

Chant and Jubilo, W. Francis McBeth, Southern Music Publications.

Reference:

Miles, Richard. Music Through Performance in Band, vol. 7, pages 298-304. GIA Publications. 2010.

Recording: There are many good recordings. I like Music Educators DR (digital reference) volume 5. 1996. Featuring the University of Northern Illinois. Stephen Squires Conductor. There are nine CDs, volumes, of these reference recordings. They are great!

Beginning, balance the euph and clarinet. Euph adds depth and resonance to chorale.

Meas. 12, euph and bsn counter needs careful balance.

Letter B, is slower!

Through this chorale section I have everyone observe the breath marks for phrasing.

Letter C, I add breath marks for ensemble precision.

Meas. 27, once again balance euph and WW for dark resonant timbre.

Letter D, WW are slurred brass are *maestoso*. Rehearse brass to achieve the majestic nature of the chorale.

Meas. 32, this was a trouble spot for me, trumpets wanted to enter with trombones. Make sure they understand from first read they must wait.

I marked breath and releases for ensemble precision in WW and brass.

Meas. 46, slower! Important so the *accelerando* is more dramatic at meas. 50.

Meas. 52, MM=112. Percussion should play with authority!

Trumpets add release on the eighth when tied to previous quarter in fanfare figure.

Meas. 59, rehearse WW so you have a good dotted eighth-sixteenth subdivision. Don't swing!

Meas. 61, I add a release on beat 2, in low reeds and low brass, breath and reset tongue for good accented attack on beat 3.

Meas. 63, add a release on beat 3, in low brass for ensemble precision and they will need the breath to finish the phrase.

Meas. 66, I move the *p* to meas. 67 in horns. *Decrescendo* for two bars. So the figure is established more before the melody in flutes.

Meas. 66, percussion begin a *pp* but by 74 they are always only one dynamic below the melody.

Snare drum, I have used a deeper drum. I like the 14"x12" Majestic Prophonic Walnut drum.

Snare should play with confidence. Dynamic is same as brass at meas. 81.

The challenge at meas. 81 is balance. Thickly scored with four levels of either melodic or rhythmic interest.

Beginning in meas. 78, I have those that have the rhythmic pattern that begin on beat three, to add a *staccato* on the eighth note so the eighth is slightly detached and then add a slight accent on the quarter to help the syncopation lift out of the texture.

Meas. 89, *subito* MM=120. Low brass and low reeds should be *maestoso*!

Meas. 90, trumpets space the accented quarters and eighths.

Meas. 94, *Allegro* MM=144. I rehearse the whole note, so we all agree on the length of the *sfz*. Everyone is *pp* on the end of 1.

I found meas. 96-121 a real challenge for the WW *ostinato*, 26 measures. I interpret McBeth's phrasing to mean he would like this to be seamless. There is a change of key in 107 and 108 to make it even more challenging. I had some success with alternating players in flutes and the

clarinet parts. They should start one beat in front of the marked phrasing so we do not here the hand off!

Trb. 3, tuba, bass cl, and bsn are staccato WW are slurred. WW and brass must listen and align with the percussion eighth note ostinato. Percussion must be p but intense!

I asked all with the ostinato to add a decrescendo in measures 96&97 to mp in meas. 98.

Horns and saxes must phrase together. Meas. 108 Trumpets must phrase together as well.

Meas. 114, two things.... horns and euph aggressive crescendo!

Trombone and sax melody with authority then echoed by trumpets in meas. 116.

Meas. 122 – 126 are all about articulation. Agree on length of note.

There is a discrepancy between the parts, condensed score and the full score in meas. 128. Meas.

128 is a 4/4 measure not 3/4. The note in low brass should be a whole note.

Bass drum hit on the release is cool! Dampen!

Written in 1963. It is as fresh today as it was then. McBeth believes the popularity and lasting quality of this composition is due to the harmonic content. I think it is masterful in how it evolves from the first note to the release and all the contrasting elements throughout.