Unit 1 Composer:
John Barnes Chance was born November 20, 1932 in Beaumont Texas. John became a composer at the age of 15, and studied with Clifton Williams, Kent Kennan, and Paul Pisk. He received his bachelors and masters at the University of Texas in Austin, and won the “Carl Owens Award for student composition in 1956 and 1957”(Camus). As well as those awards, Chance played timpani for the Austin Symphony Orchestra, arranged music for Army Bands, “composer-in-residence for the Ford Foundation Young Composers Project”(Camus). The following are the more popular pieces Chance has written during his life: Variations on a Korean Folk Song, Elegy, Blue Lake Overture, Introduction and Capriccio, and Symphony No. 2. “Chance’s works are tonal and unabashedly romantic, demonstrating rhythmic inventiveness and a secure command of instrumentation”(Camus).

Unit 2 Composition:
Incantation and Dance is a sort of theme and variation piece. The material that is found in the Dance portion of the piece is taken from the original theme presented in the Incantation. This piece, the first one Chance wrote for band, was written for Greensboro Senior High School. “The original title for the work was Nocturne and Dance, but when Chance later revised the composition, he not only deleted thirty-one bar, but changed the name to its current title.

Unit 3 Historical Perspective:
An Incantation by dictionary definition is “a use of spells or verbal charms spoken or sung as a part of a ritual of magic.” In the Dictionary of Ukraine, it explains the different uses for incantations, and one that really stuck out to me was “Defensive incantations to ward off or combat evil spirits that cause illnesses.” This reminded me of the dance portion of the piece, it is very tribal, bombastic and dark as if it is trying to ward of said spirits.

Unit 4 Technical Considerations:
There are many rhythmic challenges in this piece. One of the aspects that a lot of musicians struggles with is duple to triple, or triple to duple rhythm modulations, for example, measure 57, the horns, trombones and baritone have quarter note triplets that end with a sixteen note figure. The tendency of that passage is to play the first two notes of the triplet figure too slow, creating the infamous “marching band triplet,” and rushing the two sixteenth-eighth figure after the triplets. Luckily, this figure only happens four times, and doesn’t return anywhere else in the piece.

Syncopation is manifested throughout the entirety of this piece as well. Even though the syncopation sticks with only eighth note subdivided figures, the intricate lines between different instruments makes the syncopation much more difficult. One of the main motifs in this piece is superimposed on the melody, which creates a very rhythmic feel for the dance portion of the piece. The first instance where the syncopation is evident with
motive 1, is in measure 71. The motive fills in all the gaps of the melody as well as doubles some occasional notes, this creates a seemingly discombobulated feeling, but when done correctly, really makes the piece move.

Because of all of this rhythmic responsibly each instrument has, the piece tends to slow down if not careful. Another aspect that may add to fluctuation in tempo, are the woodwind runs at measure 115. The runs involve Db major, octatonic, and other scales that venture away from your typical major minor scales.

**Unit 5 Stylistic Considerations:**
Articulation in this piece is also crucial to it’s success, if articulation and note lengths aren’t accurately played, this piece can get very muddy and messy very quickly. For example, in measure 193, there are lot of interplay between instruments. If the figures with an eighth note followed by an eighth rest is played too long in motive 1, the thick texture will cover up the melody. There are a lot of moments where instruments also color part of the melody. For example, in measure 71, piccolo and flute have the sixteenth note figures with the melody in the first and second trumpets. If both instruments do not match the same articulation and style when they play in unison, the colors of both instruments will not line up correctly.

Articulation and balance is also very important in measure 76 as well. If notes get too long, the style of the piece will not stay light and bouncy. Also, the extreme low woodwinds can easily over-power the melody in the Bb clarinets and Alto clarinet, so that light articulation is also crucial for the line.

During the Incantation portion of the piece, the biggest difficulty that players may face is finishing phrases. The piece’s tempo begins very slow, which is a challenge for sustaining long notes through multiple measures. For example, the clarinet, bass clarinet, contra bass clarinet, and/or bassoon has sustains going from measure 1-16. The piccolo, flute, and clarinet part from measure 19-54 is a constant sustain also, this will be challenging to make sure there is no break in the notes, stagger breathing as well as sneaking in and out will be difficult especially in that range of the instrument.

**Unit 6 Musical Elements: (Melody, Harmony, Rhythm, Timbre)**

**Melody:**
The Incantation melody in the flutes at the beginning of the piece has a very small range from measure 1-15, then it begins to ascend, and once the flute plays the trill, the lazy measure and a half of the melody gets transferred and repeated in the alto saxophone. While the sax is repeating the last measure and a half, the melody gets repeated in the Contra bass clarinet, bassoon, and tuba from measures 20 through 25, then gets transferred again throughout the woodwind section, but slightly different that the original melody.

The Dance melody is composed of many leaps, and uses lots of chromaticism throughout giving it a dark eerie sound and feel. This light fast paced melody is often colored with
other instruments playing portions of the melody to high-light certain figures, such as the sixteenth note figures like in measure 71. The counter-melody in the low woodwind parts at 76 adds an extra flair and rhythmic depth to the dance melody, filling in the gaps where the melody is resting. When the two are played together, it creates a perpetual feel that is exciting and effective.

**Harmony:**
The very mellow and somber beginning of the Incantation sets up the piece nicely. The Phrygian melody, is nicely jointed with a humbling dark bass pedal throughout that compliments the low register flute nicely.

During the dance section, the two superimposed lines make it difficult to hear a harmonic progression, but the step-wise chords lend well to the disjunct, chromatic melody. The only time the chord progression breaks away from the three chords of Bb, Ab, and G is at the end of each two bar chunk.

**Rhythm**
The idea of “fragmentation” is found throughout the dance portion of the piece. This concept is a line that is broken up between instruments, or certain instruments may only have little pieces of the melody while others have the melody in its entirety.

**Timbre**
There are a few timbre spots that if not followed can really change the feeling of the piece, for example, in measure 26, the trumpets and trombones call for Hats. Without this, the tone will be too bright to effectively add to the feel of the Incantation.
The dance section of this piece tends to be very in-you-face style, however, while brass in particular need to be playing on edge almost the whole time, you have to be careful not to allow bad tones especially on the marcato accents, and fortissimo volumes.

**Unit 7 Form and Structure:**

**Incantation:**
-Introduction/Theme 1 m.1 – 19: Flutes have the melody with Bass Clarinet, Contrabass Clarinet harmonic support.
-Repeat of theme 1 m. 19 – 33: Melody found in Bass Clarinet, Contrabass Clarinet, Bassoon, and Tuba. Rest of the band is playing by m. 26 with harmonic support.

**Dance:**
-Introduction m. 33 – 53: Percussion begins with maracas and layers in until 53 with a total of “five different rhythmic motives”(Teaching Music…)
-Wind introduction m. 53 – 70: brass have intro material not found anywhere else in the piece, woodwinds and trumpets have sixteenth note figure that is a fragment of the melody.
-Melodic material fully stated with harmonic rhythmic support. m.70 – 100, melody gets passed around the band, and counter-melody is found throughout. Melody is as follows: tpts m.70 – 76, cls m.76 – 82, Fls m.82 – 88, tbns m.88 – 94, tpts m. 94 – 100.
-B section with new melodic material. m.100 – 130. Melody in the low woodwinds, with harmonic rhythmic support in the Bb clarinets, and adding instruments in measure 107, at 115, the brass have a fanfare theme, while the woods have lots of harmonically and rhythmically supported passages.
-Return of the percussion and wind intro. 130 – 148.
-Counter-melody vamp with melodic fragments. 148 – 176. Counter-melody found in Bb Clarinets, Trumpets, and horns. Low woodwind, and timpani ostinato is found underneath the texture.
-Return of melody, m 181 – 205. Melody is played solid in trumpets, but then at measure 193, the melody gets fragmented and tossed around the band, then returns back to the trumpets in measure 199.
-Coda m. 205 to the end. The fanfare from the B section returns slightly different with percussion support. Counter-melody and fragments of the main melody gets tossed around quite a bit, and is supported by wood wind runs and trills.

**Unit 8 Recommended Listening:**

**Other Compositions by John Barnes Chance:**
- *Blue Lake Overture*
- *Elegy*
- *Symphony No. 2*
- *Variations on a Korean Folk Song*

**Compositions by Chance’s Teachers:**
- *Fanfare and Allegro*, Clifton Williams
- *Dedicatorary Overture*, Clifton Williams
- *Caccia and Chorale*, Clifton Williams
- *Arioso*, Clifton Williams
- *Divertimento*, Paul A. Pisk
- *Five Two-Part Studies*, Paul A. Pisk
- *Lovers Lament*, Paul A. Pisk

**Other Compositions**
- *Symphony Fantastique*, Hector Berlioz
- *Sorcerer’s Apprentice*, Paul Dukas/Winterbottom

**Unit 9 Sources:**