

The Pillars of Phrygia

Barry Kopetz

1 Full Score

8 Flute

2 Oboe

2 Bassoon

4 Clarinet 1

4 Clarinet 2

2 Bass Clarinet

2 Alto Saxophone 1

2 Alto Saxophone 2

2 Tenor Saxophone

1 Baritone Saxophone

4 Trumpet/Cornet 1

4 Trumpet/Cornet 2

4 F Horn

6 Trombone 1,2

2 Baritone B.C.

2 Baritone T.C.

1 Bells

2 Sus. Cymbal, Triangle, Crash Cymbals

2 Tom-Toms, Bass Drum

Extra Part - P3012131

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THE PILLARS OF PHRYGIA

Barry E. Kopetz

The Pillars of Phrygia brings the concept of "mode" to a unique setting for the young concert band. The selection is a Rondo (A - B - A - C - A - Coda). The "A" sections represent the pillars and introduce the concept of "polytonality" to the musicians. The melodic material introduced in the "B" and "C" sections are first introduced simply, followed by a restatement with an added countermelody. The conductor will find the selection most useful for teaching good balance to young musicians due to the clearly apparent nature of the musical components.

Percussion parts are musically written to complement the woodwind and brass textures. For an added effect, the conductor may choose to utilize two tom-toms (high - low) in lieu of the muffled snare drum part. If this option is chosen, the higher of the two should be played at the beginning of each entrance, followed by an alternation of the two pitch levels. Tambourine may also double this line for added color variety. Importantly, the triangle should be either held up or attached to a music stand using a metal clip. In any case, the resonance of the instrument should be allowed to ring freely each time it is struck.

LEARNING OBJECTIVES

The ability to play in a variety of keys is an important goal for every student. In addition, it is important for students to learn that not all music is written in keys – some music is written in modes. *The Pillars of Phrygia* makes extensive use of the Phrygian mode (E to E on the piano, using only the white keys) and allows students to learn this concept. Also, polytonality is used so the students may understand that music can be played in more than one key simultaneously and sound "right." The piece introduces bitonality (two keys), followed immediately by tritonicity (three keys) in an easily understandable setting. Students are also able to relate phrasing concepts to the simple, but effective, melodies and countermelodies. Finally, the selection demands a variety of articulation styles in order to be played musically.

Cue notes are small-sized notes that can be played when the indicated instrument is missing or needs more strength. They can also be employed to alter the *timbre* (tone-color) of that musical line.

MUSIC THEORY

Key: Phrygian Mode on Concert D. Learn the following scale and arpeggio, which is printed at the top of each player's part.

Concert D Phrygian Scale and Arpeggio

Key of D Phrygian

Rhythm Studies:

1 (2) & 3 4 1 & (2) & 3 & (4) & 1 2 & 3 (4) & 1 & 2 & 3 & 4

Write this rhythm on the board and have the students:

- (1) Count each rhythm out loud. (2) Clap each rhythm (keep hands together for half notes, etc.).
- (3) Take one measure and play that rhythm on each tone of the scale.

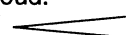
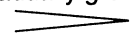
Time Signature:

C – "common time" or 4/4 time – The top number indicates there are four beats to a measure; the bottom number indicates a quarter note receives one count.

Style Markings:

Legato – smooth and connected.
 Maestoso – majestic, stately, dignified.
 Marcato – in a marked style (separated).
 Relaxed – normal articulation.

Dynamic Indicators:

Piano (*p*) – soft.
 Mezzo Piano (*mp*) – moderately soft.
 Mezzo Forte (*mf*) – moderately loud.
 Forte (*f*) – loud.
 Crescendo () – gradually grow louder.
 Decrescendo or Diminuendo () – gradually grow softer.
 Diminuendo poco a poco – gradually get softer, little by little.

Other Musical Terms:

Rallentando (*rall.*) – gradually growing slower.

THE PILLARS OF PHRYGIA

Grade 2
Duration 3 minutes

Barry E. Kopetz
(ASCAP)

Maestoso ♩ = ca. 80 throughout

Flutes
Oboe

Cl. 1 div.

Clarinet

Alto Saxophones

Tenor Saxophone

Maestoso ♩ = ca. 80 throughout

Trumpet/Cornet

F Horn

Trombones
Baritone

Tuba
(Low W. W.)

Bells

Susp. Cymbal
Triangle
Crash Cymbals

*†Tom-tom(s)
Bass Drum

B.D. **mf**

Trbs. div.

Plastic Mallets

Susp. Cym. Soft Mallets

L.V.

*Tom-tom(s) or Sn. Dr. with snares off. If two Tom-toms are used, each entrance is started on the higher drum, followed by an alternation of the two pitch levels.
†Optional: Add tambourine

Flutes
Oboe

Clarinet

Alto
Saxophones

Tenor Sax

Tpt./Cor.

F Horn

Trombones
Baritone

Tuba
(low W. W.)

Bells

Susp. Cym.
Cr. Cyms.

Tom-tom(s)
Bass Dr.

Fls. unis.

More broadly

11 Relaxed

1. Cl. 1 mp

11 Relaxed

Trb. 1

Bs. Cl (Tuba cued)
-Bar. Sax. (cued)

mf

f

mp

p

mf

f

mp

p

mf

f

mp

p

mf

f

mp

p

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Flutes 1/2
Oboe

Clarinet 1/2

Alto Saxophones 1/2

Tenor Sax

Tpt./Cor. 1/2

F Horn

Trombones 1/2
Baritone

B. Cl. (Tuba)

Tom-toms

p

Flutes 1/2

Clarinet 1/2

Alto Saxophones 1/2

Tenor Sax

Tpt./Cor. 1/2

F Horn

Trombones 1
Baritone

B. Cl. (Tuba)

Bells

Trgl.

Bass Dr.

19

mf

Cl. 2
Hn. cue *mp*

mp

19

1. *mp*

mp

+Trb. 2 *mp*

+Tuba, B. Sax. (cued in B. Cl.) *mp*

mf

mp

mp

Flutes 1 2
Oboe

Clarinets 2

Alto Saxophones 1 2

Tenor Sax

Tpt./Cor. 1

F Horn

Trombones 2
Baritone

Tuba (low W.W.)

Bells

Trgl.

Bass Dr.

27 Firmly

Flute div.

Flutes 1 2

Oboe

Clarinets 1 2

Alto Saxophones 1 2

Tenor Sax

Tpt./Cor. 1 2

+2

F Horn

+Trb. 1

Trombones 1 2

Baritone

Tuba (low W.W.)

Bells

Susp. Cym.
Cr. Cyms.

Tom Toms
Bass Dr.

More broadly

Flutes unis.

36 Relaxed

Ob.

mf

Cl. 1 (T. Sax cue)

1. (cued in A. Sax 2)

mp

(+A. Cl.) *p* legato

36 Relaxed

Trb. 1

p

(B. Cl.; Bar. Sax cues for Bar.)

More broadly

Tpt./Cor.

F Horn

Trombones

Baritone

Tuba (low W.W.)

Bells

Trgl.

Tom Toms

f

p

Flutes

Clarinet

Alto Saxophones

Tenor Sax

Tpt./Cor.

F Horn

Trombones

Baritone

low W.W.

Trgl.

Tom Toms

44

Flutes 1 2
Oboe +Ob. *mf*

Clarinets 1 2 *mf*

Alto Saxophones 1 2 +2. *mp*

Tenor Sax *mp*

Tpt./Cor. 1 2 44 *mf*

F Horn *mp*

Trombones 2 Trb. 2, Bar. *mp*

Baritone *mp*

Tuba (low W.W.) *mp*

Trgl. *mp*

Tom Toms *mp*

Bass Dr. *mp*

52 Marcato

Flutes 1 2 *f* -Ob.

Clarinets 1 2 *f* Cl. 1 div.

Alto Saxophones 1 2 *f*

Tenor Sax *f*

Tpt./Cor. 1 2 52 Marcato *f*

F Horn *f*

Trombones 2 +1. *f*

Baritone *f*

Tuba (low W.W.) *f*

Bells *f*

Susp. Cym. *mp* L.V.

Cr. Cyms. *f*

Bass Dr. *f*

This image shows a page of a musical score for a large ensemble. The score is written for the following instruments:

- Flutes (1 and 2)
- Clarinets (1 and 2)
- Alto Saxophones (1 and 2)
- Tenor Sax
- Tpt./Cor. (1 and 2)
- F Horn
- Trombones Baritone (1 and 2)
- Tuba (low W.W.)
- Bells
- Susp. Cym. (Cymbal)
- Cr. Cym. (Cymbal)
- Bass Dr. (Drum)

The score is in 4/4 time. It features various musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The score is divided into measures by vertical bar lines. A large, diagonal watermark reading "Only Publications" is visible across the page.

More broadly

60

Fl. 1

Fl. 2, Ob.

mp

dim. poco a poco

rall.

p

1.

mp

rall.

+2.

p

Alto Saxophones

mp

dim. poco a poco

rall.

p

Tenor Sax

mp

dim. poco a poco

rall.

p

Tpt./Cor.

More broadly

60

mp

rall.

p

F Horn

mp

rall.

p

Trombones

mp

dim. poco a poco

rall.

p

Baritone

mp

dim. poco a poco

rall.

p

Tuba

mp

dim. poco a poco

rall.

p

(low W.W.)

mp

dim. poco a poco

rall.

p

Bells

mp

dim. poco a poco

rall.

p

Trgl.

mp

dim. poco a poco

rall.

p

Tom Toms

mp

dim. poco a poco

rall.

p

Bass Dr.

mf

mp

dim. poco a poco

rall.

p