A PERFORMANCE ANALYSIS OF WHIRLWIND AND SHADOW RITUALS,
TICHELI COMPOSITION CONTEST AWARD WINNING WORKS IN 2007

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ABSTRACT

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The purpose of this thesis was to describe the historical and educational implications of composition contests for wind bands and to analyze the two award winning works from the 2007 Ticheli Composition Contest: Whirlwind by Jodie Blackshaw and Shadow Rituals by Michael Markowski. A detailed performance analysis of each work included: (a) program notes, (b) historical/programmatic background material, (c) a formal analysis, (d) technical considerations for rehearsal, and (e) conducting challenges. I concluded that different methods of structure were used in the composition of these two new works for beginning and intermediate wind band.

The Ticheli Composition Contest was found to be the only one of five contests that awards composers for works written for beginning and intermediate ensembles. Whirlwind was found to be structured around meter, shifting from free time to structured 3/4 time and back to free time. The entirety of the work is based on a four-note melody that is presented in solo, duet, and round form. Expression, style, and tone color were the primary foci of this work. Shadow Rituals was structured around key relationships. Markowski shifts key areas by both consonance and dissonance. This relationship is set up by the altering consonant and dissonant dyads created by the melodic line and accompanimental figure of the opening theme. The minor third is prevalent throughout the work, appearing intervallically in melodic material, as well as harmonically in tonal shifts. Both works were found to have well-conceived formal structures (e.g., rhythmically, melodically, and harmonically cohesive); and to be technically challenging and appropriate for use with beginning and intermediate ensembles.
ACKNOWLEDGEMENTS

This project proved to be an extremely useful and applicable undertaking. The detailed score analysis of each work helped me to refine my skills in score preparation. The in-depth processes required to learn wind band compositions can now be applied to any work I learn in the future. Dr. Kenneth Thompson was instrumental in guiding me through these processes. With his help I was able to uncover the links that tie Markowski’s work together. I am truly grateful for his help with choosing this project, as well as his continued guidance over the past two years.

Dr. Joyce Eastlund Gromko has been a major influence on my teaching, from my time as an undergraduate to present day. Throughout my graduate work, Dr. Gromko has been paramount in teaching me to write more clearly and concisely. Her professional skills, both in and out of the classroom, have been a model for me since my first years as a public school educator. As both a teacher and friend, Dr. Gromko has been there for me every step of the way. She has taught me to care about my students as people, as well as to care about the quality of their work. Thank you, “Miss Joyce.”

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CHAPTER I. INTRODUCTION

Selecting quality literature for a wind band is one of the most important tasks that directors at all levels of education face. With myriad works available, directors must find appropriate compositions that promote a challenging, aesthetic, and educational experience for their ensemble members. Ray Cramer, co-author of *Teaching Music Through Performance in Band*, addresses this issue by asking the question “What comprises music of artistic merit?” Selections analyzed in the text are evaluated using the following template:

Does music have…

1. a well-conceived formal structure?
2. creative melodies and counterlines?
3. harmonic vitality?
4. rhythmic vitality?
5. contrast in all musical elements?
6. scoring which best represents the full potential for beautiful tone and timbre?
7. an emotional impact?

(Cramer, 1997, p. 8)

A prolific composer of band works, Norman Dello Joio, stated, “music that is ‘good’ is that music which in any form or style fulfills its purpose well and realizes to a high degree the potential of an original idea” (Dello Joio, 1962, p. 35). More recently, in 2000, Diane Persellin of Trinity University discussed the importance of choosing high-quality literature for performing ensembles. One important factor in determining quality music is that the work is appropriate for the ensemble members’ ages and abilities (Persellin, 2000). H. Robert Reynolds, in an article discussing wind band repertoire, states that although technique is important in developing young musicians’ skills, “the musical aspects [of the work] must be given the highest priority” (Reynolds, 2000, p. 32) when choosing quality literature.

In 2007, composer Frank Ticheli (b. 1958) initiated a composition contest for wind band composers. The Ticheli contest is unique in that it is the first and, currently, only contest that
accepts works for both beginning and intermediate level ensembles. From an educator’s standpoint, this is very important to the addition of works to the repertoire for beginning and intermediate bands. Encouraging quality compositions for the musically and technically inexperienced ensemble ensures a greater production of works suitable for beginning ensembles. Spearheaded by the composer himself, this contest awards composers of instrumental music who write works at grade levels I-II (Category 1) and grade levels III-IV (Category 2). Works must be original and unpublished to be entered into the contest. Composers may submit one piece to each category, encouraging prominent works for both levels of difficulty. In 2007, Jodie Blackshaw won the Category 1 prize for *Whirlwind* and Michael Markowski won the Category 2 prize for *Shadow Rituals* (Manhattan Beach Music, 1998).

**Purpose of the Study**

The purpose of this study was to describe the historical and educational implications of composition contests for wind bands and to analyze the two award winning works from the 2007 Ticheli Composition Contest: *Whirlwind* and *Shadow Rituals*. A detailed performance analysis of these two pieces comprised the majority of this project. Technical and musical challenges were discussed and revealed through a detailed formal analysis of the works. Conducting issues related to the works were identified. Compositional styles and methods of each composer were determined, resulting in an explanation of how these styles affect the educational merit of the works.

This study examined the historical background of composition contests in America from the mid-1900s to the present. Focusing on the Ticheli Composition Contest, an argument was made supporting the goals and outcomes of this contest and its current implications for music education. Promoting quality literature for beginning and intermediate bands, the contest makes
available new music through publication each year, which public school directors can use to add to their curriculum and repertoire of literature.

Definition of Terms

For the purpose of this study, a composition contest of band works was defined as any international competition, sponsored by an organization, memorial fund, publishing company, institution, or other foundation that awards winning prizes to composers for original quality works produced for the wind band. Prizes may include, but are not limited to (a) monetary rewards, (b) publication of the work, and/or (c) public performance of the work.

The wind band was defined as an instrumental group of winds and percussion, consisting of standard instrumentation. Scored parts for the winning works of the 2007 Ticheli Composition Contest determined standard instrumentation. The parts were as follows: piccolo, flute, oboe, bassoon, clarinet, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, trumpet, horn, trombone, euphonium (bass and treble clef), tuba, timpani, and percussion.

Numerous composers, teachers, directors, and performers have defined the term “quality music.” The definition for this study was a compilation of those personal descriptions: music that is technically and aesthetically challenging for the performer; music that is age and ability appropriate for the performer; music that has a well-conceived formal structure, including rhythmic, harmonic and melodic cohesiveness.
CHAPTER II. REVIEW OF CURRENT COMPOSITION CONTESTS FOR WIND BAND

One way in which music education has aided the process of selecting quality literature for beginning and intermediate wind bands has been through the use of composition contests. Universities, professional organizations, and memorial sponsors have contributed to the funding of such projects for over 50 years. A number of these contests offer monetary prizes to winning composers, a premier performance, and/or publication of the work. Each contest maintains a unique set of rules and regulations for compositions submitted, as well as a prescribed method for choosing a winner. The focus of this chapter was an examination of different composition contests along with the impact each contest had on music education. An argument was made in support of the Ticheli Composition Contest and its superiority in contributions, which could influence instrumental music education and wind band repertoire.

Ostwald Award

The American Bandmasters Association (ABA) has focused on promoting new works for band since its inception in 1929. In the early years of the organization’s existence, the ABA promoted new compositions, written originally for wind band, by hosting premier performances at national conventions. In Milwaukee, Wisconsin at the 1937 annual convention, Percy Grainger premiered three movements of his *Lincolnshire Posy*, arguably one of the greatest works ever written for band. The focus on promoting quality music for the wind band continued during the ABA’s post-war era with the founding of the Ostwald Award in 1956. Originally sponsored by its founders, Ernest and Adolph Ostwald, and their company, Uniforms by Ostwald, the ABA took over the sponsorship in 1985. Encouraged by Edwin Franko Goldman, this was the first competition for band compositions held in the United States. Dr. Goldman stated that “it is
difficult for a young composer to be recognized, and this award would establish him” (Davis, 1987, p. 72).

Due to its continuous selection of quality works, the Ostwald Award has produced more music for concert bands than any other composition contest. Works submitted to the competition are to be playable by musicians of university, professional, and high school ability levels. The contest currently offers a $10,000 cash prize to the winner, and a performance of the work at the annual ABA convention. A committee of ABA members selects the winning work. If no entry merits the award, a three-fourths vote of the committee may withhold the award, as was done in 1979 and 2001. Composers may enter the contest multiple times, but may only win twice, thus negating any future submissions to the contest and encouraging the participation of new/younger composers. There are no time limits on entries or number of movements per work. One-movement works are given a suggested time frame of 8-10 minutes, although this is not a requirement. There is also no difficulty level set for the contest, allowing composers to write works for ensembles of varying ability (American Bandmasters Association, 2008b). Thirty-five composers have been awarded the Ostwald Award in the last 51 years, with eleven composers winning twice. The most recent Ostwald recipient was Michael Daugherty, for his work, *Raise the Roof* (American Bandmasters Association, 2008a).

**William D. Revelli Composition Contest**

The National Band Association (NBA) founded the Revelli Composition Contest in 1977 in memory of the late William D. Revelli, NBA member and director of bands at the University of Michigan from 1935-1971. The NBA states that the goal of the contest is not only to promote wind band compositions that are “of significant structural, analytical and technical quality, but also of such nature that will allow bands to program them as part of their standard repertoire”
The NBA’s mission of furthering the cause of quality literature for the wind band is the focus when choosing a winner. The only restriction on compositional style is that the work be written for concert band or wind ensemble; there is no required difficulty level for compositions. Throughout the life of the contest, submissions have ranged “in scope and quality from middle school level marches to lengthy and sophisticated symphonies” (National Band Association, n.d.b). A committee of graduate students and band directors choose six to eight works from an average submission pool of 50 to 70 compositions. The works selected are then reviewed by a panel of public school, university, and military band directors at the annual Midwest International Band and Orchestra Clinic in Chicago. Currently, the winner is awarded a cash prize of $4,000. The contest has had a number of sponsors since 1977, presently the Louisiana State University Alumni Association. Steven Bryant won the Revelli Contest in 2008 for *Suite Dreams*.

Beeler Memorial Prize

Known as “Mr. Band,” Walter Beeler was a strong advocate for music education while serving as conductor of the Ithaca College Concert Band. His tenure, from 1935 until his death in 1973, sparked the groundwork for a memorial foundation in Beeler’s name (Pugh, 1988). The Walter Beeler Memorial Commission Series lasted from 1975 to 1984. Three years later the memorial fund began awarding prizes for original wind band compositions. Currently, the Beeler Memorial Prize is dedicated to encouraging the composition of quality literature for wind bands, as was the earlier commissioning project. Since its inception in 1987, the Beeler fund has awarded nine composers. The monetary award is currently $2,500. Submissions for the competition must be for standard wind band instrumentation, 7-15 minutes in length and must be playable by “professional, university and high school bands alike” (Walter Beeler Memorial
Composition Prize, 2008). This contest is one of the first to address technical ability level, specifically that of intermediate bands. The works must be unpublished, but the winner retains all future publication rights. Only Ithaca faculty, previous winners, and those awarded a commission from the foundation are exempt from entering the competition. These regulations on submission encourage new and emerging composers to submit works to the Beeler Memorial contest. The competition’s most recent recipient was John Mackey for Redline Tango.

Merrill Jones Memorial Contest

The second of two composition contests sponsored by the National Band Association, the Merrill Jones Memorial Contest is aimed at promoting new compositions for intermediate bands. Established in 1991 by Jones’ wife Priscilla, the competition has awarded the winning prize to eight composers. Overseen by the NBA, the contest supports its mission to “further the cause of quality literature for bands in America (National Band Association, n.d.a). With a qualification level of Grade III-IV, submitted compositions are expected to fall within the technical ability of intermediate level instrumentalists. Submissions must be under eight minutes in length and not under contract with any publishing company. The contest sets an age limit at 40 years in an attempt to promote the works of younger composers. Each year at the Midwest International Band and Orchestra Clinic, a committee chooses the winner, similar in fashion to that of the Revelli Award. The committee is currently chaired by NBA past-president Frank Wickes of Louisiana State University, and comprised of high school and college band directors from around the United States. The winning piece may or may not be published, decidedly by Wingert-Jones Publishing, Inc. A current cash prize of $2,000 is also awarded. Ryan Main won the Merrill Jones contest in 2007 for The Clash (National Band Association, n.d.a).
Ticheli Composition Contest

Most recently, and as the focus of this study, composer Frank Ticheli has initiated a composition contest for wind band composers aimed at generating works for beginning and intermediate bands. The Frank Ticheli Composition Contest began in 2007 and is divided into two categories, as stated in the competition guidelines: (a) Category 1 – works for bands with beginning players (Grade I-II), and (b) Category 2 – works for bands with more experienced players (Grade III-IV). A winner is chosen annually in each category and awarded a cash prize (currently $6,500) as well as publication of their work through Manhattan Beach Music. Second prize ($500) and third prize ($250) winners, finalists, and those receiving honorable mention may be offered publication as well, but this is not guaranteed. As with each contest previously examined, works must be original and unpublished. Applicants may submit one piece to each category, but must have not been a previously published composer through Manhattan Beach Music.

The Ticheli Composition Contest is the first of its kind to offer two categories of submission for beginning and intermediate bands. Spearheaded by the composer himself, this competition provides quality instrumental music for developing ensembles of varying levels. With the breakdown of two categories (Grade I-II and Grade III-IV), works for beginning and intermediate ensembles will be made available to public school educators through publication of a major commercial publisher of wind band music. In 2007, Jodie Blackshaw won the Category 1 prize for *Whirlwind* and Michael Markowski the Category 2 prize for *Shadow Rituals* (www.manhattanbeachmusic.com, 2008).
Frank Ticheli Biography

Frank Ticheli was born in Monroe, Louisiana on January 21, 1958. He attended a number of middle and high schools during his childhood as his family moved from one town to the next throughout the southern United States. Ticheli began playing trumpet at the age of nine. Following high school, he attended Southern Methodist University in Dallas, Texas where he majored in both music education and composition. He then served one semester as an assistant band director at Lakeview Centennial High School (Garland, Texas) before beginning work on his master’s degree at the University of Michigan (1981-83). Ticheli remained at the University of Michigan, completing his doctorate in composition in 1987. While at Michigan, he studied with composers Leslie Bassett, William Bolcom, William Albright and George Wilson.

In 1988, Ticheli began his college teaching career in San Antonio, Texas at Trinity University. He would teach at Trinity until 1991, at which time he took a position at the University of Southern California (Los Angeles). It was during this time that Ticheli also held a seven-year composer-in-residence position with the Pacific Symphony Orchestra. Currently, Ticheli serves as a professor of composition at USC (Moorhouse, 2006) where he continues to be an active composer.

Ticheli’s Compositional Style

Frank Ticheli’s compositional style is self-described as having a three-point focus: (a) texture, (b) color, and (c) the simultaneous use of multiple musical ideas (Ticheli, 2002). There are a number of compositional techniques that Ticheli uses to illustrate his focus of these three points.
Texture

One of his compositional “thumbprints” involves the reinforcement of a sustained pitch by adding a punctuated note in another voice at the point of attack. Often using a pizzicato string or muted trumpet, the effect is created by the player dropping out after the attack, while the primary voice sustains (Ticheli, 2002). An example of this punctuation is found at measure 41 in the second movement of Ticheli’s Symphony No. 2. Muted trumpet and trombone, along with second alto saxophone and second flute, play two sixteenth notes underneath a sixteenth-dotted eighth note figure tied to a half note. This reinforces the attack of the sustained pitch in the piccolo, flute, clarinet, bassoon, and tenor and baritone saxophones (see Figure 1).

Figure 1. M. 41 of Symphony No. 2, Mvt. I by Frank Ticheli. Excerpt printed with permission by Manhattan Beach Music.

Ticheli also experiments with extreme registers and register changes to alter texture, usually within an instrument family or section of instruments. The composer states that he loves “the sensuality of the flute in its lower octave” (Ticheli, 2002). He explores this color and register change in Shenandoah (1999), using a flute trio to carry the melody. Each voice enters one beat apart on F4, and then reaches B-flat 5 within two bars. With only the low clarinets playing the harmony throughout the phrase, the quick change in register speaks clearly above the other voices (see Figure 2).
Also concerning texture, Ticheli makes sparing use of \textit{tutti} sections, only scoring for full ensemble when the effect is needed (Moorhouse, 2006). This is apparent in \textit{Shenandoah} (1999) in which the entire ensemble is scored only at the point of climax in the work. Individual sections, parts of sections, or soloists carry the melodic and harmonic lines the remainder of the time. Included is the introduction, in which the melody is scored only for the horn and euphonium. Similarly, \textit{Amazing Grace} opens with solo alto saxophone introducing the melody, followed by the upper woodwinds at the first restatement of the theme. Ticheli had the following to say about scoring and texture in \textit{A Composer’s Insight}:

\textit{Tutti} scoring is, of course, more effective when used sparingly. I try to hold onto this principle, even when I compose for young musicians. To be certain, carefully written color combinations can produce unique and beautiful results, and well-mixed colors are usually a necessity during a strong climax. But \textit{constant} doubling weighs down a piece and reduces its expressive potential. (Moorhouse, 2006, p. 208)

Ticheli goes on to state that many music educators look for thick-textured works to encourage confidence in their players. Conversely, the scoring technique has the opposite effect on beginning musicians, creating a dependence on others in the ensemble. Ticheli is convinced that
through performance of soloistic lines, players will gain more confidence in their playing
(Moorhouse, 2006).

Color

Along with New Orleans jazz, Cajun, Creole, and Southern folk music influence
Ticheli’s compositional style. Blue Shades is Ticheli’s tribute to the jazz ensembles of the Big
Band era. “He points out that the extended clarinet solo played near the end recalls Benny
Goodman’s ‘hot playing style,’ and the ensuing ‘wailing brass chords’ call to mind the train
whistle effects commonly used during that era” (Moorhouse, 2006, p. 208).

American folk tunes are prominent in Ticheli’s compositions. Their influence is
attributed to his childhood in the southern United States (Ticheli, 2002). Two of his most notable
works for intermediate wind band, Cajun Folk Songs and Cajun Folk Songs II, are based on
Louisiana Cajun melodies that were transcribed from recordings on archival LPs dated 1934.

Cajun Folk Songs opens with solo alto saxophone introducing the theme to La Belle et le
Capitaine (see Figure 3).

![Figure 3. Mm. 1-16 of Cajun Folk Songs by Frank Ticheli. Excerpt printed with permission by Manhattan Beach Music.](image)

Multiple-Simultaneous Lines

The layering of multiple-simultaneous lines is another compositional characteristic found
in Ticheli’s works. The composer states that too much going on at one time creates an amalgam,
and one must be strategic in layering thematic material. His technique to correct this issue is the
addition of rests throughout the moving lines, so that emphasis can be given to the entering voices. This technique can be found in Postcard (1991) at measure 31 (Ticheli, 2002). Ticheli scores staccato eighth notes for the bassoons and bass clarinet opposite that of the horns. The second and third clarinets then enter on a rest in the staccato line with a legato passage, and change pitches on subsequent rests that follow. This allows each line’s entrance and melodic motion to be heard (see Figure 4).

Figure 4. Mm. 31-34 of Postcard by Frank Ticheli. Excerpt printed with permission by Manhattan Beach Music.

Another example of Ticheli’s use of multiple-simultaneous lines can be found in the third movement of Symphony No. 2 (2004) in which he layers contrasting rhythmic patterns that create a poly-rhythmic schema (see Figure 5).
Careful placement of accents helps to reinforce the hemiola that creates a two-against-three feel.

The same juxtaposition of material, in melodic form, can also be found in this movement of his second symphony. In the coda, Ticheli scores material from the first movement, the third movement, and the reoccurring perfect fourth interval simultaneously, each in a separate instrument (Darling, 2006).

Creating a phrase to represent a palindrome is another technique used by Ticheli. Midway through the phrase, the musical line mirrors itself, resulting in the line sounding the same backwards as it does forwards. The opening duet of flute and clarinet in Postcard is composed in this fashion (see Figure 6). Each pitch is mirrored exactly from the opening through measure 4. Ticheli slightly alters the meter and note durations in the second half of the phrase, ending as the piece began in 2/4.

Figure 5. Mm. 81-82 of Symphony No. 2, Mvt. III by Frank Ticheli. Excerpt printed with permission by Manhattan Beach Music.
Mirrored-image themes may be repeated and scored in multiple voices, beginning at different times in a canonic form. The result is the creation of multiple-simultaneous musical lines.

Figure 6. Mm. 1-9 of Postcard by Frank Ticheli. Excerpt printed with permission by Manhattan Beach Music.
CHAPTER III. PROCEDURES

This project focused on the construction of a performance analysis of *Whirlwind* and *Shadow Rituals*. Performance notes, historical/programmatic influences, detailed theoretical analyses, compositional techniques, technical considerations for rehearsal, conducting issues, and educational implications were determined through the overall analysis of each work. The works were chosen based on the results of the 2007 Ticheli Composition Contest. Both were first place winners in their divisions, Grade I-II and Grade III-IV respectively.

Selection of Works

The purpose of this study was to describe the historical and educational implications of composition contests for wind bands and to analyze the two award winning works from the 2007 Ticheli Composition Contest: *Whirlwind* and *Shadow Rituals*. The works chosen were based on the results from the first annual competition. The winning works of this contest were chosen because of their educational value and compositional quality. These two characteristics are directly related to the contest itself, which promotes works of new composers and makes them available to beginning and intermediate ensemble directors through publication. Manhattan Beach Music is one of the country’s largest publishers of wind band music, making the works easily accessible by ensemble directors. The contest awards winning works in both the beginning and intermediate difficulty categories, commonly known as Grade I-II and Grade III-IV respectively. The division of difficulty levels sets the Ticheli Composition Contest apart from other wind band composition contests. Frank Ticheli’s success of composing for wind band at various ability levels gives his selection of winning works merit.
Performance Analysis

The first step in preparing the performance analysis was to create performance notes for each work. I then researched any historic and/or programmatic influence on the works. With only a short conductor’s note included in Markowski’s score, further information regarding the works’ origins and influence was concluded from related articles, personal correspondence, and historical facts pertaining to each composer’s cultural background. This research aided in the theoretical analysis, revealing any thematic material that had extra-musical influence. Common themes, motives, and key relationships within each work were determined. Any compositional techniques or composer “thumbprints” were discovered through this process. The next step was to determine technical issues for individual players, as well as ensemble rehearsal issues through the examination of each instrument’s part, then recognize difficulties idiomatic of that instrument. Any conducting challenges for the director to consider were explained (e.g. tempo changes, meter changes, grouping within meters, transitions). Finally, it was determined how these findings affect the educational merit of the works, creating compositions of substantial quality for beginning and intermediate bands.

The performance analysis of each piece included the following: (a) complete program notes: (b) historical/programmatic background material; (c) a detailed formal analysis, including key relationships and comparison of thematic material; (d) technical consideration for rehearsal and performance; and (e) conducting challenges.
CHAPTER IV. PERFORMANCE ANALYSES

The procedures outlined in Chapter III were applied to the analysis each work, *Whirlwind* and *Shadow Rituals*. Full program notes were created, followed by any historical or programmatic influence. The theoretical analysis of each work was derived from the creation of analysis charts, which can be found in the appendices of this project. Compositional techniques are explained with the assistance of score examples throughout the chapter. Each analysis includes both rehearsal and conducting issues, with suggestions for performance.

Analysis of *Whirlwind*

*Program Notes*

Jodie Blackshaw takes a non-traditional approach to structure in *Whirlwind* by focusing on form and tone color, as opposed to tonality. The work facilitates the teaching of form by moving from free time to structured meter, then back to free time. *Whirlwind* also uses non-traditional Western instruments including pitched waterglasses, homemade rattles, whirling tubes (“whirlies”), and a didgeridoo. These instruments add both a novel and Australian influence to tone color in the beginning ensemble.

*Whirlwind* begins with a soundscape section in free time. Percussionists begin spinning the whirlies by staggering their entrances to replicate the cued entrances of the rattles and pitched waterglasses, played by the wind sections of the ensemble. An A drone is played by a didgeridoo (electronic keyboard, string bass, or bass brass instrument may be substituted). Following is an introduction of the four-note theme, which uses the pitches A, C, D, and E. Any melodic instrument may play the solo. Each section then enters on cue playing the final phrase of the theme. The piece becomes more metrically structured during a percussion feature composed in 3/4 time. A two-part round of the theme in flute, oboe, alto and tenor saxophone, trumpet, horn,
trombone, and euphonium follows. The drone ends as another percussion soli functions as a transition into a tutti four-part round in which the theme is stated twice. A staggered duet in clarinet and muted trumpet play the theme in free time, creating an echo effect. The piece ends as it began with a soundscape of rattles, waterglasses, and whirlies.

**Historical/Programmatic Influence**

Jodie Blackshaw, a native of Australia, uses instruments indigenous to her country and representative of its culture, providing educators with the opportunity to explore characteristics of world music with beginning wind bands. The history of the instruments, as well as their use in music native to Australia, can be a topic of discussion in the classroom. The composer also uses homemade instruments (waterglasses, rattles, and whirling tubes) to help create a “whirlwind” effect throughout the work (Blackshaw, 2006). Wind players are given the chance to play these percussive instruments, an opportunity unavailable in most works for beginning bands.

**Theoretical Analysis**

*Whirlwind* is constructed as a palindrome. It opens in free time, moves to a slightly more structured section that is cued, then to strict 3/4 time before mirroring the form through a staggered duet in free time and a closing soundscape section. The work uses structure and form to delineate sections, as opposed to the usual focus on tonal shifts. Works in sonata-allegro form begin with a statement of a theme, followed by a development of that theme, and end with a recapitulation of the opening. The sections are usually characterized by tonal shifts, from the tonic to the dominant at the development, and then back to the tonic at the recapitulation. *Whirlwind* does not change tonal centers, but uses the shift from free time to structured time, then back to free time to emphasize a change in structure. This structure is apparent in the analysis chart created though a detailed analysis of the work (see Appendix A).
Texture. Blackshaw labels the opening of Whirlwind as a soundscape. The first measure is in free time, and should last no longer than 40 seconds. The conductor must cue wind sections as they play rattles and waterglasses (pitched C, D, E, F, and G), while percussionists enter individually playing whirlies tuned to four separate pitches. A drone in the didgeridoo is cued and continues throughout the free time section.

Whirlies continue into measure 2 where any melodic instrument may be chosen to introduce the four-note theme as a solo (see Figure 7). The theme, using only the concert pitches A, C, D, and E, has four distinct phrases in an A-A-A’-B formal design.

![Figure 7](image1.png)

Figure 7. M. 2 of Whirlwind by Jodie Blackshaw. Excerpt printed with permission by Manhattan Beach Music.

The theme is presented in its entirety, instructing the soloist to play slow-fast-slow throughout – “like a whirlwind” (Blackshaw, 2006, p. 2). Each section is cued separately at measure 3, stating the final phrase of the theme (see Figure 8).

![Figure 8](image2.png)

Figure 8. M. 3 of Whirlwind by Jodie Blackshaw. Excerpt printed with permission by Manhattan Beach Music.

As each section ends the phrase, they sustain the concert A, which carries into measure 4 (Andante con moto). Here the composer introduces structured meter for the first time in the work (marked quarter = 96). The glockenspiel first enters with an open fifth (A and E) in a repeated two-bar pattern. The timpani enters eight measures later, playing an alternating pattern between
A and E. Four measures later the snare drum begins a repeated two-bar pattern. The bass drum provides a drone in this section by playing a continuous roll that fades in and out (see Figure 9).

![Musical notation]

**Figure 9.** Mm. 16-19 of *Whirlwind* by Jodie Blackshaw. Excerpt printed with permission by Manhattan Beach Music.

*Color.* The scoring of whirlies, rattles, and waterglasses adds non-traditional tone colors to *Whirlwind.* While rattles and waterglasses are only part of the opening and closing soundscape sections, the whirlies are used as a drone throughout a majority of the work.

At measure 93, the theme is played by solo clarinet and muted trumpet. To create an echo effect, the trumpet enters after the clarinet plays the first three pitches. One measure encompasses the entire theme, illustrating the shift back to free time. The trumpet must match the changing tempo of the clarinet to hold true to the intended echo effect. The timpanist rolls lightly, pedaling from A to E and back to A repeatedly. Another whirly enters halfway through the phrase and continues into the final section of the work.

*Multiple-Simultaneous Lines.* A percussion interlude precedes the two-part round based on the theme. Entrances in the round are offset by two full measures. Group 1 (flute, oboe, and trumpet) begins the theme at a mezzo-forte dynamic, followed by the saxophone and brass entrance at a mezzo-piano dynamic (see Figure 10).
Through scoring and dynamic contrast Blackshaw is able to create an echo effect in the two-part round. This is consistent with the structure of the piece, mimicking the soundscape section at measure 3 and foreshadowing the clarinet/muted trumpet duet at measure 93.

Following the two-part round is another percussion soli section. This time, both the open fifth in the glockenspiel and the perfect fifth interval in the timpani are mixed with the snare rhythm from the previous percussion interlude to create a new motif. Percussionists alternate playing either the first or second measure of the two-bar motif, which subsequently creates another echo effect (see Figure 11). The motif repeats for 12 measures with slight variation.

**Figure 10.** Mm. 24-29 of *Whirlwind* by Jodie Blackshaw. Excerpt printed with permission by Manhattan Beach Music.

**Figure 11.** Mm. 52-53 of *Whirlwind* by Jodie Blackshaw. Excerpt printed with permission by Manhattan Beach Music.
A four-part round of the theme begins at measure 56 (see Figure 12). This time, the theme is presented in two full statements. Entrances are staggered by only one measure, and all sections of winds are scored as part of one of the four groups. Glockenspiel and timpani are the only percussion voices that accompany the winds throughout this section, reinforcing the theme with the open fifth introduced in the first interlude at measure 12. Nearing the end of the second statement, two percussionists are instructed to “creep in” playing whirlies (Blackshaw, 2006, p. 13). A bass drum roll is also scored preceding the duet at measure 93.

Figure 12. Mm. 56-61 of Whirlwind by Jodie Blackshaw. Excerpt printed with permission by Manhattan Beach Music.
The piece ends in free time. The final soundscape section requires each section to enter on cue with pitched waterglasses or rattles. The double bass sounds the only E waterglass and the keyboard the only A waterglass; all others sound a concert F. Each section is cued twice before fading out with whirlies.

*Technical Considerations for Rehearsal and Performance*

With only four notes in the repeated theme, *Whirlwind* poses few technical problems for players. Any mechanical issues may be worked out through individual practice and mastery of the theme. Throughout the work, the theme is either presented in part or its entirety. No other melodic material is used, allowing performers to focus on tone, dynamic contrast, and phrasing. The theme is divided into four distinct phrases by the placement of rests or breath marks. When in 3/4 time, each phrase is four measures in length. Wind players should strive for proper breath control to sustain through each phrase of the theme.

*Whirlwind* requires the use of numerous non-traditional instruments. Waterglasses and homemade rattles are both used in the opening and closing soundscape sections of the work. Scored here for wind players, Blackshaw gives these performers the opportunity to perform on instruments usually intended for the percussion section. Waterglasses are played in one of two ways: (a) tapped gently with a teaspoon, or (b) a large, smooth pebble may be dropped into the water (Blackshaw, 2006). Either method creates an effect that resembles wind chimes.

Blackshaw also gives recommendations for the construction of homemade rattles: (a) five old cassette tapes tied together with a string; (b) a set of keys on a large, round key ring; or (c) an aluminum foil tray filled with a handful of rice, split peas, or lentils. The tapes and keys should be shaken by the string or key ring, respectively, high above the head. Aluminum foil trays are to be swirled by holding the corner of the tray (Blackshaw, 2006). With a beginning ensemble,
tapes or keys may be more conducive for rehearsal and performance, eliminating the possibility of spilled rice from the trays. Blackshaw does not specify whether or not to mix the different types of rattles. Timbre of the rattles is then dependent upon the choice of the conductor.

The use of whirlies adds an unearthly sound to the work. Blackshaw suggests using 2 ½-inch corrugated irrigation hose, cut to varying lengths between 5 and 7 feet. Hoses should be swung horizontally (above the head) or vertically (at the side). With a beginning ensemble, a five-seven foot hose may be difficult to hold and swing. Sufficient space will be needed for whirly players.

The solo section (measure 2) requires the presence of a strong soloist. The solo may be played on any melodic instrument. After the conductor cues the four-note phrase, no other visual guidance is given. The soloist must increase the tempo through the first half of the theme before slowing to the original tempo. Crescendo and diminuendo is required on sustained pitches. The solo introduces the phrasing that is implied in the remainder of the work.

To perform Whirlwind, ensemble members must become accustomed to playing music written in free time. The soundscape section at measure 3 indicates to the conductor that each section should be cued to play the final phrase of the theme at multiple points throughout the bar. The entrances are not staggered by bar lines or specific points in the phrase. Cues must be given by the conductor to gage the timing of each entrance. Entrance points listed in the score are approximate, according to the composer, and should be left to the discretion of the conductor. This section creates a multiple-echo sound with each section entering at different times.

The two-part round is created by two groups of instruments entering two measures apart. In the four-part round, the theme is offset by only one measure. This may prove to be more difficult for players because each entrance begins at a different point in first phrase. The four-
part round also creates a thicker texture. Careful counting will be essential of all members in the ensemble to ensure that each entrance is precise.

At measure 93, the duet between clarinet and muted trumpet presents some challenges. The clarinet is instructed to change tempo (starting slow – getting faster – slowly again). The trumpet player must echo the clarinet in both time and timbre. Because the measure is in free time, the trumpet solo must enter on their own, roughly three pitches after the clarinet begins (see Figure 13).

![Diagram of clarinet and trumpet playing](image)

**Figure 13.** M. 93 of *Whirlwind* by Jodie Blackshaw. Excerpt printed with permission by Manhattan Beach Music.

Following the tempo changes of the clarinet will require practice between the two soloists to ensure that each phrase begins and ends appropriately with no break in the sound. The trumpet is marked one dynamic level lower (*mp*) and is muted to aid in creating the echo.

**Conducting Issues**

The most difficult task for the conductor is the coordination of both the opening and closing sections. Blackshaw notates a rough outline detailing when sections should enter on waterglasses and rattles. Some sections enter on their own, others as a part of a group. If the cues were given as written, the conductor would have 14 separate cues following the initial downbeat of the piece. It is assumed that the conductor will alter the map, creating a soundscape of her
own. The conductor is given 40 seconds to complete the first bar, and the same applies for the closing soundscape section at measure 94.

Measure 3 poses yet another issue for the conductor. Although this soundscape is cued, similar to the opening and closing sections, individual performers should begin the phrase at different times. With an ensemble of 50 or more members, performers may be paired, or placed in groups of up to 3-5 players. Each group should then enter as one unit. The conductor must again decide how to cue the ensemble and assign performers to groups.

The work moves to structured meter at measure 4 and stays in 3/4 time until the final free time sections (measure 93). Throughout the middle of the work, the most important task for the conductor is to appropriately cue each group entrance during the rounds. The four-part round will be more difficult for beginning players, as the theme enters only one measure apart in each group. It may be to the ensemble’s advantage if the conductor cues each group again as they begin the second statement of the theme (measures 72-75).

Analysis of Shadow Rituals

Program Notes

Shadow Rituals was written specifically for the 2007 Ticheli Composition Contest. Ticheli’s influences on Michael Markowski, as both a performer and composer, lead to the completion of this work. He uses a number of compositional techniques found in Ticheli’s writing: (a) experimenting with texture, (b) changing tone color, (c) scoring extreme instrument ranges, (d) solo versus tutti scoring, (e) layering multiple-simultaneous lines, and (f) creating palindromes.

Shadow Rituals’ primary tonal center is E-flat Phrygian, with periods of B-flat (major and minor) and C minor. The work ends in A-flat and D-flat Phrygian with a short restatement of
each of the two main themes. The focus on the Phrygian mode gives the work a “dark and mystical” feel (Markowski, 2006, composer’s notes). Intended to represent a dance, the composer states in his notes that *Shadow Rituals* is “a reflection of something primitive” (Markowski, 2006, composer’s notes).

The work is highly rhythmic and energetic, as set up by the percussion in the opening. The clarinets enter in bar four, stating the main theme. This becomes the basis for the second theme, which is first scored at measure 45 in the horns. The rhythmic accompaniment continues through the second theme where the low winds and percussion play short, harmonic punctuations. The snare drum plays a driving, accented line that accompanies the new theme through this section. At measure 92, the piece slows and softens, as an augmented, retrograde version of Theme A is introduced. The shift in tempo is created by the augmentation of the line, as the quarter note pulse remains the same. This theme is also a palindrome, and is repeated canonically as a trio. Markowski then uses material from the first two themes to create a transition where the work moves from B-flat minor to D-flat minor. At measure 152, Theme A is augmented and played a perfect fifth above the harmonic line, creating polytonality. The work ultimately resolves to D-flat Phrygian and a brief statement of Themes A and B serve as a coda.

**Historical/Programmatic Influences**

When asked about his plan for *Shadow Rituals*, Michael Markowski said that he “wanted something fast, dark, and highly rhythmic” (M. Markowski, personal communication, January 8, 2009). Although the melodies are inventions of his own, Markowski admits, “the majority of the 5/4 groove was loosely influenced by [Ticheli’s] *Cajun Folk Songs*” (M. Markowski, personal communication, January 8, 2009). It has the same 3+3+2+2 feel as the second movement of Ticheli’s work and is extremely rhythmic and driving.
Concerning the thematic material, both the second and third themes are derivative of the first, the third being an augmented retrograde. Because of the close relationship in melodic material, it could be argued that the piece is in fact a theme and variations. Aside from Markowski’s intent to compose a dark, driving work, there were no other musical or extra-musical influences.

*Theoretical Analysis*

Examining the opening theme of *Shadow Rituals* is paramount in understanding the key relationships Markowski employs throughout the work. The unison clarinet line, in conjunction with the unison bass clarinet, bassoon, and baritone saxophone line, creates a series of dyads that alternate between consonance and dissonance. This shift between consonance and dissonance supports Markowski’s change in keys, including moves of a perfect fifth, major and minor thirds, and major seconds. The melodic line opens with an interval of a perfect fifth (measure 5) and is immediately followed by a minor second. The dyads in measure 5 are consonant (E-flat bass, C-flat melody), but moving to measure 6, Markowski ends the bar with a dissonant E-flat/D-flat harmony (see Figure 14).

![Figure 14. Mm. 5-8 of Shadow Rituals by Michael Markowski. Excerpt printed with permission by Manhattan Beach Music.](image)

Measures 6-8 show motion by minor 3rd, both in the bass accompaniment (E-flat, measure six to G-flat, measure seven) and in the melodic line (concert D-flat to B-flat, measure 6). This will
later influence Theme C and other tonal shifts by a third. The analysis chart (see Appendix B) shows the key relationships used throughout the work.

*Texture.* Preceding rehearsal measure 35 is a three-note motif that functions as a cadence (see Figure 15). The motif is comprised of intervals of a minor third followed by a major second, and represents scale degrees 5, 7, and 8 in the Phrygian mode. The motif is repeated throughout the work at cadential points in various keys and instrumentation. It is also used as accompanimental material.

![Figure 15](image)

*Figure 15.* Mm. 34-35 of *Shadow Rituals* by Michael Markowski. Excerpt printed with permission by Manhattan Beach Music.

The opening six pitches of Theme A are used to create transition material at measure 63. Markowski keeps the meter in 3/4, adding punctuations in trumpets, horns, and percussion every two beats to create a hemiola effect. Here the tonality of the work is briefly in C minor and C-flat major (see Figure 16) before returning to E-flat Phrygian and a repeat of Theme B. At this point, the theme is scored with the upper woodwinds on the melodic line and the brass on the punctuated accompaniment.
Twelve measures later, Markowski utilizes hemiola again for transitional purposes.

Measure 82 is in 5/4 time and the measures are divided 3+2 and 2+3 simultaneously (see Figure 17). The key changes to B-flat major, the dominant key of E-flat Phrygian. The four-bar chord progression used (and repeated) is evidence of the shift between consonance and dissonance: $B^b -$ $G^b -$ $F^b $ $+$ 4 $-$ $C^b $ $M7+$ 9 $-$ $B^b$. 

*Figure 16. Mm. 67-71 of Shadow Rituals by Michael Markowski. Excerpt printed with permission by Manhattan Beach Music.*
Markowski uses D-flat minor followed by D-flat major as tonal centers for measures 172-179. The brass, bass clarinet, and bassoon play dotted-half note chords while the remaining woodwinds play repeated sixteenth note and eighth-note patterns. One pattern is based in G-flat major, the other in C-flat Lydian. The moving line forms a canon, passing the motif from one group to the next. This creates a constant texture of sixteenth notes that adds tension to the slow moving brass harmony (see Figure 18).

Figure 18. Mm. 172-175 of Shadow Rituals by Michael Markowski. Excerpt printed with permission by Manhattan Beach Music.
**Color.** Markowski first utilizes polytonality in measures 18-21 (see Figure 19). The harmonic motion of the trombones, euphonium, and tuba outline an A\(^7\) chord. Above, in the clarinets, bassoon, and tenor and baritone saxophones, the melody is moving in the same fashion, but outlining a B\(^7\) chord. The melodic material is also a foreshadowing of Theme B, which will be introduced in measure 45.

![Musical notation of Shadow Rituals by Michael Markowski](image)

*Figure 19.* Mm. 18-21 of *Shadow Rituals* by Michael Markowski. Excerpt printed with permission by Manhattan Beach Music.

At measure 35 the horns play a concert A and B, simultaneously, reflecting the dissonance examined in the opening harmonies. The dyad is used as a bridge from E Phrygian to C minor. Markowski uses a major second dyad again at measure 41 (concert E-flat and F) as the
tonality shifts to G-flat minor. A strong functional i-iv-V-i motion in the bass voices (measures 43-45) is used for the transition back to E-flat Phrygian (see Figure 20).

\[ \text{Figure 20. Mn. 41-45 of Shadow Rituals by Michael Markowski. Excerpt printed with permission by Manhattan Beach Music.} \]

\textit{Multiple-simultaneous lines.} Theme C is introduced at measure 92 in solo euphonium (see Figure 21). The theme is an exact palindrome, split in the 4/4 bar at measure 97 between the two half notes. A cannon begins at measure 101 between the bassoon, alto saxophone, and clarinet, offset by two beats. This creates an extremely syncopated line between the three voices. The canonic idea is repeated in flutes, oboe, and trumpets at 109 and the key changes to Bb Phrygian, another shift of a perfect fifth.

\[ \text{Figure 21. Mn. 94-100 of Shadow Rituals by Michael Markowski. Excerpt printed with permission by Manhattan Beach Music.} \]
The transition section at measure 116 begins in D-flat minor. Markowski scores an augmentation of the first theme for the trumpets. Two measures of Theme A are joined with two measures of Theme B to create transitional material in the clarinets and alto saxophones. The reoccurring three-note motif is scored in the upper woodwinds. A sustained chord in the remaining brass voices adds a fourth musical line to the texture (see Figure 22).

![Figure 22](image_url)

*Figure 22. Mm. 116-119 of *Shadow Rituals* by Michael Markowski. Excerpt printed with permission by Manhattan Beach Music.*

At measure 139, the tonal center moves to B-flat Phrygian. A full restatement of Theme A is played by the saxophones. Markowski uses a tritone shift (B-flat to E) to eventually return to E-flat Phrygian at measure 152. The upper voices play the melodic material in B-flat Phrygian, a fifth above the low winds who remain in E-flat Phrygian. The trumpets play a slightly altered Theme A with implications of 6/8 meter in the written 3/4 time. Flutes, oboes,
alto and tenor saxophones, and horns play an augmented version of this variation simultaneously (see Figure 23).

Eight measures later, the idea is repeated a tritone higher, reflecting again the concept of consonance and dissonance.

The piece ends with a brief statement of Theme A in the upper woodwinds in A-flat Phrygian while the brass players sustain an A-flat major chord. After four bars, the entire wind section plays the opening two bars of Theme B in D-flat Phrygian, ending on a D-flat/A-flat dyad.

Figure 23. Mm. 152-155 of Shadow Rituals by Michael Markowski. Excerpt printed with permission by Manhattan Beach Music.
**Technical Considerations for Rehearsal and Performance**

One of the most driving and important musical nuances in this work is the strategic placement of accents. *Shadow Rituals* begins in 5/4 time. The measures are divided 3+3+2+2 (see Figure 24). Performers must emphasize accents in the melody, harmony, and percussion accompaniment. Proper execution will reinforce the implied division of the 5/4 bar.

![Figure 24. Mm. 5-6 of Shadow Rituals by Michael Markowski. Excerpt printed with permission by Manhattan Beach Music.](image)

Accents and punctuated entrances are used to highlight syncopation in the melodic material. The low winds and percussion play accented eighth notes to reinforce the syncopated rhythms of Theme A in measures 16 and 17 (see Figure 25). Weight must be given to each eighth note. The final punctuation is placed on the upbeat of count four and will be the most difficult for players to place properly.
Markowski has scored repeated eighth note patterns for the woodwinds at measure 27. Entrances are staggered throughout each measure. As shown in Figure 26, the hairpins under each 11-note set must be exaggerated to create a swell in the line. Each section reaches the peak of their crescendo at a different time, giving the section a sense of constant motion. The interval of a minor second creates dissonance over the consonant chords in the trombones.
Figure 26. Mm. 27-28 of Shadow Rituals by Michael Markowski. Excerpt printed with permission by Manhattan Beach Music.

Trombonists must move together on the glissandos from measure 27-28. The harmonic motion from the F major chord to the C-flat major chord must be balanced and adjusted for proper intonation. Players should strive to unify slide speed and reach the second chord precisely on beat three of bar 28.

Markowski changes the harmonic texture at measure 45 using only quarter note chords to imply tonality. The result leaves the driving eighth note passage in the snare drum exposed. The quarter note chords are played on points of impact for each measure (beat one in the 4/4 bar and beat two in the 3/4 bar). Dyads and dissonant chords are used in alteration for each impact point (see Figure 27).
Length is implied on the accented quarter notes to contrast the staccato articulation of the melodic line. The grace notes and sixteenth notes in the snare drum help to reinforce the quarter note line and should be brought out of the texture.

Measures 69 and 70 use strategically placed accents within the measures to create a hemiola. Weight on the woodwind quarter notes gives the implication that the bar is in 6/8 instead of 3/4. Conversely, accents in the low brass are played on every other beat, creating a sense of 2/4 time (see Figure 28).
Theme C can be difficult for the performers who enter as voice two or three in the canon. Because the opening sits well in a 4/4 bar, the phrase is easily readable for voice one. Once it enters in voice two and three, the theme is displaced, putting the 3/4 bars in a visually awkward place (see Figure 29). This can be problematic in lining up the three voices.
Shadow Rituals uses E-flat Phrygian as its tonal center for a majority of the work. Although the themes throughout are mainly intervallic, predominant with perfect fifths and minor thirds, measures 171-179 have patterns in both C-flat major and G-flat Lydian to ornament the harmonic line (see Figure 30). Scalar drills of both scales might be beneficial for improving individual technique. Each section must enter precisely on their respective beat to create a seamless dovetail effect of the sixteenth notes.

**Figure 30.** Mm. 69-70 of Shadow Rituals by Michael Markowski. Excerpt printed with permission by Manhattan Beach Music.

**Conducting Issues**

At the onset of the work, a decision must be made on the pattern to be used during the 5/4 bars. Most of the time a 3-3-2-2 division of the bar is implied, due to the placement of the accents in Theme A. The use of a four-beat pattern is suggested, conducting dotted quarter, dotted quarter, quarter, quarter. In measure 18, a small segment of Theme B is introduced. Here a five-beat pattern is more effective, due to both the melodic and harmonic lines. The thematic material begins with three quarters. Conducting the quarter will promote accuracy of placement of the quarters. The harmonic rhythm requires the low brass to enter on the upbeat of count three. Conducting a five-beat pattern will also aid in proper placement of this entrance that follows a rest (see Figure 31).
Figure 31. Mm. 18-21 of Shadow Rituals by Michael Markowski. Excerpt printed with permission by Manhattan Beach Music.

Measures 53-56 should be conducted using a macro four-beat pattern, using the half note as the pulse. This is suggested due to the augmented melody played by the trombones and horns. Tuba, euphonium, bass clarinet, and bassoon have a syncopated counter line that gives the augmentation more energy (see Figure 32).

Figure 32. Mm. 53-56 of Shadow Rituals by Michael Markowski. Excerpt printed with permission by Manhattan Beach Music.
Measures 63-70 should remain in 3/4. The hemiola created between the upper woodwinds and the trumpets and horns requires a steady pulse of the quarter note to ensure proper placement of the eighth notes in the trumpet and horn. The percussion reinforce the eighth note entrances with quarter note accents on suspended cymbal, snare drum, and slap stick. The half note movement in the final two bars of this section also supports the decision to conduct the bars with a three-beat pattern (see Figure 33).

Figure 33. Mm. 63-70 of Shadow Rituals by Michael Markowski. Excerpt printed with permission by Manhattan Beach Music.

The 5/4 measures at bar 82 require the use of a three-beat pattern, pulsing the half note, quarter note, half note. The low brass line is divided 2+3 while the trumpets and horns are divided 3/2. A three-beat pattern will show proper placement of the second note in each measure,
both the dotted half note on beat two and the half note on beat three (see Figure 34). The same three-note pattern is repeated in measures 89-91.

Figure 34. Mm. 82-86 of *Shadow Rituals* by Michael Markowski. Excerpt printed with permission by Manhattan Beach Music.

The conductor must pulse the strong beats only beginning at measure 92, conducting the 4/4 bars in a macro two-beat pattern and the 3/4 bars in a one-beat pattern. Pulsing the strong beats will be the most effective method of keeping a steady pulse while reinforcing the continuity of the melodic line (see Figure 35). The canon concludes at measure 116; the conductor should return to pulsing the quarter note.

Figure 35. Mm. 101-108 of *Shadow Rituals* by Michael Markowski. Excerpt printed with permission by Manhattan Beach Music.
Measures 152-179 should be conducted with one pulse per measure; a macro four-beat pattern would be acceptable. At measure 152, those playing the augmented melodic line will subdivide the pulse into three beats (piccolo, flutes, oboe, clarinets, alto saxophones, and tenor saxophone). Trombones, euphonium, and tuba must do the same. The trumpets will subdivide each pulse into two beats to emphasize the 6/8 hemiola that Theme A has been varied to create (see Figure 36).

![Figure 36](image)

**Figure 36.** Mm. 152-155 of *Shadow Rituals* by Michael Markowski. Excerpt printed with permission by Manhattan Beach Music.

The pattern continues through measure 172 Woodwinds with moving sixteenth note, eighth note patterns must subdivide each bar into three beats for accurate entrances of the repeated motif (see Figure 37).
Figure 37. Mm. 172-175 of *Shadow Rituals* by Michael Markowski. Excerpt printed with permission by Manhattan Beach Music.

The remaining eight measures should be conducted in the same manner in which they were introduced. Measures 180-182 in a four pattern, divided 3-3-2-2 (Theme A) and the final four measures with a quarter note pulse (Theme B).
CHAPTER V. DISCUSSION

A Comparison of Compositional Techniques

Contrasts of Texture and Color

A primary technique of Ticheli’s is changing the texture and color of musical ideas within a work, often done through creative scoring. An example of this can be found in the opening of Cajun Folk Songs in which Ticheli changes the scoring of the opening theme from a solo instrument to a trio of sections. Only at the climax of the work is tutti scoring used.

Blackshaw uses similar techniques in Whirlwind by introducing the theme in a solo instrument before it is presented in a two part round. She then utilizes tutti scoring in the four-part round.

Markowski introduces the first theme of Shadow Rituals in a soli section for clarinets. He follows by scoring the theme for a different section of instruments before utilizing the entire ensemble.

Multiple-Simultaneous Musical Lines

All three composers write multiple melodic lines simultaneously to create a layered effect. In Chapter 2, an example of Ticheli’s Postcard shows how staccato and legato passages are carefully scored together, so that the entrance of each line can be clearly heard.

Blackshaw creates a similar effect through the use of a round (see Figure 38). Although the melodic material is the same, the staggered entrances create a layered effect. To increase the amount of simultaneous lines, she follows a two-part round with a four-part round.
Markowski uses a similar approach at measure in Shadow Rituals. At one point in the work, a theme and its augmentation are played simultaneously. Another short motif is added to enhance the amount of musical material being presented (see Figure 39).

Palindrome

The use of a palindrome is a compositional technique often used by Frank Ticheli. By creating a mirror image exactly half way through the musical line, the theme sounds the same backwards as it does forwards. The opening measures of Postcard are written in such a manner with the mirrored image beginning at measure 5 (see Figure 40).
Blackshaw composed *Whirlwind* in such a way that the entire work is a palindrome. The emphasis is on the structure of time. The piece opens with a soundscape in free time followed by a section structured in 3/4 time, in which a round is introduced. She then mirrors the structure using a second round before ending with another free time section.

Markowski uses the same technique in *Shadow Rituals*, creating a new theme based on material from the opening of the work. The palindrome begins on beat three of the fourth measure.

**Implications for Music Education**

**Ticheli Contest Importance**

The Ticheli Composition Contest sets itself apart from other contests by focusing on works exclusively for beginning and intermediate bands. This has profound implications for
instrumental music education. First and foremost, the competition accepts submissions suitable for beginning ensembles and intermediate ensembles. Other contests do not have division of categories by level of difficulty. The Ticheli Contest by contrast serves as a means to promote quality new works for beginning and intermediate ensembles, something that has not been a focus of other contests.

The publication of the winning composers’ works increases the advertising and availability of quality new works for these ensembles. Band directors have easy access to Manhattan Beach Music publications at conferences, local music stores, and through the company’s website. The ease and accessibility of these new works creates a situation in which the compositions may be played more often and by more students.

Whirlwind as a Teaching Tool

Form. Blackshaw uses the concept of structured versus unstructured time to link the form of the work together. The free time sections give beginners the opportunity to play music that uses contemporary composition techniques, in this case aleatory, that are not often found in works for beginning band. The concept of form can be taught by recognizing the shift from free time, to structured time, and back to free time.

Texture. Within the structured meter, Blackshaw writes two rounds based on the theme of the piece. This can serve as a teaching tool when discussing texture. Each round contains a different number of parts and different instrumentation, showing multiple methods of construction. This could be coupled with lesson plans that include singing rounds of traditional or folk song that students have heard before, such as Row, Row, Row Your Boat.

Timbre. Blackshaw also scored non-traditional instruments in Whirlwind. Students could research music indigenous to non-Western cultures and learn about the use of non-traditional
instruments in folk tunes and world music compositions. Given the inherent lack of quality
music for beginning and intermediate ensembles, incorporating world music can be a challenge.
The inclusion of world music in the curriculum fulfills the ninth national standard for music
education: understanding music in relation to history and culture (MENC, 2008).

Shadow Rituals as a Teaching Tool

Tonality. The tonality of Shadow Rituals is mostly based on modes, contrasting to the
number of newly composed wind band works based on a major or minor keys. Using a work
such as Markowski’s allows a public school educator to explore modal tonality with her students.
Learning the theory of modal composition, as well as its use throughout history, could both be
topics for classroom instruction. Ensemble directors could change daily warm-up drills to
incorporate modes, increasing students’ practice time on scalar and intervallic technique that
could then be applied to Shadow Rituals. Other works based on modes could be coupled with
Markowski’s.

Tonality and harmony. Markowski’s use of polytonality allows performers to experience
well-constructed dissonance throughout a work. Sections of polytonality are altered with
consonant, traditional Western harmonies. Polytonality is not characteristic of most beginning
and intermediate wind band works. A comparison of this to other works with strict traditional
Western harmonization would be a topic for the classroom.

Rhythm. Shadow Rituals opens in 5/4 time. Throughout the work, the division of the 5/4
bar alters, changing the note duration that is pulsed. Mixed with simple meters, there are a
number of hemiolas in the piece that implies compound simultaneously. These metric changes
require beginning and intermediate players to focus on the subdivision of the beat and the
stylistic and musical ideas implied by these changes.
Score Analysis as a Director Resource

This project provides music educators with an in-depth analysis of musical and theoretical details in relation to two works for beginning and intermediate level wind bands. With limited time in daily teaching schedules to analyze and study scores, ensemble directors can use performance analyses to learn detailed information about a composition. Topics such as conducting issues and rehearsal techniques may help ensemble directors to expedite the use of their planning time. Program notes may be inserted into a concert program or read aloud at a performance. The performance analyses created for this project should serve as a teaching tool and guide to ensemble directors and aid in the preparation of Whirlwind and Shadow Rituals for performance by their ensembles.

Suggestions for Future Research

The analyses for this project provide evidence supporting the argument that the Ticheli Contest promotes quality works for beginning and intermediate bands. The level of musical nuance and structure of each work contrasts most works written for beginning to intermediate ensembles. Further analyses of winning compositions of this contest may provide more evidence that the contest promotes the composition of quality works for these ensembles.

This project focused solely on wind band compositions based in America. Further research may include an investigation into similar projects from other areas of the world. Research might reveal other composition contests that promote quality new music for beginning and intermediate bands, giving public school directors another resource for locating quality literature. More resources that are made available to help distinguish quality music from other works will aid in the selections of works for education and performance.
REFERENCES


Cramer, R. (1997). What materials are you going to teach “about music” “through music” while “performing music?” In R. Miles (Ed.), *Teaching music through performance in band* (pp. 7-10). Chicago: GIA.


Ticheli, Frank (2002). Frank Ticheli. In M. Camphouse (Ed.), *Composers on Composing for Band* (pp. 349-384). Chicago: GIA.


Analysis Chart for *Whirlwind* by Jodie Blackshaw

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<th>3</th>
<th>4</th>
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<tr>
<td>C/D/E/F/G – waterglasses cued with rattles and whirlies Drone A</td>
<td>Four-note theme (A-A'-A'') Any solo instrument</td>
<td>&quot;B&quot; section of theme Staggered and cued by instrument family</td>
<td>Open fifth (A/E) in Glockenspiel</td>
<td>Perfect fifth (A/E) in Timpani</td>
<td>Snare drum solo</td>
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Free Time  Semi-structured time  3/4 time signature

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<td>Two-Part Round of Four-Note Theme</td>
<td>Percussion section soli</td>
<td>Four-Part Round of Four-Note Theme (1st statement) (2nd statement)</td>
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Structured Round of Four-Note Theme

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<tr>
<td>Clarinet/muted trumpet duet of Four-Note Theme</td>
<td>A/E/F - waterglasses cued with rattles; Whirleys fade to n</td>
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Semi-structured time  Free Time
Analysis Chart for *Shadow Rituals* by Michael Markowski

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<td>Transition</td>
<td>Hemiola (2/3 vs. 3/2)</td>
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<td>E b Phrygian</td>
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