

Three Keys for an Artistic Performance of Wind Band Music



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Clinicians



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Clinic Outline



**Big Picture
Concepts**



**Elements
of Music**



**Resources
Q&A**



Our time will hopefully...

Validate something you already know or do

Challenge your existing thinking without judgment

Offer you something you can try out right away

Clinic Outline



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**Preparation
Realization
Interpretation**



Preparation

Are there unintentional omissions in your score study process?

Realization

**Does your performance
mirror what the composer
has written?**

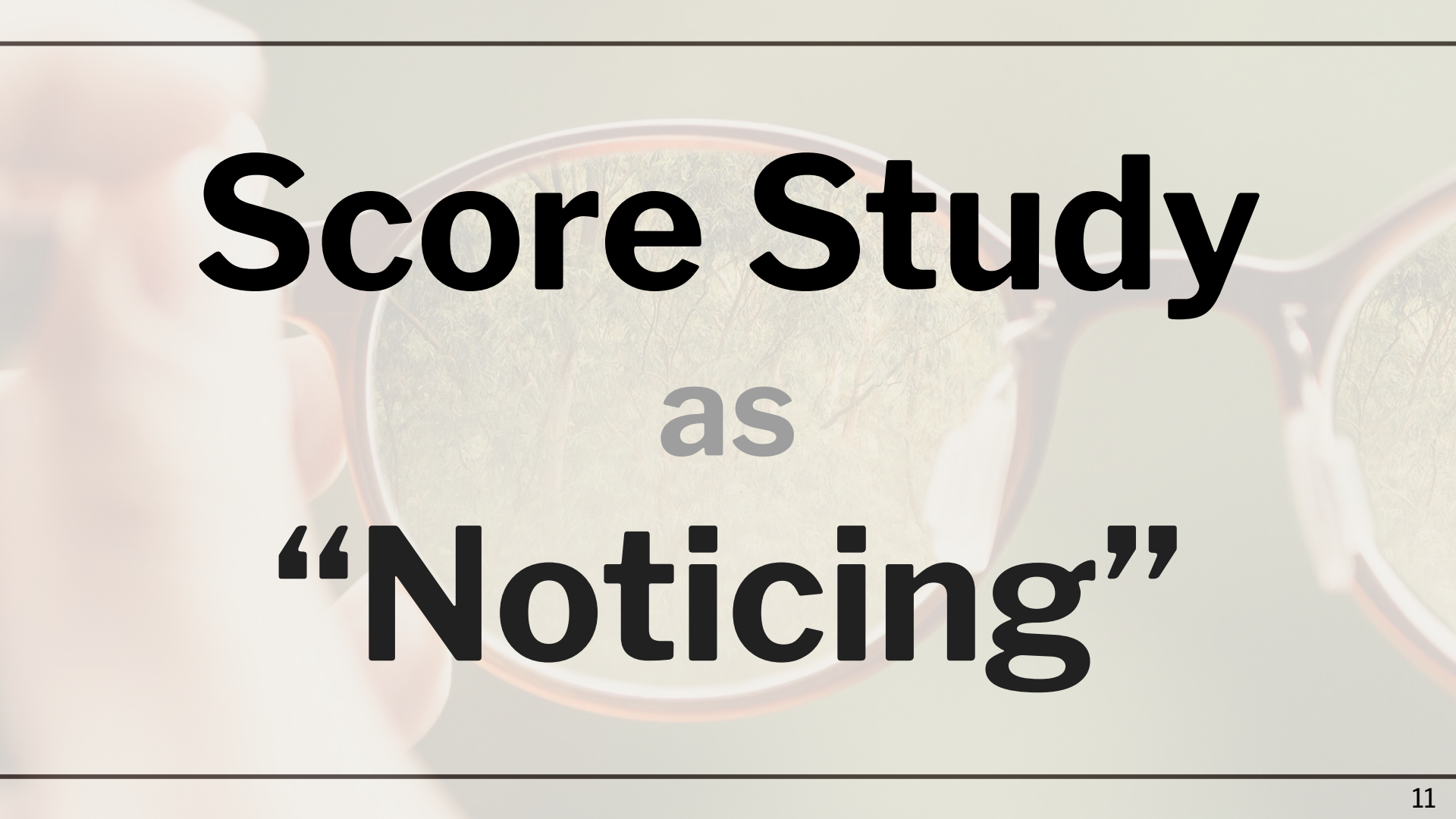
Interpretation

**What is not overtly captured
in the notation that should be
considered?**

Analysis ➤ Realization

yields

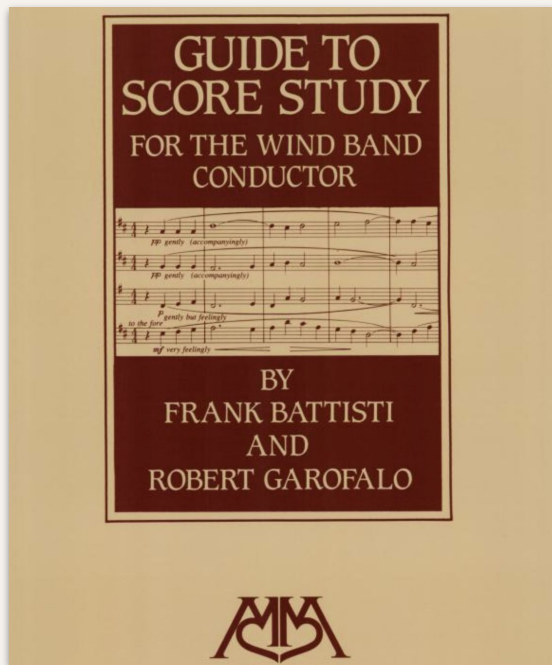
Interpretation Questions

A background image showing a hand holding a pair of glasses over a document, symbolizing focus and attention.

Score Study

as

“Noticing”



Guide to Score Study for the Wind Band Conductor

Frank Battisti and Robert Garofalo

Free via internetarchive.org

Elements to notice...

Form

Melody

Harmony

**Pulse:
Rhythm/Temp
o/Meter**

**Timbre/Forces
/Texture**

**Articulations
and Markings**

Do you work...

Macro **and** **Micro?**

First Suite in E $\flat$ for Military Band

CONCERT FLUTE & PICCOLO.

I. Chaconne.

Composed by
GUSTAV HOLST.

Allegro moderato.

A stacc.

24 *A stacc.*

mf

f

B Brillante. cres.

ff

C Fl. Solo.

p

Flute 1

Commissioned by and dedicated to the TMEA Region 18 Middle School Bands

DIAMOND TIDE

Viet Cuong

I.

Moderato ($\text{♩} = \text{c. } 69-75$)

p

mf

p

mf

f

p

mf

p

mf

f

p

f

mp

p

f

mp

Score Study make-up

85% Analysis

15% Intuition

100% you

“Whenever you play anything...if there was a puff of smoke and Beethoven or even your teacher or mine were to appear and ask you, “Why did you just play it that way? ... **you should be able to clearly justify and explain what you’re doing.**”

John De Lancie





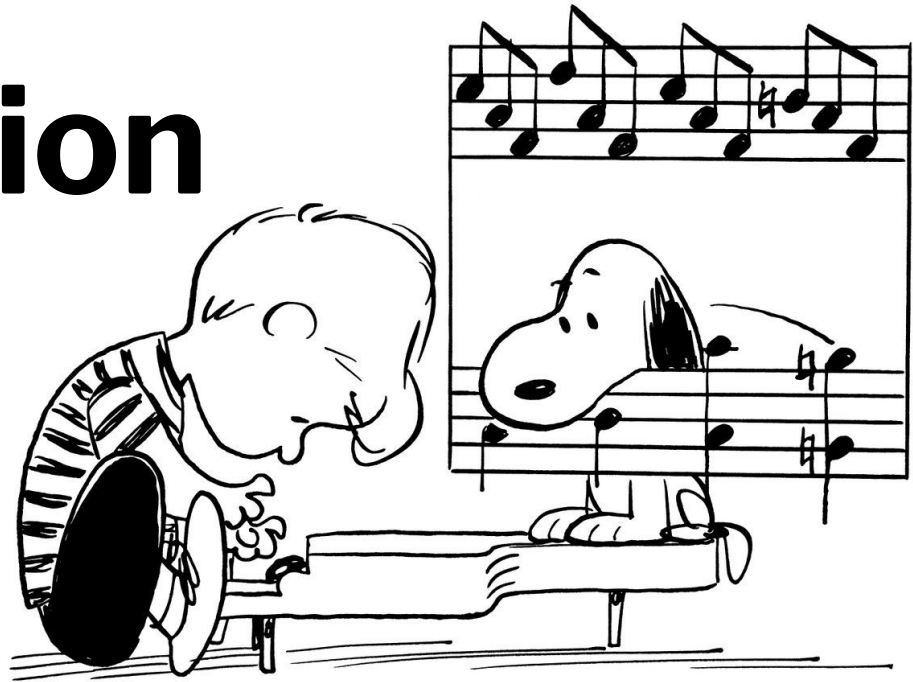
“There are not safe, foolproof formulas for the solution of interpretive problems – no sure recipes for the correct ratio between the performer’s initiative and his fidelity to the composer and the text. While this fidelity should be a principal consideration, it will be sterile if not pursued with that blend of instinct, intellect, intuition, and imagination without which great performance cannot happen.”

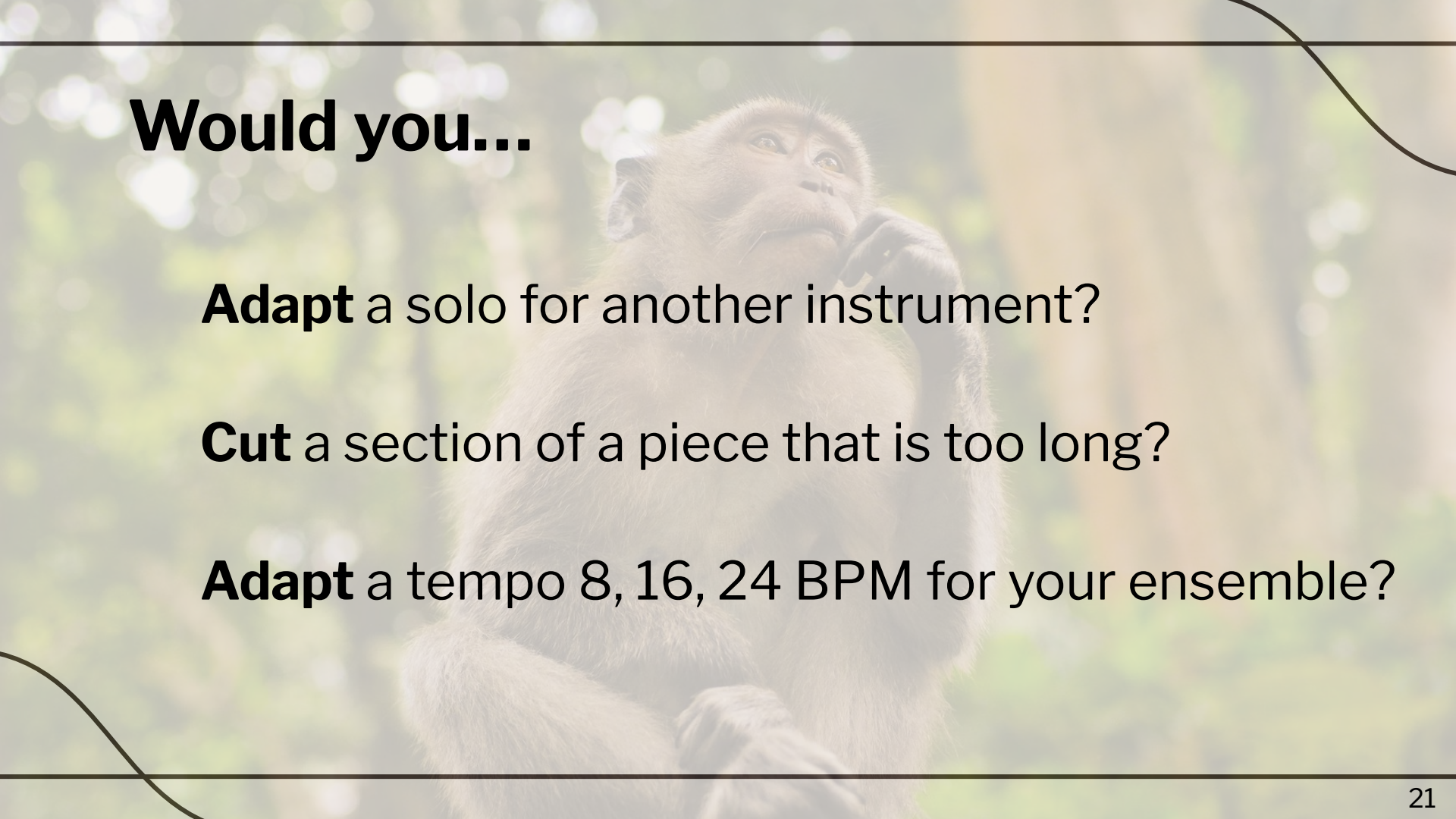
George Szell



Consider Subverted Expectation

Attempt Recomposition



A background image of a monkey sitting and looking upwards with its hand near its face, appearing to be in deep thought. The image is semi-transparent, allowing the text to be overlaid clearly.

Would you...

Adapt a solo for another instrument?

Cut a section of a piece that is too long?

Adapt a tempo 8, 16, 24 BPM for your ensemble?

Recordings and Assumptions



Clinic Outline



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Form

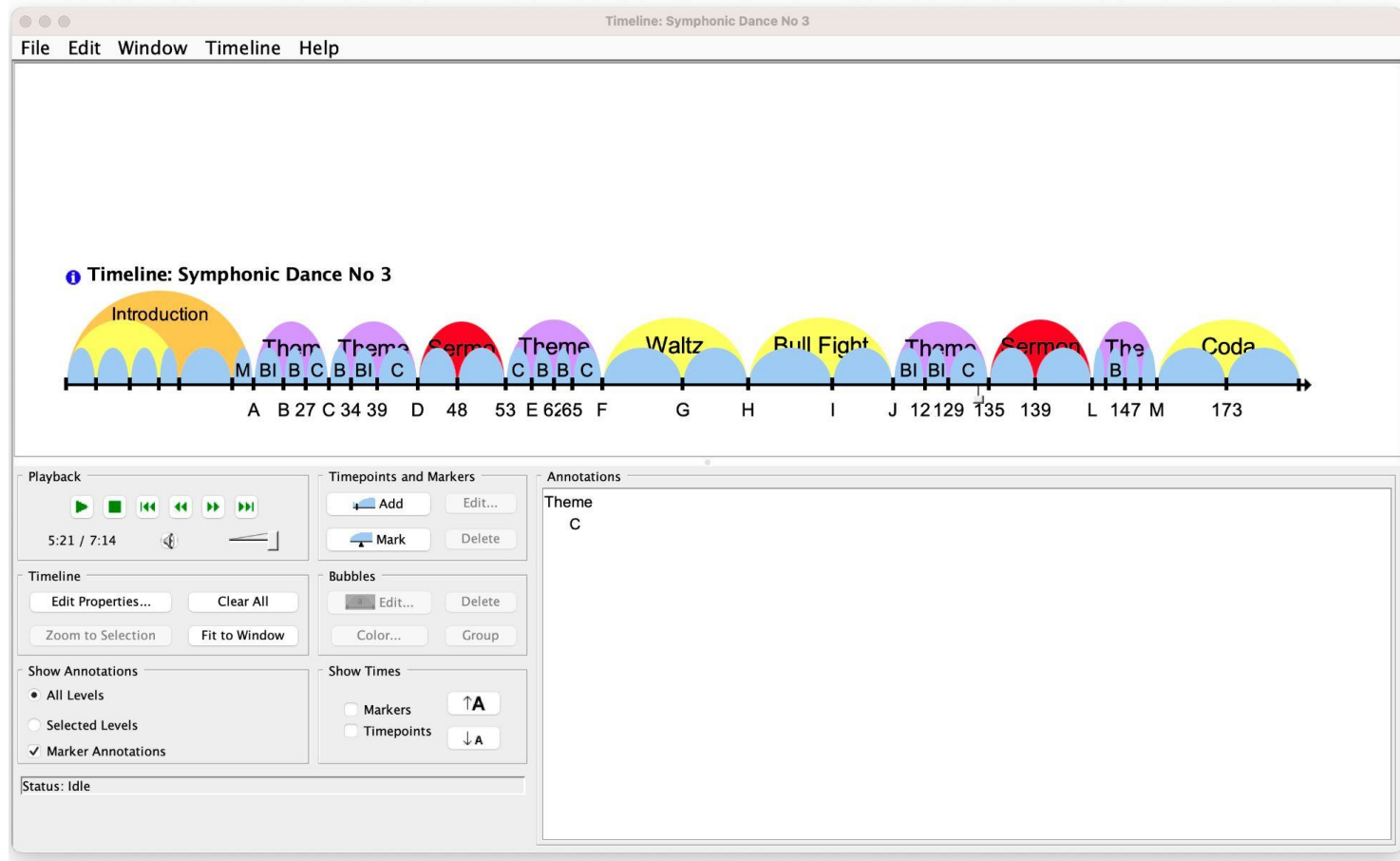
Are **arrivals** obvious?

Are your **sustains** and **silences** considered?

CUONG:
Renewal

Consider
Three Unique
Arrivals

Role of the
Horns



Variations Audio Timeliner

<https://www.singanewsong.org/audiotimeliner/>

Dynamics

Block Dynamics

Peaks and Curves

Longer notes can shape more than **shorter notes**

Score for **CUONG: Diamond Tide, I.**

Instrument parts shown:

- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- Hn. 1
- Hn. 2
- Tbn. 1

Key features of the score:

- Complex rhythmic patterns, including triplets and sixteenth notes.
- Dynamic markings: *mp*, *f*, *pp*, *p*, *mf*, *ff*.
- Articulation: *unis.*, *mute out*, *straight mute*.
- Rehearsal marks and section divisions.

CUONG:

Diamond Tide, I.

Consider
Hairpins

Differing Arrivals

Timbre Changes

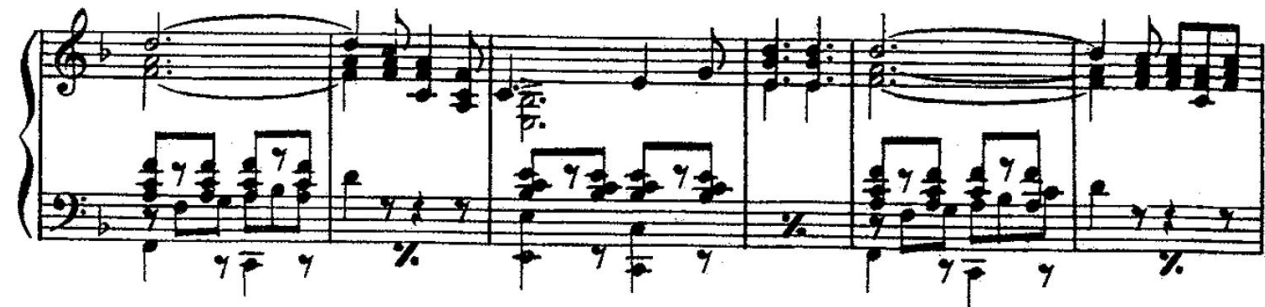
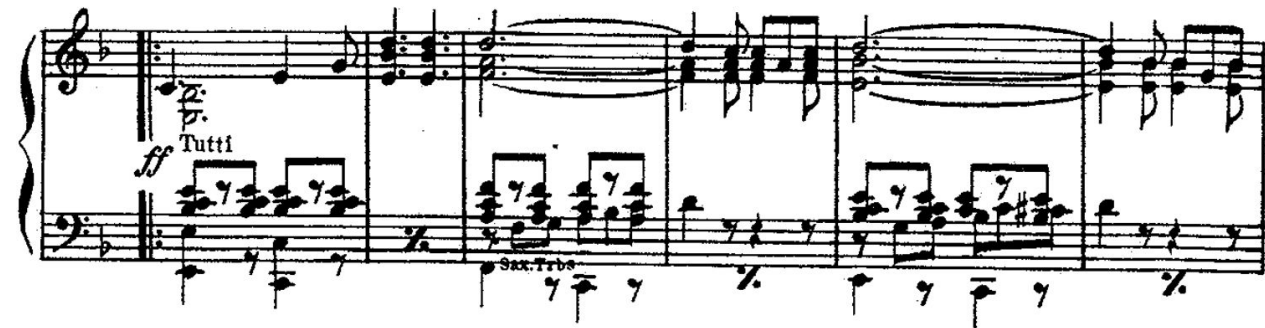


Harmony

Harmonic **Analysis**

Harmonic **Rhythm** ➤ Rate of Change

Consider **Dissonance** or **Consonance** both
Vertically and **Horizontally**



bVI 7
Not I or vi
 VOICE LEADING!

SOUSA: *Washington Post*

Voice Leading

I, V, and vi
 until
**Subverted
 Expectation!**



SOUSA:
Washington
Post

Loras Schissel,
Sousa Scholar

The United States
Army Band
“Pershing's Own”

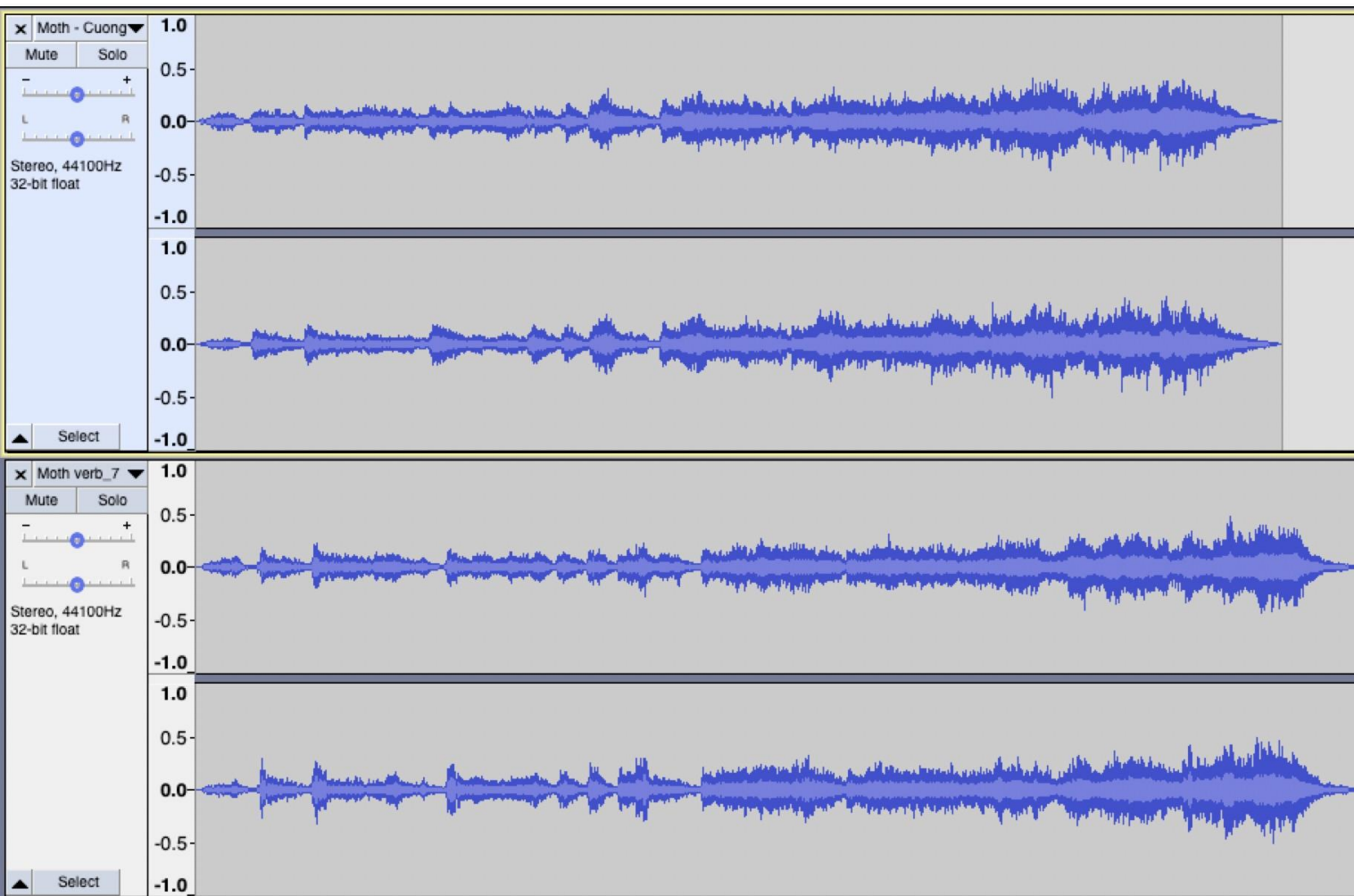
Pulse: Tempo/Rhythm/Meter

Accuracy of **Metric Modulations**

Emphasize **Strong** over **Weak** Beats?

How flexible are **Tempi**?

Mensuration



CUONG:
Moth

Consider
How does
tempo affect
the perception
of details?



Tango

Edited by
SOULIMA STRAVINSKY

IGOR STRAVINSKY
(1925)

Tempo di tango

The image displays a piano arrangement of Igor Stravinsky's 'Tango' (1925). The score is written for piano and is organized into three systems, each consisting of a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The tempo is marked 'Tempo di tango'. The first system begins with a piano (*p*) dynamic and a 'non stacc.' (non staccato) instruction. The second system continues the melodic and harmonic development. The third system features a variety of dynamics, including *mp* (mezzo-piano), *sf* (sforzando), and *p* (piano), and includes complex fingering for the right hand, such as 4-5-4-5 and 4-5. The score is presented in a clear, black-and-white format, typical of a printed musical score.

STRAVINSKY: *Tango*

Consider
How much
flexibility does
the composer
allow?



Melody

Ornaments versus **dictated rhythms**

Vibrato: *con* and *senza*, depth and speed

Trills: distance and speed

Melody

Non-Chord Tones: what's their role?

Sequences: emphasize each restart?

Repeated Phrases: are changes possible?

Surface Rhythms: *always* played exactly?

Melody

Releases: is the ♪ release convention used?

Line: short seeks long? sustains versus moving notes? ascending versus descending?



“As a rule, **crescendo is used for ascending passages and diminuendo for descending ones** [...]. This rule shall be observed as well when the composer did not indicate such way of execution.

Where else he wishes the opposite effect, the composer shall undoubtedly indicate that.

Carl Czerny

Complete Theoretical and Practical Pianoforte
School, Op. 500, 1839

BARNES CHANCE:

*Variations on a
Korean Folk
Song*

Consider
Break or no
break?

Common Tone
Modulation

Vibrato

E-flat Pentatonic

17 -Picc.
A-flat Pentatonic
p
Bar.,
A. Sax., T. Sax.
mf cantabile
p
Tbns., Tuba
Lower W. W.

Vibrato on Melody versus Inverted Pedal Point?



DAUGHERTY: *Bells for Stokowski*

Consider
Balance
Ornaments
Register
Vibrato
“Freely”
“Expres.”

*Percussion and String
Bass not pictured*



5 ♩ = 52, freely

S. Sax solo *f espr.* 6 *tr* (*tr*)

A. Sax solo *f espr.* 6 *tr* (*tr*)

T. Sax solo *f espr.*

B. Sax solo *f espr.*

Cbn. *f espr.*

Imitation?

9 *rit.* Lower Neighbor? ♩ = 166 - 176

S. Sax *tr* (*tr*) *f* *tr* *fp*

A. Sax *tr* *tr* (*tr*) *p* *f*

T. Sax *tr* (*tr*) *fp*

B. Sax *tr* (*tr*) *fp*

Cbn. *fp*

Timbre/Texture/Forces

Color how do the choirs blend?

Timbre brassy? nasally?

Orchestration edits are idiomatic in marches

FUČÍK: *The
Florentiner*

Consider
Orchestration
Form ➤ Pulse
Dynamics
Harmony
Vibrato

*Subverted
Expectation*

How do you interpret > ?

John Barnes Chance

Each note should be accented as it is attacked, *but* not shortened ... except in certain music where this has become a stylistic convention, as in traditional marches...

Howard Hanson

...a simple accent on each note, also the separation of one tone from the next, non-legato.

Vincent Persichetti

Sharp attack and tone held.

How do you interpret ^ ?

John Barnes Chance

I have always employed this mark to indicate that a particular note should be projected dynamically above its surroundings by accenting it for the whole of its duration (not just its attack)... this is evidently a purely personal eccentricity...

Howard Hanson

This marking means a “bell-like” attack. Considerable decay after attack and marked separation between sounds.

William Revelli

Sharp accent with tongue. Firm, no diminuendo.



“All of the above
[articulations] depend
upon the character of the
music of which they are a
part.”

Frederick Fennell

McBeth, W. Francis. Effective Performance of Band Music; Solutions to Specific Problems in the Performance of 20th Century Band Music. Southern Music Co, 1972.

Biography

Marie A. Douglas (b. 1987) has been noted for the arrangement and orchestration choices within her works for various ensembles. Her arrangements focus on affording quality voice leading, memorable rhythms and unique and interesting textures for musicians at all levels of music performance. Marie is inspired by the music of modern African American and minority music composers such as R. Nathaniel Dett, Quincy Jones, Duke Ellington, Florence Price, Margaret Bonds, Lili and Nadia Boulanger and many others. Marie enjoys arranging and transcribing pieces in addition to her own compositions.

Due to her arranging background, she often chooses to infuse aspects of her favorite genres of music into her wind band/orchestral creations, and aspects of wind band and orchestral literature in her electronic music productions. Most recently, her compositions have included negro spirituals, African drumming idioms, spoken word, sound design, samples, and tons of other elements of Hip-Hop, specifically, the sub-genre "Trap Music."

Marie enjoys mixing and layering genres and textures to inject excitement into pieces intended for concert performance. Marie is an active conductor, composer, and arranger. She is presently a composition and music theory doctoral student at the University of Memphis where she studies with Kamran Ince and Mahir Cetiz.



Program Notes

Big City Lights is a piece for wind band, inspired by the Hip-Hop sub-genre "Trap Music" which finds its roots in the composer's hometown, Atlanta, Georgia. The atonal piece has an electronic accompaniment aspect as well. There are musical elements that are meant to imitate techniques which are commonly utilized during the production of music within the genre. For example, in general the timpani performs what are intended to be "808's", while the tuba is often performing lines that would be reserved for synthesized bass; the combination creates an often utilized distortion technique.

Other production tactics travel through the ensemble as well. Certain aspects of the orchestration are imitating automation, which places the sound exclusively in different spots in the ensemble (specifically on the left or right of the conductor). Sudden and gradual ensemble crescendos and dovetailing of melodies imitate low and high pass filters and volume knobs. Additionally, the piece aims to give the performers and audience a peek into a day in the life of an Atlanta resident.

The piece begins with the high-paced "It's Lit!!" section which includes fortissimo exclamations occurring throughout the ensemble. Demonstrating the hustle and bustle of the famed Atlanta traffic. The traffic sounds perform a trio with the clarinets and marimba, who depict a sense of "hurry and wait", as they endure the Atlanta traffic scene. The "Issa Vibe" section is much slower and intends to depict a night out on the town with friends, enjoying the city lights and the slightly slower paced environment.

For a short period, we return to "It's Lit!!" followed by "Chopped and Screwed," which is a halftime recapitulation of the main themes. "Chopped and Screwed" is a famous DJ style where a song is slowed down tremendously. The piece closes out with one final return to the original marking of "It's Lit". Enjoy a day in the life of an "ATLien" with "Big City Lights"!

"The timpani performs ... 808s, while the tuba is ... synthesized bass; the combination creates an often utilized distortion technique."

"...has an electronics component..."

"...imitating automation, which places the sound exclusively in different spots in the ensemble (...left or right of the conductor.)"

"Sudden and gradual ensemble crescendos and dovetailing of melodies imitate low and high pass filters and volume knobs."

Markings

BOOSEY & HAWKES Q.M.B. EDITION No.501

FIRST SUITE IN E $\flat$ for Military Band 1. CHACONNE

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of the whole or any part of
this publication is illegal

GUSTAV HOLST
Op.28, No.1
revised and edited by
COLIN MATTHEWS

Allegro moderato

C Flute & Piccolo

1st & 2nd Oboe

E $\flat$ Clarinets

Solo B $\flat$ Clarinet

1st B $\flat$ Clarinet

2nd B $\flat$ Clarinet

3rd B $\flat$ Clarinet

B $\flat$ Bass Clarinet

1st & 2nd Bassoon

14

F **Maestoso**

C Fl. & Picc. *ff*

Ob. *ff*

E♭ Cl. *ff*

Solo B♭ Cl. *ff*

1st B♭ Cl. *ff*

2nd B♭ Cl. *ff*

3rd B♭ Cl. *ff*

B♭ Bass Cl. *ff*

Bsn. *ff*

a2

rit. al fine

C Fl. & Picc. *ff*

Ob. *ff*

a2

15

F **Maestoso****rit. al Fine**

15

C Fl. & Picc. *ff*

E♭ Fl. & Picc. *ff*

Obs. *ff*

E♭ Cl. *ff*

Solo-1 B♭ Cl. *ff*

2 B♭ Cl. *ff*

a2

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Resources

Don't forget to consult the front matter of the score and composer websites!

Battisti, Frank L., and Robert Joseph Garofalo. *Guide to Score Study for the Wind Band Conductor*. Meredith Music Publications, 1990.

Blum, David. *Casals and the Art of Interpretation*. University of California Press, 1980.

Green, Elizabeth, et al. *The Modern Conductor: A College Text on Conducting Based on the Technical Principles of Nicolai Malko as Set Forth in His the Conductor and His Baton*. Pearson Prentice Hall, 2004.

McBeth, W. Francis. *Effective Performance of Band Music; Solutions to Specific Problems in the Performance of 20th Century Band Music*. Southern Music Co, 1972.

Resources

McGill, David. *Sound in Motion: A Performer's Guide to Greater Musical Expression*. Indiana University Press, 2021.

Anthony O'Toole's YouTube Channel

Poli, Roberto. *The Secret Life of Musical Notation: Defying Interpretive Traditions*. Amadeus Press, 2010.

Schuller, Gunther. *The Compleat Conductor*. Oxford University Press, 1998.

Thurmond, James Morgan, and Weston H. Noble. *Note Grouping: A Method for Achieving Expression and Style in Musical Performance*. Meredith Music Publications, 1991.

Questions



THANK YOU

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