

## More About INCANTATION AND FUGUE

When I write for middle school bands, I usually try to give them something to chew on. I don't want to serve up mindless little ditties that sound just like a thousand other mindless little ditties. I want them to have something to challenge their minds, real music that they can learn something from.

**INCANTATION AND FUGUE** is a case-in-point. Each of its two sections has something to stretch young players both technically and musically, aiming to open their minds a bit.

This is described more in the performance notes in the score:

As the *Andante misterioso* tempo marking indicates, the first section of this composition should begin very quietly with a sense of mystery about it. The title, **Incantation**, suggests a mysterious ceremony, and the performance should try to convey this image. As the movement progresses, the music needs to build steadily in volume and power up to the climactic passage from m. 33 to 39. After a sudden cutoff and pause, the final two measures are much slower and swell rapidly from *pp* to *ff* as the dissonance resolves into open fifths on the final chord.

The second section, **Fugue**, is an imitative form which dates from the Baroque period and this one, in the key of C minor, is fairly strict in its development of the musical material. Each initial entrance of the fugue subject has to be emphasized, as should all later appearances of it and especially the three note motif with which it begins, whether as originally heard, or in its inverted form (as at m. 62). The entire fugue should be unrelenting in power as it drives to its conclusion.

There is a brief pause between the two sections of this composition.