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An Analysis of Four Compositions for Wind Band

Michael R. Pond-Jones

Eastern Illinois University

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Michael R. Pond-Jones

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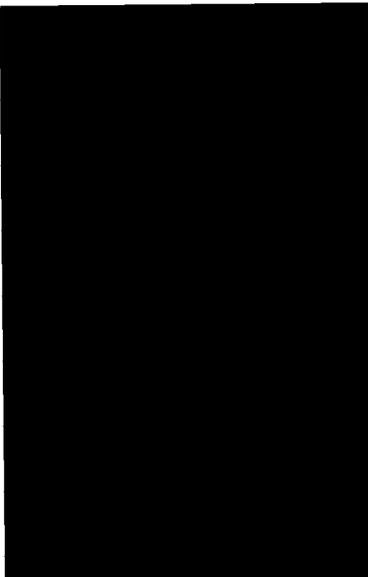
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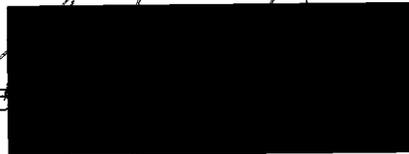
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Abstract

An Analysis of Four Compositions for Wind Band

by

Michael Pond-Jones

Intended as a resource for conductors, this document provides short backgrounds, composer biographies, and brief, selective theoretical analyses of four compositions for wind band. The compositions include two recent pieces, as well as two pieces that have maintained a strong presence in band literature for over 50 years. The pieces include *Pacem: A Hymn for Peace* by Robert Spittal, *The Jig Is Up* by Daniel Kallman, *Bagatelles for Band* by Vincent Persichetti, and *Rhosymedre* by Ralph Vaughn Williams. Topics addressed include diatonic motivic development in *Pacem*, a comparison of Daniel Kallman's *The Jig Is Up* to the compositional styles of Percy Grainger, compositional characteristics in the works of Vincent Persichetti with a special emphasis on *Bagatelles for Band*, and an overview of the band transcription of Vaughn Williams' organ work, *Rhosymedre*. A complete interview transcript with Daniel Kallman is included in the Appendix portion of the document.

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Introduction

Over the past two academic years I have had the privilege of conducting each of the instrumental ensembles at Eastern Illinois University. My experience has shown me that not only must I be able to conduct, but I must also thoroughly understand, from an analytical perspective, the pieces I am conducting. Knowledge of the composer, the history of the composition, and the theoretical analysis of the composition are essential tools in our efforts towards effective and efficient rehearsals. Though members of the ensemble will certainly not need to know everything the conductor has researched, a well-prepared conductor undoubtedly makes better musical decisions and helps facilitate a better performance. My goal in this project is to exemplify what is most interesting about each of the pieces in question and demonstrate the process conductors use when researching wind band literature.

Within this recital analysis project are four short chapters outlining, what, in my opinion, are the most unique facets of the compositions I studied. Each chapter is its own entity, presenting a brief biography of the composer and history of the composition. After the biography and history, my analytical method and focus is based on each of the pieces' unique features. In Chapter Two I focus on motivic occurrences, macro-harmonics, and interesting oblique instrument entrances in Robert Spittal's *Pacem: A Hymn for Peace*. As part of my research process I interviewed Daniel Kallman about his 2004 composition *The Jig Is Up*, and as a result, Chapter Three focuses primarily on the piece's structural and melodic similarities to the works of Percy Grainger and secondarily on performance issues. In Chapter Four I focus on *Bagatelles for Band* by Vincent Persichetti. I compare Persichetti's composition to a handful of his other pieces composed for band, and I found

many similarities, all in an attempt to explain his very recognizable compositional voice. Chapter Five explores the Walter Beeler arrangement of Ralph Vaughan Williams' work for organ, *Rhosymedre*. As *Rhosymedre* was originally a hymn, the route it followed to organ arrangement, and finally to band transcription, is very interesting.

The complete interview I conducted with Daniel Kallman by E-mail is included within an appendix at the conclusion of this document.

Chapter One

An Analysis of *Pacem: A Hymn for Peace* by Robert Spittal

Robert Spittal was born in 1963. A native of Cleveland, Ohio, Spittal is currently the conductor of the Gonzaga University Wind Symphony and Chamber Winds in Spokane, Washington.¹ In addition to his conducting duties at Gonzaga, Spittal teaches conducting and music theory. Spittal's compositions have been performed and recorded by many well-respected wind ensembles, including Indiana University, the University of Michigan, The Ohio State University, and the University of North Texas. Three of his works, including *Pacem: A Hymn for Peace*, were chosen by Boosey and Hawkes Company for inclusion in their prestigious *Windependence* wind ensemble composition series. Spittal earned his Bachelors, Masters, and doctoral degrees from The Ohio State University, Baylor University, and the Cincinnati College-Conservatory, respectively. Over the course of his education he studied with Craig Kirchhoff, Michael Haithcock, and Eugene Corporon.

Pacem: A Hymn for Peace is a short composition, encompassing 71 measures and requiring three to four minutes to perform. The piece is firmly in Eb and does not include a single accidental. Though the construction of the piece is centered on two dominant motives, seven sections are easily recognizable and facets of these sections are explained in more detail later in the chapter. A short overview of the piece is as follows. The first section, measures 1 – 21, introduces the two dominant motives within the brass consort, while making no use of the upper woodwinds. Many of the instrumental entrances are noticeably sequential and lower woodwinds are used primarily in supporting roles.

¹ "Dr. Robert Spittal Professional Experience," Gonzaga University, accessed October 18, 2014, <http://connect.gonzaga.edu/spittal/professional-experience>.

Measures 22 – 28 are transitional, and the composer introduces the upper woodwinds and leaves out all but the low brass in supporting roles. A *tutti forte* section commences at the “Maestoso” in measure 29 and continues through measure 39. This section is fully orchestrated, utilizing the entire instrumentation, and boldly reiterates the dominant themes, suggesting a variation of the first section of the piece. Measures 40 – 48 begins as an upper woodwind transition that segues into a fully orchestrated passage from measure 49 to measure 54. Though reminiscent of the major themes within the piece, the melodic content here is new. A massive build to a *fortissimo* fermata in measure 64 marks measure 56 to the end. Measure 64 to the end reintroduces the themes in a much slower, contemplative manner.

Measures 1 and 2 introduce the two dominant motives, which I identify as “motive A” and “motive B.” Motive A, introduced in the first trumpet, is in Eb and descends stepwise, beginning on the tonic and ending on the third scale degree. The motive is scalar except for the omitted fourth scale degree. Motive B, intoned in the first horn, climbs from tonic to third and then descends as a C minor arpeggio before resolving on the tonic pitch, Eb (Figure 1).

Figure 1. Motive A and motive B (measures 1 – 4)

The musical score shows two staves: Trumpet in B \flat and Horn in F. The tempo is marked as $\text{♩} = 60$. The score is divided into four measures, labeled 1, 2, 3, and 4. Motive A is played by the Trumpet in B \flat in measure 1, starting with a *mp* dynamic. Motive B is played by the Horn in F in measure 2, also starting with a *mp* dynamic. The time signature changes from 2/4 in measure 1 to 3/4 in measure 2, and back to 2/4 in measure 3. A fermata is placed over the final note of Motive B in measure 4.

Motive A functions as a call and motive B is the response to motive A. As a cylindrical brass instrument, a trumpet has a compact and direct sound. The horn, in contrast, produces a softer, lower, and less directional sound when compared to the trumpet. These qualities are primarily attributes derived from the horn being a conical bore brass instrument. Spittal likely employs the trumpet to open the piece with its clear and direct sound in mind. Moreover, the trumpet bell is likely to be facing the audience during performance, while the horn bell is facing the side of the stage or floor. This directional difference enhances the perception the audience has regarding which motive is the dominant motive, and also reinforces the call and response effect the motives create when played sequentially. Through orchestration and performance order in measures 1 - 4, motive A is clearly the call motive and motive B is the response motive.

From measure 1 to the half cadence in measure 6, instruments enter in a descending oblique fashion in the following order: trumpet, horn, trombone, euphonium, and tuba. All of the instruments are brass, and each instrument added to the texture has a lower tessitura than the previous instrument. The descent and deepening is the aftermath of the call and response found earlier. This descent in register reinforces the descending motive A (Figure 2).

Figure 2. Oblique brass entrances (measures 1 – 6)

The musical score for measures 1-6 features a complex, mixed-meter structure. The tempo is marked as quarter note = 60. The key signature has two flats. The score includes parts for Bb Tpt. 1, Bb Tpt. 2, F Hn. 1, F Hn. 2, Tbn. 1-2, Tbn. 3, Euph., and Tuba. The meter changes frequently: 5/4, 3/4, 4/4, 3/4, 3/4, and 2/4. Dynamics range from *mp* to *mf*. A *rit.* marking is present in measure 5. The Tuba part in measure 6 is marked *mf* *legato*.

Also apparent in Figure 2 is Spittal's decision to liberally employ mixed meter. Full ensemble sections, which are triumphant in character, tend to be in 3/4. Conversely, conversational and call and response sections use 3/4, 4/4, and 5/4 freely. Although on paper the piece flows at the quarter note pulse, Spittal's use of mixed meter results in a more organic feel. Most areas look to be metered for ease of rehearsal, organization, and conducting.

After the first half cadence in measure 7, Spittal adds woodwinds to the texture. While the brass section is fully engaged, the alto and tenor saxophones are used to enhance the horn and trumpet lines in measures 9 and 10. The baritone saxophone reinforces the tuba line beginning in measure 10 (Figure 3). These doublings are frequently used in band compositions. With the saxophones fully engaged within the orchestration, the first authentic cadence occurs in measure 11 (Figure 3).

There is good reason to introduce the saxophones first if desiring a gradual woodwind entrance as saxophones are constructed of brass but are played with a single reed, essentially creating a hybridization of the woodwind and brass characteristics. Furthermore, within the band saxophones are most often situated in the middle of the band seating arrangement between the woodwinds in the front rows and brass in the back row. Saxophones are capable of playing much of the range of the brass consort among the alto, tenor, and baritone saxophones. The sonic capabilities of the saxophone along with its placement within the ensemble seating allow it blend with and introduce woodwinds and brass very effectively.

Figure 3. Saxophone doublings (measures 9 – 11)

The musical score for measures 9-11 features a tempo of quarter note = 60. The score is divided into two systems of four measures each. The first system (measures 9-10) is in 3/4 time, and the second system (measures 11-12) is in 4/4 time. The instruments and their parts are as follows:

- Alto Sax 1&2:** Measures 9-10: *mp* (triplets of eighth notes). Measure 11: *mf* (quarter notes).
- Tenor Sax:** Measures 9-10: *mf* (triplets of eighth notes). Measure 11: *mf* (quarter notes).
- Baritone Sax:** Measure 9: Rest. Measure 10: *mf* (quarter notes). Measure 11: *mf* (quarter notes).
- Trumpet in B \flat 1&2:** Measure 9: *mp* (triplets of eighth notes). Measure 10: *mf* (quarter notes). Measure 11: *mf* (quarter notes).
- Trumpet in B \flat 3&4:** Measure 9: *mp* (triplets of eighth notes). Measure 10: *mf* (quarter notes). Measure 11: *mf* (quarter notes).
- Horn in F 1&2:** Measure 9: *mp* (triplets of eighth notes). Measure 10: *mp* (triplets of eighth notes). Measure 11: *mf* (quarter notes).
- Horn in F 3&4:** Measure 9: *mp* (triplets of eighth notes). Measure 10: *mp* (triplets of eighth notes). Measure 11: *mf* (quarter notes).
- Trombone 1&2:** Measure 9: *mp* (triplets of eighth notes). Measure 10: *mp* (triplets of eighth notes). Measure 11: *mf* (quarter notes).
- Trombone 3:** Measure 9: *mp* (triplets of eighth notes). Measure 10: *mp* (triplets of eighth notes). Measure 11: *mf* (quarter notes).
- Euphonium:** Measure 9: *mp* (triplets of eighth notes). Measure 10: *mp* (triplets of eighth notes). Measure 11: *mf* (quarter notes).
- Tuba:** Measure 9: *mp* (triplets of eighth notes). Measure 10: *mp* (triplets of eighth notes). Measure 11: *mf* (quarter notes).

Spittal occasionally employs elisions to build energy, and he creates a cascading effect by using the altered motive A three times in increasingly higher tessituras. Only the last pitch differs in this alteration; the last note is an Ab, rather than a G. This orchestration drives the piece forward, increases the dynamic level, and prepares the climax in measure 49 (Figure 4).

Figure 4. Motive A elisions (measures 46 – 47)

The musical score for measures 46-47 is written in 4/4 time with a key signature of three flats (E-flat major/C minor). The tempo is marked as quarter note = 60. The instruments and their parts are as follows:

- Flute 1&2:** Measures 46-47 feature a melodic line with a slur over measures 46-47 and a dynamic marking of *mf* at the start of measure 47.
- Oboe 1&2:** Similar to the flutes, with a slur over measures 46-47 and a dynamic marking of *mf* at the start of measure 47.
- Clarinet in B \flat 1:** Measures 46-47 feature a melodic line with a slur over measures 46-47 and a dynamic marking of *mf* at the start of measure 47.
- Clarinet in B \flat 2:** Measures 46-47 feature a melodic line with a slur over measures 46-47 and a dynamic marking of *mf* at the start of measure 47.
- Clarinet in B \flat 3:** Measures 46-47 feature a melodic line with a slur over measures 46-47 and a dynamic marking of *mf* at the start of measure 47.
- Alto Sax 1&2:** Measures 46-47 feature a melodic line with a slur over measures 46-47 and a dynamic marking of *mp* at the start of measure 46, and *f* at the start of measure 47.
- Trumpet in B \flat 1:** Measures 46-47 feature a melodic line with a slur over measures 46-47 and a dynamic marking of *mf* at the start of measure 47.
- Trumpet in B \flat 2:** Measures 46-47 feature a melodic line with a slur over measures 46-47 and a dynamic marking of *mf* at the start of measure 47.
- Horn in F 1:** Measures 46-47 feature a melodic line with a slur over measures 46-47 and a dynamic marking of *f* at the start of measure 47.
- Horn in F 2:** Measures 46-47 feature a melodic line with a slur over measures 46-47 and a dynamic marking of *mf* at the start of measure 47.
- Trombone 1&2:** Measures 46-47 feature a melodic line with a slur over measures 46-47 and a dynamic marking of *mf* at the start of measure 47.

As the piece is firmly in E \flat and contains no accidentals, the possibilities for modulation are limited. The most convincing tonicization available is a move to A \flat , using the E \flat chord as a V chord. Spittal manages to create ambiguity concerning the tonic through measures 49 to 61 in a variety of ways. First, a sforzando E \flat chord in

measure 49 leads to an Ab chord in measure 50. Second, another Eb chord in measure 52, this time in first inversion, precedes a sustained Ab bass pedal in measures 53 to 55. Lastly, from measure 58 to measure 61, Spittal twice employs a la-ti-do (F-G-Ab) figure in the bass instruments. This is not a tonicization as D naturals are used over the entirety of the section, but the abundance of movement towards Ab, along with the Ab drone, weakens the dominance of the Eb tonal center.

Pacem: A Hymn for Peace, though non-modulatory, provides many interesting musical moments through orchestration and structure. Spittal composed a piece that fulfills many areas of concern a conductor must address when programming. These concerns, especially in an academic setting, involve the quality of the music, the ability to teach musical concepts through the piece, and to some extent, the ability of the audience to understand the piece. Essentially, *Pacem: A Hymn for Peace* is a piece through which a conductor can teach musical concepts to maturing musicians. Also, an audience of many constitutions and varied musical backgrounds will undoubtedly appreciate the consistently recognizable motives.

Chapter Two

An Analysis of *The Jig Is Up* by Daniel Kallman

Daniel Kallman, born in 1956, composes works for orchestras, choruses, chamber ensembles, and wind bands, but he specializes in compositions for young voice. His compositions are frequently used for worship, theatre, and dance. Kallman has composed for the National Symphony Orchestra and for the Minnesota Orchestra. While in high school Kallman played trombone, but he decided to focus on vocal studies and composition, which he studied at Luther College and the University of Minnesota.²

A consortium of 10 Minnesota colleges and universities commissioned *The Jig Is Up* in 2004. According to Kallman, “A half dozen or more players from each of the ensembles in the consortium made up the honor band that played the premiere.”³ Kallman intended to compose a grade three to grade four piece, but he feels that the difficulty of his final product exceeded his goal. Nevertheless, Kallman states, “While I overshot the mark a bit, it does get played by a lot of high school bands, and even a few middle school bands have performed it. Mostly college and community, though, I think.”

One significant reason why *The Jig Is Up* is more difficult than Kallman originally intended is that it includes several moments of exposed instrumentation with very little doubling. Moreover, these moments are frequently scored for sections that often suffer from being understaffed in high school ensembles. In measures 28 – 31, Kallman scores the bassoons alone with a divisi melody, while much of the ensemble is executing a decrescendo on an open fifth drone. Figure 5 shows the decrescendo is

² "Daniel Kallman, Composer, Biography," Daniel Kallman, Composer, Biography, Accessed November 12, 2014. <http://www.kallmancreates.com/bio.html>.

³ Daniel Kallman, e-mail message to the author, December 15, 2008.

accomplished both through a written decrescendo and staggered exits from the texture.

This decrescendo draws attention to the bassoons and allows them to be heard above the drone, but a conductor must be willing to place the success of the piece in the hands of the bassoon section, which may be an unsure endeavor depending on the section's ability level.

Figure 5. Exposed Bassoons in *The Jig Is Up* (measures 28 – 31).

The musical score is for measures 28 through 31 of the piece "The Jig Is Up". The tempo is marked as quarter note = 120. The score is written for a developing band and includes the following parts:

- Clarinet in B \flat 1**: Treble clef, 6/8 time, *mp* dynamic. Plays a half note in measure 28, followed by a whole note in measure 29, and a half note in measure 30.
- Clarinet in B \flat 2**: Treble clef, 6/8 time, *mp* dynamic. Plays a half note in measure 28, followed by a whole note in measure 29, and a half note in measure 30.
- Alto Clarinet**: Treble clef, 6/8 time, *mp* dynamic. Plays a half note in measure 28, followed by a whole note in measure 29, and a half note in measure 30.
- Bassoon**: Bass clef, 6/8 time, *mp* dynamic. Plays a rhythmic pattern of eighth notes and quarter notes in measures 28-30, followed by a whole note in measure 31.
- Alto Sax 1**: Treble clef, 6/8 time, *p* dynamic. Plays a half note in measure 28, followed by a whole note in measure 29, and a half note in measure 30.
- Alto Sax 2**: Treble clef, 6/8 time, *p* dynamic. Plays a half note in measure 28, followed by a whole note in measure 29, and a half note in measure 30.
- Trumpet in B \flat** : Treble clef, 6/8 time, *p* dynamic. Plays a half note in measure 28, followed by a whole note in measure 29, and a half note in measure 30.
- Horn in F**: Treble clef, 6/8 time, *mp* dynamic. Plays a half note in measure 28, followed by a whole note in measure 29, and a half note in measure 30.
- Trombone 1**: Bass clef, 6/8 time, *mp* dynamic. Labeled "Bsn. 1". Plays a rhythmic pattern of eighth notes and quarter notes in measures 28-30, followed by a whole note in measure 31.
- Trombone 2**: Bass clef, 6/8 time, *mp* dynamic. Labeled "Bsn. 2". Plays a rhythmic pattern of eighth notes and quarter notes in measures 28-30, followed by a whole note in measure 31.
- Euphonium**: Bass clef, 6/8 time, *mp* dynamic. Plays a half note in measure 28, followed by a whole note in measure 29, and a half note in measure 30.
- Tuba**: Bass clef, 6/8 time, *mp* dynamic. Plays a half note in measure 28, followed by a whole note in measure 29, and a half note in measure 30.

Kallman was aware of the difficulties posed by asking so much of the bassoon section in a piece for a developing band. He had the foresight to include bassoon cues in the trombone 1 and trombone 2 parts. When asked in an E-Mail interview “Did you

intentionally leave the bassoons in measure 28, the low brass in measure 69, and trombones in measure 196 scored alone to give these typically underdeveloped sections a challenge and chance to shine, or did you simply desire those specific sounds? Kallman responded,

“Both reasons, I am sure. I usually avoid an over abundance of doubling parts in my instrumentation, preferring to alternate with more clarity of tone color in chamber textures using individual instruments rather than combined. This can be risky at times with amateur musicians, especially high school ages, as the parts are more soloistic and exposed. But in the long run I hope that makes better musicians out of the younger players. On the other hand, doubling is often necessary for a change of color or more often for increased volume, and also sometimes there is safety in numbers!”⁴

Another example of exposed trombone writing can be found in 69 to measure 73. Kallman scored for a low brass consort consisting of all trombones, euphonium, and tuba (Figure 6). The section evokes a fanfare, though it is scored for an unlikely instrumentation. Fanfares typically bring trumpets to the foreground for their inherent directness of sound. Though this example is homorhythmic in the trombones and euphonium over a pedal in the tuba, each part has unique pitches. Entrusting unique lines to developing trombonists, who do not have the support of the rest of the ensemble, yet again considerably raises the difficulty level of *The Jig Is Up*.

⁴ Ibid.

Figure 6. Low Brass Fanfare (measures 69 – 73).

The musical score for the Low Brass Fanfare (measures 69-73) is presented in five staves. The key signature is one flat (B-flat) and the time signature is 9/8 for measures 69 and 70, and 6/8 for measures 71, 72, and 73. The instruments are Trombone 1, Trombone 2, Trombone 3, Euphonium, and Tuba. The dynamic marking *mp* (mezzo-piano) is indicated in measures 69-72. The Tuba part features a long note in measure 69 and a melodic line in measure 73.

Concerning the construction of *The Jig Is Up*, the piece is in 6/8 compound meter, with the exception of a fast 3/4 meter section very early in the piece and two isolated 9/8 measures. Throughout the work, eight measure phrases are common and become expected. The tempo is given at 120 to 126 beats per minute with the dotted quarter note serving as the primary beat. In the composer's notes found on Kallman's professional website, Kallman declares "My original intent in composing *The Jig is Up* was to create a playful, lighthearted tune and dance as an homage to composer Percy Grainger, whose music for winds I have always admired and whose biography I had recently read."⁵ When asked "According to your notes, *The Jig Is Up* began as a tribute to Percy Grainger, but

⁵ Ibid.

evolved into a polyrhythmic jam/jig. What “Graingerisms” do you feel you retained or evoked in this composition?” Kallman responded:

“The main Grainger influences are probably the folk "feel" of the jig, but also some of the more chromatic harmonizations were definitely influenced by his masterful writing. And in general the use of unexpected things such as the low conga "thuds" from the beginning, the brass chorale in the middle, the playful bit at 224-229 which always sounds to me as if it were lifted directly from Grainger (although I don't think it was, but you may correct me if I'm wrong!).⁶

As Grainger composed in the folk idiom frequently, there are many pieces to compare and contrast with *The Jig Is Up*. Grainger’s *Children’s March* is in 6/8 meter and has the same tempo marking as *The Jig Is Up*, with a suggested tempo marking of dotted quarter note at 126 beats per minute. Grainger’s first movement of *Lincolnshire Posy*, “Lisbon,” is another similar piece, also in 6/8 meter and with a similar tempo, just a bit under *The Jig Is Up* at a recommended tempo of dotted quarter at about 116 beats per minute. *Ye Banks and Braes O’ Bonnie Doon* portrays an example of Grainger’s folk composition as well, and is also in 6/8 meter, yet the tempo is slower when compared to the others, with an eighth note suggested at 104 beats per minute.

Common in Grainger’s compositions is chromaticism in the bass instruments through a crescendo or decrescendo (Figure 7). This is evident in both “Lisbon” and *The Jig Is Up* (Figure 7 and Figure 8).

⁶ Ibid.

Figure 7. Chromatic Bass Figure in “Lisbon” (measures 63 – 68).

brisk, with plenty of lilt ♩ = 116

63 64 65 66 67 68

Bassoon *mp*

Contrabassoon *mp*

Bass Sax *mp*

Tuba 8vb *mp* *louden*

Figure 8. Chromatic Bass Figure in *The Jig Is Up* (measures 295 – 299).

♩ = 126 poco a poco cresc.

295 296 297 298 299

Bass Clarinet *mp*

Bassoon *mp*

Baritone Sax *mp*

Bass Trombone *mp*

Tuba

While this example of chromaticism in *The Jig Is Up* is over a pedal in the tuba, the general chromatic movement between the examples is similar. Both Grainger and Kallman employed chromaticism in the lower voices to evoke movement towards some musical goal, especially near the ends of their works, as both of these examples are within the last statements of each of their respective pieces.

Kallman openly admits his homage to Grainger, and measures 220 to 229 of *The Jig Is Up* are undoubtedly influenced by Grainger's compositional style. Most striking, however, is the similarity between the dominant motive in *Children's March* and the alto saxophone motive found from measure 240 – 243 of *The Jig Is Up* (Figure 9 and Figure 10).

Figure 9. *Children's March* melody

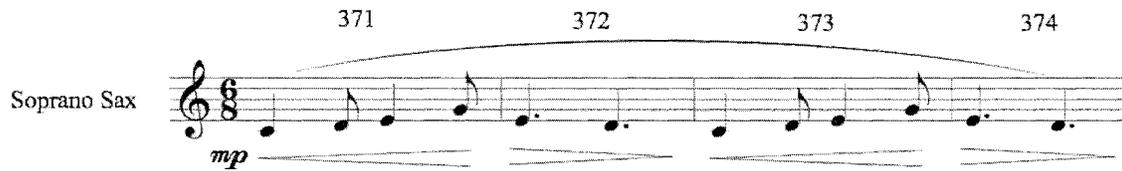
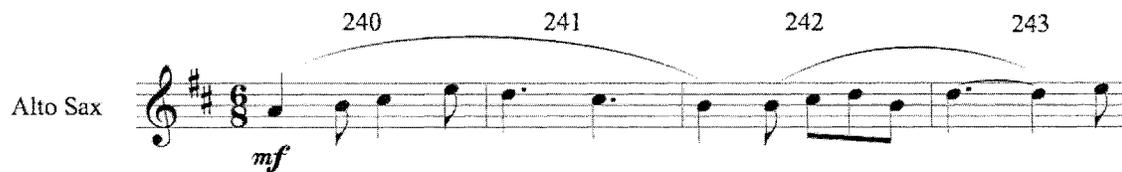


Figure 10. Homage to *Children's March* melody in *The Jig Is Up*



Both of these motives outline a melodic line in a major key. The first two measures of each example are identical with regards to scale degrees. The motive begins on the tonic and ascends the major scale from tonic to dominant and skips the

subdominant. The resolution after the dominant is where the melodies diverge. While in *Children's March* the motive steps down from mediant to supertonic, the motive in *The Jig Is Up* moves from subdominant to mediant. However, the motive in *The Jig Is Up* does resolve to the supertonic on the first note of the third measure, which continues the similarity. Essentially, Kallman inserted one note into an otherwise direct quote from *Children's March*.

Kallman includes a 32 measure percussion “jam” section from measure 74 to measure 105. When asked “Do you recall in your compositional process when and how the 32-measure percussion jam section entered the work?” Kallman replied, “I’m sure that I had in mind from the minute I thought of the meter and tune that the work would feature percussion, but I think I originally thought that the ‘jam’ would occur at the end of the piece rather than as the opening transition from D to E.”⁷ Along with the percussion feature, Kallman wrote body percussion sounds for the winds to perform. Kallman asserts that this addition was part of the original plan once he decided to feature the percussion.

The inclusion of a percussion feature has both educational and commercial merit. By composing a percussion feature Kallman ensures broad appeal of *The Jig Is Up* and also makes the stylings of Percy Grainger available in a contemporary composition. Moreover, band directors who program the piece will be thankful for the multi-faceted appeal of the piece both in the classroom and for the audience.

The Jig Is Up is Kallman’s most popular piece for band. As evidence in this analysis shows, there is a very good reason for the work’s popularity. Kallman composed a piece that pays homage to Percy Grainger while retaining his personal creativity in the process.

⁷ Ibid.

Chapter Three

Bagatelles for Band by Vincent Persichetti

Persichetti, a native of Philadelphia, Pennsylvania, was born on June 6, 1915.⁸ At the age of 5, he enrolled in the Combs Conservatory of Music in Philadelphia and studied there until he earned his bachelor of music in 1935. Russell King Miller, his most influential teacher, taught him theory and composition. While at Combs Conservatory, Persichetti studied piano, organ, tuba, and double bass.

At a very young age Persichetti was performing on the radio, at churches, and in recitals.⁹ His quick rise to prominence did not just include his many performances, as Persichetti was also head of the theory and composition departments at the Combs Conservatory while concurrently studying piano and composition at the Philadelphia Conservatory. In 1941, upon completion of his master's degree at the Philadelphia Conservatory, Persichetti became the head of the theory and composition departments there and also enrolled in the doctoral program. By 1945 Persichetti completed his doctorate. In 1947 Persichetti was invited to join the faculty of the Juilliard School.¹⁰ There he became the chairman of the composition department in 1963, and in 1970 he became the chairman of the literature and materials department.

Persichetti's repertoire includes over 120 published works for a wide variety of musical ensembles.¹¹ Though he never specifically composed for educational purposes,

⁸ Walter G. Simmons. "Persichetti, Vincent," *Grove Music Online*, Accessed January 10, 2015,

http://www.oxfordmusiconline.com/subscriber/article/grove/music/21384?q=vincent_persichetti&search=quick&pos=1&_start=1#firsthit.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Ibid.

many of his smaller pieces are highly regarded by music educators for their suitability in the classroom. Among Persichetti's commissions, which number well over 100, are compositions for the Philadelphia Orchestra, New York Philharmonic, St. Louis Symphony Orchestra, and the American Guild of Organists. Dartmouth College commissioned *Bagatelles for Band* and premiered the piece in 1961. The piece contains four short movements, and is true to its name, as the definition of a bagatelle is a short literary or musical piece. The movements are very short; the entire piece can be performed in six minutes or less. In a 1963 interview, when asked about why many of his compositions are short, Persichetti maintained,

“Length has nothing to do with quality. I feel that each movement of the *Bagatelles*, for example, is as carefully [a] worked out musical idea as is a movement from one of my symphonies, and it stands as high in my esteem. I certainly will not add padding to a movement in order to prove its performance.”¹²

The first movement, “Vivace,” is 40 measures in length, in 4/4 meter, and makes use of melodic motor rhythms and stacked block chords, the later of which generally moves in parallel motion. Sudden dynamic changes, along with rhythm and articulation variations, which are discussed later in detail, form the basis of thematic development. The second movement of 29 measures, marked “Allegretto” and in 3/4 meter, employs the brass and woodwind consorts trading the juxtaposed legato melody and the staccato accompaniment. Movement three, “Andante Sostenuto,” substantially diverges from the constructs the first two movements in that Persichetti calls for subtle, gradual dynamic changes, rather than the abrupt dynamics he composed earlier. Also, he only indicates phrasing in the third movement, unlike in the other three movements of the

¹² "Music Program Notes - O to P," *Wind Band.Org*. Accessed Feb 10, 2015. http://www.windband.org/foothill/pgm_note/notes_op.htm.

piece in which he meticulously dictates each note's articulation. "Allegretto con Spirito," the fourth movement, is in 6/8 and uses the percussion section much more fully than the other movements. Aside from a few brief areas in this movement, many of the rhythms are tutti.

Though *Bagatelles for Band* is one of Persichetti's shorter pieces, many of Persichetti's common compositional techniques are evident throughout. Polytonality is one of the most common. In order to examine *Bagatelles for Band*, it is imperative to look at examples of Persichetti's polytonal compositional techniques in his other compositions as well. His *Symphony for Band*, Op. 7 shares many orchestrational attributes with *Bagatelles for Band*. In the first movement of *Symphony for Band*, Persichetti employs large parts of the band to play loud, polytonal block chords. Measure 260 provides a typical example (Figure 11). In this example there are five notes, C, Eb, E, G, and Bb. Interestingly, two major chords are within this set, those being C major and Eb major. The chords share the note G to make this work. Measure 32 from movement 1 of *Bagatelles for Band* is also a good example of loud, polytonal block chords. In this example, Persichetti uses the notes C, Eb, E, G, G#, Ab, and B (Figure 12). This includes six distinct pitches as opposed to the five found in *Symphony for Band* (notice that G# and Ab are enharmonic). With these six pitches, three major chords are present, Ab major, C major, and E major.

Figure 11: *Symphony for Band Polytonality*

Figure 12: *Bagatelles Polytonality*

Flute

Oboe

Clarinet in Eb

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Alto Clarinet

Bass Clarinet

Bassoon

Alto Sax

Tenor Sax

Baritone Sax

Euphonium

Bass Clarinet

Contrabass Clarinet

Bassoon

Tenor Sax

Baritone Sax

Horn in F 1

Horn in F 2

Euphonium

Trombone 1

Trombone 2

Tuba

As there are only six pitches, each of the chords in figure 12 must share two pitches to form the major chords. Just as the abundance of interlaced major chords is very interesting, so too is the intervallic pattern within the *Bagatelles for Band* set of pitches (Figure 13). This intervallic pattern consists of alternating minor 2nds and minor 3rds when placed in order.

Figure 13: Alternating minor 2nds and minor 3rds

$$\begin{array}{cccccccc}
 C & - & E_b & - & E & - & G & - & G^\#/A_b & - & B & - & (C) \\
 & & m3 & & m2 & & m3 & & m2 & & m3 & & m2
 \end{array}$$

Another attribute common to Persichetti's compositional style is the use of parallel intervals throughout a passage or motive. In *Symphony for Band*, Persichetti frequently sets an interval and does not allow any convergent, divergent, or oblique motion that would widen or condense the interval. All of the parts move in absolute parallel motion and rhythmic unison, maintaining the interval assigned. An example scored for the horn section alone from *Symphony for Band* follows (Figure 14).

Figure 14: Parallel 3rds in *Symphony for Band* (measures 238 – 239).

The image shows a musical score for two horns, Horn in F 1 and Horn in F 2, in measures 238 and 239. The key signature is one sharp (F#) and the time signature is 4/4. Both parts play a series of chords in parallel motion, maintaining a constant interval of a minor third. The notes in measure 238 are F#4, A4, and C5. The notes in measure 239 are G#4, B4, and D5. The dynamics are marked *f* and the tempo/style is *energico*. The score includes slurs and accents over the notes.

The horns in figure 14 move in parallel minor thirds. This evokes quite a brash sound that ensures tonal ambiguity. A further example of parallelism is found in measures 197 and 198 of Persichetti's *Pageant*, another one of his wind band compositions (Figure 15). In this example the trumpets and cornets play ascending major chords, save for the slight deviation with the E minor chord on beat three of measure 197. Although the roots of the chords suggest movement up the D mixolydian scale, a diatonic ascension would not contain all major chords.

Figure 15. Parallel major chords in *Pageant* (measures 197 – 198).

The image shows a musical score for three instruments: Cornet 1, Cornet 2, and Trumpet in B \flat . The score is in 4/4 time and D major. Measures 197 and 198 are shown. Each instrument part has a dynamic marking of *f* and the instruction *energico*. The chords are as follows:

Instrument	Measure 197	Measure 198
Cornet 1	D4, F#4, A4	E4, G4, B4
Cornet 2	F#3, A3, C#4	G3, B3, D4
Trumpet in B \flat	D3, F#3, A3	E3, G3, B3

Finally, *Bagatelles for Band* has multiple instances of parallelism. In measures 4 through 6, a woodwind consort moves in parallel motion, beginning on the concert pitches E, F#, G#, and B and alternating between those pitches and a whole step down on the upbeats of each beat (Figure 16). All of the lines maintain parallel major second intervals until measure six, in which the intervals are descending minor thirds from beat one to beat two, an ascending perfect fourth from beat two to beat three, and a descending perfect fourth from beat three to beat four. It is important to note that some of these

intervals are transposed, as the alto clarinet, pitched in Eb, actually has a written augmented third from beat one to beat two.

Figure 16. Parallelism in *Bagatelles for Band* (measures 4 – 6).

The image displays a musical score for six instruments: Flute, Oboe, Clarinet in Eb, Alto Clarinet, Bassoon, and Alto Sax. The score is in 4/4 time and features a piano (*pp*) dynamic. The instruments play parallel intervals, with the Alto Clarinet showing a transposed augmented third interval. The score is divided into three measures, labeled 4, 5, and 6. The Flute part starts with a rest in measure 4, followed by a series of notes in measures 5 and 6. The Oboe part starts with a rest in measure 4, followed by a series of notes in measures 5 and 6. The Clarinet in Eb part starts with a rest in measure 4, followed by a series of notes in measures 5 and 6. The Alto Clarinet part starts with a rest in measure 4, followed by a series of notes in measures 5 and 6. The Bassoon part starts with a rest in measure 4, followed by a series of notes in measures 5 and 6. The Alto Sax part starts with a rest in measure 4, followed by a series of notes in measures 5 and 6.

Along with parallel intervals and polytonal orchestration being common in Persichetti's compositions, he also uses a handful of note inflection and rhythm groupings quite frequently. In his faster pieces, one common example is an accented note on a strong beat slurred to a staccato note on a soft beat. Also commonplace are pairs of two accented staccato notes, which invariably fall on a strong beats and subdivide them. Injections of even numbers of staccato notes among these inflection combinations are also characteristic of Persichetti's works. Measure 17 through measure 18 of *Bagatelles*

for Band exemplifies these phenomena (Figure 17). Please note that given that this is a rhythmic, and not harmonic analysis, only the highest voice is included in each example. Often an instrumental section or consort is performing the rhythm.

Figure 17. Common Persichetti inflections in *Bagatelles for Band*

quarter note=160

17

18

Clarinet in B \flat

f pesante

These rhythm and accent combinations are found in many of Persichetti's works for wind band. In *Pageant* a string of staccato notes precedes an accented slur to a staccato (Figure 18).

Figure 18. Common Persichetti inflections in *Pageant*

half note=120

250

251

Alto Sax

ff

In another Persichetti piece, *Divertimento for Band* Op. 42, pairs of accented staccato notes appear along with accented slurs (Figure 19).

Figure 19. Common Persichetti inflections in *Divertimento for Band*

half note=108

2 3 4 5

Trumpet in B \flat

f

Through examining the harmonic structure, parallel orchestration, and rhythmic content of Persichetti's compositions, many of his compositional practices become clear. As stated prior to the analysis, many educators hold Persichetti's compositions in high esteem for their suitability in a classroom environment. This is not only because the pieces are rhythmically achievable, but also because of the musical concepts and nuance that can be taught while rehearsing. Moreover, the harmonic palette Persichetti uses is very unique among works considered playable by secondary school ensembles.

Chapter Four

A Historical Synopsis of Rhosymedre

Rhosymedre originated as a hymn written by 19th century Welsh cleric and musician John David Edwards.¹³ In 1836 he published *Original Sacred Music*, his first collection of hymn-tunes composed for the Anglican Church congregations in Wales. In 1843 he published a second collection. Among the most popular of his hymns was “Rhosymedre.”

Ralph Vaughan Williams, who arranged *Rhosymedre* for organ, was a well-known English composer, conductor, and teacher.¹⁴ Born in 1872, he was encouraged to pursue music at an early age, and not only did he study piano, violin, and organ, but also John Stainer’s *Harmony* and Dorothy Kilner’s *The Child’s Introduction to Thorough Bass*. While in school at the Royal College of Music and later Trinity College, Vaughan Williams was drawn to composition, and by the time he entered Cambridge, he knew he wanted to be a composer. His teachers initially had reservations concerning his abilities, and his early progress was slow. However, his current status as an icon in English composition circles certainly shows that he quickly removed doubts concerning his abilities.

Dissatisfied with the quality of English music, Vaughan Williams studied in Berlin and later in Paris with Maurice Ravel.¹⁵ During these studies he realized that he could not improve upon English music by imitating foreign music. He needed to use

¹³ “Edwards, John David,” *Dictionary of Welsh Biography*, Accessed April 5, 2015. <http://yba.llgc.org.uk/en/s-EDWA-DAV-1805.html>

¹⁴ Hugh Ottaway & Alain Frogley, “Vaughan Williams, Ralph,” *Grove Music Online*, Accessed April 5, 2015.

¹⁵ *Ibid.*

native resources, and thus began his collection of English folk songs and hymn tunes. His compositions *Three Preludes Founded on Welsh Hymns* (1920), *English Folk Songs* (1923), and *Sea Songs* (1923) are all examples of his work in this area that were either written expressly for band or later transcribed for band. This is only a small sample of his cataloging of English folk music, as he was also a prolific vocal, chamber work, and film composer.

The original chorale “Rhosymedre,” also known as “O Lord, You Are My Light,” when published in contemporary hymnals, is a 16 measure psalm with 4 verses in the key of F major (Figure 20). The harmonic texture is simple and the four parts are completely homorhythmic. Predictable phrasing and homorhythm are necessities in church congregational singing as music is frequently learned quickly and rehearsed minimally, if at all. What is most unique about the hymn is that the two 4 measure A sections are followed by a three measure B section that ends on a half cadence. Since the hymn is a standard 16 measures in length, this gives 5 measures to the last section, which diverges considerably both melodically and harmonically from the first two A sections – enough so that it should be labeled as a C section.

Figure 20. Edwards' "Rhosymedre."

CREEDS AND CONFESSIONS

O LORD, You Are My Light 773

PSALM 27

F C/sus C F B^b F/C C7 F

1 O LORD, you are my light and my sal - va - tion near;
2 My one re - quest has been and still this prayer I raise;
3 When trou - bles round me swell, when fears and dan - gers throng,
4 Up - lift - ed on a rock a - bove my foes a - round,

then who will cause me fright or fill my heart with fear?
that I may live with - in God's house for all my days.
se - cure - ly I will dwell in his pa - vil - ion strong.
a - mid the bat - tle shock my song shall still re - sound.

While God my strength, my life sus - tains, se - cure from fear
God's glo - rious beau - ty to ad - mire, and in his tem -
ple With - in the shel - ter of God's tent he hides me till
Then joy - ful of - ferings I will bring: the LORD God's praise

my soul re - mains, se - cure from fear my soul re - mains.
ple to in - quire, and in his tem - ple to in - quire.
the storm is spent, he hides me till the storm is spent.
my heart shall sing, the LORD God's praise my heart shall sing.

F/A C7/G C F/A B^b F/C C7 F

For an alternate arrangement see 148

For other settings of Ps. 27 see 431, 774, 885

Words: st. 1 *Psalter*, 1887; st. 2-4 *Psalter*, 1912; alt., P.D.

Music (RHOSYMEDRE 6.6.6.6.8.8 with repeat): John D. Edwards, ca. 1840, P.D.

Vaughan Williams composed *Three Preludes Founded on Welsh Hymns* for organ in 1920. The three movements, in order, are “Bryn Calfaria,” “Rhosymedre,” and “Hyfrydol.” Vaughan Williams used the melody and harmony from the original hymn for the middle movement and did not alter the form of the hymn itself. He did, however, add additional material. While the hymn is a simple 16 measure form with four verses, Vaughan Williams added an eight measure introduction as well as an eight measure reiteration of the introduction employed as a terminative function. These additions are not harmonically novel, as they still follow the harmonic progression of the hymn. What Vaughan Williams composed these functions as a sort of fantasy, lightly referencing the melodic content of the hymn (Figure 21). The recognizable melody enters the texture in the left hand on the fourth beat of measure 9.

Figure 21. Introductory Material in Vaughan Williams' "Rhosymedre."

6

II. RHOSYMEDRE.

(or "LOVELY.")

Melody by
J. D. EDWARDS. (1805 - 85.)

Andantino.

MANUAL. *Soft Swell. 8 & 4ft.*

PEDAL. *Soft 16ft. coupled to Sw.*

The musical score is presented in three systems. The first system shows the initial chords and accompaniment for the Manual and Pedal. The second system continues the accompaniment with a more active melodic line in the right hand of the manual. The third system features a melodic line in the right hand of the manual, marked *legato* and *p*, with the instruction *L.H. Gt. 8ft. (stopped Diap.) coup. to Sw.* below it. The Pedal part provides a steady accompaniment throughout.

Also arranged for Orchestra by Arnold Foster. For 2 Flutes, 1 Oboe, 2 Clarinets, 2 Bassoons, 2 Horns, 1 Trumpet and Strings
May be performed by (a) Strings alone. (b) Flute, Strings and any other of the above Wind instruments available

S. & B. 2155

As an organ cannot recreate the lyrics of the hymn, this may explain why Vaughan Williams only repeated the form of the hymn twice. Eight measures of introductory material is followed by two 16 measure iterations of the verses, 5 measures of transitional material, and finally a reiteration of the introductory material. Also interesting is the change of time signature from 4/4 to 4/2. This decision is likely an effort to convey lyricism and legato as it unclutters the texture, changing the potential sixteenth notes that would be found in the additional accompanimental material to eighth notes as well as broadening the melody into half notes. Though it would be easy to make many dubious claims concerning the psychological effects of the actual music notation on performance, most educators would agree that a less cluttered page leads to more accurate performances and that notes of a larger value, regardless of tempo or subdivision, lend themselves to legato playing.

Walter Beeler, the band director at Ithaca College from 1932 to well into the 1960s, arranged *Rhosymedre* for concert band in 1972. Walter Beeler's band arrangement follows the same form and also uses each line exactly as it appears in the organ arrangement. Vaughan Williams' content is unaltered except for the change from G major to F major, which is a much friendlier key for band. Interestingly, F major is also the key employed in the hymnal example in figure 20. The introductory material found in figure 21 is assigned to a woodwind consort in the band transcription, and the assignment of the parts is found in figure 22.

Figure 22. *Rhosymedre* (measures 1 – 3)

Full Score

Rhosymedre

Prelude on a Welsh Hymn Tune

Melody by
J. D. Edwards (1805-1885)

Ralph Vaughan Williams (1873-1958)
Arr. for Band by Walter Boeler

Andantino

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Flutes 1-2:** Part 1 (treble clef, G-clef) and Part 2 (treble clef, G-clef).
- Oboes 1-2:** Part 1 (treble clef, G-clef) and Part 2 (treble clef, G-clef).
- Clarinets:**
 - 1st B♭ (treble clef, F-clef)
 - 2nd B♭ (treble clef, F-clef)
 - 3rd B♭ (treble clef, F-clef)
- Bassoons:** 1-2 (bass clef, F-clef)
- E♭ Alto Bass Clarinet:** (bass clef, F-clef)
- Horns in F:**
 - 1 (treble clef, F-clef)
 - 2 (treble clef, F-clef)
 - 3 (treble clef, F-clef)
 - 4 (treble clef, F-clef)
- Trombone 1-3:** (bass clef, F-clef)
- Baritone:** (bass clef, F-clef)
- Basses:** (bass clef, F-clef)
- Tympani and Chimes:** (bass clef, F-clef)

The score includes dynamic markings such as *mp* (mezzo-piano) and *pp* (pianissimo). The tempo is marked **Andantino**. The key signature has one sharp (F#) and the time signature is 3/4.

Like many mid-century band pieces, *Rhosymedre* was arranged for band, and not written originally for band. This was a common phenomenon as the rapidly expanding secondary band programs across the United States were in need of quality literature, and extant sources of literature were a faster route towards building a band literature repertoire, or canon.

The Walter Beeler arrangement is very accessible for a secondary level ensemble, but maintains itself as a strong teaching tool as well. Phrases are long and legato. From this, the band learns the principles of sustain and maintaining tone. The 4/2 meter is likely to be a novel concept for developing musicians, and will undoubtedly lead towards a teaching moment. The main theme is easily recognizable and passed among the instruments, giving plenty of musicians the opportunity to play a melody. The various countermelodies are shared as well. As everyone must know their roles at various places in the piece, listening skills as well as the ability to blend are reinforced. The piece is not rhythmically or technically challenging, which gives musicians the ability to focus on the aforementioned skills.

Transcriptions remain an important part of the band canon, as they do not only extend the repertoire, but also provide the means to teach music history within the secondary classroom.

Conclusion

Though I feel that I now have a strong, working understanding of the wind band literature contained within this document, research always leads to us further research. Admittedly, increased understanding builds the awareness of additional lack of knowledge. In plenty of instances I found myself overwhelmed by the abundance of research-worthy aspects and characteristics of the selected wind band literature. There are many areas I hope to research further. For example, I hope to examine Persichetti's harmonies and design a predictive model to anticipate which harmonies he will employ in specific instances, depending upon the dynamic level, instrumentation, and preceding harmony. I also hope to catalogue the newer music for wind band that relies upon the folk idiom. Quite often it is apparent to me that a composition's best prospect of immortality is in the reinvention of the past in a novel way. Testament to this idea is the popularity of *The Jig Is Up*, and of course the endurance of the folk-sourced literature from Grainger and Vaughn Williams.

Before graduate school I would have never imagined researching music to this depth frequently, let alone for every piece I conduct. Now I cannot possibly look at a piece of band literature without trying to learn all of the pertinent facts. Moreover, trying to learn what no one else knows is beginning to become a frequent, and positive, habit.

I do hope that in some small way I have created a document which may help a fellow band director teach his/her students, or in the very least, be an informative read for someone who may have an interest in one of the four works in this document. Nevertheless, research is always ongoing, and whatever I presented here, I hope is quickly superseded and improved upon.

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Appendix A

INTERVIEW TRANSCRIPT

POND-JONES: What is your instrumental performance background?

KALLMAN: I was a trombonist and singer in HS and college, but since my undergrad days in the late 70s, I have done more singing (and much less of that lately, as now it is almost all composing/arranging, and some conducting of my work). I was fortunate to play in an outstanding HS band program where we played college level music very well, and also played in a fine college band, so I was exposed to some of the really classic works for wind ensemble at that time. Sadly, my trombone chops are pretty flabby or non-existent these days...

POND-JONES: I read that a consortium of 10 Minnesota Colleges commissioned this piece. When you were commissioned to compose this piece, what level of collegiate ensemble did you envision performing *The Jig Is Up*?

KALLMAN: Although this was commissioned by a consortium of college bands and performed by those ages (a half dozen or more players from each of the ensembles in the consortium made up the honor band that played the premiere), it was really supposed to be a grade 3/4 level work accessible to HS bands. While I overshot the mark a little bit, it does get played by a lot of HS bands, and even a few MS bands have performed it. Mostly college and community, though, I think.

POND-JONES: According to your notes *The Jig Is Up* began as a tribute to Percy Grainger, but evolved into a polyrhythmic jam/jig. What "Graingerisms" do you feel you retained or evoked in this composition?

KALLMAN: The main Grainger influences are probably the folk "feel" of the jig, but also some of the more chromatic harmonizations were definitely influenced by his masterful writing. And in general the use of unexpected things such as the low conga "thuds" from the beginning, the brass chorale in the middle, the playful bit at 224-229 which always sounds to me as if it were lifted directly from Grainger (although I don't think it was, but you may correct me if I'm wrong!).

POND-JONES: Do you recall in your compositional process when and how the 32-measure percussion jam section entered the work?

KALLMAN: I'm sure that I had in mind from the the minute I thought of the meter and tune that the work would feature percussion, but I think I originally thought that the "jam" would occur at the end of the piece rather than as the opening transition from D to E. (It is hard to say for sure now as that was over a decade ago!)

POND-JONES: Were the body percussion sounds during the jam immediately intentional, or did you want to include the winds and later found an appropriate way to do so, enhancing the percussion feature?

KALLMAN: Once I decided to feature the percussion, the clapping and foot stomps were immediately a part of it rather than an afterthought.

POND-JONES: The scoring shows that you have excellent command of instrument groupings, textures, ranges, and facility. 10 years and many compositions later, are there any elements of *The Jig Is Up* that you would score differently?

KALLMAN: With most of my compositions, there are usually minor things that I wish I had done differently (although I am usually satisfied overall, or I would have probably found another career a long time ago). With *The Jig Is Up*, after the premiere I remember rescoring letter O to the end so that the bass line would be more prominent in the texture before it was published. At bars 233-235, I thought maybe I should rework the trumpets and double with something so that little two bar lick, but I have found that in rehearsing the work, if the trumpeters indeed *do* play it forte, it still can cut through the texture although it is low and in the mute.

POND-JONES: *The Jig Is Up* is a piece that could empower a developing percussion section. Did you intentionally leave the bassoons in m. 28, the low brass in m. 69, and trombones in m. 196 scored alone to give these typically underdeveloped sections a challenge and chance to shine, or did you simply desire those specific sounds?

KALLMAN: Both reasons, I am sure. I usually avoid an over abundance of doubling parts in my instrumentation, preferring to alternate with more clarity of tone color in chamber textures using individual instruments rather than combined. This can be risky at times with amateur musicians, especially high school ages, as the parts are more soloistic and exposed. But in the long run I hope that makes better musicians out of the younger players. On the other hand, doubling is often necessary for a change of color or more often for increased volume, and also sometimes there is safety in numbers!

POND-JONES: I find it interesting that in addition to the euphonium, you use the trumpets as “transition brass” from time to time (doubling woodwind, and in particular, clarinet parts). Is this a specific sound you desire or are you using the trumpets as sound reinforcement on specific lines when they are not functioning within the brass consort?

KALLMAN: Both reasons again, I think. I am using mainly as a sound reinforcement, but also for the particular color of those combined sounds.