Music for Youth Orchestra III

Craig Bakalian

Two Flutes, Two Oboes, Two Clarinets, Two Bassoons, F Horn, Trumpet, and Strings

Foreword

Music for Youth Orchestra is music for young advanced musicians at a maturity level of high school or college. It was written as a study in tonality, meter, and phrasing. Music for Youth Orchestra II is part of a series of eight pieces each organized by tonality; Major, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian, and Minor. Each of the eight pieces includes the development of a variety of meter; Duple, Triple, Unusual Paired, Unusual Unpaired, and Combined. The phrasing was written with the thought of young musicans in mind. The phrasing is clear, simple, and primarily even (four or eight bars). However, often in the development sections, a phrase may be varied with unusual harmonic motion with shifts (substitution) in tonics, dominants, and subdominants. It should be noted that there is nothing simple about this music. It requires rigorous study and considerable rehearsal effort.

Music for Youth Orchestra III is based on Phrygian tonality and Unusual Unpaired meter. The Unusual Unpaired meter is primarily in a 3+3+2grouping, however, there are brief changes to 2 + 3 + 2 as heard in measure 9 and similar measures. There are also obvious changes of meter to Duple meter indicated with a 4/4 measure signature and changes back to Unsual Unpaired meter indicated with a 8/8 measure signature. The overall texture of this piece is very strong. There is very little gentle about it. The section that begins with measure 113 may be techincally challenging because the timbre is in a very high register for many of the musicians. This is especially true for Flute I. It may be suitable for Flute I to use a piccolo from measure 107 to the end of the piece, however reading an octave below the written notes would be required. Similar to the previous pieces in this series of music, there is a requirement of dividing the string sections, so a generous amount players is required. I have left the bowings for the string sections open for the director to plan and implement. I, being a pianist and wind player, who occasions the guitar, do not have the technical understanding to plan the bowings of this music, especially in the Unsual Unpaired sections.

Craig Bakalian
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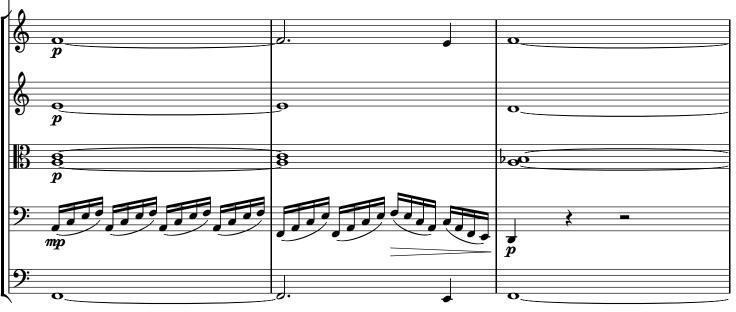






































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