

Fanfare for the Third Planet
Richard Saucedo

Unit 1 Composer

Richard Saucedo is a band director, composer and arranger. He is currently the Director of Bands at the William H. Duke Center for the Performing Arts at Carmel High School in Carmel, Indiana. His bands are known for receiving state and national awards, and performing three times at the Bands of America National Concert Band Festival. Saucedo was named the “Outstanding Music Educator” for 2010 in Indiana by the Indiana Music Educators Association and featured in articles in music magazines such as, *Halftime* and *School Band and Orchestra*.

As a composer and arranger, Saucedo works with Hal Leonard Publishing Corporation in producing marching band, concert band, and choral works. He is known for his concert band works for middle school, high school, and collegiate ensembles that are played at numerous clinics and conventions. Saucedo is also the “Brass Composer and Arranger” for the Blue Stars Drum and Bugle Corps in La Crosse, WI. Saucedo received his Bachelors degree at Indiana University in Bloomington and his Masters from Butler University.

Unit 2 Composition

Fanfare for the Third Planet was commissioned for Keller Independent School District, Texas in 2004. The piece is written in Saucedo’s classic fanfare style, using syncopated brass melodies, woodwind flourishes and heavily involved percussion parts. Saucedo uses this style in some of his other pieces like *Temecula Valley Fanfare* and *Georgian Court Fanfare*. The fanfare is approximately 3 minutes in length. The

“Joyous” tempo of quarter-note at 148-158 beats per minute remains unchanged throughout the piece. The fanfare alternates between an accented fanfare and a lighter motive without changing tempos.

Unit 3 Historical Perspective

Even though this piece was composed in 2004, the historical perspective and origin of the fanfare is still relevant. According to Merriam-Webster a fanfare is “a short and lively sounding of trumpets”. In the 15th century the word fanfare was used primarily for celebrations and consisted of improvised arpeggios and runs being played very loudly. In those days a fanfare was not used for its musicality but for military calls and commands. These fanfares by brass and percussion would alert troops and call commands.

It wasn't until the 18th century when Beethoven used a flourish for brass in the last Act of *Fidelio* that society and music critics considered a fanfare to be musical. This revolutionized the use of brass in the concert setting where before the concert setting was reserved for stringed instruments. After Beethoven's use of the fanfare in *Fidelio* to add excitement and climax the concept of a fanfare changed from military commands to more of a ceremonial flourish for brass and percussion. Since the 18th century many composers have used this style in their compositions such as, Aaron Copland, John Adams, Ludwig van Beethoven, Dmitri Shostakovich, and numerous others.

Unit 4 Technical Considerations

Fanfare for the Third Planet stays in the key of Bb Major through out the piece. There are sections that tonicize Db or F major, at measures 21-34 and 51-66. The tempo for

Fanfare for the Third Planet stays constant throughout at quarter-note at 148-158 beats per minute.

Use of syncopation is a considerable part of this piece it is found in every section except for the lyrical section at measure 11 through 30. The syncopation sections include syncopated rhythms that are comprised of quarter-note, eighth-note, and sixteenth-note variances. These syncopated rhythms may be a challenge for students to sight-read.

There are many instances where the brass section has a major entrance together, such as measure 3, 33, 57, 83, and 90, it can be challenging for the performers to get the notes to speak right in time and confidently. The percussion part is also very demanding and requires at least seven percussionists. The timpanist and chimes lead the momentum in the intro to the main theme at measure 3. The timpani and chimes are typically on opposite sides of the ensemble and keeping them together without becoming muddy can be a challenge. In multiple sections, measure 11-18, 31-34 and 51, the melody gets passed around to different instruments, pulse and uniformity of style may suffer.

Unit 5 Stylistic Considerations

Fanfare for the Third Planet has been deemed as Grade 2 literature by the Hal Leonard *MusicWorks* series. The work uses obvious style and dynamic contrasts that need to be addressed for the full effect of the music. There is a transition from Theme 1 (m. 3) to Theme 2 (m. 11) that requires style and dynamic contrasts. In this section the music changes from Forte and accented to very soft and legato. This contrast draws in the listeners' ear and makes the music more intriguing.

There are many sections that pass the melody from woodwinds to brass and vice versa. An example of this would be at measure 31. Here the main idea is passed from a

woodwind choir to a brass choir. There will be obvious timbre changes, but the style and dynamics should stay the same. The lyrical section should be flowing and song like without losing tempo while the accented section should be driving.

Unit 6 Musical Elements

Fanfare for the Third Planet is based around the key of Bb Major. It stays in this key the entire time except for a few times when it hints at the keys of Db and F Major at measures 19 and 51. The melody gets passed back and forth between the woodwind choir and the brass choir giving it a call and response type effect. There are three main themes that are used and they vary by their rhythm and timbre. The main theme is in the style of a traditional fanfare being big brassy and syncopated, measures 3-10 and 71 to the end. In this theme the syncopated rhythm and brassy melody give the audience the feeling of an awakening of something majestic. The next theme, measure 11-50, is legato and songlike. In this theme the flowing melody line and rhythmic percussion in the background provide a feeling of traveling, which could be an interpretation of the title. The audience is led to feel as though they are traveling and exploring the “third planet”. The third, measure 51-70, is a delicate, staccato call and response between the brass and woodwind choirs. This section uses timbre differences to highlight the call and response. The timbre of the brass reinforces the call made by the woodwinds, almost like an affirmation. The piece finally builds back up in intensity and ends with a variation of the first theme pushing to the end to create a heroic and declarative statement.

Unit 7 Form and Structure

Opening	M. 1-2	Introduction (2 measures; percussion building)
Theme 1	M. 3-10	Fanfare; moving lines alternate between brass and woodwind choirs

Theme 2	M. 11-50	Legato song-like passage; tonicizes Db and F Major
Theme 3	M. 51-70	Soft staccato; call and response between the two choirs
Theme 1 (Variation)	M. 71-end	Marcato; Fanfare starts to build to end

Unit 8 Suggested Listening

Temecula Valley Fanfare, Richard L. Saucedo

Georgian Court Fanfare, Richard L. Saucedo

Flight of the Thunderbird, Richard L. Saucedo

Fanfare for the Common Man, Aaron Copland

An American Fanfare, Rick Kirby

Celebration Fanfare, Steven Reineke

Unit 9 Additional Resources

Edward H. Tarr. "Fanfare." Grove Music Online. Oxford Music Online. Oxford University Press. Web. 23 Feb. 2013.
<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/09285>>.

Blue Stars. "Richard Saucedo." 2013. Web.
<<http://www.bluestars.org/staff/rsaucedo.php>>.

Saucedo, Richard. "Fanfare for the Third Planet." 2005. Web.
<<http://wynnliterature.weebly.com/fanfare-for-the-third-planet---richard-l-saucedo.html>>.

Saucedo, Richard. *Fanfare for the Third Planet*. Milwaukee, WI: Hal Leonard Corporation, 2005. Print.

Merium-Webster. "Fanfare." , 2013. Web.
<<http://www.merriam-webster.com/dictionary/fanfare>>