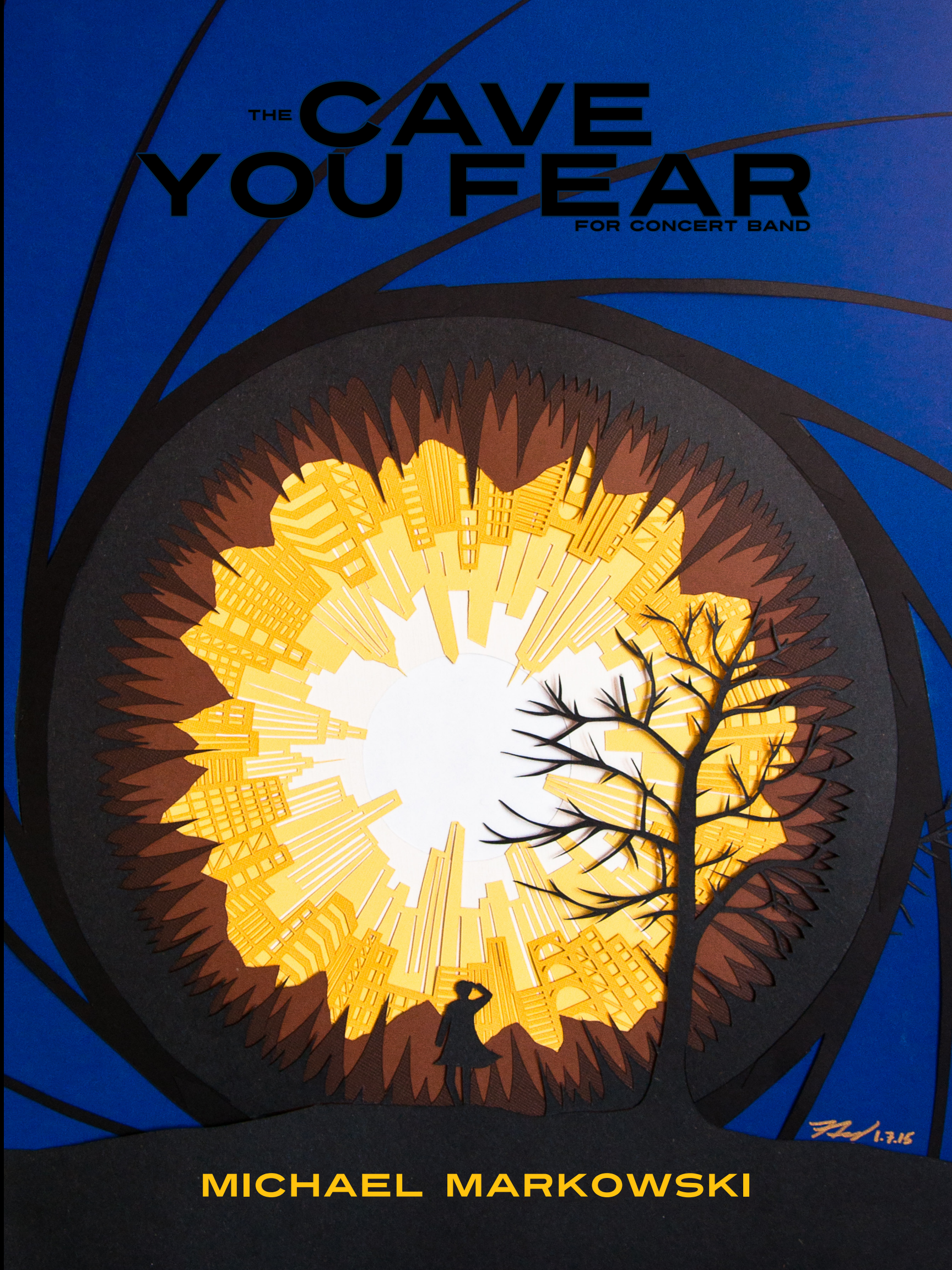


THE **CAVE**
YOU FEAR
FOR CONCERT BAND



Handwritten signature and date
1.7.15

MICHAEL MARKOWSKI

THE CAVE YOU FEAR

FOR CONCERT BAND

MICHAEL MARKOWSKI

INSTRUMENTATION

Flute 1 & 2

Oboe

Bassoon

B♭ Clarinet 1 & 2

B♭ Bass Clarinet

E♭ Alto Saxophone 1 & 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 & 2

French Horn

Trombone 1 - 3

Euphonium T.C./B.C.

Tuba

Percussion 1: Timpani, Brake Drum

Percussion 2: Glockenspiel, Woodblock

Percussion 3: Marimba, Tam-Tam, Amplified Lion's Roar

Percussion 4: Suspended Cymbal, Mark Tree, Hi-Hat

Percussion 5: Snare Drum

Percussion 6: Bass Drum, Triangle

DURATION

ca. 4:00

Cover art created by Jessica Tang.

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For more information, please visit www.michaelmarkowski.com.

ABOUT 'THE CAVE YOU FEAR'

"The cave you fear to enter holds the treasure you seek."

—Joseph Campbell

I've been thinking a lot lately about all the opportunities we're given day-to-day to try something new or to go somewhere we've never been before—the opportunity to take a spontaneous road trip, to go see a concert by a band we've never heard of at a venue we've never been to, to try that new restaurant down the street where the menu is in a language we don't quite understand. Some people have an innate sense of adventure, who go-with-the-flow, who live life for the unexplored, and I couldn't be more inspired by them.

For a long time, I was the opposite. I used to prefer to stay at home, working on my computer because it was the safe and responsible thing to be doing, listening to the same albums on my iPod, ordering the same meal at the same, familiar restaurants. And while there's nothing necessarily wrong with having a routine or knowing what you like, I eventually realized that my life was starting to have a certain predictability to it. It was a few years ago, while I was still living in the same state that I was born and raised in, that I had the most terrifying epiphany that I think I've ever had. I was becoming increasingly bored and incredibly boring.

In film schools around the world, Joseph Campbell's book *The Hero With A Thousand Faces* is

required reading for filmmakers, screenwriters, and storytellers because Campbell has single-handedly identified what we refer to as "The Hero's Journey"—the series of events and conflicts that arise along a character's path as he or she fights their way to some ultimate goal. After studying Campbell, it's easy to question where we are on our own paths. What is our own story? What are we fighting for? What does it mean to be a 'hero' and how can we be more 'heroic' ourselves? When we hear our own call-to-adventure, will we jump up, prepared, or will we ignore it, sit idly and take the easy way out because we would rather life be quiet and comfortable? According to Campbell, each of our adventures are already out there, waiting for us. That's not the problem. For him, "the big question is whether you are going to be able to say a hearty 'yes' to your adventure."

So for the next four minutes, let's take a chance, let's venture into the dark unknown, let's fight whatever monsters we find in there. And although we might not always prevail, at least we'll have a story to tell by the end.

Michael Markowski

May 10, 2014

Astoria, New York

The Cave You Fear was premiered in Efland, North Carolina
by the Gravelly Hill Middle School Concert Band on May 15th, 2014, conducted by Arris Golden.

COMMISSIONED BY THE GRAVELLY HILL MIDDLE SCHOOL BANDS
ARRIS GOLDEN, DIRECTOR OF BANDS

A Conductor's Interpretive Analysis of Michael Markowski's "The Cave You Fear"

By Marc R. Dickey, Ph.D.
California State University, Fullerton School of Music

From the very first note of "The Cave You Fear" there is a sense of drama. Cinematic drama: the piece feels like a film score from its first downbeat. Those who are familiar with the sense of adventure in Indiana Jones films and the creepiness of much of Tim Burton's work will relate to this piece immediately. While this four-minute piece is well within the capabilities of most middle school and junior high school bands, it is full of Michael Markowski's idioms found in his more advanced works. The scoring is pragmatic enough for this level of player, but the overly safe doublings found in so much middle school band music lose out here to genuinely inventive, colorful harmonies and textures. "The Cave You Fear" also provides opportunities for your percussion section to utilize some instruments and equipment that will likely be new to them, and possibly to you as well. The percussion part writing is reasonable for younger players, yet will provide engaging challenges.

"The Cave You Fear" begins not so much with a sense of introduction (although it is one) as just being in the moment from the very start. The piece is written without key signatures, and begins in C Major. Notice that the *ff* on beat one does not contain any accent, and also that the quarter note in m. 2 is not *staccato*. And the tympani part is marked a gentle *mf*. We just ease in to "The Cave You Fear."

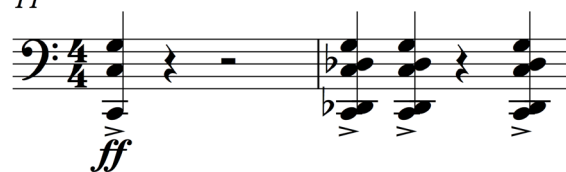
The harmonic motion in the first four measures moves back and forth from C Major to

A \flat Major, and the slurred eighth notes in the upper woodwinds create a sense of optimism and wonder with their undulating *crescendos* and *decrescendos*.

Things quickly turn ominous at m. 5! The harmony shifts to e minor, and the style of the eighth notes changes to an eerie *staccato*. Beginning in the pickup to m. 6 there is a sequence of *legato* half note lines, each beginning with a minor third. This sequence is soon enough interrupted by a prominent signal in the snare drum (mm. 11-12), accompanied by low brass thuds utilizing D \flat 's to create dissonance (see Ex. 1). The motive returns, and this time leads to two measures of suspensions that bring us to a new section of music. Note the prominence of the pitch A \flat in this opening section; it appears in each of the first ten measures, taking on various roles throughout the harmonic progression. These D \flat 's and A \flat 's are used in mm. 15-16 to help prepare us to return to C Major. C Major sounds safe; moving just a half-step away sounds a bit scary!

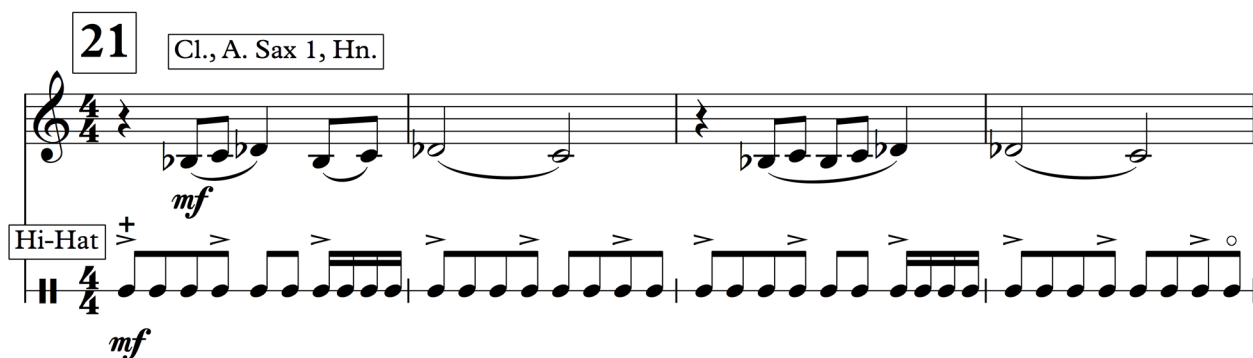
Ex. 1

11



Rehearsing this opening section more slowly than written will be time well spent; there is a lot of harmonic shifting going on here from C Major to A \flat

Ex. 2



Ex. 3

Major to e minor and more, and the harmonies often consist of more than the three basic members of primary chords. Your players will need time to learn to hear and understand it. Then for performance, be sure to observe the tempo indicated to allow for the contrast Markowski calls for in the next section.

The next section of the work, beginning at m. 17, is 36 measures in length. It opens with a descending *ostinato* in the flutes that uses the pitches C-Ab-G-E, again creating a sense of near safety in C Major, but not quite. Following a brief sequence of sustained harmonic shifts, an urgent melody appears at m. 21, based on the minor third that is foreshadowed by the *legato* half note sequence in the first section (see Ex. 2). The hi-hat accompaniment adds to the sense of the urgency without predominating.

After a brief interlude in mm. 28-29 in which the low brass thuds from mm. 11-12 appear in only snare and bass drums, the melody returns at m. 30, announced by a snarling trombone *glissando*, which also utilizes the minor third. Rarely one for literal repetition, Markowski varies the orchestration, articulations, and accompaniments here, to a more martial affect (see Ex. 3).

Following this second iteration of the urgent melody, the interlude returns at m. 37 and is extended into a transition to the next section of the piece, with no *ritard.* This transitory section incorporates much

material from throughout the piece up until this point. Conflict is present here, from mm. 37-45, between the two-measure question-and-answer phrases of the low brass thuds vs. the fleeing woodwinds. The fighting continues from mm. 45-52, pitting the upper instruments vs. the lower.

Be sure to once again slow down in rehearsal to allow time for students to hear the rapidly shifting harmonies in mm. 45-52, and to make sure the quarter notes on beat 3 in each measure are given full value, yet not accented. Note how the detailed percussion parts dissipate away to facilitate the transition.

The slowest section of the piece, beginning at m. 53, is exactly half the tempo of the previous section, and is set up by a tri-tone modulation from F Major to B Major. Amidst some other-worldly sounds from the percussion section, the tri-tone is heard melodically in the clarinets in m. 57, quite dissonantly atop a gentle tone cluster. At the same time, a simple multiphonic sounds in the alto saxophone section. The fingering for the multiphonic is indicated in the score and the saxophone parts, and Markowski has provided an instructional video¹ on his website that explains and demonstrates the technique.

The other other-worldly sounds emanate from superballet mallets scraped across tympani head and tam-tam. It was noted in early rehearsals of the work that the superballet mallets work only on plastic tympani

¹ Instructional videos can be found here:

<http://www.michaelmarkowski.com/music/the-cave-you-fear/>

heads. If the tympani heads you are using are other than plastic, such as calfskin, your timpanist could use his or her thumb to create the effect, just like a thumb roll on a tambourine. Video demonstrations of these effects are posted at the same web address as the multiphonic video referenced above. Self-described metal percussionist Michael Bettine explains how to make your own superball mallets on his website². These mallets are also available commercially, at a variety of prices.

Following a crack of thunder at m. 59 (harmonically appropriated from m. 12), the melodic tri-tone reappears with expanded instrumentation, and revealing a menacing *f* minor chord at m. 62 (see Ex. 4). The *f* minor chord devolves into an *e* minor chord a measure later, and a new motive emerges, yearningly expanding to a minor sixth (m. 63) (see Ex. 5). The pitch *F* becomes a focal point for the bass line for several measures amidst a chorale texture. The intervallic content of "The Cave You Fear" keeps opening wider (from the minor 3rd of m. 21, to the tri-tone of m. 57, to this minor 6th), encouraging us to keep our minds open to the possibilities as we traverse the path before us, expanding our horizons whole-step by whole-step.

In m. 67, the oscillating woodwind eighth

notes from the very beginning return, this time accompanied by the scrape of the tam-tam with the superball mallet. This is followed by a whispered "hah" by members of the trumpet and percussion sections, while a cymbal is scraped with a coin. After what we've been through so far, we should remember to exhale! The first harmonic progression of the piece, C Major to *A*^b Major, returns, but the chords are in weaker inversions rather than strong root position this time. The yearning motive is stated a last time at m. 70, leading into a brief, somber, reflective chorale. A strike of the tympani with a rudimental ruff adds gravitas. The chorale *crescendos* to a return of the tempo doubled.

The urgent minor third melody from m. 21 returns at the very beginning of this final section, which begins at m. 75. The harmony is different now, an *f* minor melody over an *F* Major chord. The flat 10 in mm. 75 and 77 seems to whine a bit, like a car battery that won't turn over. The woodwinds retort in accented eighth notes, using the *C* and *A*^b chords from the beginning of the piece.

Then, at m. 79, the melody takes right off in a shock-and-awe texture, still in *f* minor, all of the low brass and reeds pounding away at the tune, reinforced by rim shots and interspersed with a hammered brake

Ex. 4

² Michael Bettine explains how to make your own superball mallets here: <http://www.gongtopia.com/sound-chamber/friction-mallets.html>

Ex. 5

drum. Although Markowski notates “aggressively,” your low brass and reeds must also play cleanly, and a bit *marcato* so the tune is heard clearly. Perhaps the cavalry has arrived (or at least AAA road service)! Things seem to simmer down a bit at m. 87, as a slightly expanded version of the slurred eighth note woodwind accompaniment from m. 1 returns, again alternating between C and A \flat Major. Optimism and wonder replace the shock and awe, as the tune lays back in the clarinets and saxophones. Buoyant Holstian *staccato* quarter notes ascend from the low brass, and then, yikes...

At m. 91 a lion's roar enters, to be “Amplified with reverb and delay, if possible. Monstrous!” In describing the desired effect to me, Markowski said “it's important to amplify the Lion's Roar because it gives the musical effect a magical larger-than-life quality, like sound design in a movie, especially when it fills an auditorium over their PA.” The technique for playing the lion's roar is demonstrated in the same set of videos referenced above. And percussionist and music producer John Emrich clearly explains how to easily make and play one in his excellent YouTube video³.

As the lion's roar inserts itself into our musical situation, the low brass again come to the fore at m. 96, this time with powerful pedal B \flat 's in the tuba and tympani, and the melody in the bassoon, 1st trombone, and euphonium. Chaos reigns as the lion's roar roars again, the multiphonic breaks loose once more in the saxophones, wild *glissandos* are unleashed by the trombones, while the trumpets flutter tongue alarmingly (following the approximate shape of Markowski's notated line), “like some kind of monster.” All this is held together by *ostinato*-like lines in the woodwinds and percussion, and then it

all pulls back in quite a grand *ritard*, even as the lion's roar is heard one last defiant time. Take your time on this *ritard*, including the last note.

And then, as suddenly as the piece began, it is over. A flourish of woodwind trills sets up the entrance of an uneasy cluster built on B \flat in the low brass and reeds. Five heavy strokes poke at the dissonant minor second we've endured and survived ever since m. 12. We exit the adventure on a rich, satisfying open fifth in the low reeds and brass, with the rich harmonics of the tam-tam to match.

I encourage you to take time to re-read Markowski's program note about this piece, and then, when you've got the piece pretty well tamed, share it with your students. It is one of his more personal program notes, and it is especially likely to resonate deeply with the age level of student for whom “The Cave You Fear” is written. And then, go make that lion roar!



DR. MARC R. DICKEY is Director of the School of Music and oversees the instrumental music teacher program at California State University, Fullerton, where he has taught since 1988. He has conducted the CSU Fullerton Symphonic Winds for more than ten years. His research has been published in the *Journal of Research in Music Education* and the *Bulletin of the Council for Research in Music Education*. He has served as a member of a Music Subject Advisory Panel to the Commission of Teacher Credentialing of the State of California, and has adjudicated bands throughout the U.S. and Canada. He was one of the youngest conductors to be awarded the NBA's Citation of Excellence.

³ John Emrich explains how to make and play a Lion's Roar:
<http://youtu.be/IBBvK5wpeog>

Commissioned by the Gravelly Hill Middle School bands; Arris Golden, director.

THE CAVE YOU FEAR

FOR CONCERT BAND

Transposed Score

MICHAEL MARKOWSKI

$\text{♩} = 120$

Flute 1 2
Oboe
Bassoon
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Bass Clarinet
Alto Saxophone 1 2
Tenor Saxophone
Baritone Saxophone
B♭ Trumpet 1
B♭ Trumpet 2
F Horn
Trombone 1 2
Trombone 3
Euphonium
Tuba
Percussion 1
Timpani, Brake Drum
Percussion 2
Glockenspiel, Woodblock
Percussion 3
Marimba, Tam-Tam,
Amplified Lion's Roar
Percussion 4
Sus. Cymb., Mark Tree,
Hi-Hat
Percussion 5
Snare Drum
Percussion 6
Bass Drum, Triangle

1 2 3 4 5

TIMPANI (soft mallets)
GLOCKENSPIEL (brass mallets)
MARIMBA
MARK TREE
BASS DRUM

Fl. 1 2 *mf* a2

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf* div. tutti

Alto Sax. 1 2 *mf* *p*

Ten. Sax. *mf* *p*

Bari. Sax. *mf* *p*

12 13 14 15 16 17

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn. *mf*

Tbn. 1 2 *mf* a2

Tbn. 3 *mf*

Euph. *mf* div. tutti

Tba. *mf* div. tutti

Perc. 1 *p* *f*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 (on edge)

Perc. 5 *f* *p* *f*

Perc. 6 (ghost) *p* *f*

Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2
B. Cl.
Alto Sax. 1 2
Ten. Sax.
Bari. Sax.

18 19 20 21 22 23

Tpt. 1
Tpt. 2
Hn.
Tbn. 1 2
Tbn. 3
Euph.
Tba.

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

Fl. 1/2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2
 B. Cl.
 Alto Sax. 1/2
 Ten. Sax.
 Bari. Sax.

Measures 24-29. Dynamics: *f*, *mf*, *f*, *p*. Includes articulation marks like accents and slurs. Flute and Baritone Saxophone parts include a2 markings.

24 25 26 27 28 29

Tpt. 1
 Tpt. 2
 Hn.
 Tbn. 1/2
 Tbn. 3
 Euph.
 Tba.

Measures 24-29. Dynamics: *mf*, *f*. Includes articulation marks like accents and slurs.

Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 Perc. 6

hard mallets

Measures 24-29. Dynamics: *mf*, *f*, *p*. Percussion 4 uses hard mallets. Includes articulation marks like accents and slurs.

Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2
B. Cl.
Alto Sax. 1 2
Ten. Sax.
Bari. Sax.

30

31

32

33

34

Tpt. 1
Tpt. 2
Hn.
Tbn. 1 2
Tbn. 3
Euph.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

37

Fl. 1
2
Ob.
Bsn.
Cl. 1
Cl. 2
B. Cl.
Alto Sax. 1
2
Ten. Sax.
Bari. Sax.

35 36 37 38 39 40

Tpt. 1
Tpt. 2
Hn.
Tbn. 1
2
Tbn. 3
Euph.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

35 36 37 38 39 40

Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2
B. Cl.
Alto Sax. 1 2
Ten. Sax.
Bari. Sax.

key fall
f
key fall
f
key fall
mp
mp
key fall
key fall
sfz
sfz

41 42 43 44 45 46

Tpt. 1
Tpt. 2
Hn.
Tbn. 1 2
Tbn. 3
Euph.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

lip fall
fp
f
mf
mf
lip fall
lip fall
mf
mf
lip fall
sfz
sfz
mf
mf
R.S.
L.v.
(open gradually)
TRIANGLE
mp

Fl. 1 2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2
 B. Cl.
 Alto Sax. 1 2
 Ten. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2
 Hn.
 Tbn. 1 2
 Tbn. 3
 Euph.
 Tba.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 Perc. 6 (Triangle)

47 48 49 50 51 52

soft mallets
 mp
 (Triangle)
 mp

53 ♩ = 72

2. cued only

Fl. 1 2 *mf*

Ob. *mf*

Bsn.

Cl. 1 *mf* *p* *mf*

Cl. 2 *mf* *p* *mf*

B. Cl. *mf*

Alto Sax. 1 2 *p* *mf* a2 multiphonic effect*

Ten. Sax. *p* *mf*

Bari. Sax. *mf*

53 54 55 56 57 58

Tpt. 1

Tpt. 2

Hn.

Tbn. 1 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tba. *mf*

Perc. 1 *mf* scrape timpani head w/ superball mallet

Perc. 2

Perc. 3 TAM-TAM (scrape w/ superball mallet) *mp* *l.r.*

Perc. 4 [SUS. CYMB.] *p* *mf* *l.v.*

Perc. 5

Perc. 6 [BASS DRUM] *mf*



*Multiphonic effect: the alto saxophones should use this fingering (finger low B \flat without the low C key) to create this eerie timbre.

Fl. 1 2 *mf* *tr(b)*

Ob. *p* *tr(b)* *mf*

Bsn. *ff* *ff* *mf* *mf*

Cl. 1 *ff* *p* *tr(b)* *mf* *mf*

Cl. 2 *ff* *p* *tr* *mf* *mf*

B. Cl. *ff* *div.* *p* *mf* *tutti* *mf*

Alto Sax. 1 2 *f* *(multiphonic)* *ff* *mf* *mf*

Ten. Sax. *ff* *p* *f* *mf* *mf*

Bari. Sax. *ff* *ff* *mf* *mf*

59 60 61 62 63 64

Tpt. 1 *p* *mf* *mf*

Tpt. 2 *p* *mf*

Hn. *p* *mf* *mf*

Tbn. 1 2 *ff* *div.* *a2* *gliss.* *mf* *ff* *mf*

Tbn. 3 *ff* *gliss.* *mf* *ff* *mf*

Euph. *ff* *div.* *ff* *tutti* *mf*

Tba. *ff* *div.* *ff* *tutti* *mf*

Perc. 1 *mp* *soft mallets*

Perc. 2 **WOODBLOCK** *fff*

Perc. 3 *ff* *(strike w/ mallet)* **TAM-TAM (w/ superball mallet)** *mf* *l.r.*

Perc. 4 *p* **SUS. CYMB.** *mf* *l.v.*

Perc. 5 *ff* *(r.s.)*

Perc. 6 *ff* *mf*

Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2
B. Cl.
Alto Sax. 1 2
Ten. Sax.
Bari. Sax.

65 66 67 68 69 70

Tpt. 1
Tpt. 2
Hn.
Tbn. 1 2
Tbn. 3
Euph.
Tba.
Perc. 1

Whisper: "Hah..."

Whisper: "Hah..."

Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

TAM-TAM (w/ superball mallet)

l.r.

scrape w/ coin

GLOCK.

rit.

75 ♩ = 144

Musical score for page 13, measures 71-76. The score includes parts for Flute (Fl. 1, 2), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl. 1, 2), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax. 1, 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet (Tpt. 1, 2), Horn (Hn.), Trombone (Tbn. 1, 2, 3), Euphonium (Euph.), Tuba (Tba.), Percussion (Perc. 1-6), and Triangle. Dynamics range from *mp* to *f*. The score includes first and second endings for the Alto Saxophone part. Percussion parts include Triangle, SUS. CYMB. (yarn), and B.D. (Bass Drum). The Marimba part is marked *f* in measure 76.

Musical score for measures 83-88. The score includes parts for Flute 1 & 2, Oboe, Bassoon, Clarinet 1 & 2, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1 & 2, Horn, Trombone 1 & 2, Trombone 3, Euphonium, Tuba, Percussion 1-6, and a Mark Tree. The score is in 4/4 time with a key signature of two flats. Measure numbers 83, 84, 85, 86, 87, and 88 are indicated below the woodwind and brass staves. Dynamics include *mf* and *a2*. Performance instructions include 'Tba. Cue' and 'MARK TREE (w/ snare stick)'. Percussion parts 5 and 6 include 'r.s.' (ritardando) markings.

Musical score for measures 89-94. The score includes parts for Flute 1 & 2, Oboe, Bassoon, Clarinet 1 & 2, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1 & 2, Horn, Trombone 1 & 3, Euphonium, Tuba, Percussion 1-6. Measure numbers 89, 90, 91, 92, 93, and 94 are indicated below the woodwind and brass staves. Dynamics include *f*, *mf*, and *fff*. A box labeled "AMPLIFIED LION'S ROAR*" is present in measure 92, with a *fff* dynamic marking below it. Percussion parts 5 and 6 have a *p* dynamic marking.

*Amplified with reverb and delay, if possible.
Monstrous!

