

Modal Suite for Solo Euphonium

by Kayla Roth
approx. 7'45"

This is a piece written in five movements, each in a particular mode:

I. Mixolydian: Midsummer Fair

Tonal center: D (D E F# G A B C D)

A troubadour singing a lilting song for a maypole dance, reminiscent of a festive day in Middle-Ages Europe.

II. Dorian: Voices Echoing in a Cathedral

Tonal center: F (F G A b B b C D E b F)

Evoke the style of an early-music singer. A quasi plainchant, in steady time with no strict form. Melodies continue across barlines, which makes it somewhat difficult for a listener to tell the meter in which it is written, similar to early liturgical music.

Breath marks indicate lifts; m.6 into m.7 crescendos into a lift, with an arrival on F. *Pesante* markings at mms. 8-9 and 16-17 are heavy, similar to how one would play "Bidlo", then *dolce* at m.12.

III. Lydian: Neon Lights

Tonal center: B b (B b C D E F G A B b)

Think New York City, Times Square: bright, intense lights surround you as you dodge through crowds of people with a haltering step, and the sounds of car horns blast at jaywalking pedestrians.

Crescendos into silence should end with a push off into the release; for example, the dynamic markings in mms. 17-18 are being used as an effect, like a speeding car screeching to a stop. In mms. 18-19 and 59-61, non-accented notes should be played extremely softly, so that the accented notes are markedly louder.

IV. Locrian: Breathing

Tonal center: B (B C D E F G A B)

Every measure of this movement is a phrase, and mms. 2, 3, 4, 6, 7, 8, and 9 follow this form:



Take a long breath in. Hold it, briefly. Breathe out.

As you crescendo into silence, it is like taking a breath, and letting it go. The silence in the middle of the measure is a part of the phrase. Breath marks indicate lifts, but be sure not to clip the ends of notes.

This form roughly follows the golden ratio: the “held breath” in each measure is at approximately 61.8%.

Mms. 1 and 5 should be seen as long deep breaths leading into the next phrases, while mms. 10, 11, and 12 are breathing out, weaker and weaker.

V. Phrygian: Bulería

Tonal center: C (C D ♭ E ♭ F G A ♭ B ♭ C)

Phrygian mode is often used in many Flamenco cantes, such as the bulería. This movement is in a triple meter, and calls to mind some of the stylistic traits of the bulería, such as hemiola crossrhythms and *poco a poco accelerando* throughout. The bulería puts emphasis on the downbeat of each measure, and faster parts (for example, measure 17) could be felt in one. The overall structure is one of gradually building momentum, pushing and pulling as it grows in intensity and ending with a dramatic flourish.

During the cadenza, the Flamenco mode is used. Used extensively in Flamenco music, this is a modified Phrygian that includes a raised scale degree 3 (C D ♭ E-natural F G A ♭ B ♭ C).

Thank you for purchasing this piece! I would like to thank Dr. Danny Chapa (dannychapa.com) for his immense help in the editing process and for the wonderful recording I was able to procure from his stellar performance. Another thanks goes to Steve Darling for his comments, from which sprang some of my most important edits.

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MODAL SUITE

Euphonium

Kayla Roth

I. Mixolydian: Midsummer Fair

Frohlich, with much lilt $\text{♩} = 70-88$

mf

f *mf* *f*

mf *f*

mf *mp* *mp*

p

f *mf*

With Intensity = 350

With Intensity

mp

mf

sfz *pp* *mf*

sfz *p* *ff* *f p f p f p f*

p *f* *p* *f* *p*

f *ff*

V. Phrygian: Buleria

Can Ma Rubato ♩ = 80**Maestoso** ♩ = 100**Regaining Momentum** ♩ = 130*molto stringendo*

freely (cadenza like)



*Upper notes optional