

Rehearsal Notes: *Incantation and Dance*, John Barnes Chance

Reference:

Miles, Richard, Teaching Music through Performance in Band, Vol. 2, pp. 469-472, Susan Creasap. GIA Publications. 2010.

The Instrumentalist, October 1992. *An Analysis of Chance's Incantation and Dance*, Barry Kopetz

Gaza, David: *Taking a Chance on Chance: Dancing to the Tune as He Actually Called It*. University of Arkansas. 2006.

Recording:

https://www.youtube.com/watch?v=uw2s3Y6NZwg&list=RDMMuw2s3Y6NZwg&start_radio=1

Recording is the Tokyo Kosei Wind Orchestra.

I appreciate the attention to balance of this recording. There are so many layers of rhythmic and melodic interest that balance is key to a successful rendition of this work that will convey the composer's intent. I also like the tempo!

Score analysis: https://www.youtube.com/watch?v=cz2yIyB_5Yk

By Anthony O'Toole, SCORE STUDY EPISODE #4: INCANTATION AND DANCE

Published in 1963. I am using the 2011 Second Edition. Hopefully everything in the six-page errata of the 1963 original has been fixed!!

I am a big fan of the music of John Barnes Chance. It is a real pleasure to revisit this piece. The music world suffered a tragic loss in 1972 when he was accidentally electrocuted while working in the backyard of his home in Lexington, Kentucky. He was 40 years old. His brief career gave the band world some wonderful compositions. The premiere of *Incantation and Dance*, originally titled, "*Nocturne and Dance*," took place in 1960.

One player per part from beginning to meas. 17. Use flute solo should till meas. 26, then tutti. Careful attention to balance of clarinets meas. 17-26.

Flutes must stagger breathing meas. 19-26.

Trumpets and trombones your entrance in meas. 26, beat three, through meas. 30, are all major triads listen carefully to balance within section and between sections.

Take your time meas. 27-32. This is Chance at his best!

Tempo at Presto, meas. 33, I like MM=128. Not 138 as indicated in parts and score.

A natural in tuba against B flat in Bass Clarinet. Equitable treatment of both pitches! Against an E flat major triad in the clarinets. It's wonderful!

WW stagger breathing 33-53.

Most of the melodic material of the piece is based on the percussion motives that are introduced beginning in meas. 35. Percussion we must here each entrance and then bring dynamic back to enhance percussion ensemble.

This piece builds over the next 202 measures. We need to keep things light at the beginning. Percussion for now decrease all dynamics by one level. Percussion add a crescendo beginning meas. 51 ending with the timbale entrance and a fortissimo arrival at meas. 55.

Big cue for low brass and reeds in meas. 53, beat three. They have been sustaining a long time they need your help to make sure their counting is on target.

We need a small but mighty whip (slap stick)!! It needs to be small so we can execute the consecutive quarters in meas. 70 & 193 and the syncopated figure 203-209 and 227.

Quarter note triplets in Horn, trombone, euph., need to be weighted and maestoso in approach. The first group is 8 notes, second group is 11, the third is 14. An increase of three notes each repetition.

When the "Dance" theme enters beginning in meas. 71, careful attention to the articulation will help us capture the character Chance intended.

Meas. 75 is the first of several eight-eight bars that will appear at various times. I continue to conduct in four for those counting rests.

Play the accent patterns that are indicated, and it will add another level of rhythmic interest.

This recurs in measures: 87,99,180,221.

The section of meas. 100 – 114, can be tricky. For the next 15 measures the meter becomes vague. It is due to the phrasing and the across the bar line barring of eighth note patterns. If you have rests this is not a time to check your phone! Count like crazy!

Woodwinds check out the 16th note scale figures beginning in meas. 115. Chance alternates a D flat mixolydian scale with an F sharp octatonic scale (concert pitch). 115 is D Flat mixolydian, 116 is octatonic, etc.

WW all tremolo indications should be played as "in tempo" 16th notes. For the duration of the piece. All must be measured/metered.

Meas. 126 the G flat concert plus bass drum on beat 4 for me serves as an arrival point for the previous section.

Once again, the tremolo in WW must be 16ths. In time.

Percussion ostinato returns this time only two bars for each instrument.

Help the low brass and reeds find the A flat concert on beat three meas. 140. For security.

Meas. 148 muted timpani is such a nice timbre! Find a way to make this happen.

Meas. 151 I like to balance to the horns. For melodic interest.

Big cue for low brass meas. 165! Fortissimo!

Meas. 176-180 only first clarinet has the triads. Need three players or give one line to one player in seconds.

WW measures 187 through 192 and 200 – 204, these are for the most part eight note chromatic groupings. Groups are beats 1 & 2, (interval of a whole steps separates next group), then beats 3 & 4.

Lots of part independence measures 193 through 198. Rehearse this slowly to find all independent layers.

Meas. 209, 214 quarter note triplets are a challenge because of the wide intervals. Practice slowly. Maestoso in approach.

Meas. 230, WW no tremolo, metered 16ths.

Careful balance in the last three measures. Percussion needs to be heard.

Last chord is G Major! Trumpets and upper WW have the third and fifth.

This is such a wonderful piece! I must do this along Variations on a Korean Folk Song at least every four years. It makes you wonder what Chance would have given the band world if he had not passed so young.