A GRADUATE RECITAL IN WIND BAND CONDUCTING:
FEATURING ANALYSIS OF MALCOLM ARNOLD'S *FOUR SCOTTISH DANCES,* ARR.
JOHN PAYNTER, MARIO GAETANO'S *MOSAIC, OP. 30* FOR PERCUSSION OCTET,
AND JOAN TOWER'S *CELEBRATION FANFARE* FROM "STEPPING STONES," ARR.
JACK STAMP.

by

ASHLEY MARIE MAUGHLIN

B.M.E., Baker University, 2005

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2009

Approved by:

_____
Major Professor
Dr. Frank C. Tracz

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Abstract

This document was submitted to the Graduate School of Kansas State University as a partial requirement for the Master's of Music Education degree. It contains information about music education philosophy, what defines quality literature, theoretical and historical analyses, and rehearsal plans for each of the three pieces that were performed on the Graduate Student Conducting Recital on Wednesday, March 11, 2009. Selections performed on the recital included in the document's analysis portion include *Four Scottish Dances* by Malcolm Arnold, arranged by John Paynter, *Mosaic, Op. 30* by Mario Gaetano, and *Celebration Fanfare from "Stepping Stones"* by Joan Tower, arranged by Jack Stamp. The analytical methods employed in this document and the rehearsal techniques listed are based on the Blocker/Miles unit studies and macro-micro-macro concepts from the *Teaching Music Through Performance in Band* book series.

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CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

The purpose of this report is to provide information about the Graduate Student Conducting Recital and the music, which I chose, studied, analyzed, and conducted with guidance from my major professor, Dr. Frank Tracz. Included in this report is a description of my philosophy of music education, my opinions about what constitutes quality wind band literature, and biographical, historical, theoretical, and analytical information about the composers and their music that was performed on the recital. Selections on the concert were Malcolm Arnold's *Four Scottish Dances,* arranged by John Paynter (1978) for wind band, Mario Gaetano's *Mosaic, Op. 30* (2000) for percussion octet, and Joan Tower's *Celebration Fanfare from Stepping Stones,* arranged by Jack Stamp (1996) for wind ensemble.

Through the process of study, rehearsal, and performance of these works, I have improved as a conductor, rehearsal technician, and scholar of music education. The conducting lessons which I have learned will stay with me for the duration of my career as I continue to keep trying to look like the music which I conduct. The podium-time experiences that I have collected, which were made possible by the rehearsal of this music, have helped to strengthen my ears, my eyes, my hands, and my body to the responsibilities of a conductor leading a group. Through this conducting recital project and the study of the music performed, I learned about the lives of the composers and arrangers featured, and the roles that those people and their music play in the history of wind band. In my future career as a school instrumental music teacher, I plan to continue choosing literature to play that is of a high quality, much as this recital literature is. I also will keep developing the practices of score study, analysis, and macro-micro-macro rehearsal techniques that I used throughout this project as detailed in the Miles/Blocher (et. al) *Teaching Music Through Performance* series (1997). I believe that the knowledge I have gained using these additions to my techniques, content area knowledge, and music education pedagogy have made me a more effective teacher and will help ensure my success as a music instructor in the future.

Performance Information

The Graduate Conducting Recital is a partial requirement for the Master's of Music Education degree with emphasis in wind band conducting. The recital was held on the Kansas State University Campus in the All Faiths Chapel on Wednesday, March 11, 2009 at 7:30pm with performers from the Kansas State University Symphony Band. The concert was jointly given by two graduate student conductors (myself and Meghan Hardy). Both conductors were under the guidance of their major professor and Director of Bands at Kansas State University, Dr. Frank Tracz.

The concert provided an opportunity for me to explore three quality compositions for band, one of which was for full wind band, one for traditional wind ensemble (one player per part), and one for percussion octet. Selections included on my portion of the recital were *Four Scottish Dances* by Malcolm Arnold, arranged by John Paynter (1978), *Mosaic, Op. 30* by Mario Gaetano (2000)*,* and *Celebration Fanfare from "Stepping Stones"* by Joan Tower, arranged by Jack Stamp (1996). Meghan Hardy's portion of the recital included performances of the Vincent Persichetti *Symphony for Band* and the Antonin Dvořák *Serenade in D Minor, Op. 44*.

Music Examined

Four Scottish Dances   Malcolm Arnold (1921-2006)

arr. John Paynter (1928-1996)

Sir Malcolm Arnold was an English composer and trumpet performer who studied at the Royal College of Music. There he studied composition with Gordon Jacob. Arnold was once the principle trumpet of the London Philharmonic Orchestra. After two years of military service, he studied composition in Italy. His composing career took off and for twenty years Arnold composed film scores and concert works. "Malcolm Arnold is one of the towering figures of the 20th century, with a remarkable catalogue of major concert works to his credit, including nine symphonies, seven ballets, two operas, one musical, over twenty concertos, two string quartets, and music for brass-band and wind-band. He also wrote 132 film scores, among these are some of the finest works ever composed for the medium including Bridge on the River Kwai (for

which, in 1958, he was one of the first British composers ever to win an Oscar), Inn of the Sixth Happiness (for which he received an Ivor Novello Award in 1958), Hobson's Choice and Whistle Down the Wind ("Sir Malcolm Arnold CBE Biography")." Malcolm Arnold's contribution to English music was of such importance that in 1993, his achievements and honors culminated in his being knighted.

Four Scottish Dances is one of five dance suites composed by Malcolm Arnold. It was composed in 1957 and was dedicated to the BBC Light Music Festival (Smith, 2002). Originally written for orchestra, John Paynter transcribed the work for wind band in 1978. Malcolm Arnold wrote his own program notes for this piece. Included in his score (1978) are the words,

> "The first dance is in the style of a slow strathspey – a slow Scottish dance in 4/4 meter - with many dotted notes, frequently in the inverted design of the "Scotch snap." The name was derived from the Strath Valley of the Spey river. The second (dance), a lively reel, is in theme and variations form. It begins in the key of E-flat and rises a semitone each time until performed by the bassoon in the key of G. The final statement of the dance is at the original tempo in the home key of E-flat. The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the open-string pitches of the violin (saxophones in the band edition)."

Four Scottish Dances was chosen for performance on this concert because of its educational value both for the purposes of stretching the conductor's abilities, and its technical and musical teaching opportunities for the performers. Each movement of the work provides the conductor and performers with its own set of challenges. Movement one relies heavily on rhythmic accuracy and the ability to switch between duple and triple rhythmic figures. The precision placement of sixteenth note *Scotch Snap* motive is also crucial. Triple tonguing requirements are sure to push the trumpet and trombone performers, as will the *glissandi* for the horns and sixteenth-note runs that are passed around the section. The second movement is challenging because of its thin texture and fast tempo combined with regularly changing key signatures that are not necessarily common to wind band players. There is also significant solo material for bassoon, which can be a great opportunity to showcase and develop a bassoon

soloist. The third movement is more musically challenging than technically difficult, and requires a competent harpist (or pianist) and oboe soloist. Educational opportunities in this movement focus on tone and intonation at soft dynamic levels. The fourth movement is useful for increasing players technical abilities at a faster, *con brio* tempo and places a need for emphasis on style with rhythmic precision and balance because the piece is full of sixteenth-note notes over a bass drone.

Mosaic, Op. 30   Mario Gaetano (b. 1955)

Mario Gaetano has been a member of the faculty of Western Carolina University in Cullowhee, North Carolina since 1979. There he teaches multiple aspects of the percussion program including applied lessons, performance ensembles, and methods courses (Mario Gaetano, website, 2009). Dr. Gaetano is an active and accomplished percussion artist, composer, print journalist, percussion pedagogy author, and member of the Percussive Arts Society. He has more than thirty compositions to his credit and has earned eight ASCAP awards (Mario Gaetano, emails, 2009).

Mosaic, Op. 30 was commissioned by Western Carolina University for a performance on a Faculty Composers "Millennium Recital" during January of 2000 (Mario Gaetano, 2000). It is a percussion octet with each performer playing multiple instruments. There are more than thirty instruments used to perform *Mosaic*. The piece is characterized by fast tempos and multiple quick meter changes.

Mosaic was chosen for performance on this recital because of the variety it would add to the recital literature. Rehearsing and performing this literature was an educational experience for both the conductor and the performers. Challenges within this music included a fast tempo, rhythmic precision, and frequent meter and dynamic changes. Each performer plays a variety of instruments and must work on executing changes quickly and cleanly from one instrument to another. The rehearsal of this piece in different locations required performers to take care of their own individual equipment needs. Having that level of responsibility for one's equipment needs is also an educational opportunity.

Celebration Fanfare from "Stepping Stones"   Joan Tower (b. 1938)

Arr. Jack Stamp (b. 1954)

Joan Tower grew up in South America, where she was strongly influenced by the rhythms of the cultures there. She came to the United States where her studies eventually led her to Columbia University and a doctorate in composition. There she was inspired to compose music of a serialistic style. Her later works evolved into a style that is impressionistic. Tower's music is sophisticated, rhythmic, and technically demanding. "For Tower, essential compositional concerns revolve around energy (Briscoe, 1999)." Her compositions have earned her the accolade of "one of the most successful woman composers of all time" in *The New Yorker* magazine (Composers: Joan Tower, 2008). She is an inspiration to women in the music profession for the avenue that she has created where women composers can be original and successful in the composition of modern American music.

Celebrations is the title of the last movement of Joan Tower's ballet, *Stepping Stones*, which was commissioned in 1993 for the Milwaukee Ballet. The ballet's choreographer describes the music in the movement as "an unexplained progression of moods – beautiful, but willfully going its own way (Stepping Stones)." Tower gave her blessing to Jack Stamp when he asked to transcribe *Celebrations* for wind band (Tower, 1996). The success of this arrangement for wind band encouraged Tower to write her first piece for wind band, *Fascinating Rhythms*. *Celebration Fanfare* features a mysterious introduction, which evolves into a lively rhythmic dance. Familiar intervals and rhythms combined with changing time signatures give this piece comfort with forward driving motion and excitement. After a series of transitions, the piece reaches a dramatic conclusion as it settles into a resting chord.

Celebration Fanfare holds an important place in the history of wind band as it is a modern piece of music written by an American woman who is one of the most original and forceful voices among modern American composers. It is a great piece to explore because it introduces students to twentieth century composition techniques, melodies, and harmonies. The rhythms in this piece are complex and are often layered or arranged in "dove-tailing" methods where performers must work to pick-up and hand-off their melodies in matching tempo, style, and dynamics. Additionally, this piece is a study in rhythm and meter because the rhythms are not often predictable or on downbeats and the meter changes frequently. Clean, rapid articulations at a fast tempo (especially double tonguing in the brass) are another area of

technique that will challenge performers of this piece. The work is also valuable for its capacity to teach concepts about musical line, energy, and forward momentum.

Format of Analysis

This document contains written and graphical analyses of the music performed on the Graduate Conducting Recital. Each piece of music is analyzed in the unit study method that is used in the Miles/Blocher *Teaching Music Through Performance in Band* (Miles, Blocher, et. al, 1997) book series. Within each unit study, multiple aspects of the music are researched and reported upon with the ending goal of helping the conductor to glean insights about the pieces that make the teaching, rehearsal, and performance of the music more meaningful and effective. Unit study sections include composer, arranger, composition, historical perspective, technical considerations, stylistic considerations, musical elements, form and structure, and suggested listening.

The composer and arranger portions supply biographical information about the people who were responsible for the creation and adaptations of the music. Items researched would include birth and death dates, education, influences, recognitions, and mention of other compositions/arrangements of the person. The composition section of the unit study focuses on the creation, performances, and reception of the piece to be performed. Topics placed here might be inspiration of the composer, commissioning information, and background material on where and when the piece was written or performed.   The historical perspective category of the unit study features information on what is/was happening in terms of music and generic history at the time the music was created. Notes may be made here about the importance a composer or composition holds by featuring new concepts, etc. After all these background categories have been explored, the unit study moves on to categories that encourage physical study of the music parts and score.

The unit study section on technical considerations focuses on musical technique issues that players may encounter such as pitches, key and time signatures, tempo, range, breath management and articulations. Stylistic considerations spotlight what performers must take care to observe/produce to create individual sounds and an overall piece of music that promotes a stylistically accurate portrayal of the composer's music. Items mentioned here might include phrasing, dynamics, articulations and balance. The musical elements portion takes a slightly

different musical spin by listing information on what aspects of the music must be cared for to produce the desired musical image painted by the composer. Information generally includes, but is not limited to, the topics of style and tonal color, motion, musical textures and lines, tonality, cadences, phrases, intonation, and dynamics. The unit study continues with a written, often charted description of the music's form and structure. This is usually broken up by measure, section descriptor, key, orchestration, and general comments about what is going on in those designated measures. The unit study ends with a list of suggested listening of other pieces of music that somehow resemble the piece to be performed in technical, stylistic, or musical elements. Often pieces listed are by the same composer or by other composers who were producing music at the same time.

In addition to a written unit study, each piece of music performed on the Graduate Conducting Recital has a graphic organizer to help systematically show the relationship of all the music's analytical elements by measure. The method of using this form is prescribed by my major professor, Dr. Frank Tracz. The chart is completed with information on the following categories: measure number, form, phrase structure, tempo, dynamics, meter/rhythm, key/tonality, harmonic motion, orchestration, general character, means for expression, and conducting concerns and rehearsal considerations. Many of the features of the written unit study can be transferred into this chart. Additionally, this graphic of the music analysis provides the conductor with opportunities to chart information about what he or she needs to show visually with conducting gestures in designated measures (means for expression) and concerns that he or she must consider when rehearsing specific measures of the music (rehearsal considerations).

The purpose of doing thorough score analysis via the unit study and graphic analysis forms is clearly explained by Eugene Corporon (Miles, Blocher, et. al, 1997) who states, "An educational approach which emphasizes the development of comprehensive musical knowledge and teaches musicianship will lead to broader and more meaningful experiences for everyone involved." Corporon further explains that the process of learning and teaching music from a conductor's point of view can be diagramed using his Quantum Conductor Sphere.

Figure 1.1 Quantum Conductor Sphere
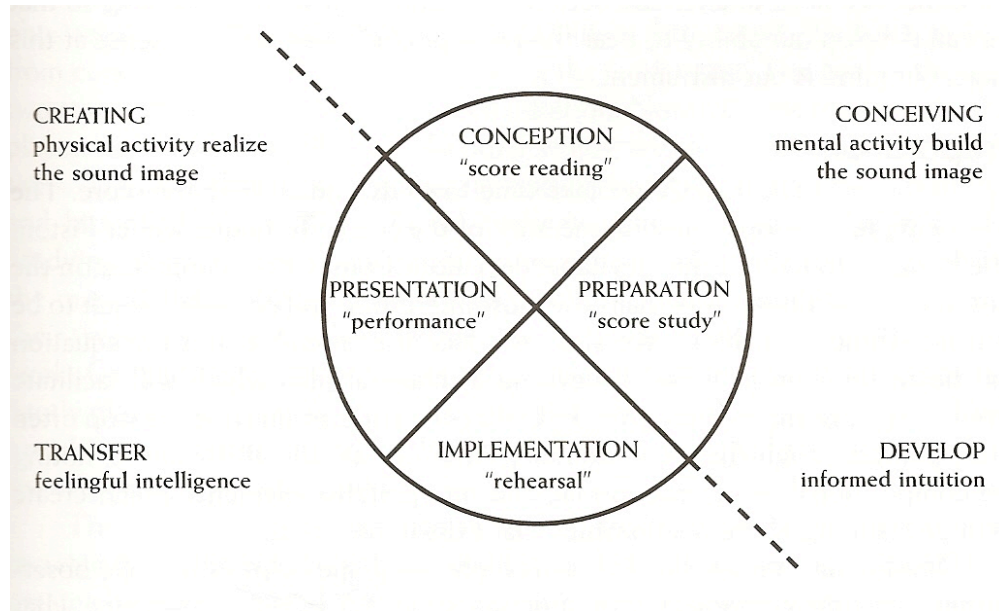
Each stage on the sphere, including conception (score reading), preparation (score study), implementation (rehearsal), and presentation (performance) is connected to the others. "Because each stage is in constant communication, improvement in any single stage benefits all the others. Each stage contributes equally to the growth process, and the process would be incomplete if any stage was missing (Miles, Blocher, et. al, 1997)." This statement supports the idea of comprehensive musicianship. Music education should teach students to understand music. To understand the music, one must study and learn about all different aspects of the music – their education must be comprehensive. The Miles/Blocher methods, which have been applied to the music analyzed in this document, promote comprehensive musicianship.

Concert Program

KANSAS STATE UNIVERSITY

Presents a

GRADUATE STUDENT CONDUCTING RECITAL

Featuring the

KSU SYMPHONY BAND

Meghan Hardy, Graduate Conductor
Ashley Maughlin, Graduate Conductor

March 11, 2009
7:30 PM
All Faiths Chapel
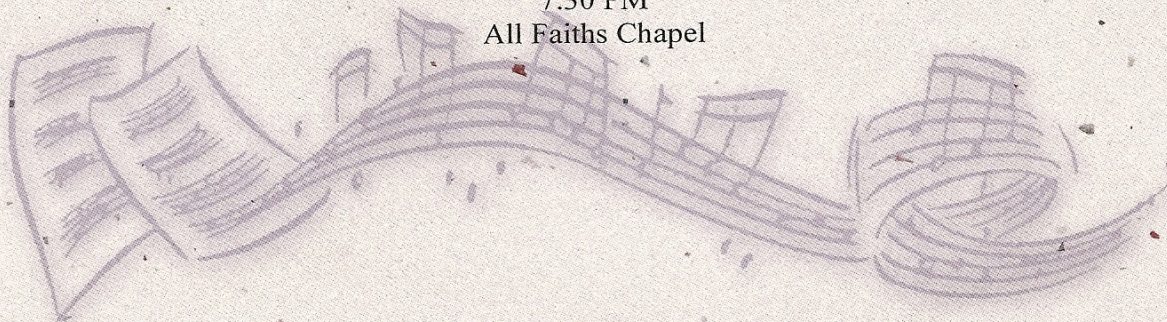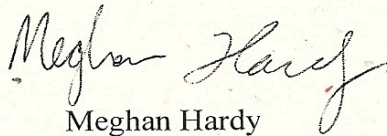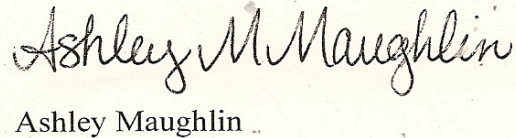
To Our Family and Friends,

The conductors of tonight's recital would like to take this opportunity to dedicate this concert to the family, friends, teachers, mentors and students who have watched us and helped us grow as musicians, teachers, conductors and individuals over the years. To those many people in so many different places we send our deepest thanks and adoration. There is no way we could be the people we are today without your presence in our lives.

To the performers on stage tonight, the musicians in McCain, the faculty members behind the scenes, and the people of the community of Manhattan, we thank you all and greatly respect you for your support of us and of KSU Bands. A special note of thanks to everyone in the KSU Bands office – our fellow graduate students, secretary Deb, Assistant Director of Bands, Dr. Anthony Pursell, and of course, Director of Bands, Dr. Frank Tracz. You have become our family. It has been a pleasure to work with you, learn from you, help you, and laugh with you along the way. Dr. Tracz, thank you for seeing our potential, offering us the assistantships, expecting nothing less than our best, and for helping us be better teachers. We will forever be indebted to you for your commitment to music and to us.

With Sincere Thanks,

Meghan Hardy

Ashley Maughlin

Conductors

MEGHAN HARDY is currently seeking a Master's degree in Music Education, with an emphasis in Wind Conducting. She graduated from Kansas State University with her Bachelor's of Music Education in 2002. After graduation, Meghan taught elementary general, choir, strings, and band in San Bernardino, CA for two years. She also taught two years at South San Francisco High School. As director, she taught a piano class and choir, in addition to concert, jazz, and marching bands. Upon her return to K-State, Meghan has performed and worked with the Symphony, Concert, University and Cat Bands, as well as Clarinet Choir and University Choir.

ASHLEY MAUGHLIN is originally from Dighton, KS. In 2005, she received her B.M.E. at Baker University in Baldwin City, KS where she graduated with highest honors and an Outstanding Music Education Student of the Year award. After graduation, Ashley taught in the USD 364 Marysville, KS school system for two years as a 5-12th grade band director. She also assisted the HS choir and taught guitar classes. Ashley is currently studying clarinet as a member of the Symphony Band, Clarinet Choir, and Manhattan Municipal Band. She is also playing oboe in the Concert Band. She is an active vocalist, singing with choirs and the Municipal Band. Ashley is a member of MENC, KMEA, KBA, and WBDI.

AS THIS CONCERT IS BEING RECORDED, WE ASK YOU TO PLEASE REMAIN AS QUIET AS POSSIBLE THROUGHOUT THE PERFORMANCE. PLEASE TURN OFF ALL SIGNAL WATCHES, CELL PHONES, AND REFRAIN FROM COUGHING LOUDLY OR TALKING.

Symphony Band

Celebration Fanfare from "Stepping Stones"
<div align="right">

Joan Tower (b. 1938)
arr. Jack Stamp (b. 1954)
</div>

<div align="center">

Ashley Maughlin, Conductor
</div>

Joan Tower grew up in South America, where she was strongly influenced by rhythms of the cultures there. She came to the U.S. where studies eventually led her to Columbia and a Doctor of Composition degree. There she was inspired to compose music of a serialistic style. Her later works evolved into a style that is impressionistic. Tower's music is always sophisticated, rhythmic, and technically demanding. Her compositions have earned her the accolade of "one of the mot successful woman composers of all time" in *The New Yorker* Magazine. She is an inspiration to women in the music profession for the avenue, which she has created where women composers can be original and successful in the composition of modern American music.

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Serenade in D Minor, Op. 44
<div align="right">

Antonin Dvořák (1841-1904)
</div>

<div align="center">

Meghan Hardy, Conductor
</div>

Antonin Dvořák is one of the greatest Czech composers. Known mostly for his orchestral works, Dvořák developed a style that earned his designation as a nationalistic composer. He began his musical career in Prague playing viola in Karel Komzak's dance band while composing on the side. Through the help of Brahms, Dvořák began to gain national and international fame. In the 1890's, Jeannette Thurber—president of the National Conservatory of Music in America—convinced Dvořák to come to the United States, in the hopes of him establishing an American style of music. Dvořák stayed in the United State for four years before returning to Prague, where he continued to compose until arteriosclerosis brought his life to a standstill, and caused his death in 1904.

Serenade in D Minor, also known as *Serenade for Winds* is one of two works that Dvořák wrote for winds and the only one published that exists today. Dvořák composed *Serenade for Winds* in 1878. From beginning to end, it took two weeks to compose. He conducted the premiere performance in Prague, performed by the Czech Interim Theater orchestra. Dvořák wrote this piece shortly after receiving the state prize for the fourth time. The fact that Dvořák dedicated this to Louis Ehlert—a German critic whose reviews of Dvořák in the "Berliner Nationalzeitung" significantly promoted his music—shows that he wrote it before the anti-Czech wave that moved through Germany in the 1880's.

Symphony Band (cont.)

Mosaic, Op. 30   **Mario Gaetano (b. 1955)**

Ashley Maughlin, Conductor

Dr. Mario Gaetano has been a member of the faculty of Western Carolina University in Cullowhee, North Carolina since 1979. There he teaches multiple aspects of the percussion program including applied lessons, performance ensembles, and methods courses. Dr. Gaetano is an active an accomplished percussion artist, composer, print journalist, percussion pedagogy author, and member of the Percussive Arts Society. He has more than thirty compositions to his credit and has earned eight ASCAP awards.

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Symphony for Band   **Vincent Persichetti (1915-1987)**

Meghan Hardy, Conductor

Vincent Persichetti was one of the first band champions in modern times. Of his 160 compositions, thirteen works are written for band or chamber wind ensembles. Persichetti wrote for bands during a period when bands were booming, but very little original literature existed. Because of the lack of literature, new music was often quickly and widely spread across the United States. These could have aided in Persichetti's popularity. However, his personal belief in bands as a medium could have played a larger role. Again and again, Persichetti voiced his belief in bands. Persichetti once stated, "You can get lots of things out of a band that you just can't get out of an orchestra."

The Washington University Chamber Band (in St. Louis) commissioned *Symphony for Band* in 1955. In the original conversation, Persichetti and Clark Mitze agreed on an eight minute work for wind instruments, though "not necessarily for band." Persichetti stated "I was writing a piece in which the brasses were tossing the woodwinds about while the timpani were commenting. I began to realize that the strings were not going to enter." Then Persichetti set out to write for band. Within two months, he informed Mitze that the piece had evolved into a four-movement symphony. The commission was raised from $500 to $1000. In discussing Symphony for Band, Persichetti said " . . . I did not wish to avoid the word "band," which at one time had the connotation of a poor quality of music. One should no longer apologize for the word."

Symphony Band (cont.)

Four Scottish Dances   **Malcolm Arnold (1921-2006)**
                                                                 arr. John Paynter (1928-1996)

Ashley Maughlin, Conductor

Sir Malcolm Arnold was an English composer and trumpet performer who studied at the Royal
College of Music. There he studied composition with Gordon Jacob. Arnold was once the principle
trumpet of the London Philharmonic Orchestra. After two years of military service, he studied
composition in Italy. His composing career took off and for twenty years Arnold spun multiple plates
as a composer of film scores and concert works. Included in his works are nine symphonies and the
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strathspey – a Scottish dance resembling, but slower than, the reel. The dance is in 4/4 meter with
many dotted notes, frequently in the inverted design of the "Scotch snap." The name was derived
from the Strath Valley of the Spey River. The second, a lively reel, is in theme and variations form. It
begins in the key of E-flat and rises a semitone each time until performed by the bassoon in the key of
G. The final statement of the dance is at the original tempo in the home key of E-flat. The third
dance, in the style of a Hebridean Song, gives an impression of the sea and mountain scenery on a
calm summer day in the Hebrides. The last dance is a lively fling which makes frequent use of the
open-string pitches of the violin (played by the saxophones in the band edition). The piece was
originally written by Arnold for orchestra, and was transcribed for wind band by John Paynter in 1978.

This recital is being presented by Meghan Hardy and Ashley Maughlin in partial
fulfillment of the requirements for the Master of Music Education degree.

**We invite you to attend a post concert reception in room 201 sponsored by
Kappa Kappa Psi & Tau Beta Sigma.**

Symphony Band

FLUTE
Wendy Crawford
Jenny Good
*Kelsey Hopson - T
Rima Murphy
Carly Pierce - T
Emily Riley
Daniela Thrasher - T

OBOE
Katie Kreis - T
*Jauni Novak - D
Will Poulson, Eng Hn - T
#Dr. Nora Lewis - D

CLARINET
Lauren Gillespie - T
*Justin Harbaugh - D
Anabelle Malcolm - T
Christina Mason - T
Hannah Nunnenkamp
Melissa Woodworth - T
#Dr. Tod Kerstetter - D

BASS CLARINET
*Amanda Clark
Katie Scanlan - T

ALTO SAXOPHONE
*Ben Berry - T
Adam Lundine
Adam Pham - T
Kaleb Todd

TENOR SAXOPHONE
CJ Longabaugh - T

BARITONE SAXOPHONE
Isaiah Hamm - T

BASSOON
*Destinee Parker - T, D
Alicia Kerwood - T
#Dr. Susan Maxwell - D

TRUMPET
Lindsay Bennett
Alex Cook
Dane Danielsen
Alan Martens - T
Sam Mustain
Becki Ronen
Eric Starnes - T
Brian Stuckenschmidt
Brian Williams - T
*Ben Worcester

FRENCH HORN
*John Allred - D
Kristen Beeves - T
*Anna Eaverson - D
Erin Feyh - T
Sara Wenger - T
Megan Cahoj - T
#Dr. Jacqueline Kerstetter - D

TROMBONE
Eric Grusenmeyer
Bryant Letellier - T
Jamison Martinez
Mike Ruckert
Peter Weinert - T
*Cody Wheeler - T
Shanda Wheeler

EUPHONIUM
Nathaniel Grote
*Travis Keller - T
JT VanGilder

TUBA
Mike Campbell
Kasie Gepford
*Zack Corpus - T
Paden Town

CELLO
#Dr. David Littrell - D

STRING BASS
#Gordon Lewis - D

PERCUSSION
Brian Anderson – G, T
Elliot Arpin - G, T
*Emory Dease - T
Collin Hosek - G, T
Dean Linton - G, T
Jaimie Shores - G, T
Michael Sturd - G, T
Blake Vignery - G, T
Kelsie Yarbrough - G, T

T = Tower
D = Dvořák
G = Gaetano
# = KSU Faculty
* Denotes Section Leader

K-State Bands
Upcoming Concerts

April 26	Symphony Band	3:00 p.m.	McCain Auditorium
May 4	Concert Band	7:30 p.m.	McCain Auditorium
May 5	University Band/University Choir	7:30 p.m.	McCain Auditorium

2009 Marching Band Auxiliary Auditions
April 25, 2009   Peters Recreation Center
Classy Cats—8:00 AM—4:30 PM
Color Guard—1-4 PM
Twirlers—8-10 AM

Summer at K-State
Music Camp
June 14-18, 2009
This summer music camp is designed for instrumental music students in grades 5-12.

Auxiliary Camp
July 12-15, 2009
This summer camp is designed for junior high and high school students interested in being a Drum Major, Section Leader, Percussionist or a member of the Color Guard or Dance Team.

Graduate Study

MUSIC 638	Concert & Ethnic Percussion Techniques,	Dr. Kurt Gartner	June 19-21
MUSIC 655	Jazz Methods	Dr. Fred Burrack	June 19-21
MUSIC 805	Theories of Music Teaching	Dr. Fred Burrack	June 21-23
MUSIC 685	Org. and Admin. of the Successful Music Prog	Dr. Frank Tracz	June 24-26
MUSIC 859	Advanced Instrumental Conducting	Dr. Frank Tracz	June 28-30
MUSIC 858	Advanced Choral Conducting	Dr. Julie Yu	June 28-30
MUSIC 802	Seminar in Music Theory: 20th Cent Comp	Dr. Craig Weston	July 1-3
MUSIC 700	Literature Analysis with Timothy Mahr	Dr. Timothy Mahr	July 5-7
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MUSIC 661	Choral Ensemble Techniques	Dr. Julie Yu	July 8-10
MUSIC 898	Masters Report	Dr. Frank Tracz	TBA

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DEPARTMENT OF
MUSIC
Kansas State University

CHAPTER 2 - Music Education Mission Statement

Music education is valuable for its ability to express information about the world in a format of sound exploration, manipulation, and application in addition to verbal or written language. Music speaks. It also requires students to actively participate in complex problem solving challenges to which they must instantly respond with creativity and consideration for others. Additionally, music education is a reliable vehicle for building one's character through aesthetic responses experienced in the process of making music. Considering that music is valuable for these reasons, it is important to consider that processes of student learning and teacher pedagogy that create a successful music education program.

As teachers, we educate students to recognize, explore, and understand various relationships throughout the world in hopes that the students will teach themselves not only how to live and function successfully in their own communities, but how to interpret what cultures value and use that knowledge to maintain and improve the civilizations of the world. In each discipline of education, teachers offer students insights of understanding about subject matter. In science, we are taught the relationships amongst the elements on the periodic table. In history, we learn about the ways countries have previously and are currently interacting. In math, educators describe formulas to help us understand how the manipulation of numbers can be useful. In music, we study the relationships between sounds.

It is the purpose of an educator to offer a wide variety of relationship studies to students in school so that hopefully, they can teach themselves to recognize and manipulate acute discriminations of relationships that the students may encounter in the future for their personal needs. If the students can do this, then they have the tools to live and function successfully on their own and with other members of their community. Once a student is flourishing within his

own community, he can expand his usefulness to his entire culture and civilization. It is a goal for each educated student to somehow (even in small ways) contribute positively to their civilization.

Another objective of education is to improve the level of each individual student no matter what society role that student is aspiring for in life. Specifically, through music education, my aim is to raise the level of sensitivity for every student in my classroom for each different musical role. The education of all types of relationships, including those of sounds, can best be taught only through instruction that exposes students to a multitude of subject matters while the students are currently undergoing communal-type cultural influences.

Music education not only helps students understand the rational elements of the relationships between sounds, it also allows students to experience those connections in a feelingful way. I am of an idealist viewpoint on music education, which states that interactions with quality music cause humans to feel internally. This type of intrinsic response is nourished by a thorough rational understanding of musical elements that increase the depth potential for a comprehensive emotional response. There is no other school subject available to students that can offer a buffet of aesthetic responses through the study, rehearsal, and performance of sounds. It is this ability of music to express relationships about the world in a format of sound exploration and application rather than rational knowledge which makes music education valuable.

More needs to be explained about the value of this specific type of understanding being offered to our students. Elliot Eisner (1997) has listed several of the important attributes of the arts in his article, "Ten Lessons the Arts Teach." Included in that document are several statements that support the significance of the arts, like music, to teach about the world in a

manner not reliant upon language. "The arts make vivid the fact that words do not, in their literal form or number, exhaust what we can know. The limits of our language do not define the limits of our cognition (Eisner, 1997)." The type of cognition Eisner refers to is not reached in typical math, science, English, and history curriculums which generally rely on language to transfer meaning from the subject material to the student. In music, students do not just think about the subject material before them. Through their participation, students experience music from within the medium, often by producing and manipulating sounds based on their own personal decisions.

If a purpose of education is to teach students to teach themselves how to interpret, manipulate, and utilize relationships in their world then music education is necessary to meet this goal. Not only is it necessary, but it may be of higher importance than the traditional core subjects because music education teaches students to think independently, creatively, and aesthetically. "The arts teach children that in complex forms of problem solving, purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the ability and willingness to surrender to the unanticipated possibilities of the work as it unfolds (Eisner, 1997)." The study, rehearsal, and performances of quality literature expose students to a diverse range of circumstances and opportunities to which they must instantaneously respond with creativity and consideration to the others involved in the sound production process. It is important that the musical literature be chosen for its historical and cultural value and that it be studied and taught through the use of the national standards for music education.

An appropriate use of literature and teaching strategies will help expand cultural boundaries that can inhibit the ways children learn, and provide opportunities for them to experience and form knowledge of sound relationships in all types of cultures. One of the ways students will form knowledge about sound structures is to study the elements of music so that

upon encountering them, the students can be sensitive to the feeling those elements create. "In virtually every culture, music may function as a symbolic representation of other things, ideas, and behaviors. These things may include cultural values, abstract ideals, or hold affective meaning (Merrium, 1964)." Music should be used as a medium not only to study those values, but to create and experience them as well.

In this way, music can be used as a mechanism for character education. To encourage music in a child's life is to nourish in that child other capacities of human value such as beauty, trust, safety, motivation, and love – all of which can be experienced aesthetically in music as responses to the relationships of sound. Such values are what truly make us human. "Sensitivity to and the making of beauty are one of humankind's most distinguished characteristics (Gaston, 1968)." A music education classroom makes available to each student a controlled, safe, structured environment where students can experience and experiment with feelings. Often, music educators can positively engage students in emotional responses to music that can be dramatic, messy, and rough to cope with in the real world. These feelings can be accessed with responses to sound structures and relationships.

Studying music becomes felt knowledge – not only about oneself, but also about the others involved in the music making or listening, and about the composer, people, culture, or historical event for which the music was written. Music education then, is valuable for its way of learning, experiencing, and knowing about connections in the world. It is also valuable for the bonds it makes in the soul of each child, between pupil and teacher and amongst peers of each ensemble, as well as in the school and community.

I have true passion for the subject matter of music. I truly believe there have been times in my life that music has saved me from emotional despair. However, music matters to me not

because I can create it, but because I have created a connection with sounds that helps me be successful in life – even just as a listener, which realistically, is the musical role most students will take after graduation. As a teacher, it gives me joy to share with students the knowledge of how they can satisfy their own needs for aesthetic expression and experiences which help them to comprehend the relationships in their world emotionally. This is why, as a teacher, I value music education as my career.

Before learning can occur, there must be some pre-existing conditions for each learner in each situation and for each concept to be learned. The priming components of the learning process begin with the student's attention. Attention can be achieved in many ways and is definitely influenced by the teacher's ability to focus the range of stimuli before a student and to activate the student's prior knowledge and interest in the matter to be learned. It can also be facilitated by social atmospheres present in the environment. Once attention is being paid, the next step of learning is for the student to cognitively recognize a knowledge deficiency or need. At that point, the learner must make a decision about whether or not he is motivated to engage in seeking a solution to their deficiency. Often they must be convinced by the teacher or other peers in the social environment. Gaining motivation is crucial to the task of learning a new concept.

With a motivated student, the next step of the learning process is to actively engage the student in a meaningful problem solving activity or solution focused on the learning need. At this moment, scaffolding is going to enable the learning process. After a solution has been presented, students should be given time to modify the problem solving process or order and organization of the solution process to fit their own cognitive styles. Allow the students to organize materials in the way that they will understand and retain them best. This process might

include social group activities or allowing the students to share their various process ideas. The number of correct problem solving solutions that the students can experience is proportional to the chance of each student to retain the information they learned. At this point, students should have the opportunity to self-reflect about what method of processing and using the new material works best for them. If a student does not store mental information about a learning concept for later access, the learning process will have to start from scratch at the next instance the concept reappears.

Recall of the learned material is important so that the concepts can be reproduced at another time. If the material is thoroughly understood, a student should be able to apply their knowledge to a similar, but slightly different situation. In music, this might be seen as a transfer of a learned rhythm from one piece to another. Adaptation of the learned material and its application to a new or different experience shows that a student's grasp of the learning concept has gone beyond basic understanding of modeling to a more advanced level. Again, students should be allowed a moment to reflect on how they used their learning to solve a problem and whether or not their resulting solution was acceptable. Reflection makes learning personal and solidifies its understanding, purpose, and future usefulness within the students' minds.

In review, the learning process begins with some pre-existing conditions like attention, activation, deficiency recognition, and motivation. It then continues with student engagement in a solution activity which they can modify and adapt to fit their own learning styles. After that, the learning process continues only through retention and reproduction of the learned concept. Once a concept can be reproduced, students should then explore a deeper understanding of a concept by applying it to a similar but different situation. I believe that other concepts that can be beneficial to the learning process include social interactions, self-reflections, and scaffolding.

The end goal for a teacher should be to teach a student to teach his or herself to learn. I think scaffolding students through this entire learning process is the right approach to this predominant goal of education.

To accomplish the task of getting students to learn, a teacher must touch upon all these aspects of the learning process. So, these concepts also become part of the teaching process. Before going deeper into my thoughts on the teaching process, I'm going to lay out a few of my very basic beliefs on teaching pedagogy. Behavior-based strategies (Boeree, 2006) work best for lower-level intellectual activities and for less mature students. They also work well for classroom discipline and preventative classroom management methods. For higher level instructional activities and student levels, learner-centered educational strategies are best. Above all, when it comes to teaching, any person can be a success if they can accomplish two things. The first is that the needs of each student and of the class as a whole must come before the desires of the educational system. Balancing each student's individual needs versus the needs of the overall class can be a delicate and tricky matter that should be under constant review. The second strategy for success in teaching is to find where the kids are and move them in any intellectual direction other than backwards. Forward motion is always the goal, but sometimes sideways expansion is better than a failure that results in a retreat.

At this point, I would like to mention the steps that I believe a teacher must consider and be able to implement when trying to get students to learn. Step one is to learn where the students are at intellectually on a variety of subject topics. Once this knowledge is learned, an educator can consult their curriculum or the national standards to choose a lesson or unit objective. At this point, teachers must engage themselves in a planning process that allows for all of those topics of learning that I mentioned above. The teachers must assess students individual

knowledge banks on each particular topic, plan on a way to expose new information, provide focus and repetition on the whole and parts of each problem and solution, provide multiple representations of problems and solutions, let students experience the application of the solution to the problem, generalize parts back into the whole, reassess student learning, and provide feedback. When teaching is done effectively, it is not a simple process.

To be able to learn, a teacher must focus a student's attention. One of the best ways to do that is to create an environment that is conducive to learning. Maslow would agree that student needs must be met in the environment (Maslow, 1943) and the place must be logically organized. Student knowledge can be assessed on topics through pre-testing or general discussion of the topic in order to determine what each student holds in terms of schemes and cognitive structures for each idea. Focus on the teaching concept can be gained by getting the students to cognitively recognize that they have a knowledge deficiency or need. This can be explained through the theory of cognitive dissonance (Festinger, 1954). Being self-conscious about one's own intellectual status or needs can often motivate students into learning because they want to create equilibrium in their minds and in the world. At this point, motivating students to learn becomes the issue. If cognitive dissonance does not work, a teacher should try to implement learning theories such as understanding the kids' communities of practice and moving forward with lesson plans or critical pedagogy where the students work in a partnership with the teacher and other students in exchanges of knowledge. Another teaching pedagogy that works great for motivation is the Engagement Theory (Kearsley, 1999) where students become active cognitive processors with others while they work on worth-while tasks. If none of these worked, I personally would then resort to behaviorist approaches.

Once a student is motivated to learn a new concept, the next step in teaching must be to provide multiple representations of the learning concept – both its problems and solutions. Teachers should keep various pedagogies in mind as they try to do this. Important teaching styles to consider should include brain-based learning and multiple intelligence strategies. In addition to problem/solution representations, a teacher should guide and direct the students in a macro-micro-macro pattern where the whole concept is generalized before it is broken down into its parts before being brought back together as one large concept. This idea is consistent constructivist pedagogy (Fosnot, 1996). It also goes hand-in-hand with the Vygotsky's scaffolding process (1978) because teachers need to line up instructional segments by developmental difficulty and build learning bridges to move the students from their known to the unknown and to the new known. Scaffolding works as a social process where students get assistance from others including their peers and the teacher. It also involves making a connection between thoughts and cognitive processes that can be put into language.

After a student has tried to apply problem solutions, teachers should reassess student knowledge about the learning objective. This is a Bloom's Mastery Learning concept (Bloom, 1980). It can be done through post-testing or less formal self-reflection. Self-reflection on one's own experiences to construct a new understanding of the world is in line with a Constructivist point of view. It is a teacher's job to encourage and guide students in making their own connections. Teachers should tailor their activities and lessons to student needs and responses, encourage the students to form their own interpretations and assess themselves. This can be down through personal analysis, questioning, discussion, and reflection.

In closing, I add that teachers cannot make students learn. It is an educator's primary task to create classroom situations so that learning is available and likely to happen. If I had to

categorize myself into one teaching pedagogy, I would consider myself as a Constructivist. I believe strongly in the Constructivist process of goal/objective setting, attending to the planning of the goal, schema activation, cognitive learning strategies for learning new knowledge, implementation and application of the solution, and evaluation of learning. However, I believe that putting the needs of the students in front of the need for meeting a curricular objective and keeping students cognitively moving forward rank above the importance of an educational pedagogy. If these two items are not being attended to by teachers, they are doing a disservice to the students who are not only the future of our world, but the present of it. Educators must consider education as important for long-term life success but also for present practicality. Students need both for learning to be meaningful.

Throughout the process of rehearsal planning, actual rehearsals, and reflection upon rehearsals that was needed to prepare myself and the KSU Symphony Band students, I had the opportunity to used and manipulate many concepts of teaching pedagogy and student learning to create a successful musical experience and performance for everyone involved. An understanding of appropriate and varied pedagogy methods was essential for me to instruct the ensemble. The knowledge of student learning styles and needs helped me organize my plans and verbal comments in ways that were logical and easy to follow. I believe that the literature I chose to be included on the Graduate Recital was aligned with my music education mission because it allowed students the opportunity to explore relationships in the world through the study of sounds, required group problem solving to create the best performance of the music, and encouraged students to be disciplined and dedicated to the rehearsal techniques required for this music while also encouraging them to have various aesthetic experiences to the variety of musical elements present in the recital music.

CHAPTER 3 - Quality Literature Selection

In the process of teaching students through the study, rehearsal, and performance of quality literature, choosing the correct literature is paramount to creating a successful experience for everyone involved. An inappropriate literature choice can do damage to one's ensemble. Music should be chosen for its capacity to meet the national standards, teach your curriculum, engage students and help them grow as musician, add the necessary complimentary variety to other pieces in a proposed performance, and for its historical and cultural value. It is the author's belief that good music is worth playing poorly and that a band playing good music does not equal a good playing band. However, the question remains, what qualifies as good music?

It was the goal of Acton Ostling to answer that question in his 1978 dissertation study. In the study, Ostling asked qualified evaluators to analyze pieces of tried and true band literature to try to determine what made those works quality music. The results of the study indicated that quality music met the following criteria:

1. The composition has form – not 'a form,' – and reflects a proper balance between repetition and contrast.

2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.

3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.

4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.

5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.

6. The composition is consistent in its quality throughout its length and its various sections.

7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.

8. The composition reflects ingenuity in its development, even the stylistic context in which it exists.

9. The composition is genuine in idiom, and is not pretentious.

10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness (Ostling, 1978).

In addition to the Ostling study, another reliable source for quality literature is the replication of that study that was completed by Jay Gilbert in 1993. There are also countless articles written on the theme of choosing appropriate literature. A source for literature of all levels of difficulty is the ever-expanding volumes and lists of the *Teaching Music Through Performance in Band* book series (Miles, Blocher, et. al, 1997) State contest required literature lists are also helpful. Additionally, there is a comprehensive list put together by the National Band Association Publications and Projects Committee which arranges music by grade and alphabetically by composer (2008). Additionally, another commonly used source for literature selection is the University Interscholastic League list.

The literature that I chose for this recital was based upon availability, cost, time constraints, performance location, rehearsal constraints, instrumentation, difficulty, historical quality, performance programming consideration, and personal opinion. This recital was programmed cooperatively between myself and another graduate student who had her music chosen already. I was given parameters for choosing literature by my major professor. He suggested doing one full band piece and two smaller ensemble numbers. He also encouraged me to select a full band piece that was multi-movement. After many hours of listening and making comparisons of music based on the concepts already listed, I chose the Arnold/Paynter *Four Scottish Dances*. Dr. Tracz had also recommended that I'd be a strong candidate to rehearse and conduct a percussion ensemble piece. After consultation with the percussion studio teacher here and at my past alma mater, I chose to perform the Gaetano *Mosaic*. At that point, Dr. Tracz encouraged me to look for one more piece of music that was reasonably short. After doing some programming consideration, I knew I was looking for a concert opener. While digging through the university band library, I came across the Tower/Stamp *Celebration Fanfare*. After a listen and some preliminary research about Joan Tower, I made the decision to perform it. Thus, through discussion with the other graduate student, we set a concert order based upon logistics, variety, and general programming concerns. I believe that the literature I chose was quality. It definitely was not 'paper plate' (one use, disposable) music. It had musical value for me as the conductor and for the performers.

CHAPTER 4 - *Four Scottish Dances*

Unit I. Composer

Figure 4.1 Photo of Malcolm Arnold (Paul Jackson, 2003)

Sir Malcolm Henry Arnold (1921-2006) was an English composer who descended from a musical family. One of his ancestors was William Hawes, an important choirmaster in the royal English court. Arnold studied music with the encouragement of his mother, who suggested the drum set, violin, and trumpet. His studies of the trumpet lead him to an interest in the jazz styles of Louis Armstrong. Arnold was successful at the trumpet and at the age of sixteen he was sent to study at the Royal College of Music in London from 1938 to 1940. There, he studied trumpet with Ernest Hall and composition with Gordon Jacob. Arnold's success with the trumpet continued as he was chosen to participate in the London Philharmonic Orchestra, where he attained the status of principal player. After two disgruntled years of service in the military which halted when Arnold purposefully shot himself in the foot, he returned to orchestral playing. Then, in 1948, Arnold was awarded the Mendelssohn Scholarship and went to Italy to study composition. The scholarship gave him enough confidence to pursue a career in composing. By the time he returned to England in 1949 he had already completed his first symphony. For close to twenty years Arnold spun multiple plates as a composer of film scores and a varied list of concert works. Included in those works are his nine symphonies and the film

score to *The Bridge on the River Kwai*, for which he received an Oscar in 1968. It is interesting to note that this score was composed in ten days. His twenty-some concertos have been described by Arnold himself as portraits of the soloists to whom they are dedicated. Malcolm Arnold's contribution to English music was of such importance that in 1993, his achievements and honors culminated in his being knighted.

In terms of musical style, Arnold's choices of harmony are generally conservative. He does occasionally use bitonality for expressive effects. Contrary to his restrictive use of non-traditional harmony, Arnold was inventive when it came to melody – most are fresh and memorable.

The personal side of Arnold reveals him to be very sensitive to criticism. He thought music critics were abysmal people and he often eluded that they contributed to his bouts of alcoholism, illness, and depression. Needless to say Arnold found the stress of publicly composing hard to bear.

Table 4.1 List of Compositions for Wind Band by Malcolm Arnold (Sir Malcolm Arnold)

Name	Genre	Date Published
Four Fanfares (Kingston Fanfare, 1959; Richmond Fanfare, 1957; Railway Fanfare, 1975; Fanfare for a Royal Occasion, 1956)	Brass/Wind Ensemble/Band	?
Little Suite No. 3 for Brass Band, Op 131	Brass band	19??
Sonatina Op 29	?	19??
Attleborough, Op 78a	Wind Band	1923
Overture for Wind Octet	Wind Ensemble	1940
Three Shanties for Wind Quintet, Op 4	Wind Quintet	1943
Wind Quintet, Op 2	Wind Quintet	1943
English Dances: Set I, Op 27	Orchestra	1950
English Dance: Set II, Op 33	Orchestra	1951
The Sound Barrier Rhapsody, Op 38	Orchestra	1952
The Sound Barrier Rhapsody, Op 38	Orchestra	1952

Name	Genre	Date Published
Flourish for a Birthday, Op 44	Brass Ensemble	1953
Hobson's Brass	Orchestra	1953
Flourish for a 21st Birthday, Op 44	Brass Ensemble	1953
Allegretto and Vivace for Concert Band, Op 40a	Concert Band	1953
Homage to the Queen, Op 42	Ballet	1953
Fanfare for a Festival	Brass Ensemble	1955
Tam O'Shanter Overture, Op 51a	Brass or Wind Band	1955
Fanfare for a Festival	Brass ensemble	1955
Fanfare for a Festival	Brass Ensemble	1955
Little Suite No 1, Op 53	Orchestra	1955
Tam O'Shanter Overture, Op 51a	Keyboard	1955
A Grand, Grand Overture, Op. 57	Orchestra	1956
A Grand, Grand Overture, Op 57	Orchestra	1956
Sarabande and Polka from Solitaire	Orchestra	1956
Four Scottish Dances, Op 59	Orchestra	1957
The Duke of Cambridge March, Op 60	Military Band	1957
Inn of the Sixth Happiness	Orchestra	1958
The River Kwai March	?	1958
A Hoffnung Fanfare	Brass/Wind Ensemble/Band	1960
March: Overseas, Op 70	Military Band	1960
Quintet for Brass, Op 73	Chamber – Brass	1961
Two Symphonic Movements	Wind Band	1961
Divertimento for Wind Trio, Op 37	Wind Trio	1962
Prelude, Siciliano and Rondo	Wind Band	1963
Water Music, Op 82	Wind Band	1964

Name	Genre	Date Published
Four Cornish Dances, Op 91	Orchestra	1966
Trevelyan Suite, Op 96	Chamber – wind or mixed	1967
Coronation March (Thomas Merritt)	Brass Band	1967
Little Suite No 2 for Brass Band, Op 93	Brass Band	1967
Galop – from Little Suite No 2, Op 93	Brass Band	1967
March: The Padstow Lifeboat, Op 94	Brass band	1967
Little Suite No 2 for Brass Band, Op 93	Brass Band	1967
Peterloo	?	1967
Prelude, Dance and March	Brass Band	1967
Peterloo Overture, Op 97	Orchestra	1968
Anniversary Overture, Op 99	Orchestra	1968
Song of Freedom, Op 109	Choral + Brass/Wind Ensemble/Band	1972
The Fair field Overture, Op 110	Orchestra	1972
Fantasy for Brass Band, Op 114a	Brass band	1973
A Flourish for Orchestra, Op 112	Orchestra	1973
Pre-Goodman Rag	Wind Band	1974
Symphony for Brass, Op 123	Brass Ensemble	1978
Little Suite No 1 for Brass Band, Op 80	Brass Band	1980
Brass Quintet No. 2, Op 132	Chamber – Brass	1987
Wind Octet (Divertimento), Op 137	Wind Ensemble	1988
Flourish for a Battle, Op 139	Wind Band	1989
The Forces Fanfare	Brass/Wind Ensemble/Band	1991
The Inn of the Sixth Happiness – Suite	Orchestra	1992
Saxophone Concertino	?	2001

Figure 4.2 Photo of John Paynter ("Dr. John Paynter…")

John Phillip Paynter (1928-1996) was a music professor and band leader. Paynter's father, an amateur musician, named his son after John Phillip Sousa. John Paynter played the piano, organ, and clarinet. He held both a Bachelor of Music and Master of Theory and Composition degree from Northwestern, where he became the second director of bands in that school's history (Saxon, 1996). While teaching at Northwestern, Paynter taught classes on band music, conducting, composition, theory, and arranging. He is credited with more that four hundred works.

Paynter was a leader in multiple aspects of his musical career. He was a lifetime supporter of traditional American community bands. He was also president of both the World Association for Symphonic Bands and Ensembles and the Mid-West International Band and Orchestra Clinic. He cofounded the National Band Association, and was a member of the Music Educators National Conference and Phi Mu Alpha Sinfonia. He received numerous honors and awards for his works from a large variety of associations.

Unit II. Composition

Four Scottish Dances was composed for the British Broadcasting Corporation's Light Music Festival of 1957. The BBC's Light Music Festivals were held in the years between 1954 and 1960 on the Royal Festival Hall. These festivals celebrated the zenith of British light music. Commissions for these festivals were requested by only the most notable light music composers of the time.

Four Scottish Dances consists of four movements: I. *Pesante*, II. *Vivace*, III. *Allegretto*, IV. *Con Brio*. The piece in its entirety is close to eleven minutes in length. *Four Scottish Dances* uses many rhythms, motives, and harmonies that are associated with Scottish Folk music, but is not necessarily based off of any specific Scottish folk music. "This delightful music is a brilliant tone painting reflecting the characteristics of the Scotch people and their dances with the use of bagpipe drones, lively reels, tender pentatonic melodies, and driving rhythms of the vigorous highland fling (Knight, 2000)." The piece was originally written by Arnold for orchestra, and was transcribed for wind band by John Paynter in 1978. There appears to be another version arranged for brass band in 1984 (Craggs, 1998).

Unit III. Historical Perspective

Malcolm Arnold composed five dance suites. *Four Scottish Dances* is number three of the five. Others of the suites are *English Dances Set One and Two* (1950), *Cornish Dances* (1966), and *Irish Dances* (1986) (Miles, Blocher, et. al, 1998). Each of these suites correlates to a period and location of Arnold's life. *English Dances Set One and Two* and *Four Scottish Dances* were composed during Arnold's years in London. In February of 1952, two years before he composed *Four Scottish Dances*, Queen Elizabeth II succeeded King George VI. Many people in Scotland protested that she should be called Queen Elizabeth I of the United Kingdom. At this time, the people of Scotland were focusing an effort to lay some Scottish nationalism claim to the ideals surrounding the United Kingdom. *Cornish Dances* was created during Arnold's "Cornish period (1965-72)"and *Irish Dances* during his residence in Ireland (1972) ("Sir Malcolm Arnold"). As is true in *Four Scottish Dances*, the movements in these suites stand alone as pictorial images much in the same style as Brahms's *Hungarian Dances* (Miles, Blocher, et. al, 1998).

Unit IV. Technical Considerations

First Movement

The main technical concern of this movement is rhythmic accuracy. Arnold uses a Scottish Snap-like motive of the dotted eighth followed by a sixteenth through out the piece. The placement of the sixteenth note in the theme shown in figure 4.3 is crucial for precision. Also important to rhythmic accuracy is the woodwinds ability to change between duple and triple rhythms such as triplets into sixteenth notes. An example of this is shown in figure 4.4. This task is common in their accompaniment figures. The brass (trumpets and trombones) will encounter a need for clean triple tonguing at rehearsal letter C. In the same section, all four horn parts have rapid two-octave *glissandi* up to B above the staff. One measure before rehearsal letter D there is a rhythmic clash between drag triplets and competing eighth notes. In the movement's final *pesante* theme statement, care will need to be taken with the three measures of sixteenth-note runs during the *accelerando molto* section.

Be aware of the following score errata as mentioned by John Knight in his analysis (2000). Two measures before rehearsal letter D there is an error in the second flute part. The score is correct, they should play a D natural (Knight, 2000). At E an error occurs in the fourth horn part. They should change their second sixteenth note to B to match the other horns. In measure forty-two of the score the second trombone part fourth beat should be an A. In bar forty-three the bass clarinet and contrabass clarinet parts should have an A as the sixteenth note on the third beat.

Figure 4.3 *Four Scottish Dances* Reversed Scotch Snap Motive

Figure 4.4 *Four Scottish Dances* **Movement I, m. 5**

Second Movement

This movement is titled *Vivace* at quarter note equals 160bpm. Obviously, at this metronome marking, tempo is going to place a technical demand on all players. Another huge concern with this movement is the need for talented, quality bassoons and clarinets as they are featured in thin textures throughout the selection. Figure 4.5 shows a portion of the bassoon melody. Ability to adapt quickly and accurately to key changes is also of importance here. In this sixty-five measure movement, there are six modulations in the keys of E-flat, E, F, G-flat, G, and back to E-flat. Players should be fluent in each of these keys to succeed at the rapid technical passages. Woodwind players should take special care to investigate the trill fingerings required for each new key. Otherwise, the ensemble must be aware to the fact that the tempo and dynamics will try to force their will upon the light staccato style required for this movement.

Figure 4.5 *Four Scottish Dances* **Movement II, Bassoon Part measures 1-5**

Third Movement

Instrumentation may present a minor problem in this movement due to the need for an experienced lyrical solo oboist and a harpist. Substitution for solo oboe would best be made with solo flute. The harp could be played by synthesized harp, piano, or celesta. Once instrumentation is set, the technical problems that arise in this movement center on control and intonation. The lyrical nature of this selection requires musical playing, focused characteristic tone, and soft dynamic control. Groups of instruments regularly enter and exit at *piano* and softer levels. An example of this is shown in figure 4.6. John Knight (2000) points out that one measure after C and one measure before D there is a rhythm error in the second cornet part and baritone treble clef part. It should read in 3/4 time as a sixteenth dotted-eighth tied to a quarter note and then a quarter note all under the slur. The tempo of this movement is marked at 96 bpm but a known recording of Arnold conducting has him taking it at 72 bpm (Knight, 2000).

Figure 4.6 *Four Scottish Dances* Movement III Opening Measures

Fourth Movement

Tempo is again a challenge in this movement marked *con brio* with a quarter note measuring 144 bpm. The movement is modeled on a highland fling – "a particularly vigorous form of the Scottish reel. The term fling refers to the kicking gesture that characterizes its movements. Performers dance on each foot alternately while flinging and shaking the other leg in front and behind (Knight, 2000)." Rhythmic precision and balance must come to the forefront as the piece is full of sixteenth-notes over the brass drone. Articulations are also important to create a characteristic style. Woodwinds will need to accurately release and separate on *staccato*

notes. Alto saxophones should understand that their arpeggiated parts were the transcribed from the violin parts of Arnold's original orchestral *Four Scottish Dances*. At rehearsal letter B balance between the two lower bass parts should not show favoritism. At rehearsal letter C, percussion parts must come through. The dynamic contrast at rehearsal letter E should be maximized. Before rehearsal letter F there is a meter change to 6/8 where the eighth note should remain at constant pulse. Rehearsal letter H hosts an *accelerando* and *fp* markings which should create contrast and growth into the closing *presto* section nine bars from the end.

Unit V. Stylistic Considerations

First Movement

Inside the score to *Four Scottish Dances* Malcolm Arnold writes about this movement: "The first dance is in the style of a slow strathspey – a slow Scottish dance in 4/4 meter – with many dotted notes, frequently in the inverted arrangement of the 'Scotch snap.' The name was derived from the strath valley of Spey." The Scotch snap is a short note like a sixteenth-note before a dotted-note like a dotted eighth-note. Traditionally, this rhythm is exaggerated for musical expression. "Arnold takes this dotted rhythm and reverses it…which is characteristic of the Strathspey dance (Knight, 2000)." An example of a strathspey is the song *The Bonnie Banks O' Loch Lomond* (if it is sung staccato). It is suggested that the rhythms of strathspeys mimic the lilt of the Scottish Gaelic language. Throughout this movement, these snap rhythms must be clear and accented. Abrupt contrasts of this motive should be emphasized. The musical material at rehearsal letter C moves away from the strathspey and should feel lighter. The brass fanfare elements should have typical fanfare energy and brilliance. The three measure coda should be drawn out and *tenuto*. This spot is a "shave and a haircut" lick. It is important to note that the marked tempo of 104 bpm may not be accurate to what Arnold himself conducted. John Knight reveals, "I heard a recording of Arnold conducting *Four Scottish Dances* with the London Philharmonic Orchestra… On this recording Arnold takes the first movement much slower at 84 bpm, a tempo that allows all the nuances of the strathspey dance to be heard (2000)."

Second Movement

Arnold refers to the style of the second movement as "a lively reel" which rises in tonal center at each variation until it is played by the bassoon in its original key. "One of the great national dances of Scotland, the reel is performed by two or more couples in a circle. The quick, gliding movements of this dance involve graceful whirling in the form of a figure eight to music of a stirring nature generally written in eight-bar phrases in common time (Knight, 2000)." A characteristic reel is generally taken near 144 bpm. It is interesting to note that the melody of this movement was first used in a portion of Arnold's documentary film score, *The Beautiful Country of Ayr*. Maybe it was there that Arnold watched dancers perform reels.

This movement should be played in a crisp, robust style. Each time the music modulates up by a half step it creates a new section and an opportunity to for the music and players to re-energize. Shifts in orchestration and timbre colors should be emphasized. Each variation is unique but it should be noted that the fifth variation features the theme in augmentation in the solo bassoon (see figure 4.7). This variation should be rhythmically freer, giving a light-hearted, inebriated character to the music. The augmentation of the theme suggests that the bassoonist is too drunk to play the theme at the right tempo. Arnold has been known to conduct this solo at 80 bpm, not the marked 112 bpm (Knight, 2000). The final statement needs to be rhythmically precise which will promote the success of Arnold's use of the melody hocketed in the last three measures of this movement. Score errata in this movement consists of a spot four bars after A where the second clarinet part should have a C natural on beat three (Knight, 2000).

Figure 4.7 *Four Scottish Dances* Movement II Solo Bassoon at Rehearsal 'E'

Third Movement

Arnold's score (1978) notes reveal that this third dance movement "is in the style of a Hebridean song, and attempts to give an impression of the sea and the mountain scenery on a calm summer's day in the Hebrides." The Hebrides are a group of islands off the west coast of Scotland that is inhabited by Scottish Gaelic speakers. The islands were settled by the same Celtic ancestors who settled mainland Scotland. Weather on the island features calm and stormy days with an almost constant gentle breeze. This breeze might be a usable analogy for the musical motion and line needed to propel the melody of this movement. Mendelssohn tried to create an aural image of the same location in his *Hebrides Overture* (1832). As for Arnold's depiction, shifts of timbre in the accompaniment figures should be emphasized. Transitions between melodic statements should be lengthened to add to the melodic character. Also, woodwinds have delicate trilled and ornamental resolutions which will require attention at these transition points.

Fourth Movement

Inside the *Four Scottish Dances* score, Arnold notes the following about this fourth and final movement, "The last dance is a lively fling which makes a great deal of the use of the open string pitches of the violin." John Paynter gave those open string pitches to the alto saxophones as shown in figure 4.8. This line must project to preserve the character of the original piece. Throughout the piece, many instruments will encounter musical drones that are intended to sound like a bagpipe. Although the drone adds character and is important, it should never be allowed to cover the pleasant melody in the upper woodwinds. A more frequent use of accents in bars 11-18 indicate that the melody here be contrasting in nature to the previous material, making this section a second theme. In this movement, Arnold alternates between the two themes. A major change in style occurs at rehearsal letter E. Keep the dynamic level soft in the harmonic lines so that the upper woodwind melody can remain playful rather than powerful until rehearsal letter F. The accelerando at rehearsal letter H indicates a build of excitement that moves into the *presto* closing section.

Figure 4.8 *Four Scottish Dances* Movement IV – Saxophone Violin Parts

Unit VI. Musical Elements

First Movement

Movement one utilizes a ternary (ABA) form with a coda. The opening theme is presented and then repeated twice in the first section. Adding to the main theme are two countermelodies that are added on the repeats. The first countermelody features sixteenth-note runs in the upper woodwind parts. The second countermelody enters in canon at measure nine. The B section begins in bar twenty-one with fanfare motives in the trumpets and brass. The fanfare is supported by a pedal bass line. The return of A occurs with four repetitions of the opening theme with variations featuring the drone and both countermelody accompaniments. The coda of this movement is obvious because it is of a slower, comical style.

Second Movement

The form of movement number two drives its musical elements because it is a theme with variations. The bare melodic theme is first featured by unison bassoon and clarinet. Following this statement are six variations. The first variation simply adds accompaniment. Each of the next variations modulates to a new key (all ascending by a half step). Arnold uses timbral changes to add contrast to the first four variations. Number five is interesting because it offers a change of character when the solo bassoon plays the theme in augmentation. The movement finishes after a return to the original key and tempo and places the theme back in the bassoon and clarinet lines.

Third Movement

Arnold uses strophic variations for movement number three. He centers this movement on a unifying melody, which is beautifully set in as an oboe solo beginning in measure four. Arnold uses the voice of a trumpet in a secondary theme in cooperation with the oboe melody in measure thirteen. This movement showcases three full statements of the two lyrical melodies with each statement in a different key. There is also a coda consisting of the A theme which brings the movement to a close. The unifying melody in this movement uses the inverted *Scotch snap* rhythm that Arnold used in the first movement (see figure 4.9). This melody is based on a pentatonic folk song of the Scottish bard Robert Burns.

Figure 4.9 *Four Scottish Dances* Movement III Melody Sample from the Clarinets

Fourth Movement

Arnold uses the same form for movement four as he did in movement three – strophic variation. He uses an introduction to create a minor tonality before introducing the A theme in the upper woodwinds against the bagpipe imitation drone. The B theme is features alternations between two elements. Element number one is a dotted eighth and sixteenth combination much like the thematic material of movement number one (the Scottish snap). The other element is a sixteenth-note motive with accents. The A and B themes happen twice before a variation of the A theme happens at measure forty-three. This is followed by another B theme statement and then an A statement which lead into a closing section. The ending material is a combination of

components of both the A and B ideas. The tempo in this closing section continues to speed up as it accelerates into a *presto coda*.

Unit VII. Form and Structure

Table 4.2 Form and Structure of *Four Scottish Dances* Movement 1: *Pesante* (ABA)

Measures	Section	Key	Notes
1-8	A	A minor	A theme plus pedal drone
4-8			Countermelody 1 in WWs
9-16	A¹		A theme plus countermelody 2 in lbr/lww
16	Transition		
17-20	A²		A theme plus countermelody 2 in lbr/lww
21-29	B	E minor	Fanfare (tpt/tbn) w/ ww flourishes over rhythmic pedal bass
30	Transition		
31-34	A	A minor	A theme w/ countermelody 2
35-37	A¹		A theme w/ drone accompaniment
38	Transition		
39-42	A²		A theme w/ countermelody 1
43-45	A³		A theme w/ pedal
46-48	Transition		Sixteenth-note runs
49-51	Coda		*Pesante*, Slower, Comedic

Table 4.3 Form and Structure of *Four Scottish Dances* Movement 2: *Vivace* (Theme and Variations)

Measures	Section	Key	Notes
1-8	A	E-flat	Theme in Bsn/Clar is unaccompanied.
8-16	A¹	E-flat	Theme in Bsn/Clar with accompaniment
17-24	A²	E	Melody in Clar, tpt, asax w/ added accomp.

Measures	Section	Key	Notes
25-32	A³	F	Melody ½ in fl, clar then ½ in tpt; 16th accomp.
33-40	A⁴	G-flat	Melody in fl, clar, ob; drone accomp.
41-56	A⁵	G	Slower, w/ character; augmented melody in bsn; thin accompaniment
57-65	A⁶	E-flat	Back to original tempo/key; melody split between clar and bsn

Table 4.4 Form and Structure of *Four Scottish Dances* Movement 3: *Allegretto* (Strophic Variation)

Measures	Section	Key	Notes
1-4	Introduction	F major	Fl/clar chords w/ arpeggiated harp chords
1-12	A		Oboe melody (question phrase A); homophonic accompaniment
13-20	B		Answer phrase B in tpt, picc, a sax, oboe, and e-flat clar; triplet accompaniment figures
19-20	Transition	Modulation	
21-28	A	A Major	A theme w/ triplet accompaniment
29-36	B		B theme in wws
35-36	Transition	Modulation	
37-44	A	D-flat Major	A theme in oboe over triplet accompaniment
45-52	B		B theme in horn/eng. horn w/ chords and triplet accompaniments
51-52	Transition	Modulation	
53-61	A	F Major	A theme in oboe; homophonic accompaniment
62-68	Coda		Chordal material with E Major flavor

Table 4.5 Form and Structure of *Four Scottish Dances* Movement 4: *Con Brio* (Strophic Variation)

Measures	Section	Key	Notes
1-2	Introduction	A minor	ASax 16th arpeggios over drone accompaniment
3-10	A		Theme A in uwws
11-18	B		Melody split between ww/br
19-26	A		A theme w/ drone accompaniment
27-34	B¹		Theme B w/o sixteenths between motives
35-42	A		A Theme in wws/cornets w/ thin accompaniment
43-50	A¹		Joyful, youthful variation statement of theme A with extended rhythms over pedal accompaniment
51-58	B		Theme B split in hocket style
59-66	A		Theme A back in uwws over asax arpeggios much like the opening
67-77	Closing		Accelerated combination of portions of both A and B themes.
77-85	Coda		*Presto* Sixteenth motive with excited, punching *fortissimo* chords

Unit VIII. Suggested Listening

 Malcolm Arnold – *Cornish Dances, English Dances, Irish Dances*

John Corigliano – *Gazebo Dances*

Ralph Vaughan Williams – *Folk Song Suite*

Guy Woolfenden – *Illyrian Dances*

Mendehlssohn – *Hebrides Overture*

Brahms – *Hungarian Dances*

Unit IX. Seating Chart and Acoustical Justification

The location of the Graduate Recital was in All Faiths Chapel. The space available at the front of the chapel delegates the possible seating arrangements. The room is tiered with only enough room on the floor for the Kansas State University Symphony Band woodwinds. Therefore, the woodwinds and horns were on the floor with all other brass on the first tier of the stage. Some percussion instruments were on the first tier; others on the second and third. The space on each tier is limited as well, especially since the tiers are the home of two grand pianos and an organ, which cannot be moved to a different location.

The following diagram is a visual representation of the only way that the band could have been seated to keep instrument families together and placed near other appropriate instruments. The flutes are in the front with the first flute on the left so as to be near the first clarinet. The oboes are near the flutes and clarinet with the lowest oboe/English horn being closest to the bassoons. This places the double reed family in order from highest (on the left) to lowest (on the right). The horns are centered in the band so that their sound does not get buried behind the other brass sounds. The horns are seated with the lead player on the right side of the diagram so that his or her sounds are more closely directed to the weaker players in the section. Near the horns are the alto saxophones, which makes sense because they play many of the same musical parts. The saxophone family is placed highest (on the left side of the diagram) to lowest (right side). This places the baritone sax near to the bass trombone and tubas. The tenor sax is in close proximity to the bass clarinets. This placement of the bass clarinets allows them to be a short distance of the other bass line instruments. The brass instruments of trumpets, euphoniums, and trombones have been placed in the fourth row. The brass family is also arranged with the highest sounding instruments to the left and lowest on the right. This helps keep the trumpets near the horns, the low trumpets by the euphonium, the euphonium close to the tubas, and the trombones within earshot of the other tenor voices of the band.

Figure 4.10 Seating Chart for *Four Scottish Dances*
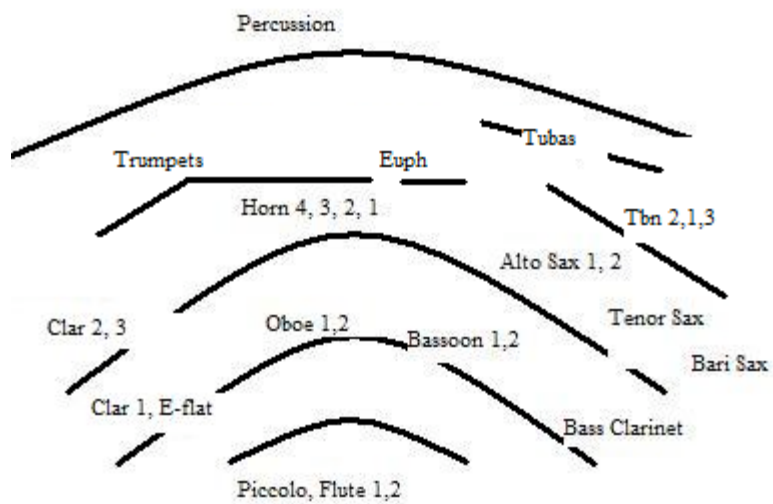
Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1   Date: **Wednesday, Oct. 29, 2008**

     Ensemble: Symphony Band   **Announcements: Trumpet/Cornet Part Assignments**

                                                          Read all four movements today

     Literature: *Four Scottish Dances*   **Time: 15 minutes**

Plan	Evaluation:
1. Sight Read All four movements with the intent of not stopping 2. Before sightreading, tell them a little about Malcolm Arnold, John Paynter and this piece. I. Scotch snap (mimicks gaelic language); Marcato, pompus; rhythmic precision; tpt/tbn heads up at C II. Reel at 144bpm. Thin textures; theme and variations; key signatures; bassoon solo at E is drunken in quality III. Hebridean Song – lyrical, musical line, Key at C, soft dynamic control IV. Lively Fling, saxes = violins, brass = bagpipe drones, call and response, dynamic contrasts, rhythmic precision	1. Tempos! I need to set them in stone and not fluctuate. 2. Get up out of the score. 3. Do more to look like the music! 1. The second and third movements need some read attention

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Rehearsal Plan – Rehearsal #2   **Date: Friday, Nov. 7, 2009**

       Ensemble: Symphony Band   **Announcements: Check trumpet/cornet parts again; change the**

                                              metronome markings of mvt 1: to 88 bpm and 104

                                              bmp

     Literature: *Four Scottish Dances*   **Time: ten minutes**

Plan	Evaluation:
1. Mvt. 1 *Pesante* m. 1-8 play, stop, review style m. 5-8 uww/bsn rhythmic accuracy m. 13 brass fp cresc. m. 20 Accel. Get comfy with it m. 23 horn gliss – rhythmic and style m. 25 cornet melody balance m. 30 duple vs. triple rhythm m. 31 harmony – growth through quarter tie dotted eighth sixteenth figure m. 46 Accel. – getting comfy M. 49 Style/tempo/conducting pattern	1. Was short on time, did not get to everything. 2. Tempo, Tempo, Tempo 3. Practice conducting in m. 30 and 49 **Ideas for Next Rehearsal:** 1. Start with Mvt. 1 – finish this lesson plan from m. 31 2. Look at Mvt. 2

Rehearsal Plan – Rehearsal #3   Date: Friday, Dec. 5, 2008

      Ensemble: Symphony Band   **Announcements: Posted Personnel List for the Tower Fanfare**

                                                         Next Week's Schedule

      Literature: *Four Scottish Dances*   **Time: 30 minutes**

Plan	Evaluation:
1. Mvt. I Pesante Work in Phrases – Style! Rhythmic Precision! Tone Qualtiy! Keeping the style consistent! Accurate dynamics/rhythms especially in the accompaniment. Transitions / Tempos. Last four measures – getting comfy with the conducting. 2. Mvt. II Vivace (explain variations) Read it down, then work by variation – tempo! key! V1 – articulations; V2 – Key! Oboe/fl @ 17 V3 – 16th runs, m. 29 not clipping V4 – Key! Pinkies for clarinets V5 – Trans. to E – match accomp. artics, character V6 – last couple of measures	1. Tempo is going to be an issue. 2. Pattern size should be in relationship to players/texture 3. Bassoons need work --- **Ideas for Next Rehearsal:** 1. Review this movement 2. Read movement III 3. If time, review movement I

Rehearsal Plan – Rehearsal #4   Date: **Monday, Dec. 8, 2008**

Ensemble: Symphony Band   **Announcements: Check Tower Personnel List**

Practice Mvts III, IV for Wed

Literature: ***Four Scottish Dances***   **Time: 50 minutes**

Plan	Evaluation:
1. Mvt 2: Tempo! Key! Accurate, Clean, Dynamics m. 12 bring out V-I phrase endings m. 25 16ths accuracy and pass-offs balance in percussion E – musical line, motion, character, accompaniment together Last two measures together with rit. 2. Mvt 3: Read then work balance, blend, musical line, tone Phrase together Melody pick-up should cresc. over bar line Weight and push through accents At B/C – triplets accurate Controlled ending 3. Mvt 1 – hit rough spots Trans. in and out of C – tempos Tpt/Tbn triple tongue at C Horns at 29 Accuracy at 30	1. Tempo of Mvt. 3 may need to move faster to keep musical line flowing. 2. Triplets need work – keep conducting at same click in that section. 3. Concentrate on pattern size in mvt III
	Ideas for Next Rehearsal: 1. Review Mvt III 2. Read Mvt IV

Rehearsal Plan – Rehearsal #5   **Date: Wednesday, Dec. 10, 2009**

Ensemble: Symphony Band   **Announcements: Look at your parts for Tower**

Schedule for Friday

Mvt III – I to a part in spots

Literature: *Four Scottish Dances*   **Time: 50 minutes**

Plan	Evaluation:
1. Review Mvt. III: Tempo, Musicality, Tone, Phrasing, Melody 1st note pushes over the bar line, weighted push accents not separated All triplet figures need attention – rhythmic and style accuracy End – rhythms, phrase together, attack together 2. Mvt. IV – Read and work Drone pass-offs balance Melody – note and rhythmic accuracy/articulations A – accents C – percussion solos E – drastic dynamic change H – drive to end, accelerando	1. Melody, especially in the trumpets is rough 2. Tempo – keep the conducting consistent 3. Balance is important **Ideas for Next Rehearsal:** 1. Review/Work Mvt IV 2. Run I-IV just to get an idea of where we stand.

Rehearsal Plan – Rehearsal #6   **Date: Friday, Dec. 12, 2008**

     Ensemble: Symphony Band   **Announcements: Mvt III one to a part, A2 spots**

     Literature: *Four Scottish Dances*   **Time: 30 min**

Plan	Evaluation:

1. Review/Work Mvt. III – 1 to a part spots and check balance
 	
2. Run all movements in order 1-3
    Try not to stop.
    Record it.
 	
3.   Work Movement IV – note consistency, not rushing rhythms
 	
Accents when needed
 	
Balance and dynamics at E
 	
Trombone at F
	1. Work to be consistent / correct in my tempo's
	
	2. Give more cues, get out of the score
	
	3. Facial Expression
	
	4. Smooth out LH / vary cue style

	Ideas for Next Rehearsal: 1. Movement II needs attention 2. Movement III needs attention 3. Check the brass triple tonguing stuff at C in Mvt I

Rehearsal Plan – Rehearsal #7   **Date: Monday, Feb. 23, 2009**

        Ensemble: Symphony Band   **Announcements: Personnel Change –Tower Horn, Flute, Bs. Clar**

                                                Save the Date for Extra Rehearsal Possibility On

                                                Sunday Mar. 8th

        Literature: *Four Scottish Dances*   **Time: 55 min**

Plan	**Evaluation:**
1. Run all Movements I-IV Record 2. Mvt II. Transition in and out of bassoon solo at E Work ending 3. Mvt III. Reinforce key concepts of tone, intonation, blend, dynamics, musical line Review (AGAIN) 1 to a part Key!	1. I'd like to increase tempo of mvt II – this will push bassoons 2. Practice mvt II conducting at loud burst in quiet bsn solo section 3. Mvt III – make people end notes together.
	Ideas for Next Rehearsal: 1. Would be a good idea to check in on Movements I and IV

Rehearsal Plan – Rehearsal #8   Date: **Wednesday, Feb. 25, 2009**

            Ensemble: Symphony Band   **Announcements: Reminder: Rehearsal Date Mar 8th**

                                                                                            Make KIB Announcements

            Literature: *Four Scottish Dances*   **Time: 60 min.**

Plan	Evaluation:
1. Mvt 1 Beg – D: wws at beginning for rhythmic precision A – Bs Cl, Bsn, A Sx at m.12 C – triple tonguing and percussion, add bass line Accelerando at end 2. Mvt 2 Bassoon at Beginning B – slower tempo, check notes. Same at D. Address conducting extra beat at 56 3. Mvt 4 A – 16ths C – Perc must come through D – run with no melody, no half notes E – run with no melody F – Trombone and Baritone H - Horns	1. Be ready to switch the conducting to meet the then needs of the ensemble – like addressing balance, etc. Conduct all the individual parts.
	Ideas for Next Rehearsal: 1. Bassoons in Mvt 2 still need work 2. Check in on Mvt 3 triplets

Rehearsal Plan – Rehearsal #9   Date: **Monday, Mar. 2, 2009**

Ensemble: Symphony Band   **Announcements: Reminder Rehearsal Date Mar. 8**

Concert Mar. 11 in AFC

Literature: ***Four Scottish Dances***   **Time: 40 min**

Plan	Evaluation:
1. Mvt. II Tempo! 132 bpm Hold Bassoons to it! Lean into the harmonic motion at key changes Rit. At E Balance in bass line at D. 2. Mvt. III Run Layers at B then piece together Check pass off triplets at C Run Entire Movement No Stops 3. Mvt. IV – Run it then… Check before B 2 staccato sixteenth eighth vs. tenuto eighth staccato eighth combination C – Percussion comes through D – Base line and up beats, add melody, check melody alone H – dynamics m. 68 - horns	1. Tempo was better today. Don't let them control it. 2. Better cues today. 3. Remember pattern size as compared to dynamics.
	Ideas for Next Rehearsal: 1. Check in on Mvt I 2. Would be nice to run each movement with no stops

Rehearsal Plan – Rehearsal #10   Date: **Wednesday, Mar. 4, 2009**

      Ensemble: Symphony Band   **Announcements: Program Check Names/Ensembles**

                                       Percussion – start thinking about Mosaic logistics

      Literature: *Four Scottish Dances*   **Time: 40 min**

Plan	Evaluation:
1. Mvt. III Beg.-E Check uww phrasing, m. 9 dynamics B – triplets vs. harp part C – intonation, find your partners G – phrasing, m. 57 dynamics 2. Mvt. IV C – percussion balance D – melody One before E – tune, dynamics, control H – *fp* and timpani 3. Mvt. I Start at B but focus on triple tonguing at C 4. Run all movements top to bottom and record it.	1. Visually must do something to get percussion to come through at C in Mvt IV. 2. Look more musical in Mvt II to encourage musical line 3. Mvt. IV – don't get lost at the end.
	Ideas for Next Rehearsal: 1. Check rough spots on Monday 2. Solidify tempos in Mvts III and IV on Monday

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Rehearsal Plan – Rehearsal #11   Date: **Monday, Mar. 9, 2009**

　　　Ensemble: Symphony Band   **Announcements: Wednesday in AFC Reverse Concert Order**

　　　　　　　　　　　　　　　　　Call time for Wed./Dress; No rehearsal Friday

　　　Literature: *Four Scottish Dances*   **Time: 25 min**

Plan	Evaluation:
1. Mvt I – Check C 2. Mvt II – Check Bassoon at Beginning and everyone from 4 before E to end 3. Mvt III – Check triplets at B and E 4. Mvt IV – Check melody in wws at B, tpts at D If time, run movements III and IV to get it going with faster tempos.	1. Didn't get to do anything – Meghan Persichetti over ran time.
	Ideas for Next Rehearsal: 1. Check the rough spots listed to left if time 2. Run whole piece beginning to end.

Rehearsal Plan – Rehearsal #12

      Ensemble: Symphony Band

      Literature: *Four Scottish Dances*

Date: Wed. Mar 11, 2009

Announcements: Call Time Tonight, Thank yous

Time: 20 min.

Plan	Evaluation:
1. Check Scary spots Mvt I at C Mvt II Bassoon at Beginning and 4 before E to end Mvt III triplets at B and E Mvt IV melody at B and D 2. Run through all movements	1. I did lousy at conducting the last *pesante* section of Movement I today. 2. Was rushed for time – not happy about that.
	Ideas for Next Rehearsal: 1. There is no next rehearsal!

CHAPTER 5 - *Mosaic, Op. 30*

Unit I. Composer

Figure 5.1 Dr. Mario Gaetano (Gaetano, website, 2009)

Dr. Mario Gaetano (b. 1955) is originally from upstate New York (Gaetano, website, 2009). He has a Bachelor of Music from the State University of New York at Potsdam, a Master of Music degree from East Carolina University, and a Doctorate of Musical Arts from the University of Memphis. Gaetano has studied under James Petercsak, Harold Jones, and Frank Shaffer. He studied composition with Eliot DelBorgo and Robert Washburn. Dr. Gaetano taught in the public school systems of Ballston Spa, New York, and Portsmouth, Virginia. In 1979, he joined the faculty of Western Carolina University in Cullowhee, North Carolina. There he teaches multiple aspects of the percussion program including applied lessons, performance ensembles, and methods courses.

Dr. Gaetano is an active an accomplished percussion artist who has performed for numerous professional gatherings. He has appeared at the Ludwig International Symposium, the Music Teachers National Association Convention, the Percussive Arts Society's "Days of Percussion," and the North Carolina Music Educators Association Convention. He was a finalist in the 1984 Performers Competition sponsored by the National Association of Composers. Dr. Gaetano has soloed with the Asheville Symphony Orchestra and the Cullowhee Music Festival Orchestra. He is a present member of the Asheville Symphony and has previously been a member of the North Carolina and Memphis Symphonies.

In addition to performing, Dr. Gaetano is also involved with percussion on a print journalism level. He is the author of various scholarly articles on percussion literature and pedagogy. His articles have appeared in *The Instrumentalist*, *Band World*, *Woodwind, Brasswind, and Percussion*, *Percussionist*, *Percussive Notes*, and *Percussive Notes Research Edition* as well as other publications. Dr. Gaetano is also an associate editor of the North Carolina Music Educator and edits the percussion column. He has authored a snare drum method book, *The Complete Snare Drummer*, that is published by Mel Bay Publications.

Dr. Gaetano is a composer and arranger of contemporary percussion music. There are more than thirty published works that can be credited to him. These pieces are regularly performed at colleges and universities across the United States and abroad. He has also written pieces specifically geared as instructional education tools. His music is available from Alfred Music, Studio 4 Productions, Permus Corporation, Music for Percussion, Inc., Pioneer Music, C. Alan Publications, and Innovative Music. Dr. Gaetano has eight ASCAP awards (Gaetano, emails, 2009).

Dr. Gaetano is a member of the Percussive Arts Society. He is a past president for this organization's North Carolina Chapter and is currently on its' International Composition Contest Committee. He is also a member of the Music Educators National Conference, ASCAP, and the College Music Society.

Table 5.1 List of Compositions by Mario Gaetano ("Composer Profile," 2009)

Name	Genre	Publisher
State of the Art	Chamber (clarinet/percussion duet)	C. Alan Publications
Three Inventions	Chamber (flute/marimba duet)	C. Alan Publications
Fiesta Del Rio	Percussion ensemble (8-9)	C. Alan Publications
Four Studies for Young Percussion Ensemble	Percussion Quartet	C. Alan Publications
Junk Funk	Percussion Quintet	C. Alan Publications
Londonderry Air	Percussion Ensemble (5)	C. Alan Publications

Name	Genre	Publisher
Mosaic, Op. 30	Percussion Ensemble (9)	C. Alan Publications
Overture for Percussion Ensemble	Percussion Ensemble (9)	C. Alan Publications
Scenes From Earth	Percussion Trio	C. Alan Publications
Taco Suave	Percussion Ensemble (8)	C. Alan Publications
Two Designs	Percussion Ensemble (7)	C. Alan Publications
The Weather of Six Mornings	Percussion Ensemble	
Undercurrents	Percussion Ensemble	

Unit II. Composition

Mosaic, Op. 30 was commissioned by Western Carolina University, where Dr. Gaetano teaches, for a performance on a Faculty Composers "Millennium" recital during January of 2000. *Mosaic* is a percussion octet with each performer playing multiple instruments. Instruments required for this piece include: bongos, field drum, vibraphone, four tom-toms, three brake drums, claves, two splash cymbals, crotales, timbales, two congas, bells, two gongs, two ratchets, bass drum, guiro, three suspended cymbals, three pairs of maracas, xylophone, two snare drums, castanets, marimba (4.3 octaves), temple blocks, cowbell, chimes, tambourine, cabasa, large triangle, sizzle cymbal, four timpani, and mark tree (Gaetano, 2000). The piece is characterized by fast tempos and numerous quick meter changes.

Figure 5.2 Instrumentation of the Instruments Assigned to Each Player (Gaetano, 2000)

Gaetano Instrumentation

Perc. 1 - two bongos, field drum (snares on), vibraphone (no motor), drumsticks, two hard yarn vibe mallets

Perc. 2 - four concert tom-toms, brake drum #1, claves, small splash cymbal #1, one-octave crotales, drumsticks, plastic mallets

Perc. 3 - two timbales, two conga drums on a stand, orchestra bells, gong #1, ratchet #1 (shared with player 5), metal scraper, drumsticks, plastic bell mallets, pair of bass drum mallets for gong roll

Perc. 4 - brake dum 32, bass drum, guiro, medium suspended cymbal (18"), pair of maracas #1, two hard felt bass drum mallets, two soft felt bass drum mallets, plastic mallet, snare drumsticks, two wooden timpani sticks for bass drum after letter N

Perc. 5 - xylophone, snare drum #1, castanets (machine type), ratchet #2, drumsticks, two hard rubber mallets, four plastic mallets, four very hard yarn mallets

Perc. 6 - marimba, brake drum #3, five temple blocks, cowbell, gong #2, ratchet #3, four hard rubber mallets, four medium yarn mallets, two bass drum mallets for gong roll

Perc. 7 - chimes, tambourine, cabassa, large triangle with two very heavy beaters (triangle may need to be suspended with two clips), snare drum #2, sizzle cymbal, pair of maracas #2, large suspended cymbal (20"), plastic chime mallets, snare drumsticks, two yarn mallets

Perc. 8 - four timpani, pair of maracas #3, small splash cymbal #2, medium suspended cymbal (16"), mark tree, hard felt timpani mallets, snare drumsticks

Unit III. Historical Perspective

The collegiate percussion ensemble and its literature are young in comparison to the ages of the collegiate wind band and its literature. This was the topic of discussion between the author and Dr. Kurt Gartner, Percussion Studio Teacher at Kansas State University (2008). In that conversation, Dr. Gartner brought up several interesting points about the history of percussion, noting that it was only in the 1950s that collegiate percussion ensembles became standard and that music education students studying percussion today are probably only fourth generation students of the collegiate percussion teaching-learning craft. Now moving away from its infancy, percussion music is coming into its own as an academic subject where the

instruments and various percussion ensembles can stand alone instead of riding the concert band's coattails. In the last decade, works for percussion have moved beyond transcriptions of previous works for other mediums, and catapulted into an explosive body of original literature. Along with the development of new literature has come the creation of a multitude of small companies that independently publish percussion music.

As the literature for percussion has evolved, it has influenced the use of a variety of percussion instruments. The demands of range on the marimba have been increasing as of late so that 4.5 to 5 octave instruments are called for more commonly. Also, the use of Cuban and Latin American instruments is more abundant in current writings. This, in turn, has lead to an increased availability of those instruments in school classrooms. Although he used many instruments in *Mosaic, Op. 30,* Dr. Gaetano was conservative in the choice of those instruments and the techniques he calls for to play them.

Unit IV. Technical Considerations

Before beginning the rehearsal of this piece, the logistics of the equipment set-up must be considered. Inside the score, Dr. Gaetano provides a recommended set-up chart and personnel instrumentation list for each player (2000). Both of those recommendations were followed for this performance. Both sets of information should be made available to all players. Players will need to experiment with different individual arrangements to find their most effective multiple instrument set-ups. This is due to the fact that the players have to make quick changes between instruments and mallets. This can be cleanly and easily executed only if the players are organized and familiar with their set-ups.

The most obvious technical challenge of this work is its' tempo – marked "very fast" in the score, the composer recommends a quarter note at 144 bpm (Gaetano, 2000). At this tempo, care must be taken to maintain pulse, precision, and clarity through the various meter changes. In the performance notes listed in the score, Dr. Gaetano states that all the drum rolls are to be played as closed, multiple bounce rolls (2000). He also notes that the mallet *glissandi* and guiro scrapes should be performed quickly. The splash cymbal nearest the timpanist can by played by the wooden end of a timpani mallet. As for the timpani, the tuning is indicated at the beginning of the piece. For the tuning purposes, accidentals are written in, but are not used past the first two measures even though they still apply. Xylophone and marimba players need to watch that

they play their parts in the correct octave which they are written. The marimba part frequently features instructions of 8va and clef changes. These parts also contain multiple accidentals so note accuracy is a necessary point of concern. Players will need to take care to notice distinctions between rolls (three slashes) and note divisions (two slashes). Dr. Gaetano also writes that he has included specific instructions in each individual part for elements of the music like rim shots, etc. Special notes about technique are listed in the following measures:

Table 5.2 Gaetano *Mosaic* Special Notes in the Score (2000)

Measure #	Part	Instrument	Instruction
3	6	Marimba	8va
5	6	Marimba	loco (where written)
12	6	Temple blocks	Use marimba mallets
13	7	Tambourine	Use sticks
19	3	Congas	Use sticks
20	4	Guiro	Quick scrape (eighth note)
22	5	Snare drum	Use xylophone mallet
23	4	Suspended cymbal	Use yarn mallets
26	7	Lg. triangle	Heavy beater
29	5	Xylophone	Plastic mallets
32	7	Tambourine	With sticks
38	1,2,3	Field drum, Tom-toms, Timbales	On rim
38	7	Snare drum	Rim shot
38	8	Splash cymbal	Choke
41	7	Snare drum	On rim
47	5	Snare drum	With xylophone mallets
48	8	Timpani	Glissando from lowest note possible
59	1	Field drum	On rim
60	5	Snare drum	Rim shot

Measure #	Part	Instrument	Instruction
61	1,5	Field drum, Snare drum	On rim
61	4	Suspended cymbal	With snare sticks; buzz roll
66	5	Xylophone	Hard rubber mallets
67	4	Bass drum	Soft mallets
68	5	Xylophone	8va
70	2	Brake drum	Plastic mallet
71	5	Xylophone	Loco (where written)
71	6	Marimba	8va
74	6	Marimba	8va
75	8	Timpani	With snare sticks; closed roll
80	1	Vibes	Hard yarn mallets
81	2	Tom-toms	Sticks
81	5	Xylophone	Glissando
81	6	Marimba	Glissando where written (loco)
82	3	Gong	Metal scraper
87	4	Guiro	Scrape directions as indicated
88	1	Bongos	Sticks
89	5,6	Xylophone, Marimba	White-note glissando
106	7	Tambourine	With sticks
112	7	Snare drum	With sticks
114	2,3	Tom-toms, Timbales	Rim shot
114	4	Bass drum	Hard Mallet
116	7	Triangle	2 beaters
119	6	Marimba	White note glissando
121	7	Tambourine	Shake
123	8	Timpani	In the center

Measure #	Part	Instrument	Instruction
125	5	Xylophone	Plastic mallets
126	4	Suspended cymbal	Yarn mallets
127	3	Timbales	On rim
132	5	Snare drum	With xylophone mallets
132	7	Tambourine	With knee and fist
140	6	Marimba	8va
141	4	Bass drum	With soft mallets
143	8	Timpani	Glissando
144	2	Crotales	With plastic mallets
144	6	Marimba	8va
145	8	Timpani	Glissando
146	5,6	Xylophone, Marimba	Do not let ring through to next measure
148	5,6	Xylophone, Marimba	Four yarn mallets
153	8	Timpani	Tune F# to G
162	5,6	Xylophone, Marimba	Do not let ring through to next measure
164	5	Xylophone	Hard mallet
164	5,6	Xylophone, Marimba	Do not let ring through to next measure
166	5,6	Xylophone Marimba	Do not let ring through to next measure
168	5,6	Xylophone Marimba	Do not let ring through to next measure
171	7	Suspended Cymbal	Yarn mallets
172	5	Xylophone	Plastic mallets

Measure #	Part	Instrument	Instruction
172	6	Marimba	Hard rubber mallets
178	8	Timpani	Tune G back to F#
186	7	Chimes	No pedal
189	1	Bongos	With vibe mallets
189	3	Timbales	With bell mallets
192	1	Bongos	With drumsticks
194	2,5	Tom-toms, Snare drum	Rim Shot
195	3	Congas	With drumsticks
195	4	Suspended Cymbal	With snare drumsticks
201	5	Xylophone	With plastic mallets
203	5	Snare drum	With snare drumsticks
207	1	Field drum	Rim shot
207	7	Sizzle cymbal	With triangle beater
207	8	Splash cymbal	With wood end of timpani mallet
209	2	Tom-toms	Rim Shot
221	7	Snare drum	Snares off
222	3,5	Timbales, Snare drum	On rim
225	4	Bass drum	With wooden sticks
225	5	Xylophone	With plastic mallets
227	8	Timpani	Slow glissando for 2 measures
233	1,2,3,7,8	Bongos, Tom-toms, Timbales, Snare drum, Timpani	On music stand
238	1,5	Field drum, Snare drum	Rim Shot

Instrument Ranges

Figure 5.3 Gaetano *Mosaic* Vibraphone Range

Figure 5.4 Gaetano *Mosaic* Bells Range

Figure 5.5 Gaetano *Mosaic* Xylophone Range

Figure 5.6 Gaetano *Mosaic* Marimba Range

Figure 5.7 Gaetano *Mosaic* Crotales Range

Figure 5.8 Gaetano *Mosaic* Timpani Range
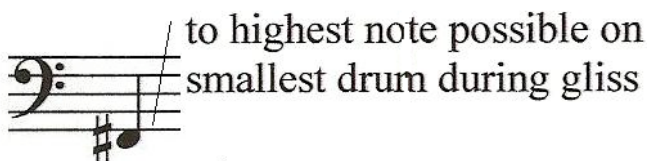
Unit V. Stylistic Considerations

Elements of style that should be considered in *Mosaic, Op. 30* include articulations, dynamics, tempo, and phrasing. Mallet and stick choices will dramatically affect the articulations and timbres of the instruments being used. Musical quality must be of primary concern when making those choices. Attention to dynamics is important to make sure that the sound quality and color of each particular instrument is heard in desired balance along with the other instruments being played at the time. Altering the dynamics can cause a shift in overall instrumental color and flavor of each section of this piece. Special care must be taken to accurately perform the many *fp* markings and various quick yet dramatic changes of volume level. The tempo, marked at *very fast!* can be tempered slightly because it offers no specific metronome marking. The director should consider the players' abilities to change instruments quickly and help facilitate that successfully by setting a playable tempo. Phrasing is not marked, but is created through the accurate performance of dynamics and rhythmic precision and rests.

Figure 5.9 *Mosaic* Sample of Stylistic Dynamic Effects m. 38-40 (Gaetano, 2000)

Unit VI. Musical Elements

Musical elements of *Mosaic, Op. 30* that deserve attention include texture, meter, and notational issues. The texture of this piece is often thin. Because the parts are often independent and happen so rapidly, the players must be soloistic in their approach to the performance of this music. Each person must have within themselves an impulse of will to play the parts rhythmically, stylistically, and aesthetically correctly. Without this, the piece will not be successful. Frequently changing meters present difficulty for the director and performers of *Mosaic, Op. 30*. Care must be taken to accurately portray the intrinsic accents that fall into each of the different meters. Additionally, each meter must be given its accurate derision of time. Performers should also be aware of at least three unconventional notation issues present in the score and in their own parts. One is that rolls on various instruments are not notated as to whether they should be double-stroke or multiple bounce rolls. Musically, performers must make a decision about what fits best. A second notational oddity is the occasional use of a *cesura* instead of other instructions meaning to dampen. A third unconventional notation is the use of a beamed, parenthesized *x* to represent a rim-shot.
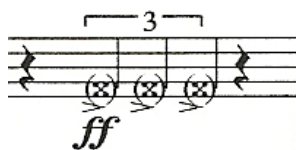
Figure 5.10 *Mosaic* Example of *Cesura* Notation Meaning to Dampen m. 146 (Gaetano, 2000)

Figure 5.11 *Mosaic* Example of Notation for a Rim Shot m. 238 (Gaetano, 2000)

Unit VII. Form and Structure

Table 5.3 Form and Structure of Gaetano *Mosaic* (ABABA)

Measures	Section	Notes
1-19	Introduction 1	Fanfare-like, portions of A and B theme motives mixed and layered together.
20-31	Introduction 2	Instrument / Color Change, still mixes portions of A and B themes together
32-58	A	Introduction of A theme material. Motives include accented syncopation, repeated sixteenth notes, two-beat triplets, and *fp crescendo* attacks.
59-65	Transition	Use of chimes and suspended cymbal to transition into B theme
66-86	B	Introduction of the triplet figure, more emphasis on mallet instruments and other metallics
87-92	Transition	Use of guiro and maracas to transition into A theme
93-113	A	A theme material
114-138	A´	A theme material with thicker texture
139-146	Transition	B theme instruments play A theme motives
147-154	B	B theme material, mallets call and response over longer, pedal-type sounds
155-162	B´	B theme repeats with different accompaniment and at a faster tempo
163-170	B´´	B theme plus faster rhythm in the xylophone but at the original B theme tempo
171-177	B´	Return of B´

Measures	Section	Notes
178-185	B´´´	Rhythmic acceleration and ostinato based on B´´ xylophone motif
186-191	Transition	A and B timbre/colors mixed together
192-236	A	A theme material
237-245	Coda	Rhythms get longer, builds into a sound pyramid with *fp crescendo*, then section kick.

Unit VIII. Suggested Listening

Mario Gaetano:

Two Designs

Undercurrents

The Weather of Six Mornings

Overture for Percussion Ensemble

Lynn Glasscock:

Layers

Steve Riley:

Storm Warning and Dance

Unit IX. Seating Chart and Acoustical Justification

In Gaetano's score to *Mosaic* (2000) he provides a recommended set-up for the arrangement of what player should stand where. He does not provide recommendations for how each individual player should arrange his own multiple instrument set-up but encourages players to carefully choose the most effective set-up for themselves. The group arrangement places the players who play the softer, larger mallet instruments in the front with battery items spread throughout. The group arrangement also places the players who may wish or need to share equipment close together. The recommended set up is shown below.

Figure 5.12 Seating Chart for *Mosaic*
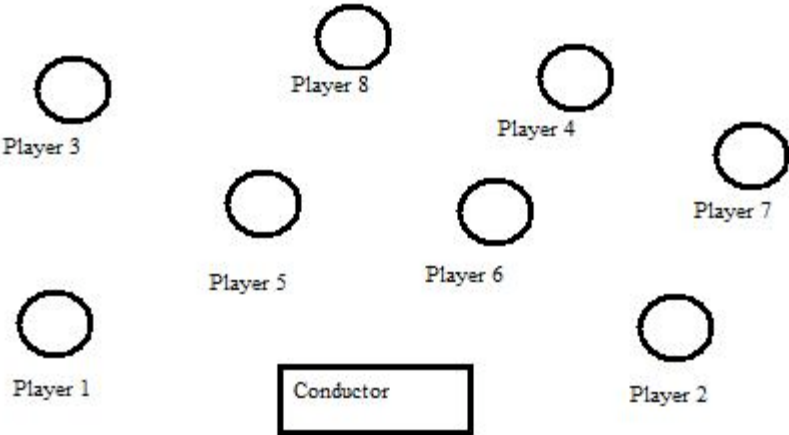
Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1   Date: Monday, Feb. 2, 2009

Ensemble: Percussion Ensemble   **Announcements: Tempos, Read them Performance Notes**

Discuss directions and notation at B section

Literature: *Mosaic, Op. 30*   **Time: 45 minutes**

Plan	Evaluation:
1. Sightread (try to!) by A/B themes A Themes – m. 32-58; 93-138; 192-236 then try intro – m. 65 B Themes – m. 66-86; 147-185 If time, listen to recording	1. This is much harder for them than it looks. We only got through A Theme Material. 2. I have got to get more comfortable with these time changes 3. Memorize where in the room/position to give cues and to whom. 4. Need to ask Dr. Tracz about the preps
	Ideas for Next Rehearsal: 1. Must try to get through B Themes 2. Maybe listen?

Rehearsal Plan – Rehearsal #2   Date: **Monday, Feb. 9, 2009**

Ensemble: Percussion Ensemble   **Announcements: Talk through the fermatas in m. 147-185**

Preps will be a measure of 2/4 w/ quarter at right speed.

Literature: *Mosaic, Op. 30*   **Time: 45 minutes**

Plan	Evaluation:
1. Work 'B' Theme Material m. 66-86; 147 – 185 (run, then discuss directions and run again) 2. Review 'A' Theme Material Work from the beginning, identify/write in important down beat hits 3. If time, listen to recording	1. Wow, I need to listen to the recording and study scores to figure out exactly what I want done in the B section cut-offs, fermatas, silences, etc. 2. Score study and time signature and cueing practice.
	Ideas for Next Rehearsal: 1. Review B Theme 2. Work from beginning of piece

Rehearsal Plan – Rehearsal #3　　　　　　Date: **Monday, Feb. 16, 2009**

　　　Ensemble: Percussion Ensemble　　　　**Announcements: Tighter, More arched set-up**

　　　　　　　　　　　　　　　　　　　　　　Dynamics

　　　Literature: *Mosaic, Op. 30*　　　　　　**Time: 45 minutes**

Plan	**Evaluation:**
1. Review 'B' Theme at m. 147 and make "ring through" adjustments. 2. Work 'A' Theme spots and transitions B – m. 65; E – H; M – end 3. If time, run H to the end 4. Listen to it!	1. B is better today. Memorize time signature chunks. 2. Get more cues. 3. Be able to better identify sounds to where they occur in the score. 4. Ask about timp part at 208
	Ideas for Next Rehearsal: 1. Don't ignore the end – rough!

Rehearsal Plan – Rehearsal #4

Ensemble: Percussion Ensemble

Literature: *Mosaic, Op. 30*

Date: Monday, Feb 25, 2009

Announcements: Dr. Gaetano's email, give CD to Dean

Time: 45 minutes

Plan	**Evaluation:**
1. Work H to end H – check timp gliss dynamics I – Concentrate on tempo, fermatas and cut-offs m. 171 – tempo! L – end: get familiar with your parts! Clean! Chunk L-N then N-end 2. If time try to run from beginning without stopping.	1. Keep working to give more cues. Don't look down when giving first entrance preps. 2. Its hard for us all to keep playing when I get lost easily – More score study!
	Ideas for Next Rehearsal: 1. Ask Dr. Gaetano about m. 233 – snares on or off? 2. C – H needs attention, as does the end

Rehearsal Plan – Rehearsal #5   **Date: Monday, Mar. 2, 2009**

        Ensemble: Percussion Ensemble   **Announcements: Compact the set-up, no answer yet about snares**

                                                   We will need the extra rehearsal on the 8th

        Literature: *Mosaic, Op. 30*   **Time: 45 minutes**

Plan	**Evaluation:**
1. Start at C. Chunk C – H. Work for consistency and fluency. 2. Back it up and do A – H. 3. Revisit end 4. Leave 15 min to run and record full piece.	1. I keep getting lost! Memorize trouble spots and important clues. 2. Still have not yet done a run through without stopping.
	Ideas for Next Rehearsal: 1. Run without stopping is a goal!

Rehearsal Plan – Rehearsal #6   **Date: Sunday, Mar. 8, 2009**

      Ensemble: Percussion Ensemble   **Announcements: Set-Up like you would for AFC; Explain Monday's**

                                   rehearsal logistics and Wednesday moving

                                   equipment; Think about how to get from Tower

                                   fanfare to Mosaic set-up

      Literature: *Mosaic, Op. 30*   **Time: 45 minutes**

Plan	Evaluation:
1. Work for fluency / consistency	5. Do not get lost!
Beg – H: run, fix, then	6. Keep a metronome in my head. Do not vary and extend
Beg – L: run, fix H-L, then	beats.
Run H – End, fix L – end then	7. Keep 5/8 and 7/8 accurate
Run Beg – End with no stops!	
	Ideas for Next Rehearsal:
	3. Will need time to move all equipment to AFC and set up.
	4. Find out why I keep getting lost before G

Rehearsal Plan – Rehearsal #7   Date: **Wednesday, Mar. 11, 2009**

Ensemble: Percussion Ensemble   **Announcements: Logistics between Tower/Gaetano/Persichetti**

Literature: *Mosaic, Op. 30*   **Time: 45 minutes**

Plan	Evaluation:
1. Move Equipment and Set Up 2. Run Beg-G for me 3. Insert new breath concept at m. 116 4. At I – tempos – don't slow 5. Transition at M 6. m. 210 – O // before N 7. Run it, no stops	1. Don't get lost 2. Be on with tempos, do not vary 3. Be confident with cues and breaths
	Ideas for Next Rehearsal: 1. By the time we rehearse this again, we'll need to hit all the transitions and try to run it top to bottom in preparation for the percussion ensemble concert.

CHAPTER 6 - *Celebration Fanfare* from "Stepping Stones"

Unit I. Composer

Figure 6.1 Picture of Joan Tower ("Composer," 2008)

Joan Tower (born in New York in 1938) grew up in South America, where she was strongly influenced by rhythms of the cultures there ("Composers: Joan Tower," 2008). She came to the United States to study music at Bennington College in Bennington, Vermont. Her studies later led her to Columbia University where she received a doctorate in composition. In 1969 she helped form the Da Capo Chamber Players, a group for which she performed and composed. She was inspired by faculty members at Columbia to explore composing serial music. The texture of that style was easily adaptable to the chamber groups for which she was writing. Her later works evolved into a style that is somewhat impressionistic. Her music is always sophisticated, rhythmic, and technically demanding. Many of Tower's compositions revolve around developing and playing with the energy of sound. She has written for a broad variety of genres including orchestra, chamber ensembles, solos, and other ensembles. Many of her titles have inspiration from the physical world. Although the number of her pieces that are available to the wind band medium is small, each piece is of a high quality. Wind band works or arrangements include her *Fanfare for the Uncommon Woman (No. 1, 2, 3,* and *5),* concertos for flute and clarinet, *Petrouskates*, *Fascinating Ribbons* and *Celebration Fanfare from Stepping Stones.*

Dr. Tower joined the music faculty of Bard College in 1972, later left and then returned after a residency to assume the Asher Edelman endowed chair (Briscoe, 1999). She continues composing and conducting even as she continues to teach at Bard College. Her compositions have earned her the accolade of "one of the most successful woman composers of all time" in *The New Yorker* magazine ("Composers: Joan Tower," 2008). She was the first woman to earn a Grawemeyer Award in Composition (1990) and was the first composer picked for Ford's Made in America commissioning program. Dr. Tower has received numerous other awards and honors for her compositions. In 1998 she was inducted into the American Academy of Arts and Letters. In 2004 she was inducted into Harvard University's Academy of Arts and Sciences. Between 2005-2007 Tower's orchestral piece *Made in America* was performed in each of the fifty states. More recently, in 2008, she made a recording for Naxos. That recording won three Grammy Awards: Best Classical Contemporary Composition, Best Classical Album, and Best Orchestral Performance. The Detroit News recently wrote "Tower has truly earned a place among the most original and forceful voices in modern American music ("Composers: Joan Tower," 2008)."

Table 6.1 List of Compositions by Joan Tower for Wind Band

Name	Genre	Publisher	Publish Date
Celebration Fanfare (from "Stepping Stones"), arr. Stamp	Concert Band	G. Shirmer, Inc.	1993
Fascinating Ribbons	Wind Ensemble	G. Shirmer, Inc.	2001
Black Topaz	Large Ensemble	G. Shirmer, Inc.	1976
Celebration Fanfare (from "Stepping Stones")	Large Ensemble	G. Shirmer, Inc.	1993
Fanfare for the Uncommon Woman	Large Ensemble	G. Shirmer, Inc.	1986
Second Fanfare for the Uncommon Woman	Large Ensemble	G. Shirmer, Inc.	1989
Third Fanfare for the Uncommon Woman	Large Ensemble	G. Shirmer, Inc.	1991
Copperwave	Small Ensemble	G. Shirmer, Inc.	2006

Name	Genre	Publisher	Publish Date
DNA	Percussion Ensemble	G. Shirmer, Inc.	2003
Fanfare for the Uncommon Woman (No. 5)	Trumpet Quartet	G. Shirmer, Inc.	1993
A Gift	Small Ensemble	G. Shirmer, Inc.	2007
Island Prelude	Wind Quintet	G. Shirmer, Inc.	1989
A Little Gift	Fl, Cl duet	G. Shirmer, Inc.	2006
Valentine Trills	Flute solo		1996
Wings	Clarinet solo		1981
Wings	Alto Saxophone solo		1981

Arranger

Figure 6.2 Picture of Jack Stamp ("IUP," 2009)

Dr. Jack Stamp is a member of the music faculty at Indiana University of Pennsylvania where is Director of Band Studies ("IUP," 2009). At IUP he conducts the Wind Ensemble, Symphony Band, and teaches conducting classes. Stamp has a Bachelor of Science in Music Education degree from IUP, a Master in Percussion Performance degree from East Carolina University, and a Doctor of Musical Arts degree in Conducting from Michigan State University. Before joining the staff of IUP, Stamp taught at Campbell University in North Carolina and in public schools in North Carolina. He has also served as the conductor of the Duke University Wind Symphony and the Keystone Wind Ensemble.

Stamp is a teacher, composer, conductor, clinician, and adjudicator. He studied composition with his former teachers Eugene Corporon, Robert Washburn and Fisher Tull as well as with American composers like Joan Tower. Stamp is a contributing author to the *Teaching Music Through Performance in Band* series (Miles, Blocher, et al, 1997). He wrote the article included in volume four of that series on Joan Tower's *Fascinating Rhythms* (Miles, Blocher, et. al, 2002). Stamp has received many honors including being inducted into the American Bandmasters Association in 2000. He has several recordings to his credit on the Citadel label.

Unit II. Composition

Celebrations is the title of the last movement of Tower's ballet, *Stepping Stones*. *Stepping Stones* was commissioned in 1993 for the Milwaukee Ballet by choreographer Kathryn Posin ("Stepping Stones," 2008). The commission was made possible through a 'Meet the Composer' grant awarded to Milwaukee Ballet. Kathryn Posin selected Ms. Tower as her collaborator on the project following recommendations from her music publisher G. Schirmer. The creation of *Stepping Stones* was a combined effort from both Tower and Posin. When asked about this collaboration Tower said, "As a composer, I've always thought of myself as a closet choreographer. Texture, space, speed, direction, all the words that apply to dance also apply to music ("Stepping Stones, 2008)." The two women literally frolicked in Tower's backyard on a nice day and wrote the opening music of the ballet to match the improvisational dancing.

The ballet is about women and the different levels of their life stages. There are six movements of the ballet. *Celebration* is the sixth movement which is a celebratory finale for all eighteen dancers involved in the ballet. Posin describes the music as such, "It seemed an unexplained progression of moods – beautiful, but willfully going its own way. I worried about capturing the wildness of the music within the form of the ballet. And I worried because I couldn't count the rhythms she wrote ("Stepping Stones, 2008)." The rhythms are reminiscent of Stravinsky's *Rite of Spring* but are not terribly difficult compared to rhythms that Tower has written in other pieces.

Jack Stamp listened to a brass ensemble version of *Celebrations* and began forming an aural image of the same work transcribed for wind band. Tower gave her blessing to Stamp saying, "Great! You do it…and we'll see how my first band piece is accepted (Tower, 1996)."

This was before her *Fascinating Ribbons* (her first work written by her for the full wind band) was composed. Stamp later began work on the piece which he titled *Celebration Fanfare from Stepping Stones*. Stamp had the piece ready for its premiere with the US Military Academy Band at the "Music and the Mountain Sky" festival in upstate New York on July 4th weekend of 1996. The work was later recorded on a Citadel compact disc entitled *Divertimento*. That recording is performed by The Keystone Wind Ensemble with Jack Stamp conducting. *Celebration Fanfare* was first printed by Associated Music Publishers, Inc. in December of 1996.

Celebration Fanfare is approximately five minutes in length and features a slow and mysterious introduction that becomes a lively rhythmic dancing body of layered and repeated thematic elements of intervals and rhythms. Familiar intervals and rhythms combined with changing time signatures give this piece comfort with forward driving motion and excitement, even in softer passages. After a series of transitions that introduce small segments of new thematic material, the piece reaches a slower, dramatic conclusion that evolves to major and fortissimo from a diminished pianissimo chord in five measures. The resting and yet exhilarating sense of that final chord after so much rhythmic motion leaves a listener with a happily refreshed response.

Unit III. Historical Perspective

Joan Tower is one of the first truly successful twentieth-century American composers. Her works often feature rhythms, motives, and compositional techniques that are not reflective of earlier composer influences but of truly original, unique material. Rhythms drive her works and many of her chosen pitches are chosen for impressionistic or serialism connections and ideas. In addition to being an advocate of twentieth century music and American composers, Tower is a shining example of a successful female composer. In many ways, her efforts, talents, and compositional results are inspiring a future generation of American women composers. Although it was originally written as part of a ballet for an orchestra, *Celebrations* is important because with the help of Jack Stamp, it encouraged Tower to write specifically for the wind band medium. After Stamp premiered *Celebration Fanfare from Stepping Stones* in 1999, she agreed to write for a commission by for the College Band Directors National Association convention in

2000. This resulted in her first piece for wind band, *Fascinating Ribbons* (Miles, Blocher, et. al, 2002).

Unit IV. Technical Considerations

The most technical element of *Celebration Fanfare* is rhythm. The individual rhythms themselves are not so challenging, but they become difficult due to complex layering and overlap. Groups of instruments often supplement rhythms of another group in "hand-offs" or "dove-tailing" methods. An example of this is shown in figure 6.4. This rhythmic structure is common in many of Tower's pieces. The rhythms are also complicated by the fact that they do not necessarily lie on predictable entrances or downbeats. The ability of players to independently count their own parts for correct entrances and exits is crucial to this piece. Tower mixes meters very frequently and care must be given to these changes to keep the feel of the music's motion and drive (see figure 6.3 for an example). As a conductor, page turns at appropriate times is important so that one does not miss a meter change and throw the ensemble off its course of play.

For *Celebration Fanfare*, the technical demands of range, the notes themselves, and breaths for phrasing purposes are reasonable. What may cause players some difficulty is the clean articulation of rapid and repeated sixteenth notes at the lively tempo of a quarter note equaling one hundred forty-four beats per minute. Although the ability of players to independently count and play their own parts has already been referred to for rhythmic precision, it is also necessary because of the textures for which Tower has written. In many instances only a small family of instruments plays at one time so players cannot wait on the rest of the ensemble for cues about when to play. Although physical notes do not present much difficulty to the instrumentalists, tonality may. The piece does not rest in any key center for long and a major tonality is flirted with but not provided until the last bar. This may make tuning challenging in some locations.

The introduction and closing portions of this piece have an entirely different set of technical challenges. Both of these portions are slower and mysterious which require adequate breath support and focus on intonation. Entrances and exits at soft dynamic levels is also of primary importance. The players must also be able to quickly respond to the changes in dynamics that happen over a wide range in a short time period.

Figure 6.3 *Celebration Fanfare* Example from the Score of Frequent Time Signature Changes m. 25-33 (Tower, 1996)

Figure 6.4 *Celebration Fanfare* Example of Dovetailing m. 88-90 (Tower, 1996)

Unit V. Stylistic Considerations

In three words, the style of *Celebration Fanfare* can be described as an energetic, celebratory dance. That being true, musicians must take care to give motion to all notes and phrases that they play. Tower's compositional devices like layering the instrumental groups in building sound pyramids help to give the piece motion, must be given internal energy by the performers. The players must be alive and jolly, just like the actresses and actors are in the ballet *Stepping Stones*. The ends of the notes must be polished and finished with as much energy as the note beginnings. To keep the dance from getting too heavy and bogged down, performers should keep their articulations light and clean unless notes are marked with accents. Additionally, the musicians must sometimes take the dance partnership role of follower, not always leader. This concept is important to the melodic lines that are "dove-tailed" between multiple instrument lines. The dance and the music must have life that is nurtured by accurate performance of written articulations, dynamics, and tempos.

Unit VI. Musical Elements

In the beginning *misterioso* section musical emphasis is placed on style and tonal color shifts in a dark cloudy chord. Tower avoids settling into a true tonal center until the last measure of the piece. The melodies (as shown in figure 6.6) are often based on pentatonic scales. Harmonies are often quartal with moments of triads. There are polychords and moments of bi-tonality. This type of harmony helps give the piece motion and drive. The music does not settle into cadences before shifting into new sections but moves right on into new thematic material. Phrases and breath marks are not marked into the piece but because of the mostly fast tempo and pointellistic lines of the individual instruments, finding places to breathe is not hard.

Tower makes use of the ability to play with different textures within her composition. The work consists mostly of homophonic, thinly orchestrated textures until she builds the work in volume for intensity. At those points is generally the only time the entire ensemble plays together at the same time. *Celebration Fanfare* is clearly built on Tower's play with motives within her manipulation of textures. The motives generally consist of a measures' worth of rhythm and small intervals, based on a pentatonic scale. In the different thematic sections and transitions of this piece, she manipulates those rhythms and intervals into similar and yet different motives. The rhythms and changing meters keep this piece alive and moving through this celebratory dance that ends with a powerfully thick, traditional and refreshing b-flat major chord.

Figure 6.5 *Celebration Fanfare* Example of Pentatonic Melody m. 130 (Tower, 1996)

Unit VII. Form and Structure

The modern nature of this music makes it difficult to describe its form by traditional methods. A better approach is to analyze the piece by the SHMRG method explained in the book "Guidelines for Style Analysis" by Jan La Rue (1970). SHMRG stands for the basic components that are used to evaluate the music – sound, harmony, melody, rhythm and growth.

Table 6.2 Tower Form and Structure: *Misterioso*

Measures	Sounds/Growth	Melody/Harmony	Notes/Rhythms
1-5	Mysterious	Tri-tone interval m. 2-3, 5	Long tones, color shifts
6	Collecting pulse		Start to feel a regular beat
7-8	Rhythms appear	4ths and Tri-Tones	Rhythmic parts in horn and euphonium awaken other instruments
9-10	Climax of suspense	m2	*ff* homogenous rhythm suddenly drops to *p* fermata

Table 6.3 Tower Form and Structure: *Lively* **(Theme Sections with Transition)**

Measures	Sounds/Growth	Melody/Harmony	Notes/Rhythms
11-56	A Theme Material	m. 11-23 pentatonic scale structure, harmonies often in 4ths; m. 24 call/response, m. 25-39 more traditional w/ 3rds and 5ths; m. 45 back to pentatonics with 4ths and some 3rds	1st melodic/rhythmic theme elements appear: mostly eighth notes, quarters, and dotted quarters, of small intervallic values
57-77	Transition 1	m. 57 – 71 4ths, m. 72 – 77 some 3rds, some 4ths	Notes in saxophones begin to alternate between two pitches over rhythmic extended almost drone rhythm which later morphs into a shorter figure and is repeated and built upon by the rest of the ensemble

Measures	Sounds/Growth	Melody/Harmony	Notes/Rhythms
78-93	B Theme Material	m. 78 pentatonic; m. 91 P5ths, m. 92 some 3rds	1st melodic theme with sixteenth note rhythms
94-97	Transition 2	m. 94 4ths with P5ths, m. 96-97 3rds	Alternation between two pitches
98-124	C Theme Material	m. 98 Major triad w/ 4ths; m. 100 minor triads w/ 4ths, m. 102 4ths, m. 104 3rds, m. 106 m2, m. 107 m3, m. 108 P4, m. 110 TT, m. 111 TTs and 3rds, m. 112 minor triad, m. 114 Major triad, m. 116 P4, m. 122 layered 4ths	New melodic theme with pitch intervals of a fourth appear in alto sax and marimba with simple accompaniment figures; ends with a fermata of silence in measure 124
125-136	B'	m. 125 pentatonic, m. 126 M3, m. 127 M2, m. 128 m2, m. 129 M2, m. 130 pentatonic, m. 131 chromatic, m. 132 hint of Major, m. 133 pentatonic.	Sixteenth note figure returns, but is modified and expanded into longer rhythms with small intervals; first appearance since introduction of heavier accents
137-143	Transition 3	m. 137 A Major, m. 138 TTs, m. 141 TTs and m3, m. 143 pentatonic	Two sixteenths alternate with accented quarters; mostly woodwinds/brass call and response; builds up to whole ensemble
144-160	D Theme Material	m. 144 pentatonics, m. 152 3rds and 4ths, m. 157 M2, m. 158 pentatonic, m. 160 m2	Themes from the sections of A, B, and B' overlap

Table 6.4 Tower Form and Structure: Codetta

Measures	Sounds/Growth	Melody/Harmony	Notes/Rhythms
161-163	Ending	m. 161 M3s and P5ths, m. 162 Add M2	Sudden shift to *p* whole notes, similar to opening *misterioso* section, color shifts
164-165	Final progression	Major Triad in B-flat	Texture thickens and builds as does volume while music moves through half note to whole note chord progression. Ends in B-flat major chord.

Unit VIII. Suggested Listening

Joan Tower:

> *Celebration Fanfare from Stepping Stones* (brass ensemble, woodwind ensemble recordings)
> *Fascinating Ribbons*
> *Concerto for Orchestra*
> *Sequoia*
> *Silver Ladders*

Unit IX. Seating Chart and Acoustical Justification

The seating configuration for the Tower/Stamp *Celebration Fanfare* is a reduced version of what is normally used for Kansas State University Symphony Band Rehearsals and is similar to the set-up used for the performance of the Arnold/Paynter *Four Scottish Dances*. Due to the smaller number of players, all personnel were seated on the floor except for the trombones, euphonium and tuba who were at the front of the first stage tier in the chapel. Percussion equipment consumed much of the remaining tier space. The percussionists were semi-set for *Mosaic* which followed *Celebration Fanfare*. Concessions were made to keep the percussion

equipment as close as possible to its needed position for *Mosaic* to minimize the time it would take to re-set for that piece.

The seating arrangement places the flutes in front with the first flute on the left so as to be near the first clarinet. The oboes are near the flutes and clarinet with the lowest oboe being closest to the bassoons. The horns are centered in the band so that their sound does not get buried behind the other brass sounds. The horns are seated with the lead player on the right side of the diagram so that his or her sounds are more closely directed to the weaker players in the section. Near the horns are the alto saxophones, which makes sense because they play many of the same musical parts. The saxophone family is placed highest (on the left side of the diagram) to lowest (right side). The tenor sax is in close proximity to the bass clarinet. This placement of the bass clarinet allows her to be a short distance from the other bass line instruments. The brass family is also arranged with the highest sounding instruments to the left and lowest on the right. The trumpets were close to the horns. The lower brass (trombones, euphonium and tuba) were placed in the last row, centered at the back of the group. Realistically, I would have liked to place them to the right a bit, not centered (to keep the tenor and bass instruments closer together), but the performance venue did not allow for that.

Figure 6.5 Tower Seating Chart

Percussion

Trombone 2,1,3   Euph, Tuba

Horn 4,3,2,1

Alto Sax 1,2

Trumpet 2,1,3

Oboe 1,2   Bsn 1,2

Tenor Sax

Clar 1,2,3, Eb

Bs. Clar

Bari Sax

Fl 1, Picc, Fl 2

Conductor
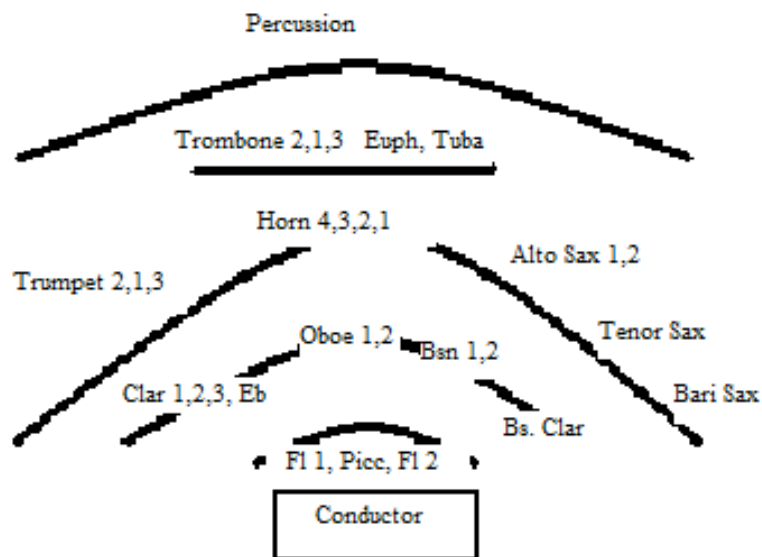
Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1   Date: **Friday, Dec. 12th**

       Ensemble: Symphony Band Wind Ensemble   **Announcements: Seating; Mark Form of Tower Piece**

       Literature: *Celebration Fanfare*   **Time: 20 minutes**

Plan	Evaluation:
1. Mark in Form 2. Sight Read Whole Piece – try not to stop 3. If time, review introducting and ending and what I'll do with the conducting	1. Do not stop when SightReading! 2. Tempo is dragging 3. Double Tonguing is Sloppy 4. Don't miss time signature changes
	Ideas for Next Rehearsal: 1. Review Introduction

Rehearsal Plan – Rehearsal #2   Date: **Wednesday, Feb. 25, 2009**

Ensemble: Symphony Band Wind Ensemble   **Announcements: Seating; Rehearsal Letters; Extra Rehearsal Mar. 8**

Literature: *Celebration Fanfare*   **Time: 45 minutes**

Plan	Evaluation:
1. Sight-read whole thing again 2. Introduction – conducting; correct dotted eighth sixteenth eighth rhythm in horns 3. End – review conducting, control attacks 4. Body Chunk A – E, E-F, F-I: m. 1-24 releases, rhythm, melody dove-tails; m. 24-40 Dance! Musical line with motion; m. 72 *mf*; m. 77 sixteenths clean and quarters full value; m. 94 16ths vs. 8ths articulations; m. 114 check staccato quarter articulations	1. Don't lose time in the dove-tail pass offs 2. Don't get lost! Don't miss time signatures 3. Get up out of the score 4. Pattern is looking focal point – more wrist less arm
	Ideas for Next Rehearsal: 1. F – I 2. Tempo 3. Articulations

Rehearsal Plan – Rehearsal #3   Date: **Monday, Mar. 2, 2009**

Ensemble: Symphony Band Wind Ensemble   **Announcements: Might need extra rehearsal on Mar. 8, on Monday**

Rehearsal in Auditorium, Wed. in AFC

Literature: *Celebration Fanfare*   **Time: 25 minutes**

Plan	Evaluation:
1. F – I m. 130 accent eighths on 4 +; m. 133 play quarter sounds not eighths; m. 138 balalnce; m. 143 short! Silence on + of beat 1; H – notes must have full value; m. 146 rhythm; m. 160 no ritardando and notice slurs 2. End Attack together, soft, control, tune	1. Keep working with the wrist conducting 2. Get to the cues sooner 3. Keep tempo
	Ideas for Next Rehearsal: 1. Review Beg – F 2. Speed up tempo

Rehearsal Plan – Rehearsal #4   Date: **Wednesday, Mar. 4, 2009**

　　　　Ensemble: Symphony Band Wind Ensemble　　**Announcements: Check names in program; Percussion – think about**

　　　　　　　　　　　　　　　　　　　　　　　　　　　logistics getting from Tower Piece to Mosaic

　　　　Literature: *Celebration Fanfare*　　　　　**Time: 30 minutes**

Plan	**Evaluation:**
1. Chunk C – E: clean 16ths, importance of 8ths when no 16ths; give full value to notes; learn each other's parts 2. Chunk E – F: Motion to line, balance, build suspense, dynamics, tune 3rds/4ths 3. Check Intro: how's that horn rhythm? 4. Run Beginning – E and evaluate	1. Keep encouraging them to learn each others parts 2. Do some score study – get those 3/8 sections memorized 3. Don't let dovetails slow down
	Ideas for Next Rehearsal: 1. Double tonguing in brass sixteenths 2. Faster!

Rehearsal Plan – Rehearsal #5   Date: Friday, Mar. 6, 2009

         Ensemble: Symphony Band Wind Ensemble   **Announcements: Mon. in Aud, Wed. in AFC, Wed. night call time**

                                                  7:10pm, Make decision about Sunday rehearsal

         Literature: *Celebration Fanfare*   **Time: 45 minutes**

Plan	**Evaluation:**
1. Chunk C – G: Goal Tempo at 132bpm 2. Check Introduction: attacks, control, rhythm, intonation 3. Run Intro – F: 4. Listen to recording: Explain about evolving of energy – growth to the end; listen how your part is part of the whole 5. Chunk/Work F – I: Tempo! Clean articulations 6. Ending: no human sounds on soft entrances	1. Practice the conducting changes in the ending 2. Look like the music! 3. This was lots better today – parts were cleaner, no extra rehearsal needed
	Ideas for Next Rehearsal: 1. Must work in a full run through no stops

Rehearsal Plan – Rehearsal #6　　　　　　**Date: Monday, Mar. 9, 2009**

Ensemble: Symphony Band Wind Ensemble　　**Announcements: Set-Up and logistics rehearsal**

Literature: *Celebration Fanfare*　　　　**Time: 25 minutes**

Plan	Evaluation:
1. Tempo 138 bpm 2. Beginning – 3/8 section: clar tempo and releases, horn and alto transition tempo 3. C - double tonguing clean at tempo 4. F – double tonguing clean at tempo 5. Run it top to bottom no stops 6. Discuss logistics of what happens now with chairs/stands etc.	1. Get comfy with conducting at end. 2. Keep trying to look at music. 3. Give a variety of cues.
	Ideas for Next Rehearsal: 7. Probably just run it.

Rehearsal Plan – Rehearsal #7   **Date: Wednesday, Mar. 11, 2009**

Ensemble: Symphony Band Wind Ensemble   **Announcements: Call Time 7:10 tonight, logistics**

Literature: *Celebration Fanfare*   **Time: 15 minutes**

Plan	Evaluation:
1. Check ending entrances and build to the end 2. Check tonguing at tempo in double tonguing sections from F – I 3. Check A – m. 40 for time and tempo and inflection 4. Run it.	1. Do not lose time in the 3/8 into 3/4 sections 2. Look like the music!
	Ideas for Next Rehearsal: 1. No next rehearsal!

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Appendix A - Graphical Analysis of *Four Scottish Dances*

Composition: *Four Scottish Dances, Mvt. 1*
Composer: Malcolm Arnold, Arr. Paynter

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Form	A: 'A' Theme plus pedal drone			A^1: Countermelody 1 in WWs					A^2: 'A' theme plus countermelody 2 in low br/ww						
Phrase Structure															
Tempo	♩=108														
Dynamics	*ff* all			*fp* < *ff*					*f*		*f* < *ff*		*fp* <		
Meter/Rhythm	4/4 (rhythmic notation)														
Tonality	a minor														
Harmonic Motion															
Orchestration	EH, CL2,3, A/TSx, Hns, Bar			add uwws & timp	add piano				Fl, Ob, Cl1, Cnt/Tpt + bass line		Add Hn, Tbn	Add Perc.			
General Character	Slow, Labored Dance w/ accents	Stately							New melody instrumentation				Emph. On Beats 1 & 3		
Means for Expression	Show accents on beat 2; big energetic pattern								Marcato: heavy, slight stop on rebounds		horn rip: LH *cresc.*		Fake cym crash top pattern	Minimize beat 2	
Conducting Concerns	Style and Tempo			cue timp	cue harp				cue bsn, cnt/tpt		cue horn	cue timp.	cue crash cymbal	New tbn line	
Rehearsal Consideration	Brass balance: hns must come out on top; rhythmic precision; drone should match; grace notes together	*fp* & perc. Must be heard							balance mel. w/ both bass line entrances		hear the horns	push 16ths over bar line	Hn/Tbn bell tones, hold 'til others enter		

Composition: *Four Scottish Dances, Mvt. 1*
Composer: Malcolm Arnold, Arr. Paynter

16	17	18	19	accel.	21	22	23	24	25	26	27	28	29	30	31	32	33
Transition	A²: 'A' theme plus countermelody 2 in low br/ww				B: Fanfare (tpt/tbn) w/ ww flourishes over rhythmic pedal bass									Transition	A²: 'A' theme w/ counterme		
				accel.	poco piu mosso									rit.	tempo primo ♩ =104		
p < ff				fp < ff/f									fp <	ff/fp < ff			
					e minor										a minor		
				harp	tpt 1,2; tbn 1,2,3; low ww/br									all low voices descending scale leading to 'a'			
all	Fl, Ob, Cl, Cnt + bass line & Perc.				Tpts, Tbns, bass line + Perc.		add Uwws & Hns		Add Cnt1		Add Sxs			All but Uwws	Uwws, Hns and bass line		
Forward Motion	Lighter			Winding Up	Showy & Rhythmic				Hint of Theme Return				Broadening		Grand Dance Returns		
LH *cresc.* & increase pattern size	accents, G.O.S. for bass line			faster speed of stick	pure wrist, straight pattern		open hands, beat 1 w/ both		raised plane cue	Give bt. 2 as downbeat also			LH out, shrink pattern then grow	minimize bt. 2	open up the pattern		
no rushing, snare drum				turn to prep tpt/tbn	tempo		cue hns, no rushing		cue cnt1					no rit. Needed	tempo not too fast		
	call/repsonse in counterline			bring out horn rip	Air! Layer 3 rhythms; clean articulations								Bring out Horn call	Line up beat 3	Tempo matches beginning		

Composition: *Four Scottish Dances, Mvt. 1*
Composer: Malcolm Arnold, Arr. Paynter

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51
elody 2	A¹: 'A' theme w/ drone accompaniment			Transition	A²: 'A' theme w/ countermelody 1				A³: 'A' theme w/ pedal			Transition			Coda		
												accel. molto			% =104		
fp	<ff			p	<ff				fp	<ff	fp						
Add timp.	Tpts, Lwws, tbns			All								No bass note	Add Tuba	Drop Highs, Add Lows	Mid/Lw w/Lbr	Cnt/Tbn /Bar	Lww/Lbr
Drum Kick	Solo Spotlight			Group joins in	Full group dance				Change of direction			Spinning faster		Shave and a Haircut'	Comical		
raise cue then shrink pattern size	minimize bt 2			visual eye/facial cues, bigger pattern	slight stop on each rebound			turn to harp			raised cue to tpts	reduce pattern distace gradually		move closer to players	give bt 4 down	2 reversed 2/4 patterns	give as downbeat, cut off w/ LH
show the *fp* cresc.	show emphasis on bts. 1 & 3			cues, no rushing *cresc*	Marcato			draw attention to harp part			*fp* on beat 4	gradual *accel.*	no accents, pass line equally	*cresc.*	tempo and style	fool-proof attacks	
	Call/ Response Lww/ Tbn			dove-tail the line	Rhythmic precision						*fp* on beat 4		tubas: anticipate entrance	moving line gets priority	timp. *Cresc.* balance	Length of notes	

Composition: *Four Scottish Dance, Mvt. 2*
Composer: Malcolm Arnold, Arr. Paynter

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Form	A								A1						
Phrase Structure															
Tempo	%=144														
Dynamics	f								f		f/ff				
Meter/Rhythm															
Tonality	E-flat Major								E-flat Major						
Harmonic Motion	I								I			V-I			
Orchestration	Cl1/Bsn 1					Add Fl/Ob	Cl1/Bsn 1		Uww & tuba		Add Tsx/Hn/ Lbr	Uww, tuba, timp		Add Sxs, Cnt1, Hn1, Bar	Fl/Ob/T pt1/Tbn 1/SD
General Character	Light, Lively Reel														
Means for Expression	easy quick, smaller pattern	Lots of wrist, clean pattern				break wrist patternfo r cue on 4		G.O.S.	slight breaks in pattern flow		eyes and body cues			break pattern for cue	raised cue
Conducting Concerns	Light, Quick 2 beat prep	Tempo				Uww cue		timing of 8th entrances	Staccato		lots of cues			Sax cues	Snare drum cue
Rehearsal Consideration	Tricky Bsn part		No rushed 16ths	Phrase breath before the & of 4	Accent off-beats	Match rip volume to melody			light, *pizz.* match styles; push past trill	16th must dove-tail		Bring out V-I motion			

Composition: *Four Scottish Dance, Mvt. 2*
Composer: Malcolm Arnold, Arr. Paynter

16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
	A2								A3								A4
	f/mf/ff				f/ff	f/ff/fp	ff	f	ff/f				f/mf	f/mf/ff	f/mf		f/mp/p
	E Major								F Major								G-flat Ma
Cl, Asx, Tpts, Tbns	I		I-V-I	I				Tpts, Tbns, Perc.	I		I		I		Tpts, Fl, Ob, Cl1	I	
All but EH, Cnts, Hns			All wws, Lbr, Perc		Add hns	no hns		add tpts	All cnts, hns, perc		add hns		Fl/Ob/Tpt/Perc	add lows	no lows		Uww, Hn, Tuba
	Little more rowdy								Spinning				Dainty w/ interuptions				Controlle
G.O.S.	Little bigger pattern		smoother strokes	G.O.S. on 4	slight breaks in pattern flow	Break pattern meld 3/4	Back to pattern	G.O.S.	Smooth pattern		G.O.S. on 2	G.O.S. on 4	Reduce pattern size		Break pattern	Back to dainy pattern	LH stop motion
Tpt, Tbn entrance	keep energy up	Show slurs		staccato	Bolster Hns			Tpt, Tbn entry	Show the 16th line	lots of cues, dove-tail			Mood Change		Bolster Tubas		soft entrance
Bring out harmonic motion	Key Signature				*f* of the *fp* in hns			Bring out harmonic motion	Dove-tailing				Balance parts, match tpt/hp				Key Signa hn chords motion; b

Composition: *Four Scottish Dance, Mvt. 2*
Composer: Malcolm Arnold, Arr. Paynter

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51
							A5										
							%=80										
			f			p/pp	p/pp/solo f		<>						p/ppp/mp/solo f		
...jor							G Major										
V-I		I	I			Cl, Bsn, Hn, Tuba	I								I		
			Add Tbn, Cnt1, Xylo			Fl/Ob	Cl, Bsn, Hn, BD								Ob,CL,Bsn, basses		
...d dance			More free			soli	Drunken				Tripping				Wobbly w/ hiccups		
smaller pattern		Big G.O.S. on 4	bigger pattern		LH *decresc*	*rit.* Pattern, eyes on Ob	Simple, small, slower		LH						break pattern, small prep	small wrist pattern	
		volume change			*decresc*	mood change	stay out of Bsn's way		<>						quiet, timed entrace	control volume	
...ture; softer not slower; tune and bring out harmonic ...ass line rhythm			Balance bagpipe lick		Volume	*Rit.* In Ob	Encourage Bsn to stumble from note to note. Must hear solo.	Length of quarter notes under solo							Rhythmic precision		

Composition: *Four Scottish Dance, Mvt. 2*
Composer: Malcolm Arnold, Arr. Paynter

52	53	54	55	56	57	58	59	60	61	62	63	64	65
					A6								
					%=144								
f/ff	p/pp/solo f				p/pp				p		pp		pp/ppp
					E-flat Major								
				Cl1	I				I				
Fl,Cl, Bsn,Hn, Harp	Ob,Cl,Bsn, BTbn,Tuba, Perc		Bsn	Cl,Bsn,A sx, Perc	Cl,Perc				Cl,Bsn,P iano	Add Fl	Cl, Bsn, Piano	Cl, Tbn, Piano	FL,CL,Tbn, Tuba,Perc.
Something breaks	Wobbly			Resting	Light Lively Reel							solo	final pose
Big *f* prep on 2	Back to wrist pattern		Turn to Cls	beat two 3s, 1 in each tempo	Light, clean pattern	reduce size		G.O.S. on 4		small G.O.S. on 3	LH motion	small pattern	two 2/4 bars
Encourage volume burst	back to *piano*		help cls	two different tempo needs				Get Bsn's in	volume of ww rip		*decresc*	volume	fool-proof last note
Instant volume change				set tempo for next bar	Dance fades away							Last melody fragment	Timing

Composition: *Four Scottish Dances, Mvt. 3*
Composer: Malcolm Arnold, Arr. Paynter

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Form	A: Introduction				A continues								B		
Phrase Structure															
Tempo	%=96									*poco rit.*	*a tempo*				
Dynamics	p/pp			p/pp/ mp						p/pp/ mp/mf	p/pp/ mp	p/pp	pp/p mp	pp/mf/ f	pp/p/ mp
Meter/Rhythm	3/4														
Tonality	F Major														
Harmonic Motion	I Hp/Fl/ Cl			Hp					Hp, Cl, Fl				Cl3, Fls		
Orchestration	Fl/Cl/ Hp			Add Ob	wws/ Hp/Hn /Bs				Add Bar, Timp		Fl/Ob /Cl	Add Lwws, Hn/Hp		All wws Tpt/Hp	
General Character	Soft, Thin Texture. Shimmer			Ob solo starts	Solo floats				swell supports solo				Pushing, Ebbs and Flows		
Means for Expression	only wrist pattern			cue Ob	Eye/ body cues				9 LH & pattern size increase	Body movement, slow speed between icti	Energize the pattern	LH *descresc.*		heavier icti	Adjust pattern size and
Conducting Concerns	small group soft			Oboe solo starts	multiple cues				swell	tempo change	tempo returns	volume	Steady tempo	Accents	dynamics
Rehearsal Consideration	attacks and releases, pitch, balance			solo must push over bar line	Ob musicality, vibrato				build *cresc* from timp, Balance of counter line	*legato* articulations		Ob 16th not grace note	Balance to Ob, even triplets	Ob push off the 16ths	

Composition: *Four Scottish Dances, Mvt. 3*
Composer: Malcolm Arnold, Arr. Paynter

16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
			Transition		A								B				
pp/mf/ f	pp/mp	pp/mf/ f	pp	mp/mf/f	pp/p/ mf				pp/p/mf				pp/p	mp/mf /f	pp/p		
					A Major												
				V of A: Cl, Hp, trills	I			V				I	iii Hp/Uww			ii	iii
			Add all br, timp	Add tam tam	All but Pic /Perc							Add Hp No Ob	Uww/ Bsn/Hp/ Perc				
			Propelled by Br		Full texture Chorus								Uww verse				growth
attern use LH			heavier icti, open the pattern	Smoother Pattern	internal metronome				LH & Body movement			LH *decresc.*	Adjust pattern size				Use more arm, body
			accents	refocus on melody	Steady tempo				no slow down			volume	swells, cue sys. Cym				Musicality, growth
			Timp leads *cresc.*	Balance - melody 1st note must be heard	Even triplets, bs. Line must have forward motion				Keep melody moving				Bring moving lines out, articulations of notes, dynamic contrast	Bsn tone quality			

Composition: *Four Scottish Dances, Mvt. 3*
Composer: Malcolm Arnold, Arr. Paynter

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51
	Transition		A								B						Transitio
pp/p/ mp		f/ff	ppp/pp/ mp						ppp/pp/ mp		pp/p	pp/mf	pp/p	pp/mf	pp/p	pp/mf	pp/p
			D-flat Major														
		V of D-flat	I Tbn/ Cls			V	I			I	iii basses and fls		ii	iii	ii		iii
	Add Asx/Hn		Ob/Cl/Sx/Lbr/ Hp				Add Bsn/Hn/ perc		No Bsn/Hn	No Perc	All but Pic/Tpt /Perc/Ob						Add Tpt/ Perc
		Back to Ob solo								Propel Line	Swells, ebb and flow						
	eye contact	Turn, eyes, and cue Ob	even metro-nome, smaller pattern				LH small cue				internal 8ths & pattern size adjustments						emphasize the icti
	cue Hn	refocus on melody	steady beat, volume				Hn cue				steady pulse & swells						Accents
		Defer to Ob solo	Balance to the melody, triplet rhythm				Bring out sus cym. Roll				Melody timbre & balance						

Composition: *Four Scottish Dances, Mvt. 3*
Composer: Malcolm Arnold, Arr. Paynter

52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68
n	A								Coda							
						rit.			a tempo							
mf/f	pp/p/ mp					mp/mf	pp/mp		ppp/pp /p							pp/ppp
	F Major															
V of F, Cl, trills & Lbr	I Fl/Hp			V	iii				V	vi		iii		iii-I		I
Add Ob,Hp, Gong	wws/ Hn/Bs/Hp						Uww		Add Hp	No Ob				FL/EH/ Cl/Asx/ Hp	Add Hn/B.Cl	BCl/Hn/ Tbn
raised cue, eyes to Ob	Legato, sweeping w/in parameters				Pattern size and LH	Stretch beat 3	Slow speed, listen for Ob control		LH	Lift 4 breath after beat 3		Turn to Hp	Lift 4 breath after beat 3	Eyes on Asx, cue	Small pattern, closed shoulders	Just give cut-off
gong cue & refocus on solo	Musicality				swell	start rit.	more rit.		Volume, Pitch, Phrasing			Draw attention to Hp	Phrasing	cue Asx solo	Volume & Hn cue	off together
	Balance, new tonality				moving 8ths must line up		attacks and releases, intoation								ww exit should overlap br entrance, tuning	fade to nothing

Composition: *Four Scottish Dances, Mvt. 4*
Composer: Malcolm Arnold, Arr. Paynter

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Form	Introduction		A								B				
Phrase Structure															
Tempo	%=144														
Dynamics	ff	mf/ff									ff				
Meter/Rhythm	2/4														
Tonality	A minor														
Harmonic Motion	i										i	v	i	v	i
Orchestration	All	Asx, most br	Add Uww							all	Ubr, perc	M/Lww Lbr	Ubr, perc	M/Lww Lbr	Ubr, perc
General Character	Opening call		Lively Fling								Syncopation, Scotch snap rhythms				
Means for Expression	Internal metro-nome	Drone cue	Melody cue, divide pulse internally								Raised cue, meld beats 1 and 2 to visualize cymbal crash	Lower conducting frame	Raise frame	Lower conducting frame	Raise frame
Conducting Concerns	Tempo (no rushing) & Style		Melody Entrance								Cymbal Cue, Call and Response visuals				
Rehearsal Consideration	Balance, Sxs give line motion.	Overlap and match the drones	Balance, no rushing								Ubr rhythm - no triplet feeling	Feel the accents		volume and duration of *gliss*.	

Composition: *Four Scottish Dances, Mvt. 4*
Composer: Malcolm Arnold, Arr. Paynter

16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
			A								B						
									mf/ff/								
			mf/ff						*fp*	*mf/f/ff*	*f/ff*	*ff*					
v	i	i	i								i	v	i	v	i	v	i
M/Lww Lbr	Ubr, perc	M/Lww Lbr	All winds - Tx, plus timp								Wws, Tpt, Lbr, Perc	Tpt/Hn/ Tbn /Perc	Wws, Tpt, Lbr, Perc	Tpt/Hn/ Tbn /Perc	Wws, Tpt, Lbr, Perc	Tpt/Hn/ Tbn /Perc	Wws, Tpt, Lbr, Perc
			Lively Fling								Call and Response						
Lower conducting frame, body motion	Raise frame heavy G.O.S. on 2 for melody	Lower conducting frame	Pattern back to center, internal pulse	cue 2nd half of drone					Cue timp and LH motion for *cresc.*		Give Perc. LH raised cue then lower conducting frame	Raise frame	Lower conducting frame	Raise frame	Lower conducting frame	Raise frame	Lower conducting frame
	Melody accents	Brass and of 2	No rushing of melody	cue 2nd half of drone					timp. *Cresc.* to C	brass 'pop'	Call and response cuing, perc solos						
feel the accents	Articulation		Balance, Sxs give line motion.	Overlap and match the drones							Percussion solos must come through			Br - *possible* but with balance			

Composition: *Four Scottish Dances, Mvt. 4*
Composer: Malcolm Arnold, Arr. Paynter

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51
	A								A variation								B
	f/ff			*f/ff*				*f/ff/fp*	p						*p/pp*		*ff*
															6 / 8		
i	i								i								i
Tpt/Hn/Tbn /Perc & Uww	Ob/Cl/BCl/Bsn/Tpt/Lbr/Perc							Add Hn	Pic/Ob/BCl/Tpt/Tuba/Perc						Add Bsn/BSx/Tbn		Uww/Tpt/Perc
	Drone drops, thinner harmonic texture to the 'fling'								Delicate contrast - only 6 instr								Full, Call
Frame back to center, G.O.S. on Beat 2	Smaller pattern, internal metronome			LH *cresc* motion				get LH ready to show softer	LH out, pattern down to just wrist						in 2, body motion	LH *cresc.* motion	keep pattern center
WW 'pop'	Lighter texture & no rushing			Tbn *cresc.*					Drastic dynamic and texture change						Time Signature and inflection	Time Signature and *cresc.*	Call and Response cuing
timing	Balance, no rushing, length of *staccato*			propel over bar line					Contrast, balance, length of *staccato*						eighth = eighth, inflection in 2	growth	Rhythm (no triplet sounds)

Composition: *Four Scottish Dances, Mvt. 4*
Composer: Malcolm Arnold, Arr. Paynter

52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69
							A								Closing		
															Accel.		
							f/ff								p/fp/ff		
v	i	v	i	v	i	i	i								i		
All others	Uww/ Tpt/ Perc	All others	Uww/ Tpt/ Perc	All others	Uww/ Tpt/ Perc	All others	Most Wws/ Ubr	Add Hn/Tbn/ Bar							All but Hn & Hp	Add Hn	No Hn/Hp
and Response with accents and Scotch snap rhythms							Lively Fling, drone returns								Building with motivic eleme		
				Body motion with accents	Heavier G.O.S. on bt. 2 for melody accents	Eyes and raised G.O.S. for Cnt	Internal metro- nome	Cue 2nd half of drone						get LH ready to show *p*	Put LH up and drop pattern size	G.O.S. beat 1	
Showing accented style				Showing accented style	melody rhythmic accuracy	Cnt 'pop'	No rushing	Cue 2nd half of drone						Prep the repeat *p* dynamic	Slight *accel.,* show *fp cresc.*	Hn cue	
Tbn *gliss*durati on and volume					articulation	cue Cnt	No rushing Tpt volume	Match & overlap drones							*fp cresc.* and accurate rhythms	Horn call	

Composition: *Four Scottish Dances, Mvt. 4*
Composer: Malcolm Arnold, Arr. Paynter

70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85
							Coda								
							Presto								
	p/fp/ff						ff								
							I								
Add Hn	All but Hp		No Hn/Hp			All	All		No Uwws		All				
...nts and Scotch snap elements							Fast, full, happy, downbeats, finale								
G.O.S. beat 2	meld beats 1 and 2 to visualize gone hit	Slowly increase pattern size				G.O.S. beat 1		G.O.S. beats 1 and 2		G.O.S. beatt 2		minimize 2	minimize 2	give only beat 1 ictus	
Hn cue	Tam-Tam and Hn cues, drop dynamics	growth				Hn Cue	Perc cue, Tempo	stress off-beats		Melody entrance			downbeat entrances	last note	
Horn Call	Cue Tam-Tam	push to *Presto*				Horn Call	Tempo no rushing	entrances		entrances	even 16ths		length of accents		

Appendix B - **Graphical Analysis of** *Mosaic, Op. 30*

Composition: *Mosaic, Op. 30*
Composer: Mario Gaetano

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Form	Introduction 1														
Phrase Structure															
Tempo	Very Fast %= 144														
Dynamics	*ff*			*mf/f*	*ff*	*mf/f*		*fp*			*pp*	*f/p*	*p*		
Meter/Rhythm															
Texture	layering			call and response (C/R)				building			soloistic				
Harmonic Motion	diminish-ed triad		m2/ chroma-tic		m2/ chroma-tic		m2/ chroma-tic								
Orchestration	timp	timp/ chime	timp/ chime/ xy/mar	timp/tom/bongo/ timb	brake/xy/mar/ chimes	bongo/ tom/timb	brake/xy/mar/ chimes/ toms	toms/ bongo/ timb/ timp	add SD, brake	SD	SD, temple blocks	timb/ tamb/ toms	tom/ temp/ tamb	timb/ bongo/ timp/ toms	
General Character	Fanfare-like, portions of A and B theme motives mixed and layered together.														
Mallet/Stick Choices (part)	(all parts as indicated in the score (notes included) and parts)											(6) use mar mallets	(7) use sticks		
Conducting Concerns	give 2 quarter note prep	show accents		*cresc.*		*cresc.*		*fp* entrances, growth			*crewc.*	small pattern size, straightline conducting			
Rehearsal Consideration	Balance the style and dynamics and accents			even 16ths, must line up		dove-tail, match *cresc.*		quality of the rolls on the *p* of *fp*		match *cresc.*	in time, with growth	soft, accurate, effortless			
Special Techniques/Effects (part)			(6) 8va		(6) loco							(6) use mar mallets	(7) use sticks		
Part/Player Duplication															

Composition: *Mosaic, Op. 30*
Composer: Mario Gaetano

16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
				Introduction 2												A Theme Material	
mf	*ff/pp/ ff*	*ff*	*ff*	*p/mf*			*mf/p/f*				*mf/f/mp*				*f*	*p*	
building		pitch	trans.	new groove of battery over suspended cymbal and marimba												layering	
			timp cadence figure										xylo chroma-tic		timp cadence figure		
		m2/ chroma-tic															
bongo/tom/ timb/SD/timp	add BD	Brake/xy/ mar/ chime	timp cadence figure	conga/ tom/ guiro/ timp	bongo/ temp/ timp	bongo/ tom/SD/ timp	Conga/ SusC/ temp/ cab	tom/ conga/ susc/ Marc	Bongo/Tom/ susc/marc	Tom/ Conga/ susc/Tri	Bongo/ Mar/Tri	Toms/ Conga/ Mar	Bongo/ Guiro/xy/ Mar	Conga/ guiro/ mar	timp	temp/ tom/ tamb/ timp	temp/ tamb/ timp
				Instrument/color change; still mixes portions of A and B themes together												Focus on A theme m	
			(3) use sticks		(5) use xylo mallet		(4) use yarn mallet			(7) heavy beater			(5) plastic mallets			(7) with sticks	
			timp cue/ accents	correctly conduct the 7/8 - no extra time allowed after 7						cue triangle			cue guiro	decrease pattern size	even 3/4, different than 7/8	keep pattern small	
growth	dynamics																
accurate entrances, push over bar line	dynamics		change dynamics quickly	dove-tail, match volume, listen to other parts and how yours fits, find key entrances and mark them in your parts										change dynamics quickly		dove-tail, listen to other at *piano* dynamic	
			(3) use sticks	(4) quick scrape	(5) use xylo mallet		(4) use yarn mallet			(7) heavy beater			(5) plastic mallets			(7) with sticks	

Composition: *Mosaic, Op. 30*
Composer: Mario Gaetano

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51
				p/f	p/f	p/f	p/f	sfz/p	p/mp	p/f	f			p	f		p
				homogenous rhythms		Groove meets 4/4											
				xylo - 1 pitch	xylo chroma-tic	xylo chroma-tic		xylo chroma-tic									
bongo/ tom/ tamb		toms/ timb/ timp	bongo/ tom/timb/BD /SD/ timp	All but BD		All but BD and timp	timb/BD/ temp/SD	All but BD and SD	FD/tom/ timb/SD	timb/ temp/SD	BD/temp/Szl /timp		all but BD and timp	all but BD and Szl	BD/temp/Szl /timp		all but BD and timp
aterial; motives include accented syncopation, repeated sixteenth notes, two-beat triplets, and *fp crescendo* attacks													(5) with xylo mallets				
			growth	dynamics and emphasize beat 4			soft, accurate 7/8	dynamics		big, accurate 7/8	straight-line, simple, *forte*		soft, accurate 7/8, conga cue	timp cue	straight-line, simple, *forte*		soft, accurate 7/8, conga cue
parts and find how yours fits, stay			accurate 16ths, must line up/grow	dove-tail, balance, dynamics			soft	dove-tail, growth/dynamics		*forte*	accurate entrances, match volume		soft dynamic		accurate entrances, match volume		soft dynami
				(1,2,3) on rim; (7) rim shot; (8) choke			(7) on rim						(5) with xylo mallets	(8) *Gliss*			

Composition: *Mosaic, Op. 30*
Composer: Mario Gaetano

52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69
							Transition							B Theme Material			
			sub f	f/p			f		mp	mp	mp	f	ff	pp	pp/ff	pp	pp/ff
	4/4						7/8				3/8			4/4		(triplet figure)	
	Thickening, more rhythmic activity		Sound Burst	Controlled		Forward Motion	Work in new small groups				Homogenious Rhythm			Call and Response			
		xylo - 1 pitch	xylo chroma-tic	xylo d3			timp: sliding	timp: sliding						xylo: dim chord		xylo: dim chord	
all but BD and Szl	FD/tom/ conga/ SD/temp	FD/tom/ conga/Xy /temp/timp	FD/tom/ conga/BD /Xy/timp	FD/tom/ conga/BD /Xy/Spl	FD/tom/ conga/ SD		FD/ Conga/ SD/Chime/ Spl		FD/tom/susc/SD		FD/tom/ timb/ susc/SD	FD/tom/ timb/ susc/timp	xylo	xylo	BD/timp	xylo	BD/timp
							Use of chimes and suspended cymbal to transition into B theme							Introduction of the triplet figure, more en			
							(4) w/ snare sticks							(5) Hard rubber mallets	(4) soft mallets		
timp cue	straight, simple, clear, stay soft	xylo cue	sudden pattern size change	Splash cymbal cue		LH/pattern size *cresc.*	large, timely 7/8		cue sus. Cymbal		G.O.S. on 1 for SD; growth	growth with pattern and LH	cut off and no motion	drop 1, breath 2 as xylo prep	growth, no tempo delay	drop 1, breath 2 as xylo prep	growth, no tempo delay
c	precise rhythms, balance, still soft		dynamics, clean rhythms, dove-tail				accurate entrances, learn other parts		dynamics and motion to the line		Homogenious Rhythm with motion and growth			entrance and volume	balance and match *cresc.*	entrance and volume	balance and match *cresc.*
							(1) on rim	(5) rim shot	(1,5) on rim; (4) w/ snare sticks, buzz roll					(5) Hard rubber mallets	(4) soft mallets	(5) 8va	

Composition: *Mosaic, Op. 30*
Composer: Mario Gaetano

70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87
																	Transitio...
	f/mp	pp	ff	f/mp	p					f/ff			f/ff/pp	ff		f	pp
					Focus on mallet duet					New timbre combinations					faster call/response		Mix of A th...
	xy/mar		chime	xy/mar	m2 between xy/mar					vibes	vib w/ xy/mar					xylo m9 (or m2)	
FD/Brake /timb/Cow/ Chime	xy/mar	BD/timp	FD/Brake /timb/Cow/ Chime	xy/mar	xylo/mar/ timp					Vib/timb	vib/tom/ xy/mar	Vib/gong/B D/cow	Vib/timb/ timp	vib/timp	timp/tom	xylo/timp	Clave/ guiro/ marc
mphasis on mallet instruments and other metallics																	Use of gui...
(2) plastic mallet				(8) w/ snare sticks						(1) Hard yarn mallets	(2) sticks	(3) metal scraper					
chime cue	thinner texture = smaller pattern	growth, no tempo delay	chime cue	pattern size, G.O.S. on 3 for mar.	small, straight-line pattern				big prep on 3 for vibes	larger pattern, cue vibe and timb	G.O.S. on 3 for xy/mar		4th beat drop size for timp cue	growth	G.O.S. on 2 for toms		small pattern, show new mood
balance in the triplet	accurate note placement	balance and match *cresc.*	accurate note placement		do not slow, soft and together with balance					change dynamics	accurate entrances	hear gong	timpani push us over bar line	call	echoes must match call		timbre change, line up rhythms
(2) plastic mallet	(5) loco; (6) 8va			(6) 8va	(8) w/ snare sticks, closed roll					(1) Hard yarn mallets	(2) sticks; (5) *gliss*; (6) *gliss* where written	(3) metal scraper					(4) indicated scrape direc-tions

Composition: *Mosaic, Op. 30*
Composer: Mario Gaetano

88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
					A Theme Material												
ff	*pp*		*p*	*p*	*mp*		*p*						*p/f*	*p*		*f*	*p*
7/8	4/4	3/4	4/4		3/8	1/4	3/8		3/4	3/8	5/4	3/8	4/4			5/8	
heme motifs punctuated with B instruments					thin, soloistic								adding	C/R	Call	echo	
xy/mar *gliss*				timp cadence figure					chime		chime					chime	chime
All but clave and guiro	clave/ guiro/ marc		timb/tom	bongo/ tom/timb/ timp	cast	guiro	bongo	tom	guiro/ cast/ chime	conga	tom/ guiro/ cast/ marc	tom/ cast	bongo/ guiro/ cast/ marc	add temp	bongo/ tom/timb	all but cast and timp	bongo/ tom/timb/ temp/chime
ro and maracas to transition into A theme					A theme material												
(1) sticks																	
Big, bold, timely 7/8	small pattern, show new mood		tom cue beat 4	LH and pattern size growth	Time Signatures!	feel 2 8ths		straight 3 pattern			3+2		bongo cue then G.O.S. on 3 for mar.	temple block cue on 3	keep pattern small	suddend size change, 2+3	smaller, accurate 5/8
gliss must sound on 3 not after	timbre change, line up rhythms		must stay *piano*	match *cresc.*	create one line, accurate entrances and dynamics, soloistic so each figure is important								castanets and maracas must be together		still soft, call and response match	dynamic change	dynamic change
(1) sticks	(5,6) white-note *gliss*																

Composition: *Mosaic, Op. 30*
Composer: Mario Gaetano

106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123
								A'									
p/mp				mf/p		p	f	f/sfz		ff/f						ff	sub p
more rhythmic activity, still soft						growth	C/R	Hocketing						Constant 16ths Hocket		Call	Echo
				timp *gliss*	timp *gliss*			timp					mar *gliss*	timp dim chord			
timb/ marc/ tom/temp/ tamb/susc	tom/marc/ temp/tamb	bongo/ timb/ marc/temp/ tamb/susc	timb/marc/ temp/tamb	Marc/cast/ tamb/timp	tom/timb/ marc/ cast/timp	bongo/ timb/ marc/SD	FD/SD	FD/tom/timb /BD/SD/timp	FD/SD/ timp	Bongo/Spl/ timb/SD/tri/ timp	All but BD and temp		all but BD	All but BD/mar/ tamb	All but mar	All but tamb	all but tamb
								a theme material with thicker texture									
(7) with sticks						(7) with sticks		(4) with hard mallet		(7) 2 beaters							
cue sus. Cymbal on 3	2 downbeats in a row	small, simple, straight-line		timp cue on 2		bongo cue, SD cue, do not let tempo drag		fast, big pattern, emphasis on beat 4	growth	accent beat 3	accurate, timely 3/8		eyes, LH marimba cue	eyes, LH bass drum cue on 1		G.O.S. beat 1	size change, G.O.S. on 1
dove-tail, listen to ther parts and find the function of yours, stay soft						Bongo and SD must work together		accurate entrances, dove-tail						create lines of steady 16ths through whole measures with growth	balance		dynamic change
(7) with sticks						(7) with sticks		(2,3) rim shot; (4) with hard mallet		(7) 2 beaters			(6) white note *gliss*		(7) Shake		(8) in the center

Composition: *Mosaic, Op. 30*
Composer: Mario Gaetano

124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141
														Transition			
pp	ff	f/ff						ff					ff/f	f/mf			f/mf/ pp
♩♩♩♩	2/4	3/8	2/4	3/8	2/4 (rhythm)	4/4	(rhythm)	5/4	4/4	3/4 (rhythm)	5/8						
trans.	Bigger, Louder, Thicker; Rhythms almost always paired													Trans.	Layers like opening		
chime	xy/timp *gliss*	xy repeated pitch		xy repeated pitch			xy chroma-tic				chimes P5/TT; timp *gliss*	timp TT		dim. Chords			
all but B/BD, SD, and cow	xylo/ timp	tom/ susc/ temp	timb/ susc/xy	tom/ susc/ temp	timb/ susc/xy	Tom/ susc	Timb/ susc/xy	All but susc			All but temp	All but chime and BD	All but BD	tamb	tamb/ timp	tamb/ timp/mar	tamb/ timp/mar BD/xy
														B theme instruments play A th...			
	(5) plastic mallets	(4) yarn mallets						(5) with xylo mallets									(4) with soft mallets
turn body, LH chime, no stick movement	2/4 measure with breath prep on downbeat	Time Signatures, fast stick speed						Cue tamb on 3	straight-line pattern	show visual for timp gliss	2+3, cue BD on 3	accent beat 4		beat small 1,2; 3 bigger prep	accurate, timely 5/8		
roll release together	not in 4/4 time	accurate rhythms, find your partner						line up rhythms, listen for parts with changing pitches			chimes and BD must be equal	clean rhythms		visual too	Theme and echoes must be in time accented		
	(5) plastic mallets	(4) yarn mallets	(3) on rim					(5) with xylo mallets; (7) with knee and fist		timp gliss not written in score, but in part						(6) 8va	(4) with soft mallets

Composition: *Mosaic, Op. 30*
Composer: Mario Gaetano

142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159
					B Theme Material								B'				
			molto ritard		*molto adagio* ♩=68								*a bit faster* ♩=90				
	fp	f/ff	fp	ff	ppp/ pp							ppp/ pp/f	mf/ff		mf/f/ff		
	4/4	5/8	4/4		3/4												
	growth	kick	expand	Rhythmic *rit* of kick	Calmer, softer, smother; timbre change; all play C/R								Gains energy				
timp *gliss*	dim chords	timp *gliss*	dim chords	chromatic								all settle on G	chromatic				
add vib	BD/timp	Vib/Crot/xy/mar/tamb	gong/BD/timp	vib/crot/xy/mar/chime	vib/crot/bells/chime/mt	add xy/mar	vib/crot/bells/chime/mt	add xy/mar	vib/crot/bells/chime/mt	add xy/mar		all but xy/mar	vib/crot/bells/ susc	add BD/xy/mar/timp	vib/crot/bells/ susc	add BD/xy/mar/timp	vib/crot/bells/ susc
eme motives					B theme material; mallets call and response over longer, pedal-type sounds								B theme repeats with different accompaniment and				
		(2) with plastic mallets				(5,6) four yarn mallets											
	fp cresc, do not lose time	accented	*rit.,* show prep in new tempo	fermata on 3 then cut off; cut-off for whom?	tempo, smoother pattern, small	cue to xy/mar, keep time	prep/cue parts 1,2,3,7	cue to xy/mar, keep time	prep/cue parts 1,2,3,7	cue to xy/mar, keep time	prep/cue parts 1,2,3,7	drag 2nd beat, show 3rd beat as prep	new tempo, still smooth pattern	cue timp/BD		cue timp/BD	
and evenly	this will be in time, no slowing	balance theme	watch!	attack, change, and release together	breath together, play together, balance							BD/Timp balance and match *cresc.*	breath together, play together, balance				
	(8) *gliss*	(2) with plastic mallets, (6) 8va	(8) *gliss*	(5,6) do not let ring		(5,6) four yarn mallets					(8) tune F# to G						

Composition: *Mosaic, Op. 30*
Composer: Mario Gaetano

160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177
			B''								B'						
		poco ritard	*a tempo (molto adagio)* %=68								*allegro molto* %=120						//
		>	pp/ ppp	ppp/ pp/mf	pp/ ppp	ppp/ pp/mf	pp/ ppp	ppp/ pp/mf	pp/ ppp	pp/ ppp	f/ff			<		<	<
		losing momentum		Variation of B'; all play but almost xylo solo						Trans.	Call and response with forward momentum						
			chromatic							all settle on G	Chromatic						
add BD/xy/mar/timp	add BD/xy/mar	vib/crot/bells/ susc	vib/crot/bells/chime/mt	add xy/mar	vib/crot/bells/chime/mt	add xy/mar	vib/crot/bells/chime/mt	add xy/mar	vib/crot/bells/chime/mt	add BD	Vib/crot/bells/ susc	add BD/xy/mar/timp	Vib/crot/bells/ susc	add BD/xy/mar/timp	Vib/crot/bells/ susc	add BD/xy/mar/timp	Vib/crot/bells/ susc
at a faster tempo			B theme plus faster rhythm in the xylophone but at the original B theme tempo								Return of B'						
				(5) hard mallet							(7) yarn mallets	(5) plastic mallets; (6) hard rubber mallets					
cue timp/BD	LH and pattern *decresc*	slow down, fermata, *cesura*	tempo change, small pattern	fermata 2, cue sy on 3, cut off	confident prep breath and eyes	fermata 2, cue sy on 3, cut off	confident prep breath and eyes	fermata 2, cue sy on 3, cut off	confident prep breath and eyes	drag beat 2, 3 as prep new tempo	tempo, big smooth pattern	cue BD/timp, no lost time on 3		cue BD/timp, no lost time on 3		cue BD/timp, no lost time on 3	growth, no slow, then *cesura*
		release together, understand release schedule	time your entrance	xylo on 3, then release for some	time your entrance	xylo on 3, then release for some	time your entrance	xylo on 3, then release for some	time your entrance	big dynamic change	settle into the tempo right away	xy/mar match sticking	balance, time entrance	xy/mar match sticking	balance, time entrance	xy/mar match sticking	balance, time entrance
		(5,6) do not let ring		(5) hard mallet; (5,6) do not let ring		(5,6) do not let ring		(5,6) do not let ring			(7) yarn mallets	(5) plastic mallets; (6) hard rubber mallets					

Composition: *Mosaic, Op. 30*
Composer: Mario Gaetano

178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195
B'''								Transition						A Theme Material			
								Tempo ♩ ♩ = 144 //									
pp					*mf*		*ff*	*ff*			*ff*	*ff*		*mf/f*			
♩♩♩ ♩♩♩ ♩♩♩								5/8 ♩ ♩ ♪			3/4	4/4	2/4	7/8 ♩ ♩ ♩♩♩			♩ ♩ ♩♩
Layering the timbre, starts as solo, builds into 6								Thicker, shorter intro theme						timp solo	Groove from thin hocketed		
												timp cadence figure					
A-flats								Major chords									
xy	xy/mar	xy/mar/ vib	xy/mar/vib/bells		add chime	add crot		chime	chime/ xy/mar	add vib/bells	bongo/ tom/timb	add BD/ timp	timp	tom/ conga/ guiro/ timp	bongo/ temp/ timp	bongo/ tom/SD/ timp	Conga/ susc/SD/ temp/
Rhythmic acceleration and ostinato based on B'' xylophone motif								A and B timbre/colors mixed together						A theme material			
											(1) with vibe mallets; (3) with bell mallets			(1) with drum-sticks			(3) with drum-sticks; (4) with snare drum-sticks
small, straight-line pattern	cue mar	cue vibe	cue bells	begin pattern expansion	cue chime	cue crotales	growth	accent, timely 5/8				cue toms	cue timp	eyes/prep conga; timely 7/8			don't get lost!
even 8ths, soft, match sticking				balance withing the *crescendo,* match rate of *cresc.*				theme must be in time and evenly accented			clean rhythms should line up		change the dynamic	dove-tail, listen to the parts and their roles, kee			
(8) tune g back to f#								(7) no pedal			(1) with vibe mallets; (3) with bell mallets			(1) with drum-sticks		(2,5) rim shot	(3) with drum-sticks; (4) with snare drum-sticks

Composition: *Mosaic, Op. 30*
Composer: Mario Gaetano

196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213
mf/f/ff			*mp/f*				*f*		*f/ff*								
melody over pedal sounds							Thicker, more layers, cooperative rhythms							Trio plus		Trio plus 2 layers	
			mar m2									timp P5		timp P5			
Conga/ tom/susc/ marc	bongo/ tom/susc/ mar	tom/ conga/ susc/tri	bongo/ mar/tri	tom/ conga/ mar	bongo/ guiro/ xy/mar	conga/ guiro/ mar	conga/ SD/tri/ temp/	guiro/SD/t emp /tri	Conga/ guiro/SD/t emp/tri	all but conga	all but tom, guiro, and temp	FD/SD/ temp/ timp	all but conga and guiro	FD/Tom/ SD/temp/Szl/timp		all but BD	
					(5) with plastic mallets		(5) with snare drum-sticks				angle beater; (8) w/ wood end of timp mallet						
		cue triangle			G.O.S. beat 2 cue for guiro		G.O.S. beat 3 cue for SD	don't lose any time	straight, clear pattern		cue cymbals	time signa-tures!		2+3, clean		cue ratchet	
p loud											a duo of cymbals must be heard			play with your friends		ratchet releases together	
					(5) with plastic mallets		(5) with snare drum-sticks				(1) Rim shot; (7) with triangle beater; (8) with wood end of timpani mallet		(2) rim shot				

Composition: *Mosaic, Op. 30*
Composer: Mario Gaetano

214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231

faster♩=152

fff > pp   pp/p   mf   f   ff

| Quarter plus 2 layers | All players; almost homogenous rhythms | | | Thin, solistic hocketing | | | | | | | Building, rhythms often in pairs | | | | | | Adding m |

| | | | | | timp cadence figure | | | | | | xylo chroma-tic | mar chroma-tic | timp *gliss* | | xy/mar chroma-tic | timp major chord | |
| All | | | | | timp cadence figure | bongo/ SD/timp | tom/SD/ timp | timb/SD/ timp | bongo/ tom/timp | timb/ temp/ timp | tom/BD/ xy/timp | timb/BD/ mar/timp | tom/timb/BD /temp/timp | all but xy/SD | all but bongo/SD | Bongo/ tom/timb/ BD/timp | add ratchet |

| | | | | | | | | | | | (4) with wooden sitcks; (5) with plastic mallets | | | | | | |

| cue brake durm | | accurate time, memorize and don't look down | | pause and prep in tempo timp | give small, soft cues and don't get lost | | | | | | BD cue | start pattern increase | | | | | Ratchet cue LH |

| balance, play together | | | | silence on downbeat | write down sound cues in your part to help you not get lost, parts must echo in correct dynamic | | | | | | | begin slow *cresc.*; play in duets and trios, precise rhythms | | | | | |

| | | | | | | | (7) snares off | (3,5) on rim | | | (4) with wooden sitcks; (5) with plastic mallets | | (8) slow *gliss* for 2 mea-sures | | | | |

| | | | | | | | | | | | | | | | | | Player 5 |
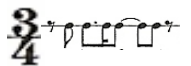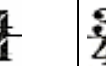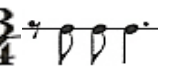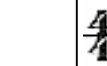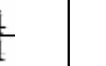
Composition: *Mosaic, Op. 30*
Composer: Mario Gaetano

232	233	234	235	236	237	238	239	240	241	242	243	244	245	
					Coda									
						accelerando al fine								
				ff/fff		*ff*	*fp/ff*	*pp/fp*		*p/pp*	*molto*		*fff*	
					4/4		3/4				6/8	3/8	6/8	
ew layer			Homogeneous quartet rhythm		Call	Response	Layering				Growth	Rests	Group Kick	
					ch/timp major chord								timp ends on F#	
	Add SD		Bongo/ tom/timb/BD/ ratchet		Chime/ timp	FD/SD/ chime/ timp	tom/timb/g ong/ timp	add BD/ bongo	Add SD	Add susc	ALL	silence	Bongo/ tom/timb/BD /SD/ timp	
					Rhythms get longer, builds into a sound pyramid with *fp crescendi*; then section kick									
	LH/Body cue 5-lets		cue BD		accurate tempo, straight pattern	cue triplets	*fp* attacks and cues				LH/pattern growth	timely	G.O.S. for all beat 2, no cut off	
	match sticking, accurate rhythm		Homogeneous quartet rhythm		be in tempo from the downbeat		Hear every entrance, no growth until 243				*cresc.* together	silence on beat 2,3	rhythm must be strong /clean	
	(1,2,3,7,8) on music stand					(1,5) rim shot								
may want to use player 3's ratchet							Player 6 may want to use player 3's gong							

Appendix C - Graphical Analysis of *Celebration Fanfare*

Composition: *Celebration Fanfare (from "Stepping Stones")*
Composer: Joan Tower, Arr. Stamp

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Phrase Structure	*Misterioso*										Lively				
Tempo	♩=60										♩=144				
Dynamics	pp	pp/mp	pp/mf		ppp/pp/ mp		ppp/pp/ mp /mf		ff	p sub.	p/mf	mf			
Sounds			Mysterious: long tones, color shifts			collecting pulse	Rhythmic parts in Hn/Bar wake other instruments		Climax of Suspense: homogenous rhythm		A Theme Material Appears				
Melody/ Harmony	m2	Tri-Tone (TT)			TT		4ths/TTs		m2		Pentatonic scale structure, harmonies often in				
Rhythm/Meter	4/4					3/4	4/4	3/4			4/4	3/4			4/4
Growth	The entire piece is based on the growth, reworking, and propulsion of energy from the first bar through development to the last note.														
Orchestration	Perc/Bsn/ Asx	Add Cl/Bar			Add Tpt/Tbn		Add Hn	All but Uww			Perc / Cl	Cl/Asx/ Perc			
Means for Expression	First down beat, then prep on 3 in next measure		Regular beat pattern	Beat one and four only	Eyes on and turn to trumpets				Heavier ictus on beat 1	LH out, small beat 1	Straight line conduct-ing				
Conducting Concerns	Do not beat what is not needed			Do not beat what is not needed	Tpt cue	G.O.S. on beat 1, no *rit*.	G.O.S. on beat 2	Accents	*sub.* P, fermata, cut off is next downbeat	Tempo		G.O.S. beat 1 for Sxs			
Rehearsal Consideration	attacks, volume, balance, intonation		dynamics			Hn/Bar Rhythm	Grow to m. 9	Rhythm/ Articulation matching	air support	Clean, attack and release in time	Under-stand how the parts work together, moving lines must come out				

Composition: *Celebration Fanfare (from "Stepping Stones")*
Composer: Joan Tower, Arr. Stamp

16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
				mf/f				f/pp	> pp		<					<	p
4ths								Call/ Response	more traditional with 3rds and 5ths;								
								Hn/Tbn/ Bar/Perc	Add Sxs/ BCl/Bsn		BCl/Bsn/ Sxs/Perc		Add Cls			BCl/Bsn/ Sxs/Perc	Add Cl
							G.O.S. on beat 3	Accented incti			do 2 measures as one 6/8 bar		Raise beat 2 and bigger than other beats			do 2 measures as one 6/8 bar	
				Cl cue			Sx cue	Brass Cue	Time Signature Changes		Phrasing		swell			Phrasing	
								Respond to the sxs	Inflections of the time signatures				motion to the line				

Composition: *Celebration Fanfare (from "Stepping Stones")*
Composer: Joan Tower, Arr. Stamp

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51

Dynamics row: pp/p | p | | | | | ppp/pp | pp/p | | | | mf/f

Pentatonics with 4ths and some 3rds

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51
				Add Timp		Cl/BCl/ Bsn/Sxs/ Tuba/Perc				wws and perc	Fl/Ob/Cl1/Asx1/Cnt/ Hn1,2/Tbn1,2/Bar/Perc				Minus Tbn		Add pic/Tsx
	Raise beat 2 and bigger than other beats		Show three measures as one 3/4 bar			small pattern		LH motion, pattern size increase		more nappy wrist	Straight line conduct- ing						Open stance, wide hand, breath cue
	add dynamics		Phrasing			dynamics		show growth		Accents	Tempo, Clean						WW cue
	motion to the line		Grow to m. 40			Support the long notes		growth to m. 45			Dove-tail: Who do you get the line from/pass to?						attack and release in time

Composition: *Celebration Fanfare (from "Stepping Stones")*
Composer: Joan Tower, Arr. Stamp

52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69
				f/pp/p	*p sub.*								*mp*	*p/mp*			
					Transition: Sxs alternate between two pitches over rhythmic extended almost drone which later morphs into a shorter figure that is repeated and built upon												
					4ths												
Tbn returns				Cnt/Hn/ Tbn/Bar/ Perc	Add Lww/ Tuba, Timp	Lww/Sxs/ Hns, Tuba, Perc							Cl/Sxs/ BCl/Bsn Perc				
				G.O.S. on beat 3	LH out, small downbeat		show four measures as one 4/4 bar						LH out, small pattern but still soft				Slowly increase pattern size
				Hn cue	time signature changes		Phrasing						volume				growth to m. 78
				sub. Piano			motion and inflection of the line						forward momentum to the long notes				

Composition: *Celebration Fanfare (from "Stepping Stones")*
Composer: Joan Tower, Arr. Stamp

70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87

p/mf — mf — p/pp/ pp/ff — f/ff

by the rest of the ensemble

B Theme Material Appears: 1st Melodic Theme with sixteenth note rhythms

some 3rds, some 4ths — Pentatonic

| | | | | | | 2/4 | 3/4 | | 4/4 | 2/4 | 3/4 | | | | 4/4 | 3/4 |

70-71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87
	wws/Hn/ Bar/Perc		Add BTbn			All but Pic and Tuba	All		All but Tuba							
	minimize beat 2 to show beat 3 entrance impact					Raised cue to brass near back of group	Straight line conduct-ing							Energetic beats 2 and 3, stronger		
	Uww cue					Br cue	Tempo, clean							Strong accents on beat 3		
	balance, dynamics					The 16ths are important, must be clean and propel the line.	Pick up and pass the line, work together							line up articula-tions, no lazy tongues	moving lines must come out	

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88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
			p/f/ff			f/ff	mp			pp/p/ mf			p/mf			p/mf	p sub.
						Transition 2: Alternation between two pitches				C Theme Material: New meoldic theme with pitch intervals of a fourth appear in Asx and Marimb							
			Perfect 5ths	3rds		Perfect 5ths with 4ths		3rds		Major triads with 4ths	Minor triads w/ 4ths			4ths		3rds	
A,TSx/ Cnt/Hn/Tbn /Bar/Perc		Add Pic/Fl	BCl/Sxs/ Hn/Lbr/ Perc	Pic/Fl/ BCl/Sxs/ Br/Perc	Minus Pic/Fl			Sxs/Hns/ Perc		Fl/Cl/Lww/ Asx/Perc				Add Hns		Add T,Bsx	Cl/Sxs/ Lww/Perc
			Whole arm, not just wrist pattern	back to straight line conduct- ing		internal metro- nome		lighten up		rounder, smoother pattern				LH motion and pattern adjustment s			LH out, drop in pattern size
			accents			tempo				look like this bouncy melody				cue Hns	cresc.		dynamics
			Enjoy the bass line			no slurs, articulate cleanly and for 2 bar duration		do not slow in the transition		melody balance, motion and support the long notes				volume	growth to m. 104		length of the quarter notes

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106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123
pp/p								mf/f								ff	
a with simple accompaniment figures																	
Melody in m2	Melody in m3	Melody in P4		Melody in TT	TTs and 3rds	minor triad		Major triad		P4ths						layered 4ths	
							Add Fl/Hn	All but Pic		All							
internal metro-nome				gradually increase pattern size			LH cresc. motion	divide pulse						LH motion, increase in pattern size		Bigger, faster pattern	
tempo				show growth			push over bar line	don't rush						show *cresc.*		No slow, show climax	
				growth to bar 114			balance	balance, support the long notes						build to bar 122		No slowing, balance	

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♩=144

124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141
	f			f/ff			mf	f/mf	mf/ff					ff			f/ff
	B': Sixteenth note figure returns, but is modified and expanded into longer rhythms with small intervals; first appearance since introduction of heavier accents												Transition 3: Two sixteenths alternate with accented quarter woodwinds/brass call and response; builds up to whole ense[mble]				
	Penta-tonic	Uww M3s	M2 alter-nation	m2 alter-nation	M2 alter-nation	Penta-tonic	Chro-matic	Hint of A Mjr triad	Penta-tonic				Reinforce A Mjr	TT			TT/m3
	LCl/ A,TSx/ Cnt/Perc	wws/Perc	Asx/Cnt/ Hn/Perc	wws/Tuba/ Perc	A,TSx/Hn/ BTbn/Bar/Perc	Lww/Sxs/Hn/Lbr/ Perc	Asx/Cnt/ Hn/Perc	wws/Perc	wws/Lbr/Perc			Plus Hn		All but Pic/Fl/Ob			All
	Straight line conduct-ing			Big beat 3 prep, heavy icti on 4, break pattern	back to straight line conduct-ing	Big beat 3 prep, heavy icti on 4, break pattern	back to straight line conduct-ing	LH motion and pattern decrease	break out of straight line conduct-ing	minimize beats that are not accented		Eyes on Hns		minimize beats that are not accented			Eyes, breath, and LH cue
fermata and next entrance	Plan the page turn			Accented 8ths on 4+	no accents	Accented 8ths on 4+	no accents	cue wws in then *decresc.*	bring out the accents	show accents		Cue Hns		show accents			cue Uww
off together then do not move until next sound	How do the lines form a melody?	Articula-tions						attack together, balance	length of accented notes				Prep call and response	Call and Response			

Composition: *Celebration Fanfare (from "Stepping Stones")*
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142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159

Dynamics row:
- 143: *f*
- 144: *f/ff*
- 152: *f*
- 153: *f/ff*
- 157: *p/f/ff*

s; mostly mble

D Theme Material: Themes from the secions of A, B, and B' overlap

Pentatonic (144)		movement in 3rds and 4ths (152)	M2 (157)	Pentatonic (158)

Time signatures: 142 = 2/4; 144 = 3/4; 146 = 4/4; 147 = 2/4; 149 = 3/4; 152 = 4/4; 153 = 3/4; 154 = 4/4; 155 = 3/4; 156 = 4/4; 157 = 2/4; 158 = 3/4

Instrumentation / cue row:
- 149: Ob through Bar, Perc
- 146: No Basses
- 151: wws/Hn/Perc
- 152: All but Tuba
- 153: A,Tsx/Cnt/ Hn/Tbn/Bar/Perc
- 156: Pic/Fl/Br/Perc
- 157: Sxs/Hns/ Lbr/Perc
- 158: Sxs/Br/ Perc

Conducting notes:
- 143: Raised cue for brass at back of group
- 144: Straight line conduct-ing
- 151: break out of pattern, show bigger motion on 2 and 3
- 152: back to straight line pattern
- 153: raised cue
- 156: break out of pattern, show big prep and heavy 1 icti
- 157: eyes, breath and Head nod to Asx

Second notes row:
- 143: cue 16ths
- 144: Tempo, clean
- 151: show accents on 3+
- 153: Cymbal Cue
- 156: accents on 1 +
- 157: cue Asx

Third notes row:
- 144: Dove-tail the lines
- 146: brass clean, accurate articula-tions
- 153: Articulations
- 157: blend and balance, no slurs

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160	161	162	163	164	165
	%=72				
	pp	p/pp		ff	
	Ending: extreme dynamic / rhythmic change; similar to *Misterioso* section.			Final Progression ending in B-flat major Chord	
m2	M3s and P5ths	Add M2		B-flat Mjr	
Add BCl	Cl/Sxs/ Perc	Add Ob	Add Hn/Tbn/ Bar	Ob/Cl/Sxs/ Br/Perc	All
Turn to BCl and give LH cue	LH out, smaller pattern, minimize all but downbeat	LH cue and head bob	LH *cresc.*	Minimize beats 2 and 4	Give downbeat and 2 hands cut-off
cue BCl	tempo and volume	cue Ob	cue Tbn, growto bar 164	Emphasize beats 1 and 3	Attack and release together
no indication of slowing down	attack, support, tune	start growth, balance		Change together	Balance, blend, intonation