FROM CHOIR TO BAND: ANALYSIS AND APPLICATION OF ADAPTATION TECHNIQUES AS DEMONSTRATED IN WORKS BY WHITACRE, TICHELI, AND JOHNSON

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FROM CHOIR TO BAND: ANALYSIS AND APPLICATION OF ADAPTATION TECHNIQUES AS DEMONSTRATED IN WORKS BY WHITACRE, TICHELI, AND JOHNSON

By

DESHMOND DENNARD JOHNSON, Bachelor of Music Education

Presented to the Faculty of the Graduate School of

Stephen F. Austin State University

In Partial Fulfillment

Of the Requirements

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FROM CHOIR TO BAND: ANALYSIS AND APPLICATION OF ADAPTATION TECHNIQUES AS DEMONSTRATED IN WORKS BY WHITACRE, TICHELI, AND JOHNSON

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ABSTRACT

This thesis explores the adaptation techniques of composers Frank Ticheli and Eric Whitacre. As a means for that exploration, it includes an original choral work by the author as well as a band transcription that was done using adaptation techniques found in the Ticheli and Whitacre pieces. The application of those techniques sheds new light on the subject of band transcriptions by showing a variety of possible approaches. Musicians, conductors, and composers will be able to use these materials to enhance the composition and performance of a choral work and its band transcription.
PREFACE

As an undergraduate in college band, I was introduced to Eric Whitacre’s *Sleep*. The harmonies would resonate in my mind for hours and I eventually found myself listening to the choral version more than the band arrangement. Much of the inspiration for this study is fueled by my fondness of *Sleep*. In obtaining a master’s in composition, Dr. Lias often challenged me to “think outside the box” regarding composing. With that in mind, I began to listen differently to music and ponder the reasons why a composer might write a particular manner.

One of the most influential methods that I expanded my compositional techniques was through discovering how composers adapt choral pieces to the band medium. I was able to study and apply their techniques, as well as create my own. This thesis is a major step in demonstrating adaptation techniques and will be an outlet for other techniques to be defined following this thesis.
ACKNOWLEDGMENTS

First, I acknowledge God for his many blessings. Daily life is not always easy, nevertheless, I strive each day to fulfill his divine purpose for me. Jeremiah 29:11 states, “For I know the plans I have for you, declares the LORD, plans to prosper you and not to harm you, plans to give you hope and a future.”

Next, I thank my wife for always encouraging me. There were many late nights of listening and proofreading following a long day’s work, and I love you for being there every step of the way. I also want to thank my family, friends, colleagues, and students for your continued support.

My next thanks are to my advisor, Dr. Stephen Lias. Every lesson and every piece of advice that you gave me has made me a better composer, musician, teacher, and person. I am blessed beyond measure to have you as a mentor and friend. Also a special thanks to Dr. Judy Bozone for her help and guidance with my choral work.

Next are my thesis committee members: Dr. Tod Fish, Dr. David Campo, Dr. Kenneth Austin, and Mr. Fred Allen (retired). I appreciate each of you for being flexible with your schedules and always accommodating my needs as a graduate student.
I am forever grateful to each of you. The knowledge and support I have gained over the years are priceless. I love you all. Finally, I dedicate this thesis to my grandmother, the late Lille Latham. Although you are gone, I still hold on to the values you taught me: love for God, love for family/self, and a love for music.

Deshmond D. Johnson
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CHAPTER ONE

Origins of the Project

For the past several years, I have filled an hour-long work commute by listening to music. Much of this music has been band literature, but the playlist has also broadened to include many genres. One of the most rewarding discoveries I’ve made has been to compare various adaptations composers have made of a single work. I find the comparison fascinating because, while acknowledging the similarities, finding the differences sparks one’s curiosity. Therefore, I began searching for a thesis topic that delves deeper into this subject.

Since there are innumerable examples of such adaptations throughout music history (i.e. piano to orchestra, etc.), the first step was to hone the topic down to a manageable size and to focus on repertoire that related to my area of professional expertise, band music. Therefore, the following guidelines were set: each piece included on the current Texas University Interscholastic League (UIL) Prescribed Music List (PML), the composers must be living, and both the original choral work and its band transcription written by the same composer.
The decision to use a choral work was inspired by having listened to the original pop artist recording of marching band arrangements. Finding the lyrical line and background vocals in the band arrangement, lead to a curiosity of applying the same concept to the chorus and concert band. As a result, the four band transcriptions of choral works discussed in this thesis are: *Lux Aurumque* by Eric Whitacre (based on the choral work by the same title), *Sleep* by Whitacre (based on the choral work by the same title), *Earth Song* by Frank Ticheli (based on the choral work by the same title), and *Rest* by Ticheli (based on the choral work titled *There Will Be Rest*).

While there is ample literature focusing on the compositional output of Whitacre and Ticheli, few sources address their adaptation techniques. Thus, exploring this topic fills an important gap in the existing literature by providing composers who wish to adapt a choral work with a better understanding of the techniques used in successful adaptations.

**Related Literature**

The sources for this thesis include books, academic journals, dissertations, videos, audio recordings, scholarly websites, and interviews. Three particularly helpful dissertations are: *An Analysis of Three Choral Transcriptions for Winds by Eric Whitacre* by Daniel Grassi, *The Wind Band Music of Eric Whitacre with an Analysis and Discussion of Three Choral Works Adapted for*
Wind Band by John Hairel, and An Examination of Orchestration Techniques Used in Wind Band Transcriptions of a capella Choral Works by Shaun Popp.

An Analysis of Three Choral Transcriptions for Winds by Eric Whitacre focuses on Whitacre’s process of assigning vocal parts to instrumental parts. Grassi uses analysis of Whitacre’s Cloudburst, Lux Aurumque, and Sleep to compare timbral qualities inherent to each ensemble.

By examining the assignment of vocal parts to instrument parts, I will clarify Whitacre’s compositional practice as it relates to his own instrumental adaptation of three vocal works. Elements considered in the three transcriptions include orchestration choices, melodic reorganization (distributing vocal material to instrument parts), and overall integrity of the wind works compared to their choral settings. Using score examples and the author’s constructed tables, this analysis examines Whitacre’s transcription process and timbre qualities inherent to each ensemble (choral and winds).¹

The Wind Band Music of Eric Whitacre with an Analysis and Discussion of Three Choral Works Adapted for Wind Band expands on Grassi’s research by also exploring melodic, harmonic, and structural make-up between choral works and its concert band transcription.

The purpose of this document is to provide the reader with an overview of the wind band music of Eric Whitacre, including an in-depth analysis and discussion of three choral compositions (Cloudburst, Sleep, Lux Aurumque) that the composer has also adapted for the concert band. Some research related to these works does exist, however, none provide

comprehensive analyses of the melodic, harmonic and structural make-up of the music.²

*An Examination of Orchestration Techniques Used in Wind Band Transcriptions of a cappella Choral Works* provides the reader with a side-by-side comparison of analytical techniques used in the choral work along with its adapted counterpart. Both Whitacre and Ticheli’s pieces are among those used in this study.

The primary purposes of this study were to (1) examine orchestration techniques used in wind band transcriptions of *a cappella* choral works, (2) note differences between original *a cappella* choral works and their wind band transcriptions, and (3) provide rehearsal suggestions for band conductors based on information gathered from comparisons of repertoire.³

Each of these documents proved beneficial to this thesis by providing greater depth into the analysis of Whitacre’s and Ticheli’s pieces. The study takes into account only a few of the analytical discoveries similar to those mentioned in the above theses. Although these dissertations are related literature, they do not provide the key approach of analysis and application of the


adaptation\textsuperscript{4} technique which will be taken in this document. One of the goals is for one to take any band adapted piece, find an adaptation technique, and give a hypothesis as to why a particular orchestration is used. As a result, one will be able to apply similar techniques to their own works.

\textbf{Background: Composers and their Works}

To assist with some foundational information about the subject at hand, below is biographical information about each composer and the compositions utilized in this thesis. Frank Ticheli (b. 1958) is a distinguished American composer whose works range from solo compositions to large-scale works. His compositions have earned him numerous awards and accolades; he is primarily known for his concert band works, many of which have become standard in the repertoire.

Ticheli has also been composer in residence for the Pacific Symphony, made several appearances a guest composer/conductor, released recordings/CDs of his music, and served as a contributing author for the book \textit{Composers on Composing for Band} (GIA Publications, 2002). Ticheli received his master's and doctoral degrees from the University of Michigan, and he is

\textsuperscript{4} For the sake of this thesis the terms “arrangement,” “transcription,” and “adaptation” will be used interchangeably.
currently Professor of Composition at the University of Southern California’s Thornton School of Music.\textsuperscript{5}

The following excerpts (taken from the scores of \textit{Earth Song} and \textit{Rest}) provide insight into the composer’s thoughts on each piece:

\textit{Earth Song} for concert band is the grandchild of \textit{Sanctuary} for concert band. Almost as soon as I completed \textit{Sanctuary}, I became intrigued by the idea of making a choral version of at least part of the work...Thus, \textit{Earth Song} for chorus came to be. Six years after composing \textit{Sanctuary}, in 2012, I received an email from Frank Troyka, director of bands at Berkner High School in Richardson, Texas, inquiring if I might consider making a concert band version of \textit{Earth Song} for one of his colleagues...Thus, \textit{Earth Song} for concert band was born: a more concise (and less technically demanding) descendant of \textit{Sanctuary}.\textsuperscript{6}

Created in 2010, \textit{Rest} is a concert band adaptation of my work for SATB chorus, \textit{There Will Be Rest}, which was commissioned in 1999 by the Pacific Chorale, John Alexander, conductor...The concert band work, \textit{Rest}, was commissioned by Russel Mikkelson and family in memory of his father, Elling Mikkelson.\textsuperscript{7}

Eric Whitacre (b. 1970) is an accomplished composer and conductor. Although best known for his choral works, Whitacre has also written a large amount of band music, some electronic music, works for orchestra, and an opera. “Many of Eric’s works have entered the core choral and symphonic


\textsuperscript{6} Frank Ticheli, \textit{Earth Song} (Brooklyn, NY: Manhattan Beach Music, 2012).

\textsuperscript{7} Frank Ticheli, \textit{Rest} (Brooklyn, NY: Manhattan Beach Music, 2000).
repertories and have become the subject of scholarly works and doctoral dissertations.” Whitacre’s compositions have earned numerous awards including the 2012 Grammy® Award for Best Choral Recording. Whitacre is also the creator of the Virtual Choir, an online project that allows musicians from across the world, through very precise instructions and editing, to perform together.

The following excerpts (taken from the scores of *Lux Aurumque* and *Sleep*) provide some insight into the composer’s thoughts on each piece:

*Lux Aurumque* began its life as an a cappella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds… *Lux Aurumque* received its premiere at the 2005 conference of the Texas Music Educators Association…

*Lux Aurumque*, the choral version, was commissioned by the Master Chorale of Tampa Bay.

*Sleep* began its life as an a cappella choral setting, with a magnificent original poem by Charles Anthony Silvestri. The choral-like nature and warm harmonies seemed to call out for the simple and plaintive sound of winds, and I thought that it might make a gorgeous addition to the wind symphony repertoire. *Sleep* can be performed as a work for band, or band and mixed choir.

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CHAPTER TWO

Adaptation Techniques and Orchestration

The adaptation of a choral work to a band piece presents several musical challenges that must be resolved. Many of these are not clear-cut but determined by considering how to best serve the music. Rhythms, harmonies, the voice, and lyrics all fuse together to create a choral work. When adapting it for the band, some of these elements remain intact (rhythm, harmonies), while others (voices, lyrics) must be translated or abandoned to accommodate the differences in the performing medium.

The central focus of this thesis is to examine how the process of adaptation is accomplished. In studying Lux Aurumque and Sleep by Whitacre and Earth Song and Rest by Ticheli, the following adaptation techniques can be found:

- articulating notes to imitate the pronunciation of words
- creating climactic material to replace the use of lyrics
Articulating Notes to Imitate the Pronunciation of Words

One of the central features of a choral piece is the use of words. With the voice not being an option in the band instrumentation, Ticheli’s and Whitacre’s use of articulations mimics the sound of the text. Articuvocalmentation is the term I coined for the musical effect produced by connecting vocal gestures to the articulations of instruments. The following examples provide evidence of each composers’ use of articulations to match aspects of the voice (e.g. syllables, voiced sound, etc.).

In Figure 1a Ticheli uses the word “shining.”

Figure 1a: There Will Be Rest, m. 6

\[
\text{Soprano} \quad \text{shin-ing}
\]

Shining is a two-syllable word. Figure 1b shows the corresponding measure in the band transcription of the piece.

Figure 1b: Rest, m. 6

\[
\text{B♭ Clarinet 1}
\]

Figures 2a and 2b, provide another demonstration of Ticheli’s articulations of syllables with the words “roof-tops.”
Figures 1b and 2b are both examples of how Ticheli articulates sounds. The use of a tenuto marking, above the respective notes of the band arrangements, can be used to show the stress of words.

An example of Ticheli using other articulations, in addition to the tenuto markings, can be observed with the word “Alleluia” (see Figure 3a).

The four-syllable word consists of three firm syllables (al-le-lu) and ends with the much softer “ia.” The band excerpt of phrase, Figure 3b, depicts this word using a combination of tenuto markings and a slur. The slurred notes can imitate the smoothness of the liquid “ia.”
Whitacre also uses articulations in his adaptations which reproduce the sounds of syllables in the choral piece. Ticheli focuses on the sounds that each word makes, and Whitacre’s focal point seems to be based on how the voice pronounces the word.

Figure 4a: Lux Aurumque, m. 9-10

Figure 4a is taken from Whitacre’s *Lux Aurumque*, the choral piece notates “ca-li-da” without articulations.

The band arrangement, Figure 4b, shows “ca-li-da” as slurred. The beginning of each piece is marked as “molto legato” meaning very smooth. Whitacre probably added this slur in the band arrangement to articulate the smoothness that the voice creates.

Whitacre’s sensitivity to imitate the control of the voice is also demonstrated in Figures 5a and 5b.
In the choral piece (Figure 5a), Whitacre slurs the words “then I.” In spoken language, the “th” is a fairly well-defined articulation at the beginning of a word, whereas the “I” that follows would be approached using a liquid “n.” The resulting pronunciation would be a sort of “thenahheee.” The consonant “n” is phonated so the articulation of the second word (I) is more fluid. The slur can be viewed as a way to keep the words as connected as possible. In the band arrangement (Figure 5b), Whitacre does not slur the passage, instead, he notates the rhythms to be performed dolce (sweetly). Perhaps Whitacre does not slur the band’s notes in order to better imitate the sound of the voice. A slur might create a “mushy” sound since both notes are on the same pitch and lessen the effect of mimicking the voice.

Both composers make use of articulations to imitate the sounds of the lyrics in their choral piece. Each technique is beneficial to the adaptation and
provides the listeners with a non-verbal approach to hearing the stress of syllables and the voice.

Creating Climactic Material to Replace the use of Lyrics

A choral piece uses lyrics to describes to its listeners what is going on. Beyond the sounds and accents of the lyrics imitated in the band adaptation, both Ticheli and Whitacre make use of extended phrases and new material to substitute for the lack of text.

In the absence of lyrics, it can be a challenge to create a similar sense of direction and unity. Below are a few examples of how Ticheli and Whitacre explore different methods to provide the same sense of flow that a choral piece is able to convey with lyrics.

*Figure 6: Sleep, m. 31 - 34*

The lyrics in *Sleep* refer to strange “noises”, “a frightening shadow”, and “flickering light” in the night. *Figure 6* is a demonstration of a sustained and soft timpani roll to create a mysterious atmosphere that is implied by the words in the choral piece.
The choral version contains a series of repeated phrases intensified by the addition of new harmonies with each repetition leading to a soaring vocal climax of, as the text states, “I surrender unto sleep.” Figure 7 shows Whitacre’s uses a bass drum and suspended cymbal rolls to crescendo the passage to the main climax in the band adaptation. In place of a soaring vocal pinnacle point, Whitacre also uses a cymbal crash to signify the peak of the band piece.

Ticheli also makes use of the percussion in his band transcriptions. *There Will Be Rest* has the repeated phrase “I shall find the crystal of peace” sung at different dynamic levels with each repetition. The final recitation of the phrase is performed at *forte* as the piece reaches its peak. Figure 8 shows Ticheli using a timpani and suspended cymbal rolls that gradually gets louder to reach the climax of *Rest* in the likeness of the choral version.
In Figure 9, Ticheli employs the triangle to help create a “silver lining” in his piece *Earth Song*. The lyrics state that even with a broken heart from war and pain, music and singing “shall be my light.” In the band version, the triangle, rather than words, brings a sound of hope to the ensemble.

Choral pieces are vocal and the use of lyrics are a primary way to give the music a sense of direction. Without the use of the voice in the band adaptation, each composer utilizes the percussion to add a magnifying touch to the lyricless piece; however, percussion is not the only way for the band to achieve this musical progression. The band has several instruments with different characteristics, and both Whitacre and Ticheli take advantage of the capabilities of the instrument to create directional and climactic material to replace the use of lyrics.

For example, Whitacre’s uses of tremolos give the band adaptation of *Lux Aurumque* a sense of direction that can only be achieved through the use of instruments (see Figure 10). In addition to the tremolos, Whitacre creates an
entirely new climax in the band arrangement. “...I rewrote the climax and included the grand ‘Bliss’ theme from my opera “Paradise Lost”.”

Figure 10: Lux Aurumque, m. 18-21

Another example of the band’s instrumental directional capabilities can be observed in measures 27-41 of Rest. Ticheli uses a solo trumpet with a cup-mute to create a unique effect that can only be done in the band setting. Ticheli also extends the climax of Rest in comparison to his choral piece. In the adaptation of a choral piece, composers create ways for the music to progress without the use of words. Whether it is imitating the syllable of words or highlighting the ensemble's strengths, the band version needs directionality. In regards to how to meet the needs of the ensemble in the adaption process, Ticheli said:

However, with the removal of the text, I felt free to enhance certain aspects of the music. Most strikingly with the addition of a sustained climax on the main theme. This extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting

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of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strength and unique qualities.\(^\text{12}\)

With the exception of the final phrase of the band arrangement, Ticheli’s *Earth Song*(s) possess no major structural differences. Ticheli places emphasis on the word “peace” in the ending passage of the choral work. In the band transcription, he creates a musical environment of peace. The first chord presents the “peace,” followed by a sustained clarinet, and concluding with another “peace” chord that is set in lighter instrumentation (see Figure 11).

Orchestration

Although the band works are adaptations of choral music, each one has its own identity. A vital tool that each composer uses to create such an identity is the orchestration. Aside from the adaptation techniques, all band works illustrate a variety of orchestrational techniques. These are related to matters including color, density, volume, etc.

In order to determine how each vocal part was utilized in the band arrangement, I chose to highlight each instrumental part to illustrate which vocal part it came from (see Appendix). Neither composer pairs a specific voice to an instrument. Voices are assigned to any instrument, and often doubled or tripled in various instrument sections.

Figure 12: Earth Song, m. 8-14
Figure 12 shows how Ticheli uses the soprano line in at least ten of the possible twenty-one staves (oboe, clarinet 1, clarinet 3, alto saxophone 1, alto saxophone 2, tenor saxophone, trumpet 1, trumpet 2/3, French horn, and euphonium).

Whitacre also doubles the voices in multiple instruments. In addition to doubling voices, he more consistently presents multiple voices in one instrument. Table 1 displays a table of how vocal parts were distributed in the opening four measures of *Lux Aurumque*.

**Table 1: Lux Aurumque, m. 1-4**

<table>
<thead>
<tr>
<th></th>
<th>m. 1</th>
<th>m. 2</th>
<th>m. 3</th>
<th>m. 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Soprano</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flute</td>
<td>Flute 1-2</td>
<td>Flute 1-2</td>
<td>Flute 1-2</td>
<td>Flute 1-2</td>
</tr>
<tr>
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<td>Oboe 1-2</td>
<td>Oboe 1-2</td>
<td>Oboe 1-2</td>
</tr>
<tr>
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<td>Clarinet 1</td>
<td>Clarinet 1</td>
<td>Clarinet 1</td>
<td>Clarinet 1</td>
</tr>
<tr>
<td><strong>Alto</strong></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flute</td>
<td>Flute 3-4</td>
<td>Flute 3-4</td>
<td>Flute 3-4</td>
<td>Flute 3-4</td>
</tr>
<tr>
<td>Clarinet</td>
<td>Clarinet 2</td>
<td>Clarinet 2</td>
<td>Clarinet 2</td>
<td>Clarinet 2</td>
</tr>
<tr>
<td>Alto/Tenor Sax</td>
<td>Bassoons</td>
<td>Bassoons</td>
<td>Alto/Tenor Sax</td>
<td>Bassoons</td>
</tr>
<tr>
<td>Tenor Sax</td>
<td>Tenor Sax</td>
<td>Tenor Sax</td>
<td>Tenor Sax</td>
<td>Tenor Sax</td>
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<tr>
<td><strong>Tenor</strong></td>
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</tr>
<tr>
<td>Clarinet</td>
<td>Clarinet 3</td>
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<td>Clarinet 3</td>
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<tr>
<td><strong>Bass</strong></td>
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<td>Bassoons</td>
<td>Bassoons</td>
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<tr>
<td>Bass Clarinet</td>
<td>Bass Clarinet</td>
<td>Bass Clarinet</td>
<td>Bass Clarinet</td>
<td>Bass Clarinet</td>
</tr>
<tr>
<td>Baritone Sax</td>
<td>Baritone Sax</td>
<td>Baritone Sax</td>
<td>Baritone Sax</td>
<td>Baritone Sax</td>
</tr>
</tbody>
</table>
Once a vocal line is assigned to an instrument, it does not remain with that instrument for the duration of the song or phrase. Both composers follow this orchestrational technique by providing each instrument with multiple vocal lines throughout the adaptation.
CHAPTER THREE

Prosper (Choral Score)

This thesis analyzed choral works adapted for band. As a result of this study, an original choral composition was created. Prosper depicts one coming to terms with life. Terms that are not dependent upon “where you come from,” but rather “where you are going.”

Hours turn into days!

Weeks turn into years!

Memories made bear tears.

There were joyous times, but those times are lost when memories of pain, although few, come with cost.

All traces of grief won’t leave my mind.

All traces of hurt don’t ease with time.

All traces of woe go away, go away.

All traces, all traces, please stay, please stay.

Don’t go away!

Memories of pain means more than one thinks.

For I am destined to be GREAT!

All traces of pain I no longer hate.

God’s plans are not for harm, but for you to prosper
Prosper

Based on Scripture from Jeremiah 29:11 - "For I know the plans I have for you..."

Desmond D. Johnson

Soprano

Espressivo $= 70$

Hours turn into days!

Alto

Pp

Hours turn into days!

Tenor

Pp

Hours turn into days!

Bass

Pp

Hours turn into days!

S

Mf

Weeks turn into years!

A

Mf

Weeks turn into years!

T

Mf

Weeks turn into years!

B

Mf

Weeks turn into years!

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Prosper

24

There were joyous times, but those times

Memories made bear tears. Memories made bear tears.

Memories made bear tears. Memories made bear tears. Although few come with cost.

Memories made bear tears. Memories made bear tears. Although few come with cost.

Memories made bear tears. Memories made bear tears. Although few come with cost.

Memories made bear tears. Memories made bear tears. Although few come with cost.
Whispering (no pitch): Randomly speak "traces" varying in duration.

traces
Whispering (no pitch): Randomly speak "of" varying in duration.

won't leave my mind.
Prosper

S

don’t ease with time.

A

hurt time traces of

T

time traces of

B

All

S

woe go a-way, go a-way. All traces, all traces, please

A

woe go a-way, go a-way. All traces, all traces, please

T

woe go a-way, go a-way, all traces, please

B

woe go a-way, go a-way, all traces, please
28
free \( \text{rubato} \) \( \text{d} = 55 \)

For I am destined to be GREAT! All traces of pain

Broadly \( \text{d} = 50 \)

God's plans are not for harm

I no longer hate. God's plans are not for harm
Proper

but for you to prosper. God's plans are not for harm but for you to

but for you to prosper. God's plans are not for harm but for you to

but for you to prosper. God's plans are not for harm but for you to

but for you to prosper.
CHAPTER FOUR

Application of Adaptation Techniques

Ticheli and Whitacre’s articulations, in their respective band adaptations, match aspects of the voice (e.g. syllables, voiced sound, etc.). Ticheli’s notations focus on the sound that each word makes. Through the use of tenuto markings and slurs, his band adaptations mimic the sound of the original text. Below is my application of this technique in *Prosper*.

*Figure 13a: Prosper, m. 1-4*

Figure 13a is the opening phrase of the choral piece *Prosper*. Applying techniques found in Ticheli’s adaptations, I articulated the stressed syllables with a tenuto marking or an accent, and the soft-syllable words with a slur (see Figure 13b)
Whitacre focuses more on how the voice pronounces the words. For example, Whitacre may add a slur in the band arrangement to articulate the smoothness that the voice creates during a soft syllable non-slurred choral passage. The same concept is applied to *Prosper*, measures 9-11.

Figure 14a shows the soprano line without articulations; the vocal production of each word is naturally smooth because of the soft syllables being used. To convey the same sense of the words in the band adaptation, I added a slur over the passage (see Figure 14b). The slurs will assist in creating the smoothness of
the voice portrayed in the choral piece while each pitch imitates the changing of syllables.

Figure 14b: Prosper, m. 9-11

By using percussion equipment and extended passages both Whitacre and Ticheli create a similar sense of direction and unity in their band adaptations, achieved in the choral works through the use of lyrics. One of their techniques is composing an atmosphere in the band setting that the choral piece describes. A primary means of achieving this technique can be through the use of percussive instruments.

The choral version of *Prosper* features the haunting sounds of scattered whispering of the word “traces” to describe the memories of heartache that will not go away. Figure 15 shows how I utilize upside down suspended cymbals rolls placed on timpani, with pedal changes, to create an eerie environment in the band arrangement.

Figure 15: Prosper, m. 35-38
Another technique exhibited by each composer is the use of percussion to push the piece to its climax. Figure 16 highlights the implementation of this technique in *Prosper*. As the wind instruments push towards a dynamic of forte, the bass drum, tam-tam, and chimes help the ensemble reach a pinnacle moment.

![Figure 16: Prosper, m. 48](image)

Adding percussive instruments to the band adaptation is one way to build a sense of direction and better achieve a climax in the piece, yet each composer also manipulates the sound of the instruments (extended techniques) and expands on materials to further aid in creating a musical flow for the band setting. For instances, Whitacre uses tremolos in *Lux Aurumque* and Ticheli uses a muted trumpet in *Rest* to add direction to the music while highlighting the capabilities of the ensemble. While there are no extended techniques for the wind instruments in *Prosper*, I did apply this technique with the use of a trill on the glockenspiel (see Figure 17).
Ticheli and Whitacre expanded passages in their band adaptations for various reasons (see Chapter 2). This technique is used in the middle passage of *Prosper*. During this section, there is a series of descending chromatic notes followed by an ascending scale to reach the climax of the piece. I also extended the phrase connected with the choral passage of “don’t go away” to convey a lingering sense of urgency.

**Orchestration: Application and Expansion**

*Prosper* is similar to Whitacre and Ticheli orchestration practices. Voices are assigned to any instrument, and often doubled or tripled in various instrument sections. Once a vocal line is assigned to an instrument, it does not remain with that instrument for the duration of the song or phrase.

For instance, there are moments when the soprano voice is featured in several instrumental lines (see Figure 18) to assist in balancing the ensemble, which is much like that of Ticheli orchestration in *Earth Song.*
Whitacre doubles voices within the instruments of his band adaptations as well, however, his instrument pairings are more consistent with a particular voice. Much of *Prosper* is written in this manner, as noted, in Table 2.
<table>
<thead>
<tr>
<th></th>
<th>m. 5</th>
<th>m. 6</th>
<th>m. 7</th>
<th>m. 8</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Soprano</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Flute 1-2</td>
<td>Flute 1-2</td>
<td>Flute 1-2</td>
<td>Flute 1-2</td>
</tr>
<tr>
<td></td>
<td>Oboe</td>
<td>Oboe</td>
<td>Oboe</td>
<td>Oboe</td>
</tr>
<tr>
<td></td>
<td>Clarinet 1</td>
<td>Clarinet 1</td>
<td>Clarinet 1</td>
<td>Clarinet 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Glockenspiel</td>
</tr>
<tr>
<td><strong>Alto</strong></td>
<td>Clarinet 2-3</td>
<td>Clarinet 2-3</td>
<td>Clarinet 2-3</td>
<td>Clarinet 2-3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Alto Sax</td>
<td>Alto Sax</td>
<td>Alto Sax</td>
</tr>
<tr>
<td></td>
<td></td>
<td>French Horn</td>
<td>French Horn</td>
<td>French Horn</td>
</tr>
<tr>
<td><strong>Tenor</strong></td>
<td>Tenor Sax</td>
<td>Tenor Sax</td>
<td>Tenor Sax</td>
<td>Tenor Sax</td>
</tr>
<tr>
<td></td>
<td>Trombones 1-3</td>
<td>Trombones 1-3</td>
<td>Trombones 1-3</td>
<td>Trombones 1-3</td>
</tr>
<tr>
<td><strong>Bass</strong></td>
<td>Bassoons</td>
<td>Bassoons</td>
<td>Bassoons</td>
<td>Bassoons</td>
</tr>
<tr>
<td></td>
<td>Bass Clarinet</td>
<td>Bass Clarinet</td>
<td>Bass Clarinet</td>
<td>Bass Clarinet</td>
</tr>
<tr>
<td></td>
<td>Euphonium</td>
<td>Euphonium</td>
<td>Euphonium</td>
<td>Euphonium</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Tuba</td>
</tr>
</tbody>
</table>

Ticheli and Whitacre's orchestration used in the band arrangements are successful in producing an adaptation of the choral works they represent; however, taking a closer look at the layout of the pieces, one cannot help but notice the homogenous style of the band arrangements.

In reference to the homogenous style in each adaptation studied in this thesis, there is rare use of a soli, rhythmic variations, or other true timbre-
featured passages. Perhaps this is due to there being only the voice as an instrument in the choral version and the composers desire to create a band sound that unified the instruments to work as one unit. This realization led me to explore more music by each composer to compare the compositional layout of a band arrangement to an original band work.

Any page of the adapted band works can be taken and compared to an original band piece by either composer to provide evidence of the structural differences between the two. The following pages are taken from the first page of Frank Ticheli’s *Rest* and *Vesuvius* scores.

*Figure 19: Rest, opening page*

*Figure 20: Vesuvius, opening page*
In *Rest* (Figure 19), notice the homogenous structure as each instrument moves together and present little variation with the exception to rhythms. *Vesuvius* (Figure 20) has the instruments starting together, but they quickly break off into their own musical identity. Not only are there staggered entrances, but rhythmic difference within sections. Even Ticheli’s *Angel in the Architecture*, concert band piece that features a soprano soloist, consists of the same un-adapted band characteristics mentioned in *Vesuvius*.

Obviously, the choices can be limited when it comes to adapting one texture (the voice) and four staves (soprano, alto, tenor, and bass) into numerous instruments and staves. As previously stated, perhaps the composers desired to create a more unified sound. Of course, it is possible to create an adaptation that possesses the characteristics of a non-adapted original band piece.

An adaptation, especially one that is completed by the original composer, can meet any desires possessed by the composer. Just as Ticheli extended his middle passage of the band adaptation in *Rest* compared to the choral work, and Whitacre re-wrote an entirely new climax in the band arrangement of *Lux Aurumque*, I sought to create a band adaptation that reflected more characteristics of a non-adapted band piece.

After writing the choral piece *Prosper*, I researched and analyzed the music of Whitacre and Ticheli. Those findings assisted in adapting the band piece. *Prosper*, the band adaptation, consists of staggered entrances, rhythmic
differences, percussion extended techniques, a French horn solo, a clarinet soli, and a woodwind feature (see Chapter 5 for scores). Although the choral piece was written before the adaptation process, I had prior knowledge that the band arrangement would feature non-adapted band traits. It should be noted that both Ticheli and Whitacre did not have prior knowledge that their choral works would be adapted for the concert band.
CHAPTER FIVE

Prosper (Band Score)

This band adaptation is the product of the adaptation techniques and orchestration practices examined in this thesis; thus Prosper, an original band work was composed.

Prosper keeps the integrity of the original choral work, yet features many non-band adaption characteristics that highlight the capabilities of the wind ensemble. Prosper is based on the scripture Jeremiah 29:11, “For I know the plans I have for you, declares the LORD, plans to prosper you and not to harm you, plans to give you hope and a future.”
Prosper
Based on scripture, Jeremiah 29:11
Desmond D. Johnson

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Reflections

In the early stages of this study, I set out to compare the original choral works with the band adaptations. Many of those findings were insufficient and I wasn’t sure if there would be enough information to produce an efficient document. As I completed one task I would discover another technique or topic that could be considered in the adaptation process. For example, highlighting the voice usage in the band adaptations lead to finding a purpose for percussion.

In adapting the band piece, I assumed the work would be easy since there was a blueprint (i.e. the choral work); however, voice to instrument decisions along with percussion implementation became quite a challenge during the adaptation process. The other subject that surfaced during this study is the reason for adapting a piece. My purpose, this thesis, and the band adaptation are from an artistic standpoint. All of the Whitacre and Ticheli’s pieces were fueled by commissions. With that in mind, the adaptation techniques and orchestration tools presented in this document are suggestions that may not have been the intentions of the composers.

An overall goal for this thesis is for one to take any band adapted piece, identify adaptation techniques, and apply those techniques or similar techniques to their own works. As a composer, I applied the techniques to my own work and
created original techniques to meet my desires. This thesis will assist other composers in adapting choral works.

This study is not only beneficial to the composer but the conductor and the performers as well. Conductors that read this thesis are able to use its contents to assist in score study. Musical decisions made for my band’s performance of Ticheli’s *Earth Song* was aided by the information detailed in this study. It helped me connect the band adaptation to its choral origins, and bring light to those features that only the band piece contains.

Musicians will be able to better connect with the music. As an undergraduate, I performed Whitacre’s *Sleep* with our university’s band. The conductor played the recordings of the choral work to demonstrate the sensitivity of the voice so that the musicians could mimic those sounds on the instruments. The outcome allowed the ensemble to reach new performance heights that may have not been achieved otherwise.

Musicians, conductors, and composers will be able to use these materials to enhance the composition and performance of a band transcription. I have experienced every category of person that this thesis can assist. It is my hope that these findings will help others reach their goals.
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APPENDIX: VOICE USAGE IN BAND ADAPTATIONS OF WHITACRE AND TICHELI

Color Coded Voicing Key:

- **YELLOW** = SOPRANO
- **GREEN** = ALTO
- **ORANGE** = TENOR
- **PINK** = BASS
LUX AURUMQUE
(Light and Gold)
for Gary Green

Adagio; Molto Legato (d = 56)

Flute 1-2
Flute 3-4
Oboe 1
Oboe 2
Bassoon 1-2
Contrabassoon
Clarinet 1 in Bb
div.
Clarinet 2 in Bb
div.
Clarinet 3 in Bb
Baritone Clarinet
Alto Saxophone 1-2
Tenor Saxophone
Baritone Saxophone
Trumpet 1-2 in Bb
Trumpet 3-4 in Bb
Horn 1-2 in F
Horn 3-4 in F
Trombone 1-2
Tuba
VITA

After graduating with honors at Center High School in Center, Texas, Deshmond Johnson entered Stephen F. Austin State University in the Fall of 2006. As an undergraduate, Deshmond served as president of the Gamma Phi chapter of Kappa Kappa Psi, Drum Major of the Lumberjack Marching Band (LMB), and undergraduate teaching assistant for the LMB. He graduated Magna Cum Laude and received his degree of Bachelor of Music Education in the spring of 2011. Deshmond has taught bands at Carthage ISD, Garrison ISD, and is currently Director of Bands Shelbyville ISD. His bands consistently earn the UIL Sweepstakes Awards. In the fall of 2014, Deshmond entered Graduate School at Stephen F. Austin State University and received a Master of Music Composition degree in May 2019.

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