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## A middle school treasury and an Okinawan triptych

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**A MIDDLE SCHOOL TREASURY AND  
AN OKINAWAN TRIPTYCH**

**By**

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**Bachelor of Arts, Music Education  
University of Nevada, Las Vegas  
1993**

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**A doctoral document submitted in partial fulfillment  
of the requirements for the**

**Doctor of Musical Arts Degree  
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**Entitled**

A Middle School Treasury and An Okinawan Triptych

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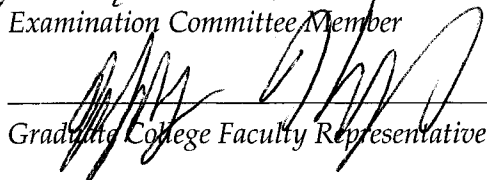
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## ABSTRACT

### **A Middle School Treasury and An Okinawan Triptych**

By

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In the quest to expand the repertoire for the middle school band medium, arrangements of high musical value are always in demand. The focus of this document will be the expansion of middle school repertoire by arranging three Japanese folk songs from the island of Okinawa for middle school band: *Tinsagunu hana*, *Jin jin* and *Endono hana* and developing a warm up method for beginning, intermediate and advanced middle school bands. Included will be a complementary presentation of the Okinawan folk songs along with detailed descriptions of the way these folk songs were adapted for middle level students. Problems associated with the limitations of different aspects of developing young musician will be presented. Timbre and texture will be key components in deciding scoring. Examples of the choice of instrumentation and range limitations will be elucidated. Various techniques utilized in preparing these arrangements will be discussed.

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To my family; Mom, Dad, Doug, Aunt Ardie, Mema and Deda, Grandma and Grandpa and all of my aunts, uncles and cousins for your love and support. I can never thank you enough for instilling in me a love of learning and books. Thank you to my study buddies, Mojo and Harley.

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## CHAPTER 1

### *TREASURY OF SCALES FOR BAND*

#### *Treasury of Scales for Band* and Leonard B. Smith

The *Treasury of Scales for Band* was published in 1952. Although it is almost sixty years old it is a valuable teaching resource. As a training method for bands, it is simple. However, the impact that it has made on the training and education of bands has been extremely valuable. Unfortunately, in recent decades, *Treasury of Scales for Band* has become less familiar to younger generations of band conductors, as there have been periods when it was not in print. In more recent years, the method has experienced resurgence and is in demand once again. This is encouraging because it is an excellent tool that allows conductors to develop in their students listening skills, breath control, melody, harmony and rhythm balance, as well as tone quality and phrasing.

*Treasury of Scales for Band* was written by Leonard B. Smith. He was known as a performer, conductor, composer and teacher. Smith performed as a cornet soloist with the Goldman Band and played first trumpet with the Detroit Symphony for six years. As a conductor, Smith led the Leonard B. Smith Band, the Belle Isle Concert Band, the Moslem Temple AAONMS Band, the Detroit Municipal Opera and was Director of

Bands at the University of Detroit. As a composer and arranger, he published compositions with six different music-publishing companies.<sup>1</sup>

Smith developed the *Treasury of Scales for Band* for his own bands after many trials and tests. He stated, "In my opinion, scale mastery is the basis and only lasting foundation for true musicianship."<sup>2</sup> According to Smith, any musician without a thorough knowledge of scales will become a hindrance to any ensemble. Diligent study and mastery of scales is essential for all musicians.<sup>3</sup>

### Concept and Structure

The concept of *Treasury of Scales for Band* is to teach scale mastery by setting the scale within a musical arrangement. The setting allows for practicing such skills as ear training, tuning, blend and balance study, developing breath control as well as scale practice. The simple yet clever structure of the exercises in *Treasury of Scales for Band* allows for an approach that trains the individual musician while also building ensemble skills.

The *Treasury of Scales for Band* contains ninety-six exercises. Each exercise is written in four-part harmony: a soprano line, an alto line, a tenor line and a bass line, which Smith refers to as groups. The soprano line is referred to as group one, the alto line is group two, the tenor line is group three and the bass line is group four. Every instrument of the band is assigned to one of these groups.<sup>4</sup>

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<sup>1</sup> Leonard V. Meretta, foreword to *The Treasury of Scales for Band*, by Leonard B. Smith (Miami: CPP/Belwin, 1952), 3.

<sup>2</sup> Leonard B. Smith, *The Treasury of Scales for Band* (Miami: CPP/Belwin, 1952), 4.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid., 6.

**Table 1**      **Instrument Group Division in *Treasury of Scales for Band*<sup>5</sup>**

<u>Group I</u>	<u>Group II</u>	<u>Group III</u>	<u>Group IV</u>
C Flute and Piccolo	Oboe	3rd Bb Clarinet	Bassoon
Db Piccolo	2nd Bb Clarinet	Eb Alto Clarinet	Bb Bass Clarinet
Eb Clarinet	2nd Eb Alto Saxophone	Bb Tenor Saxophone	Eb Baritone Saxophone
1st Bb Clarinet	2nd Bb Cornet	Baritone	3rd Trombone
1st Eb Alto Saxophone	3rd Bb Cornet	1st Trombone	Basses
1st Bb Cornet (trumpet)	1-4 F Horn	2nd Trombone	String Bass
Bells	1-4 Eb Horn		

Smith assigns the scale to one of these four groups in each exercise. The scale is always written in whole notes even if the other three parts vary rhythmically. Every instrument is assigned each major and minor scale once. The scale is the solo or melody of each exercise.

Each major and minor scale is represented except for those containing six sharps concert or seven sharps concert. Smith argues that using six or seven sharps concert would be illogical for a band since instruments pitched in Bb, Eb and F would result in the use of an extreme number of sharps if a diatonic transposition were applied.<sup>6</sup> As a result, Smith uses the enharmonic equivalents, six flats concert and five flats concert.

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<sup>5</sup> Ibid.

<sup>6</sup> Ibid., 5.

In these cases, the Bb, Eb and F instruments are given the written scale with the enharmonic sharp equivalents.

When scoring the minor scales, Smith chose to use the melodic minor form in order to create more variety sonically. This choice allowed the composer more options when writing harmonies because of the raised sixth and seventh degrees during the ascending portion of the scale and the lowered sixth and seventh degrees during the descending portion of the scale.<sup>7</sup>

Although Smith scored for percussion, each exercise is different. For example, number seven is scored with a bells part, but in number ten the percussion section is tacet.<sup>8</sup> Percussion instruments and rhythms used throughout the method vary from exercise to exercise. Smith writes for snare drum, bass drum, bells and timpani.<sup>9</sup>

The conductor's score is essentially a condensed score. Each exercise is written using a piano score. The scale used and the group with the scale or solo is indicated allowing the conductor to select an exercise based on the lesson plan for the rehearsal.<sup>10</sup>

### Teaching Concepts

The *Treasury of Scales for Band* may be adapted to allow the band director to rehearse several pedagogical skills. The teacher can choose the specific exercise to best reinforce a skill that the ensemble needs to practice.

Some of the most important rehearsal techniques in *Treasury of Scales for Band* may be used to teach melody, harmony and rhythm balance. These concepts allow a conductor to teach an ensemble how to listen for and practice creating a musical

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<sup>7</sup> Ibid.

<sup>8</sup> Ibid., 8.

<sup>9</sup> Ibid.

<sup>10</sup> Ibid.

performance that focuses on blending the different layers of melody, harmony and rhythm.

First, these three concepts must be defined. Melody is the most easily recognized phrase of a piece of music. Harmony is the accompaniment to the melody. Rhythm provides the musical drive and can be played by either the wind or percussion sections. One of the most important aspects of teaching balance is conveying importance of each of these components in a musical arrangement

The *Treasury of Scales for Band* can teach melody, harmony and rhythm balance in the following manner. The scale is the melody. The other three parts comprise the harmony. The non-pitched percussion parts, snare and bass drum, provide the rhythm.

The importance of the ensemble balance and its place in the overall sound can be explained by assigning an overall percentage of the sound to each of the components. For example, melody could be assigned 60%, harmony could be assigned 30% and rhythm the remaining 10% of the overall sound. These percentages can be changed depending upon the requirements of the music. They can also be changed to demonstrate to the many ways that musical arrangements can be balanced.

A conductor may also balance each separate part in this way: if group three is playing the melody, the conductor could establish a specific balance by requesting that the baritones and trombones comprise 60% of the overall melody while the clarinets and tenor saxophones comprise the remaining 40%. These percentages could be modified to demonstrate the infinite ways in which the balance and sound of the band can vary. These concepts and rehearsal techniques may then be applied to other musical compositions.



*Treasury of Scales for Band* is also an excellent tool to use when rehearsing important skills such as breath control and phrasing. In addition to establishing a balance among melody, harmony and rhythm, the director can specify when and how the students should breathe. For example, the ensemble could be directed to breathe every two measures during one rehearsal and every four measures during another, thereby creating phrases of different lengths while improving breath control.

Other skills that can be rehearsed with the *Treasury of Scales for Band* are the improvement of tone quality and pitch control. The majority of exercises comprise long tones, an excellent technique to develop these skills.

Dynamic contrast and control may also be rehearsed with the *Treasury of Scales for Band*. Under the direction of the conductor, a number of dynamics may be practiced. Examples include *crescendos* and *diminuendos*, *subito* effects, and terraced dynamics. The various combinations of these provide many rehearsal opportunities.

Numerous musical skills may be rehearsed and taught using *Treasury of Scales for Band*. A conductor can adapt the exercises to suit the music which the ensemble is preparing for performance, thereby maximizing time, energy and overall effort. Two of the most important skills are listening and the ability to make independent musical decisions in any piece of music.

## CHAPTER 2

### *A MIDDLE SCHOOL TREASURY*

#### Middle School Application

The *Treasury of Scales for Band* is a valuable tool for band conductors. However, in certain applications, it is impractical. Many high school and middle school band programs will discover this method is too difficult. Using the *Treasury of Scales for Band* requires a maturity level within an ensemble that is able to play the full repertoire of major and minor scales, advanced harmonies and an extended range of notes including double sharps and flats. Additionally, Smith's groups divide trumpets, clarinets, trombones and saxophones into as many as three different parts (refer to table 1 on page 3). He also scores for instruments that are not common in middle school bands such as piccolo, Eb horn and Eb clarinet. These concepts prohibit many school band programs from fully utilizing the *Treasury of Scales for Band*.

I am interested in using the *Treasury of Scales for Band* as a teaching method. Unfortunately, it is clear that all but three or four examples are too difficult for the students. It is a struggle to find another method that can fulfill the same needs at the *Treasury of Scales for Band*. Four part chorales are an option, but once again most chorales are too complex and do not meet the necessary requirements of scale learning and simplicity. For this reason I endeavored to write a method that uses the same concepts as *Treasury of Scales for Band*, but is playable by middle school band students.

The goals for this method are simple. First, create a method that allows even beginning students an opportunity to participate. Second, make the method progressive so that as the students learn, the exercises become more challenging. Third, include mallet percussion and timpani as well as snare and bass drum in every exercise and create optional percussion parts that include triangle, tambourine, and cymbals. Following these guidelines, a *Middle School Treasury* has resulted with three beginning band exercises, three intermediate band exercises and six advanced band exercises.

### Beginning Band Treasury

The beginning band exercises were written under the following guidelines. First, the exercises were written for the Clark County School District middle school band programs in Nevada. The majority of these programs start band students in sixth grade in homogeneous classes with separate woodwind, brass and percussion classes. Also, many students do not take private lessons, so their only instruction comes from their band teacher.

I also decided to begin by using only the first five notes of the major scale. I reasoned that the beginning students would not have the endurance to play a full scale. Also, using only five notes would make it possible to introduce the method during the first quarter of the school year. As this is a progressive method, each exercise can be introduced when the students are ready to proceed.

It was important to use different groups than Smith used in the *Treasury of Scales for Band*. I decided to create three groups instead of four for the beginning exercises. There were two reasons for this decision. The first reason was beginning students are just starting to develop their listening and playing skills, so allowing more instruments per

group would enable the students to hear each other more clearly and the more insecure performers would have more students playing the same part with them. Also, many young students have difficulty with reading music, counting beats, fingering the correct note, tonguing, using a correct embouchure and breathing all at the same time. So limiting the beginning band exercises to three groups makes it easier for students to achieve success. In other words, there would be safety in numbers.

Table 2 shows the instrument divisions used in “1. Beginning Band – Bb Five Note Scale.” The other two beginning band exercises have a slightly different division. The reasoning for this will be explained later.

**Table 2**      Instrument Group Division in “1. Beginning Band – Bb Five Note Scale”  
from *A Middle School Treasury*

<u>Group I</u>	<u>Group II</u>	<u>Group III</u>
Flute	Eb Alto Saxophone	Bassoon
Oboe	F Horn	Bb Bass Clarinet
Clarinet		Bb Tenor Saxophone
Trumpet		Eb Baritone Saxophone
Mallets		Trombone
		Euphonium
		Tuba

There are woodwind and brass instruments in each group so each exercise can be played in a homogeneous or heterogeneous beginning band class setting. Group three

contains more instruments because in many cases beginning bassoon and beginning baritone saxophone players may not be present. Also, beginning low brass students often have difficulty playing the correct note, so increasing the numbers in this group allows the right note to be heard more easily.

The first scale chosen for *A Middle School Treasury* was the Bb major scale. Since only the first five degrees of the scale were being used, I had to determine which notes, in addition to concert Bb, C, D, Eb and F, were available to create harmony. Even a simple major triad would require the students to know at least seven notes, so “1. Beginning Band – Bb Five Note Scale” utilizes only the first seven notes the students learn in band; concert D, Eb, F, A, Bb, C and G. All notes in the exercise would be diatonic and no accidentals would be used.

In the “2. Beginning Band – Bb Five Note Scale” and “3. Beginning Band – Eb Five Note Scale”, the instrument groupings have been expanded so that the trumpet part is split between group I and group II (see table 3 on page 11). Many beginning trumpet players develop strength and flexibility slowly. The Bb trumpet part is available for those students not capable of playing above a written G.

Like “1. Beginning Band – Bb Five Note Scale”, “2. Beginning Band – Bb Five Note Scale” is in the key of Bb. The harmonies and instrument ranges are slightly more challenging. “3. Beginning Band – Eb Five Note Scale” is in the key of Eb. All three exercises should be playable by the twelfth week of school for most school band programs.

**Table 3**      **Instrument Group Division in “2. Beginning Band – Bb Five Note Scale” and “3. Beginning Band – Bb Five Note Scale” from *A Middle School Treasury***

<u>Group I</u>	<u>Group II</u>	<u>Group III</u>
Flute	Eb Alto Saxophone	Bassoon
Oboe	F Horn	Bb Bass Clarinet
Clarinet		Bb Tenor Saxophone
Trumpet - A	Trumpet - B	Eb Baritone Saxophone
Mallets		Trombone
		Euphonium
		Tuba

Percussion is scored in every exercise. The mallet part is scored with group 1 and may be played on any or all mallet instruments available. The beginning and intermediate mallets parts are not written playing the scale. This is to allow the keyboard percussion students to practice their music reading and shifting techniques, as most students memorize their scales and do not use music.

Although not indicated in Table 3, the snare and bass drum, play every exercise. The snare drum and bass drum parts are the same for every treasury exercise. However, an appendix was created with additional parts. These percussion parts are included as an option for band directors who are interested in building percussion technique while using *A Middle School Treasury*. Included are five optional parts: snare drum, bass drum, crash cymbals, suspended cymbal, tambourine, triangle and woodblock. Each of these

parts is written with a two-measure rhythm that is to be repeated until the end of the treasury exercise. These parts are designed to work on but not limited to such skills as: rolls, paradiddles and syncopation.

Directors have the option of utilizing these parts for each treasury exercise as written, leaving out parts as desired or creating any combination of parts. Directors are encouraged to design their own exercises to suit their program's requirements.

Each treasury exercise also includes a timpani part. These parts are designed to allow students to practice tuning, shifting and muffling. Other than the first exercise, which uses only the tonic, each timpani part utilizes the tonic and dominant of each scale.

It is important to include every student in the rehearsal. The percussion section is an integral part of any band, so while the wind players are developing skills such as breath control and tuning, the percussion section is working on techniques exclusive to their instruments, such as rolls on the snare drum, muffling the timpani and creating consistent crashes on the cymbals.

Utilizing *A Middle School Treasury* in full band rehearsal is an excellent way to work on ensemble technique with both the wind and percussion sections. The method allows for work on breath and stick timing. Teaching the percussion section to breath like the winds in order to begin notes with precision and phrase as an ensemble is a valuable lesson. Also, the rhythmically challenging percussion parts help the wind players subdivide and time their parts so that all musicians work as a team.

As students progress and improve, they should move forward into the successive exercises for intermediate and advanced band. These studies will continue to develop note and scale knowledge, note range, flexibility and musical maturity

## Intermediate Band Treasury

There are three major changes in moving from the beginning band exercises to the intermediate band exercises. First, the complete eight-note major scale is utilized. Second, the instrument groups are expanded from three groups to four. Third, the harmonies used are more complex. The exercises are still made up primarily of whole notes to enable continued work on listening and tone quality along with other skills.

**Table 4**      Instrument Group Division in the Intermediate Exercises from  
*A Middle School Treasury*

<u>Group I</u>	<u>Group II</u>	<u>Group III</u>	<u>Group IV</u>
Flute	Eb Alto Saxophone	Bb Tenor Saxophone	Bassoon
Oboe	Trumpet	Trombone	Bass Clarinet
Clarinet	F Horn	Euphonium	Eb Baritone Saxophone
Mallets			Tuba

The intermediate exercises are in the keys of Bb, Eb and Ab major. I chose Bb and Eb because they are the most common band keys. In the third exercise, I chose the key of Ab rather than F because Ab places the clarinet and trumpet parts in a slightly easier range.

The instrument ranges in the intermediate exercises are somewhat limited to allow more focus on tone quality and tuning work. The flutes and oboes do not go above a



concert G above the staff. The clarinets do not cross the break. The trumpet part does not go above a written fourth line D.

In the “5. Intermediate Band Eb” the trumpets play the scale in concert Eb. If the scale were played in a traditional fashion, the students would step up note by note to a written F on the top line of the staff. For many young students this range would be difficult. To correct this, the trumpet part is written so that the students would play the scale starting on bottom space written F, then step up the scale to third space written C. After playing written C, the trumpet students would drop down to the lower octave and play the next note of the scale, written D the space below the staff. At that point, the students would continue up the scale to bottom space written F. The students would then play the last half of the scale in mirror image to the front half. This keeps the trumpets in an easier range. Once students are comfortable playing in a higher range, they can play up to the top line F.

Illustration 1 Trumpet Scale in the “5. Intermediate Band Eb”



The percussion parts are similar to the beginning band exercises. These parts are flexible and easily adaptable. The optional percussion parts in the appendix are available for use as needed by the director.

For harmonic reasons, it is important that the percussion students are required to learn the mallet instruments. For example, I assign two students to the xylophone, two students to the marimba and one student to the glockenspiel. If necessary the vibraphone can be utilized also. This system allows as many percussion students as possible to participate and learn.

Once again, the timpani parts are included in every exercise. These parts focus on the tonic and dominant of the scale. The parts are designed to allow the students to work on tuning, muffling and shifting.

The mallet parts in the intermediate exercises are written in whole notes, except for “4. Intermediate Band Bb.” However, these parts are easily adaptable. For example, students could be requested to play a specific rhythm on each pitch, play the written rhythm using double stops, or practice rolls on each whole note. In this way, several different skills could be practiced. These adaptations can be made in every treasury exercise from beginning to advanced.

#### Advanced Band Treasury

The advanced band section is comprised of six exercises. These are in the keys of Bb, Eb, Ab and Db major as well as F and A minor. Even though the keys of Bb, Eb and Ab are used again, the difficulty level is increased.

The rhythms are now varied requiring careful counting and concentrating. Students are required to count tied notes, dotted rhythms and rests. In “8. Advanced Band Eb” for example, the flute, oboe, clarinet, trumpet and mallet parts begin with a quarter rest followed by two half notes that are tied across the barline. In measure six the trombone 2 and euphonium parts have to count a dotted-half note followed by a quarter note. While

these parts are not technically difficult to count, they do require independent thinking because the parts surrounding them have different rhythms.

Also, the note ranges have been increased once again. In the advanced band exercises the flutes extend to a concert D above the staff, the oboe goes down to a concert C below the staff and the trombone and euphonium parts reach to a concert D above the staff.

The instrument groupings have also changed. There are four parts, but the clarinets and trumpets have been divided into two different parts. In the case of “8. Advanced Band Eb”, they are divided into three parts. This division allows the students playing the clarinet 1 part to cross the break. The clarinet 1 part extends to a written top space Eb in these exercises. The clarinet 2 part only crosses the break in “12. Advanced Band A Minor” where the students play a third line written B as they play the scale. The trumpet part is divided in a similar fashion. The trumpet 1 part reaches up to a top space written E while the trumpet 2 part does not go above a third line written B. The reasoning behind this choice is students that have developed the flexibility and range will be able to play the upper parts without difficulty, while the students who experience more difficulty can remain on the lower parts. This compositional technique is demonstrated in many middle school band pieces. It is important to continue challenging the students to increase their ranges, but to do it in a way that does not create bad habits.

**Table 5**      **Instrument Group Division in the Advanced Band Exercises from**  
**A Middle School Treasury**

<u>Group I</u>	<u>Group II</u>	<u>Group III</u>	<u>Group IV</u>
Flute	1st Clarinet	**3rd Clarinet	Bassoon
Oboe	Eb Alto Saxophone	Bb Tenor Saxophone	Bass Clarinet
1st Clarinet	2nd Trumpet	**3rd Trumpet	Eb Baritone Saxophone
1st Trumpet	F Horn	Trombone	Tuba
Mallets		Euphonium	

### Summary

Pedagogically, there is clearly a need for a band method that was written specifically for the middle school band. Though modeled after the *Treasury of Scales for Band*, *A Middle School Treasury* allows for progressive growth and is easily adaptable depending on the specific situation. I am aware that no method can meet every situational need, but I hope that I have created something that will be a positive contribution to the band repertoire.

However, I did not want to stop at that point. I also saw a need for a quality middle school band piece that could continue to develop the skills that were initiated in *A Middle School Treasury*. I was also interested in creating a piece that had a multi-cultural aspect. I chose to write a multiple movement piece using three folk songs from Okinawa.

Throughout the process, it became apparent that writing for middle school band is quite challenging. The discovery and writing process will be discussed in greater detail in the following chapters.

## CHAPTER 3

### OKINAWA

#### The Island, Culture and Language

Okinawa is generally known as being part of Japan. However, the island was not always part of Japan. Modern day Okinawans are Japanese citizens, but they are not necessarily Japanese. Okinawa had its own culture and language for thousands of years. Over the centuries it was conquered and influenced by the cultures surrounding it, but the people have been able to maintain their language and traditions.

Okinawa is an island located in the East China Sea near Taiwan and Mainland China.<sup>11</sup> It is a part of the island chain known as the Ryukyu Islands.<sup>12</sup> These islands consisted of separate village communities for centuries. They came to form a united kingdom between the twelfth and early seventeenth centuries.<sup>13</sup> Before this time the islands were fought over by Chinese, Korean and Japanese lords.<sup>14</sup> Because of its proximity to these countries and impact of their cultures, including Japan, the people of Okinawa have been influenced by many cultures. “The assimilation of the more

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<sup>11</sup> Clarence J. Glacken *The Great Loochoo: A Study of Okinawan Village Life* (Westport: Greenwood Press, Publishers, 1973; First Published 1955 by University of California Press), 8. Citations are to the Greenwood Press publication.

<sup>12</sup> Mitsugu Sakihara, *A Brief History of Early Okinawa Based on the Omoro Soshi* (Tokyo: Honpo Shoseki Press, 1987), 9.

<sup>13</sup> *Ibid.*, vi.

<sup>14</sup> *Ibid.*, 8-11.

advanced cultures of Japan and China which produced a synthesis of the three cultures which was distinctly Okinawan.”<sup>15</sup>

Okinawa and the other Ryukyu islands were formally annexed to Japan in 1879.<sup>16</sup> This event had an impact not only on the culture of these island people but also on their language. When the Japanese created the Okinawan Prefecture during this time, the Japanese language became the official language. It was used in schools and public business. Speaking Okinawan was discouraged.<sup>17</sup> The Okinawans became bi-lingual, they spoke Okinawan in their homes and Japanese in public.<sup>18</sup> Fortunately, the language was not destroyed.

Japanese and Okinawan are closely linked linguistically. However, they began to diverge about fifteen hundred years ago.<sup>19</sup> Both languages share only three vowels; *a*, *i* and *u*. The Okinawan language also has *p* and *f* sounds which modern the Japanese language lacks. The *p* and *f* sounds in Okinawan reflect the *h* sound in Japanese. “Thus, *hana* (flower) is pronounced *pana*, *fana* and *hana* in different parts of Okinawa.”<sup>20</sup>

Like the Okinawan culture, the Okinawan language seems to have become blended with the Japanese language. In current times Okinawans freely mix the Okinawan language with Japanese.<sup>21</sup> Hopefully, the traditional music of Okinawa will be retained. It would be a shame to have such a rich culture and language vanish from our world.

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<sup>15</sup> Ibid., 10.

<sup>16</sup> Ibid., vi.

<sup>17</sup> Ronald Y. Nakasone, ed., *Okinawan Diaspora* (Honolulu: University of Hawai'i Press, 2002), ix.

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

<sup>20</sup> Ibid.

<sup>21</sup> Ibid.

## Musical Inspiration and Melodic Choices

There were two sets of criteria when selecting the melodies that I wanted to orchestrate. First, I wanted to create a piece from folk music from an Asian country. There are few pieces in the middle school band repertoire that highlight Asian music. It was important to find music that had not yet been orchestrated. There are many fine arrangements of the Japanese folk melody *Sakura* and the Korean melody *Arrirang*, but few others. And since multi-cultural education is stressed in today's public schools, I was interested in introducing my students to a culture with which they would be unfamiliar.

Second, I wanted to choose melodies that were simple and easy to sing. Simple melodies are easier for the young musician hear and learn allowing them to make music more easily. Finally, it was important to select melodies that worked together to form a unified piece.

It was a difficult process, searching for music. Many folk songs are not written down. Also, folk songs can be isolated to certain regions or towns. I was fortunate to discover a songbook, *Okinawan Folk Songs for Voice and Piano* arranged by Toru Nakamura containing Okinawan folk songs. This book contained twenty-four melodies.

Choosing the melodies was not easy. Many of the songs had awkward leaps within the melody. Several of the songs used a wide range of notes making them impractical. Also, some of the melodies were difficult to sing making them challenging for young students to learn.



In the end, I chose the three songs that I thought would fit the requirements for the orchestration. These songs were simple, easy to sing and playable by young students. The melodies will be described in detail.

**Illustration 2**      Melody of Movement I, *Tinsagunu hana: Petals of Tinsagu*



The first song is *Tinsagunu hana*, which means *Petals from Tinsagu*. The melody does require a large range. However, there are parts of the melody that can be transposed down an octave if necessary without losing the flow of the melody. Unlike the other two melodies chosen, this melody is not pentatonic like many Asian melodies such as *Sakura* and *Arrirang*.

**Illustration 3**     Melody of Movement II, *Jin jin: Fireflies*



The second melody I chose was *Jin jin* or Fireflies. The melody is descriptive of fireflies dancing in the air, light and exciting. This melody, unlike *Tinsagunu hana*, is pentatonic. In the following example, written in the trumpet part, the written notes C, D, E, G and A are used but the notes F and B are avoided. This pentatonic melody uses a smaller note range and is easier to understand.

**Illustration 4**      Melody of Movement III, *Endono hana: Pea Flowers*



The final melody I chose was *Endono hana* or *Pea Flowers*. This melody is a beautiful, legato melody. It is a longer melody in four sub-phrases. Once again the pentatonic scale is utilized. The following example from the bassoon part shows the use of the notes Eb, F, G, Bb and C. The melody, written in three flats concert, avoids the notes D and A. The melody does require a range of a ninth, but there are orchestrating techniques such as writing sections of the music down an octave allowing students challenged by range difficulty an opportunity to perform.

Before finalizing my three choices, *Tinsagunu hana*, *Jin jin* and *Endono hana*, they had to pass one last test. I gave the melodies to my students to play. I determined that if the students could read the songs with relative ease, then the songs would be appropriate for orchestration. Passing this final hurdle, I began the process of creating *An Okinawan Triptych*.

#### The Translations and the Lyrics

The next step before creating the orchestration was to translate the lyrics of the folk songs. The lyrics were written in what I thought was Japanese characters. They were

also written out phonetically in Romanized script. I asked a native Japanese speaker to help with the translation only to find out that they were actually written in the Okinawan language. As discussed previously, the Okinawan language is quite different from Japanese. I contacted the Japanese department at the University of Nevada, Las Vegas for assistance. Fortunately, a student in the language department was able to translate the lyrics.

Discovering the lyrics was an important part of the orchestration process. The meaning of the lyrics is vital to aide in the writing process in order to set the music appropriately.

Illustration 5      Translation, *Tinsagunu hana: Petals of Tinsagu*<sup>22</sup>

ていんさぐぬ花  
Petals of Tinsagu

ていんさぐぬ花や 爪先に染みてい  
Color your fingernails with the balsam flower,  
親ぬゆしぐとうや 肝に染みり  
color your soul with the teaching of your parents.

天ぬ郡り星や 読みば読まりしが  
Even if we could count all the stars in the sky,  
親ぬゆしぐとうや 読みやならぬ  
we could never count all the things our parents teach us.

夜走らす船や 子ぬ方星目当てい  
As the ship which sails the night sea depends on the polestar,  
我ぬ生ちえる親や 我ぬどう目当てい  
so my parents depend on me.

Translated by Yuki Uchida

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<sup>22</sup> Ibid.

Movement I, *Tinsagunu hana: Petals of Tinsagu*, was the first song that I orchestrated. The song describes the relationship between children and their parents. The first line compares the act of children painting their fingernails to the way that parents impress their teaching into their children's souls. The second line describes the way parents teach children lessons that are too numerous to count, like the stars in the sky. The third line describes how the parents depend upon the children, like a ship using a star to guide by in the ocean. This last line is like a reminder to the children that what they learn and how they live their lives reflects upon their parents and family and continues to influence successive generations.<sup>23</sup>

After studying this poem, I decided that the melancholy melody should be played in a moderate tempo and have a lyrical and smooth accompaniment part. I also determined that the percussion part should be fairly rhythmic, like the heartbeat of a child.

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<sup>23</sup> Toru Nakamura, *Okinawan Folk Songs for Voice and Piano* (Naha City: Okinawa Times, 2004), 74.

## じんじん

### Jin Jin    (Fireflies)

じんじん    じんじん    ほ    ほ    たるたる

Jin Jin Jin Jin. Ho Ho Taru Taru.

じんじん    じんじん    酒屋ぬ水喰てい

Jin Jin Jin Jin. Have sake brewery water.

落ちていりよー    じんじん    下がりよー    じんじん

Drop down Jin Jin. Come down Jin Jin.

ほ    ほ    たるたる    酒屋の酒呑んで

Ho Ho Taru Taru. Drink sake brewery water.

落ちろよー    ほたる    下がれよー    ほたる

Drop down fireflies. Come down fireflies.

じんじん    じんじん    壺屋ぬ水飲でい

Jin Jin Jin Jin. Have pottery water.

落ちていりよー    じんじん    下がりよー    じんじん

Drop down Jin Jin. Come down Jin Jin.

ほ    ほ    たるたる    壺屋の水飲んで

Ho Ho Taru Taru. Drink pottery water.

落ちろよー    ほたる    下がれよー    ほたる

Drop down fireflies. Come down fireflies.

じんじん    じんじん    久茂地ぬ水喰てい

Jin Jin Jin Jin. Have Kumoji water.

落ちていりよー    じんじん    下がりよー    じんじん

Drop down Jin Jin. Come down Jin Jin.

じんじん    ほたる    たるたる    じんじん

Jin Jin. Fireflies. Taru Taru. Jin Jin.

落ちていりよー    じんじん    下がりよー    じんじん

Drop down Jin Jin. Come down Jin Jin.

ホー    ホー    ホー    ホイ!

Ho. Ho. Ho. Hoi.

Translated by Yuki Uchida

<sup>24</sup> Ibid.

Movement II, *Jin jin: Fireflies*, was a much different song than *Tinsagunu hana: Petals of Tinsagu*. This is a children's song. In many ways it sounds like a chant, because of the rhythmic quality of the melody and the use of repeated notes. Also, there are repeated nonsense syllables used throughout, "Ho Ho" and "Taru Taru" are examples.<sup>25</sup> Included with the Okinawan words are several Japanese words. This is because Okinawans are bilingual, speaking Japanese and Okinawan with equal ease.<sup>26</sup>

The lyrics describe children coaxing fireflies to come visit them and drink from different kinds of waters, such as sake brewery water, pottery water and Kumoji water.<sup>27</sup> It is a playful and happy song.

My intention with this orchestration was to set it in a moderately fast tempo to reflect the quickness at which children do everything. However, the tempo should not be too fast because it was important to incorporate the idea of the chant. The accompaniment and melodic parts would include staccato and accented figures to also reflect a chant. The percussion parts would be rhythmic and simple. The exception would be the xylophone part that would be played as a solo. This part would mimic the fireflies dancing in the air.

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<sup>25</sup> Ibid., 76.

<sup>26</sup> Ibid.

<sup>27</sup> Ibid.

## えんどうの花

### Pea Flowers

えんどうの花の 咲く頃は 幼い時を思い出す

I recall my childhood when the pea flowers are in bloom.

家の軒端に巣をくって 暮れ方かえった あのつばめ

The swallow, which came back at sunset, has made a nest under the eaves.

えんどうの花の 咲く頃は 冷たい風が 吹きました

It blew a chill wind when pea flowers are in bloom.

妹おぶって 暮れ方に 苺を取りに 行った山

The mountain, where I went to get strawberries, was carrying my little sister piggyback.

今朝はつめたい 風が吹き つばめが一羽 飛んでいる

A swallow is flying as a chill wind is blowing this morning.

えんどうの畑は 寒けれど わたしゃ一人で 帰りましょう

It is cold in the pea field, but I go back alone.

Translated by Yuki Uchida

Movement III, *Endono hana: Pea Flowers*, is a very sad song. The lyrics describe someone recalling her childhood. In the memory, the child is picking pea flowers and strawberries while a “chill wind”<sup>29</sup> blows over the mountain. The child also watches as a swallow makes a nest “under the eaves.”<sup>30</sup> The child is carrying her little sister as she performs her tasks. The narrator comes back to the present in the last two lines and describes why she is reminiscing about her childhood, “A swallow is flying as a chill

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<sup>28</sup> Ibid.

<sup>29</sup> Ibid., 90.

<sup>30</sup> Ibid.



wind is blowing this morning.”<sup>31</sup> The presence of the bird and the cold wind remind her of her childhood with her sister, but in adulthood, she is alone.<sup>32</sup> The narrator could be thinking of her love for her sister who perhaps has died or maybe lives far away. Whichever scenario the reader chooses to interpret from these lyrics, it is apparent that this is a melancholy and sad song. This is reflected in the melody.

While orchestrating this song, I decided to keep the accompaniment simple. Most of the accompaniment lines are arpeggiated eighth note runs that are played by one instrument group in order to keep the texture simple. I also wanted to include some solos as the poem reflects one person’s thoughts and memories.

#### Summary

It is my hope that the orchestration of *An Okinawan Triptych* featuring *Tinsagunu hana*, *Jin jin* and *Endono hana* for middle school band is not only a quality piece of music, but that it is an accurate reflection of the Okinawan culture. It is also my hope that my students will grow as musicians and learn about another culture through its folk music.

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<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

## CHAPTER 4

### *AN OKINAWAN TRIPTYCH*

#### Instrumentation

Before beginning the band orchestration of the Okinawan folk songs, I had to determine the instrumentation to use. Many middle school band programs will not have piccolo, Eb clarinet, bass trombone, contra bassoon and Eb contra-bass clarinet players or instruments, so I decided to eliminate these instruments from the score. This is unfortunate because they can provide interesting sound colors.

Since I was writing for young players, I decided not to divide flute, alto saxophone, French horn and trombone parts. Divided parts can be advantageous when more contrast is desired, however, dividing sections too much can result in poor balance if the players on the second and third parts are insecure. As a result, I only divided the clarinet and trumpet parts. The clarinet 2 part does not cross the break in any movement. The clarinet 1 part is more challenging because it crosses the break frequently. The trumpet 2 part is written so that these performers do play above third space written C occasionally, but not regularly. The trumpet 1 part does go above third space written C quite often. Table 6 outlines the instrumentation used when writing for the wind instruments. The percussion instruments will be discussed separately.

**Table 6      Instrumentation Utilized in *An Okinawan Triptych***

<u>Woodwinds</u>	<u>Brass</u>
Flute	Trumpet 1 and 2
Oboe	F Horn
Bassoon	Trombone
Clarinet 1 and 2	Euphonium
Bb Bass Clarinet	Tuba
Eb Alto Saxophone	
Bb Tenor Saxophone	
Eb Baritone Saxophone	

When choosing percussion instrumentation, I considered several points. First, I wanted to include as many students as possible to perform. However, I did not want to write so many parts so that the piece would not be overbalanced by percussion sound. Second, it was important to make the parts challenging but not make them consistently difficult throughout the piece. Third, I wanted the percussion parts to complement and enhance the wind parts. In other words, every percussion event needed to be logical and contribute to the overall sound. Fourth, it was important that the percussion parts had an Asian quality to create a convincing orchestration of the Okinawan melodies. Finally, choosing instruments that are common in many band rooms was vital. However, if an instrument is not available, substitutions can be made to enable parts to be performed. For example, if a school program does not have either wind chimes or a bell tree, the part

can be played by taking a knitting needle and running it across the glockenspiel keys. If finger cymbals are not available, substituting triangle is acceptable. The percussion instruments used in each movement are outlined in Table 7.

**Table 7**      **Percussion Instrumentation in *An Okinawan Triptych***

<u>Movement I</u>	<u>Movement II</u>	<u>Movement III</u>
Timpani	Timpani	Glockenspiel/Finger Cymbals
Glockenspiel/Wind Chimes	Vibraphone	Xylophone
Marimba	Xylophone	Marimba
Tom Tom	Marimba/Bell Tree	
Bass Drum	Snare Drum	
Temple Blocks	Bass Drum	
Suspended/Finger Cymbals	Suspended Cymbal	
Tambourine		

Hopefully, the instrumentation decisions made throughout *An Okinawan Triptych* have contributed to a piece of music that is a positive addition to the middle school band repertoire. Every decision along the way has been considered in great detail. As with any creative process, each decision has positive and negative aspects. My hope is that for the most part, this arrangement is a teaching tool as well as a piece that has musical integrity.

## Orchestrating for Middle School Band

As with selecting the instrumentation for *An Okinawan Triptych*, careful decisions needed to be made about orchestration. Some of the considerations were key signatures, rhythmic complexity and instrument ranges. Additionally, I selected the instruments that would get the melody and at different points in the piece. I also made an attempt to create variety without moving too far away from the main melody. Finally, I developed methods for unifying the three movements. These were just a few considerations.

Choosing the key signatures for each movement was a challenge. I wanted to select key signatures that would challenge the students, but not be so difficult that the students would be overburdened. I will discuss specific key choices when each movement is described.

It was important to allow every instrument group to have the melody at least once throughout the entire piece. Many middle school band composers avoid giving the melody to the low brass and low reed instruments because these instruments are difficult to play for young students. This thinking creates music that only gives the melody to a select group of instruments such as trumpets and flutes. This causes several problems, including limited sound possibilities as well as creating frustrated students who get bored with their parts.

In an effort to avoid these problems I had to consider my choices carefully. I mapped out each movement by creating an introduction, section one, section two and coda. I then blocked out in each part of the movement the sections or instrument groups assigned to the melody. I considered the range of the melody for each instrument and created a plan.

It was also important to decide which instruments would play together. I wanted to double some parts such as bassoon and oboe in case those instruments were not available or the players were not strong. Additionally, I wanted to make sure that doubled parts complemented each other and created interesting sound timbres. Specific considerations for each folk song will be discussed when each movement is described in detail.

When harmonizing these folk songs, I used traditional western harmonies such as major triads as well as more dissonant harmonies such as the tritone and the minor second. I made an attempt to create harmonies and accompaniment parts that could be practiced with limited rehearsal time, while providing a variety of sounds for the listener.

I also wanted to create musical variety without moving too far away from the melody. Since this is a three-movement piece, I decided that each movement should be about two to three minutes in length, so that the total length of *An Okinawan Triptych* was about nine minutes. Young students have limited physical endurance and mental focus, so limiting the length of each movement allows them time to perform at their best. In order to create variety within these guidelines, I grouped instruments in different ways, utilized repeat schemes with some instruments performing the first or second time only, and in the case of the first movement, had the flutes play the melody in canon to the clarinets. I also modulated each movement to a different key at least once. This created interest and provided a diverse sound.

Since *An Okinawan Triptych* is a three-movement piece made up of different folk songs, I had to decide how to unify the movements. I did this in two ways. First, I structured each movement using a similar form: Introduction, A, A', Coda. Second, I orchestrated the A section with primarily woodwind instrumentation and the A' section

with primarily brass instrumentation. Unlike *Tinsagunu hana* and *Endono hana*, I added another A section in *Jin jin* with the intent of lengthening the second movement and using additional compositional ideas. These techniques allow three different melodies to sound as if they belong together.

Each movement provided different challenges when orchestrating. Additionally, writing for young performers is difficult because there are limits to the performers abilities and musical maturity level. These had to be considered in every decision. Concepts ranging from instrument range to rhythmic complexity were a constant factor. Specific details will be detailed when each movement is discussed.

### Teaching Concepts

In music education at the middle school level, every piece of music that is performed should have a quality that allows for a skill to be taught and developed. In my opinion, it is the professional responsibility of every band director to teach students to how to play musically, think independently as well as apply concepts learned to future music and performances.

Daily rehearsals involve different musical concepts. There is the technical aspect of playing each instrument such as fingering difficulties, instrument range, tone production and tonguing, or in the case of percussion, grip and sticking. There are ensemble considerations such as blending instrument groups or performing as a unit. There are technical considerations in the music such as key signatures, accidentals, articulations, repeats and counting notes and rests. There are musical concepts such as phrasing and dynamics. These are just a few examples of concepts music teachers deal with on a daily

basis. With these goals in mind, it was my aim to provide several teaching opportunities in *An Okinawan Triptych*.

I endeavored to include some challenging rhythms. For example, I have experienced that middle school musicians have difficulty in understanding the dotted quarter note eighth note rhythm. This is not surprising because it requires subdividing the beat and careful counting. Each movement of *An Okinawan Triptych* uses this rhythm in the melody. I made an effort to score the accompaniment parts during these instances using more simple rhythms such as quarter notes, half notes or moving eighth notes. For example, in movement II, when the melody has an eighth rest at the beginning of a measure, another instrument plays on beat one. This scoring allows for the melodic players to hear and react to the downbeat. In other instances, where the melody instruments are playing a dotted quarter eighth note rhythm, the background rhythm plays moving eighth notes allowing for easy subdividing.

Many articulation markings are used. There are legato and slurred passages in the melody and the accompaniment parts. Young band students have difficulty playing with a legato tonguing style. Many students tongue too hard or move the tongue too slowly creating a “dwa” sound. Also, while slurring young musicians have trouble moving their fingers in unison to create a smooth sound within the ensemble. Young trombone players especially have difficulty playing legato because trombone technique requires that the student coordinate the tongue and the slide without creating a *glissando* between notes. There are also some instances where the players are required to play staccato. This is challenging because of the tendency for young performers to rush the tempo or play the notes in a choppy fashion.



There are also technical concepts to rehearse including repeats, accidentals and key changes. These provide excellent teaching opportunities. Also included are fermatas and ritardandos. These require the students to watch the teacher carefully. This is a difficult skill because it requires careful counting, concentration and a level of musical maturity that most young students have not yet achieved during middle school.

There are also skips and leaps in the melody and accompaniment parts requiring careful listening and tuning. These listening skills are difficult to learn because the young musician has to tune the musical line as well as tune to the other musicians. Hearing these sometimes subtle nuances is challenging.

The percussion parts provide many teaching opportunities. Each instrument requires specific pedagogical considerations. For example, the mallet instruments require the student to use peripheral vision technique to see the music, instrument and strike the correct note. Unlike wind instrument players, the mallet instrument players do not physically touch their instruments; they have a mallet that they must use as a bridge between the player and the instrument. The timpani player uses a different technique than the snare or bass drum players. Also, the timpanist has to determine how to tune each timpano. Additionally, the smaller instruments such as tambourine and suspended cymbal require unique techniques. For example, if the tambourine player is asked to create a roll, the conductor will need to teach the specific method required by the music. Should the player use a thumb roll or shake the instrument? These and many more technical considerations are available as teaching opportunities in *An Okinawan Triptych*.

Finally, an important musical teaching consideration is the melody, harmony and rhythm balance concept. This same concept was discussed in the *Treasury of Scales for*

*Band and a Middle School Treasury*. There are many instances throughout *An Okinawan Triptych* that allow for work with these ideas. Adjusting each melodic phrase in order to achieve a musical balance is an important consideration for the conductor.

Every ensemble is different. The amount of rehearsal time spent on each of these concepts will vary. A middle school band program with students that have at least three years of playing experience and a fifty-minute daily rehearsal might take four to six weeks to be ready to perform. But, a talented high school or average college ensemble might require only one rehearsal to be performance ready. *An Okinawan Triptych* provides many teaching opportunities. Many of these will be discussed in greater detail as each movement is presented.

#### Movement I *Tinsagunu hana: Petals of Tinsagu*

This folk song was the first to be orchestrated. I began by selecting a key center. The piano and voice arrangement by Toru Nakamura in *Okinawan Folk Songs for Voice and Piano* was written for two sharps concert. I knew that this would be too difficult for middle school students. It would require the Bb instruments to play with four sharps, the Eb instruments with five sharps and the horns to play with three sharps. I made the decision to move everything up by one half step to three flats concert. This would make the piece more playable by all of the students. In the band arrangement, the melody modulates about half way through the piece to one flat concert. This is easily playable by the young players.

The piece begins with a thirteen-measure introduction. The percussion section plays the first seven measures of the introduction as an ensemble. The introduction melody is played on the marimba while the tom tom and temple blocks part play in complimentary

rhythm. The bass drum helps to provide a low, repetitive rhythm while the finger cymbals and suspended cymbals add color. Each individual part is simple, but it becomes complex when played with other, different parts. This is one example from *An Okinawan Triptych* that requires the percussion section to work as an ensemble.

In measure seven the suspended cymbal part helps transition from the percussion ensemble to the wind players for the second half of the introduction. In this section, the flutes play the introduction melody. The oboes, alto saxophones, trumpets and horns also play the melody, but the first two notes in the first two measures have been written down an octave so as not to place the instruments in difficult ranges. In the percussion section the tom tom, bass drum, suspended cymbal and finger cymbal parts continue to play. However, the marimba and temple blocks do not continue so that the overall texture does not become too thick. Timpani are added playing predominantly whole notes on F and Bb.

The accompaniment parts in this section are played by the bassoon, tenor saxophone, baritone saxophone, trombone, euphonium and tuba. The harmonies have been simplified from the piano score to reduce dissonance and allow the students to hear more clearly. This decision also allowed for this section to have more clarity.

All moving eighth note parts are marked as slurred. This allows for the music to be played as *legato* as possible while enabling the students to focus on finger facility rather than tonguing.

In measure eleven the music is marked with a *ritardando*. There are two reasons for this. First, it makes the eighth note passage slightly easier to play because it slows down the forward momentum allowing the students time to think. Second, it creates a phrase

that helps to transition into the main melody. There is a *fermata* on beat three in measure thirteen. There should be a complete release from all instruments except suspended cymbal, which continues to vibrate into the release, before moving on to measure fourteen where the main melody begins.

Next, I outlined the melody and instruments were chosen to play the melody at different points throughout the movement. The clarinets, including bass clarinets, trumpet 1 and tenor saxophone, play the first presentation of the melody. The clarinet 1 part plays the melody as written. The clarinet 2 and bass clarinet parts drop down to an octave below the clarinet 1 part starting in the third measure of the melody line so that they do not cross the break. In this section, the clarinet sound should predominate. The trumpet 2 and the rest of the brass section play sustaining whole notes during this section while the baritone saxophones, oboes and alto saxophones play an eighth note accompaniment part. This section is nine measures long with a first ending repeat.

The percussion writing in this section is very simple. The tambourine provides a background rhythm while the marimba plays in a lower octave to the oboe part. In measure seventeen, a roll is played on the suspended cymbal with a pair of snare drum sticks. This substitutes for a roll on the tambourine, since creating a roll on the tambourine at a soft volume is difficult for any percussionist.

During the repeat, the flutes and glockenspiel parts are added to the melody, however they play in canon to the original melodic line. This device provides variety as well as a new color to the sound.

In the second ending there is a slight *ritardando* giving the listener time to hear the modulation to the new key signature. The oboes and saxophones assist in this transition

by playing moving eighth notes. Measure twenty-six is back in the original tempo with the melody presented in the trumpet 1 part. The tom tom and bass drum parts return to supply an *ostinato* pattern. In measure thirty, the horns join the trumpet 1 part with the melody. The low reeds and brass provide the accompaniment alternating between half notes and quarter notes and moving eighth notes. The moving eighth notes keep the music moving forward when there are rests or long notes in the melodic line.

In the last six measures the coda begins. The first measure of the main melody is repeated as an echo starting with the trumpet 1 and horn parts. The trumpet 2 part responds in an echo in the next measure. Following that, there is a horn solo that can be played by the entire section if necessary. The trumpet 1 part plays the echo once more and there is a *fermata* in the last measure for the brass instruments, the tenor saxophone and the bass clarinet lines along with a wind chime cue. The timpani player plays an F on the release of the chord.

The challenges in writing *Tinsagunu hana* were making sure that the melodic line was scored so that it could be heard at all times and the accompaniment did not become too thick in the texture.

### Movement II *Jin jin: Fireflies*

In the piano score, this song begins with a key center of one sharp concert. This key is playable by young players, however it is challenging for some. The decision was made to instead place the band arrangement in the key of two flats concert. This is the most common key for young band students to perform. In measure twenty-eight the key modulates up a whole step. This could prove difficult for the Bb, Eb and F concert

instruments, however it was possible to write the melody an accompaniment lines to avoid problem notes.

*Jin jin* begins with a chant like introduction. The flute, oboe, snare drum and suspended cymbal parts begin with four repeated quarter notes to be played with a slight separation. The clarinets, saxophones and bass drum answer this by playing a *staccato*, eighth note rhythm for two measures. A *fermata* over the rest in measure five creates a pause before the brass section repeats the same pattern introduced by the woodwinds, however, this time it is scored a whole step lower. The percussion parts are the same. The trumpets play the repeated quarter notes and are answered by the horn and low brass with the *staccato* eighth notes. Another *fermata* creates a pause, and the horns and low brass play the same eighth note answer with a slightly different ending in order to transition to the melody.

The flute, oboe and clarinet 1 parts introduce the melody in measure thirteen which begins like the introduction, but continues as a complete phrase. The snare drum copies the rhythm of the melody in this section. The clarinet 2, alto saxophone and tenor saxophone parts play a half note accompaniment part until measure nineteen where they are joined by all of the winds who play the same rhythm. In measure twenty, the trumpets, alto and tenor saxophone and clarinet 2 parts play transitional eighth note rhythm that is a response to the last two notes of the melody. As in *Tinsagunu hana*, there is a first and second ending repeat. In the first ending the second half of the melody is restated by the flute, oboe and clarinet 1 parts. In the last two measures of the first ending there is a xylophone solo. This solo serves two functions; it transitions to the

repeat, and it is the musical representation of the fireflies. This part appears throughout the movement.

After the repeat, in the second ending, the woodwind instruments begin the transition to the new key. The key signature changes in measure twenty-eight to one with no sharps or flats concert. The xylophone solo reappears for four measures and provides the musical connection from the previous section to the new statement of the melody.

The melody is performed at measure thirty-one by the clarinets, alto saxophone and tenor saxophone. This section is repeated, measures thirty-one through thirty-eight. The first time through, only the tuba and bass drum lines playing a simple quarter note, quarter rest line accompany the melody. During the repeat, the bassoon, bass clarinet, baritone saxophone, trombone and euphonium play a quarter note, eighth note accompaniment to add texture and variety.

Similar to the second ending in measure twenty-five, the second half of the melody is stated by the clarinets, alto and tenor saxophones, horns and the low brass. However, in measure forty-five a *ritardando* is indicated. Also, the last two notes are echoed by the low brass and bass drum creating a definite phrase ending. This is followed by a *glissando* on the bell tree, providing a transition and a return to the original key signature.

Measure forty-eight is back in the original tempo with the final statement of the melody provided by the trumpets. The trumpets are in a fairly low range in this section, which provides an interesting timbre. The half note accompaniment is in the remaining brass parts and timpani. The vibraphone plays a simple countermelody in this section.

The xylophone solo returns in the last eleven measures of the movement providing motion and drive, while the trumpet part sustains long notes. The trumpets and

percussion play two accented quarter notes in the final measure to bring the movement to a final cadence.

The solo xylophone part is important because it links each section together. This part is challenging for two reasons. First, it is a solo, so there is inherent stress on the performer. Second, the part is rhythmically challenging. It is challenging because it begins on the & of the beat and has a sixteenth note rhythm within the part. This can be simplified by replacing the eighth rest with an eighth note. If further simplifications are needed, the first sixteenth note of the eighth, two sixteenth note pattern can be removed leaving two eighth notes. These simple modifications can make an intimidating part much more manageable.

*Jin jin* was an interesting movement to orchestrate. The chant-like quality of the melody allowed for interesting background parts to emerge. The intention of this orchestration is to express the qualities of the children's poem.

### Movement III *Endono hana: Pea Flowers*

I chose *Endono hana* as the final movement, because in my view it contains the most beautiful melody of the three folk songs. *Endono hana* begins in three flats concert, the same as the first movement, *Tinsagunu hana*. It also, modulates up a whole step in the same fashion as movement I. In this way the first and third movements frame the second. Modulation is one of the techniques used to create symmetry.

This orchestration begins with a five-measure introduction played by the flutes in a slurred, lyrical phrase. They are accompanied by the clarinets playing in the middle of their range. The glockenspiel plays bell tone half notes.



The entire melody is sixteen measures long divided into four measure sub-phrases. The low reeds and low brass play the four measures of the melody, accompanied by the clarinets playing in a low register. The last note of the four-measure phrase is a dotted half note. The clarinets play an arpeggiated eighth note run while the melody sustains. The low reeds and low brass continue in the second part of the melody and this time the flutes, oboes and clarinet 1 play with them. In the last measure of the phrase, the alto and tenor saxophones play an arpeggiated rhythm similar to the clarinets in the previous phrase. The third section of the melody begins in measure fourteen. This is scored as the first four measures of the melody. The clarinets accompany once more with a slightly different line. This time the clarinet 2 part plays the arpeggiated part at the end of the phrase. The fourth and final part of the melody mirrors the second, except the clarinets and low brass do not play, limiting the instrumentation to flute, oboe, bassoon, bass clarinet and saxophones. At the end of this phrase, the alto and tenor saxophone play the eighth note arpeggio. This entire melodic section is repeated with a first and second ending.

During the repeat, the orchestration and performances are the same until the fourth sub-phrase. The second time at measure eighteen is written as a bassoon/bass clarinet duet. If this scoring is impractical because of instrumentation concerns, this phrase can be played as a solo by another instrument or any combination of instruments the conductor determines is best.

The second time through this section cadences on a *fermata* in the second ending. This note can be released completely or the conductor can continue on to the next section

without a release. Like *Tinsagunu hana* and *Jin jin*, this movement begins with an overall woodwind sound in the first section and transitions to a brass sound in the second.

The trumpets and horns play two quarter note pick ups into measure twenty-three. The first part of the melody is then played by the trumpets and horns and accompanied by the low brass. The low brass play a simple accompaniment made up of half notes, dotted-half notes and quarter notes. The trumpets provide the second part of the melody alone. The clarinets accompany them during this phrase in a sparsely scored part, and once again play an arpeggiated phrase ending. The third part of the melody mirrors the first part of the melody in this section. Once again played by trumpets and horns and accompanied by the low brass. The tuba plays a more rhythmic part in this phrase in order to create some variety. The trombones and euphoniums play the arpeggiated eighth notes in measure thirty-four.

The final phrase at measure thirty-five is repeated. The first time through the horns play the melody with the trombones and euphoniums providing the accompaniment and the arpeggiated eighth note phrase ending. The second time through, the horns play as a soli without accompaniment until the fourth measure of the phrase which the trombones and euphoniums play both times. There is a *rallentando* in penultimate measure played either as a solo or soli by the horns. The final movement cadences on an F major triad played by the horns and low brass. A finger cymbal articulation adds to the release of the chord.

The percussion writing in this movement was challenging to me because *Endono hana* is so melodic, I was concerned that percussion parts that were purely rhythmic in nature would distract rather than complement the melody. In the end I decided to write

for the pitched melodic percussion: glockenspiel, xylophone and marimba. The only non-pitched percussion instrument in this movement is finger cymbals. Throughout, the marimba part often plays the arpeggiated phrase ending while the xylophone copies the flute part in the A section and the horn in the A' section.

This movement should be performed at a moderately slow tempo. There are also many opportunities to perform rubato phrases throughout. *Endono hana* is an excellent song to use to teach phrasing.

### Summary

My ultimate goal in writing both a *Middle School Treasury* and *An Okinawan Triptych* was to create something educational as well as musical for the middle school band. During the writing process, I learned that composing for young students is challenging. There are many limitations to consider every step of the way, such as note range, rhythmic variety and the musical maturity of the young students performing. I began to look forward to the challenges of arranging.

As I completed different sections of the music, I had my students play through it. As they played through each section, I was able to determine what worked and what did not. The students asked questions about the music because they were interested in the composing process and meanings of the folk songs.

In the end, I hope that the music that I created is full of teaching and learning opportunities as well as musical impact.



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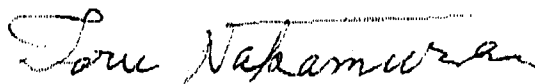
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I hereby grant permission for you to include examples from the above referenced work in your dissertation

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Toru Nakamura

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