

Variations on a Korean Folk Song, John Barnes Chance.

References:

Miles, Richard. Music Through Performance in Band, vol. 1, pages 590-597. GIA Publications. 2010.

Kish, David. Guide to Band Masterworks, Vol. III, pages 11-26. 2013.

Recommended recording: Tokyo Kosei Wind Orchestra.

<https://www.youtube.com/watch?v=w-AEzxkRWBA>

Tune clarinets on a D concert so the chalumeau register is in tune.

Tune pedal points at meas. 17, D flat, A flat, F. Determine breathing.

Timpani does not roll D flat in meas. 37.

Variation I: meas. 38

Pentatonic, D flat, E flat, G flat, A flat, B Flat.

Balance lines with temple blocks.

Do not over play sixteenth figures. Mezzo so tempo does not slow.

Vibe mallet choice at 63 is critical so it is heard.

I pull back the conducting gesture in 74 and 75 and add gesture of syncopation on beat two of 75.

This is to help everyone from playing in rest.

Variation II: Meas. 78, start acc. a little louder and decrescendo into meas. 82.

I add a ritard in meas. 92 for musicality. Atempo meas. 93.

I add another ritard in meas. 107. atempo 108.

Bring out the descending counter line in Fl, As, Horn, meas. 108&109.

Variation III: At meas. 116, I suggest rehearsing the eighth note chord in Horn, Euph. And Tu slow to balance chords. We want the chord not just a percussive hit.

Trumpets at meas. 124, *leggiero!* Relax the forte dynamic.

Meas. 140, I disagree with the WW fortissimo. I mark this mezzo forte.

Add a crescendo in meas. 149 of trumpets only.

Bring out percussion hits on beat two of meas. 159 and 160.

Meas. 169-172 is a whole tone scale.

I begin conducting in three, one beat per bar, in meas. 180 to help set up the 3/2 meter in 183 so we find beat three together in meas. 183.

Variation IV; meas. 183.

Meas. 190 is a B Major(C flat) concert scale for flute & ob. D flat in clarinet & Sax.

Flutes need to stagger breathing on trill beginning 191.

Add a crescendo to timpani in meas. 198. Winds are running out of gas by this time!

Variation V: meas. 199 (Con Isancio – *with impetuosity (driving force), sudden motion.*)

Beginning in meas. 211 there is an identical contrapuntal statement of theme every four measures.

Brass in enter meas. 223 in a 6/8 feel. I rehearse brass in 6/8 but I continue conducting in 3/4 to end.

Meas. 241, I add accent to trumpet 1 and trombone 1. Same for 243,244, 246,247,249,250,252,253.

Meas. 242 WW sixteenths are B flat pentatonic beginning on various scale degrees.

Meas. 245, A flat pentatonic

Meas. 248, G Flat pentatonic

Meas. 251, F Dominant 7 arpeggio.

Flutes stagger breathing so trill is seamless.

Meas. 259, piano in winds so temple blocks are heard.

I add a rest in WW meas. 261 on beat two, breath, and accent on first note of sixteenths on beat three.