

AN ANALYTICAL AND HISTORICAL EXAMINATION OF SIX WORKS FOR MIDDLE
LEVEL WIND BAND: *BELLS OF FREEDOM* (GRADE 1) BY DAVID GILLINGHAM,
RISING STAR (GRADE 1) BY SAMUEL R. HAZO, *ACHILLES' WRATH* (GRADE 2) BY
SEAN O'LAUGHLIN, *KENYA CONTRASTS* (GRADE 2.5) BY WILLIAM HIMES, *ON THE*
WINGS OF SWALLOWS (GRADE 3) BY MICHAEL SWEENEY, AND *OLD CHURCHES*
(GRADE 3) BY MICHAEL COLGRASS

BY

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B.M.E., Kansas State University, 1997

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

2008

Approved by:

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Abstract

The following document is research and analysis from the comprehensive examination question based on the Graduate Conducting Recital of Marcus L. Riegel. The recital, performed by the Chapman Middle School Sixth, Seventh, and Eighth Grade Bands, was given in the District Gymnasium at the Spring Arts Concert on April 22, 2008 at 7:00 pm. The repertoire included but was not exclusive to *Bells of Freedom* by David Gillingham, *Rising Star* by Samuel R. Hazo, *Achilles' Wrath* by Sean O'Loughlin, *Kenya Contrasts* by William Himes, *On the Wings of Swallows* by Michael Sweeney, and *Old Churches* by Michael Colgrass. This document contains theoretical and historical analysis- and outlines the procedures of planning and performing the graduate conducting recital.

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CHAPTER 1 - Introduction

Purpose

It is the purpose of this document to represent a scholarly examination of the selected literature and to provide insight into the process of selecting the literature, researching and analyzing the selected literature, planning the rehearsals, and evaluating the process used to put together this recital from beginning to end.

Performance Information

The Chapman Middle School Spring Arts Concert was performed on April 22nd, 2008 at 7:00 pm in the Chapman District Gym. Five ensembles from Chapman Middle School performed on the concert: Sixth Grade Band, Seventh Grade Band, Eighth Grade Band, CMS Singers, and Eighth Grade Choir. For the purpose of this study, only the literature performed by the bands and conducted by Mr. Marcus L. Riegel has been examined. Personnel for this performance included the full instrumentations of the three bands.

Literature Selection Process

The music selection process is one of the most important decisions for any music educator. It is my firm belief that poor music can make a good band sound bad, and good music can make a mediocre band sound good. Several factors I considered in selecting the music for this concert, included: picking proven literature, use of Smartmusic, the playing abilities of the students, the amount of rehearsal time, programming needs for the concert, the selection of challenging music, and music that was both interesting to me and to the students. I used a general grade level range appropriate for each class:

- Sixth Grade. – level 1 to 1.5.
- Seventh Grade. – level 1.5 – 2.5.
- Eighth Grade. – level 2.5 – 3.5.

I was also very interested in the “teachable moments” each piece would bring. I wanted to challenge the students, but wanted goals that were attainable.

The entire selection process began by cross referencing three different data fields: the Smartmusic catalog, music in the *Teaching Music through Performance in Band* series, and the Kansas Required Music Lists. As a believer in technology, I first became interested in Smartmusic for it’s “geek” value. It was only after I became more acquainted with the program that I realized its full potential. The strides made by the Smartmusic Company in the last three years are enormous. I have said many times to my students that if I had had access to something like this as a middle or high school student, I am convinced I would be a far better player today. The practice games I used to do to keep myself from getting bored would have been obsolete. For the last three years, I have been making a concerted effort to promote this program to every student at the middle school level. We use it for solos and ensembles, as well as playing tests. I am most impressed by the fact that the students can play along with professional band recordings of each of the pieces. Each song also comes with pre-designated practice tests. Within a few minutes, I can assign the most difficult part(s) of the piece to each player and have the computer grade it. I can also assign the entire piece, which I did for each selection for the Spring Concert. My initial goal for assigning the entire work was to challenge my more advanced students, but I also offered some extra credit to anyone if they could play a piece with an 80% accuracy. Smartmusic gave the students the practice time they needed, and since many of them saw this as a game, they played the music over and over until they got it requested outcome. As I have told many parents in conferences, this is a great way for students to do something on the computer that is helping their education.

I also used the Teaching Music Through Performance in Band series because I wanted to make sure the music that I was selected had been proven. With the multitude of band titles out there, it can be difficult to make sure that what you are getting is worth the money you paid for it. I look for music that will have a “shelf life” in my library. I am not at all interested in music that can only be played once. With limited music budgets, I feel it only fair to get the most “bang for my buck. “

After using these databases as a general guide, I had about 50 titles in each grade level. I started with the beginning band genre first. I saw a selection by Samuel R. Hazo

on my “short list.” I was intrigued by Hazo’s name in the beginning band list. I have been a fan of Hazo’s pieces for grade three and up, but didn’t know of too many pieces that were for this young of a band. After doing some research, I found that *Rising Star* used only the first six notes learned by most beginning students. I usually wait until a student’s second year to play a chorale in a true legato style, but looked forward to trying this new concept on a younger group of students.

I knew I needed a contrast to the chorale, so I selected *Bells of Freedom* by David Gillingham. I was familiar with his name from my university days, and was excited to find out that it had patriotic overtones. I wanted to spend an ample amount of time on march-form. It was also scored fairly heavily for percussion. With a large group of percussionists, I am always cognizant of dead time in rehearsals, and have a desire to keep them as busy as possible.

I spent a large amount of time during the selection process listening to prospective pieces, and when I came by *Achilles’ Wrath*, I knew I had to play this exciting piece by this young composer. It was rated between a two and a two and a half, which placed it in the seventh grader’s folder. I knew I would be able to do some cross-curricular teaching with it and knew that the students would immediately love it. This is an exciting piece with dynamic, stylistic, and color.

I came across another name with which I was familiar, William Himes, and wanted to play something by him. I had played *Voyages on a Rowing Song*, and have always been impressed with how easy it was for students to learn this piece. *Voyages* provides many “teachable moments”, and I was expecting the same with *Kenya Contrasts*. I liked the fact that they contained African folk melodies, and immediately knew that it was chalk full of more “teachable moments”. The word “contrast” from the title brought those moments to life. Other concepts that knew were possible to teach were: ostinato patterns, call and response, major and minor tonalities, melodic dovetailing, and canonic entrances.

The last group that I needed to program for was the eighth grade. I enjoy programming for this group because I really get to expose the students to great literature. It is not that I don’t look for teaching pieces, but I get to turn up the “musicality” meter on the pieces I select. I wanted to pick a piece that would be nothing like anything else

they had ever played. Many times over the last ten years, I have come across *Old Churches* by Michael Colgrass, and never felt like it was the right time. I believed that I had that “right” time, and was intrigued at how the students would accept this 20th century piece. I also knew a little about the history of the piece and the American Composers Forum, and was excited about playing a piece by a composer who doesn’t normally write for young bands. I was interested in seeing what he thought of as appropriate ranges, types of scoring techniques, and the general knowledge set of the students should be.

After checking off the march, chorale, and 20th century slot on the concert’s wishlist, I wanted to pick another overture. I ran across *On the Wings of Swallows*, and was taken by its simple beauty. I had played many pieces by Michael Sweeney, and believed that he had done some of his best writing in the last six years. Titles by Sweeney with which I was familiar included: *Rumble on the High Plains*, *Legends in the Mist*, *Lincoln Legacy*, *Black Forest Overture*, and *Mystic Dance*. Each of these pieces had been fun and easy to teach and for the students to learn.

After the selection process, the concert for the three grades was set:

Sixth Grade Band

Rising Star - Samuel R. Hazo

Bells of Freedom – David Gillingham

Seventh Grade Band

Achilles’ Wrath – Sean O’Loughlin

Kenya Contrasts – William Himes

Eighth Grade Band

On the Wings of Swallows – Michael Sweeney

Old Churches – Michael Colgrass

Format of Analyses

Each piece was analyzed according to the method used in *Teaching Music Through Performance in Band* series by Richard Miles and Larry Blocher. This analysis method consists of nine Units:

Unit 1: Composer

Unit 2: Composition

Unit 3: Historical Perspective

Unit 4: Technical Considerations

Unit 5: Stylistic Considerations

Unit 6: Musical Elements

Unit 7: Form and Structure

Unit 8: Suggested Listening

Unit 9: Additional References and Resources

For the purpose of this study, only the first eight units are addressed for each piece with a comprehensive bibliography at the end of the report. Following the textual analyses of each piece, is a micro-macro-micro analysis in the Tracz format discussed in conducting class.

Recital Personnel

Sixth Grade Band

Flutes:

Carlie Phillips
Courtney
Miramontez
Cierra Extine

Clarinets:

Kayla Roark
Lauren Perry
Nicole Miller
Vanessa Lovett
Morgan Collie
Tiffany Griffin

Alto Saxes:

Justine Schuler
Richard Acker

Alto Saxes:

Mellonie Ginder
Naomi Hummel
Dusty Cody
Jordan Cook
Dakota Caldwell
Marcus Cox
Seth Cunningham

Tenor Saxes:

Emma Skrabacz
Chase Ehlers

Bari Saxes:

Dakota Smith

Trumpets:

Josh Haynes
David Wheat
Drew Miller
Robert Walsh
Meg Benefield
Sam McGuire

Trombones:

Blair Schmidt
Grant Prichard
Allison Wederski
Devon Nelson
Jaime Arellano
Augustus Anders

French Horn:

Maddy Sparks

Baritone:

Dennis Wahlman

Tuba:

Stone Hayden

Percussion:

Dylan Babcock
Riley O'Neal
Jonah Farley
Aaron Renshaw
Logan Lexow
Adrian Fink
Wade Hambright

Seventh Grade Band

Flutes:

Brandi Howard
Keanna Sager
Tayler Schiffbauer

Clarinets:

Diana Abbott
Caitlin Rose
Sierra Bomia
Alicia Brown
Jessica Norris

Clarinets

Ariel Hummel
Chelsie Lowery
Autumn Welsh
Kayla Blatt

Bass Clarinet:

Megan Peterson

Alto Saxes:

Sydney Phillips
Kirkland Babin

Trumpets:

Shane Williams
Nic LaVergne
Shania Barteo
Tyler Cody
Randy Hubbard

Trombones:

Justin Volkman
Alex Cunningham
Kyle Anderson

Baritone:

Ryan Holeman

Tubas:

Justin Fansler
Cassandra Jordan

Percussion:

Taylor Garrison
Chris Diles
David Prosch

Eighth Grade Band

Flutes:

Meg Hurford
Bailey Hurford
Kaitlyn Jackson
Tayler Gentry
Victoria Alcisto

Bass Clarinet:

Cody Boles

Tenor Sax:

Sabrina Walsh

Clarinets:

Mandie McPhail
Tori Young
Tessa Hettenbach
Vicente Rubio
Ashley Arp

Alto Saxes:

Andrea Opat
Jordan Peleska

Trumpets:

Brittni Schmidt
Cherrika Corral
Lexi Coberly

Baritone:

Jacob Schneider

Bass Guitar:

TJ Miller

Trombones:

Kathrin Kreiman
Christian Meuli
Chase Collins

Percussion:

Kylan Viar
Jason Shorman
Jonathon Terry
Zachary Parham
Jessica Bowman

CHAPTER 2 - *Bells of Freedom* by David Gillingham

Unit 1: Composer

David Ronald Gillingham was born on October 20, 1947 on a dairy farm in Waukesha, Wisconsin. His earliest musical influences included his aunt who lived in the Gillingham house. She was an organist for the local Methodist church and gave young David his piano training. He followed in his aunt's footsteps and became a church organist by the age of twelve, a job he maintained for many years. He received his Bachelor of Music Education degree in 1969 from the University of Wisconsin-Oshkosh. He enlisted in the Army as a musician, and was inducted into the 266th Headquarters Army Band, which played in Vietnam. After returning from military service, he found himself teaching middle school band in Oshkosh, a job he kept for four years. Graduate studies at his alma mater followed, and he earned his masters of music education degree from UW-Oshkosh in 1977. In 1980, Gillingham entered the doctoral program at Michigan State University, where he earned his PhD in Theory and Composition. His major composition teachers included Roger Dennis, Jere Hutcheson, James Niblock, and H. Owen Reed. Since 1984, he has been a Professor of Music at Central Michigan University. His awards for compositions include: the 1981 DeMoulin Award for *Concerto for Bass Trombone and Wind Ensemble*, first place in the 1990 International Barlow Competition (Brigham Young University) for *Heroes, Lost and Fallen*, the 1990 National Association of Wind and Percussion Instructors Composition Award for *Serenade* and *Songs of the Night*. As an educator, Dr. Gillingham was awarded the following from CMU: 1990 Excellence in Teaching Award, a 1991 Summer Fellowship, a 1995 Research Professorship, and a President's Research Investment fund grant for

his proposal to establish an International Center for New Music..¹ He is a member of ASCAP and was awarded the Standard Award for Composers of Concert Music from the years 1996 to 2005. His music is published by C. Alan, Hal Leonard, Southern Music, Music for Percussion, Carl Fischer, MMB, T.U.B.A. Press, I.T.A. Press, Dorn, and Moon of Hope.

Unit 2: Composition

Bells of Freedom was written in 2001 and published by C. Alan in 2002. It is a concert march written for beginning band. It is 104 measures in length, and approximately four minutes long. It is written in standard march form with an introduction, first strain, second strain, trio, break strain, last strain, and an extended coda. Melodic material for the first strain, second strain, and the coda borrows motives from the *Star Spangled Banner*². The piece is scored for: flute, oboe, bassoon, Bb clarinet 1/2, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, Bb trumpet 1/2, horn in F, trombone, baritone BC/TC, tuba, percussion 1 – chimes, bells (playable by one or two players, depending on the strength of the chimes player), percussion 2 – triangle, crash cymbals, xylophone (playable by one to three players, depending on the personnel available), percussion 3 – snare drum (playable by one player, but can be double depending on the size of the group and strength of players), and percussion 4 – tom-tom, bass drum, suspended cymbal (playable by one to three players).

¹ 25 Mar. 2008 <<http://www.gillinghammusic.com/>>.

² Gillingham, David. Bells of Freedom- Program Notes. C. Alan Publications, 2002

Unit 3: Historical Perspective

Historically, the word “march”, in the broadest sense, can refer to many kinds of music, from symphonic works to incidental music. It’s uses have ranged from welcoming dignitaries during the Renaissance era, to Karl King moving wild animals under the circus big top. In military circles, the march not only meant the first discipline young soldiers learned, but also the music that would make long trips less cumbersome. They establish order, provide discipline, achieve efficient movement, promote physical fitness, and improve morale.

Using music to keep order and manage troop movement can be traced back to the Old Testament, the Roman Empire, and Middle Ages.³ In the sixteenth century, European armies were given orders through trumpet calls and standard drum patterns, with each nation using a unique pattern.⁴ Quickstep marches also added flair to the daily routines of the soldiers. As John Phillip Sousa said: “Marches should stir patriotic impulses. They should make a man with a wooden leg want to step out and march.”⁵ In its most general form, marches of the late nineteenth and early twentieth centuries normally have a singable melody, a change of key to the subdominant at the trio, a fast tempo, and a clear beat.

Unit 4: Technical Considerations

The technical considerations are best described in the program notes by the composer himself:

³ Chevallard, Carl. Teaching Music through Performing Marches. Ed. Richard Miles. Minneapolis: G I A Publications, Incorporated, 2003. 148

⁴ Blocher, Larry, Eugene M. Corporon, Ray Cramer, Tim Lautzenheiser, Edward S. Lisk, and Richard Miles. Teaching Music through Performance in Band. Ed. Richard Miles. Vol. 5. Minneapolis: G I A Publications, Incorporated, 2004.195

⁵ Chevallard, pg. xv

“There are few issues that will make this march a bit more challenging than the standard fare of Grade 1 band works. First, there is a feature by the chimes. Though bells can be substituted, I strongly urge you to use the chimes, as the patriotic flavor of the work is much enhanced by this timbre. Consider using an older player on this part if there isn’t a percussionist who seems up to the task for this part. Secondly, the range of the flute extends to the high C, which may be a note that has not been taught at this early stage, but certainly one in which the fingering can be easily learned. Thirdly, note the use of concert Ab in measure 26 and 27 in the beginning and the addition of the concert Db in measures 46, 49, 74, and 79. The Ab is certainly not a new note, but its placement in the key of Bb major is somewhat unusual. The Db, however, will be a new note for all involved.”⁶

In regards to percussion assignments, many of the parts are playable by one player if needed, but many percussionists at this age are unaccustomed to changing instruments as often as parts one, two and four require. To ensure greater performance security, it is suggested that more players be used. In order to make the chime part on percussion one more achievable by a young player, one technique that can be used is to remove the chimes that are not being used. It is important to notice that the score asks the chime player to play “damped (no pedal).” It was by trial and error on my part to realize that not all chimes work the same way, and some dampen with the pedal down and some with the pedal up. It is important to pay closer attention to the standard articulations for percussionists than to the directions for with pedal or without. Percussion three is the snare drum part and requires only flams and sixteenth notes. It is not suggested that any parts be left out because of lack of personnel. A minimum of four players is required for playing this piece.

⁶ Gillingham

Unit 5: Stylistic Considerations

When approaching this probable first attempt at a march, it is important that students understand the correct articulation involved in playing light and separated. It is too often stressed to students to play “short”, when this is an inaccurate description of the term staccato. It is imperative that the students do not use their tongue to stop the note. This creates tone and intonation problems. If we stress “TAH” versus the often performed “TUT”, we will be more successful in achieving lightness and space between the notes. Sousa himself described this clean and clear ensemble articulation as “put(ting) some light between the notes.”⁷ It allows the march to continue to move forward, without increasing tempo.

It is suggested by the composer that the metronome marking for the entirety of the piece be 120 beats per minute. It is important to notice that all of the introduction and the first strain are accented. With all music, it is important to emphasize when changes happen. It is this contrast that allows a piece of music to lose the “grey” color during performance. The first and second strains are in stark contrast, and allow the piano, legato lines of the second strain to take center stage. The legato doesn’t stay long, as the accents return, accompanied by a four-measure crescendo. This interplay between staccato and legato continues throughout the piece. It is the job of the ensemble to find and accentuate those moments of contrast.

Unit 6: Musical Elements

Melody:

⁷ Chevellard, pg 165

As already stated, the opening melody of the first strain is borrowed from the National Anthem. Although it isn't an exact quote, the triadic downward movement of the first three notes coupled with the direction of the rest of the melody makes it very apparent. *Bells of Freedom* is in common time so the rhythm of this motive also had to be changed from its original 3/4 time signature.



Figure 2.1 Opening Star Spangled Banner Motive

This motive returns at measure 29, in the flute and trumpet, as the work cadences in preparation for the key change at the trio.



Figure 2.2 Star Spangled Banner Motive #2

The last obvious quote is at measure 89 in the coda, and quotes “O’er the land of the free, and the home of the brave.” It is stated in the flute, oboe, and trumpet.

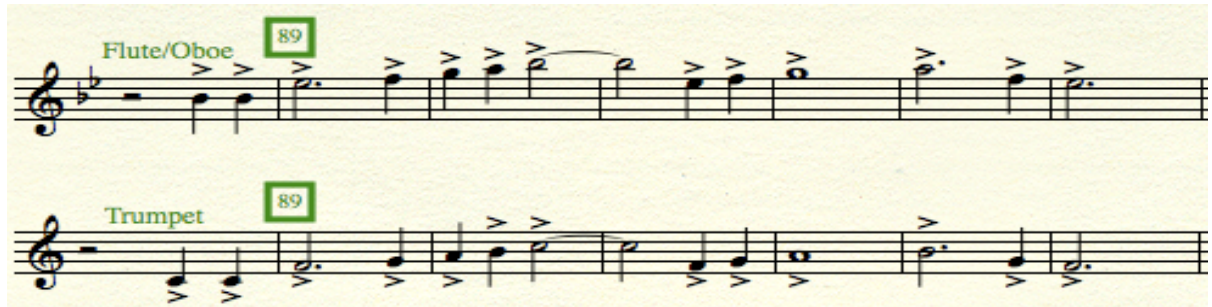


Figure 2.3 Star Spangled Banner Final Motive

Harmony:

The piece begins in the key of Bb major with examples of open fifths present in the introduction. There are also intervals of major seconds stacked or clustered on top of each other. I imagined the many overtones of a big bell when hearing this tight interval. The second strain doesn't change keys but spends a phrase in the key of Eb major while utilizing the motion of parallel thirds in the woodwinds. The piece returns back to the key of Bb major at measure 29 with the use of chromatic passing tones in the cadence. The trio modulates expectedly to the subdominant key of Eb major as the parallel thirds continue, and then spends the second phrase in Ab major. The break strain moves to C minor with the return of the clustered major seconds only to return to Eb major for the last strain. There is a short cadence in the key of Ab major, which is where the composer warns of the use of concert D flats. The piece ends in the key of Eb major and starts much the same way it began, with the use of the clustered major seconds.

Rhythm:

The work remains in 4/4 meter throughout and uses fairly simple rhythms including: whole, half, quarter, and eighths. The only exceptions are a few instances of dotted halves and the use of sixteenth notes in the battery percussion. Most entrances fall on count one, although some of the melodic entrances use one, two, or three count pickups. The percussion parts are also

rhythmically individual in nature, with the snare drum and tom-tom parts starting the piece with a call and response and remaining that way for most of the piece.

Timbre:

As you might expect from a grade one work, many parts are doubled to ensure ensemble security, with the exception of the percussion. This security can be obtained by the use of more than four percussionists or one for each of the instruments. There are a few traditionally strong sections where doubling isn't always available, namely the trumpets and sometimes the flutes. The percussion section is the only section ever left to fend for itself, with a few percussion interludes, and the aforementioned chimes part is the most difficult for this early age group. It is important that this part only be replaced by bells if absolutely necessary. As stated by the composer, the timbre of the chimes is what “enhance(s) the patriotic flavor of this work.”⁸

Unit 7: Form and Structure

Bells of Freedom follows the traditional march form in sections but not phrase length. The sections include an introduction, first strain, second strain, trio, break strain, last strain, and a coda.

SECTION	MEASURE	KEY	EVENT AND SCORING
Introduction	1-8	Bb Major	Starts with Percussion (Chime entrance in m.2), Low brass/WW enter at m. 4, with High Brass/WW answering in m. 5. An ostinato starts and carries through the pickup of the trumpet with the SSB quote.
First Strain	9-20	Bb Major	Trumpet SSB melody with full scoring
Second	21-32	IV of Bb	Very light timbre in contrast to earlier with

⁸ Gillingham

Strain		Eb Major, Bb Major	only Woodwind and light percussion until m. 25. Full scoring comes in at mezzo forte at m. 25 and crescendos until m. 29. Second SSB quote ends second strain.
Transition (trio intro)	33-38	Transitional	Ostinato in upper/mid woodwind lines with a decrescendo
Trio	39-58	Eb Major, Ab Major	Soft, legato melody, simplified rhythms, dynamic changes with long crescendos and decrescendos. Mainly full scoring, great chance to work on soft dynamics with the full band.
Break Strain	59-66	C Minor	More aggressive, darker sound as you would expect from a “Dogfight”. Low voices carry the accented melody as the upper voices respond with clustered major seconds.
Last Strain	67-84	Eb Major, Ab Major, Eb Major	Hemiola in Flute, Oboe, Mallets, as low voices play the trio melody. Trumpets, flutes, and oboes take melody during brief stint in Ab at m. 75, but relinquish at m. 79 with low voices playing the trio melody again.
Coda	85-104	Eb Major	Percussion interlude followed by “O’er the Land of the free, and the home of the brave” quote. The coda is extended from m. 94 to end with sixteenth notes in percussion to provide an exciting end and a forte-piano in m. 103, with a final stinger.

Unit 8: Suggested Listening

David Gillingham, *Heroes Lost and Fallen* (quotes Star Spangled Banner)

Eric Osterling, *Tall Cedars Concert March*

John Edmondson, *Winchester March*

Frank Erickson, *Fanfare March, Concord March*

John Kinyon, *Royal March*

Lloyd Conley, *Mighty Mac*

Norman Ward, *Splashdown!*

John Kinyon, *Ocala March*

Ralph Hale, *Greenway March*

CHAPTER 3 - *Rising Star* by Samuel R. Hazo

Unit 1: Composer

Samuel R. Hazo was born in 1966 and currently resides in Pittsburg, Pennsylvania with his wife and children. He received his Bachelor's and Master's degrees from the Mary Pappert School of Music at Duquesne University, in Pittsburg. At DU, he has served as on the Board of Governors and was awarded as DU's Outstanding Graduate in Music Education. Mr. Hazo has taught at every educational level, from kindergarten through college. He was twice named "Teacher of Distinction" by the Southwestern Pennsylvania Teachers' Excellence Foundation, and is currently employed by the Upper St. Clair School District.

As a composer, Mr. Hazo has mirrored his educational experience and has composed and received commissions for every level of band. His composition endeavors also include scores for television, radio, stage, including the three time Grammy winning singer/songwriter Lucinda Williams. His compositions have been performed by the Tokyo Kosei Wind Orchestra, the Birmingham Symphonic Winds, and the Klavier Wind Project with Eugene Corporon, and have premiered at Music Educators' National Conference, Midwest Band and Orchestra Convention, National Honor Band of America, National Band Association/TBA Convention, and the College Band Directors' National Association Convention. In 2003, he became the first composer to win both National Band Association sponsored competition contests, the 2003 William D. Revelli Memorial Compositional Competition (*Perthshire Majesty*), and the 2001 Merrill Jones Composition Contest (*Novo Lenio*). He also served as composer-in-residence at the 2003 University of Minnesota Conducting Symposium. In 2004, his compositions were included in a national publication as the "Top Twenty Compositions of All Time" for wind band.

Mr. Hazo's arrangements and compositions are published by Hal Leonard, Boosey and Hawkes, FJH Music, and Wingert Jones. Recordings of his music can be found on Klavier Records and Mark Records. He is sponsored by Sebelius Music Software and serves as guest clinician and adjudicator for Hal Leonard Corporation.

Unit 2: Composition

Rising Star was published in 2006 as a Grade one selection in the MusicWorks division of Hal Leonard publications. The work was commissioned by the Rising Starr Middle School in Fayetteville, GA under the direction of Steven Tyndall, conductor, and was premiered by the same group at the Western International Band Clinic in Seattle, WA.

The piece is approximately two minutes and forty-five seconds, and uses only the first six notes learned for each instrument, with the flute's range of an octave being the only exception. The rhythms consist of only quarter, half and whole notes. As stated by the composer in the program notes, "the goal was to create something that did not sound like a six note composition; a piece that was melodic and warm." This is done primarily with the use of passing tones, suspensions, and color chords. The piece can be shortened by removing measures 22 through 31 if the ensemble has problems maintaining stamina throughout the full piece.

The piece is scored for flute 1, flute 2/oboe, bassoon, clarinet 1, clarinet 2, bass clarinet, alto saxophone 1, alto saxophone 2, tenor saxophone, baritone saxophone, trumpet, horn, trombone/baritone, tuba, percussion 1 (snare drum, bass drum), percussion 2 (suspended cymbal), bells, and timpani (using only two notes: Bb and F)

Unit 3: Historical Perspective

Rising Star provides an excellent opportunity for the introduction of legato playing and non-traditional triadic harmonies. The goal was to create a piece that pushed the envelope of traditional beginning band literature, which can be harmonically and melodically predictable. The use of suspensions, passing tones, and color chords helped make the piece sound more advanced. This can create some problems with a young ensemble as many are not prepared to understand complex harmonies.

As stated in the program notes, the technical ability of the premiere group was far superior to the technical demands that were present in the piece. It is common, and sometimes required, for groups going to National and International Band Clinics to prepare a concert program that includes all grade levels.

Unit 4: Technical Considerations

As stated earlier, only the first six notes learned for each instrument are used in this piece. These include concert Bb to concert G for all instruments except for the horn, which uses concert F through concert A. The only exception is the first flute part which uses a full octave one two separate occasions. The only fingering to be learned is that of an A natural.

Common with many chorales, the difficulty in this work doesn't lie in the notes and rhythms but in the musicality that is required. Another difficult part of this otherwise simple piece is the complex orchestration. At any time, there are up to seven separate wind parts and five separate percussion parts. This is a real challenge for a beginning band as they are most comfortable in unison playing. The flutes, clarinets and alto saxophones have split parts and constantly changing thick and thin texture which adds to the challenge of "safety in numbers"

that occupies most beginning band literature. There is some doubling, including the low brass reeds, horn, alto saxophone two, and tenor saxophone, but this only helps the low and middle voices. The upper voices of the band must be strong to accomplish this work. There are three optional parts as stated in the score: oboe (doubled by the flute 2), french horn (doubled by alto saxophone 2 and tenor sax), and timpani.

The piece can be made easier to play by removing measure 22 through 31. This will reduce the stamina needed to play this legato piece.

Unit 5: Stylistic Considerations

There are few indications given to the performer or conductor as to stylistic considerations. The tempo marking of quarter equal to 80 beats per minute along with the cantabile (in a singing style) description at the beginning gives the only general indication. It is good to model the natural legato nature of “singing” and how that can be translated into instrumental playing. There are multiple instances of slurs in the parts but no instances of any other articulations.

Balance is one of the most important issues of this work. It is important for students to understand which instruments are carrying the melody. This work is also an excellent piece for slow, rubato playing. This requires proper air support and tone quality, as well as an understanding of staggered breathing. Some general rules applied to playing slow pieces include:

1. Repeated notes should move dynamically (crescendo or decrescendo);
2. All phrases should have dynamic contour (start with following the contour of the individual notes, if they go up,

crescendo, if they go down, decrescendo); and 3. All notes should be played full value.⁹ This careful attention to dynamics will keep the work from becoming stale and uninteresting.

Unit 6: Musical Elements

Melody:

At first sight, the melodies of *Rising Star* are difficult to pinpoint. There are up to five different wind lines at once, and this can skew the ears to the melodic intentions. Although there isn't one main melody, much of the time the most melodic lines can be found in the first flute and trumpet parts. All of the other parts are involved in playing countermelodies at some time. It is more important for young students to work on bringing out the moving lines rather than worry too much about the melody. This can be difficult because the moving line may only be two or three counts, and many times has multiple other lines in contrary motion at the same time. The pseudo-melodic nature of the flute and trumpet lines must not be overshadowed, but can be added to by the moving, contrasting motion of the other lines.

Harmony:

This is the most challenging aspect for young students to grasp. Most are used to hearing unisons and simple triadic harmonies. Hazo has done a great job of creating an interesting sounding piece with very few notes. He does this by loading it with passing tones, contrary motion, suspensions and color chords (see examples below). The piece has its tonality rooted in Bb major, but it moves through the Eb major(subdominant) and F major (dominant), and plays a deceptive cadence in G minor (submediant).

⁹ Dvorak, Thomas, Larry Blocher, Scott Emmons, Darhyl S. Ramsey, and Marguerite Wilder. Teaching Music Through Performance in Beginning Band. Ed. Richard Miles and Thomas Dvorak. Minneapolis: G I A Publications, Incorporated, 2001. 134

Figure 3.1 displays a musical score for measures 22-26, illustrating passing tones and contrary motion. The score is written for five staves, each representing a different instrument or section:

- Fl.1, Fl.2/Ob., AS.1:** The first staff shows a melodic line with several notes marked in red, indicating passing tones. A blue vertical line is drawn through the first measure of this staff.
- Cl.1, Cl.2:** The second staff shows a melodic line with notes marked in red, indicating passing tones.
- Tpt.:** The third staff shows a melodic line with notes marked in red, indicating passing tones.
- AS.2, TS, Hn.:** The fourth staff shows a melodic line with notes marked in red, indicating passing tones.
- Bsn., BC, BS, Tbn./Bar, Tuba:** The fifth staff shows a bass line with notes marked in red, indicating passing tones.

The score is written in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The notes are marked with red stems and heads, and some are connected by red slurs. The blue vertical line is positioned at the beginning of the first measure of the first staff.

Figure 3.1 Passing Tones and Contrary Motion found in measures 22-26

Figure 3.2 displays a musical score for measures 30-31, illustrating color chords. The score is written for three staves, each representing a different instrument or section:

- Fl.1, Fl.2/Ob., Cl.:** The first staff shows a chordal structure with notes marked in red, indicating color chords. A blue vertical line is drawn through the first measure of this staff.
- AS.2, TS, Hn.:** The second staff shows a melodic line with notes marked in red, indicating color chords.
- Bsn., Bs. Cl., Trb./Bar, Tuba:** The third staff shows a bass line with notes marked in red, indicating color chords.

The score is written in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The notes are marked with red stems and heads, and some are connected by red slurs. The blue vertical line is positioned at the beginning of the first measure of the first staff.

Figure 3.2 Color Chords found in measures 30-31

The image shows a musical score for five staves, each representing a different instrument or section. The staves are labeled on the left as follows: Fl.1, Fl.2/Ob., Tpt. (top staff); Cl.1, Cl.2 (second staff); AS.1 (third staff); AS.2, TS, Hn. (fourth staff); and Bsn., BC, BS, Trb./Bar, Tuba (bottom staff). The music is in 4/4 time and features several measures with suspensions, indicated by red markings and curved lines connecting notes across measures. The key signature has two flats (B-flat and E-flat).

Figure 3.3 Suspensions found in measures 32-36

Rhythm:

This category is the most elementary of all of the categories. The note values used throughout the piece are whole notes, half notes, and quarter notes. The snare drum uses flams and nine stroke rolls, a concept which may need to be taught. The meter is 4/4 throughout with a metronome marking of quarter note equal to 80 beats per minute. Maintaining a steady, subdivided beat at the slow tempo may be considered the toughest rhythmic challenge.

Timbre:

For *Rising Star*, the focus on timbre should center on blend and balance. It is important for students to play within the sound of the band. A pedagogical suggestion: have two students play the same note, striving to play with one sound instead of two. Many factors can come into play for this to be done correctly, such as: dynamics, pitch, intonation, and tone quality. Encourage each section to strive to sound like one. Next move to sections in the same range (alto saxes and horns, low brass and woodwinds). In order to accomplish this task, it may be

suggested to the students that they must hear their neighbor louder than they hear themselves. This will not be possible without correct blend and balance.

Within this work, the variation in timbre is created mostly with different instrumentation and thick and thin texture changes. The use of suspensions, passing tones, and color chords in the different moving parts are also used to vary timbre. Tessitura changes are non-existent because of the limited use of notes, yet the alto saxophone two part is quite low (playing a low D) and may cause problems for young players.

A great discussion over the definition of the term timbre can be facilitated with the last three chords of the piece. All three are Bb major chords, but they don't sound the same. The students can be asked: How do they sound different? Why do they sound different? If you could use an adjective to describe each chord, what would it be?

Unit 7: Form and Structure

MEASURE	KEY	EVENT AND SCORING
1		Suspended Cymbal Roll
2-5	Bb Major	Bb chord with full texture at forte. Flutes play quarter notes using scale degrees 1 and 5. Most melodic line in trumpet part. Bb major made stronger with use of Eb7 in measure 5.
6-9		Texture thins to woodwinds at mezzo piano. Flute 1 melody accompanied by clarinet countermelody and saxes. Crescendo happens in measure 9.
10-13	IV (Eb Major)	Return to Full texture and mezzo forte. Melody continues in flute, with some help in measure 11 and 12 from horn, alto 2, and tenor sax. Contrary motion between parts.

14-17		Slightly thinner texture (no Cl.2, AS 2, TS, Trpt, Hn, Perc.1,2 or timp.) at measure 14, all are added by terracing entrances. Countermelody in cl. 1. Melody in fl.1 and mallet
18-21	Bb Major	Exact restatement of mm. 2-5 – with the exception of measure 20 (fl.1, trpt, bells, and timpani)
22-23		Thinnest texture (only fl.1, fl.2/ob, cl.1-2, and as.1 at mezzo piano). Ascending half notes in fl.1 with major second being created in fl.2/ob, bells, and cl.2.
24		Low brass voices enter on scale degree three and use ascending passing tones.
25	V (F Major)	Full wind texture at mezzo piano; as.2, ts, horn, and trp add in with quarter notes in contrary motion.
26-29		Same texture, but mostly half notes. Crescendo starts in measure 28 and grows to forte with tension being created by color chords and dynamic change.
30-31	IV (Eb Major)	Subito piano and thinner orchestration causes biggest texture change. Color chords used at this light texture.
32-36	Bb Major	Full texture returns at mezzo forte. Flute 1 and trumpet start with melodic interest. Moving lines occur in Alto 2, Tenor sax, and Horn in measure 32, and Clarinet 1 and alto sax 1 in measure 33 and 34. Mostly whole notes in 34-36 except for snare drum and some half note suspensions.
37-40	IV (Eb Major) to deceptive cadence (G minor)	Return to forte in winds, but drop percussion. Build tension with harmonic motion, more moving lines (ascending and descending), and the deceptive cadencefermata at the end of measure 40
41-42	V (F Major)	Transition
43-50	IV (Eb Major)	Restatement of measures 10-17. Not exact but similar in form and melody. Ends with a third inversion five

		chord (with an added 11 th).
51	Bb Major	Bb Chord, no root, flutes and clarinet 1
52		Bb Chord, mostly ones and fives (a few threes), no bass voices
53		Bb Chord, “we made it home” chord.

Unit 8: Suggested Listening

Samuel R. Hazo:

The Quest, Hennepin County Dawn, Psalm 42, Bridges, Perthshire, Heaven’s Air, Echoes, Voices of the Sky, Solas Ane, Rivers, Their Blossoms Down, Novo Lenio, Our Kingsland Spring

Bach/Anne McGinty, *Bist Du Bei Mir*

Mozart/Barbara Buehlman, *Ave Verum Corpus*

LoPresti, *Elegy for a Young American*

Larry Daehn, *As Summer Was Just Beginning, Country Wildflowers*

Hugh M. Stuart, *Hymn for Band*

John Edmondson, *Amazing Grace*

CHAPTER 4 - *Achilles' Wrath* by Sean O'Loughlin

Unit 1: Composer

Sean O'Loughlin (b.1972) grew up in Syracuse, NY, and showed musical talent and desire at a young age. Mr. O'Loughlin's parents supported and challenged him to explore a career in music. As an undergraduate at Syracuse University, his career took shape as he collaborated with Larry Clark, the Vice-President of Carl Fischer Music. This mentor relationship continues to this day. After Syracuse University, Mr. O'Loughlin found his way to Boston, MA and received his Master's Degree from the New England Conservatory.

Mr. O'Loughlin's lists of commissions are diverse and include the Boston Pops Orchestra, the Los Angeles Philharmonic, the Hollywood Bowl Orchestra, the Syracuse Orchestra, the Oregon Symphony, and the Boston Brass. As a conductor, he has performed with the Boston Pops, the Vancouver Symphony, the Atlanta Symphony, the Baltimore Symphony, the Grant Park Orchestra (Chicago), and the Philadelphia Chamber Orchestra. He has also arranged and orchestrated pieces for artists such as the Decemberists, Natalie Merchant, Nickel Creek, Richard Carpenter, Paris Combo, Chris Isaak, Feist, Blue Man Group, Pink Martini, Christian McBride, Bell and Sebastian, Josh Ritter, and others. "His musical style reflects his great love for the tradition of accessible American composition pioneered by Leonard Bernstein, Aaron Copland, Samuel Barber, and others"¹⁰

Mr. O'Loughlin has been an avid supporter of music education. He has written for the Los Angeles Philharmonic youth concert series as well as many works for orchestral and wind

¹⁰ O'Loughlin, Sean. *Achilles' Wrath- Program Notes*. Carl Fischer, LLC, 2005

band at the early levels. He is also very active as a guest clinician and composer at schools and honor groups throughout the country.

Mr. O'Loughlin is an annual ASCAP Special Awards winner, and was a composition fellow at the Henry Mancini Institute in Los Angeles. He is represented by IMB Artists and is published exclusively by Carl Fischer Music. He and his wife Dena reside in Los Angeles.¹¹

Unit 2: Composition

Achilles' Wrath was commissioned by the Homewood Middle School Symphonic Band from Homewood, AL under the direction of Chris Cooper. It was published in 2005 by Carl Fischer Music under the "Easy Band" category. It was commissioned to accompany an annual school production based on Homer's classic epic *The Iliad*. The piece derives its main creative inspiration from the opening lines of Alexander Pope's translation, which reads: "Achilles' wrath, to Greece the direful spring /Of woes unnumber'd, heavenly goddess, sing!" The composer describes in the liner notes: "The story tells of interfering gods, brave warriors, and bloody battles when the mighty Greeks fight for Helen of Troy. This piece of music is a unique retelling of an age-old tale of Achilles' wrath, vengeance, heroic deeds and the power of beautiful women"¹².

The work is 109 measures in length, and is approximately three minutes and fifteen seconds in duration. It is scored for flute, oboe (optional flute 2), clarinet 1, clarinet 2, bass clarinet, bassoon, alto saxophone, tenor saxophone, baritone saxophone, trumpet 1, trumpet 2, horn, trombone, baritone T.C., baritone B.C., tuba, mallet percussion (chimes, bells, plus all

¹¹ Sean O'Loughlin - Composer + Arranger. 10 Nov. 2008 <<http://www.grayslacks.com>>.

¹² O'Loughlin

others available), timpani (using only two notes: C and G), percussion 1 (snare drum, bass drum), and percussion 2 (suspended cymbal, tam-tam, tom-tom, triangle, crash cymbals, slapstick, low drums, and wind chimes.)

Unit 3: Historical Perspective

According to Greek Mythology, Achilles was the greatest Greek warrior in the Trojan War. As a child, Achilles was dipped into the River Styx by his mother, thus making him immortal. His heel was the only weak spot on his body, because that is where his mother held him when she dipped him in. He fought and won many battles during the ten year Trojan War, and only withdrew from the war after Briseis, his slave mistress, was captured by the Mycenaean King Agamemnon. With the Greeks in full retreat after his absence, the Trojans were gaining strength and momentum. Patroclus, Achilles' friend came to Achilles and begged him to return to battle, but Patroclus settled for the use of Achilles' armor and men. Patroclus was killed at the hand of the Trojan prince Hector. Patroclus' death so enraged Achilles, that he returned to battle, killed Hector, and dragged his body around the battle grounds behind a chariot. He later ransomed the body of the dead prince to his father, Priam, the King of Troy, .¹³. Achilles' wrath, after first loosing Briseis to a fellow countryman, and then after loosing his best friend, is the central theme of *The Iliad*. The plot of *The Iliad* ends here, but we later learn through other texts that Achilles' fights his last battle by killing Memnon, the king of the Ethiopians, and then became mortally wounded in his heel by Paris, the brother of Hector.

¹³ "Achilles." Funk & Wagnalis New Encyclopedia. Unitedstreaming. 7 Mar. 2008 <<http://streaming.discoveryeducation.com/>>.

Unit 4: Technical Considerations

Technically, *Achilles' Wrath* fits well within the Grade 2 rating. The work features some doubling of parts, mainly in the low instruments, but isn't overly doubled and requires some independent playing, as the textures and scoring are constantly changing. The only instance where a line isn't doubled is the horn line in measure 14. The tessitura is also appropriate for this level. Clarinets and trumpets have two parts each, with extra care being taken by the composer to keep the second parts playable (i.e. the clarinet two part doesn't cross the bridge). The high end range for trumpet one is a written F at the top of the staff, for horn is a written C in the middle of the staff, and for trombone is an Eb, two ledger lines above the bass clef.

Rhythmically, *Achilles' Wrath* is comprised of whole notes, dotted half notes, half notes, dotted quarter notes, quarter notes and eighth notes. Sixteenth notes are used very sparingly by flute, alto sax, trumpet one, and snare drum. The upper woodwinds also experience grace notes and glissandos. To teach glissandos, be sure to start slowly, focus on the first and last notes, and maintain rhythmic accuracy. A good tool for teaching glissandos is to start by playing the first and last note only with a metronome set at 60. Then, add one note in between the first and last notes. Focus on the first and last note, making sure they have more length than the others. Gradually add one note at a time, but still focusing on the length and rhythmic integrity in relation to the metronome.

The first nine measure start slowly with a quarter note equal to 68 beats per minute. At measure 10, the piece suddenly changes tempo to fast (quarter note equal to 132 beats per minute) which remains to the end of the piece. Although the tempo stays constant, the texture and musical intensity change dramatically. In situations like these, it is a good practice to check the ensemble's tempo with a metronome so it doesn't change as intensity changes.

The two features of *Achilles' Wrath* that may challenge a group are the dynamics and harmonic structure. Dynamically the piece varies from piano to fortissimo, with the loudest sections being toward the end of the piece. It is important that the ensemble has endurance to be able to play its loudest at the end. The piece also starts in C Phrygian mode, including the notes: C, Db, Eb, F, G, Ab, Bb, and C. Harmonically, the piece moves through Bb major, and it's relative minor, G minor, only to return to C Phrygian.

The percussion section is clearly marked for changes and playing techniques. Techniques utilized in the piece include: suspended cymbal and tam-tam scrape, drag rudiment followed by a roll in the snare drum, bass drum roll, tom and low drum rolls, and a drag rudiment on the low tom. Ideally the percussion section should include at least seven players to achieve the maximum musical effect. The mallet percussion part has ample time for switching between parts, but would sound better with at least two players. There is a change for more, as the part calls for as many mallet instruments available, at measure 74. The timpani part is playable by one and doesn't require any tuning changes within the piece. The percussion one part requires two players, one for each instrument. The percussion two part may be possible with two players, but would require a lot of movement and should be staged very well. Realistically, there should be at least three players. There is also a possibility for as many low tom players as are available at measure 58.

Unit 5: Stylistic Considerations

Stylistically, *Achilles' Wrath* has two tempos. The music of the first tempo, or introduction, must be played lyrically, and care should be taken to provide shape and direction to the phrases. This will offer a great contrast to the rest of the piece. The rest of the work can be

categorized by the second tempo and is rhythmically driven. Although the tempo doesn't vary after measure 10, the style and intensity changes tremendously. Great care should be taken to play accurate dynamics and articulations, all the while focusing on good tone quality and balance.

The composer gives an accurate description of stylistic intentions in the liner notes.

“The piece opens with an ominous eighth-note motive that will become an integral part of the entire piece. The music foreshadows the events to come later in the work. It builds up to an arrival point at measure 8 that leads into the faster tempo at measure ten. This passage at measure ten is an opportunity to make some dramatic dynamic contrast as it builds toward the main melody at measure 14. This melody signifies the ships sailing toward Troy. It is full of excitement, yet trepidation of the battle to come. The woodwind section at measure 30 should be flowing and lyrical. The brass interjection at measure 37 sets up a full presentation of the melody at measure 39. The percussion announces the battle at measure 54. The low voices start this section with a quiet intensity. The trombones may utilize 6th position on the F in measure 61 to make for a smoother transition to the Db. The trumpets and horns bring back the opening ominous eighth-note motive at measure 66. They jump onto the melody at measure 74 and relinquish the eighth notes to the woodwinds. Woodwinds can really bring out the glissandi throughout. The battle is at full bore at measure 82. All previous elements collide at measure 88 for one final push. The ominous eighth notes turn into a triumphant statement at measure 96. This provides the energy for a rousing finish.”

Prior to telling the ensemble any of this information, it can be a great exercise to play the piece and ask what it describes. The student comments will most certainly lean toward the concept of a calm setting, the building of tension, and a battle scene of some sort. Some background may be given on Achilles, and the students can be asked to describe his life through the sounds of the piece.

Unit 6: Musical Elements

Melody:

Achilles' Wrath is a musical retelling of the classic story of Homer's *Iliad*. Because the piece is programmatic in nature, the melodies are symbolic of the storyline. It is easy to recognize when a change occurs because it is heard in the melody. Once the students understand the premise behind the story, it is a great tool to use to gain the desired sound. The piece opens with an eighth note melody that sets up the rest of the work.

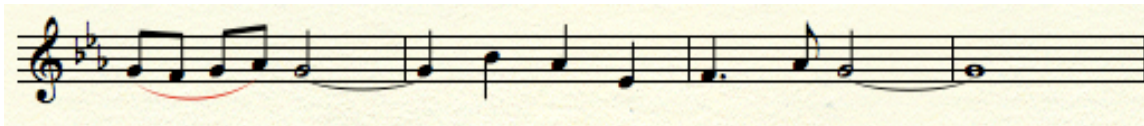


Figure 4.1 Eighth Note Motive

The main melody of the piece occurs in measure 14 in the trumpet and horn, with a reoccurrence at measure 39 (along with a flute and alto sax countermelody).



Figure 4.2 Main Melody Motive

The brass and woodwinds take over the melody after the percussion interlude, but the motive quickly takes a back seat, as other parts are added in.

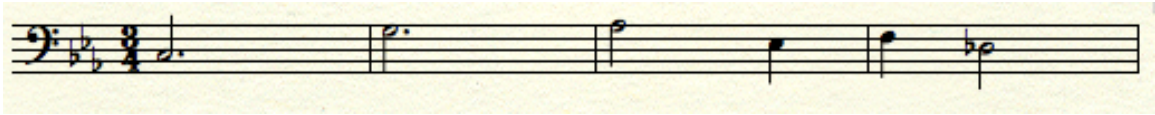


Figure 4.3 Low Voices Motive

The intensity and texture thickens with more layers until the ensemble is at full bore at measure 82.

It is easy to hear the melodic battle between the winds and the percussion at measures 82 and 100.

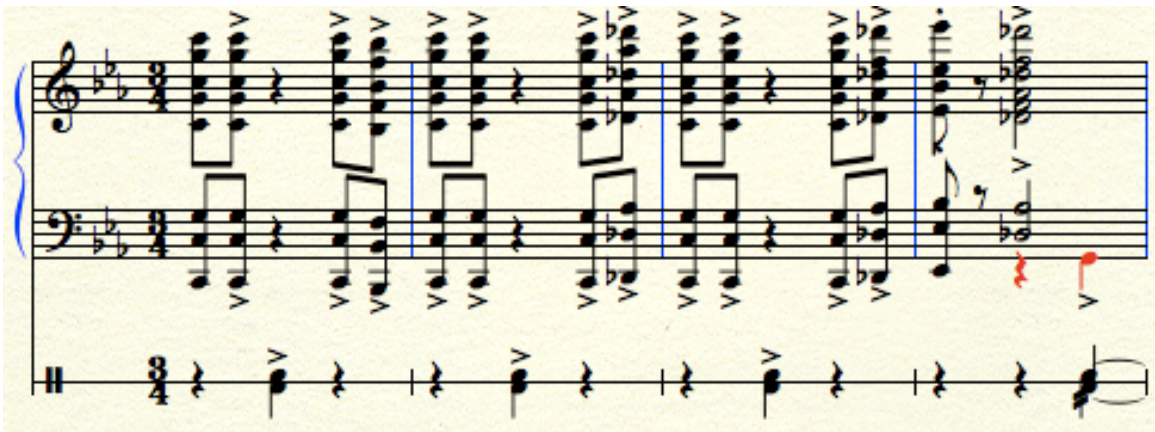


Figure 4.4 Battle Motive

Harmony:

The beginning of the work is slow and delicate and utilizes the C Phrygian scale. The Phrygian scale is characterized by the “upper leading tone” or half step between scale one and two. It also has a whole step between steps seven and one.

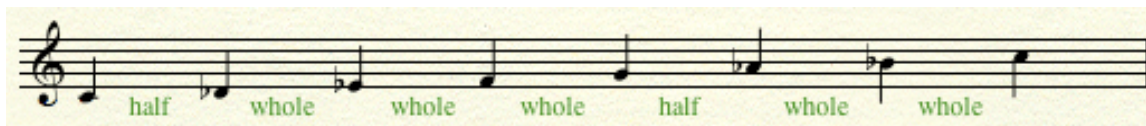


Figure 4.5 Phrygian Mode

The Phrygian mode sounds minor because the triad based on scale degree one is minor. The notes used in a C Phrygian mode are: C, Db, Eb, F, G, Ab, Bb, and C. The piece moves to Bb major and cadences at measure 14. The woodwind soli section at measure 30 centers on G minor (the relative minor of Bb major), but returns nine measures later to Bb major. It returns to C Phrygian at measure 50. There are some unique harmonies at measure 96, when the battle is at its most intense, using Db major chords and Gb major chords surrounded by C minor.

Rhythm:

The piece utilizes basic rhythmic patterns, using the following note values: whole notes, dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes, and sixteenth notes.

The rhythmic driving force is provided by the eighth notes. They are used to move the lyric line forward, as in the beginning, measure 30, and measure 66, and are used to build intensity with repetition, as in measure 10, measure 37, and measure 82.

The only time that rhythm may be an issue is in the melody in the trumpets and horn at measure 66, when the quarter note ties over to an eighth note in measure 67.



Figure 4.6 Measure 67 as written

An inexperienced student will play this rhythm incorrectly and will always slow down. A good rule to remember in instances like this is to pretend the tied note ends in a rest.

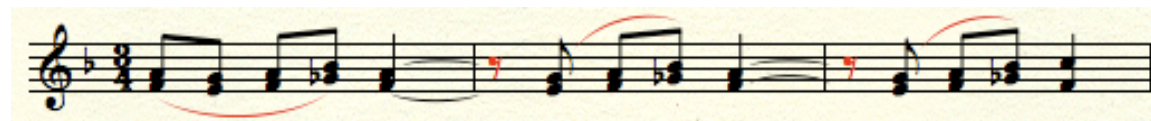


Figure 4.6 Measure 67 as played

If a quick breath is placed on this tied note the line will not slow down.

Timbre:

As suggested in the melody, the timbre of *Achilles' Wrath* must also be determined by the direction of the thematic material. The high brass melody at measure 14 provides the hope and excitement of the trip as the ships sail away. The woodwind interlude at measure 30 lend a lyric yet dark sonority, as if those onboard are wondering what is to come. The excitement returns with more intensity at measure 39, with a full statement of the fanfare-like melody in the high brass. When the percussion interlude enters at measure 54, the building tension can really be sensed. The energy in the low voices four bars later needs to portray the surmounting turmoil one must feel when entering battle. The battle builds and builds, adding voices and volume, until measure 82, where the battle is at full bore. There is one final push at measure 96, with the ending leaving you victorious, standing proud over your spoils.

An important aspect of the orchestration of *Achilles' Wrath* is the percussion writing. Requiring a minimum of seven players to achieve the composer's desired sound, the parts include: chimes, bells, all other available mallet instruments (optional), timpani, snare drum, bass drum, suspended cymbal, tam-tam, tom-tom, triangle, crash cymbals, slapstick, low drums, and wind chimes. It is important that the percussion plays up to the level of the band, but not overplay. Again, a great idea may be to immerse the audience in the battle, and place low toms scattered throughout the performance area.

Unit 7: Form and Structure

The form is not as cut and dry as many overture-type pieces are for this grade level, but the fact that it is quasi-programmatic can be used for an explanation. The form is broken down into six main sections: Introduction, A, B, A, C, D, C and Coda. There are interludes between the

last A and first C section, and the D and last C section. In linear form, it is easy to notice the two halves of the piece. This happens at the 3/4 time signature, with the percussion interlude.

SECTION	MEASURE	KEY	EVENT AND SCORING
Introduction	1-9	C Phrygian	Ominous eighth note motive. This foreshadows the events of the rest of the piece. Woodwind choir and percussion until m. 5. Add the brass choir with melody in high brass, high woodwind answer with countermelody. Builds to an arrival point at m. 8
A section introduction	10-13	Transitional	Winds and Percussion foreshadow battle sequence by trading eighth notes. Building intensity with crescendos and thicker chords.
A section	14-29	Bb major	Main melody in Trp/Hn. Rest of band provide sparse but powerful background. M. 29 repeats melody with added countermelody in Ob/Cl.2/Trp.2.
B section	30-38	G minor	Short woodwind choir interlude. Ends with a fanfare-like build to recap of A section
A2 section	39-48	Bb Major	Full statement of main melody, with a different countermelody in Fl/Ob/AS/Mallet. Background is less sparse and more settled.
A section transition	49-53	Bb major transitioning to C minor	First measure of main melody canonic entrances, first in Fl/Ob/Cl, then to AS, then to Trpt.
Percussion interlude	54-57 (repeated)	C Phrygian	Tempo stays the same, but moves to 3/4. Percussion should be intense, but not too loud.
C section introduction	58-65		Low brass and woodwind motive. Starts piano

C section	66-73		Low brass/ww motive continue, add 8 th note motive in trpt/hn. Moves to mezzo piano
	74-81		Trpt/hn join low brass/ww motive, upper ww play 8 th note motive. Grows to mezzo forte
D	82-85 repeated		“Battle” – Winds vs. Percussion. All accented. Play forte!!
Interlude	86-87		Percussion interlude
C section	88-95		Recap of C melody (added harmony at the end of the phrase)
Coda	96-99	Unsettled	Partial use of C melody. Loudest at Fortissimo. Low brass/ww against high brass/ww.
	100-103	C Phrygian	Repeat of measure 82-83 – “Battle” (played twice).
	104-105		Canonic entrances of 8 th note motive: fl/ob/cl/as first, then trp/hn. Subito piano and grow to end.
	106-107		Version of low brass/ww motive on count 2
	108-109		End of “Battle” motive

Unit 8: Suggested Listening

Sean O’Loughlin:

Ancient Hunters, Ancient Irish Hymn, Enchanted Village, Intensity, Into the Mist,

Monuments, Overlords, Spirit of the Sea, Wigan Warriors

Robert W. Smith, *The Iliad*

Ayatey Shabazz, *In Pursuit of Troy*

Michael Sweeney, *Troy!*

CHAPTER 5 - *Kenya Contrasts* by William Himes

Unit 1: Composer

William Himes was born in Flint, Michigan in 1949. He attended the University of Michigan, where he received both his Bachelor's and Master's of Music Degrees. He returned to Flint, and taught music both in the public school and as a adjunct lecturer in low brass at the University of Michigan-Flint. During this time, Mr. Himes also served as the bandmaster of the Flint Citadel Band of the Salvation Army. In 1977, he was hired as Music Director of the Salvation Army's Central Territory, which covered eleven mid-western states. Mr. Himes is also conductor of the Chicago Staff Band (Salvation Army), which is an internationally recognized brass band. Under this post, he has led successful tours of Panama, Chile, Mexico, Singapore, the Philippines, Hong Kong, England, New Zealand, and Australia.¹⁴

Mr. Himes is well known for his compositions and arrangements, with more than seventy publications to his name. He is a sought after composer, conductor, lecturer, clinician, and euphonium soloist throughout the United States, Australia, New Zealand, Sweden, Denmark, Norway, Jamaica, Argentina, Japan, and the United Kingdom. Examples of his band literature include: *Creed, Caprice, Medallion Overture, Island Empire March, Voyages on a Rowing Song, Medallion Overture, A Christmas Portrait, Barbarossa, Drums of Daruma, Heartland Overture, Psalm, Thingamajig, To the Pied Piper, Valse Lyrique, Jericho, Latin Folk Song Trilogy, Cause for Celebration, Doxology, Life Dances, Ulterior Overture, and Christmas Short and Suite.*

¹⁴ Himes, William. Voyages on a Rowing Song- Program Notes. Neil A. Kjos Music Company, 1997

Unit 2: Composition

Kenya Contrasts is a composition that features two Kenyan children's melodies originating from counting games found in two different tribes. The first melody, *Wakarathe*, is from the Kikuyu tribe and is sung to a game much like "One potato, two potato." The second melody, *Abot Tangewuo*, originates from the Kipsigis tribe, and comes from a circle game that can best be described as a mixture of tag and counting to ten. The composer indicates, both in the liner notes, and in the title of the work, that the most important feature is contrast. This is due to the fact that many African melodies are based on as few as three notes, and this contrast is essential for maintaining interest for both player and listener.

Kenya Contrast was published by Curnow Music in 1996, and is a grade two work with a duration of two minutes and 20 seconds. It is scored for: flute, oboe, first and second clarinets, alto clarinet, bass clarinet, bassoon, first and second alto saxophones, tenor saxophone, baritone saxophone, first and second trumpets, horn, first and second trombones, baritone, tuba, mallet percussion (bells), optional timpani (using only two notes, G and D), percussion one (snare drum, bass drum), and percussion two (shaker, suspended cymbal, tambourine, finger cymbals or triangle).

Unit 3: Historical Perspective

Folk melodies have long been a great source for band melodies. African melodies have found their own voice in recent years, with many band works utilizing these unfamiliar but wonderful melodies. In an on-line survey MENC administered in October of 2003, teachers

reported that when they teach a multicultural curriculum in music class, “students’ favorite multicultural music seems to be from the African and the Caribbean.”¹⁵

West African music is used for a wide variety of purposes including recreational activities such as dancing, singing, drumming and concerts: rituals and ceremonies for celebrating the life cycle, tribal or national functions, medical rites, and religious gatherings; occupational purposes (work songs in food preparation); social purposes (in child care, story telling, social games, and parties); and in communication (drumming and signaling are used to send messages). Because music is a part of almost every activity, it is frequently combined with other art forms such as dance.

Almost all West African music is taught and learned orally, thus call and response is the most common form. Another hallmark of African music is syncopation. These two musical attributes continue today as African music and American music intertwine to form blues and jazz.¹⁶

Unit 4: Technical Considerations

Kenya Contrast is a good example of solid grade two literature. Everything involved encompasses this grade level. Harmonically, tonalities fall into the areas of G minor, Eb major, and F major. Time signatures of both 3/4 and 4/4 are used. Articulations used include legato, staccato, accents, and marcato. There are a few accidentals in the *Wakarathe* section. The only rhythms used include whole notes, dotted half notes, half notes, dotted quarter notes, quarter notes, and eighth notes. Many of the entrances in the *Wakarathe* section enter on the “and” of

¹⁵ Anonymous. "Hey, Mon, Students Like Harry Potter and Reggae, Too." Music Educators Journal 90 (2004): 15.

¹⁶ Schmid, Will. World Music Drumming. New York: Hal Leonard Corporation, 1998. 6

one, or the “and” of two. The dynamic span of the work runs from piano to fortissimo, although the majority of the work stays between mezzo piano and mezzo forte.

The largest technical consideration is establishing as much contrast as possible. Articulations, dynamics, tempo, and melodic shift are only a few examples of where contrast needs to be addressed. The most obvious contrast is between the two different melodies, but there are many other contrasts that can be found and exploited. One example is the use of eighth notes in the introduction. The background is marked staccato, while in the melody, they are marked with a legato phrase mark over all of them. Incorporating student “contrast” suggestions is a great way to have students take ownership in the music-making process.

Unit 5: Stylistic Considerations

As stated above, contrast is the single most important facet of this piece. Much attention should be given to accurate note length and clarity of articulations. The melody, in part or in full, is passed between many different instruments, and the style should remain constant with each instance. There are examples of split melodies, and a canon based on the melody, both in the *Abot Tangewuo* section.

As noted by the composer: “the first melody *Wakarathe*, should be played in a light, understated style, while *Abot Tangewuo* should be performed aggressively, making the most of the accented passages when they occur. The ending should be especially effective if the percussion strive for a big crescendo in the final two bars.”

Unit 6: Musical Elements

Melody:

The main melody of *Wakarathe* is provided first by the trumpets, with the pickup to measure 13, and is only three notes.

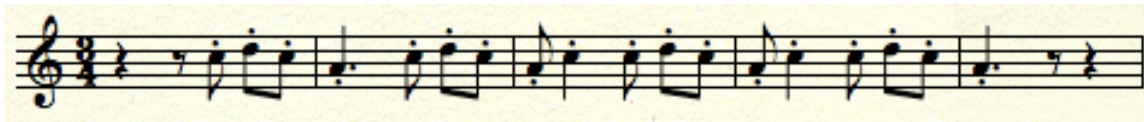


Figure 5.1 Main *Wakarathe* Melody

The melody is echoed in the flute, oboe, first clarinet and mallet percussion part four bars later, and then repeated again in all of the above listed parts in measure 21. The final instance of the first melody is at measure 35 which is played by trumpets. The majority of the measures not included in any above occurrences of the main melody are filled with a secondary melody. This countermelody provides much of the contrast in the *Wakarathe* section, with legato, scalar lines.



Figure 5.2 *Wakarathe* Countermelody

The last three notes of the above melody are also used in examples of call and response at the end of the phrase, each time it is played.

The melody of *Abot Tangewuo* is again premiered in the trumpet section at measure 47. The melody is described as bouncy and should be played aggressively and with spirit, and is unique because it is five measures long.

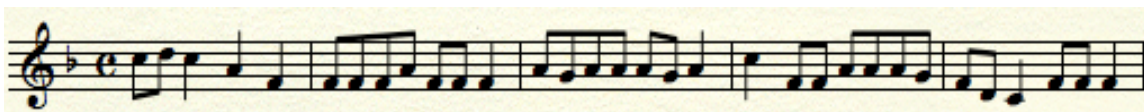


Figure 5.3 Main *Abot Tangewuo* Melody

A five-measure phrase is a great question to ponder with students at this level. The second time this melody is played, it is split between first clarinet and flute, each playing a measure before passing it on. The flute plays the fourth measure and first half of the fifth measure, and the clarinet plays the last three notes. This is a great compositional technique to bring to the students.

Another great compositional technique used the next time this melody is played is a canon. At measure 62, there is a key change, and the trumpets, flute and mallet percussion, and tenor sax, horn, and baritone, each play a canon of the melody. Each part, except the last, plays the entirety of the melody, with the last playing all but the final three notes. The piece finished with a return of the *Wakarathe* melody at measure 70.

Harmony:

The harmonic backbone of the majority of the work lies in the use of ostinatos. . This multi-layering technique is indicative of most children's songs as well as most African music. The work opens with an eighth note ostinato in the low brass and woodwinds, and is simply a pattern alternating between scale degrees five and six. This ostinato is present every time the main melody is played. When the countermelody is played, the ostinato turns into a line that moves in parallel thirds under the countermelody. The bulk of the *Wakarathe* section is in G minor, with it spending a little time in Eb major, and even less time in the relative major if G minor, Bb major. It is important to note to students that the melody doesn't change when it goes to Eb major, so what was scale degrees three, four and one (of the three note main melody)

becomes scale degrees five, six and three.

Figure 5.4 Change of Harmony when Melody doesn't Change in *Wakarathe*

There are some interesting harmonies created in measure 31 by another countermelody that descends by half steps. This creates a secondary dominant movement through D, G, C and F, before it lands on Bb major.

The harmonies of the *Abot Tangewuo* section are also very simple and based on ostinato patterns. The harmonies are given to the listener at the very beginning of the section at measure 45. The Eb “I” chord (two eighths low and two eighths high) followed by the Ab “IV” chord (again, two eighths low and two eighths high) provide the background to this new melody.

Figure 5.5 Harmonic Ostinato of *Abot Tangewuo*

Both chords are void of the third scale degree in the harmony, but the melody provides the third degree in the first measure.

During the split second occurrence of the melody, the only harmony provided is an eighth note ostinato pattern alternating between scale degree one and five. Inserted between the split

melody and the canonic melody, is the same eighth note pattern that started the *Abot Tangewuo* section, but the second measure is transposed up one step, to F and Bb. This provides the modulation from Eb major to F major. The harmony for canonic melody is the melody itself followed by the alternating eighth note ostinato pattern of scale degree one and five. This metrically modulates to 3/4 time and the piece finished with the melody of the first half and the harmony of the second half.

Rhythm:

The rhythm of *Kenya Contrast* is the most basic of the musical elements. It uses simple rhythms, including: whole notes, dotted half notes, half notes, dotted quarter notes, quarter notes, and eighth notes. There are a few instances of syncopation, but these are repetitive enough to grasp easily.

The rhythmic drive of *Kenya Contrasts* lie within the eighth note ostinatos. Out of the 76 measures, there are only 4 measures where every eighth note is not played in some voice. It is important that the students understand this, and can always hear this drive.

Timbre:

The timbre of *Kenya Contrast* is focused around open, block writing. Much of the time, the tonality is established by the melodies and not the harmonies. The use of multi-level ostinatos closely resembles what a listener might hear in Africa. The percussion instruments will help provide an African feel, although I don't think it was the composer's intent to mimic the authentic sounds of the songs, only their melodies.

Unit 7: Form and Structure

Kenya Contrast can be broken into two sections, divided by songs. There is contrast between the two sections in many ways including: time signature, key signature, and style. The two sections intersperse in the coda, with partial melodies from *Wakarathe* and the accompaniment pattern from *Abot Tangewuo*.

SECTION	MEASURE	KEY	EVENT AND SCORING
Introduction	1-2	G minor	3/4 time signature. Low brass and woodwind bass, ostinato pattern in bsn, ts, bar
A	3-12		Add a contrasting legato motive in fl, cl, as, hn at m. 3. Trpt in at m. 7. Call and response of last three notes of melody in m. 11 and 12
B – “Wakarathe”	13-20		Melody in trpt. Ostinato pattern in cl2,as,hn. M. 17 – melody changes to fl,ob,cl1.
B partial	21-24	VI – Eb major	Partial melody in fl/ob/trp/m.perc. Changes harmonically, not melodically. Descending dotted halves in cl2/as/trp2/hn. Ostinato in ts/trb1/bar.
A-partial	25-28	transitional	Partial melody (last half of the phrase) in fl/ob/cl1/trp1/bar.
A extension	29-30	transitional	Extension to setup C section
C	31-34	Secondary dominant movement	Melody in fl/ob/cl1, descending half step movement in cl2/as/trp2/hn/trb1. Ostinato in bsn/ts/trb2/bar.
B-partial	35-38	III - Bb major	Melody in trp, descending dotted half in fl/ob/cl1/m. perc. Ostinato in ts/hn/bar.
A-partial	39-44	G minor	Partial melody in fl/ob/cl1/as2/ts/trp1/hn/trb1/ bar. Call and response in m. 43-44. Decrescendo is important in setting up contrast.

D – intro	45-46	Eb major key change	4/4 time signature. Two eighths in low voices, followed by two eighths in high voices. Open fifths
D – “Abot Tangewuo”	47-51		Melody in trp. All else playing providing two eighths low, two eighths high (Eb then Ab in each measure)
D- transition	52-54		Same as D-intro - Two eighths in low voices, followed by two eighths in high voices. Open fifths. M. 54 – bass voices playing alternating eighths between one and five.
D – split melody	55-59		Split melody between fl and cl. B.cl continues with 1-5 alt. eighths.
D- transition	60-61	transition	Same as D-intro but 2 nd measure transposed up a step
D – canon	62-68	F major key change	Three separate canonic entrances, one measure apart: 1-trp 1, 2-fl/m.perc, 3-ts/hn/bar. All entrances exact (minus 3 rd entrance last measure. M. 68 – 1-5 alt. eighths in b.cl/bsn/tuba/timp.
Coda	69-73		3/4 time signature. “B” melody in fl/ob/cl1/m.perc. Metric modulation from 4/4 to 3/4 with 1-5 alt. eighths. Descending dotted eighths in cl2/as/hn.
	74-76		Canonic 1-5 entrances in m. 74. Percussion crescendo!! p to ff in 3 counts.

Unit 8: Suggested Listening

James Curnow, *African Sketches*

Quincy Hilliard, *Variations on an African Hymnsong*

Paul Jennings, *African Road*

Michael Smith, *Africa: Ceremony, Song and Ritual*

Johnnie Vinson, *Songs of Africa*

John Higgins, *Serengeti (An African Rhapsody)*

Robert W. Smith, *Serengeti Dreams*

Ralph Ford, *Congo Caves*

Chris Sharp, *Juju Dance*

John O'Reilly, *African Marching Song*

Douglas Wagner, *Siyahamaba (For Orchestra)*

Quincy Hilliard, Chuck Elledge and Bruce Pearson, *African Festival*

Anne McGinty, *African Folk Trilogy*

Jerry Bilik, *Drums of Africa*

Samuel Coleridge-Taylor, *Rhapsodic Dance-Bamboula*

Karl A. Forssmark, *Three African Song*

Robert Washburn, *Kilimanjaro (An African Portrait)*

Martin M. Greene, *Tina Singu*

CHAPTER 6 - On the Wings of Swallows by Michael Sweeney

Unit 1: Composer

Michael Sweeney, born 1952, graduated with a degree in music education from Indiana University at Bloomington, Indiana. He also studied composition from Bernard Heiden, John Eaton, and Donald Erb. As a student at Indiana University, he wrote compositions and arrangements for the marching band and jazz ensembles. After graduation, he taught five years in the public schools of Ohio and Indiana, while establishing successful concert, jazz, and marching programs from elementary to high school levels.

As an arranger, he has been commissioned by many of the top high school and college band programs across the country. Since 1982, Mr. Sweeney has worked full time as the Instrumental Product Manager for the Hal Leonard Corporation in Milwaukee, Wisconsin. He is in charge of development, production and marketing of new publications for marching band and jazz ensemble. He is most known for his young band writing for concert and jazz ensembles. Since his time at Hal Leonard, Mr. Sweeney has published over 400 arrangements or compositions for concert, marching, and jazz band. As an ASCAP award-winning composer, his compositions *Imperium* (1992) and *Ancient Voices* (1994) are included in *Teaching Music through Performance in Beginning Band*, and *Teaching Music through Performance in Band*, Volume 1, respectively. .¹⁷

¹⁷ Dvorak, 217

Unit 2: Composition

On the Wings of Swallows was commissioned by the North Syracuse School District, in memory of band member Pat Hays. At six minutes in duration, the work features 16 meter changes in its 168 measures. The work was published in 2000 by Hal Leonard, as a grade three in the Music Works category.

The title is based on a quote from William Shakespeare's *Richard III*: "True hope is swift, and flies with swallow's wings." Its form is through-composed and utilizes compositional techniques such as: bi-tonality, call and response, and uneven phrase lengths. Although there is only one key signature change (from two concert flats to one concert flat), the piece travels through many key centers: Bb major, G minor, C minor, F major, D minor, C major, and some instances of bi-tonality. The piece incorporates only one solo (alto saxophone solo/soli at measure 73), but has multiple lines that are exposed.

As with most of Mr. Sweeney's music, the percussion writing is integral as well as interesting. Instrumentation includes piccolo, flute, oboe, bassoon, clarinet 1-3, alto clarinet, bass clarinet, alto saxophone 1-2, tenor saxophone, baritone saxophone, trumpet 1-3, horn 1-2, trombone 1-2, baritone B.C., baritone T.C. tuba, string bass, percussion 1 (snare drum, bass drum, wood block), percussion 2 (triangle, bell tree, suspended cymbal, crash cymbal, gong, concert tom, finger cymbal, wind chimes) mallet percussion (chimes, marimba, bells), and timpani (three drums).

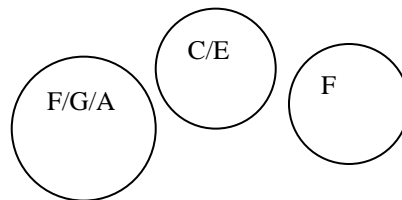


Table 6.1 Timpani Set-up

Unit 3: Historical Perspective

Pat Hays was a ninth grade alto saxophone player at the North Syracuse School District Junior High School. The program, which consisted eighth and ninth graders, included 120 students involved in concert band, parade, marching, and jazz band. Pat was the lead alto, performing in all of the schools ensembles, and was considering a career in music education.

Late in February of 1999, Pat and members of his family were snowmobiling in the Adirondack Mountains (north of Syracuse). Because there had been a thaw, and weakened ice, the family chose to have the adults ride out front. The intent was that the adults, three abreast, could prevent any accidents as Pat followed behind. Apparently, the adults went over thin ice, breaking the surface, and Pat's snowmobile went under water. He was submerged only for ten minutes, but passed away en route to the hospital.

His band director at the time, Holly Bossert, described the next day and the commission this way:

"That next day at school was the hardest day of teaching I have ever had in my 29 years in band. We had band 1st period and band homeroom, so it was I who announced to the rest of the kids about Pat's passing. Somehow we even survived a band concert 2 nights later. At that point, all I could say prior to the concert's opening, regarding this tragic event was, "Where words fail, music speaks."

After several months of pain and adjusting, I just felt it necessary to bring some comfort from all of this pain. It was June of 1999, that I contacted Mr. Mike Sweeney from Hal Leonard Publishers about a commission. It was still early in Mike's career, and he had the time to take on the project. My main goal was that the piece be marketable. I didn't want a sad piece, but

instead wanted something that would be desirable to be played by middle school/junior high level bands.”¹⁸

Commissions are a great source for band literature. Those commissions used to memorialize a person or event make up a large percentage of all commissions. Listed below are band works in memory of persons or events:

- A Hymn for the Lost and the Living* by Eric Ewazen (2002)
- A Light Unto the Darkness* by David Gillingham (1997)
- Amazing Grace* by Frank Ticheli (1994)
- A Movement for Rosa* by Mark Camphouse (1992)
- An American Elegy* by Frank Ticheli (2000)
- And Can It Be?* by David Gillingham (2000)
- As Summer was Just Beginning* by Larry Daehn (1994)
- Chaconne (In Memoriam...)* by Ron Nelson (1994)
- Commemoration Symphony* by Anton Reicha (1815)
- Elegy for a Young American* by Ronald LoPresti (1964)
- For Precious Friends Hid in Death's Dateless Night* by Martin Mailman (1988)
- For the Unfortunate* by H. Owen Reed (1975)
- Heroes, Lost and Fallen* by David Gillingham (1989)
- I Am* by Andrew Boysen, Jr. (1990)
- In Heaven's Air* by Samuel R. Hazo (2001)
- In Memoriam: Kristina* by Bruce Yurko (1995)
- In Memoriam: Vincent Persichetti* by Jacob Druckman (1987)
- J.F.K.: In Memoriam* by James Curnow (1995)
- Kaddish* by W. Francis McBeth (1977)
- Music for Prague 1968* by Karel Husa (1968)
- Pastoral Nocturne* by Bruce Yurko (1996)
- Postcard* by Frank Ticheli (1991)
- Symphony No. 1 (In memoriam Dresden, 1945)* by Daniel Bukvich (1978)

¹⁸ "On the Wings of Swallows Commission." Email to Holly Bossert. 2 Dec. 2008.

Symphonie Funebre et Triomphale by Hector Berlioz (1840)

The Leaves are Falling by Warren Benson (1964)

The Passing Bell by Warren Benson (1974)

Trail of Tears by James Barnes (1989)

Trauermusik by Richard Wagner (1884)

Watchman, Tell Us of the Night by Mark Camphouse (1995)

With Quiet Courage by Larry Dahen (1995)¹⁹

Unit 4: Technical Considerations

“*On the Wings of Swallows*” is rated as a grade three and published under Hal Leonard’s MusicWorks series. The main challenge for groups when performing this piece will be the speed at which styles change. It is through-composed, thus utilizing stylistic terms such as “Pensively”, “Forcefully”, “Spirited”, “Plaintively”, “Driving”, and “Triumphantly”. Mr. Sweeney uses only two key signatures (Concert Bb Major, and Concert F Major), but travels through many key centers, including Bb major, G minor, C minor, F major, D minor, C major, and some instances of bi-tonality. Because of this, the use of accidentals is very prevalent.

The greatest rhythmic challenge is the lack of drive provided by the percussion. Mr. Sweeney has done a great job of utilizing the percussion for “color” and to complement the wind parts, not always for rhythmic purposes. Much of the rhythmic drive is provided by the melody and use of occasional ostinatos in underneath parts. The smallest unit of rhythm throughout is sixteenth notes, seen in all parts except the alto clarinet and trombones. There are a few instances of thirty-second notes in the alto solo at measure 73.

¹⁹ Blocher, Larry, Eugene M. Corporon, Ray Cramer, Edward S. Lisk, and Richard Miles. Teaching Music Through Performance in Band. Ed. Richard Miles. Vol. 4. Minneapolis: G I A Publications, Incorporated, 2002. 445

There are some unique rhythmic techniques used, making the learning process more enjoyable, but not necessarily more difficult. Rhythmic diminution is used on the call and response in measure eight, a metric expansion is used at measure 135, and an example of hemiola is found at measure 159. The fanfare sections at measure 24 and measure 126 use a shifting metric drive from triple to duple, and back. A unique quality to note is the lack of silence used in the entire work. This may be a possible parallel to a ride on the wings of a swallow. Swallows are known for a body type that is capable of both traveling at high speeds, to capture insects out of the sky, and gliding for long distances.²⁰

The tessitura is indicative of a grade three piece: flute plays an F and G above the staff once, all clarinet parts cross the break, trumpet one is written up to a G above the staff, horn is written to an E at the top of the staff, and trombone one is written to an F above the staff.

The overall work provides opportunity for slow and lyrical, as well as allegro and highly rhythmic playing. Many articulations are present, because of the constantly changing style, and should be approached with care. The fanfare motives at measures 24 and 125 will need to be balanced and articulated similarly.

Percussion technicalities are minimal with enough players, and *On the Wings of Swallows* require at least six percussionists. Both percussion parts require a minimum of two players, although one extra person could easily be used to facilitate tricky instrument changes. The bass drum part utilizes many variations of bass drum playing, including stirring with brushes, muffling, playing with snare drum sticks, playing bass drum rolls, tapping with brushes, and playing normal. The mallet percussion part is attainable by one player, but two will ensure

²⁰ Turner, Angela. "Family Hirundinidae (Swallows and Martins)." Ed. In Josep Del Hoyo, Andrew Elliott and David A. Christie. Handbook of the Birds of the World 9 (2004): 602-38.

player confidence. The marimba part is written exclusively in bass clef, and utilizes some two-mallet playing. There is also an extremely important Chimes part in measure 150. The timpani part is written for three drums (low F, C, and high F), but four drums would eliminate three drum changes.

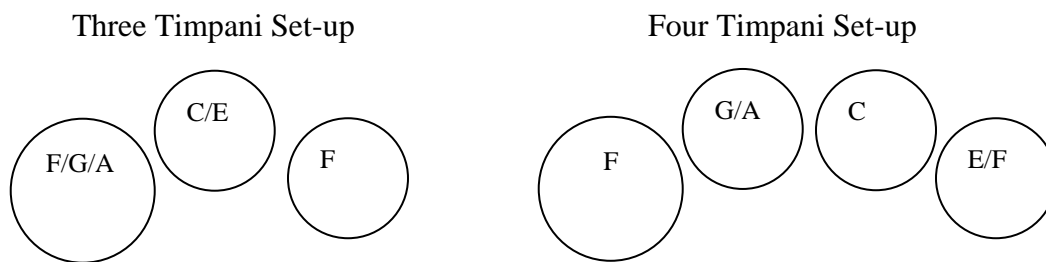


Table 6.2 Timpani Set-up – Three versus Four Timpani

Unit 5: Stylistic Considerations

Students must demonstrate sensitivity to rapid changes in tempo, articulations, and dynamics to express the energy related to the piece. As stated in Technical Considerations, the composer uses headings like “Pensively”, “Forcefully”, “Spirited”, “Plaintively”, “Driving”, and “Triumphantly” to describe the desired style. The longest section of one style is forty measures, and although many phrases occur in four-measure groups, there are many occurrences of phrases of unequal length. There are many places in the work where rubato playing can be employed. Insist on proper air support to aid in these longer phrases.

Coupled with his headings, there should be no question as to the composer’s intent for each section. Sweeney is very specific in his use of articulation markings. Slurs, accents, staccatos, marcato, and legato markings are utilized. Use warm-up activities to facilitate group understanding and accuracy of each articulation. Dynamics are also very specific, with an overall range of piano to fortissimo. Crescendos and decrescendos are frequent in every part, and help

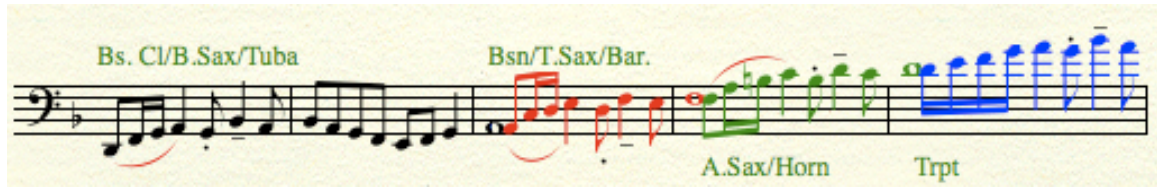


Figure 6.3 Canonic Entrances on Variation of Motive 1

This motive is used once more in segments at measure 151, and once more as a rhythmic variation in a hemiola at measure 159.



Figure 6.4 Rhythmic Variation of Motive 1 with Hemiola

The second motive is simply four half notes. It is in this motive that Mr. Sweeney employs some thick harmonic textures and some dynamic variations. The following example has the first introduction in the woodwinds at measure 48, and the first slight harmonic and instrumentation variation at measure 50.

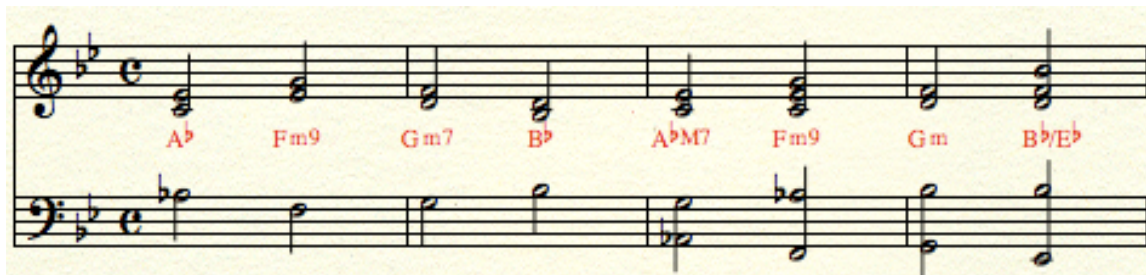


Figure 6.5 Motive 2 with Variation 1 following

This simple half note motive is used again at measure 66 and 68 before the piece introduces motive three.

Motive three is given first in its most ornate form in the alto saxophone solo, and then is simplified in the subsequent variations.



Figure 6.6 Motive 3 found in the Alto Sax Solo

The third motive is the most developed of all of the motives, with many variations being used from measure 81 to measure 106. The first variation simplifies the turn.



Figure 6.7 Motive 3 Turn Variation

This happens in the clarinets and horn in measure 81. The next variation uses a retrograde of the first four sixteenth notes of motive one at the beginning.



Figure 6.8 Motive 3 with Retrograde sections of Motive 1

The most common version is the first variation, which is repeated and passed around melodically from measure 89 to measure 99. A retrograde version of motive three is presented at measure 99 in the clarinets.

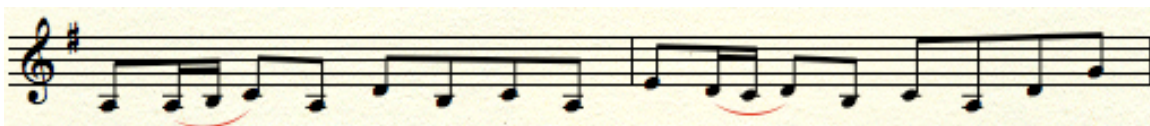


Figure 6.9 Motive 3 retrograde found in Clarinets

The alto saxophones are added two measures later, with the flutes and trumpets added two measures after that. This is followed by the recapitulation of motive one.

All three motives are used from measure 137 to the end, most as fragments and used as a call to the new melody presented in the brass fanfare. This triumphant melody is new to the work, but provides a suitable closing to the piece.

Harmony:

There are many harmonic colors, as you would expect with the many stylistic changes present in *On the Wings of Swallows*. Key centers include Bb major, G minor, C minor, F major, D minor, C major, and some instances of bi-tonality. The piece opens roughly in the key of Bb major, with very open sounds, using intervals of fourths and fifths, and using the flatted seventh scale degree. There are hints of bi-tonality on occasion, which foreshadows the fanfare at measure 24.

The fanfare utilizes both F major in the low voices and C major in the high voices. This is easy for students to hear, if the low voices are isolated first: bassoon, alto clarinet, bass clarinet, baritone saxophone, trombone, baritone, tuba and timpani. Once this tonality is established in student's ears, have all of the other voices play. Once they are put together, the students will hear the tension that is created. Add this to the aggressive, forceful rhythm and the parallel motion and a very tense sound is achieved.

Mr. Sweeney does a nice job of melding the key centers together. The key center changes aren't noticeable, and are accomplished by moving to related key centers, and not jumping irrationally.

Rhythm:

The rhythm of *On the Wings of Swallows* is essential to the drive and direction of the piece but is not always provided by the percussion section., Most students at this level are not accustomed to this. The melody often has the rhythmic drive, and provides the needed pulse. Other times an ostinato pattern gives the piece direction. Mr. Sweeney uses block writing multiple times to emphasize a rhythmic idea.

Note values found include: whole, dotted half, half, dotted quarter, quarter, dotted eighth, eighth, triplet eighth, sixteenth, and a few instances of thirty-second notes in the alto solo. The piece provides few rhythmic challenges on paper, but the constantly changing tempo and style make the work more difficult than it looks initially.

Timbre:

The dominant scoring for *On the Wings of Swallows* is thin, exposed individual lines, although block scoring occurs in the fanfare sections (measures 24, 120, and 126). In most cases, these individual lines are cross-cued in like instruments. The majority of the textural changes come with variations in instrumentation and occurs during the stylistic changes. Although the main motives and melodies are provided by typical melodic instruments such as: flute, clarinet, alto sax, and trumpet, there are many instances where fragments of the motives are passed through every instrument. An important element of the orchestration is the percussion writing. The color added by the percussion parts influence the timbre of the entire work.

Unit 7: Form and Structure

On the Wings of Swallows is through-composed, and doesn't fit any standard form.

SECTION	MEASURE	KEY	EVENT AND SCORING
Introduction	1-23	Bb major	“Pensively” Call and response utilizing

		roughly.	contrary motion. Melodies use 4ths and 5ths and some flatted 7ths. Bi-tonality is hinted as well.
Fanfare	24-31	Bi-tonal – C–high voices F– low voices	“Forcefully” Fanfare shifts between duple and triple. Parallel motion used in all parts.
Motive 1 – development	32-39	G minor	“Spirited” Snare drum provides tempo change and rhythmic drive. Fragments of motive 1 used.
Motive 1	40-47	C minor	Trumpets play full presentation of motive 1. Low brass/ww assumes rhythmic drive with an ostinato pattern.
Motive 2	48-53		Motive 2 introduced at piano dynamic level in clarinets and saxes. Second statement adds some mid to low brass and crescendos to forte.
Motive 1 development	54-65	F major	Flute melody with motive 1 variation. Alto Sax and trumpet countermelody.
Motive 2	66-71	Transitional	Motive 2 starts with clarinets, horn and trombone. Adds the rest of the low brass for a dark and thick sonority.
Motive 3	72-80	D minor	“Plaintively” starts with open fifth drone in upper woodwinds. Alto sax solo/soli introduces motive 3. A solo is preferable, unless volume is an issue.
Motive 3 development	81-105	F major and G minor	Motive 3 melody initially taken by clarinets and horn. Passed to upper woodwinds, then to flutes and trumpets, clarinets, altos, and trumpets again. Tempo changes at measure 99 and varies tonality to minor.

Motive 1 recapitulation	106-111	D minor	Canonic entrances with motive 1 fragments. Starts in bass clarinet, baritone saxophone and tuba; travels to bassoon, baritone saxophone, and baritone (up a fifth); goes to alto and tenor saxophone and horn (down a minor third); and ends with trumpets (down another minor third, back where it started)
Melodic ostinato variation and motive 1 variations	112-119	Transitional	Descending dotted halves in high to mid brass, ostinato varied in trombones. Color in percussion. Motive 1 fragment in flute and passed to oboe, clarinet and trumpet.
Fanfare variations	120-125	Bi-tonal D–hi voices Em-low voices	Block writing – winds versus the percussion
Fanfare	126-129		“Boldly” same concept as measure 24, but more compact. Still bi-tonal at D (high) and Em (low).
Motive 2 variations	130-136	G minor	“Driving” Eighth note pulse established by bassoon, trombone, and baritone. Motive 2 used in rhythmic augmentation at measure 135.
Climactic Brass fanfare	137-161	C major	“Triumphantly” New brass fanfare introduced with fragments of all 3 motives used as episodic interjections. Trumpet versus low brass/woodwind call and response at measure 157. Motive 1 fragment used in hemiola at measure 159.
Coda	162-end		Almost an afterthought or moment of subdued reprise as measure 162 could act

			as ending. Clarinets provide drone as motive 2 is changed once more with full chords and mid to low orchestration. Ends very sparse and should be cut off as wind chimes sound dissipates.
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Unit 8: Suggested Listening

Use any of the works listed in Historical Perspective for elegies or memorials.

Michael Sweeney:

Lincoln Legacy, Legends in the Mist, Dialogues, Kinesis, Where the Sun Breaks through the Mist, Out of the Shadows, Half Mood on the Hudson, Rumble on the High Plains, River of the Ancients

CHAPTER 7 - *Old Churches* by Michael Colgrass

Unit 1: Composer

Michael Colgrass was born on April 22, 1932 in Chicago, Illinois. At the age of ten, he began his musical career as a drummer after seeing Ray Bauduc in the movie “Big Noise from Winnetka”. Jazz drumming became his only ambition, and he gigged in the Chicago area from the age of 12 to 22, at which time he graduated from the University of Illinois in music performance and composition. Mr. Colgrass studied percussion at the University of Illinois with Paul Price. It was Mr. Price who challenged the young Michael to try composing after hearing a critique of a percussion ensemble concert. His first composition, “Three Brothers”, was a result of this challenge, and remains a percussion classic to this day. Colgrass studied composition with Eugene Weigel at the university, and also with Darius Milhaud at the Aspen Festival and Lukas Foss at Tanglewood.

After a two year deployment to Stuttgart, Germany as a timpanist in the Seventh Army Symphony Orchestra, he traveled to New York and spent eleven years supporting his composing activities as a free-lance percussionist in NYC. During this time, he organized Gunther Schuller’s percussion sections for recordings and concert performances of the new works by John Cage, Elliott Carter, Edgard Varese, and Harry Partch. He also studied composition with Willingford Riegger and Ben Weber during this time, and performed with such notables as: the New York Philharmonic, The Met, Dizzy Gillespie, The Modern Jazz Quartet, the original West Side Story Orchestra on Broadway, the Columbia Recording Orchestra’s Stravinsky Conducts Stravinsky series, and numerous opera, ballet and jazz ensembles.

Mr. Colgrass is an accomplished performer in other arts as well. In 1967, he became interested in mime, fencing, voice, ballet, and modern dance. He received a grant from the Rockefeller Foundation to pursue these studies in Europe. After experiences with the Tomeshevsky Mime Company, the Commedia Del Arte Actors of Milan, and Grotowski physical trainers, he began offering workshops for performers of all mediums. The book *My Lessons with Kumi – How I Learned to Perform with Confidence in Life and Work* stemmed from experiences from these workshops.

As a composer, Colgrass has received commissions from the New York Philharmonic, Boston Symphony (twice), Minnesota, Detroit, San Francisco, St. Louis, Pittsburgh, Washington, Toronto (twice), The National Arts Centre Orchestra (twice), The Canadian Broadcast Corporation, The Lincoln Center Chamber Music Society, The Manhattan and Muir String Quartets, The Brighton Festival in England, The Fromm and Ford Foundations, The Corporation for Public Broadcasting, and numerous other orchestras, chamber groups, choral groups, and soloists. His works have been played by all of the major symphony orchestras in North America and throughout the rest of the world.

He won the Pulitzer Prize for Music in 1978 for *Déjà vu* which was commissioned and premiered by the New York Philharmonic. He received an Emmy Award in 1982 for a PBS documentary “Soundings: The Music of Michael Colgrass.” Other Awards include: two Guggenheim Fellowships, grants from the Ford Foundation, First Prizes in the Barlow, Sudler International Wind Ensemble, and the National Band Association Compositions, and the 1988 Jules Leger Prize for Chamber Music.

Colgrass lives in Toronto, Canada with his wife, and enjoys composing and continues to give workshops on composing, the psychology and technique of performing, the creative

process, and his own fusion of Grotowski physical training, mime, dance, neuro-linguistic programming, and self-hypnosis.

Unit 2: Composition

Old Churches was written in 2000 in Toronto, Ontario Canada, for the students at Winona Drive Public School. The subject matter included: “A slightly mysterious monastery scene filled with prayers and chanting of monks in an old church.”²¹ These prayers and chanting unfold through call and response and continue throughout the piece.

The work challenges students to perform expressively. Techniques used include: graphic notation; Gregorian chant-like unison melodies; call and response, and homemade percussion bowl instruments. The piece is a through-composed work with some imitative material. The editors of J.W. Pepper Music provide this explanation:

“If you’re looking for something that stands apart from the average band fare, take a look at ‘Old Churches.’ Intriguing thematic material and Colgrass’ fine compositional style combine to make this a powerful, unique musical statement. Using easy graphic notation, students have a fun and creative way to explore sound production along with the compositional process. It’s quite an amazing work for this level, and one worth exploring.”

The piece is 53 measures long and has an approximate duration of five minutes and 30 seconds. It was published in 2002 by the American Composers Forum Publications and is scored for flute 1, flute 2-3, oboe, bassoon (optional), clarinet 1, clarinet 2, clarinet 3, bass clarinet, alto saxophone 1-2, tenor saxophone, baritone saxophone, trumpet 1-2, trumpet 3, horn in F,

²¹ CD-ROM - Old Churches. Computer software. American Composers Forum. 10 Nov. 2008 <<http://www.bandquest.org>>.

trombone 1, trombone 2-3, baritone, tuba, bells 1, bells 2, bowls 1 (incorporating 4 aluminum kitchen bowls – score notes indicate that they should be large – 12”, 14”, 16” and mounted so they can ring. Play them with thick pieces of wood.), bowls 2.

Unit 3: Historical Perspective

Old Churches was commissioned under the BandQuest Commissioned Project lead by the American Composer’s Forum (ACF). The ACF is a service organization for composers, performers, friends, and general supporters of new music. In 1997, along with the help of the National Endowment for the Arts, The Pew Charitable Trusts, The John and James L. Knight Foundation, the Rockefeller Foundation, and the George Frederick Jewett foundation, the ACF announced the formation of the largest and most significant education commissioning project, BandQuest. The concept of the project emanated from research which investigated the needs and challenges facing music education. A conclusion by the committee found that school band should be the focus of the project because “through band we can reach the largest and most diverse cross-section of students. This concept of diversity also became the backbone of the selection of composers. Fifteen composers of varying gender, background and location were selected to compose music for middle-level and junior high school level students. The projects objective was “ to improve music education by broadening the musical experience of young students through exposure and involvement with contemporary American composers in the creation of music written expressly for them.”

Compositions included for BandQuest

- Chen Yi, *Spring Festival*
- Brent Michael Davids, *Grandmother Song*

- Thomas C. Duffy, *A+* (A “Precise” Prelude and an “Excellent” March)
- Adolphus Hailstork, *New Wade ‘n Water*
- Jennifer Higdon, *Rhythm Stand*
- Libby Larsen, *Hambone*
- Tania Leon, *Alegre*
- Stephen Paulus, *Mosaic*
- Robert X. Rodriguez, *Smash the Windows*
- Alvin Singleton, *Ridgeview Centrum*
- Judith Lang Zaimont, *City Rain*
- Dana Wilson, *Odysseus and the Sirens*
- Gunther Schuller, *Nature’s Way*²²

Comments made by the composer concerning the composition for this project include, “It struck me that Haydn, Mozart and Beethoven wrote a lot of simple music for amateurs without ‘dumbing it down.’ The question: am I a good enough composer to write a simple theme that can be genuinely exciting, the way the great masters did? Well, this project was the most humbling experience of any I’ve had as a composer. I think writing for kid’s bands should be a required project in your university composition programs. Writing for eighth grade band is like walking in four-pound shoes: if you can move gracefully with the weight on your feet, you’ll fly when you put on the four-ounce runners.”

²² 10 Nov. 2008<<http://www.bandquest.org>>.

Unit 4: Technical Considerations

The composer describes the work by saying: “*Old Churches* is modal, with some feeling of atonality at times, a mysterious atmosphere.”²³ The chants are primarily centered on the A aeolian mode. The accompaniment is most often made up of open fourths or fifths. The occurrence of accidentals is minimal, but dissonance is frequent as the musical lines intersperse and respond to each other.

Instrument ranges are easily within the grasp of the work’s intended performance group: eighth graders. Flute one is written to F above the staff (although they spent most of the time within the staff), all clarinets parts play above the break but none reach the top of the clarion register, bass clarinet travels over the break by one note to a B natural, baritone saxophone plays a low D at piano, trumpet one plays a G above the staff, trombone one plays down to a low F (under the other two parts at measure 19), while all other parts are not noteworthy in regards to range. In order to manage all of the written notes, the flute section needs three players for the first two parts and at least two for the third part (flute two and three are notated on the same part, and players can be switched to accommodate certain passages). Clarinet parts require two players for each of the three parts, for a minimum of six players.

Many non-traditional effects are used within the work. Examples include: alternating a given note long/short freely, free rhythm or chance techniques in the percussion parts, murmuring (play any notes as fast as possible), rhythmic augmentation (faster) and diminution (slower) on a single pitch, and two quasi-contrapunctal open bars at the end. Rhythmic values are limited to eighth notes at the smallest level, when they are written. The graphic notation, murmuring, and free rhythm sections provide students the chance to play faster notes, sometimes

²³ Blocher, 182

asking that students play as fast as possible. Sufficient rehearsal time is required to understand the 20th century techniques utilized, as many students will be unfamiliar with these concepts.

The percussion section is limited to four parts: two bell and two bowl parts. All are played with free rhythm with varying patterns. The bowls are to be aluminum and between 8 and 16 inches. They are to be mounted in such a way that they are able to resonate, and are to be played with thick pieces of wood (as drum sticks would be too harsh). Difficulty will only be found in the counting of rests, as this piece is all “color” and not rhythmically oriented.

<i>Errata Sheet</i>		
Measure #	Instruments Affected	Corrections
11	Bsn. T. Sax, Tbn 1,2,3	add diminuendo marking
18	Bsn.	add tenuto marking to eighth notes on beat 4
19	Bsn. Bs. Cl, T. Sax	add tenuto marking to beat one
19	B. Sax	add tenuto markings to “and” of beat four through beat two of m. 20
20	B. Sax	extend slur from beat 3 to beat one of m. 22
24	Fl. 1,2,3, Ob.	add tenuto marking to beat one
24	Trpt. 3	add tenuto marking through beat two m. 25
27	Bsn. Bs. Cl, T. Sax	add “mf” to the entrance
27	B. Sax	add slur from beat four to beat one of m. 29
29	Cl. 1	remove tie over the bar line into m. 30
40	Bar. BC	change first beat to B natural (M2 higher)
40	Bar. TC	change first beat to C sharp (M2 higher)
40	T. Sax	add “f” to the entrance
41	Fl. 1,2,3	Fl. 1 – 3-part div.; Fl. 2, 3 – 3-part div.
49	Fl. 2,3,Bells 1,2	add “mp” to entrances
52	T. Sax, B. Sax	add “as long as possible on fade”
52	Tuba	add “p” to half note entrance

53	Bells 1,2, Bowls 1,2	add “mp” to entrance
53	Fl. 2,3	add “cut off one by one”

Table 7.1 Errata Sheet for *Old Churches*

Unit 5: Stylistic Considerations

Legato style is the most crucial aspect of the work. *Old Churches* “uses Gregorian chant to create a slightly mysterious monastery scene filled with the prayers and chanting of monks in an old church.”²⁴ The prayers and chanting must be as cantabile as possible. Notes should be connected from the end of one note to the beginning of the next. The volume changes should not affect the smoothness of the lines. Proper air support must be maintained through the volume changes and to keep the pitch and tone quality from suffering.

Unit 6: Musical Elements

Melody:

The melodies of *Old Churches* are always vocal in nature and should be molto legato. Each new chant is unique, but seems to be related to the one before, as if one monk were paraphrasing the last comment before adding something new. The melodies are in unison, which were intentional to help students feel more confident.

Harmony:

The harmonies of *Old Churches* are what you might expect of an early work of Palestrina, Machaut, Josquin, or Monteverdi. Open fifths and fourths are used to accompany the simple plaintive melodies.

²⁴ Colgrass, Michael. Old Churches- Program Notes. American Composers Forum, 2002

Rhythm:

The only rhythmic issue can be found in the chance techniques and graphic notation. Care should be taken to present as random a sound as possible. It is important that the performers individualize each line, and not try to fit in with anyone else.

Timbre:

The timbral changes in *Old Churches* can be attributed to the different voices playing the chants. There is mention of mutes being used for the trumpets and trombones throughout the piece. Depending on instrumentation, this could be a solution for an abundance of brass players.

Unit 7: Form and Structure

The entirety of the musical elements follow a bell curve, starting softly with much reservation, gradually advancing to a musically intense peak, and returning to the subtleties of the beginning. Colgrass describes the form and structure as song-like, and a simple development of a theme through different instrumental groupings.

SECTION	MEASURE	KEY	DYNAMIC	EVENT AND SCORING
Introduction	1-5	A aeolian mode	piano	Alternating long/short in flutes and free rhythm in bowls. Measure 3 introduces clarinet 2 and 3 in dovetailing with open 5ths. Flute 3 added at measure 4.
High Solo Chant Melody	6-8		piano	Clarinet 1 plays first chant melody. Flutes and bowls cease chance rhythms in measure 7. Murmuring in bassoon, bass clarinet and alto saxophones in measure 8.
Low Choir	9-11		piano –	Bassoon, tenor saxophone, horn,

Chant			mezzo forte in clarinet/ bowls	baritone playing the chant, muted trumpet providing rhythmic accompaniment, trombones and tuba providing open fifth accompaniment. Alternating long/short chance notation in clarinets and free rhythm in bowls enter at the end of the phrase.
Free Rhythm	12		piano/ mezzo forte	Alternating long/short freely in clarinet, free rhythm in bowls
High Soli Chant Melody	13-16		piano	Chant melody in unison flute. Harmonic accompaniment by bassoon, alto sax, and horn. Alternating long/short in clarinet and bowl free rhythms continue until measure 14.
High Choir Chant	17-18		mezzo forte with crescendo	Clarinet one, alto saxophone unison melody. Flute, bassoon, clarinet 2-3, bass clarinet, horn, and trombone 1-3 provide open fifth accompaniment
Low Choir Chant	19-21		forte	Baritone saxophone, trombone 1 (lower than other trombones), baritone and tuba chant melody, all other low voices provide open fourths accompaniment.
Free Rhythm	22-23	Not applicable	mezzo forte	Flute and clarinet murmuring effect, free rhythm in bowls
High Choir Chant	24-25	A aeolian mode	mezzo forte	Flute 1, trumpet 1-2 chant melody. Flute 2-3, oboe, alto saxophone 1-

				2, trumpet 3, horn provide rhythmic accompaniment. Free rhythms stops after measure 24
Low Choir Chant	26-28		mezzo forte	Bassoon, horn, baritone, tuba chant melody. Tenor sax, trombone 1 play rhythmic accompaniment
Harmonic Interlude	29-31	A harmonic minor with tritone	mezzo forte	Flute chant melody (uses tritone) Clarinets and alto saxophones provide rhythmic accompaniment. All percussion enter at measure 31 with free rhythm.
Free Rhythm	32			Percussion continue with free rhythms.
High Choir Chant	33-38	A aeolian mode	forte loudest with most participants	Flute, oboe, clarinet 1-2, alto saxophone chant melody. All other woodwinds (- bari sax) provide rhythmic accompaniment with trumpet. Open fourth accompaniment.
Low Choir Chant	39-41	A melodic minor	forte with a decrescendo	Alto Saxophone, trumpet 1-2, horn, trombone 1-2 chant melody. Bassoon, bass clarinet, baritone saxophone, baritone and tuba provide rhythmic accompaniment. Alternating Long/short in flute and free rhythms in percussion start at end of phrase.
Free Rhythm	42			Free rhythm continues
High Soli Choir Chant	43-45	A aeolian mode	mezzo piano	Oboe and clarinet unison chant melody, unaccompanied. Chant

				digressing
Harmonic Interlude	46-48		mezzo piano	Pyramid entrances from low to high in measure 46 (open fifths accompaniment), Arpeggios in flute 1, oboe, and clarinet 1-3.
Free Rhythm	49-50		mezzo piano	Free rhythm starts in bowls in pickup, and on two in bells. Rhythmic augmentation (faster) on single note in upper woodwinds in measure 49, and then rhythmic diminution (slower) in measure 50
Low Choir Chant	51		piano	Tenor saxophone and baritone chant melody (only four notes), all other low voices provide open fifth accompaniment. Free rhythm in percussion continue to end of measure.
Open Bar I	52		piano	Drone in low voice accompaniment from last measure. (play as long as possible and fade) 15-20 seconds of flute quasi-contrapunctal entrances at own tempo. Conductor to cue each flute entrance.
Open Bar II	53		piano and fade out	Low voices pickup and repeat same as pickup to open bar I. Flutes continue and fade. All percussion free rhythm, repeat and fade. Muttering entrances include clarinet 1, 2, 3, bass clarinet, and alto saxophones.

				Length of muttering and fade at the discretion of the conductor. Cut off each person individually. Percussion is last to sound.
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Unit 8: Suggested Listening

Daniel Bukvich, *Dinosaurs*

Michael Colgrass,

- Young Band Literature - *Apache Lullaby, The Beethoven Machine, Gotta Make Noise*
- Award Winning Literature - *Déjà vu*
- Other Literature - *Old Churches* (choral Version), *Winds of Nagual, Raag Mala, Bali, Urban Requiem, Arctic Dreams*

W. Francis McBeth, *Chant and Jubilo*

Anne McGinty, *Kachina: Chant and Spirit Dance* (Pueblo chant melody)

Michael Sweeney, *Ancient Voices*

Douglas E. Wagner, *Canticle*

Russell Peck, *Star Machine*

Sydney Hodkinson, *Stone Images*

Donald Erb, *Stargazing*

Carlos Chavez, *Zandunga Serenade*

CHAPTER 8 - Rehearsal Plans

Rehearsal Projections:

This graduate recital was prepared and planned over a four-month span of time with music selection encompassing the first two months. As stated earlier, I feel it is very important to select quality music that fits the group. I wanted to invest quality and a quantity amount of time for this process.

The learning process for this concert immediately followed a district-wide concert. The time between the District Band Night Concert and the Spring Arts Concert included just over a month and a half with a week of that being Spring Break. There was an average of 24 rehearsals from start to finish once the music was distributed. Two of these rehearsals were designated strictly for SmartMusic playing tests. These playing tests were not always finished on these days, but were done as pull-outs when not completed in the allotted day.

Rising Star was introduced first to the sixth grade band because of the simplicity of notes and rhythms, but also because the musicality would take time to learn and understand. *Bells of Freedom* was introduced second and much time was invested in learning the different sections of march form.

Achilles Wrath was introduced to the seventh grade first because of the breadth of the story involved. *Kenya Contrast*, although rated more difficult, provided an easier learning curve than did *Achilles Wrath*.

On the Wings of Swallows was the first piece presented to the eighth grade because of the length and constantly changing style. *Old Churches* was an easy second choice because of the simplicity of the notes and rhythms. It was decided that *On the Wings of Swallows* would be used as one of the contest pieces for the eighth grade band. Another piece from earlier in the year was

selected for the other selection because *Old Churches* was not contrasting enough and too subjective for judging purposes. This contest took place the first weekend of May.

Lesson Plans:

<p>Rehearsal Plan – Rehearsal #1 Rehearsal Date: March 7th, 2008</p> <p>Literature: <i>Rising Star</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. Warm-up 2. Bookwork 3. Talk through STARS acronym 4. Explain Subito 5. Sightread 	<p>Ensemble: 6th Grade Band</p> <p>S – Signatures (key) T – Time Signature/Tempo A – Accidentals/Articulations R – Rhythms S – Signs (any other information)</p>
<p>Rehearsal Plan – Rehearsal #2 Rehearsal Date: March 10th, 2008</p> <p>Literature: <i>Bells of Freedom</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. Warm-up 2. Bookwork 3. Talk through STARS acronym 4. Ask questions. “What do you see that you don’t know about?” 	<p>Ensemble: 6th Grade Band</p> <p>Literature: <i>Rising Star</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. Talk about Style. Which is better for this song <ul style="list-style-type: none"> ▪ “Rocking baby to sleep” (in a soothing voice, mimic gentle rocking) ▪ “Rockin’ baby to sleep’ (in a mean voice, tossing and jerking rocking) 2. Write in music – listen to FI (m.6)
<p>Rehearsal Plan – Rehearsal #3 Rehearsal Date: March 11th, 2008</p> <p>Literature: <i>Bells of Freedom</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. Warm-up 2. Bookwork 3. Sightread 4. Focus on Beg. – 14 <ol style="list-style-type: none"> a. “Where does the trumpet melody come from?” b. Snare/Tom – call and answer 	<p>Ensemble: 6th Grade Band</p>

c.	
<p>Rehearsal Plan – Rehearsal #4 Rehearsal Date: March 12th, 2008 Literature: <i>Bells of Freedom</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. As students enter: Play National Emblem March recording <ul style="list-style-type: none"> ▪ Write 5 adjectives to describe this music on the back of your music 2. Warm-up: 3. Work 14-35 4. “What characterizes a March?” <ol style="list-style-type: none"> a. Strong Downbeat b. Form c. Tempo 	<p>Ensemble: 6th Grade Band</p>
<p>Rehearsal Plan – Rehearsal #5 Rehearsal Date: March 24th, 2008 Literature: <i>Bells of Freedom</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. Warm-up 2. Bookwork 3. Review 1-35 4. Work 35-59 <ol style="list-style-type: none"> a. see key change b. legato work c. dynamics 	<p>Ensemble: 6th Grade Band Literature: <i>Rising Star</i></p>
<p>Rehearsal Plan – Rehearsal #6 Rehearsal Date: March 25th, 2008 Literature: <i>Rising Star</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. As students enter: Listen to Beginning of Rising Star <ul style="list-style-type: none"> ▪ Write 5 adjectives to describe this music on the back of your music ▪ How are we going to accomplish that? 2. Warm-up 3. Bookwork 4. Play 32 – end 5. Define legato – smooth and connected 6. Define staccato – light and separated (not just short) 	<p>Ensemble: 6th Grade Band</p>
<p>Rehearsal Plan – Rehearsal #7 Rehearsal Date: March 26th, 2008</p>	<p>Ensemble: 6th Grade Band</p>

<p>Literature: <i>Bells of Freedom</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. As students enter: Listen to “Liberty Bell” recording <ul style="list-style-type: none"> ▪ Write 5 adjectives to describe this music on the back of your music 2. Warm-up 3. Bookwork 4. Review Trio 5. Work Dogfight (59-67) <ol style="list-style-type: none"> a. Space between staccatos b. Aggressive attacks c. Point out M2 cluster 	
<p>Rehearsal Plan – Rehearsal #8</p> <p>Rehearsal Date: March 27th, 2008</p> <p>Literature: <i>Rising Star</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. As students enter: listen to “Elegy for a Young American-LoPresti” 2. Warm-up 3. Work (not just play) beg-18 <ol style="list-style-type: none"> a. Balance – what is it? b. How do we achieve it? c. Talk about “Stagger Breathing” 	<p>Ensemble: 6th Grade Band</p>
<p>Rehearsal Plan – Rehearsal #9</p> <p>Rehearsal Date: March 28th, 2008</p> <p>Literature: <i>Bells of Freedom</i></p> <p>Plan: (from JWPepper.com)</p> <ol style="list-style-type: none"> 1. As students enter: listen to “Heroic Fanfare and March – Hannickel” 2. Warm-up 3. Model call and response on Tah vs. Tut – first 5 notes of Bb Concert 4. Review Dogfight 5. Work Last Strain (67-85) <ol style="list-style-type: none"> a. Point out Hemiola in Fl/Ob/Mallet <p>Tah vs. Tut!!!</p>	<p>Ensemble: 6th Grade Band</p>
<p>Rehearsal Plan – Rehearsal #10</p> <p>Rehearsal Date: March 31st, 2008</p> <p>Literature: <i>Bells of Freedom</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. As students enter: listen to “Invercargil March – Lithgow/Glover” 2. Warm-up 3. Smartmusic Playing Test: Assignment #1 (Bells of Freedom) 	<p>Ensemble: 6th Grade Band</p>

Flute: From: Bar 62 | Beat 1 >> Thru: Bar 75 | Beat 1 Tempo: 106

Play with a well-supported tone and bring out all of the marked articulations in this passage.

Oboe: From: Bar 62 | Beat 1 >> Thru: Bar 74 | Beat 1 Tempo: 106

Play with a well-supported tone and bring out all of the marked articulations in this passage.

Clar. 1/2 & Alto Sax: From: Bar 47 | Beat 1 >> Thru: Bar 58 | Beat 4 Tempo: 116

Play with a well-supported tone and bring out all of the marked articulations in this passage.

T. Sax & Bari. Sax: From: Bar 51 | Beat 1 >> Thru: Bar 67 | Beat 4 Tempo: 110

Play with a well-supported tone and bring out all of the marked articulations in this passage.

Trumpet 1/2: From: Bar 88 | Beat 3 >> Thru: Bar 104 | Beat 4 Tempo: 129

Play with a well-supported tone and bring out all of the marked articulations in this passage.

Horn in F: From: Bar 47 | Beat 1 >> Thru: Bar 58 | Beat 4 Tempo: 116

Play with a well-supported tone and bring out all of the marked articulations in this passage.

Trb & Euph & Tuba: From: Bar 51 | Beat 1 >> Thru: Bar 67 | Beat 4 Tempo: 110

Play with a well-supported tone and bring out all of the marked articulations in this passage.

Perc. 1 & 2: From: Bar 67 | Beat 1 >> Thru: Bar 74 | Beat 4 Tempo: 110

Play with a steady beat and strive for rhythmic accuracy throughout this passage.

Perc. 3: From: Bar 21 | Beat 1 >> Thru: Bar 33 | Beat 4 Tempo: 115

Play with a steady beat and strive for rhythmic accuracy throughout this passage.

Perc. 4: From: Bar 47 | Beat 1 >> Thru: Bar 59 | Beat 4 Tempo: 116

Play with a steady beat and strive for rhythmic accuracy throughout this passage.

4. Review Last Strain
5. Work Coda (85 - end)
 - a. Cue Chimes!!!
 - b. SD/Tom are together, not separate
 - c. Hear SSB quote at 89

Rehearsal Plan – Rehearsal #11

Ensemble: 6th Grade Band

Rehearsal Date: April 1st, 2008

Literature: *Bells of Freedom*

Plan:

1. As students enter: Listen to “Military Escort - Bennett” recording
2. Warm-up
3. Bookwork
4. Work from end
 - a. 99 – end
 - b. 94 – end
 - c. 89 – end
 - d. 85 – end
 - e. 75 – end
 - f. 67 - end

Rehearsal Plan – Rehearsal #12

Ensemble: 6th Grade Band

Rehearsal Date: April 2nd, 2008

Literature: *Rising Star*

<p>Plan:</p> <ol style="list-style-type: none"> 1. As students enter: listen to “Bist Du Bei Mir- Bach/McGinty” 2. Warm-up 3. Bookwork 4. Review Beg – 18 5. Work 18 – 32 <ol style="list-style-type: none"> a. Notice 18-21 & 2-5 b. Explain Subito (30) 							
<p>Rehearsal Plan – Rehearsal #13</p> <p>Rehearsal Date: April 3rd, 2008</p> <p>Literature: <i>Bells of Freedom</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. As students enter: listen to “Chimes of Liberty March – Goldman” 2. Warm-up 3. Bookwork 4. Work backward to 67 <ol style="list-style-type: none"> a. 59 – 67 b. 51 – 67 c. 47 – 67 	<p>Ensemble: 6th Grade Band</p>						
<p>Rehearsal Plan – Rehearsal #14</p> <p>Rehearsal Date: April 7th, 2008</p> <p>Literature: <i>Bells of Freedom</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. As students enter: listen to “National Emblem - Bagley” recording 2. Warm-up 3. Bookwork 4. Work backward to 35 <table style="width: 100%; border: none;"> <tr> <td style="width: 50%;">a. 29 – 35</td> <td style="width: 50%;">d. 14 – 35</td> </tr> <tr> <td>b. 25 – 35</td> <td>e. 9 – 35</td> </tr> <tr> <td>c. 21 – 35</td> <td>f. 1 – 35</td> </tr> </table> 	a. 29 – 35	d. 14 – 35	b. 25 – 35	e. 9 – 35	c. 21 – 35	f. 1 – 35	<p>Ensemble: 6th Grade Band</p>
a. 29 – 35	d. 14 – 35						
b. 25 – 35	e. 9 – 35						
c. 21 – 35	f. 1 – 35						
<p>Rehearsal Plan – Rehearsal #15</p> <p>Rehearsal Date: April 8th, 2008</p> <p>Literature: <i>Rising Star</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. As students enter: listen to “Rising Star – off Smartmusic” 2. Warm-up 3. Bookwork 	<p>Ensemble: 6th Grade Band</p>						

Play this section very smoothly. Hold each note all full value and work for a beautiful full tone. Check slurs throughout. Ms 36 - crescendo evenly to f level. Ms 40 - watch for fermata (hold) on beat 3.

Trombone & Baritone: From: Bar 24 | Beat 1 >> Thru: Bar 36 | Beat 4 Tempo: 80

Start this section at a mp level and play very smoothly. Play slurs accurately. Hold each note all full value and work for a beautiful full tone. Ms 28 & 29 - nice, even crescendo from a mf to f level. Ms 30 - subito (suddenly) p level. Ms 35 - dynamic change. Ms 36 - strong even crescendo to a f level.

Tuba: From: Bar 32 | Beat 1 >> Thru: Bar 40 | Beat 4 Tempo: 81

Start this section at a mf level and play very smoothly. Ms 35 & 36 - hold tied whole notes for a full 8 beats, crescendoing to a f level. Hold each note all full value and work for a beautiful full tone. Play quarter notes slurred in ms 37 & 38. Watch for cut-off on the fermata (hold) in ms 40

Bells: From: Bar 18 | Beat 1 >> Thru: Bar 31 | Beat 4 Tempo: 80

Play this section very smoothly. Be certain to strike each bar in the middle to produce a beautiful sound. Crescendo in ms 28 & 29. Subito (suddenly) p at ms 30. Dampen the "F" and "G" in ms 29 as the Bb is being played in ms 30.

Timpani: From: Bar 28 | Beat 1 >> Thru: Bar 37 | Beat 4 Tempo: 80

Play each of these tones with a solid mallet attack. Make the crescendos very smooth and even. Slow the rolls down, if needed, to keep them even.

Percussion 1: From: Bar 32 | Beat 1 >> Thru: Bar 37 | Beat 1 Tempo: 81

Play this section with a very even tempo. Be certain to execute the quarter note rolls very evenly. Make a nice crescendo in measures 36 and 37.

Percussion 2: From: Bar 1 | Beat 1 >> Thru: Bar 5 | Beat 4 Tempo: 101

Make these cymbal rolls very even. Keep the crescendos gradual and exciting. Don't rush the tempo through the rolls. Subdivide the beat.

4. Work areas students are having problems with

Rehearsal Plan – Rehearsal #18

Ensemble: 6th Grade Band

Rehearsal Date: April 11th, 2008

Literature: *Bells of Freedom* Literature: *Rising Star*

Plan:

4. Run-Through - Record

1. Warm-up
2. Bookwork
3. Run-Through - Record

Rehearsal Plan – Rehearsal #19

Ensemble: 6th Grade Band

Rehearsal Date: April 14th, 2008

Literature: *Bells of Freedom*

Plan:

1. As students enter: listen to recording made in rehearsal #18
2. Warm-up
3. Bookwork
4. Work on transitions
5. Concentrate on:
 - a. Balance
 - b. Contrast

c. Dynamics	
Rehearsal Plan – Rehearsal #20 Rehearsal Date: April 15 th , 2008 Literature: <i>Rising Star</i> Plan: 1. As students enter: listen to recording made in rehearsal #18 2. Warm-up 3. Bookwork 4. Run through with focus on 3 rules on playing chorales <ol style="list-style-type: none"> a. Stagger breathing b. “Dah” tonguing c. Bring out moving lines 	Ensemble: 6 th Grade Band
Rehearsal Plan – Rehearsal #21 Rehearsal Date: April 17 th , 2008 Literature: <i>Bells of Freedom</i> Literature: <i>Rising Star</i> Plan: 1. Warm-up 2. Run-through both	Ensemble: 6 th Grade Band
Rehearsal Plan – Rehearsal #22 Rehearsal Date: April 18 th , 2008 Literature: <i>Rising Star</i> Literature: <i>Bells of Freedom</i> Plan: 1. Warm-up 2. Concert Run-through	Ensemble: 6 th Grade Band
Rehearsal Plan – Rehearsal #23 Rehearsal Date: April 21 st , 2008 Literature: <i>Bells of Freedom</i> Literature: <i>Rising Star</i> Plan: 1. Warm-up 2. Concert Run-through	Ensemble: 6 th Grade Band

<p>Rehearsal Plan – Rehearsal #1 Rehearsal Date: March 6th, 2008</p> <p>Literature: <i>Achilles' Wrath</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. Warm-up 2. Bookwork 3. Talk through STARS acronym 4. Clap/Tap/Rap 10-30 5. Sightread 6. Mark 10 places to improve on with pencil 	<p>Ensemble: 7th Grade Band</p> <p>S – Signatures (key) T – Time Signature/Tempo A – Accidentals/Articulations R – Rhythms S – Signs (any other information)</p>
<p>Rehearsal Plan – Rehearsal #2 Rehearsal Date: March 7th, 2008</p> <p>Literature: <i>Achilles' Wrath</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. Warm-up 2. Bookwork 3. Read brief history of Achilles 4. What does the introduction emulate <ol style="list-style-type: none"> a. The early life of Achilles b. Serenity/Peace 5. Full reading (Macro) 6. Explain WW Glissando 	<p>Ensemble: 7th Grade Band</p> <p>Glissando Explanation:</p> <ol style="list-style-type: none"> 1. Play first note and then last note 2. 1st note, 1 note between, then last 3. 1st note, 2 notes between, then last 4. 1st note, 3 notes between, then last 5. 1st note, 4 notes between, then last 6. Practice slowly at first!!! 7. Increase speed as notes become comfortable
<p>Rehearsal Plan – Rehearsal #3 Rehearsal Date: March 10th, 2008</p> <p>Literature: <i>Kenya Contrasts</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. Warm-up (use Gm scale) 2. Bookwork 3. STARS acronym 4. Mark 5 things to improve on 	<p>Ensemble: 7th Grade Band</p> <p>Literature: <i>Achilles' Wrath</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 5. Tell full story of Achilles <ol style="list-style-type: none"> a. Dipped in river Styx b. Mom held by ankle 6. 8th note pattern at beginning can symbolize the river 7. Work 1 – 30
<p>Rehearsal Plan – Rehearsal #4 Rehearsal Date: March 11th, 2008</p> <p>Literature: <i>Kenya Contrasts</i></p>	<p>Ensemble: 7th Grade Band</p> <p>Literature: <i>Achilles' Wrath</i></p>

Plan: 1. As students enter: Listen to “African Festival – Hilliard/Elledge/Pearson” 2. Warm-up (Gm using rhythms from piece) 3. Bookwork 4. Macro Read 1 – 45 5. Underline the word Contrast in title	
Rehearsal Plan – Rehearsal #5 Rehearsal Date: March 12 th , 2008 Literature: <i>Achilles’ Wrath</i> Plan: 1. As students enter: Listen to “In Pursuit of Troy – Shabazz” 2. Warm-up 3. Bookwork 4. Talk about Phrygian Mode 5. Review 1-30	Ensemble: 7 th Grade Band Literature: <i>Kenya Contrasts</i> Plan: 6. Review Contrast concept 7. Explain “sim.” 8. Review 1 – 45 a. Talk about Phrase b. Dynamics 9. 31 – Is this a main point or a transitional point taking us somewhere
Rehearsal Plan – Rehearsal #6 Rehearsal Date: March 13 th , 2008 Literature: <i>Kenya Contrasts</i> Plan: 1. As students enter: Listen to “Africa: Ceremony, Song and Dance” 2. Warm-up 3. Sectionals: 1-45	Ensemble: 7 th Grade Band Literature: <i>Achilles’ Wrath</i> Plan: 4. Sectionals: 30 – 54 5. WW scoring 30 – 36 a. Not powerful b. Pretty
Rehearsal Plan – Rehearsal #7 Rehearsal Date: March 24 th , 2008 Literature: <i>Kenya Contrasts</i> Plan: 1. As students enter: Listen to “JuJu Dance - Sharp” 2. Warm-up 3. Bookwork 4. Macro Read 45 to end 5. Match 8 th in 45-46 (battle) 6. Sandwich model	Ensemble: 7 th Grade Band Sandwich Model: 45-46 – Bread 46 – trpt melody 52-53 – Bread 55 – WW melody split 60-61 – Bread 62 – Canon/Round
Rehearsal Plan – Rehearsal #8	Ensemble: 7 th Grade Band

<p>Rehearsal Date: March 25th, 2008</p> <p>Literature: <i>Achilles' Wrath</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. As students enter: Listen to "The Iliad" – R. Smith" 2. Warm-up 3. Bookwork 4. Macro Read 54 – end <ol style="list-style-type: none"> a. Reference relative minors: <ol style="list-style-type: none"> i. Bb – Gm ii. Eb – Cm b. Keep up tempo at 82 5. Mark 5 things from 54 to end to work on 	
<p>Rehearsal Plan – Rehearsal #9</p> <p>Rehearsal Date: March 26th, 2008</p> <p>Literature: <i>Kenya Contrasts</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. As students enter: Listen to "Serengeti - Higgins" 2. Warm-up 3. Sectionals 45 – end 	<p>Ensemble: 7th Grade Band</p>
<p>Rehearsal Plan – Rehearsal #10</p> <p>Rehearsal Date: March 27th, 2008</p> <p>Literature: <i>Achilles' Wrath</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. As students enter: Listen to "Marche of the Titans - Curnow" 2. Warm-up 3. Bookwork 4. Work 54 – end <ol style="list-style-type: none"> a. Dynamics b. Legato c. Glissando in WW d. Aggressiveness during battle parts 	<p>Ensemble: 7th Grade Band</p>
<p>Rehearsal Plan – Rehearsal #11</p> <p>Rehearsal Date: March 28th, 2008</p> <p>Literature: <i>Kenya Contrasts</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. As students enter: Listen to "The Iliad" – R. Smith" 2. Warm-up 3. Bookwork 	<p>Ensemble: 7th Grade Band</p>

4. Work 69 – end
 - a. Transition from 68
 - b. Notice accompaniment pattern
5. Match 8th in last 3 measures

Rehearsal Plan – Rehearsal #12
 Rehearsal Date: March 31st, 2008

Ensemble: 7th Grade Band

Literature: *Kenya Contrasts*

Plan:

1. As students enter: Listen to “Serengeti - Higgins”
2. Warm-up
3. **Playing Test – Smartmusic Assignment #1**

Flute: From: Bar 20 | Beat 2 >> Thru: Bar 35 | Beat 3 Tempo: 102

Begin playing this assignment on the 'and' of beat two. Use alternate Bb throughout. Be sure to follow articulation markings carefully. Observe all breath marks and dynamics.

Clarinet 1: From: Bar 20 | Beat 2 >> Thru: Bar 35 | Beat 3 Tempo: 102

Begin playing this assignment on the 'and' of beat two. Keep the right hand down throughout to help you play smoothly between A and C and A and B. Be sure to follow articulation markings carefully. Observe all breath marks and tied notes. Follow the dynamic markings carefully.

Clarinet 2: From: Bar 21 | Beat 1 >> Thru: Bar 34 | Beat 3 Tempo: 96

Play dotted half notes full value and use a legato tongue to contrast with the staccato eighth notes that follow. Follow dynamics carefully. Be sure to carry accidentals through the whole measure. Use alternate F# fingering in measure 33.

B. Clarinet: From: Bar 21 | Beat 1 >> Thru: Bar 35 | Beat 1 Tempo: 96

Be sure to continue the staccato articulation throughout this section. Follow dynamic markings. Carry the accidental F# through measure 29.

Alto Sax 1,2: From: Bar 21 | Beat 1 >> Thru: Bar 34 | Beat 3 Tempo: 96

Play dotted half notes full value and use a legato tongue to contrast with the staccato eighth notes that follow. Follow dynamics carefully. Be sure to carry accidentals through the whole measure. Use alternate C fingering in measures 27 and 28.

Trumpet 1,2: From: Bar 20 | Beat 1 >> Thru: Bar 35 | Beat 3 Tempo: 102

Use alternate Bb throughout. Be sure to follow articulation markings carefully. Observe all breath marks.

Trombone 1,2: From: Bar 21 | Beat 1 >> Thru: Bar 34 | Beat 3 Tempo: 96

Use a light articulation for staccato notes and a smooth, legato articulation for the slurred notes. Observe the dynamics. Be sure to carry the accidentals through the measure.

Baritone: From: Bar 21 | Beat 1 >> Thru: Bar 34 | Beat 3 Tempo: 96

Use a light articulation for staccato notes and a smooth, legato articulation for the slurred notes. Observe dynamics. Be sure to carry the accidentals through the measure.

Tuba: From: Bar 21 | Beat 1 >> Thru: Bar 35 | Beat 1 Tempo: 96

Be sure to continue the staccato articulation throughout this section. Follow dynamic markings. Carry the accidental E natural through measure 29.

<p>Mallet Perc.: From: Bar 16 Beat 1 >> Thru: Bar 24 Beat 3 Tempo: 96</p> <p>Use a RRRL sticking pattern for this melody.</p> <p>Timpani: From: Bar 1 Beat 1 >> Thru: Bar 6 Beat 3 Tempo: 96</p> <p>Use a very light stroke about 6 inches away from the rim. Follow dynamics carefully.</p> <p>Perc. 1: From: Bar 35 Beat 1 >> Thru: Bar 43 Beat 3 Tempo: 96</p> <p>Make sure that the snare is off. Subdivide eighth notes to ensure accurate entrances.</p> <p>Perc. 2: From: Bar 21 Beat 1 >> Thru: Bar 31 Beat 3 Tempo: 96</p> <p>Subdivide counting in eighth notes to ensure accurate entrances. Hold shaker or maracas parallel to the floor to keep beads from sounding except on rhythm.</p> <ol style="list-style-type: none"> 4. Work Motive 1 – 8th note rhythm 1-45 <ol style="list-style-type: none"> a. Match length b. Work on playing light 5. Stress CONTRAST 	
<p>Rehearsal Plan – Rehearsal #13</p> <p>Rehearsal Date: April 1st, 2008</p> <p>Literature: <i>Achilles' Wrath</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. As students enter: Listen to “Achilles’ Wrath – 54 - end” 2. Warm-up 3. Bookwork 4. Work 54 – end <ol style="list-style-type: none"> a. Listen to Motive 2 and 3. b. Who has them? c. Build.... Start soft enough 	<p>Ensemble: 7th Grade Band</p>
<p>Rehearsal Plan – Rehearsal #14</p> <p>Rehearsal Date: April 2nd, 2008</p> <p>Literature: <i>Achilles' Wrath</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. As students enter: Listen to “Achilles’ Wrath – 49 - 66” 2. Warm-up 3. Bookwork 4. Work Transition area 49 – 66 	<p>Ensemble: 7th Grade Band</p>
<p>Rehearsal Plan – Rehearsal #15</p> <p>Rehearsal Date: April 7th, 2008</p> <p>Literature: <i>Kenya Contrasts</i> Literature: <i>Achilles' Wrath</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. Warm-up 2. Full run-through 	<p>Ensemble: 7th Grade Band</p>

3. What are we still struggling with?

Rehearsal Plan – Rehearsal #16
Rehearsal Date: April 8th, 2008

Ensemble: 7th Grade Band

Literature: *Achilles' Wrath*

Plan:

1. Warm-up
2. **Playing Test – Smartmusic Assignment #1**

Flute: From: Bar 21 | Beat 2 >> Thru: Bar 36 | Beat 2 Tempo: 135

Keep the beat steady. Practice this section slowly until you know all of your notes and rhythms, then gradually increase the speed. Pay careful attention to the articulations; play all slurs as written. Note the dynamic change to 'p' in measure 30.

Clarinet 1 & 2: From: Bar 21 | Beat 2 >> Thru: Bar 36 | Beat 2 Tempo: 135

Keep the beat steady. Practice this section slowly until you know all of your notes and rhythms, then gradually increase the speed. Pay careful attention to the articulations; play all slurs as written. Note the dynamic change to 'p' in measure 30.

B. Clarinet: From: Bar 58 | Beat 1 >> Thru: Bar 74 | Beat 1 Tempo: 139

Keep the beat steady and count carefully. This section is your 'soli'. Make sure you know how to finger E-flat, and remember all Bs are flat. Notice the dynamic change to 'mp' in measure 66.

Alto Sax: From: Bar 21 | Beat 2 >> Thru: Bar 36 | Beat 2 Tempo: 135

Keep the beat steady. Practice this section slowly until you know all of your notes and rhythms, then gradually increase the speed. Pay careful attention to the articulations; play all slurs as written. Note the dynamic change to 'p' in measure 30.

Tenor Sax: From: Bar 58 | Beat 1 >> Thru: Bar 74 | Beat 1 Tempo: 139

Keep the beat steady and count carefully. This section is your 'soli'. Make sure you know how to finger E-flat, and remember all Bs are flat. Notice the dynamic change to 'mp' in measure 66.

Bari Sax: From: Bar 58 | Beat 1 >> Thru: Bar 74 | Beat 1 Tempo: 139

Keep the beat steady and count carefully. This section is your 'soli'. Make sure you know how to finger B-flat. Notice the dynamic change to 'mp' in measure 66.

Trumpet 1 & 2: From: Bar 14 | Beat 1 >> Thru: Bar 22 | Beat 4 Tempo: 140

Keep the beat steady. Practice this section slowly until you know all of your notes and rhythms, then gradually increase the speed. Pay careful attention to the articulations; play all slurs as written.

Trb & Baritone: From: Bar 37 | Beat 1 >> Thru: Bar 53 | Beat 4 Tempo: 138

Keep the beat steady. Play the dynamic markings as written. Make sure you understand how to play the 'fp'. Pay careful attention to the articulations; play all slurs as written.

Tuba: From: Bar 58 | Beat 1 >> Thru: Bar 74 | Beat 3 Tempo: 139

Keep the beat steady and count carefully. This section is your 'soli'. Make sure you know how to finger D-flat, and remember all Bs, Es, and As, are flat. Notice the dynamic change to 'mp' in measure 66.

Mallet Perc.: From: Bar 22 | Beat 1 >> Thru: Bar 35 | Beat 4 Tempo: 142

Keep the beat steady and count carefully. Practice this section slowly until you know all of your notes and rhythms, then gradually increase the speed. Figure out your sticking and write it in your part. Try to alternate mallets whenever possible. Watch for the A-flat in measure 31.

Timpani: From: Bar 86 | Beat 1 >> Thru: Bar 95 | Beat 3 Tempo: 139

Tune your drums carefully. Keep the beat steady and count carefully. Try to play the eighth notes as evenly as

possible.

Perc. 1: From: Bar 85 | Beat 3 (2nd Repeat, 2nd X) >> Thru: Bar 96 | Beat 3 Tempo:

139

Keep the beat steady and count carefully. Try to play the sixteenth notes as evenly as possible. Work to make the rolls very even. Pay attention to the accents beginning in measure 92.

Perc. 2: From: Bar 85 | Beat 3 (2nd Repeat, 2nd X) >> Thru: Bar 96 | Beat 3 Tempo:

139

Keep the beat steady and count carefully. Try to play the eighth notes as evenly as possible. Work to make the rolls very even. Pay attention to the crescendos in measures 87, 91, and 95.

3. Work Crescendos 9, 13, and fp 38, 48
 - a. Drive through with energy
 - b. Have enough air
4. Notice the other crescendos are gradual!!!

Rehearsal Plan – Rehearsal #17 Rehearsal Date: April 9 th , 2008 Literature: <i>Kenya Contrasts</i> Plan: 1. Warm-up 2. Work Student problem areas	Ensemble: 7 th Grade Band
Rehearsal Plan – Rehearsal #18 Rehearsal Date: April 10 th , 2008 Literature: <i>Achilles' Wrath</i> Plan: 1. Warm-up 2. Work Student problem areas	Ensemble: 7 th Grade Band
Rehearsal Plan – Rehearsal #19 Rehearsal Date: April 11 th , 2008 Literature: <i>Kenya Contrasts</i> Literature: <i>Achilles' Wrath</i> Plan: 1. Warm-up 2. Make full run-through RECORDING	Ensemble: 7 th Grade Band
Rehearsal Plan – Rehearsal #20 Rehearsal Date: April 14 th , 2008 Literature: <i>Kenya Contrasts</i> Plan:	Ensemble: 7 th Grade Band

<ol style="list-style-type: none"> 1. As students enter: Listen to “Kenya Contrasts – made on Friday” 2. Warm-up 3. Work 45 transition <ol style="list-style-type: none"> a. “Memorize 2 measures” – look up!!! b. Run at different tempos c. Work 69 transition 	
Rehearsal Plan – Rehearsal #21 Rehearsal Date: April 15 th , 2008 Literature: <i>Achilles’ Wrath</i> Plan: <ol style="list-style-type: none"> 1. As students enter: Listen to “Achilles’ Wrath recording” 2. Warm-up 3. Tempo Work <ol style="list-style-type: none"> a. 10-54 – mm 100 b. 10-54 – mm 115 c. 10-54 – mm 130 	Ensemble: 7 th Grade Band
Rehearsal Plan – Rehearsal #22 Rehearsal Date: April 16 th , 2008 Literature: <i>Kenya Contrasts</i> Plan: <ol style="list-style-type: none"> 1. Warm-up 2. Work 62 – end <ol style="list-style-type: none"> a. Focus on accompaniment b. Don’t let slow down c. Work cresc. in perc last 2 measures (band doesn’t cresc) d. 74 8th notes, match volume and style 	Ensemble: 7 th Grade Band
Rehearsal Plan – Rehearsal #23 Rehearsal Date: April 17 th , 2008 Literature: <i>Kenya Contrasts</i> Literature: <i>Achilles’ Wrath</i> Plan: <ol style="list-style-type: none"> 1. Warm-up 2. Macro Run-Through <ol style="list-style-type: none"> a. Stop if Necessary b. Work dynamics c. Stress Tempo accuracy d. Note any problems 	Ensemble: 7 th Grade Band

<p>Rehearsal Plan – Rehearsal #24 Rehearsal Date: April 18th, 2008</p> <p>Literature: <i>Achilles' Wrath</i></p> <p>Plan: 1. Warm-up 2. Talk about problem areas from last rehearsal 3. Macro Run-Through Make every effort not to stop</p>	<p>Ensemble: 7th Grade Band</p> <p>Literature: <i>Kenya Contrasts</i></p>
<p>Rehearsal Plan – Rehearsal #25 Rehearsal Date: April 21st, 2008</p> <p>Literature: <i>Kenya Contrasts</i></p> <p>Plan: 1. Warm-up 2. Final Run-Through</p>	<p>Ensemble: 7th Grade Band</p> <p>Literature: <i>Achilles' Wrath</i></p>

<p>Rehearsal Plan – Rehearsal #1 Rehearsal Date: March 6th, 2008</p> <p>Literature: <i>On the Wings of Swallows</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. Warm-up 2. Bookwork 3. Talk through STARS acronym 4. Clap/Tap/Rap 62-65 5. Sightread 6. Mark 10 places to improve on with pencil 	<p>Ensemble: 8th Grade Band</p> <p>S – Signatures (key) T – Time Signature/Tempo A – Accidentals/Articulations R – Rhythms S – Signs (any other information)</p>
<p>Rehearsal Plan – Rehearsal #2 Rehearsal Date: March 7th, 2008</p> <p>Literature: <i>On the Wings of Swallows</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. Warm-up 2. Bookwork 3. Explanation of text: “True hope is swift, and flies with swallow’s wings.” <ul style="list-style-type: none"> - William Shakespeare (from RICHARD III) <ol style="list-style-type: none"> a. What does it mean to you? b. Explain that it was a commission for a lost student? c. Does this change your perception of meaning? d. What emotions are we to portray? 4. Macro work 1-72 <ul style="list-style-type: none"> - Talk about bi-tonality 	<p>Ensemble: 8th Grade Band</p>
<p>Rehearsal Plan – Rehearsal #3 Rehearsal Date: March 10th, 2008</p> <p>Literature: <i>On the Wings of Swallows</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. Warm-up 2. Bookwork 3. What does “Hope” mean to you? 4. Macro work 72 - end 	<p>Ensemble: 8th Grade Band</p>
<p>Rehearsal Plan – Rehearsal #4 Rehearsal Date: March 11th, 2008</p> <p>Literature: <i>On the Wings of Swallows</i></p>	<p>Ensemble: 8th Grade Band</p>

Plan: 1. Warm-up 2. 12 major scales 3. Sectionals – 1-72 4. Work rhythms and notes	
Rehearsal Plan – Rehearsal #5 Rehearsal Date: March 12 th , 2008 Literature: <i>On the Wings of Swallows</i> Plan: 1. Warm-up 2. 12 major scales (brass start on Bb, WW on F – get used to bi-tonal sound) 3. Sectionals – 72 – end 4. Work rhythms and notes	Ensemble: 8 th Grade Band
Rehearsal Plan – Rehearsal #6 Rehearsal Date: March 13 th , 2008 Literature: <i>On the Wings of Swallows</i> Plan: 1. As students enter: Listen to “I Am – Boysen” <ul style="list-style-type: none"> a. What feelings are you hearing <ul style="list-style-type: none"> i. Slow section – {Grief, Sadness, Sorrow} ← ii. Fast section – {Happiness, Excitement, fulfilling hope} ← iii. Scary section – {Depression, suspense, mystery} ← 	Student answers
Rehearsal Plan – Rehearsal #7 Rehearsal Date: March 24 th , 2008 Literature: <i>Old Churches</i> Plan: 1. As student enter: Listen to: “200 B.C. – Rudgers” 2. Warm-up 3. 12 major scales 4. Talk through STARS acronym 5. Talk about Graphic notation, Chance Techniques, murmuring 6. Gregorian Chant vs. 20 th Century music 7. Listen to “Old Churches” <ul style="list-style-type: none"> a. Unorthodox to listen at 1st rehearsal, but will answer many questions 	Ensemble: 8 th Grade Band
Rehearsal Plan – Rehearsal #8	Ensemble: 8 th Grade Band

<p>Rehearsal Date: March 25th, 2008</p> <p>Literature: <i>On the Wings of Swallows</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. As students enter: Listen to “An American Elegy – Ticheli” 2. Warm-up 3. 12 major scales – only down 4. Talk about Through-Composed 5. Work 1- 32 <ol style="list-style-type: none"> a. Work balance on Call and Response b. Work Phrasing and dynamics 	
<p>Rehearsal Plan – Rehearsal #9</p> <p>Rehearsal Date: March 26th, 2008</p> <p>Literature: <i>Old Churches</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. Warm-up 2. 12 major scales 3. Play through only thematic music – no chance music, murmuring, graphic notation) <ol style="list-style-type: none"> a. 3-7, 9-11, 12-22, 24-31, 33-41, 43-49 	Ensemble: 8 th Grade Band
<p>Rehearsal Plan – Rehearsal #10</p> <p>Rehearsal Date: March 27th, 2008</p> <p>Literature: <i>Old Churches</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. Warm-up 2. 12 major scales – 2 8th notes per pitch 3. Talk about note/rhythm issues vs. musicality issues 4. Work 1-17 – make sure chance rhythms DON’T line up – be individual 	Ensemble: 8 th Grade Band
<p>Rehearsal Plan – Rehearsal #11</p> <p>Rehearsal Date: March 28th, 2008</p> <p>Literature: <i>Old Churches</i></p> <p>Plans:</p> <ol style="list-style-type: none"> 1. Warm-up 2. 12 major scales – triplet 8th notes per pitch 3. Talk about legato tonguing and phrasing 4. Work 17 – 39 	Ensemble: 8 th Grade Band
<p>Rehearsal Plan – Rehearsal #12</p> <p>Rehearsal Date: March 31st, 2008</p>	Ensemble: 8 th Grade Band

Literature: *On the Wings of Swallows*

Plan:

1. Warm-up
2. **Playing Test – Smartmusic Assignment #1**

Piccolo & Flute: From: Bar 24 | Beat 1 >> Thru: Bar 31 | Beat 4 Tempo: 102

Practice sextuplet in measure 27 slowly until you can play it evenly in one beat. Don't forget fp in measure 26.

Clarinet 1: From: Bar 24 | Beat 1 >> Thru: Bar 31 | Beat 4 Tempo: 102

Practice sextuplet slowly in measure 27 until you can play it evenly in one beat. Keep right hand down on the Bb.

Clarinet 2 & 3: From: Bar 34 | Beat 1 >> Thru: Bar 38 | Beat 4 Tempo: 137

Don't forget the middle finger B natural. Put a small space after the marcato accents.

Bb Bass Clarinet: From: Bar 24 | Beat 1 >> Thru: Bar 31 | Beat 4 Tempo: 102

Give full value to all white notes! Don't forget the fp in measure 26. Final quarter note must be very strong in measure 30. If you don't have a low Eb, play measure 31 up one octave.

Alto Sax 1 & 2: From: Bar 24 | Beat 1 >> Thru: Bar 31 | Beat 4 Tempo: 102

Be sure the triplet in measure 27 begins on the "and" of beat 4. Use the side Bb fingering.

Tenor Sax: From: Bar 24 | Beat 1 >> Thru: Bar 31 | Beat 4 Tempo: 102

Give full value to all white notes! Don't forget the fp in measure 26.

Bari Sax: From: Bar 24 | Beat 1 >> Thru: Bar 31 | Beat 4 Tempo: 102

Give full value to all white notes! Don't forget the fp in measure 26. Final quarter note must be very strong in measure 30.

Trumpet 1, 2, & 3: From: Bar 40 | Beat 1 >> Thru: Bar 47 | Beat 4 Tempo: 134

Trumpet soli! Listen closely to match pitch and note lengths.

Trb 1, 2 & Baritone & Tuba: From: Bar 24 | Beat 1 >> Thru: Bar 31 | Beat 4 Tempo:

102

Give full value to all white notes! Don't forget the fp in measure 26. Final quarter note must be very strong in measure 30.

Mallet Percussion: From: Bar 89 | Beat 1 >> Thru: Bar 94 | Beat 4 Tempo: 96

Watch conductor for ritard in measure 92 and 'a tempo' in measure 93.

Timpani: From: Bar 24 | Beat 1 >> Thru: Bar 29 | Beat 1 Tempo: 44

Big crescendo in measures 23 and 27. Watch the conductor to arrive accurately on beat 1 in measures 24 and 28.

Percussion 1: From: Bar 24 | Beat 1 >> Thru: Bar 31 | Beat 1 Tempo: 44

SD: Pay close attention to all crescendos and accents. Play sixteenths slowly to develop even technique.

Percussion 2: From: Bar 26 | Beat 1 >> Thru: Bar 32 | Beat 1 Tempo: 102

SC: Be sure the strongest point is at the end of each roll. Don't arrive too soon!

3. Work 32 - 72

- a. Notice Motive 1 at 40 in trumpet.
 - i. Fragments are presented (34) before entire motive
- b. Motive 2 introduced at 48
- c. Key change with Motive 1 development at 54

<p>Rehearsal Plan – Rehearsal #13 Rehearsal Date: April 1st, 2008</p> <p style="text-align: right;">Ensemble: 8th Grade Band</p> <p style="text-align: center;">Literature: <i>On the Wings of Swallows</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. As student enter: Listen to “Legends in the Mist” – Sweeney 2. Warm-up 3. 12 major scales – WW up – brass down 4. Work 72 – 126 <ol style="list-style-type: none"> a. Introduction of Motive 3 (73) b. Variation 1 of Motive 3 at 85 c. Variation 2 at 99 d. Motive 1 at 106
<p>Rehearsal Plan – Rehearsal #14 Rehearsal Date: April 2nd, 2008</p> <p style="text-align: right;">Ensemble: 8th Grade Band</p> <p style="text-align: center;">Literature: <i>Old Churches</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. Warm-up 2. 12 major scales – 4 16th notes per pitch 3. Work 39 - 52
<p>Rehearsal Plan – Rehearsal #15 Rehearsal Date: April 3rd, 2008</p> <p style="text-align: right;">Ensemble: 8th Grade Band</p> <p style="text-align: center;">Literature: <i>Old Churches</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. Have student chairs and stands messed up around the room <ol style="list-style-type: none"> a. Have students come in and not sit near anyone in their section 2. Warm-up 3. Work 52 – end <ol style="list-style-type: none"> a. Strive for individual flute lines. Stagger your starts even if it means waiting for someone else to start. b. Establish when each entrance and exit will be directed
<p>Rehearsal Plan – Rehearsal #16 Rehearsal Date: April 7th, 2008</p> <p style="text-align: right;">Ensemble: 8th Grade Band</p> <p style="text-align: center;">Literature: <i>On the Wings of Swallows</i></p> <p>Plan:</p> <ol style="list-style-type: none"> 1. As student enter: Listen to “ In Heaven’s Air” - Hazo 2. Warm-up 3. 12 major scales – WW down – Brass up 4. Work 126 – end

- a. 126 – recap of 24
- b. 161 – Does this sound like the end of the song?
- c. Why did the composer add the last 7 measures?
 - i. The “Hope” that a family and friend hold onto after a loved one dies.

Rehearsal Plan – Rehearsal #17 Ensemble: 8th Grade Band
 Rehearsal Date: April 8th, 2008
 Literature: *Old Churches*

Plan:

1. As students enter: Listen to “Mysterious Village” – Colgrass
2. Warm-up
3. 12 major scales
4. Run-through
 - a. Stop when necessary to fix entrances and exits

Rehearsal Plan – Rehearsal #18 Ensemble: 8th Grade Band
 Rehearsal Date: April 9th, 2008
 Literature: *On the Wings of Swallows*

Plan:

1. Warm-up
- 2. Playing Test – Smartmusic Assignment #2**

Piccolo & Flute: From: Bar 54 | Beat 1 >> Thru: Bar 57 | Beat 4 Tempo: 140

Flute/picc soli! Be sure to play staccato notes lightly and put a space after each one. Don't forget the E naturals.

Clarinet 1, 2 & 3: From: Bar 81 | Beat 1 >> Thru: Bar 88 | Beat 4 Tempo: 89

Play legato, giving full value to all notes in four bar phrases. Firm corners for good pitch on the high C in measure 87.

Bass Clarinet: From: Bar 40 | Beat 1 >> Thru: Bar 47 | Beat 4 Tempo: 134

Accented notes should be played full value, strongly and with weight, while staccatos should remain light and separated. Be sure to switch to A's after seven measures of D's!

Alto Sax 1 & 2: From: Bar 73 | Beat 1 >> Thru: Bar 80 | Beat 4 Tempo: 89

Alto sax soli! 32nd notes should almost feel like grace notes leading into beat 2. Watch conductor for tempo change in measure 76.

Tenor Sax: From: Bar 101 | Beat 1 >> Thru: Bar 111 | Beat 3 Tempo: 134

Make a difference between staccato (separated) and tenuto (full value). Practice measure 109 slowly at first.

Bari Sax: From: Bar 99 | Beat 1 >> Thru: Bar 111 | Beat 3 Tempo: 127

Subdivide eighth notes in your mind to achieve the best possible rhythm. Give full value to all notes marked with a tenuto. Important soli with bass clarinet and tuba at measure 106!

Trumpet 1, 2, & 3: From: Bar 89 | Beat 1 >> Thru: Bar 98 | Beat 4 Tempo: 96

Play legato, giving full value to all notes in four bar phrases. Watch the conductor for a tempo change in measures 92 and 97.

Trombone 1 & 2: From: Bar 73 | Beat 1 >> Thru: Bar 80 | Beat 4 Tempo: 89

Play legato, giving full value to all notes in four bar phrases. Use your air to make a smooth connection between the

long eighth note and the dotted quarter in measures 74 & 80. Match the tenor sax on your B natural in measure 76.

Baritone: From: Bar 40 | Beat 1 >> Thru: Bar 47 | Beat 4 Tempo: 134

Accented notes should be played full value, strongly and with weight, while staccatos should remain light and separated. Be sure to switch to A's after seven measures of D's!

Tuba: From: Bar 99 | Beat 1 >> Thru: Bar 111 | Beat 3 Tempo: 127

Make a difference between staccato (separated) and tenuto (full value). Practice measures 106-107 slowly at first. Listen for bari sax and bass clarinet.

Mallet Percussion: From: Bar 120 | Beat 1 >> Thru: Bar 124 | Beat 4 Tempo: 135

Use hard yarn mallets. Give the marcato accent a little punch!

Timpani: From: Bar 121 | Beat 1 >> Thru: Bar 127 | Beat 1 Tempo: 135

Be sure to alternate sticks on the sixteenth notes to keep them even. Be ready for a slower tempo at measure 126; don't let yourself rush the triplet eighths!

Percussion 1: From: Bar 139 | Beat 1 >> Thru: Bar 162 | Beat 1 Tempo: 125

SD: Practice slowly first and observe all accents and dynamic markings. Be sure that measure 156 is a gradual crescendo throughout the entire measure.

Percussion 2: From: Bar 40 | Beat 1 >> Thru: Bar 48 | Beat 1 Tempo: 134

TOM: Observe all accents. Practice 8 full measures of the same rhythm before finishing with an accented quarter note on beat 1 of measure 48. Don't get lost!

3. Work on student problem areas

Rehearsal Plan – Rehearsal #19

Ensemble: 8th Grade Band

Rehearsal Date: April 10th, 2008

Literature: *Old Churches*

Plan:

1. As students enter: Listen to “Symphony No. 1” – Buckvich
2. Warm-up
3. 12 major scales
4. Run-through - record

Rehearsal Plan – Rehearsal #20

Ensemble: 8th Grade Band

Rehearsal Date: April 11th, 2008

Literature: *On the Wings of Swallows*

Plan:

1. Warm-up
2. 12 major scales (Brass on Bb – WW on Eb)
3. Macro run-through 1 – 72 - record

Rehearsal Plan – Rehearsal #21

Ensemble: 8th Grade Band

Rehearsal Date: April 14th, 2008

Literature: *On the Wings of Swallows*

Plan:

<ol style="list-style-type: none"> 1. As students enter: Listen to “On the Wings “ recording from yesterday 2. Warm-up 3. Macro run-through 72 – end - record 	
Rehearsal Plan – Rehearsal #22 Rehearsal Date: April 15 th , 2008 Literature: <i>On the Wings of Swallows</i>	Ensemble: 8 th Grade Band Literature: <i>Old Churches</i>
Plan: <ol style="list-style-type: none"> 1. As student enter: Listen to “On the Wings” recording from yesterday 2. Warm-up 3. Run-through <ol style="list-style-type: none"> a. Stop if needed for issues b. Focus on transitions 	
Rehearsal Plan – Rehearsal #23 Rehearsal Date: April 17 th , 2008 Literature: <i>Old Churches</i>	Ensemble: 8 th Grade Band Literature: <i>On the Wings of Swallows</i>
Plan: <ol style="list-style-type: none"> 1. Warm-up 2. Run-through <ol style="list-style-type: none"> a. Stop only if necessary 	
Rehearsal Plan – Rehearsal #24 Rehearsal Date: April 18 th , 2008 Literature: <i>Old Churches</i>	Ensemble: 8 th Grade Band Literature: <i>On the Wings of Swallows</i>
Plan: <ol style="list-style-type: none"> 1. Warm-up 2. Concert run-through 	

CHAPTER 9 - Conclusion and Evaluations

The entire process from start to finish allowed me to grow tremendously as an educator and conductor. The process, from planning, preparing, performing, and reflecting is very rewarding when done right. It takes more time but is well worth the time invested.

It was exciting for me to see the students rise to the occasion of the challenges that this music presented. It was great to see the moments where students “got it”, and then became invested in the process.

I would first like to thank my wife, Dwyne and my sons, Noah and Elijah, for allowing me the “private time” needed. I would also like to thank the administration and students of Chapman Middle School for the effort they gave at the beginning and through the completion of this project. As my only job up to this point, I feel very lucky to be a part of this great school district and am appreciative of the support I am given to teach these wonderful students.

The past five months have been a particularly trying time for me personally, with the loss of my mother-in-law, the marriage of my twin brother, and a tornado that devastated the town and schools of Chapman. I want to thank Dr. Frank Tracz for his support and extra time given to complete this final project.

A special thank you goes to Dr. Frank Tracz and the other teachers involved in the Summer Masters Program at Kansas State University for all they have done to set up and administer this program. I am amazed at the ease with which they made the process for the student, while I know it was not easy for them. I am extremely grateful for the opportunity to continue my education and continue my career simultaneously. My sincere thanks go out to each and every person for the help they have provided me along this entire Masters process. Thank

you for providing me the knowledge and skill that I have gained over this experience. It will be invaluable to me as I continue my career as a music educator.

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Appendix A - Concert Program

Spring Program

Star Spangled Banner arr. James Ployhar
 Safari James Ployhar
 Rising Star Samuel R. Hazo
 Soaring Through Ionian Skies Robert W. Smith
 Bells of Freedom David R. Gillingham

6th Grade Band

This Pretty Planet Foster and Chapin
 Guitar: Marc Riegel
 Under the Same Sun Clifford Carter
 Mozart's Floating Zoo arr. Marta Keen
 Piano: Melanie Bergstrom
 American Tears Teresa Jennings

CMS Singers

Kenya Contrast William Himes
 Cole's Song Michael Kamen/arr. Eric Osterling
 Achilles' Wrath Sean O'Laughlin

7th Grade Band

Can I Ride? Traditional Spiritual Shaw and Moore
 Seasons of Love from the musical RENT Johnathan Larson
 Cumana Martin Ellis

8th Grade Choir

Red Rock Canyon Robert Sheldon
 Old Churches Michael Colgrass
 -----Presentation of the "Harold Bray" Award-----
 On the Wings of Swallows Michael Sweeney

8th Grade Band



Parts of this concert are in partial fulfillment for Masters of Music from Kansas State University for Mr. Marc Riegel

Flutes: Carlie Phillips*
 Courtney Miramontez*
 Cierra Exline
Clarinet: Kayla Roark*
 Lauren Perry*
 Nicole Miller
 Vanessa Lovett
 Morgan Collie
 Tiffany Griffin
Alto Saxes: Justine Schuler*
 Richard Acker*
Baritone: Mellowie Ginder
 Naomi Hummel
 Dusty Cody
 Jordan Cook
 Dakota Caldwell
 Marcus Cox
 Seth Cunningham
Tenor Saxes: Emma Skrsbooz*
 Chase Ehlers
Baritone: Dakota Smith*
French Horn: Maddy Sparks*
Baritone: Dennis Wahlman*
Tuba: Stone Hayden*
Percussion: Dylan Babcock
 Riley O'Neal
 Jonah Farley
 Aaron Renshaw
 Logan Lexow
 Adrian Fink
 Wade Hambright

6th Grade Band

Trumpets: Josh Haynes*
 David Wheat*
 Drew Miller
 Robert Walsh
 Meg Benefield
 Sam McGuire
Trombones: Blair Schmidt*
 Grant Prichard*
 Allison Wedarski
 Devon Nelson
 Jaime Arellano
 Augustus Anders
Alto Saxes: Ariel Hummel
 Chelsie Lowery
 Autumn Welsh
 Kayla Blatt
Bass Clarinet: Megan Peterson
Alto Saxes: Sydney Phillips
 Kirkland Babin
Baritone: Ryan Holeman
Tubas: Justin Fansler
 Cassondra Jordan
Percussion: Taylor Garrison
 Chris Diles
 David Prosch

7th Grade Band

Flutes: Brandi Howard
 Keanna Sager
 Taylor Schifflbauer
Clarinet: Diana Abbott
 Caitlin Rose
 Sierra Boman
 Alicia Brown
 Jessica Norms
Bass Clarinet: Megan Peterson
Alto Saxes: Sydney Phillips
 Kirkland Babin
Baritone: Ryan Holeman
 Nico LaYergne
 Shania Barte
 Tyler Cody
 Randy Hubbard
Trombones: Justin Volkman
 Alex Cunningham
 Kyle Anderson
Alto Saxes: Mandie McPhail
 Tori Young
 Tessa Heitenbach
 Vicente Rubio
 Ashley Arp
Alto Saxes: Andrea Opat
 Jordan Paeska
Tenor Sax: Sabrina Walsh

8th Grade Band

Flutes: Meg Hurford
 Bailey Hurford
 Kaitlyn Jackson
 Taylor Gentry
 Victoria Alciosto
Bass Clarinet: Cody Boles
Tenor Sax: Sabrina Walsh
Trumpets: Brittini Schmidt
 Chemika Cornell
 Lexi Coberly
Baritone: Jacob Schneider
Bass Guitar: TJ Miller
Trombones: Kathrin Kreiman
 Christian Meuli
 Chase Collins
Percussion: Kylan Ylar
 Jason Shorman
 Jonathon Terry
 Zachary Pathan
 Jessica Bowman

Appendix B - Program Notes read by Students at the Concert

Rising Star

In *Rising Star*, the 6th grade band got its first taste of chorale playing. Playing long notes at a slow tempo may sound easy, but it is usually left for 2nd year bands to tackle. The 6th grade band talked about the three general rules for playing chorales:

1. Staggered breathing – this is a technique where the students attempt to breathe at a place where the neighbor isn't. This gives the impression that no one is taking a breath.
2. Dah tonguing – This is in place of the normal “Tah” tonguing. The “dah” tongue is softer on the attack and matches the smooth and connected style of legato chorale playing
3. Bring out moving lines – Notes that are moving when other notes are holding are more important. This is the biggest challenge for young students because it forces them to listen to others when all they really want to do is listen to themselves.

Here is Samuel Hazo's *Rising Star*.

Bells of Freedom

In *Bells of Freedom*, the 6th grade band tackled march style for the first time. The key to playing marches well is a very light and separated attack. This is called STACCATO. Notes should not be connected at all, and space should be heard between each note.

This would get boring to listen to, though, so march composers always add a contrasting style. This style is smooth and connected and is called LEGATO. This is much like playing a chorale.

What makes this piece exciting for our band is the percussion music. It is very independently written, which means everyone has something completely different that they are playing. We really force our drummers to concentrate and focus on their parts.

We hope you can enjoy the contrasting styles and the great percussion writing in David Gillingham's *Bells of Freedom*.

Kenya Contrasts

Kenya Contrasts by William Himes is a great example of a simple melody with great orchestration. Orchestration is the art of taking a melody and making it sound interesting. You will hear two simple melodies passed through many groups, and in many ways. You will hear a canon, or a round, and even the melody split between two different sections.

The biggest challenge the 7th grade had with this piece is bringing out the second word of the title: CONTRAST. There is contrast in note length, dynamics, articulations, and tempo.

We hope you can pick out the contrasting parts of this piece and can hear the different ways the composer orchestrated the simple melody. Here is *Kenya Contrasts*.

Achilles' Wrath

Achilles' Wrath by Sean O'Laughlin is a great example of programmatic music. Programmatic music is music that tells a story. It is the composer's intent that you can visualize parts of the story in the music. The 7th grade band has spent a lot of time talking about the feelings that were being portrayed in the music.

The story is of Achilles', and his love for Helen of Troy. This epic tale involves love, deception, greed, and war. Listen for these attributes as you hear *Achilles' Wrath*.

Old Churches

Old Churches by Michael Colgrass is the most interesting piece on tonight's concert. Although it uses elementary notes, rhythms, and harmony, it uses some very unconventional notation: graphic notation - a group of symbols that allow the students to pick notes or note lengths; chance notation - pitches played without rhythm; and a murmuring effect – meant to simulate the idea of voices echoing in old churches.

The idea of the piece is based on ancient church music – Gregorian chant. These chants were sung by monks in ancient churches. One monk would sing a musical idea, then the rest of the monks would respond by singing back. This musical conversation continues throughout the piece, with the exception of a few brief interruptions. Perhaps they are the quiet comments church visitors make to one another.

The most difficult task for the 8th grade band was following the form of the music. It is hard to understand what is happening when what you are hearing is foreign to you. We hope you enjoy this truly unique 20th century piece, *Old Churches*.

On the Wings of Swallows

On the Wings of Swallows by Michael Sweeney is based on quote by William Shakespeare's *Richard III* and is "through-composed" – which means that each idea has a different sound. It is different than the normal ABA overture style that is popular with band composers. The 8th grade band has worked on playing each section as a complete section, and that each selection unifies the entire piece as a whole. The percussion is also very independent and used to enhance the music instead of just providing energetic rhythm.

This piece was commissioned in the memory of a band student, and so the band talked about the feelings of loss and hope that one would feel after the loss of someone close. Mr. Riegel would like to dedicate this piece in the name of his mother-in-law Wilma Clark, who just passed away on Sunday. Here is *On the Wings of Swallows*.