



ISSN 1435-5795

JOURNAL
OF THE
WORLD ASSOCIATION
FOR
SYMPHONIC BANDS AND
ENSEMBLES
11 - 2004

WASBE Journal

Published for the
World Association for Symphonic Bands and Ensembles

Volume 11 (2004)

William Berz, Editor
David Chapman, Editorial Associate

Buchloe/Germany 2004
Druck und Verlag Obermayer GmbH

Die Deutsche Bibliothek – CIP-Einheitsaufnahme
Ein Titeldatensatz für diese Publikation ist bei
Der Deutschen Bibliothek erhältlich

ISSN 1435-5795

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Herstellung: Druck und Verlag Obermayer GmbH,
D-86807 Buchloe/Germany

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**An Analysis of
Atehortua's *Music for Winds and Percussion*, Opus 152**

Blas Emilio Atehortua was born in Santa Elena in the state of Antioquia, Colombia on October 22, 1943. His early musical studies took place in his own country, at the Institute of Fine Arts in Medellin (theory, harmony, counterpoint, composition, violin, viola) and at the Conservatory of the National University in Bogota (composition and orchestral conducting).

In 1963-64, he went to Buenos Aires for advanced studies in composition and orchestration at the Torcuato Di Tella's Latin-American Center for Advanced Studies. In 1966 he studied with composers such as Alberto Ginastera (director of the center), Aaron Copland, Luigi Dallapiccola, Ricardo Malipiero, Olivier Messiaen, Luigi Nono, Bruno Maderna, Cristobal Halffer, Iannis Xenakis, Gerardo Gandini and Earle Brown. He studied electronic music with Fernando von Reichenbach and Jose Vicente Assuar, and film music with Maurice Le Roux. From 1968 to 1970 he studied and revised some of his works with Alberto Ginastera. He studied orchestral conducting with Olav Roots (Bogota) and Bruno Maderna (Buenos Aires). He studied viola with Buhuslav Harnavek, Joseph Matza in Colombia, and Panagiotis Kyrkiris in Argentina.

Atehortua has received several scholarships and fellowships, including awards from the Rockefeller and Di Tella Foundations, the Institute of International Education (Ford Foundation), the Organization of American States, the Office of Iberian American Education, the Spanish Ministry of Education and Science, the National University of Colombia, and in 1992 one from the John Simon Guggenheim Memorial Foundation for a program on music composition in the United States.

Atehortua has won several additional prizes and awards: The Official Cross of Civil Merit from King Juan Carlos of Spain (1982); the Bela Bartok Centenary Medal from the Hungarian Institutions (1983); the Prize for the Letters and Arts from the Government of Antioquia; the Medal of Great Excellence from the Districtal Institute of Culture and Tourism of Santefe de Bogota; the degree Honoris Causa from the National University of Colombia (1991); the Congress Medal in the Gentleman Cross Degree from the Colombian Congress (1994); the National Excellence Award for the Professional Merit in Arts from the Ex-Graduates Association of National University of Colombia (Bogota, 1998). He has also won several prizes in national and international contests, among them First Prize at the National Youth Orchestra of Spain International Composition Contest, for his Choral Symphonic Poem *Cristoforo Colombo*, Op. 167.

He has conducted major orchestras in Brazil, Bolivia, Puerto Rico, Venezuela, and other countries of Latin America. In his own country, Colombia, he was the interim director of the Symphony Orchestra of Colombia, and from 1979 to 1982 was the assistant director of the Bogota Philharmonic Orchestra. He has also served as a teacher, lecturer, and visiting or guest professor at several universities and conservatories in Latin America and the United States.

At present, Atehortua is a member of the faculty of the Industrial University of Santander in Bucaramanga, Colombia. In 1999, he was appointed Director of the Music Department. Atehortua also serves as the head of the composition area at

the Conservatory of the National University of Colombia in Bogota. He has written a number of important works for winds (see Appendix 1).

Music for Winds and Percussion, Op. 152

Music for Winds and Percussion, Op. 152 is a five-movement work. The movements are set as follows:

- I. Preludio (Prelude)
- II. Bambuco-Scherzo
- III. Canto Lirico (Lyric Song)
- IV. Canto Coral (Choral Song)
- V. Ostinato

The respective tempi are *allegro*, *allegro*, *adagio*, *allegretto*, and *allegro moderato*. With the exception of movements two and three, all of the movements are separated by fermatas. However, there is no pause between movements. The fermatas and grand pauses in this work serve as the preparation place for the setting of a new tempo and /or meter.

The instrumentation for this composition is as follow: piccolo, flute I, II; oboe I, II, English horn; bassoon I, II; Eb clarinet, Bb clarinet I, II, III, bass clarinet; alto saxophone I, II, tenor saxophone, baritone saxophone; horn I, II, III, IV; trumpet I, II, III; trombone I, II, III; baritone in Bb; euphonium; C Tuba; string bass; percussion: tubular bells, snare drum, temple blocks, xylophone, suspended cymbal, bass drum, tam-tam, cymbals, tambourine, and timpani.

Movement I: Prelude

Atehortua's Opus 152 opens with a 19-measure prelude. The most important melody of this opening section is presented in the first measure by the woodwinds. This motive serves as preparatory material for the second movement as well. The initial motive comes after a Grand Pause (GP) located on the first and second beats of measure one. It is comprised of a seven-note ascending progression that culminates with a half note in the next measure (see figure 1). The motive is restated with the addition of three notes before the half note in measure three.

I. PRELUDE
Allegro ♩ = 120
(G.P.)



Figure 1. Prelude's main melodic motive.

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From measure 11 to the end of this section, the opening motive is restated three times in measures 11, 13, and 15. The restatements of the opening motive are separated by a short bridge written in a 3/4 meter. The prelude section ends with a unison augmented fourth interval (F-B) played by the bass line in measures 18 and 19.

Even though the prelude section is short in length, it can be seen as a three part form (ABA'). The setting for movement II is created by the repetition of the opening motive until measure 15, and then, a sectional bell effect resulting from an addition of sections that culminates in a fermata in measure 19. The harmony of the prelude section is dominated by three diminished chords: [C-Eb-F#-A]; [C#-E-G-Bb]; and [D-F-Ab-B]. It creates a feeling of harmonic instability that initially blurs a clear definition of tonality. Even so, the pitches D and F# are heard as the tonal centers.

At the end of the prelude, a bell effect is achieved by the subsequent entrances of prolonged notes by different instruments or sections. It serves to announce the second movement.

Movement II: Bambuco-Scherzo

The bambuco is the most characteristic of Colombia's airs and dances. It is based on an important rhythm that is African in origin. (There is a town in Western Africa named Bambuk.) This style of music was brought to Colombia by slaves. Slonimsky¹ defines bambuco as a dance-song with a juxtaposition of 3/4 and 6/8 time signatures both vertically and horizontally.

After a fermata held in the bass line in measure 19, a new meter and tempo marking is established (dotted quarter note equal to 112). This is the longest section of the work at 78 measures.

There are two principal melodic elements in the Bambuco movement. The first of these elements is the opening six-note motive presented by the horns: C#-E-D-F-E-B. It is restated in measures 3 and 4, with the addition of two notes between the E and the B of the original. The nature of the statement and restatement of this six-pitch motive is closely related to the beginning of the Prelude section. Figure 2 shows this opening motive and its restatement in measures 3 and 4.



Figure 2. Opening motive in the Bambuco movement.

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After the horns present the first motive of this movement, the alto and tenor saxophones take melodic responsibility from measures 24 to 28. The flutes, Eb clarinet, and first trumpet present a countermelody in measures 27 to 29. The countermelody is centered on the pitches E-C#-D-B-F, all of which are contained in the opening motive. The initial motive of the movement is restated in its original setting by the horns in measures 29 and 30. A bridge of 20 measures follows.

The second theme of the section is introduced in measure 50 by a solo clarinet (meas. 50-58) (see figure 3). The oboes then take over the melodic line (meas. 58-65). A tutti restatement of the eight-bar melody begins at measure 66 and culminates with the first of the two grand pauses in this movement in measure 74.

Figure 3. Second melody in the Bambuco movement.

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After a nine-measure bridge, the first motive reappears in measures 84 and 85. It is presented just once at this point. From measures 86 to 90, the motive develops until it reaches the second grand pause of the movement at measure 91. The end of the section is prepared by a *marcato* and *poco meno mosso* five-measure segment, which is located in measures 92 through 96, right after the second GP. The two-measure motive is presented for the last time in a *presto* tempo and with a *ff* dynamic marking in measures 97 and 98.

The tonal center for the second movement is D. As in the prior section, the harmony of this movement is governed by diminished chords, especially by the first and second transposition. It is possible to see the composer's methodology by reviewing the first 11 measures. The first four measures are based on the D diminished chord; the following five measures on a C# diminished chord; and the last two return to D diminished. In the bridge (meas. 21-49), the composer uses alternatively the first and second transposed diminished chords. However, the D diminished chord can be observed throughout this connecting section.²

The second theme can be divided into two segments of four measures each. The first one is based primarily on the D and C diminished chords and the second on the D and C# diminished chords. In the first segment, the C# diminished chord functions as a passing chord; in the second segment, the C diminished chord is employed in a similar way. The harmonic rhythm of this theme can be seen in figures 4 a-b.

(a)

Ab	G	F	G	Eb	F	Ab	G	Eb	F	Ab	G	F	Eb	G	F
D2	D1	D2	D1	D0	D2	D2	D1	D0	D2	D2	D1	D2	D0	D1	D2

(b)

Ab	G	Eb	F	G	F	G	Ab	G	F	D	F	Ab	G	F
D2	D1	D0	D2	D1	D2	D1	D2	D1	D2	D2	D2	D2	D1	D2

Figure 4. Harmonic rhythm in the second melody of the Bambuco movement: (a) in the first segment and (b) in the second segment.

In a more general way, the eight-bar melody may be considered to be in D. The other two diminished chords may be considered to be neighboring chords. By analyzing the accompaniment section from measures 50 to 73, it is possible to determine the harmonic stability of this part. Examination of the tuba and string bass line shows that the D diminished chord is built in its first inversion. Similarly,

in measures 73 to 83, analysis of the trombone section reveals the presence of the D diminished chord in first inversion. In the next three measures the opening motive is imitatively presented three times. From that point to the grand pause, the harmony of measure is equally divided into two chords. They appear in the following order: C^{#dim7} and D^{dim7}. These chords serve a dominant and tonic relationship in this case.

In measures 94 and 95, the big cadence of the movement is presented. The bass line plays B in unison, and resolves in the next measure to a five-note chord, created by the juxtaposition of three notes of the C diminished chord (A-F[#]-Eb) and two notes of the C[#] diminished chord (C[#] and E). Finally, the last restatement of the opening motive occurs in measures 97 and 98. In this case, the motive is transposed a third lower. The Bambuco movement ends with a G major triad.

Even though the second movement of Opus 152 is melodically and rhythmically oriented, use of counterpoint can be observed. For example, trombones and euphonium respond to the saxophones in measures 25 through 27. Subsequently, the flutes and oboes respond to the trombones and euphonium in measures 27 through 29. Also, imitative counterpoint may be found in measures 36 to 49. For instance, the motive played by the clarinet and first trumpet in measure 36 is restated by the flutes, oboes, Eb clarinet and clarinet in measure 38, and by the English horn, bassoons, and saxophones in the next measure. In measures 48 and 49, the clarinets present a three-note motive, which is imitatively restated by the flutes, oboes, Eb clarinet, and first trumpet in measure 49.

The structure of this movement can be seen as an ABA' form. A more detailed structure can be seen in figure 5.

|— motive 1 —|— Bridge —|— motive 2 —|GP|— Bridge —|— motive 1 —|GP|—Finale—|

Figure 5. Formal structure of the second movement.

The composer uses a bridge to separate the melodic motives of the movement. The three tempo changes of this movement are preceded by a grand pause on the first two occasions, and by a fermata the third time. It is important to remember at this point that the composer does not want extended interruptions in this piece.³

Considering texture and instrumentation, the Bambuco movement is built utilizing a small-to-large concept. The melodic motives are initially presented by a reduced number of players. As the musical ideas progress and develop, the number of players increases. There is no doubt that a significant increase in energy begins in measures 66 to 73. In this segment, the second melodic motive is restated by the woodwinds and the trumpets. The climax of this section is reached in measure 74.

Movement III: Canto Lirico

After a two-measure resolution in a *presto* tempo, a *fortissimo* dynamic, and a monophonic texture, new markings are presented. The third movement begins in measure 99 in an *Adagio* tempo and *mezzo piano* dynamic. A unison melody is presented by the English horn and first alto saxophone. This fragile melody is harmonically supported by a unison bass line in the tuba, string bass, and bassoons.

This initial melody is nine measures long, and can be divided into two segments: five and four measures long respectively. The first portion of the melody is comprised of the following pitches: B-F-A^b-C-C[#]-E-B^b. The initial melody

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segment is connected to the second portion by the horns and trombones in measures 103 and 104. The second portion appears in measures 105 through 108 and is built with the following pitches: D-Ab-A-C-Eb-D-F#-B. The initial melody is extended for three measures by the first oboe, horns and trombones, and English horn and alto saxophone respectively. After this extension, an aleatoric section that serves as a bridge takes place. Figure No. 6 shows the initial melody of this movement.

3. CANTO LIRICO

Adagio ♩ = 60

The musical score for the beginning of the third movement, 'Canto Lirico', is presented in a four-staff format. The top staff is for Flute/Piccolo, the second for Oboe, the third for English Horn (EH), and the fourth for Bassoon (BSN). The tempo is marked 'Presto' and the dynamics range from 'ff' to 'mf'. A 'Sole' section is indicated for the English Horn. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 6. Beginning of third movement.

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From measure 111 through measure 133, a twentieth-century compositional technique is used. A non-metered, aleatoric section featuring solos by different instruments is found in measures 111 through 133. These solos are based on a given pattern, and may be performed freely. Even though the starting point is indicated, the solo or part can be repeated by the performer *ad libitum*. In the beginning of this section (meas. 111-118), the solos are to be performed in the following order:

1. English horn
2. third clarinet and bass clarinet
3. second clarinet and bass clarinet and
4. clarinet

This section is connected to the next by a three-measure metered bridge (meas. 116-118). The bridge is written in a 4/4 meter with *mf* as dynamic mark, and is in juxtaposition to the aleatoric section that started in measure 111. The clarinet solos continue until the end of measure 118. In fact, the release is the beginning of the percussion solo at measure 119.

After the metered bridge, the second portion of this aleatoric section is started by the timpani, suspended cymbal, and tam-tam, beginning at measure 119. Trumpet solos follow the percussion. The first and second trumpets present an aleatoric canon; the first trumpet leads and the second trumpet responds.

The last section of this first aleatoric passage begins at measure 125. Here the soloists appear in the following order:

1. timpani
2. bass clarinet and chimes
3. first trombone
4. second trombone
5. first horn
6. second clarinet and third trombone
7. second and third horns and bass drum
8. first and third clarinet, second trumpet, fourth horn, and timpani and
9. first trumpet

In measure 133, all of the participating instruments play their respective parts resulting in a turbulence of sounds that resolves to calm in the next measure with a return to tempo primo, *Adagio* (meas. 134). One measure serves as an introduction to the second theme or melody of this movement. The first oboe and the first horn present the second melody for the next four measures. The melodic line is based on two pitches: G and Bb. A regular accompaniment in the woodwinds and basses provides harmonic support to this melodic segment. Figure 7 shows the second melody.



Figure 7. The second melody of the third movement.
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Following the second melody, a five-measure aleatoric segment serves as a bridge to the third theme or melodic motive of this movement. This bridge is presented by the horns/ trombones, and trumpets respectively. The first group presents a musical idea based on its last portion of the first aleatoric section (meas. 127-133). However, the trumpets play a motive based on the second portion of the first aleatoric section (meas. 120-122).

The third theme follows this aleatoric bridge. A ten-measure melody is introduced by the English horn in combination with the alto and tenor saxophones. Woodwinds and basses provide harmonic support through an alternated eighth-note effect achieved by the juxtaposition of the two lines. Measures 156 and 157 represent a bridge that connects to the recapitulation of the first theme or melodic motive of this third movement. The restatement features the first five measures of the initial melody. This movement ends with a two-measure extension presented by the different sections of the band. Figure 8 shows a portion of the third theme of this movement.

The image shows a musical score extract for measures 145 through 155. It features five staves: CL II, CL III, ALTO, TENOR, and BARITONE. The music is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings. The score is presented in a standard musical notation format with a key signature of one flat.

Figure 8. Extract of the third theme of movement III.
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The third movement, "Canto Lirico," is comprised of three themes or melodic motives plus a recapitulation of the first one. The construction of the three melodies is built based on the three diminished chords (D0, D1, and D2). By reviewing the elements of the first melodic motive it is possible to see their origin (see figure 9). The first three pitches belong to the D diminished chord (D2). The fourth pitch of the melody, C, in combination with the A in the bass line are members of the C diminished chord (D0). The last three elements of this melody belong to the first transposed diminished chord, C# diminished (D1). The second portion of the melody is built as follows. The first two pitches belong to D2; the last four, A-C-Eb-(D)-F#, are the complete C diminished chord. The pitch D can be seen as a passing tone.

The first portion of the aleatoric section presented by the woodwinds is based on D1. In the second portion of the cited section, the first trumpet part is based on D1, and the second trumpet is based on D0 and D1 respectively. In the last segment of the section, the brass section is based on D1. The woodwind line is based on D1 and D0 respectively.

The second theme or melody is based on two pitches: G and Bb (see figure No. 10). These two pitches belong to D1. This melody is supported by the bass line through a quarter note rhythm pattern based on the first degree of D1 in its original position. As was mentioned before, the construction of the bridge that proceeds after the second theme is based on prior statements of the first aleatoric section.

The third theme or motive that begins in measure 145 is supported by a more elaborated harmonic pattern. The harmonic sequence used by the composer in this section can be seen in figure 9 presented below.

145	146	147	148	149	150	151	152	153	154	155
D1	D1	D1	D1	D1-D0	D0	D1-D0	D2	D1	D0	D1

Figure 9. Harmonic sequence during the third melody.

The recapitulation of the first melody is presented with the original setting used at the beginning of this movement. The third movement ends at measure 164 with a Bb repeated by different sections of the band. The last repetitions are played by the timpani and chimes.

The third movement may be represented by the form ABCA'. A more detailed description of the formal structure is shown in figure 10.

|-A(m.99)-|Bridge(m.111)-|B(m.134)-|Bridge(m.140)-|C(m.145)-|Bridge(m.156)-|A(m.158)'-|

Figure 10. Formal structure of the third movement.

Movement IV: Canto Coral

After the concluding Bb in the timpani and chimes in measure 164, there is a pause that raises expectations about what is coming: a more harmonically oriented movement in which four voices are artistically manipulated by the composer. The fourth movement, entitled "Canto Coral" (Choral Song), is developed with a vocal concept. The 61-measure movement is orchestrated imitating the soprano, alto, tenor, and bass lines.

The fourth movement begins with a theme in the trumpets that is five measures in length. Following the first theme, the horns present theme B, also five measures long. A third theme, six measures long and with a polyphonic texture, is presented by the trombones. The theme's lines are presented as follows: trombone I begins in measure 174; trombone III begins in measure 175, and trombone II begins in measure 176. There is an overlap between themes one and two, and between themes two and three. The themes are all relatively short, almost motive-like.

A restatement section follows the presentation of these three melodic themes. The first three measures of each theme are repeated. However this time, they appear in a different order: first, third, and second. Three new and shorter themes begin in measure 187. Themes four and five are five measures long. Theme six is four measures long.

In measures 195 to 200 the three motives are restated in the same order and completely with the exception of motive six. Only the initial two measures of this motive are presented. Motives four, five, and six are initially presented sequentially one after the other. However, in the restatement section these figures overlap.

After the restatement of themes four, five, and six, an aleatoric segment leads to the recapitulation section of this movement where all six themes are presented. The parts should be performed in the following order: large suspended cymbal and tam-tam, timpani, temple blocks, timpani, oboe, bassoon, alto, oboe, flute and alto saxophone, bassoon and clarinet, flute and timpani, and temple blocks.

In the restatement section, the six themes of this movement are presented in the following order: fourth, fifth, sixth, first, third, and second. With the exception of themes four and five, they are restated with modification of their length. The movement ends with a two-measure extension. Figure 11 shows the harmonic structure of the six melodic themes of the fourth movement. The first four motives are tonally built, using simple and consonant chords. The last two are dissonant, based on diminished chords.

1. | Gm Gm C7 | D7 Bb Gm Gm | C7 | F | C7 |
2. | Am | Dm C7 Dm Cm | Cm9 F7 Gm Cm7 | Cm Cm Bb Bb | Gm Dm C C |
3. | Gm | Gm | Cm | Cm7 | Gm Cm Fm Ebm | F |
4. | Cm F Bm | Eb Dm7 Gm C |
5. | D2 | D1 | D1 | D2 |
6. | Bm Bm7 G G9 | Bm7 Bm7 G9 G9 | D9 G9 Am G9 |

Figure 11. Harmonic structure of the sixth themes of the fourth movement

Based on the above description, the formal structure of the fourth movement can therefore be represented as follows:

a b c a' c' b' d e f d e f' <aleatoric bridge> d e f a' c' b'

This representation can be condensed into a more general one however. The first three smaller divisions (abc) can be grouped as a single section. Similarly, the second pair of three divisions (def) can be grouped together as well. Therefore a more general structure could be as follows:

A - B < aleatoric bridge > B' - A'

Movement V: Ostinato

The last movement is titled "Ostinato." The title suggests the persistent repetition of a rhythmic pattern comprised of 8 eighth notes presented initially by the horns and snare drum. It is continued by the woodwinds until measure 243, with the help of the brass section in the last two bars. However, even though this movement is rhythm oriented, there are some important melodic features.

The movement features two main ideas. One can be considered to be a rhythmic motive and the other one melodic or thematic. The rhythmic motive is presented in measures 228 to 232. The main melody can be located in measures 241 to 246. This melody or theme is comprised of three portions or motives. The first two portions are three measure long, and the third is two measures long. There is overlap between the portions. Each of the three portions of the theme are presented by different band sections: the first portion is presented by the flutes, oboes, clarinets, and alto saxophone; the second portion is presented by the clarinets and trumpets; and the last portion is presented by the horns, trombones, and euphonium. Measure 246 serves merely as a connector and is not part of the theme.

It is important to note how the composer prepares the environment to introduce the theme. First, a one-measure motive closely related to the second portion of the theme is presented in measures 233 and 234 by the trombones and horns respectively. From measure 237 this motive is continuously repeated by the trombones until the beginning of the main melody at measure 241. After the theme is presented and the first section of this movement repeated, a development section begins. From measure 255 to measure 266 the persistent rhythmic pattern is presented by the alternation of different instruments and/or sections. The result is 8 eighth notes per measure, as established from the beginning of the movement. It becomes obvious from measure 267 to 274, a segment in which every instrument plays all the required notes per measure.

After the developing section, the restatement of the initial rhythmic idea takes place. It goes from measures 267 to 274. In the next measure, the second portion of the theme is restated by different sections: the bassoons, the bass clarinet, and then

the tenor saxophone in measures 275-276; by the Bb clarinets in measures 277-279; and by the flutes, oboes, and Eb clarinet in measures 279-281. Then a bridge leads to the full restatement of the theme of this movement beginning in measure 289. The complete restatement is presented by the flutes, oboes, and then clarinets. The second portion is played by the clarinets and trumpets, and the third portion by the flutes, oboes, clarinets, trumpets, and xylophone, snare drum, and tambourine. A concluding section begins following a repeat of this section. Motives from the persistent rhythmic pattern and the second portion of the theme can be observed. The movement finishes with a motive derived from the last portion of the theme.

The fifth movement returns to the frequent use of diminished chords and dissonance. The movement opens with an extended chord comprised of the following pitches: G-Bb-Db-F-C. The naming of this chord varies according to how its pitches are ordered.

The last four measures of the movement can be harmonically represented as shown in figure 12.

Measure	299	300	301	302
	C# dim/C dim	C# dim/C dim	D dim / C# dim	C dim

Figure 12. Harmonic structure of the final chords of the fifth movement

The high point of the movement is the rhythmic section from measures 255 to 266. These 12 measures are played by most of the band. The only instruments not playing are the flutes, oboes, clarinets, and bassoons. These sections restate the initial motive in measure 267 immediately after the 12 measure segment finishes at the end of measure 266. The persistent rhythmic pattern is also present in the conclusion of the movement. In measures 299 and 300, the composer includes a portion of the ostinato rhythm that confirmed the nature of the movement.

The fact that the final movement of Atehortua's work is rhythmically oriented does not imply the lack of other important musical elements. For instance, the section from measures 247 to 254 includes counterpoint. The motive presented by the trumpet in measure 248 is imitated in the next measures by the trombone, clarinet, horn, tenor saxophone, and clarinet. Another place with clear counterpoint goes from measures 275 to 281. The second portion of the theme is presented by the bassoons, bass clarinet, and tenor saxophone. Two measures later it is imitated by the clarinets, and finally by the flutes, oboes, and Eb clarinet in measure 279.

The formal structure of this movement is defined by two repeat signs. This is the only movement in which repeat signs are used. The general structure of the fifth movement is presented in figure 13.

||: A bridge B :|| bridge A' ||: B' B :||

Figure 13. Formal structure of the fifth movement.

Conclusion

Music for Winds and Percussion reflects the personality of the Colombian composer, Blas Emilio Atehortua. The prelude is a bright introduction to the most celebrated dance-song of Colombia, the bambuco. The second movement represents the composer's love for his country. The third movement shows his deep sense of romanticism. The fourth movement shows his religious belief. The final

movement reflects his hope for happiness and prosperity in the world. While the work has enjoyed a number of performances, it deserves even greater attention from wind band conductors and scholars.

Appendix 1

Selected List of Atehortua's Works for Winds

- Concerto for Bass Trombone*, Op. 203 and wind symphony. (1999)
Impromptu para Banda, Op. 199. (1998)
Offering for Texas Christian University, Op.195 for soprano, tenor, choir, wind symphony and symphony orchestra. (1998)
Choral and Ustinato Fantastico, Op.200 for wind symphony. (1998)
Tropic Utopian, Op.192-2 for alto sax, harp, piano and percussion. (1997)
To the Wonderful Rivers of Pittsburgh, Op. 193 for wind symphony. (1997)
Suite Concertante, Op. 189 for bassoon and piano. (1996)
Music for Winds and Percussion, Op. 152. (1995)
Fantasia-Cantata, Op.183 for soprano, tenor, speaker, choir and wind ensemble. (1994)
Sonata, Op. 169 for clarinet and viola . (1994)
Saludo a Colorado, Op. 174 for wind ensemble. (1993)
Three Pieces for Solo Clarinet, Op. 165-1. (1990)
Sonata for Bassoon, Op.144. (1989)
Fantasia Concertante, Op. 107 for piano and wind symphony. (1981)
Concerto Da Chiesa, Op.28 for wind symphony. (1965)
Chamber Music for Five Instruments, Op. 13 for alto sax, viola, trumpet, double-bass, and harpsichord. (1962)

Glenn R. Garrido was born in Maracaibo, Venezuela. He received a bachelor's degree in Industrial Engineering from University of Zulia in 1988 and a bachelor's degree in music from Maracaibo Conservatory of Music in 1989. He served from 1991 to 1993 as Assistant Director of Bands at the University of New Hampshire, where he received the Master of Arts in Music with emphasis in conducting in 1993. In 1997 entered the University of Florida to study for a Ph. D. in music education with emphasis in conducting. In 1998 and 2000, he was the recipient of the Award for Outstanding Academic Achievement by an International Student given by the College of Fine Arts of the University of Florida. He completed his Ph.D. degree in music education in May 2000. Dr. Garrido has been teaching for more than 15 years in all levels from Kindergarten through college. He is a member of the College Band Directors National Association, the Music Education National Conference, Georgia Music Educators Association, and the World Association for Symphonic Bands and Ensembles. Currently, Dr. Garrido is an Assistant Professor of Music and Director of the Symphonic Band and Ensembles at Fort Valley State University in Fort Valley, Georgia.

Endnotes

- ¹ Nicolas Slonimsky, *Music of Latin America* (New York: Thomas Y. Crowell Company, 1945).
- ² There are three diminished chords labeled in this article as D0, D1, and D2 where D1 and D2 are transpositions (half step up respectively) of D0.
- ³ This wish was expressed to the author when he studied with Atehortua.