhythmic patterns, awkward low register changes, and lip slurs are involved. Alternate fingerings may be substituted for whole-tone lip trills in the horn part, but with less than satisfactory results. A wide variety of mixed staccato, slurred, and marcato articulations characterize the outer

movements. Accented patterns occur throughout the entire playing and dynamic range of each instrument, and on occasion, involve repeated leaps of a twelfth or more. Delicate staccato patterns can be equally difficult. The second movement requires a refined legato technique. Special effects include stopped horn (g#'-f#" range), straight mutes (optional in tuba), trombone slide glissandi, and octave tuba glissandi. Fragmented melodic structures, quick tempi, and frequent short rests keep endurance challenges minimal. However, there is the possibility of stress on sustained moderately high and high pppp notes and in fff marcato passages.

Musical Challenges

Essentially a study in twentieth-century compositional devices, the principal musical challenges are a result of the varied harmonic, melodic, and rhythmic styles distinguishing each of the three dances. The harmonic vocabulary includes colourful tonal progressions, medieval parallelism, scintillating dissonances, polytonality, and vibrant chromatic clusters. Extremely soft dynamics and muted (stopped) timbres frequently accentuate the poignancy of the chromatic effects. Melodies in all three movements are based on the intervallic series of the opening four bars which includes a descending seventh leap and several chromatic nuances. Octave displacements, subtle chromatic modifications (changing major and minor intervals), and complex inversions and transpositions give rise to some difficult-to-hear intervals. Phrasing challenges include the fragmented structures in the first and second movements, and the extended ten- and 12-bar phrases in the second and third movements. The former can be complicated by overlapping and imitative textures, but frequently an extended cantabile melody in the tuba part gives some indication as to how the fragments should be linked together. Rhythmic challenges vary in both degree of difficulty and frequency from movement to movement. In the first movement, the alternating duple and

triplet eighth-note melodic patterns are subjected to a wide variety of transformations. The augmented triplet quarter-note patterns, the layered duple and triplet patterns are most difficult. Rhythmic fragmentation can also be challenging. Concerns in the second movement include the syncopated patterns and changing 3/4, cut time, and 2/4 time signatures. Syncopation also plays an important role in the Hesitation Galop, where tied patterns result in a rhythmic hesitation. Other challenges include changing eighth + quarter and quarter + eighth rhythms, duple eighth patterns in compound metres, and layered duple and triplet patterns. The different stylistic feel of each of the three movements (March, Waltz, Galop) is also a significant rhythmic challenge, one essential to the work's overall expressive impact. Other expressive challenges include the pppp-fff dynamic range, the stark and sudden dynamic contrasts (e.g., pp/fff/ppp), and the changing articulation styles.

Ensemble Challenges

This is an excellent work for developing rhythmic and stylistic independence, and for working on ensemble balance and blend. The imitative contrapuntal passages, some of which give rise to simple syncopations and 6/8, 2/4, and 3/4 polymetric textures, require both independence and a refined sense of ensemble. Melodic motives must be fluently and rhythmically passed from voice to voice with special attention paid to the matching of articulations and shape, even where motives are rhythmically transformed. Staccato and accented patterns are often difficult to match because of contrasting high and low register tessituras. In some sections, the overall ensemble sound will tend to be quite thick, even if articulation consistency is achieved. All melodic

movement and development must be carefully directed toward double barlines, cadences which in themselves require careful coordination and dynamic control. Light accompaniment patterns must be c~arefully blended with and phrased to support this melodic direction. Intonation will be of most concern in the very soft and loud sections, in the extended phrases of the second movement, in the extreme low register ensemble passages, on the accented articulations, and in the stopped and muted passages.

Pedagogical Value

Although the instrumentation is unusual, high school performers should find this composition both entertaining and instructive. The developmental and variational techniques exploited in each movement can provide insight into a variety of compositional devices traditionally associated with twentieth-century music: serialism, inversion, retrograde, augmentation, diminution, polytonality, and polymetre. In addition, the contrapuntal and imitative textures will develop rhythmic and soloistic independence.

FORSYTH, MALCOLM

FANFARE FOR RODIN

Instrumentation: Trumpet in B-flat, Horn in F, Trombone

Source: CMC-T (Composer)

Duration: 45"

Level: Difficult

Status: Score

Date: 1970

Ranges

Trumpet in B-flat: f#' - a"

Horn in F: f#' - g"

Trombone: C - e '

Written for the opening of an art exhibition in Edmonton, this composition is a short, harmonically colourful fanfare with both rhythmic vitality and majestic grandeur.

Technical Challenges

Senior high school students with good range facility, a solid forte tone, and decisive articulation skills will find this composition poses few overly difficult technical challenges. Marked by a climactic sixteenth-note sequence, the trumpet part is technically more demanding than either the trombone or horn parts. The sequence necessitates not only a solid forte tone throughout the

middle and upper registers, but also embouchure flexibility, endurance, and most importantly, the ability to sustain long high register notes without losing momentum or rhythmic energy. Ranges in the lower two voices are more moderate, but forte tones equal to that of the trumpet are required. Horn and trombone flexibility challenges are limited to occasional middle register leaps of a fourth, fifth (horn), sixth, and seventh (trombone). In all three parts, each note must be distinct and firmly articulated, regardless of its position within a pattern or its rhythmic value. The sixteenth-note patterns in the sixth bar are most challenging, with the irregular three-plus-one pitch groupings (as opposed to more regular two-plus-two groupings) demanding impeccable tongue and valve/slide co-ordination. Subtle bell-tone effects work well on the opening half-note flourishes, enhancing both the Fanfare's dynamicism and sense of majestic grandeur.

Musical Challenges

Featuring the mixture of tertian, quartal, and mildly dissonant harmonies typical of Forsyth's harmonic vocabulary, this short fanfare is built on two statements of the opening

half-note, descending third flourish. Capturing the Fanfare's energy and dynamicism is by far the most significant musical challenge. This is especially difficult in the middle section, as the driving sequential patterns overlap with the nourish to create a nine-bar phrase of increasing intensity. It is crucial that momentum is not lost on the trumpet dotted half-notes or on the accompaniment figures. Although not marked, the intensity of this phrase may be heightened through a dramatic pp-ff crescendo. Rhythmic challenges are limited to the rhythmic crescendo in bars five and six and the syncopated figures appearing throughout the work. Tempo interpretation may prove challenging, given the Fanfare~s maestoso style and rhythmic vitality.

Ensemble Challenges

Fanfare for Rodin is an excellent composition for developing an evenly balanced, forte brass trio blend. Both the staggered and homorhythmic textures require three voices of equal strength. Consistent articulations, accurate intonation, and impeccable rhythmic precision can enhance blend, while subtle bell-tone effects can bring out statements of the opening llourish in staggered passages. A very strict and steady tempo must be maintained throughout, particularly on the rhythmic crescendo and sixteenth-note sequence. Care must also be taken to ensure that the tempo established on the opening half-notes is that of the more rhythmic sections. Phrasing is a very important ensemble consideration in the middle section where it is essential that the accompaniment figures blend with and support the growth and intensity of the trumpet sequence.

Pedagogical Value

Musically more interesting than many short fanfares, this composition would be an effective program opener and showcase for a strong senior high school trumpeter. It provides an opportunity to develop decisive articulation skills, a full forte sound, and a sense of ensemble, especially in terms of balance, rhythmic precision, and the projection of musical momentum, phrase, and climax.

FORSYTH, MALCOLM

GLORIA'S TA-RAA

Instrumentation: Trumpet in C, Horn in F, Trombone

Source: CMC-T

Duration: 50"

Level: Difficult

Status: Score Only

Date: 1973

Ranges

Trumpet in C: d' - a-flat"

Horn in F: e-flat' - f"

Trombone: d-flat - e-flat'

Written for a wedding in 1973, Gloria's Ta-Raa is a rhythmic fanfare in 4/4. Its driving harmonic progressions are characteristic of Forsyth's music for brass and account for much of the composition's brilliant colour and energy.

Technical Challenges

With the exception of its crisp articulations and C trumpet instrumentation, Gloria's TaRaa will pose few technical challenges for the average high school ensemble. Strength, support, and tone control are needed in the trumpet part where the dramatic eighth-note sequence leads to a brilliant fortissimo a", but range and flexibility challenges in the horn and trombone parts are of moderate difficulty. Isolated allegro sixteenth-note patterns present some minor dexterity challenges, as do the eighth-note chromatic figures in the trombone part. Fluency in both double- and triple-tonguings is required where ties result in duple and triple sixteenth-note groupings. While a slower tempo will eliminate the need for multiple-tonguing, Gloria's Ta-Raa will lack vitality possible only at the faster tempo. Accent and tenuto articulations must be carefully interpreted within the fanfare style, the former implying a musical, but non-explosive punch, and the latter a weighted, slightly detached attack.

Musical Challenges

Divided into two complementary sections, energy and direction are largely a product of the dramatic crescendi (pp-ff) and colourful harmonic progressions that drive the moderately ambiguous E-flat major harmonies of the first section towards the B-flat major close of the second. An effective performance demands a sensitivity to the tensions inherent in the strong melodic and bass voice leadings which result from the mixed tertian, chromatic, and quartal harmonies. The dissonance of the major triad with a raised fifth is particularly characteristic. Crescendi must be carefully graduated so that the loudest dynamic level is reserved for the actual melodic and harmonic climax. So that momentum is not lost between the ff high register close of

the first section and the pp opening of the second section an eighth-beat later, the pp entrance must have the same depth and intensity as the preceding extended E-flat major ff chord. Momentum is also of some concern in the introduction where the soft dynamics and half-note rhythms cannot be permitted to diminish the intensity and potency of the harmonic progressions. Rhythmic challen~es are primarily associated with the tied sixteenth- and eighth-note groupings in sixteenth- and eighth-note patterns, but eighth-rests, and the closing patterns and rallentando are also minor challenges.

Ensemble Challenges

Both the homorhythmic and imitative textures pose significant balance, blend, intonation, and to a lesser degree, fluency challenges. An integrated bright brass tone requires consistent and rhythmically precise multiple-tonguing, staccato, and detached articulations in both soft and loud dynamic contexts. Special care will be necessary on entrances after an eighth-rest and on tied sixteenth-note patterns. A carefully graduated crescendo will enhance the balance on the staggered eighth-note figures in bars four and five. The first such figure in the trombone part poses minor nuency and articulation interpretation challenges, as it both ends and begins a phrase. The crystalline textures and closed position chords demand ilawless intonation, even on short sixteenth-note passing and auxiliary sonorities. The wholenote crescendo in bar five will be particularly challenging, because the a-flat" in the trumpet part will tend to sound quite strained when performed by the majority of average high school performers. Co-ordination of the closing cadential patterns will require strong leadership from both the trombone and horn.

Pedagogical Value

Although the horn part is melodically less interesting than the outer two voices, limited ranges make Gloria's Ta-Raa a useful composition for introducing multiple-tonguing and for developing an integrated, rhythmically precise ensemble. It also provides experience in projecting a sense of direction and forward momentum through dramatic crescendi. The colourful harmonic progressions will introduce a variety of tertian, chromatic, and quartal contemporary colours, as well as instil in the performers a sensitivity to the musical direction of various strong voice leading patterns. The bright tone colour of the C trumpet is favoured, but a B-flat trumpet substitution is possible given a strong performer with considerable dynamic control on and around high b-flat".

FORSYTH, MALCOLM

HO-YO TO HOYT

Instrumentation: 2 Trumpets in C, Trombone

Source: CMC-T (Composer)

Duration: 45"

Level: Difficult

Ranges

Trumpet 1 in C: f' - f#"

Trumpet 2 in C: c' - d#"

Trombone: b-flat - b-flat'

Status: Score Only

Date: 1978

Ho-Yo To Hoyt is a short, festive fanfare in 12/8. Its rhythmic drive and vitality effectively capitalize on the brilliant tone colour potential inherent in a brass trio consisting of two trumpets in C and a high trombone.

Technical Challenges

Although this composition is generally of moderate technical difficulty, the C trumpet instrumentation (or transposition), high trombone alto tessitura, and multiple-tonguing articulations suggest senior high school students. The difficult trombone alto tessitura supports moderately difficult trumpet ranges, the upper limits of which are reserved for the final, dotted whole-note cadence. The sequential eighth-note patterns approaching this cadence must be smooth. Otherwise, embouchure flexibility challenges are negligible in all voices. Dexterity challenges, despite the quick tempo, are similarl~negligible limited to trombone figures requiring good accidental differentiation. The repeated pitch sixteenth-note patterns will require double-tonguing if the suggested quick tempo, necessary to the composition's effectiveness, is used. A bright tone colour and crisp style is difficult to achieve on the second trumpet d' patterns. Forty-five seconds in duration, endurance challenges are within the capabilities of high school students.

Musical Challenges

Built on the extension of the opening 12/8 eighth- and sixteenth-note fluorish and its characteristic second and fourth melodic intervals, the momentum of this short fanfare is a product of its energetic rhythms and colourful harmonies. Opening with the vibrant dissonance of a minor seventh chord in third inversion, it moves from a mildly ambiguous F and Bb major tonal frame to close on a bright B major chord. Third inversion minor seventh sonorities and quartal colours figure prominently throughout. Phrases become increasingly broader as the climax is approached, but dotted quarter + eighth cadential rhythms clearly delineate all extensions and irregularities. Care must be taken to ensure that momentum is not lost on cadential long-notes or on the marked catch breaths interrupting the approach to the final cadence. A gradual crescendo from a pianissimo to a brilliant fortissimo at the end, while not marked, is effective in this regard and will enhance the forward pressing musical effect of the combined rhythmic and harmonic activity.

Ensemble Challenges

The fanfare's homophonic declamation and intense rhythmic drive require the utmost ensemble precision in terms of articulations, balance, and intonation. The crisp articulations must be consistent throughout the trio, particularly on the sixteenth-note figures where the second trumpet is playing in a moderately low register. Phrase endings and entries after quarter and

eighth rests must be co-ordinated to sound as one voice. Every chord must be perfectly in tune if a balanced, bright brass sound is to be achieved. Dissonant, third inversion minor seventh chords must be played with strength and conviction, regardless of dynamic context. A bright brass sound appropriate to the style will be enhanced if the high register trombone attempts to match as much as possible the brilliance of the C trumpets.

Pedagogical Value

Ho-Yo To Hoyt can be effective in a performance heralding an important announcement, an unveiling, or the arrival of a distinguished individual. It provides fine training in crisp staccato articulations, double-tonguing, and ensemble precision. The limited tempo, dynamic, and articulation markings allow the performers to use their own musical judgement and understanding of the rhythmic and harmonic impetus of this particular fanfare, and the fanfare style in general. Although the brilliant tone colour of the C trumpet is favoured, a B-flat trumpet substitution is possible.

FRITZ, SHERILYN

MARRIAGE SUITE

Instrumentation: 2 Trumpets in C, Horn in F, Trombone, Tuba (Bass Trombone)

Source: Composer

Duration: 7'

Level: Difficult

Status: Score and Parts

Date: 1982

Ranges

Trumpet 1 in C: c' - b"(c''')

Trumpet 2 in C: g - g"(ab)

Horn in F: e - g"(bb")

Trombone: G - c "

Tuba: A, - c# '

The Marriage Suite has a musical integrity that extends beyond its utilitarian origins. A harmonically vibrant Fanfare introduces the opening movement, a stately Processional that

serves as an effective contrast to the following tender, but intense, slow movement. The closing movement is a spirited Recessional.

Technical Challenges

Range requirements make this suite a technically demanding composition for all five performers, particularly with respect to tone, dynamic, and embouchure control. In the first trumpet and horn parts, soft high register entrances, disjunct melodic lines with awkward high register approaches, and sustained high register dynamic modulations are of special concern. Such challenges, however, while usually in exposed melodic contexts, occur infrequently. In the second trumpet part, rapid articulations in the Processional and Recessional require an excellent low register technique. The second movement makes extended use of the trombone's mellow mezzo piano and forte high register tone. High school performers will not find the tuba range demanding, except perhaps where angular melodic lines result in awkward register changes. Quasi-arpeggiated triplet and sixteenth-note rhythms (quarter = 112-132) require a fair degree of dexterity in the upper four parts in the Fanfare and the Recessional. Trombone sixteenths in the Processional will require an f-attachment to sound effortless. Articulations are variedJranging from the aggressive marcato patterns of the Fanfare to the smooth legato patterns of the second movement and the buoyant detached patterns of the Recessional. Range, tempo, and dynamics can complicate sfz, sfp, and sixteenth-note articulations. The sixteenths will likely require double-tonguing in the Recessional. Accent placement is tricky on the tuba's syncopated marcato patterns in the Recessional. Low register scoring makes tone colour difficult to control in the muted second trumpet and horn passages. Muted trombone and first trumpet passages are not difficult. Angular melodic lines will prove taxing for all five performers, but the imitative nature of the scoring provides ample resting opportunities, even in the more extended and intense second movement. Trumpet parts are written in C.

Musical Challenges

Although coloured by modal, quartal, and mildly dissonant tonal harmonies, the Marriage Suite will pose few musical challenges for high school performers. In each movement, structure is primarily a result of continuing melodic development through imitation and repetition. On occasion melodic constructions are disjunct, but intervals are not difficult to hear. Irregular phrase structures can be difficult to decipher on several occasions, because of the polyphonic textures and ambiguous harmonic progressions. Passages featuring staggered motivic fragmentation or imitation are particularly challenging, requiring each performer to understand how his fragment fits in with the surrounding ensemble patterns. Rhythmic challenges include the mixed duple and triplet eighth-note patterns in the Fanfare, the isolated patterns in the Processional, and the syncopated patterns in second nd third movements. The latter are complicated by changing 6/8 and 4/4 metres, but a strong bass line should help maintain a steady pulse. With numerous sudden and graduated dynamic changes, the Suite's large dynamic range is an important musical aspect. The performers must also cultivate both a tender, lyrical brass tone and a bold, celebratory tone.

Ensemble Challenges

Imitative and transparent textures make balance and ensemble consistency important concerns throughout the Suite. Articulations may prove difficult to match on the staggered triplet

flourishes in the Fanfare where dynamics and muted timbres can be complicating factors, and on the flourishes in the Processional. Balance is a special problem where the melody is scored for low register horn with a high register trumpet accompaniment. In some instances, dynamics, muted timbres, sfz articulations, and syncopated rhythms are complicating factors. Perfect intonation may be difficult to achieve in muted passages where the second trumpet and horn play in difficult to control registers, and where passages feature sustained high register scoring, changing dynamics, or rhythmically intense unison figures. Although some unusual syncopated and triplet rhythms are encountered, rhythmic co-ordination is for the most part straightforward.

Pedagogical Value

Marriage Suite provides an opportunity for senior high school performers to develop tone and articulation control in extended pitch and dynamic ranges. Musical value lies in the Suite's stylistic contrasts, modern harmonies, and polyphonic textures.

FRITZ, SHERILYN

TITAN MOONS

Instrumentation: Trumpet in C, Horn in F, Trombone

Source: Composer

Duration: 6'

Level: Difficult

Status: Score and Parts

Date: 1981

Ranges

Trumpet in C: g - b-flat"

Horn in F: c - a"(b-flat")

Trombone: G - f '

Titan Moons is a three-movement tapestry of contrasting tempi and moods, inspired by three mythological Greek beings, Rhea, Iapetus, and Hyperion. The first movement is lighthearted in tone and serves as an excellent foil for the mournful slow movement that follows. The last movement is a rhythmically vital Tarantella, featuring syncopated rhythms and changing metres. All three movements are coloured by modal harmonies and place much emphasis on imitative contrapuntal textures.

Technical Challenges

Titan Moons is an excellent work for advanced senior high school performers. High register trumpet notes are used infrequently, and large interval approaches and sustained rhythms (11 beats on b-flat" in the third movement) can develop strength and embouchure control. Repeated quarter-note a" articulations (first movement), delicate legato a" entrances (first and third movements), and sustained b-flat" (third movement) are the principal range challenges in the horn part. The low register is used infrequently, and where it is, there is ample time to prepare large register changes. There are no significant range challenges in the trombone part. Eighth and triplet eighths move quickly in the outer movements (quarter = 112, quarter = 120-144), but present no awkward valve combinations unless a B-flat trumpet is used. An f-attachment can eliminate large slide movements in the trombone part. Large intervals (sixth, seventh, and octave) are encountered on occasion in patterns where accents may result in cracked notes if overdone. Articulations vary according to the mood and melodic context. Lightness and support need to be important facets of technique in the first movement on the detached ascending figures and where legato phrases are scored in soft dynamic contexts. Tenuto articulations effectively capture the mournful mood of the second movement. Bright, decisive articulations enhance the rhythmic vitality of the third movement. Accents play an important role in this movement, occuring on- and off-, beat and with varying degrees of intensity. The repeated-pitch trumpet patterns (quarter = 120) will likely require tripletonguing. Short rests surround all taxing high register figures and those requiring embouchure flexibility and control. However, the third movement requires a fair degree of stamina, particularly where sustained high register notes and fiery accents are encountered. Straight mutes are used in all three parts. The trumpet part also uses a harmon mute with the stem out. Stopped horn is featured in the second and third movements in repeated-pitch contexts in a c"-f#" range.

Musical Challenges

Repetition, extension, and development of easily recognizable rhythmic and melodic cells are the structural essence of each of the three movements. The cells differ in mood and style, but are all subtlely related in shape and intervallic structure. The modal harmonies are modern in sound and transparent. Second and ninth dissonances colour the two-part contrapuntal passages, while inverted seventh chords in unstable positions figure prominently in the three-part textures. Sudden shifts in modal centre can be disconcerting, particularly where a new voice enters in the new mode after a short rest. Rhythmic challenges are isolated in the third movement where the frequent metre changes (4/4, 3/4, 7/8, 5/4, 2/4, 12/8, 9/8, 3/8) are complicated by tempo changes, syncopated Tarantella rhythms, and unusual accent patterns. Quarter- and eighth-note triplet figures are common and occur in both vertical and horizontal combinations. The imitative contrapuntal textures can pose minor phra~sing challenges, particularly where two or more melodic cells are being tossed around simultaneously. Other expressive challenges include capturing the mood and style of each movement through contrasting articulations, dynamics, and tempi. Some understanding of the characters of the three mythological beings is helpful. Dynamics range from pp to ff. Sudden contrasts are frequent, but graduated changes are also effectively used.

Ensemble Challenges

Thin, transparent textures prevent balance from being an important concern as long as all sfp and accents are strictly observed. Exceptions are the homorhythmic passages in thc third movement

where two voices play in unison and the third plays at a seventh below or above. Imitative textures require independence and much attention to articulation and tone colour consistency, particularly in the outer two movements. A warm blend is required in the second movement where the trumpet and horn respond to the solo trombone lines with harmonic commentary. Disparate ranges result in some unstable harmonies that may prove difrlcult to tune. Inverted triads, bare sevenths, and sonorities involving one or more sustained high register notes are of particular note. The three lines are for the most part independently phrased, but there must be an ensemble sense of overall direction. Irregularities occurring in the individual parts as a result of the broader ensemble context have becn clearly marked. Rhythmic co-ordination challenges are for the most part isolated in the third movement and include the homorhythmic syncopoated patterns (bars 12-16), the off-set syncopated patterns (bars 55-58), the layered duple and triplet patterns, and the changing metres.

Pedagogical Value

A study in contrapuntal textures, changing tempi, and contrasting moods, this composition can develop soloistic independence, ensemble solidarity, and a varied articulation vocabulary sensitive to musical style. Titan Moods would also work well in an integrated arts Icsson on the Greek myths or as an introduction to modal harmonies and unusual syncopated rhythms.

GEORGE, GRAHAM

FLOURISH FOR ALFRED WHITEHEAD

Instrumentation: 2 Trumpets in C, Horn in F, Trombone, Tuba

Source: Composer

Duration: 1'30"

Level: Difficult

Status: Score only

Date: 1970

Ranges

Trumpet 1 in C: e' - b-flat"

Trumpet 2 in C: c' - g"(b-flat")

Horn in F: b - g"

Trombone: G-flat - g '

Tuba: E - e '

One of five Academic Flourishes written for Queen's University convocation ceremonies, this

highly structured composition is built on the reiteration and extension of a rhythmic and melodic cell that musically spells the name Alfred Whitehead. Rhythmic and harmonic momentum are achieved through overlapping imitative textures, chromatic transpositions, and melodic dissonances.

Technical Challenges

Throughout the Flourish, ranges and high register approaches require strong senior high school performers. Melodic leaps of a fourth and fifth complicate difficult range spans in all parts, especially where the principal thematic cell is scored in a high register. The first trumpet part is most demanding in this regard, because the tessitura is generally quite high, and high register tones are almost always approached by leap. Upper register (c'-e') tuba figures are not idiomatic, but octave transpositions will eliminate many problems, and frequently improve the overall ensemble sound. A well-developed, crisp staccato technique is required throughout the entire playing range of each part. Tone colour control will be most difficult in the upper register first trumpet passages and the low register second trumpet and tuba passages. Accented quarter-note patterns pose similar challenges. A detached tenuto articulation style works well on the syncopated dotted rhythms. The lively eighth-note patterns (quarter = 120) require some third finger independence where melodic transpositions occur, but the only really significant dexterity challenges are the occasional 2-7 and 5-7-2 patterns in the trombone part. In terms of overall effect, C trumpets are favoured, but Bb trumpet substitutions are possible.

Musical Challenges

Involving imitation, inversion, retrograde, rhythmic translation, and transposition, the development of the Alfred Whitehead cell is divided into two harmonically distinct sections standing in a tonic-dominant relationship. An elaborate eight-bar coda returns to the tonal emphasis of the original statement, and thus serves as a brief recapitulation. The chromatic transpositions marking each section must not be considered as distinct modulations, but rather as components of one long harmonic progression. Shifting modal harmonies are a product of intersecting and overlapping melodic lines. The result is a sense of continuity and activity typical of much Baroque music. Momentum will not be lost on the short quarter and eighth

melodic rests if the performers respond to the underlying rhythmic and harmonic tensions with subtle dynamic nuances. The prevailing quarter- and eighth-note rhythmic patterns pose no significant challenges, though the syncopated patterns, melodic rests, and changing 2/4 and 3/4 metres will require care. In the coda, a gradual broadening of tempo might be experimented with.

Ensemble Challenges

The emphasis placed on imitative textures demands five voices of equal ability, as melodic patterns need to be carefully matched, balanced, and blended in all respects. Phrase endings must merge with simultaneous melodic entrances to produce a virtually unceasing sound continuum. The tendency to rush in stretto sections must be checked or overlapping phrases, syncopated rhythms, and entrances after short rests will be very difficult to coordinate. The staggered entries in the final bar will also require careful co-ordination, especially if a rallentando is incorporated. The closing intense eighth-note chords require precise tuning, with special attention to changing major and minor modes. Other potential intonation challenges include the opening octave/unison

thematic statement, and the passages where the ensemble scoring results in strong and weak tessituras pitted against one another on widely spaced dissonances.

Pedagogical Value

Although some staccato melodic patterns and high register tuba lines are not idiomatic, this can be an effective flourish that performers and audience alike will find musically interesting. It can provide training in staccato articulations, and has the potential to develop a balanced full ensemble sound. In addition, its overlapping phrases can be used to develop a sensitivity to underlying harmonic and rhythmic parameters, a sensitivity that might result in an awareness of musical structure as something beyond simple sectional designs.

GEORGE, GRAHAM

FLOURISH FOR BRASS ON THE NAME DEUTSCH

Instrumentation: 2 Trumpets in C or B-flat, Horn in F, Trombone, Tuba (Trombone)

Source: Composer

Duration: 1'30"

Level: Difficult

Status: Score and Parts

Date: 1968

Ranges

Trumpet I in B-flat: f' - b-flat"

Trumpet 2 in B-flat: a - g"(b-flat")

Horn in F: c' - a-flat"

Trombone: F - g '(e")

Tuba: D - b(d')

This vigorous 5/4 flourish was written for the installation of Dr. John Deutsch as Principal of Queen's University. The style is a mildly twentieth-century English one, characterized by fourth and fifth harmonic sonorities and chromatic modulations. Its melody passes the six notes of the name "Deutsch" (d, e, ut = e, s = eb, e, h = b) through all their possibilities as a transposable set in its original, retrograde, inverted, and retrograde-inverted forms. Each of the forms are transposed eleven times and in sueh a fashion that the last note of each set becomes the first note of the next.

Technical Challenges

The Flourish's difficult technical rating is essentially a product of its range, and associated endurance and articulation challenges. However, senior high school students with strong staccato articulation skills and a solid tone throughout the middle and upper registers will not find the work excessively challenging. The difficult first trumpet range is complicated on several occasions by large-interval high register approaches. Second trumpet and horn ranges are also difficult, but upper tones appear less frequently and are usually approached by step. The e'' in the trombone part is somewhat of an anomaly. An e' could be substituted, and although a deviation from the composer's rigorous principles of melodic organization, actually improves the trio orchestration. Octave substitutions are similarly recommended in the tuba part on the d' cadences. The firm staccato style dictated by the allegro tempo must be consistent throughout the playing range of each part. Tone colour will need to be carefully controlled in the very soft and loud sections, particularly where register extremes are involved. Although the tempo is sprightly, the steady quarter-note rhythms pose few dexterity challenges, except for changing accidentals. The steady quarter-note rhythms, on the other hand, when combined with the articulation and range demands, pose significant endurance challenges. A relatively high tessitura and infrequent rests make the first trumpet part particularly difficult in this regard.

Musical Challenges

Forward pressing quarter-note rhythms, layered quartal harmonies, dissonant melodic and harmonic ninths (e.g., b-flat/c; g-c/a-e), and chromatic transpositions account for the Flourish's vigour and momentum. The chromatic transpositions are especially potent, creating one extended harmonic progression that drives the mildly ambiguous b opening towards the d close. The irregular, extended phrases are demarcated, not through traditional cadential formulas or rounded melodic contours, but through subtle orchestration, register, and/or dynamic changes. The resulting continuous melodic activity is Baroque-like in conception. The relatively simple intervallic structure of the melodic series (major and minor seconds and thirds) is not difficult. However, irregular accidentals arising from the transpositions and changing major and minor sixths will require care. The Flourish's simple IntroductionDevelopment-Coda formal design is clearly established through contrasting rhythmic and metric structures. The Introduction is built on a 4/4 half-note statement of the original theme. The half-notes reappear in the Coda in 3/2 and 5/2 The body of the work is in 5/4 and built almost exclusively on simple quarter-note rhythms. Dynamics are clearly marked and range from p to fff. The slow crescendo from letter D to the climax just before the Coda must be carefully paced so that the brilliant colour of the fff is reserved for the actual climax. Directing the music from its opening tones to this climax is by far the most significant musical challenge, a challenge that requires a sensitivity to the combined harmonic, phrasing, and rhythmic energy.

Ensemble Challenges

The full homorhythmic textures require impeccable balance, blend, and intonation, especially where the original six-note series is in an inner voice or range anomalies result in weak ensemble scoring. Five voices of equal strength, and carefully matched articulations, crescendi, and tone colours are essential. As much as possible, the lower three voices should strive to match the brilliant colour of the prevailing trumpet parts. Intonation will be of most coneern in the very loud passages where the resulting ensemble sound will tend to be shrill. Dissonant seeond and

ninth intervals must be played with eonvietion. Emphasizing metric accents (e.g., dotted half- and half-notes) will help prevent rushing in the Development and ensure that the tempo remains consistent between the half- and quarter-note sections. Ensemble phrasing is only challenging in the sense that the extended middle section must be marked by a forward pressing energy that gathers momentum right up to the climax.

Pedagogical Value

Despite some range anomalies, the lower three ensemble voices will find their parts musically interesting. The vigorous quarter-note rhythms provide training in staccato articulations, while the full ensemble textures can develop a sense of ensemble and a sensitivity to the expressive import of harmonic and rhythmic parameters. The Flourish will also work well as an introduction to strict serial techniques, quartal harmonies, and 5/4 metre.

GEORGE, GRAHAM

FLOURISH ON "l H-UND-RE-D"

Instrumentation: 2 Trumpets in C, Horn in F, Trombone, Bass Trombone (Euphonium)

Source: Composer

Duration: Duration

Level: Difficult

Status: Score and Parts

Date: 1971

Ranges

Trumpet 1 in C: g - b-flat"

Trumpet 2 in C: a - a"

Horn in F: f- f"

Trombone: G - e'

Bass Trombone: B-flat, - d'

Composed for Colonel R.S. McLaughlin's one hundredth birthday, this flourish is built on the extension of two thematic ideas opening with the same syncopated 2/2 "I H-und-re-d" motive, (I = half-note, H = b, re = d", d = d'). Both extensions are marked by vigorous quarter-note rhythms and imitative textures reminiscent of the Baroque era.

Technical Challenges

The Flourish is a technically difficult work for the two C trumpets and the bass trombone. Difficult trumpet upper register figures are complicated by moderately frequent large interval approaches, while g-c' low register figures are complicated by the prevailing staccato articulations and loud dynamics. In the bass trombone part, figures at register extremes are similarly taxing. Many of the upper register passages, which tend to be more characteristic of an alto or tenor voice, are just as effective, if not more, when dropped an octave. Sixth, seventh, and octave leaps in the horn and trombone parts require some flexibility, but ranges are largely of moderate difficulty. A full, yet bright, detached staccato tone must be sought throughout the entire playing range of each part. The accents marking the "I H-und-re-d" motive must be well-controlled and musical. Although the bass trombone part requires an f-attachment, the allegro quarter-note rhythms (2/2, half note = 120) should not pose any significant dexterity challenges for high school performers.

Musical Challenges

Momentum is essentially a product of the Flourish's driving harmonies, quarter-note rhythms, and cascading stretto entries. Imitative textures give rise to a variety of harmonic sonorities, including octave, quartal, and layered fifth effects, inverted vibrant seventh and ninth chords (major, minor, diminished, half-diminished), and an almost continuous sequence of chromatic intermediary modulations. When shaping the work as a whole, the performers must be very sensitive to the intensity of the chromatic modulations and rhythmic stretti, especially since the layered neo-Baroque four-plus-four and four-plus-four-plus-four patterns result in few clear-cut ensemble cadences. Dynamic nuances (mp-mf) enhance and support this sense of organic growth and direction. The syncopated rhythm of the "I Hund-re-d" motive and the steady quarter-note rhythms will pose no serious rhythmic challenges for senior or intermediate level performers. The coda may require some experimentation with tempo, as the vigorous accented patterns and syncopated fragments seem to imply a gradual broadening of the lively (half note = 120) tempo.

Ensemble Challenges

The Flourish's imitative and homorhythmic quarter-note textures require a carefully integrated and balanced brass ensemble, consisting of five voices of equal strength. A matched bright brass timbre, consistent staccato articulations, rhythmically precise attacks, and accurate intonation will enhance the overall blend, while subtle bell-tone accents will bring out each subsequent statement of the "I H-und-re-d" motive in the descending imitative passages. Special care will be needed where there is a propensity for a thick ensemble sound, usually a result of awkward trumpet (first and second) and horn cross-overs or high tessitura bass trombone scoring. A very strict and steady tempo must be maintained throughout the composition, especially where momentum is gathered through cascading stretto entries. The accuracy of the syncopated "I H-und-re-d" motive is particularly important in such passages. Intonation challenges are complicated by close dissonances and irregular ensemble spacings resulting from the strict adherence to the chosen principles of melodic structure. Low register (g-c') trumpet major and minor second clashes can be especially challenging, as intonation in this range is difficult even in consonant contexts.

Pedagogical Value

Although there are some scoring and orchestration irregularities, this harmonically vigorous flourish can be useful in performance as a celebratory program opener. Balance, blend, and intonation challenges can potentially develop a bright, staccato sound and an awareness of the ensemble as an integrated unit.

HAWORTH,FRANK

ARDMOORSUITE

Instrumentation: 2 Trumpets in B-flat, Horn in F, Trombone, Tuba

Source: CMC-T

Duration: 10'40"

Level: Difficult

Status: Score and Parts

Date: 1978

Ranges

Trumpet 1 in B-flat: a - c'''

Trumpet 2 in B-flat: g - a''

Horn in F: d - g''

Trombone: (E-flat)F# - f '

Tuba: (A,)B-flat, - b-flat

Coloured by modal and mildly dissonant tonal harmonies, the musically simple Ardmoor Suite typifies Haworth's compositional style, a style which has on many occasions been described as that of a modern traditionalist. The outer two movements, an energetic Allegro and a playful Allegretto, flank a subdued, introspective Andante con moto. Although contrasting in mood and tempo, the three movements are linked by a consistent conservative melodic and rhythmic vocabulary.

Technical Challenges

Although Ardmoor Suite is largely of moderate technical difficulty, the extended ranges and difficult high register approaches require high school performers, particularly in the trumpet parts. The first trumpet's a-c''' range is very difficult. Approaches to g'', b'', and c''' frequently involve both tongued and slurred leaps of a fifth and sixth, while in the outer two movements, four-bar phrases lying above g'' demand considerable stamina, strength, and control. The second trumpet part is generally characterized by a more moderate tessitura, but passages lying above f''

can be similarly taxing. Horn, trombone, and tuba ranges are much more accessible to the average student performer with three or four years experience. However, awkward high and low register approaches and exposed low E-flat trombone patterns are difficult. The former are particularly challenging in the horn and tuba parts, as the resulting melodic lines do not always sit well on the instrument. Fast tempi in the outer two movements (quarter = 160;quarter = 180) demand quick, clean finger/slide action, but there are few awkward combinations. The only significant articulation challenges are the slurred high register approaches previously discussed. The second movement's mixed staccato, slurred, and regularly tongued combinations are more varied, but technically challenging only in the low register horn and tuba passages. Although the high register trumpet scoring poses significant endurance challenges, fast tempi and frequent short rests keep these challenges within the capabilities of strong high school performers.

Musical Challenges

The conservative musical idiom of this three-movement suite will pose few challenges for high school or intermediate level students. Each movement is cast in a simple ABA or ABCA sectional design. The melodies of each of the three movements, although contrasting in character, tempo, and tonality, seem to flow from one all-encompassing melodic vocabulary that is characterized by second, third, fourth, and sixth intervallic structures. In some instances, parallel rhythmic constructions and direct modified thematic restatements further strengthen this relationship. The motivic organization of many of the melodic structures lends itself well to development through fragmentation. This motivic organization, particularly in the outer two movements, poses minor phrasing challenges, as the short two-bar fragments must usually be shaped into broader four- and six-bar phrases. Definitive cadential progressions leave little room for misinterpretation of anacrusis figures. The modal harmonic progressions are coloured by mild passing and appoggiatura dissonances, including quartal sonorities and first inversion chords with doubled thirds. Vassilation between major and relative minor modes is similarly characteristic. The rhythmic vocabulary should pose no challenges, being based extensively on the quarter note and eighth notes. The fast tempi of the 4/4 first movement (quarter = 160) and the 3/4 last movement (quarter = 180), on the other hand, are mildly challenging. Anacrusis eighth- and quarter-note patterns in the last movement require accurate subdivision, because the 3/4 metre is best felt in one. Contrary motion and imitation play an important role in the simple contrapuntal textures characterizing all three movements. Simple homophonic duet, trio, quarter, and quintet textures are also featured. Each movement has only one dynamic indication at the beginning, mf for the outer two movements and mp for the second movement. Melodic direction and shape are dependent on the abilities of the performers to incorporate other dynamic variations, both graduated nuances and block contrasts. The performers must also make the most of the subtle stylistic differences between movements.

Ensemble Challenges

Simple contrapuntal textures and moving eighths in the inner voices pose minor technical and musical balance challenges throughout the Suite. The second movement is particularly challenging in this regard, as it is sometimes difficult to decipher which of the overlapping patterns assumes a melodic role and which assumes an accompaniment role. In both instances, the voices must merge smoothly without harsh colour changes. On other occasions, balance and blend challenges are complicated by awkward low register horn lines and weak ensemble

scoring. Imitative contrapuntal textures require fluency, and careful matching of contour, style, and articulations. Rhythmic precision and intonation are additional concerns in the octave homorhythmic passages. Accurate intonation will likely prove most difficult to achieve in passages where high register trumpets are pitted against a low register accompaniment. The simple contrapuntal textures should pose no significant rhythmic co-ordination challenges. The stylistic feel of the 3/4 metre in the third movement may possibly be the one exception, especially where patterns involve an ensemble entrance on the second beat.

Pedagogical Value

Ardmoor Suite is not a profound musical composition. It will do little to stimulate the musical imaginations of high school performers, the only students likely to be capable of performing the high register passages of the outer two movements. Students do, however, have an opportunity to make some collective expressive decisions with regard to dynamics and phrasing.

JONES, KELSEY

PASSACAGLIA AND FUGUE

Instrumentation: 2 Trumpets in B-flat, Horn in F, Trombone, Tuba

Source: CMC-T

Duration: 8'35"

Level: Difficult (Fugue-Difficult-Very Difficult First Trumpet)

Status: Score and Parts

Date: 1975

Ranges

Trumpet 1 in B-flat: d#' - C#'"

Trumpet 2 in B-flat: c' - C#'"

Horn in F: b - g#"

Trombone: G# - g '

Tuba: A, - g-flat

Looking back to the forms and contrapuntal devices of earlier eras, Passacaglia and Fugue is typical of much of Kelsey Jones' oeuvre. It is a mildly contemporary two-movement composition based on one chromatic melodic idea. In the Passacaglia, the opening 3/4 thematic statement is subjected to a wide variety of rhythmic and contrapuntal variational techniques, ending with the simultaneous presentation of the original and its melodic mirror. Stretto, augmentation, inversion, and metric transformation (2/4, 6/8) figure prominently in the Fugue. The work closes

as it began with an incomplete statement of the Passacaglia's original 3/4 theme.

Technical Challenges

This is a technically demanding work in which ranges and articulations necessitate advanced senior high school performers with considerable stamina. In the trumpet, horn, and trombone parts, difficult range spans are complicated by extended high register passages featuring repeated sixteenth-note articulations at extremely soft and loud dynamics. The repeated b" and C#"' first trumpet figures are particularly taxing, requiring exceptional embouchure strength and tone colour control. In the tuba part, similar articulation and dynamic challenges necessitate an excellent low register technique, but upper register challenges are minimal. Chromatic sixteenth- and triplet eighth-note patterns (quarter = 80-84, quarter = 144) require considerable dexterity, particularly in low register tuba passages and where large trombone slide movements are encountered in smooth legato contexts. Alternate fingerings/slide positions will be useful in all parts. Figures requiring embouchure flexibility include rapid glissandi, upper brass high register slurred sixteenth-note patterns, and trumpet and tuba fourth, fifth, sixth, and seventh melodic leaps. The slurred sixteenths are particularly challenging in pianissimo dynamic contexts. The glissandi can be complicated by valve trills, and in the trumpet parts, upper register scoring. Both the smooth legato articulations of the Passacaglia and the crisp decisive articulations of the Fugue require exceptional tone colour control throughout the entire playing range of each instrument and in both soft and loud dynamic contexts. Lightness will need to be an important facet of technique at register extremes and on the leaping eighth-note + eighth-rest patterns of the rhythmically transformed Passacaglia theme. Numerous sixteenth-note patterns in the Fugue may require double-tonguing if the quarter = 144 tempo is strictly observed. The repeated accents at the end of the Fugue require a varied marcato vocabulary permitting a graduated increase in intensity and punch. Although rests provide relief from fatiguing passages at range and dynamic extremes, most high school performers will find the Fugue a long blow requiring much concentration and technical intensity.

Musical Challenges

Couched in a neo-Baroque style, the first movement is continuous, with the theme's closing hemiola rhythm and characteristic chromatic patterns being the only, and often hidden, sectional articulating devices. The complex structure of the Fugue poses similar technical and interpretative phrasing challenges where irregular 11- and 12-bar phrases are encountered, and where the contrapuntal textures result in much melodic fragmentation. A sense of overall direction and shape requires an awareness of the relative weights of the climactic points in each movement, and a sensitivity to subtle changes in harmonic dissonance and rhythmic tension. The modern atonal harmonic vocabulary places much emphasis on unison/octave sonorities and layered fourth and fifth sonorities (perfect, augmented, diminished). Rhythms are difficult, but within the capabilities of senior high school students. In the Fugue, duple rhythms in compound metres, alternating eighth-rest, eighth-note entrances, and 3/4 and 6/8 metre/tempo changes (quarter = 144,quarter = 85) are of concern. Expressive challenges involve the realization of the articulation, tempo, and stylistic contrasts between the Passacaglia and Fugue, while maintaining and focusing on their logical continuity.

Ensemble Challenges

The contrapuntal textures characterizing the Passacaglia and Fugue demand both independence and a carefully integrated ensemble. In most instances, observance of the marked dynamics will ensure that the main chromatie theme is appropriately highlighted. The one exception in the Passacaglia is the bass melodic statement (bars 92-105) where the fortissimo high register sixteenth-note patterns need to be kept very light. In the Fugue, the passages involving three thematic variants are the exceptions. Canonic and imitative textures demand fluency, and careful matching of melodic contour, timbre, and articulation. Articulation consistency is especially difficult to achieve in the stretto passage leading to the return of the 3/4 Passacaglia theme at the end of the Fugue. Rhythmic precision, tempo consistency, and intonation are of great importance in the homorhythmic tongued and slurred sixteenth-note passages. High register scoring, extreme dynamic levels, and unison/octave harmonies can be complicating factors in these passages. Sections likely to require rehearsal for rhythmic co-ordination include those featuring melodic entrances after an eighth- or sixteenth-rest, alternating duple and triple rhythms, layered 3/4 and 6/8 metres, or hemiola cadences.

Pedagogical Value

Although this composition will prove challenging for senior high school performers, it is a musically stimulating composition in which each part adds much to the overall texture. It provides training in multiple-tonguing articulations, high register development, and ensemble integration. It also provides a fine illustration of how Baroque and Classical forms can be reexplored in a contemporary, chromatic atonal idiom that reveals both the rhythmic and lyric colour potential of brass instruments.

KULESHA, GARY

DIVERTIMENTO FOR BRASS QUARTET (QUINTET)

Instrumentation: Trumpet in B-flat, Horn in F, Trombone,-Tuba

(2 Trumpets in B-flat, Horn in F, Trombone, Tuba)

Source: CMC-T

Duration: 6'10"

Level: Difficult

Status: Parts Only

Date: 1977

Ranges

Trumpet in B-flat: b - a"

Horn in F: f- f"

Trombone: A - a-flat'

Divertimento for Brass Quartet is a symmetrical three-movement chamber work with a slow cantabile movement flanked by two rhythmically energetic movements. Written in a light vein, the musical idiom is quite conservative, coloured primarily by rich extended harmonies and mildly ambiguous modulatory progressions. A version for brass quintet is available.

Technical Challenges

Although the Divertimento has been classified as a technically difficult composition, it is by no means an excessively challenging one. The difficult b-a" trumpet range poses few challenges, except where accented upper register notes are approached by Icaps of a fifth, sixth, and seventh. In the horn part, low register staccato patterns and loud dynamics complicate an otherwise moderately difficult f-f" range span. Upper register f-ab' trombone and low register F-F, tuba passages pose similar problems. Sixteenth-note passages in the first movement (quarter = 96) and leaping eighth-note patterns in the third movement (quarter = 138) necessitate decisive valve/slide action in all parts. Alternate positions can be of some value in the legato second movement where impeccable slide, tongue, and air co-ordination is of paramount importance in the trombone part. In the upper two parts, care must be taken in these legato passages to ensure that the throat does not become constricted as the melodic line rises. Except where range and dynamics are minor complicating factors, the mixed detached, staccato, marcato, and slurred patterns in the outer two movements are not challen~in~. There must, however, be a clear distinction between the rhythmically light melodic patterns and the dry, fanfare-like accompaniment flourishes. There must also be a clear distinction between the various types of accents used, all of which must be carefully interpreted within the prevailing musical and dynamic context. Flexibility challenges include the difficult low register tuba sequences in the first movement and the sprightly quasiarpeggiated melodic structures in the first and third movements. There are no rests in any of the movements, but since melody and accompaniment parts are evenly spread throughout the ensemble, the composition is not overly fatiguing. There are no special effects or clef challenges, but mutes can add interest and keep the overall ensemble texture light and divertimento-like.

Musical Challenges

Written in a relatively conservative musical idiom, the Divertimento will pose few, if any, significant musical challenges for high school performers. Each of the three movements is cast in a simple three- or four-part sectional form built on contrasting themes. The simple tonal harmonic vocabulary is coloured by extended secondary dominant ninth sonorities, borrowed chords, chromatic nuances, and mixed modes. Given the triadic and scalar melodic configurations, modal and chromatic nuances also play an important melodic role. Phrasing is regular in all three movements, usually falling into eight-bar groupings that match the rising and falling melodic contours. In the outer two movements, a sensitivity to the antecedent/consequent relationship of most of the four- and two-bar sub-phrases will ensure that the motivic melodic structures do not sound too fragmented. The interlocking off-beat accompaniment patterns are in many instances more challenging than the melodic rhythms. This is especially true in the first movement where layered accompaniment patterns are complicated by isolated 5/4, 3/4, and 2/4 bars. The alla breve feel of the prevailing 4/4 metre is a complicating factor in the third movement. The only melodic rhythmic challenges of note are eighth-rests, and syncopated and changing rhythmic patterns. Dynamic and stylistic thematic contrasts between movements and

between sections within movements must be carefully observed. The performers should also be sensitive to the gradual crescendo that moves the pianissimo opening of the second movement to the fiery fortississimo close of the third movement.

Ensemble Challenges

Given the interlocking rhythmic accompaniments in the outer two movements and the rhythmic momentum these accompaniment patterns provide, rhythmic precision is an important consideration throughout this composition. Such patterns must be isolated and carefully worked, so that the patterns, when combined, are true to both the metric accents and the light divertimento style. Blend and articulation consistency will be most challenging where the horn or tuba play low register delicate and loud staccato or accented patterns against trumpet or trombone upper and middle register patterns. Long-tone practise will help to ensure accurate intonation. In the second movement, moving eighths in inner voices must be projected and carefully blended with the cantabile melodic lines to produce a rich ensemble sound. Provided the rhythmic accompaniment patterns are kept light and rhythmic, melody and accompaniment balance should not be of concern in any of the three movements, except where the horn and tuba have solo thematic statements in difficult-to-project low register tessituras. Accompaniment parts must be carefully shaped to match the rising and falling melodic contours throughout all three movements. The only other ensemble challenges of note are the slight tempo modifications in the second and third movements.

Pedagogical Value

Although high school performers may find the rhythmic accompaniment patterns in the outer two movements lacking in excitement, the movement of the melody throughout the ensemble provides opportunities for each performer to assume the lead. Furthermore, the accompaniment patterns are rhythmically vital, and when played with spark and ensemble precision account for much of the composition's vigour and stylistic integrity. Technically, the composition provides an opportunity to consolidate basic staccato, marcato, and detached articulations, and basic ensemble skills. Consequently, it is well-suited to the needs of a newly formed high school ensemble.

McINTYRE, PAUL

CAMPAIGN RHETORIC

Instrumentation: Trumpet in E-flat, Trumpet in B-flat, Horn in F, Trombone, Tuba

Source: CMC-T

Duration: ad. lib., circa 2-3 minutes

Level: Difficult

Status: Score and Parts

Date: 1980

Ranges

-Variable

Described by the composer "as a work not to be taken seriously", Campaign Rhetoric is an improvised musical parody of speech and behavioural mannerisms common to those seeking elected office. Five graphic and verbal descriptions serve as clues to the specific speech and personality quirks to be parodied (for graphic descriptions, check a publication of the Guidelist):

1) "He who talks in bursts (Hubert Humphrey?). Musically, a series of flourishes of very fast notes in all parts of the range."

2) "He who speaks deliberately and with great precision (Jimmy Carter?). Musically, a slower version of the above."

3) "He who speaks with great charm, if sometimes without substance (F.D.R.?, J.F.K.?). Musically, a series of polite phrases of a few notes each."

4) "He who jumps nervously from one idea to the next (Richard Nixon?). Musically, a series of sustained notes with no break in between."

5) "He who 'leans' on an idea and on his listeners, until a point is made (Lyndon Johnson?). Musically, a series

of isolated notes with exaggerated crescendos or decrescendos.

During the course of the improvisation, the performers assume each of the five personalities and participate in a series of discussions and heated debates satirizing the democratic election process.

Technical Challenges

Although technical difficulty is dependent upon the improvisatory decisions made by the performers, the five suggested musical caricatures do imply some range, dexterity, and articulation facility. The graphic melodic contours and the composer's notes suggest ranges characteristic of at least the difficult level. Although the essence of many of the speech mannerisms could be affected in a middle octave range more suited to the abilities of beginning and intermediate students, the potential for parody (not to mention audience grasp of the humour) would be very much diminished. Some embouchure flexibility is implied in the melodic contours of the first, second, and fifth caricatures. The suggested dynamic nuances of the fifth caricature also demand considerable support and fine embouchure control, particularly on patterns at register extremes where intonation is difficult to maintain. Dexterity is likely to be of some concern on the rapid flourishes of the first caricature, as the stipulated atonal idiom negates the possibility of arpeggiated or scalar fanfare patterns. Articulation contrasts between the individual caricatures must be very marked. The rapid flourishes of the first speaker suggest crisp fanfare-like articulations. The more deliberate and precise speech patterns of the second are effectively portrayed through a slightly detached tenuto style. A subtle leaning or breath accent at the start of each tone is also effective. The nervous quality of the sustained leaping patterns of the fourth speaker may be evoked by marcato or bell-tone attacks. For the last speaker, initial

attacks must be very smooth and barely perceptible, so that the exaggerated dynamic nuances may be utilized to their maximum potential. Although special effects have not been indicated by the composer, the composition's humorous orientation suggests infinite possibilities, including a wide variety of muted effects and dramatic physical gestures. A muted B-flat trumpet playing in a predominantly high tessitura might create enough of a timbre contrast to be a viable substitution for the stipulated E-flat first trumpet.

Musical Challenges

Campaign Rhetoric's musical challenges lie in the realization of moderately detailed, yet open, verbal descriptions and graphic notations. If the improvised caricatures are to be distinct, the performers must be conceptually fluent in a wide variety of melodic and rhythmic styles ranging from angular and nervous melodic gestures to smooth rounded melodic lines. The stipulated atonal idiom will make the improvisations all the more difficult for those schooled only in traditional tonal melodic styles. Training in musical imitation and mimicry (e.g., performers echoing one another on melodic and rhythmic motives and musical representations of non-musical images) will likely facilitate this process. The realization of the graphic notations is only one aspect of the composition's improvisational challenges, and a lesser one at that. Ending as it began in a never-ending cyclic structure, Campaign Rhetoric must reflect a musical integrity, sense of direction, and logical continuity that extends beyond the mere repetition of musical caricatures in the specified solo, duet, trio, quartet, and quintet combinations. In this sense, although not a serious composition, it is one that must be performed with seriousness.

Ensemble Challenges

An effective performance requires an integrated ensemble with refined listening skills, balanced technical abilities, and previous ensemble improvisational experience. Each of the five character sketches must be consistent throughout the ensemble with respect to contour, register, rhythm, articulation, and interpretation. Isolating and imitating each of the caricatures in rehearsal will help ensure this uniformity. The different layered trio, quartet, and quintet textures demand considerable rhythmic and stylistic independence, as each caricature must retain its own identity throughout a section. The transitions between sections require fluency, careful ensemble co-ordination, and exacting leadership from the outer two voices of any of the given textures. The projection of a sense of direction and logical continuity, the most significant ensemble challenge, necessitates a clear, unified ensemble understanding of the composition's musical intent, an understanding that can only be arrived at through much discussion and experimentation.

Pedagogical Value

Campaign Rhetoric is a fun composition that is totally dependent upon the interpretative, parody, and improvisational skills of the given ensemble. In a context encouraging the development of concepts of musical structure and growth, it is an excellent opportunity for students to explore the technical and colour possibilities of brass instruments individually and as an ensemble. Students will likely respond with enthusiasm to the graphic idiom and the motivating concept of parody.

PAPINEAU-COUTURE, JEAN

CANONS

Instrumentation: 2 Trumpets in B-flat, Horn in F, Trombone, Tuba

Source: CMC-M

Duration: 6' 15"

Level: Difficult

Status: Score and Parts

Date: 1964

Ranges

Trumpet 1 in B-flat: b-flat - b-flat"

Trumpet 2 in B-flat: a - g"(b-flat")

Horn in F: g - a-flat"

Trombone: E - c"

Tuba: C, - c'

This composition is a double canon that reveals Papineau-Couture's remarkable contrapuntal skills. The second trumpet imitates the first by contrary motion, the horn imitates the tuba by augmentation an octave above, and the trombone makes free imitation of fragments of all four parts. The result is a rich, highly structured, polyphonic twelve-tone composition in which instrumental colour, rhythm, and harmony are essential components.

Technical Challenges

Canons' twelve-tone polyphonie idiom demands advanced senior high school performers with a high degree of technical ability. Angular melodic constructions pose significant flexibility and tone colour challenges, which may be complicated in the first trumpet and trombone parts by extreme upper register scoring and large register changes. The trombone E-c" range is in itself very difficult. Angular sixteenth-note melodic fragments require clean valve action and considerable third valve facility. In some instances, a smooth trombone melodic line necessitates an f-attachment. In the trumpet parts, thirty-second-note flourishes often require alternate fingerings for first and second valve combinations. Changing and mixed articulation patterns require sound staccato, tenuto, and legato/slurred tonguing skills. Slurred sixteenth-note figures featuring fifth, sixth, and seventh leaps are marked by moderately frequent direction changes and may be complicated by irregular rhythmic patterns. Staccato figures are complicated by angular sixteenth-note melodic structures requiring pitch accuracy and excellent dynamic control. First trumpet high register staccato entrances are particularly difficult. Canons' motivic organization

provides frequent short rests in all parts. The trombone part uses both bass and treble clef.

Musical Challenges

Canons' numerous musical challenges are comparable in difficulty to its technical challenges. Its dodecaphonic, double canonic organization is structurally complex, featuring two rhythmically and instrumentally distinct subjects, augmentation, and inversion. Angular melodic structures require contemporary ears familiar with difficult fourth, fifth, seventh, octave, and ninth, major, minor, augmented, and diminished intervals. The motivic organization of the canonic subjeets presents minor phrasing challenges which are complicated by the active contrapuntal textures (although detailed markings clearly indicate the composer's intentions). Dotted and double dotted patterns necessitate accurate subdivision, as do layered duple and triplet patterns, and entrances after eighth-, sixteenth-, and thirty-second-rests. Tied figures together with a variety of syncopated rhythms also frequently obscure the regular 4/4 bar divisions. The rhythms of the augmented tuba theme appear deceptively easy, but they are musically very challenging, because the theme's identity must be felt and projected through the whole-notes. Other expressive challenges are primarily associated with the numerous articulation and dynamic contrasts. Dynamics range from pp to ff and must be strictly observed if the composer's understanding of how the five parts fit together is to be realized.

Ensemble Challenges

The complex polyphonic textures of this work demand considerable rhythmic and stylistic independence. A consistent tempo throughout is absolutely essential if syncopated patterns, entrances after short melodic rests, and layered rhythmic patterns are to be accurately co-ordinated to produce a smooth, active sound continuum. Except where imitated patterns feature contrasting articulations, melodic articulations, contours, and dynamics must be carefully matched. Different instrumental tessituras make the soft staccato sixteenths most challenging in this regard. Phrasing challenges arising from the canonic contrapuntal textures require careful shaping of each canonic pair, and consideration of how the two canonic pairs join together to create one holistic, forward pressing musical thought. Detailed dynamic markings indicate how the individual parts are to be projected and balanced. In the horn and tuba combinations, care must be taken to ensure that the long-tone tuba theme does not lose its identity in the surrounding activity. If dynamics are adhered to, and if the various melodic lines are played in tune with consistent artieulations, blend should not be difficult to achieve. However, performers will continually need to strive to minimize timbre differences arising from range and dynamic extremes.

Pedagogical Value

Canons' twentieth-eentury musical idiom poses numerous technical, musical, and ensemble challenges, but strong senior high sehool students should find its realization a particularly satisfying and rewarding musical experience. The contrapuntal textures capture both the lyric and rhythmic brass colours, and will subsequently develop a varied staccato and legato articulation vocabulary. The angular twelve-tone melodic structures will introduce a variety of contemporary melodic and harmonic intervals without the added cacophonous dissonance characterizing many contemporary works. Developing both independence and an integrated ensemble, the complex canonic design will also promote an understanding of a variety of

contrapuntal compositional devices, including augmentation, inversion, and rhythmic modification.

RAUM, ELIZABETH

QUINTET FOR BRASS

Instrumentation: 2 Trumpets in C, Horn in F, Trombone, Tuba

Source: CMC-T

Duration: 12'

Level: Difficult

Status: Score and Parts

Date: 1980

Ranges

Trumpet 1 in C: e-flat' - b-flat''

Trumpet 2 in C: a - f''

Horn in F: (a)c' - g''

Trombone: (A)C - g '

Tuba: (C,,)C, - d'

Quintet for Brass is a four-movement composition in a conventional idiom. A monothematic Prelude establishes the Quintet's tone and introduces its principal melodic materials. The other three movements are in order a playful Scherzo featuring a blues solo in the Trio, a Passacaglia and Fugue in a minor key, and an extended Rondo which incorporates thematic fragments from all the preceding movements.

Technical Challenges

Quintet for Brass is a technically difficult composition well-suited to the needs and capabilities of high school performers. High register first trumpet and horn notes are sparingly used, and fourth, fifth, sixth, and octave approaches should not be too difficult if dynamics are observed and the tone well-supported. The second trumpet range is largely of moderate difficulty. High register trombone passages in the Passacaglia and Fugue are technically demanding, but little low register technique is required. Although there are some awkward register changes in the first three movements, the tuba's low register is used only to add depth and colour to slower cadential formulas. The moderato rhythmic patterns in the Passacaglia and Fugue require third valve facility and a secure fifth position. Legato articulations make the trombone patterns particularly

challenging. A B-flat trumpet substitution can result in some awkward patterns (quarter = 120) in the Rondo. Flexible embouchures and a good sense of relative pitch are needed to realize the fifth, sixth, seventh, and octave leaps marking the patterns in the Passacaglia and Fugue. Articulation interpretation requires sensitivity to mood and melodic context. However, with the exception of the soft secco accompaniment patterns (Scherzo), the intense tied eighth patterns where accents oppose metric accents (Scherzo), the low register tuba patterns (Rondo), and the taxing marcato patterns (Passacaglia), articulations are not technically difficult. Mutes are required in all but the tuba part. The first trumpet blues solo in the Scherzo incorporates jazz ornaments. The Quintet will likely prove a long blow, particularly in the technically demanding Passacaglia and Fugue, but rests surround all taxing passages and pauses can be used to good avail between movements.

Musical Challenges

The Quintet's conventional musical idiom should pose few, if any, musical challenges for either intermediate or high sehool performers. Formal designs are true to the classical models for which each of the four movements are named. The harmonic idiom is a tonal one, featuring frequent, often ambiguous, shifts in modality, colourful dissonances (e.g., g-c#-f#-c, modified dominant sevenths, enharmonic augmented sixths), and definitive cadential progressions at the end of each section and each movement. Melodies are tuneful and rarely use an interval larger than a sixth. Chromaticism, especially in the Passacaglia and Fugue, is a result of shifts in modality and the simultaneous manipulation of different forms of the minor scale. Phrasing is regular, falling for the most part in four-plus-four-bar groupings. Irregularities in the Prelude, Scherzo, and Passacaglia may be attributed to melodic fragmentation. Rhythmic challenges are primarilv isolated in the Fugue. Challenges in the other movements include 9/8 patterns in a 4/4 context and simple syncopations. Dynamics range from pp to ff, with terraced and graduated changes clearly marked. Other expressive challenges include realizing mood contrasts and interpreting the blues idiom in the middle cantabile section of the Scherzo.

Ensemble Challenges

A good ensemble blend must be sought throughout the Quintet, because of the emphasis placed on homorhythmic duet, imitative, and solo and four-part accompaniment textures. Articulation consistency is essential on the dry accompaniment patterns opening the Scherzo, on the accented 9/8 patterns closing the Scherzo. Thoughtful scoring eliminates many potential balance problems where the principal melodic material is in an inner voice. A strong bass line will be helpful when tuning unstable modal and chromatic harmonies, particularly the vibrant sonorities opening the Scherzo. Well-supported high register slurs in the upper parts will also help to achieve good ensemble intonation. Melodic fragmentation and imitation pose phrasing and fluency challenges, particularly in the Passacaglia and Fugue. Rhythmic co-ordination is not difficult, as one voice usually clearly articulates the beat and rhythmic layers are straightforward. Passages likely to require care include the implied 9/8 section at the end of the Scherzo, the two-part bass section in the Fugue, and sections where staggered and interlocking melody and accompaniment textures are encountered.

Pedagogical Value

Quintet for Brass can be used to study classical formal designs and to develop a varied

articulation vocabulary sensitive to mood and melodic context. Its melodic orientation can also prove useful in developing an ensemble awareness of phrase and musical line.

RIDGWAY, ALAN

DANCE #2

Instrumentation: Piccolo Trumpet, Trumpet in C, Horn in F, Trombone

Source: Composer

Duration: 2'

Level: Difficult (Difficult-Very Difficult Piccolo Trumpet)

Status: Score and Parts

Date: 1982

Ranges

Piccolo Trumpet in C: a - c" (sounding an octave higher)

Trumpet in C: c' - e"

Horn in F: g - d"(g")

Trombone: E-flat - d'(e')

Originally written for a Shakespeare presentation at the Stratford Festival, this composition is a rhythmically energetic dance in 3/8. Mildly dissonant harmonies couched in a Neo-Renaissance style are featured and account for much of the Dance's rustic flavour and musical interest.

Technical Challenges

This composition's most significant technical challenge is its piccolo and C trumpet instrumentation (transposition). With the exception of the very difficult piccolo trumpet range, ranges are generally of moderate difficulty with easy high and low register approaches. Occasional moving sixteenth-note figures at dotted-quarter = 90+ require quick valve action, and in the case of the trombone, an f-attachment or a secure seventh position. The only flexibility challenges are the register changes involving a leap of a sixth and the closing horn g'-g" octave leap. Tone colour is of some concern on the soft horn and trombone staccato accompaniment figures in the B section and on the repeated-pitch trombone marcato figures in the A section. Articulation syllables will ensure that the second note in slurred patterns is not over-emphasized, and that the figures are true to the strong-weak-weak pulse of the 3/8 metre. Both trumpet parts require straight and harmon mutes; the harmon mute will be especially challenging for the piccolo trumpet. The horn part calls for two stopped b' quarter-notes. In all three parts, rests

provide ample preparation time. Only two minutes in length with short rests in all parts, endurance is not a significant concern, except perhaps in the piccolo trumpet part.

Musical Challenges

Apart from its mildly dissonant Neo-Renaissance harmonies and energetic sixteenthnote rhythms, the Dance poses very few musical challenges. It is cast in a simple ABA da capo form. Both the rhythmically vital A theme and the Iyric B theme use simple second, third, fourth, and fifth intervals. Shifts in modality heighten the rustic flavour of the harmonic progressions, as do the octave, and layered fourth and diminished fifth sonorities. Unusual first inversion cadential progressions will pose minor phrasing challenges for those schooled only in classical dominant-tonic cadential progressions. However, melodic rhythms can be effectively used to supply the air of finality lacking in the harmonic support. The 3/8 metre is best felt in one. Performers must be very sensitive to the strong-weak-weak pulse within the bar and the strong-weak-weak or strong-weak-medium-weak weights of the bars themselves within the irregular three- and four-bar groupings. The performers must also be sensitive to the changes in these patterns that the 2/4 bars create. Dynamic markings are quite sparse, limited to contrasts between sections and between melody and accompaniment parts, but subtle crescendi and decrescendi can add interest and shape to each of the major sections. Articulation and timbre contrasts defining the style of the A and B themes must be carefully observed.

Ensemble Challenges

With moderately simple melody and accompaniment textures predominating, balance and blend will be of little concern if dynamic markings are observed and articulations carefully matched. This is of special importance in the light staccato accompaniment patterns in the B section, and the passages where the piccolo trumpet provides melodic commentary against a sustained harmonic accompaniment. Balance and blend can be enhanced in the closely scored trio passage between bars 45 and 55 by dropping the trombone part an octave. A similar register change will add a depth of colour and richness to cadences where thirds are doubled or tripled. Accompaniment parts must be carefully shaped to support melodic lines and to prepare melodic entrances. Rhythmic challenges fall into two categories, those arising from the stylistic demands of the 3/8 and 2/4 time signatures, and those associated with the coordination of the rhythmic accompaniment parts. The strong-weak-weak pulse and lilting dance-like quality of the rhythms must be consistently felt throughout the ensemble. Since the trombonist is frequently responsible for setting this style, it is important that the bass accompaniment be very light and stylistically accurate. Slow rehearsal will be useful at cadence points where the unstable vertical sonorities and octave doublings need careful tuning. Young or inexperienced piccolo trumpet performers are very likely to have many intonation problems, especially given the composition's thin textures.

Pedagogical Value

The limited technical demands make this composition a good one for introducing piccolo and C trumpets. However, the simple musical idiom may be a deterrant in terms of student appeal, particularly for the lower ensemble voices whose parts are technically undemanding and boring.

RIDGWAY, ALAN

KING HENRY CAKEWALK

Instrumentation: Trumpet in E-flat, Trumpet in B-flat, Horn in F, Trombone

Source: Composer

Duration: 1'55"

Level: Difficult (Difficult-Very Difficult First Trumpet)

Status: Parts Only

Date: 1981

Ranges

Trumpet 1 in E-flat: g - g"

Trumpet 2 in B-flat: b - e-flat"

Horn in F: d' - f"(a-flat")

Trombone: D-flat - f'

King Henry Cakewalk is an entertaining composition in a popular idiom. Its ABCA design features a rhythmically energetic theme in 4/4, a lyrical theme in 3/4, and a warm jazz ballad in 6/8, Throughout the work, a series of supporting rhythmic riffs add harmonic colour and stylistic integrity.

Technical Challenges

The E-flat first trumpet instrumentation (transposition) makes this a very challenging composition for the first trumpet player, especially since a B-flat transposition would result in some very taxing high registcr passages. With the exception of minor articulation, range, and dexterity challenges, the lower three parts are significantly less demanding. The second trumpet range is of moderate difficulty. In the horn part, exposed g" and ab" eighth-note figures require a fair degree of embouchure strength and tone control, but other range demands are largely of moderate difficulty. In the trombone part, pedal D-flat and E-flat necessitate an f-attachment and good low register tone control. The f-attachment will also facilitate the isolated B-flat-B-C and A-B-d eighth-note patterns (quarter = 126, dotted quarter = 126) in the B and C scctions. In the upper three brass parts, rapid sixteenth-note patterns and melodic ornamentation require dexterity, but patterns are almost completely free of third valve combinations. The three slurred c"-f", d"-g", and e-flat"-a-flat" leaps in the horn part and the one d"- g" leap in the first trumpet part are the only flexibility challenges of note. All the rhythmic accompanimcnt patterns require a very finely controlled soft staccato technique. Tone is particularly difficult to control on the extra dry e-flat' and d-flat' trumpet patterns in the B section. The interlocking trumpet horn, and trombone patterns in the A section require a clear distinction between the two different staccato

markings with respcct to rhythmic emphasis. Isolating accents will help ensure correct accent placement in the mixed sixteenth-note melodic patterns. Marcato grace-note patterns require sharp accents in both low and middle registers. Mute changes in the second trumpet and horn parts are quite fast. The specified cup and harmon mutes will be problematic in the first trumpet part if an E-flat trumpet is used. Straight and plunger mutes are required in the trombone part. Given the composition's length, endurance will be of little concern at the high school level, except in the first trumpet part.

Musical Challenges

Stylistic melodic contrasts are the Cakewalk's most significant musical challenge. The three tuneful melodies, although marked by occasional fourth, fifth, seventh, and octave leaps, are generally very smooth and limited in range. The harmonic vocabulary is typical of simple jazz charts and popular movie or television music, coloured by seventh and ninth harmonic extensions, and a variety of other borrowed chords. Both the rounded melodic contours and forward driving harmonies clearly articulate the relatively regular eight-bar phrases, many of which further subdivide into complementary four-bar groupings. Irregular three-plus-threeand four-plus-five-bar groupings are encountered in the introduction and coda. Anacrusis figures in the accompaniment parts may require some interpretation on occasion. Melodic rhythms are not challenging, except where isolated patterns occur. The interlocking on- and off-beat accompaniment patterns are, on the other hand, quite difficult. Dynamic markings are sparse, limited only to the contrasts between sections and between melody and accompaniment parts. Subtle variations can add shape and interest to the potentially monotonous thematic repetitions within each section.

Ensemble Challenges

The overall effect of this composition is dependent on the rhythmic and stylistic integrity of its accompaniment figures. The interlocking on- and off-beat patterns should sound as if they are being played by only one voice. Rehearsal of the rhythms on a single pitch can be very helpful in this regard, especially for ensuring stylistic consistency throughout the ensemble. Throughout the composition, motivic repetitions need to be subtlely shaped to match the natural rising and falling melodic contours, particularly where they prepare melodic entrances. Provided the notated dynamic markings are observed, balance should not be a problem except where anacrusis figures in the accompaniment parts must be brought out. Blend, rhythmic accuracy, and intonation will be of some concern in the B section on the homorhythmic ensemble accented quarter-note patterns, and in the A section on the interlocking cadential patterns. Significant intonation challenges are also likely to be encountered irrmuted passages, especially if an E-flat trumpet is used or if the first trumpet has little upper register facility. The only other ensemble challenges of note are the tempo changes between sections.

Pedagogical Value

Although this composition's effectiveness in the school context is limited by its E-flat first trumpet instrumentation (transposition), students will find this an appealing, up-beat composition. Musically most appropriate for intermediate students, the composition can provide

training in soft staccato articulations and ensemble rhythmic solidarity. It also gives each instrumentalist an opportunity to assume the lead on a melodic line that, while somewhat cliched, does capture the unique colour of the featured instrument.

SIRULNIKOFF, JACK

LITTLE SUITE FOR BRASS TRIO

Instrumentation: Trumpet in B-flat, Horn in F (Trumpet), Trombone

Source: CMC-T

Duration: 6'10"

Level: Difficult

Status: Score and Parts

Date: 1961

Ranges

Trumpet in B-flat: c - g"

Horn in F: c' - f"

Trombone: A - e-flat '

Re-exploring the classical suite in a contemporary harmonic frame, this composition is rooted in the traditions of both the past and present. It opens with a stately Processional, followed by a dissonant Waltz, an intensely chromatic, dodecaphonic Chorale, and a rhythmic Fugue.

Technical Challenges

High school performers will not find the Suite technically challenging. Provided a second trumpet does not replace the horn, ranges are for the most part of moderate difficulty. The slide glissandi and disjunct eighth-note patterns in the trombone part are the only dexterity challenges of note. Slurred articulations in the first, second, and third movements require a fair degree of embouchure flexibility, as do the tongued melodic sevenths in the second movement. However, the only difficult patterns are the unprepared fourth and fifth lip slurs in the second movement and the trumpet g#'-g" leap in the first movement. Articulations are consistently difficult. The first movement's dotted rhythms demand a weighted, slightly detached style, while the sixteenth-note flourishes demand a decisive marcato style. In the second movement, articulation challenges fall into three categories: the slurred fourth, fifth, and sixth patterns of the A theme; the delicate staccato accompaniment patterns; and the accented eighth-note patterns of the rhythmic B theme.

In the latter instance, the accents move throughout the bar, and require a decisive single tongue at both pianissimo and fortissimo dynamic levels. In the Chorale, mutes, soft dynamics and low register scoring necessitate an excellent legato technique. In the fourth movement, the staccato patterns are light and buoyant. The slurred patterns rarely involve more than a leap of a third, but distinctions between two slurred eighths with the second eighth staccato, and two slurred eighths must be carefully observed. Although all three voices are quite active throughout all four movements, upper ranges are used sparingly, and each performer is given at least one eight-bar rest in each movement. Slight rhythmic lifts between phrases in the Chorale can help prevent the sustained legato lines from being overly fatiguing. Straight mutes are required in all three parts in the Chorale, but with the exception of minor low register horn demands, these passages are easily negotiated.

Musical Challenges

This composition's musical idiom is best described as a mixing of traditional and contemporary compositional techniques. The motivic organization of the Processional, the rhythmically percussive Fugue subject in the last movement, and the melodic and harmonic presentation of the twelve-tone chromatic series in the Chorale are reminiscent of Weinzweig. The chromatic melodic fragments in the outer movements and the mildy angular thematic structures In the second movement similarly have contemporary overtones. The ABA design of the second movement and the rigorously controlled contrapuntal organization of the Fugue, on the other hand, are more traditional. Featuring vibrant quartal, non-functional extensions, chromaticism, and intense dissonance, the harmonic vocabulary is distinctly modern, and the Suite's most significant musical challenge. This vocabulary poses numerous phrase interpretation challenges, as the irregular and fragmented melodic structures are defined only by slight relaxations in rhythmic and harmonic intensity. Phrasing in the Fugue is particularly challenging, as melodic rests do not necessarily imply melodic relaxation. Rhythmic challenges vary in number and degree of difficulty from movement to movement. In the first movement, the dotted and sixteenth-note rhythms are of most concern. In the second movement, the lively 3/4 tempo, best felt in one, complicates the otherwise elementary half-, quarter-, and eighth-note rhythms. The rhythmic B theme is particularly challenging in this rcgard, as the changing melodic accents move in direct opposition to the strong-weak-weak pulse of the classical Waltz. In the third movement, the serialized 3/8, 8/8, 7/8 and 6/8 metric progression is the principal challenge, not only because the metres change every bar, but also because they often feature irregular accent groupings (6, 2+2+2; 8, 2+2+2+2, 3+2+3; etc.). In the Fugue, melodic eighth- and quarter-rests occasionally give rise to some rather challenging syncopated patterns. Stylistic contrasts between movements are usually realized through changing articulations; consequently, marked articulations must be carefully interpreted within the stylistic context implied by each movement's title: Processional, Waltz, Chorale, and Fugue. Dynamic contrasts (pp-ff) also play an important expressive role.

Ensemble Challenges

Given the contemporary harmonic idiom, intonation is of paramount concern throughout the Suite. Dissonances must be played with conviction and carcfully tuned, particularly in the Chorale where the slow tempo, muted timbres, low register scoring, and soft dynamics are complicating factors. Accented homorhythmic flourishes and delicate accompaniment patterns

require attention to ensemble articulation, timbre, and rhythmic consistency. Balance will be of some concern where moving inner horn parts must be projected and where it is not immediately obvious which part should be projected. A second trumpet horn substitution would likely create additional balance problems. For the most part, phrasing challenges are associated with the interpretation of the modern melodic and harmonic idiom. Rhythmic coordination challenges include the active three-part textures in the first movement, the layered duple and triplet patterns in the third movement, and the changing metres in the third movement. Fluency is only of concern in the first movement on the anacrusis patterns, and in the fourth movement where stretto occurs.

Pedagogical Value

Little Suite for Brass Trio is an excellent introduction to contemporary harmonic, serial, and rhythmic structures. However, the intensity of the atonal, quartal, and chromatic harmonies may not readily appeal to students.

SURDIN, MORRIS

HERITAGE II (British Isles)

Instrumentation: Trumpet in B-flat, Horn in F, Trombone, Bass Trombone (Tuba)

Source: CMC-T

Duration: 7'30"

Level: Difficult

Status: Score and Parts

Date: 1978

Ranges

Trumpet in B-flat: d' - b"

Horn in F: (g)c' - a"

Trombone: B-flat - a '

Bass Trombone: C, - g'

Drawing on a variety of folktunes from the British Isles, Heritage II is one suite in a series considering Canada's cultural heritage. In this instance, the featured folksongs include the Scottish "Scot's Wa Ha'e Wi Wallace Bled", an Irish Jig for St. Patrick's Day, the lovely "All Through The Night" from Wales, and the English "Here's A Health Unto Her Majesty". Like the other works in the Heritage series, each movement is a simple theme and variations.

Technical Challenges

Technical difficulty varies somewhat from movement to movement with the first two movements being more difficult than the last two. However, range and trombone dexterity demands make all four movements technically difficult. In the trumpet and horn parts, repeated-pitch, high register marcato patterns and difficult high register approaches are taxing. Long phrases and soft dynamics similarly complicate f'-a' upper register trombone passages. In the bass trombone part, technique and control are required at both register extremes. The most significant dexterity challenges are found in the moving sixteenth-note and triplet eighth-note patterns in the first two movements, but running eighth-note trombone passages in the fourth movement and upper brass sixteenth-note ornamentation can also be difficult. The trombone and bass trombone sixteenth-note passages require not only excellent slide and tongue coordination, but also accurate second, third, and fifth position differentiation. Slurred high register approaches and high register melodic ornamentation require embouchure flexibility and excellent breath control. Since articulation contrasts play an important role in the variations, refined staccato, marcato, and legato tonguing skills are required. Staccato styles range from the pesante patterns of the first movement to the playful patterns of the Irish Jig. Detached styles include the weighted patterns of the first movement and the lively patterns of the fourth movement. Soft dynamics can complicate many of the legato passages, while low tessituras can make it difficult to control accented attacks. The repeated-pitch triplet patterns at the end of the Irish Jig may require triple-tonguing if the vivace tempo is observed. Mutes are not required, but can add interest to some of the variations. Endurance will be of some concern in the first two movements, because of limited rests. However, accompaniment parts are thoughtfully spread throughout the ensemble to permit slight respites.

Musical Challenges

With emphasis placed on familiar rhythmic, melodic, articulation, and harmonic variational techniques, the variations in Heritage II are musically simple. Like most folk melodies, ranges are limited in span and contours are gently rounded, featuring simple scalar and triadic melodic structures with some melodic ornamentation. The simple tonal vocabulary is expanded in some of the variations to include colourful secondary dominant ninth and seventh progressions, a wide variety of borrowed chords, pedals, and chromatic passing dissonances. In fact, ultimate cadential progressions in each section tend to be quite colourful and complex. Complementary four- (two-plus-two) and four-plus-four-bar phrases prevail. The temporal vocabulary is quite varied. Metres include 4/4, 12/4, 6/8, 9/8, 3/4, 2/4, and cut time. In the first movement, the distinction between dotted eighth and triplet rhythms is an important concern, especially where the rhythms occur simultaneously. Syncopated and interlocking melody and accompaniment patterns may also be challenging. The vivace tempo and rhythmically sparse accompaniment affect the difficulty of the eighth- and sixteenth-note melodic patterns in the second movement. The Waltz feel of the last variation is stylistically difficult, complicating the staggered accompaniment patterns and the dotted melodic patterns. Rhythms in the third and fourth movements should not be challenging at either the intermediate or high school levels. Familiarity with a variety of basic tempo and style terms such as cantabile, gracioso, maestoso, pesante, and ritmo will ensure the correct interpretation of the marked articulations and the general spirit or style of each variation. Correct tempo interpretation is crucial in the Irish Jig, as the repeated-pitch patterns can become monotQnous if taken at anything less than a fiery vivace. Melodic ornamentation (turns, trills, grace notes) may also require interpretation. Dynamic contrasts between variations (p-ff) and nuances supporting the rising and falling melodic contours are

musically very important.

Ensemble Challenges

The metre and tempo changes between variations within a movement and between movements account for Heritage II's most significant ensemble challenges. Each performer is called upon at one point or another to assume leadership in these transitions. Interlocking melody and accompaniment patterns and layered duple and triplet eighth patterns will require isolated rehearsal to ensure impeccable ensemble co-ordination. Balance should not be an important consideration in any of the movements, except where final chords involve three roots and one third in an inner voice. Blend will be of more concern, especially in the third movement where staggered entrances must be barely perceptible, and where the close quartet scoring tends to be thick and lacking in depth. Carefully matched articulations and tone colours, particularly on fortissimo accents, are essential. The colourful cadential progressions ending each movement will need careful tuning, as will the closely scored quartet passages. Accompaniment parts must be carefully shaped to match and support the melodic lines, especially where they prepare melodic entrances. Anacrusis figures and the movement of the melody from voice to voice are the only fluency challenges of note, and incidental ones at that.

Pedagogical Value

A useful introduction to the folk music of the British Isles, Heritage II provides fine ensemble training for an inexperienced high school ensemble, especially with respect to metre and tempo changes, intonation, and stylistic consistency. While the melodic line is frequently found in the trumpet part, musical interest and technical challenges are quite evenly spread throughout the ensemble. It is unfortunate, however, that ranges, especially in the first two movements, complicate otherwise moderately difficult technical challenges within the capabilities of advanced intermediate ensembles. It is similarly unfortunate that the bass trombone line so frequently assumes the role of a tenor trombone, making it difficult to substitute the tuba for the bass trombone as the composer suggests.

SURDIN, MORRIS

HERITAGE IV (Italian)

Instrumentation: 2 Trumpets in B-flat, Horn in F, Trombone (f-attachment)

Source: CMC-T

Duration: 8'

Level: Difficult

Status: Score and Parts

Date: 1978

Ranges

Trumpet 1 in B-flat: e' - c'''(e''')

Trumpet 2 in B-flat: a - a''(b'')

Horn in F: c' - g#''(a'')

Trombone: B-flat, - g '

Exploring the musical folklore of the Italian people who migrated to Canada at the turn of the century, Heritage IV is one suite in a series considering Canada's cultural heritage. Heritage IV features a beautiful folksong about Santa Lucia, a rhythmic children's song called Tiritomba, a sweet Canzone, a northern Italian folksong called Sul Ponte di Bassano, and a fiery Tarantella. Like the other works in the Heritage series, theme and variations is the mode of construction.

Technical Challenges

Heritage IV is in many respects only of moderate technical difficulty, but range challenges in the first, third, fourth, and fifth movements demand strong high school performers. In the first trumpet part, repeated high register articulations, moderately long phrases lying above f'', and unprepared high register approaches by intervals of a fifth and octave are extremely difficult. The Tarantella's fiery e''' close will prove challenging for even the most advanced performers. High register approaches and the Tarantella close can also be taxing in the second trumpet and horn parts, but ranges are more accessible to high school performers. F - B-flat, trombone passages necessitate an f-attachment and a well-developed low register technique. Difficult (ensemble) and very difficult (first trumpet) embouchure flexibility challenges are isolated and almost always associated with tongued and slurred high register approaches. Difficult articulation challenges include accented low register trombone patterns (all movements), delicate leaping fourth staccato patterns (second movement), and repeated-pitch triplet patterns (third movement). The latter could require triple-tonguing. Jazz rhythm and articulation syllables may prove useful in the second movement's third variation. Sixteenth-note dexterity challenges are for the most part isolated in the melodic first trumpet part. Endurance is primarily a concern in high register first trumpet passages, but infrequent rests and sustained high register cadences, particularly in the Tarantella, can make the other ensemble parts fatiguing as well. The g'- g'' stopped horn patterns at the end of the third and fifth movements are very challenging in terms of intonation, pitch stability, and right hand technique. Other special effects include hand percussion, trombone slide glissandi, and straight mutes.

Musical Challenges

High school performers will find that Heritage IV poses very few significant musical challenges. With emphasis placed on tonal, rhythmic, metric, and simple melodic variational techniques, the variations are a paradigm of simplicity. This simplicity is largely a product of the folk melodies on which the variations are based. Ranges very rarely exceed an octave, and contours are gently rounded. The simple supporting harmonic vocabulary is in some of the more colourful variations expanded to include mixed modal effects, extended chords, chromatic nuances, pedals, and extended modulatory sequences. Unexpected turns in the latter, particularly in the last two movements, can be mildly challenging. The prevailing two-plus-two- and four-plus-four-bar

phrases require a sensitivity to antecedent/consequent relationships. Performers must also be sensitive to the irregular three- and six-bar groupings in the last two variations of the fourth movement where the phrase patterns of the original melody are increasingly denied. The temporal vocabulary is varied. Exploited metres include 4/4, 3/4, 6/8, and cut time, the 3/4 metre of the first variation in the second movement being most difficult stylistically. The vigourous, syncopated patterns in the Tarantella, the scherzando patterns in the fourth movement, the backside syncopations in the second movement, and the first trumpet melodic patterns are among the more difficult rhythms. Tempo interpretation requires familiarity with a variety of Italian tempo terms and some understanding of a Tarantella's rhythmic impetus. Familiarity with basic Italian stylistic terms is also required to ensure the correct interpretation of the marked articulations and the general spirit of each theme and each variation. Dynamic contrasts (pp-ff) are similarly important.

Ensemble Challenges

High school performers should not find the prevailing melody and accompaniment textures demanding, except perhaps in the Tarantella where the syncopated accompaniment patterns must be accurate and consistently felt throughout the ensemble. The layered triplet and duple patterns at the end of fourth movement, the swing feel of the third variation in the second movement, and the off-beat waltz patterns of the first variation in the second movement are other minor rhythmic co-ordination challenges of note. Since the principal melodic interest is usually found in the first trumpet part, balance will likely only be of concern where upper register repeated-pitch accompaniment patterns can potentially drown out trombone or horn solos. Blended melody and accompaniment parts require matched articulations and timbres. Accompaniment parts throughout the suite must be carefully shaped to match and support melodic lines and to prepare melodic entrances. Given the problems associated with consistent high register scoring, intonation will likely require work throughout. The fiery staccato chord at the end of the fifth movement, and the muted/stopped passages at the end of the fourth movement will require special care.

Pedagogical Value

Although the exploited variational techniques are not innovative, Heritage IV can serve as an introduction to Canada's Italian cultural heritage. In terms of performance and student appeal, excessive range challenges and the general lack of musical interest in the accompaniment parts will likely prove to be limiting factors, even at the high school level where students might possibly be able to negotiate technical passages at range extremes.

TANNER, DAVID

BRASS MONKEYS

Instrumentation: Trumpet in B-flat, Trombone, Tuba, Assorted Percussion (3 Tom-Toms, Snare Drum, Hi-Hat, Triangle)

Source: CMC-T

Duration: 6'30"

Level: Difficult

Status: Score and Parts

Date: 1980

Ranges

Trumpet in B-flat: g - b"

Trombone: f - c "

Tuba: C, - b-flat

Brass Monkeys is a light-hearted, often mischievous, composition. Its three movements are both sincere and unaffected, highlighting a variety of timbres traditionally associated with brass and percussion instruments. The idiom is modern, but approachable, characterized by changing metres and harmonies reminiscent of those colouring Stravinsky's L'lfistoire du Soldat.

Technical Challenges

Although this work is generally well-suited to the capabilites of average high school performers, repeated b-flat' and c" marcato articulations and a generally high c'-g' tessitura require a strong trombonist with considerable strength, stamina, and upper register control. In the trumpet part, b-d' passages necessitate a solid low register technique, but difficult a" and b" patterns are always approached by ascending scalar sixteenth-note figures. A solid low register technique is also required in the tuba part, but the C,- b-flat range should not prove difficult beyond this. Quick sixteenth-note patterns (eighth = 232, quarter = 72, eighth = 204, and dotted eighth-thirty-second-note patterns require considerable valve/slide facility. Repeated trombone slide glissandi can also be difficult. The sprightly slurred fifth, sixth, and seventh melodic leaps in the outer movements are the only flexibility challenges of note. Mixed articulation patterns in all three movements require a comprehensive staccato, marcato tenuto, and slurred articulation vocabulary. The first movement's tenuto markings must be correctly interpreted within the impish musical context, as must the pesante patterns at the end of the second movement. Leggiero patterns and accented on- and off-beat patterns require control and impeccable pitch accuracy, especially in the trombone and tuba parts where extreme hi~h (trombone) and low (tuba) register scoring is a complicating factor. Simple rhythmic patterns in the second movement may necessitate double-tonguing if the lively tempo is observed. Given the short rests in each part, and the relatively equal division of melodic and accompaniment roles in each movement, endurance is only of concern in the trombone part. In the percussion part, marcato sixteenth-note patterns require decisive stick action and the ability to move quickly from tom-tom to tom-tom. Instrument and stick changes in the second movement require careful planning of the performance area and marking of the part, but beyond this, the individual parts pose no significant technical challenges.

Musical Challenges

The first movement is built on repetitions of the opening dotted theme in each voice. Both the second and third movements are built on repetitions of two stylistically contrasting themes, each of which involves a variant of the first movement's dotted rhythm (dotted-eighth + sixteenth). Featuring shifting modalities, transitory modulations, passing chromaticism, and vibrant a-ce-d, a-flat - d-flat - g, and b-C#-f# sonorities, the harmonic vocabulary is modern, but not inaccessible. The progressions are functional, and exotic sonorities almost always resolve according to the natural voice-leading tendency of each note within the sonority. Changing modalities, chromatic nuances, and larger augmented intervals (fourth, seventh, octave) pose minor melodic challenges. Phrasing challenges vary somewhat from movement to movement. In the first movement, eight-bar groupings prevail, and while snatch breaths are possible, it is best if they are avoided, especially where cadential phrases begin with a sustained four-bar note. In the second movement, performers must be sensitive to the complementary four-plus-four-bar patterns in the pesante section, and the rhythmic and melodic impetus of the anacrusis figures in the first and last sections. Antiphonal patterns at the start of the third movement will require rehearsal, if they are not to sound fragmented or disjointed. The irregular three-bar groupings at the end of the movement are equally challenging, but the phrases have been more clearly identified. Rhythmic challenges include the changing and irregular metres (8/8, 10/8, 6/8, 7/8, 5/8, 9/7, 3/4, 4/4), the dotted and modified dotted rhythms, the alternating eighth + sixteenth-note figures and sixteenth + eighth-note figures, and the numerous interlocking accompaniment patterns. Expressive tempo modifications complicate the latter in the third movement. Articulations and rhythmic feel must be interpreted within a mischievous or impish context. Other expressive challenges include melodic contrasts in the second and third movements and dynamic modulations enhancing the shape and direction of each movement. It is very important that these modulations not interfere with the pesante, leggerio, rhythmic, or Iyric style of the particular theme.

Ensemble Challenges

Balance and blend will be of some concern where moving bass or percussion figures decorate sustained cadential progressions, and where two or more voices play rhythmically identical delicate pianissimo or accented patterns. Short accented chords are particularly difficult to balance, because of the disparity between the high trumpet and trombone parts and the low tuba part. Accurate intonation will enhance blend in all these passages, as will the matching of articulations, timbres, and dynamic graduations. Special effort must be made throughout to integrate the percussion and brass timbres. The trio must also be sensitive to the melodic role assumed by the percussionist on several occasions, and to the way interlocking brass and percussion rhythms combine to form one broad musical thought. Interlocking rhythmic and melodic patterns will likely need much rehearsal for rhythmic precision and stvlistic integrity. Other co-ordination challenges include the consistency of the dotted eighth rhythms, the changing and irregular metres, the expressive tempo modifications in the third movement, and the re-interpretation of the first movement's melodic figures in the tempo of the second and third movement codas without hesitation.

Pedagogical Value

Although extreme upper register scoring requires a strong trombone performer, Brass Monkeys provides an excellent opportunity to involve a percussionist in a chamber music program. With

melodic interest moving from part to part, including the percussion part, each performer must assume a role of leadership. Brass Monkeys also provides fine training in dotted rhythms, changing metres, contemporary harmonies, phrasing, and ensemble coordination. High school performers will likely find the light-hearted and mischievous style musically appealing.

TELFER, NANCY

INNER SPACE

Instrumentation: 2 Trumpets in B-flat, Horn in F, Trombone, Tuba

Source: Composer

Duration: 5'30"

Level: Difficult

Status: Score and Parts

Date: 1981

Ranges

Trumpet 1 in B-flat: a - b"

Trumpet 2 in B-flat: g - g#"

Horn in F: c' - g#"

Trombone: F - g'

Tuba: D-flat - b

Contemporary in both sound and spirit, Inner Space is an exploration of the ensemble's three-octave pitch and timbre range. The exploration is melodic, harmonic, and rhythmic in orientation, and considers each of the instrumental voices as a distinct timbre and as part of an integrated ensemble timbre. An ABA formal design is achieved through the opposition of two contrasting melodic styles, the ponderous scalar patterns of the Adagio sections and the nervous fragments of the Waltz. In both instances, the contemporary sonority may be attributed to the whole-tone melodic and harmonic structures.

Technical Challenges

The difficult technical rating of Inner Space is largely a result of its range, dexterity, and flexibility demands, many of which arise in soloistic musical contexts. The first trumpet part is challenging in terms of both upper register approaches and tone colour consistency. High register approaches and tone colour consistency are also of concern in the lower four voice parts, but upper range limits are not as extreme. The adagio sixteenth-note scalar motives present dexterity challenges in all voices. Drill on whole-tone scale patterns will facilitate the realization of the

difficult eighth-note patterns in the Waltz (quarter = 144). Fourth valve alternate fingerings can eliminate many of the tuba's more awkward low register

chromatic combinations. Alternates can also enhance the slurred and legato articulations. Although awkward register leaps between sixteenth-note groupings in the Adagio sections (7th, 9th, 10th, 12th) present the most significant flexibility challenges, the nervous Waltz

melodic fragments also require some agility, particularly in the trumpet, horn, and trombone parts. Articulation challenges require a fairly large slurred, legato, staccato, and marcato vocabulary. Angular staccato patterns and slurred fourth and fifth leaps need to be light and graceful, regardless of range or dynamic level (f-pp). Trombone and tuba brassy timbre markings are the only special effects. Endurance challenges are not excessive, as fragmented melodic structures result in frequent quarter-note and short one-, two-, and three-bar rests. However, the final climactic Adagio passage lasts thirteen bars and requires much technical intensity.

Musical Challenges

Despite its twentieth-century conceptual orientation, Inner Space is written in a relatively traditional formal, melodic, and rhythmic idiom. The ponderous opening and closing Adagio sections are based on the same melodic and rhythmic motives, a series of whole-tone scalar figures that together define the ensemble's three-octave pitch and timbre space. In many respects a playful scherzo, the middle Waltz section subjects a series of nervous melodic fragments to a variety of developmental techniques, including inversion, retrograde, augmentation, diminution, metric transformation, and articulation and dynamic contrasts. Its soloistic textures also place considerable emphasis on instrumental colours. The moderately frequent augmented fourth and diminished fifth leaps give rise to some difficult-to-hear intervallic structures. Whole-tone and chromatic harmonic clusters (arising from the exploration of the spaces in between the whole-tones) and vertical augmented fourth sonorities are similarly difficult. Fragmented melodic structures and imitative soloistic textures pose numerous phrasing challenges. Although there will be a tendency for half-note sequences to rush, the half-, quarter-, eighth- and sixteenth-note rhythmic patterns of the 4/4 Adagio sections are very straightforward. The strong-weak-weak dance feel of the Waltz is difficult to capture where 4/4 and 5/4 bars are encountered. Tempo, dynamic, and articulation markings define the character of each section. Other expressive challenges include the stark dynamic contrasts in the Waltz and the sudden adagio and allegro tempo contrasts.

Ensemble Challenges

Demanding stylistic and rhythmic independence, fluency, and much attention to phrasing, the Waltz's soloistic and imitative textures are quite challenging. Short one- and two-bar motives must move smoothly from voice to voice giving the impression of one continuous Iong line. Where direct imitation is featured, the motives, unless otherwise marked, must be carefully matched in all respects. In the Adagio sections, question and answer antiphonal patterns need to be clearly distinguished from the longer phrases where upper and lower brass motives are strung together. Care must also be taken to ensure that upper and lower brass timbres are comparable in volume and weight, and that the ensemble blend does not become strained as various extreme register combinations are explored, particularly in the homorhythmic half- and sixteenth-note passages. The frequent allegro and adagio tempo and style contrasts leading to the full return of

the opening will need considerable rehearsal. Fermate and cessurae must not hinder or break the momentum that is achieved through the opposition of progressively shorter, contrasting motivic groups. Other minor rhythmic challenges include the co-ordination of the Waltz's accompaniment patterns, and its dance feel, which like the light staccato articulations of the accompaniment patterns, must be consistent throughout the ensemble. Intonation challenges are primarily associated with the whole-tone melodic and harmonic sonorities, but in many instances, high register first trumpet lines, sforzando articulations, extreme dynamic levels, and octave writing may be complicating factors.

Pedagogical Value

Inner Space provides an opportunity for high school students to become familiar with melodic and harmonic whole-tone structures without the added rhythmic and textural complexities associated with much contemporary music. It also provides an opportunity for students to explore how their individual space (timbre and pitch range) contributes to the overall ensemble space or colour. The melodic writing is not always idiomatic, but attention to musical details will develop a large vocabulary of contrasting articulations and a sense of ensemble phrasing.

CROSS-REFERENCED COMPOSITIONS

BISSELL, KEITH

SUITE FOR BRASS QUINTET

Instrumentation: 2 Trumpets in B-flat, Horn in F, Trombone, Tuba

Source: CMC-T

Duration: 8'

Level: Medium-Difficult (Difficult First Trumpet)

Status: Score and Parts

Date: 1977

This Suite is pedagogically most valuable for a fairly advanced intermediate ensemble with a strong first trumpeter. However, less advanced high school ensembles may also find it worthy of study. For further detail see p. 9.

GEORGE, GRAHAM

MUSIC ON THE AB FACTOR

Instrumentation: 2 Trumpets in B-flat, Horn in F (Trombone), Trombone

Source: Composer Status: Score only

Duration: 1' 15"

Level: Medium-Difficult (Difficult First Trumpet)

Status: Score and Parts

Date: 1969

This composition is ideal for advanced intermediate grade ten and eleven performers who have little ensemble experience. But given that range and associated endurance demands require a strong high school trumpeter, Music on the AB Factor might also be suitable for performance at the difficult level. For further detail see 13.