A GRADUATE RECITAL IN WIND BAND CONDUCTING: SERENADE IN D MINOR OP. 44, ANTONIN DVOŘÁK AND SYMPHONY NO. 6 (SYMPHONY FOR BAND), VINCENT PERSICHETTI

by

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B.M.E., Kansas State University, 2002

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2009

Approved by:

Major Professor
Dr. Frank Tracz
Abstract

This document was submitted to the Graduate School of Kansas State University as a partial requirement for the Master’s in Music Degree. This document includes the historical, theoretical, performance, and rehearsal consideration of the works performed in the corresponding graduate recital. These works are Antonin Dvořák’s *Serenade in D Minor, Op. 44* and Vincent Persichetti’s *Symphony Number Six for Band*. The analysis format for this report is based on the Blocker/Miles Unit Study technique found in the *Teaching Music through Performance in Band* series, as well as the Tracz concept of macro-micro score analysis. The performances of the Kansas State University Symphony Band and a chamber ensemble which consisted of faculty and Symphony Band members served as the basis for the technical, musical, and stylistic evaluations and analysis.
**Table of Contents**

List of Figures ................................................................................................. vi
List of Tables ................................................................................................. viii
Acknowledgements ......................................................................................... ix

CHAPTER 1 - Introduction and Report Information ........................................... 1
  Introduction and Statement of Purpose ......................................................... 1
  Performance Information ............................................................................. 1
  Music Examined ........................................................................................... 1
  Format of Analysis ....................................................................................... 2
  Concert Program ......................................................................................... 3

CHAPTER 2 - Music Education Mission Statement ............................................. 11

CHAPTER 3 - Quality Literature Selection ........................................................ 15

CHAPTER 4 - Serenade in D Minor, op. 44 ....................................................... 17
  Unit I. Composer ......................................................................................... 17
  Unit II. Composition ................................................................................... 22
    Moderato, quasi marcia ............................................................................. 23
    Minuetto .................................................................................................... 23
  Andante con moto ....................................................................................... 24
  Finale ........................................................................................................... 25
  Unifying Features ....................................................................................... 26
  Unit III. Historical Perspective .................................................................... 27
  Unit IV. Technical Considerations ............................................................... 28
    Moderato, quasi marcia ............................................................................. 28
    Minuetto .................................................................................................... 28
  Andante con moto ....................................................................................... 29
  Allegro molto .............................................................................................. 29
  Unit V. Stylistic Considerations .................................................................. 30
    Moderato, quasi marcia ............................................................................. 30
    Minuetto .................................................................................................... 30
Andante, con moto .......................................................... 30
Finale ........................................................................... 31
Unit VI. Musical Elements ........................................... 31
Moderato, quasi marcia ............................................... 31
Minuetto ....................................................................... 32
Andante con moto ....................................................... 32
Allegro molto ............................................................... 33
Unit VII. Form and Structure ........................................ 34
Unit VIII. Suggested Listening ..................................... 38
Unit IX. Seating Chart and Acoustical Justification ....... 38
Unit X. Rehearsal Plans and Evaluations ..................... 40
  Rehearsal Plan – Rehearsal #1, 10/12/08 .................. 40
  Rehearsal Plan – Rehearsal #2, 2/6/09 ...................... 41
  Rehearsal Plan – Rehearsal #3  2/25/09 ................... 42
  Rehearsal Plan – Rehearsal #4, 3/6/09 ..................... 43
CHAPTER 5 - Symphony for Band .................................. 44
  Unit I. Composer ........................................................ 44
  Unit II. Composition .................................................. 51
    Adagio-Allegro ....................................................... 51
    Adagio-Sostenuto .................................................. 53
    Allegretto ............................................................. 54
    Vivace ................................................................. 55
  Unit III. Historical Perspective .................................. 56
  Unit IV. Technical Considerations ............................. 56
    Adagio-Allegro ....................................................... 56
    Adagio-Sostenuto .................................................. 57
    Allegretto ............................................................. 57
    Vivace ................................................................. 57
  Unit V. Stylistic Considerations ................................. 58
    Adagio-Allegro ....................................................... 58
    Adagio-Sostenuto .................................................. 59
Allegretto .......................................................................................................................... 59
Vivace.................................................................................................................................. 60
Unit VI. Musical Elements ................................................................................................. 60
Adagio-Allegro ...................................................................................................................... 60
Adagio-Sostenuto ................................................................................................................. 61
Allegretto ............................................................................................................................ 61
Vivace.................................................................................................................................. 61
Unit VII. Form and Structure ............................................................................................. 62
Unit VIII. Suggested Listening ............................................................................................ 64
Unit IX. Seating Chart and Acoustical Justification ............................................................ 64
Unit X. Rehearsal Plans and Evaluations ............................................................................ 66
Rehearsal Plan – Rehearsal #1, 10/22/08.......................................................................... 66
Rehearsal Plan – Rehearsal #2, 10/27/08.......................................................................... 67
Rehearsal Plan – Rehearsal #3 12/08/08 ........................................................................ 68
Rehearsal Plan – Rehearsal #4, 12/10/08......................................................................... 69
Rehearsal Plan – Rehearsal #5 2/23/09 ........................................................................... 70
Rehearsal Plan – Rehearsal #6, 3/2/09 ........................................................................... 71
Rehearsal Plan – Rehearsal #7, 3/4/09 ............................................................................ 72
Rehearsal Plan – Rehearsal #8, 3/6/09 ............................................................................ 73
Rehearsal Plan – Rehearsal #9, 3/9/09 ............................................................................ 74
Bibliography ....................................................................................................................... 75
Appendix A - Serenade in D Minor, Antonin Dvořák .......................................................... 77
Appendix B - Symphony for Band, Vincent Persichetti ....................................................... 78
List of Figures

Figure 4.1 Antonin Dvořák...........................................................................................................21
Figure 4.4.2 Moderato, quasi Marcia Theme 1 .................................................................23
Figure 4.3 Minuetto Theme 1 ............................................................................................24
Figure 4.4 Trio, hemiola........................................................................................................24
Figure 4.5 Trio......................................................................................................................24
Figure 4.6 *Andante con moto*, horn motive ....................................................................24
Figure 4.7 *Andante con moto*, Theme .............................................................................24
Figure 4.8 *Andante con moto*, Theme, altered .................................................................25
Figure 4.9 *Finale*, Theme 1...............................................................................................25
Figure 4.10 Finale Theme 2.................................................................................................25
4.11 Finale Theme 3................................................................................................................25
4.12 Finale Theme 4................................................................................................................25
Figure 4.13 Five-note, descending scale, *Moderato, quasi marcia* ................................26
Figure 4.14 ..............................................................................................................................26
Figure 4.15 Seating Chart......................................................................................................39
Figure 5.1 Vincent Persichetti ............................................................................................50
Figure 5.2 Basis for Theme 2, Introduced by the Horn in the *Adagio* ...................................52
Figure 5.3 Motive introduced in the *Adagio* that reoccurs in the 2nd movement ..........52
Figure 5.4 Ascending scale motive found in the *Allegro* .....................................................52
Figure 5.5 Adagio-Allegro Theme 1, introduced by the xylophone ...................................53
Figure 5.6 Adagio-Allegro Theme 2, found in measure 72, again, in the horn .................53
Figure 5.7 Adagio-Allegro Theme 2, altered ......................................................................53
Figure 5.8 Adagio-Sostenuto Theme ...................................................................................54
Figure 5.9 Adagio-Sostenuto Solo .....................................................................................54
Figure 5.10 Allegretto Theme 1 ...........................................................................................54
Figure 5.11 Allegretto Theme 2 ...........................................................................................54
Figure 5.12 Vivace Theme 1 ................................................................................................55
Figure 5.13 Vivace Theme 2 ........................................................................................................55
Figure 5.14 Theme 3 ..................................................................................................................55
Figure 5.15 Theme 4 ..................................................................................................................56
Figure 5.16 Theme 5 ..................................................................................................................56
Figure 5.17 Allegretto “Follow the Yellow Brick Road” Motive ..............................................59
Figure 5.18 Allegretto Legato Motive ......................................................................................59
Figure 5.19 Seating Chart .......................................................................................................65
List of Tables

Table 4.1 List of Wind Compositions ......................................................................................... 22
Table 5.1 List of Wind Compositions ......................................................................................... 50
Acknowledgements

This report is the grand finale of my time at Kansas State University, a stint of seven years—Bachelor’s and Master’s degrees included. I would like to thank Dr. Frank Tracz for inviting me to return to Kansas State University and for his efforts to make me grow as an educator, conductor, musician, and person. Dr. Frederick Burrack helped keep me on track, with specific timelines and deadlines, as well as offering advice in subject areas and in life. Had it not been for the support of my family, who pushed me to always to my best and to settle for nothing less, I doubt that I would be at K-State right now, finishing a degree that will bring much happiness and satisfaction in life. My support group not only enriched me personally and professionally, but they also empowered me to pass on valuable skills and life lessons to my future students.
CHAPTER 1 - Introduction and Report Information

**Introduction and Statement of Purpose**

This report is the culmination of the process of conducting an ensemble in a professional, educational set-up. Through detailed score analysis, the conductor gains an understanding of the technical, musical, and stylistic considerations of the piece, from which lesson plans should be derived. It causes the conductor to internalize the music, an aspect that allows him or her to truly understand and impart the most musical experience to the ensemble—both through conducting and explanation of the score.

The greatest learning came from transferring my initial analysis into the excel document. By this time, I was more familiar with the music, yet still gained a greater understanding of the music by internalizing what I entered. Seeing the connection of theory and practice—conducting practices and interpretation of the music—inspired me, and further instilled the desire to conduct. Upon graduation, it is not likely that my ensembles can perform music of this caliber. However, the concepts of thorough score analysis, and imposing these ideas into my conducting will continue throughout my conducting career.

Included in this document is the summation of my research and performance of two works: Antonin Dvořák’s *Serenade in D Minor* and Vincent Persichetti’s *Symphony Number Six for Band*. Then, I analyzed both pieces using the Blocker/Miles Unit Study technique found in the *Teaching Music through Performance in Band* series, as well as the Tracz concept of macro-micro score analysis.

**Performance Information**

The Kansas State University Symphony Band and six faculty members performed a concert March 11th, 2009 in All Faiths Chapel at 7:30 pm.

**Music Examined**

Five students from the KSU Symphony Band and six faculty members joined together to perform *Serenade in D Minor, op. 44*—also known as *Serenade for Winds*—by Antonin Dvořák.
The full Symphony Band performed *Symphony for Band*—also known as *Symphony No. 6*—by Vincent Persichetti.

The *Serenade* provided a wonderful opportunity for students to work with their studio professors, gaining insight on musicality, rehearsal strategies, and performance practices. *Serenade for Winds* is a classic piece of chamber literature that highlights Dvořák’s ability to write for wind instruments.

*Symphony for Band* is a revolutionary piece for band. In addition to Persichetti’s influence on the band world through the composition and promotion of quality band literature, this work began a new tradition in percussion writing for bands—to be discussed in this report. Persichetti’s music requires players to both listen and play with unique skills that push them as musicians to utilize often unfamiliar skills.

**Format of Analysis**

Both pieces were analyzed using a format similar to the *Teaching Music through Performance in Band* series. A background of composer, composition, historical perspective, technical considerations, musical considerations, style considerations, recommended listening, and references are given for both pieces. Additionally, scores were analyzed according to form/phrasing, meter, tempo, tonality, harmonic motion, orchestration, character, means for expression, and rehearsal considerations.
Concert Program

KANSAS STATE UNIVERSITY

Presents a

GRADUATE STUDENT CONDUCTING RECITAL

Featuring the

KSU SYMPHONY BAND

Meghan Hardy, Graduate Conductor
Ashley Maughlin, Graduate Conductor

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

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

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

With Sincere Thanks,

Meghan Hardy

Ashley Maughlin
**Conductors**

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

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

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

Celebration Fanfare from “Stepping Stones”
Joan Tower (b. 1938)  
arr. Jack Stamp (b. 1954)

Ashley Maughlin, Conductor

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

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

Serenade in D Minor, Op. 44
Antonín Dvořák (1841-1904)

Meghan Hardy, Conductor

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

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

Mosaic, Op. 30

Ashley Maughlin, Conductor

Mario Gaetano (b. 1955)

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

Mosaic was commissioned by Western Carolina University for a performance on a Faculty Composers “Millennium” Recital during January of 2000. It is a percussion octet with each performer playing multiple instruments. There are more than thirty different instruments used to perform Mosaic. The piece is characterized by fast tempos and multiple quick meter changes.

Symphony for Band

Vincent Persichetti (1915-1987)

Symphony for Band

Meghan Hardy, Conductor

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

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

Four Scottish Dances

Malcolm Arnold (1921-2006)
arr. John Paynter (1928-1996)

Ashley Maughlin, Conductor

Sir Malcolm Arnold was an English composer and trumpet performer who studied at the Royal College of Music. There he studied composition with Gordon Jacob. Arnold was once the principle trumpet of the London Philharmonic Orchestra. After two years of military service, he studied composition in Italy. His composing career took off and for twenty years Arnold spun multiple plates as a composer of film scores and concert works. Included in his works are nine symphonies and the film score to The Bridge on the River Kwai, for which he received an Oscar in 1986. Malcolm Arnold’s contribution to English music was of such importance that in 1993, his achievements and honors culminated in his being knighted.

Four Scottish Dances is one of five dance suites composed by Malcolm Arnold. It was composed in 1957 and was dedicated to the BBC Light Music Festival. The first dance is in the style of a slow strathspey – a Scottish dance resembling, but slower than, the reel. The dance is in 4/4 meter with many dotted notes, frequently in the inverted design of the “Scotch snap.” The name was derived from the Strath Valley of the Spey River. The second, a lively reel, is in theme and variations form. It begins in the key of E-flat and rises a semitone each time until performed by the bassoon in the key of G. The final statement of the dance is at the original tempo in the home key of E-flat. The third dance, in the style of a Hebridean Song, gives an impression of the sea and mountain scenery on a calm summer day in the Hebrides. The last dance is a lively fling which makes frequent use of the open-string pitches of the violin (played by the saxophones in the band edition). The piece was originally written by Arnold for orchestra, and was transcribed for wind band by John Paynter in 1978.

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

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

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

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

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

BASS CLARINET
*Amanda Clark
Katie Scanlan - T

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

TENOR SAXOPHONE
CJ Longabaugh - T

BARITONE SAXOPHONE
Isaiah Hamm - T

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

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

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

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

EUPHONIUM
Nathaniel Grote
*Travis Keller - T
JT VanGilder

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

CELLO
#Dr. David Littrell - D

STRING BASS
#Gordon Lewis - D

PERCUSSION
Brian Anderson - G, T
Elliot Arpin - G, T
*Emory Deese - T
Collin Hosek - G, T
Dean Linton - G, T
Jannie Shores - G, T
Michael Sturzl - G, T
Blake Vignery - G, T
Kelsie Yarbrough - G, T

T = Tower
D = Dvorak
G = Gaetano
# = KSU Faculty
* Denotes Section Leader
K-State Bands
Upcoming Concerts

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

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

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

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

Graduate Study

MUSIC 638  Concert & Ethnic Percussion Techniques
MUSIC 635  Jazz Methods
MUSIC 685  Theories of Music Teaching
MUSIC 686  Org. and Admin. of the Successful Music Prog
MUSIC 659  Advanced Instrumental Conducting
MUSIC 858  Advanced Choral Conducting
MUSIC 802  Seminar in Music Theory: 20th Cent Comp
MUSIC 700  Literature Analysis with Timothy Mahr
MUSIC 660  Marching Band Techniques
MUSIC 661  Choral Ensemble Techniques
MUSIC 898  Masters Report

For more information, contact Dr. Frank Tracz or Dr. Anthony Pursell
ftracz@ksu.edu  (785) 532-3816  apursell@ksu.edu
www.ksu.edu/band

DEPARTMENT OF MUSIC
Kansas State University
CHAPTER 2 - Music Education Mission Statement

Education today serves many purposes, which vary from person to person. The ultimate purpose of schools is to educate students with the tools they need to survive and excel in the world. These tools include basic skills like reading, counting, adding, subtracting, multiplying, dividing, money skills, map reading, and history. With these tools, people can survive on their own. However, it would be difficult to excel with only these skills.

A student who receives an education in both basic skills and social skills has a better chance of succeeding in life than one who receives an education only in one. Schools, then, should provide experiences in both areas. They can do this by providing opportunities to discover oneself and the possibilities for each individual through variety, providing a core base of knowledge, and providing supplemental learning opportunities and life experiences that carry a significance/value in later life.

The core knowledge of music consists of the content found in the National Standards for music. This knowledge works to help students realize their musical intelligence. Howard Gardner was the first to acknowledge the concept of multiple intelligences. If we deny students music, we deny them the opportunity to discover the musical intelligence that lies within, an intelligence that cannot be learned elsewhere.

The greatest gift of music is its ability to connect musicians with their feelings. As Elliot Eisner said, “The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.”¹ Music education, then, teaches us to explore the feelings evoked in and through music. Students who gain knowledge in the expression of feeling and emotion gain knowledge of themselves. No other subject can provide this knowledge in this way.

If musical behavior is interpersonal and social, music also serves the educational purpose of providing supplemental skills that will help students excel and enjoy life, not merely survive or exist. Creating opportunities for students to perform together and attending live performances are key elements in this concept. Live performances and playing together makes the social

connection. Recordings, while serving a strong purpose in education and society, do not provide face-to-face connections, and they remove the audience from the performers.

While music exists everywhere in modern society, people use it largely as background noise. We give no thought as to why we like what we like; instead, we make judgments without basis. Music education provides students with the tools necessary to make meaningful decisions about music. Supporting this belief, Eisner also said, “The arts teach children to make good judgments about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgement [sic] rather than rules that prevail.” The ability to make good judgments is important in creating and evaluating music and also in life. This ability is a supplemental skill that education needs to provide.

I believe that people learn best by active involvement and therefore that the information should come through projects and situations, with less talk and more action. In musical terms, for me as the conductor, it is my job to show students, rather than tell them what I want to say (musically). When teaching lessons, I try to have students imitate the style I am teaching before I say anything about it. I have found that one of the best ways to show students without saying anything is to have them “be the teacher.” Students put on a new “set of ears” and are able to relay the information back to their peers, while they can better correct problems and make adjustments in their playing. To a certain extent, this would fall under the category of Cognitive Dissonance; though I still feel that it applies to the principles of the Engagement Theory. Additionally, probing students to work together (“listen and match”) and discover how to play/interpret “How do you play ‘smoothly,’ ‘sweetly,’ etc.” has them involved in the process as well.

Outside of the obvious teamwork involved in teaching bands, there are many opportunities for music students to cooperate on projects that will help them understand the concepts of blend, balance, part independence, as well as leadership. In courses throughout the Master’s program we discussed the importance chamber ensembles have in the development of the overall band, and more so, the musicians. For these groups, the teacher’s role is to facilitate and oversee the groups. In most situations, the director must retain responsibility for selecting the musicians for the ensemble. However, if students are empowered to select the musicians,

2 Eisner, Elliot Page 14
they quickly learn the importance of choosing the right people. This is yet another opportunity
to teach evaluating skills, which can extend beyond the musical realm.

Having students merely participate in chamber ensembles does not constitute “engaged.”
The students must take command—lead and discuss the musical decisions, and be the liaisons
between the venues and the ensemble. Without these responsibilities, the students play the same
role they do in a larger setting. With these responsibilities, students must partake in the three
principles of the Engagement Theory: Communicate (communicating the plan between the
group), create (a product for performance), and donate (the performance to the community). A
diligent teacher will must oversee the group to ensure the group’s continual communication.

Teaching a full ensemble presents more challenges for a director wishing to engage all
students in decision-making than in chamber settings. However, setting up committees could
help alleviate the gap. Within a large ensemble, I feel that between committees, pulling students
up to listen and offer advice, and playing their instruments students will be engaged and
involving students in the process of making musical decisions.

Both experience and research has shown me that motivation leads to engagement.
Students want to believe in their product. When students have a vested interest in what they are
doing, they are more likely to perform (in a general use of the term – not specifically
performances) at higher levels, learn more in the process, and retain the information longer.
Teachers can, and should, provide many other opportunities that will motivate students to get
more involved in the music.

Other ways in which teachers can provide motivating experiences include setting up
guest conductors and performers. This will likely excite students, and also result in high levels of
performance. This creates a positive memory, which will enhance future learning as well.
“Guests” could range from current members of the band (conducting), to former students, local
performers, college musicians and professors, all the way up to internationally known musicians.
Benefit concerts can also inspire a higher level of motivation. Again, students should take an
active role in the planning of these events to get the most out of them: i.e. students need to be
involved in the process in order buy into the process, resulting in higher learning.

The teacher creates situations in which students want to learn. Part of this can be inspired
through the established environment (safe, expressive, successful, demanding yet fulfilling) and
rapport between students and teacher. Though these things may not be a part of the curriculum,
or things that one considers while doing lesson plans, a successful teacher builds these into the program. The teacher must also select music and activities that will meet the needs of the students. To meet these student needs, the teacher must accurately gauge the students’ capabilities. The teacher must also be aware of the Zone of Proximal Development—the highest student potential, achievable with the help of others (peers, family, and teachers)—and environmental elements that will enhance or hurt students’ learning. In other words, the teacher must be “in tune” with students and continually evaluating a myriad of factors.

Delivery of information is a critical part of teaching and learning. Having students discover the answers regarding musical terms, ideas, and interpretation through questioning will enhance student learning. However, in other situations, I feel that information is more effectively received when the teacher imparts the information. For example, students should know historical information on the composers and pieces they perform. The only way for students to discover that information on their own is to have them do the research. As a former student, and as someone who evaluates these assignments, I know that they turn into merely just another assignment to do. Students, in turn, put in the minimal effort, with no intention of retaining the information. Because of this, the teacher as lecturer is very important. The critical part within this role is to help students see the significance through application on the instruments. The ability to impart the historical context of music can help students see the significance of the piece, which can result in a more meaningful performance.

In summary, I believe that students learn best in an environment in which they are encouraged to interpret information while applying it to a situation that has more meaning than the information alone. Using the natural tendencies to bounce ideas off of other people for the purpose of better understanding, teachers can immerse students in conversations and activities that result in deeper understanding. Having a product that reaches beyond the scope of learning a concept (benefit concerts, podcasts, and performances for targeted audiences) gives added motivation to learn concepts. The teacher’s role in this process is to create an environment for students to achieve, as well as design opportunities for students to take the lead and play a more significant role than merely a musician. Enhancing students’ knowledge of the music through “lecture” as well as probing students to dig deeper into their understanding of information, and knowing when each style is appropriate is one of the key factor’s to a teacher’s—and therefore students’—success. All of these things that I feel teachers are responsible for come as a result of
preparation: preparation of the score through analysis; preparation of information found through unit studies; and preparation of rehearsals, based on information gleaned in the former two aspects of preparation.

CHAPTER 3 - Quality Literature Selection

As H. Robert Reynolds wrote, “repertoire is the curriculum.” I truly believe this idea. There are pieces that all students should experience in their band careers. While not every band can play Holst’s First Suite, every Grade of music has standard literature that students should be exposed to.

According to Ostling, music of quality has the following characteristics:

• Orderly arrangement of elements, though not necessarily a specific, traditional form.
• Control of the general design, including dynamic and static gestures, phrasing and cadencing, and the pacing of musical events.
• Balance between tutti and transparent scoring.
• Not predictable.
• Musical goals are achieved, though not through the most direct, predictable means.
• The quality of the work is consistent throughout—no section should reach a different level of quality, not alternating between profound and trivial.
• The composition is consistent in its style.
• The development of the work reflects ingenuity within the stylistic context.
• The piece is true to its intent.
• It is musically valid, going beyond the historical and educational importance it may present.

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3 H Robert Reynolds. “Repertoire IS the Curriculum,” in Music Educators Journal (Jul 2000), 31-34
Ostling sent a survey to college band directors to assess music that qualifies according to his definitions. From this, he created a list of the most commonly accepted quality literature. Both *Serenade in D Minor, Op. 44* and *Symphony No. 6* are on this list. Jay Gilbert recreated the study\(^5\) and again, both pieces are on his list. Though intended for collegiate level band music, the same principals can be applied to music taught at all levels.

*Teaching Music Through Performance in Band* Vol. 1 presents a suggested curriculum for Grades 4, 5, and 6 music. Volume 7 identifies additional suggestions, including a long list of Grade 3 pieces. Though, in my opinion, it includes too many to constitute “core repertoire” while allowing the freedom to play additional pieces. Organizations like Nebraska State Bandmasters Association have also created a list of core music, expanding it to include all Grades (1-6).\(^6\)

While using these lists as the core curriculum, educators should supplement with new, aleatoric, multicultural, and music of all genres. State required lists serve as a good starting point for deciding which music to include on concerts, but using resources such as music educator list serves, and polling colleagues also present great ideas. Regardless of where directors seek new music, they must select the finest music for their ensemble. This music should stand the test of time and seek a greater purpose than educational and history importance. It should be consistent, true to its intent, creative in its methods of getting from one idea to another, and allow the ensemble to have a true musical experience—the goal for all literature.

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CHAPTER 4 - Serenade in D Minor, op. 44

Unit I. Composer

Antonín Dvořák is one of the greatest Czech composers. Known mostly for his orchestral works, Dvořák developed a style that earned his designation as a nationalistic composer. Born in 1841 in Bohemia, Dvořák was one of eight children. As a child, Dvořák received musical lessons (singing and violin) from the age of six from sources ranging from the local village school to the Prague Organ School. Some sources suggest that his family encouraged Dvořák to go into the family trade of butchering by having him attend school. However, according to Grove Music online, we now know that the certificate of apprenticeship was forged, which as Klaus Döge suggests, means that Dvořák’s family did recognize and support their son’s musical talents. He did move to Zlontiz in order to learn German. While here, he continued to study violin, but also began to study viola, piano, organ, and music theory.

After his father experienced difficulties in his business, the Dvořák family moved to Zlontiz. Antonín’s German and music teacher, Anton Liehmann, tried to convince his father of his musical talents and the need to nurture it. Instead, Dvořák moved to the town of Bohmisch-Kamnitz to study German further. While here, Dvořák found a new music teacher, Franz Hancke. He also conducted the village choir. After one year in Bohmisch-Kamnitz, he returned to Zlontiz and continued his music lessons with Liehmann. He worked at his father’s business until his uncle promised to fund his education at the Prague Organ School.

In 1857, he moved to Prague, where he attended the Prague Organ School and performed viola in the Cecilia Society concerts. Here, he performed the works from many of the big names of his time—Beethoven, Schumann, and Mendelssohn, to name a few. The musical culture in Prague also allowed Dvořák to inundate himself with live music. He attended concerts conducted by Liszt, as well as concerts where Clara Schumann performed. His friendship with Karel Bendi, who had an extensive collection of scores, helped Dvořák quench his desire for musical knowledge. Upon his graduation from the Organ School, he remained in Prague and performed in Karel Komzak’s dance band, where he played viola. This band made up a large

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7 Aida McQuien, “Conducting Considerations for Selected Compositions by Bela Bartok, Peter Ilyich Tchaikovsky and Antonin Dvorak” (Master’s Thesis, University of Texas at El Paso, 2006), 19.
8 McQuien, 19-20.
9 McQuien, 20.
part of the theatre orchestra. Dvořák composed polkas and other light works for the orchestra to perform. Also during this time, while performing with other groups, such as the Artistic Society, Dvořák played under Wagner.

To the public, Dvořák was simply a performer. However, during these years, he began composing, using composers such as Mozart, Beethoven, Mendelssohn, Schumann, and Wagner as his models. When he announced to the journal *Hudební listy* that he was composing, he showed some of his music to Bernard J. Lobesky, editor of the journal. Lobesky, like Brahms would soon do, thought favorably of Dvořák's music, and promoted it in the song recitals he organized. *Skvnavek (“The Lark”)* was published in 1873—his first published work.¹⁰

His first attempt at opera, *King and Charcoal Burner*, failed. As rehearsals progressed, it quickly became apparent that the work was too challenging for the performers of the orchestra. Because of this failure, Dvořák had to reassess his music and the direction he wanted to take. He actually destroyed many of his works written from 1866-1871, a time which he referred to as his “Mad Period.”¹¹ From this point, Dvořák started to incorporate Slavonic influences rather than the German influences of Wagner.

1861 marked a new movement in Czech society, a movement that sought to “revive the cultural glories of ancient Bohemia.”¹² When Smetana began conducting in 1866, the orchestra began to play music written by Czech composers. 1872 brought Dvořák his first taste of national recognition with his composition *Hymnus*. *Hymnus* is based on the poem “The Heirs of the White Mountain,” which asks Czechs to come together and to appreciate their culture. Thus began Dvořák’s nationalistic compositions.

Largely through the help of Brahms, Dvořák slowly began to have international success. In 1877—after hearing the pieces Dvorak wrote for the Austrian State Stipendium—he wrote to his publisher, Fritz Simrock:

> …for several years I have enjoyed works sent in by Antonin Dvořák . . . This year he has sent works including a volume of 10 duets . . . which seem to me very pretty, and a practical proposition for publishing . . . Dvorak has written all manner of things . . . he is a very talented man. Moreover, he is poor! I ask you to think about it!”¹³

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¹¹ McQuien, 22.

¹² McQuien, 23.

Because of this letter, Dvořák and Brahms developed a friendship. It also helped Dvořák’s music get published and performed. Simrock commissioned the \textit{Slavonic Dances}, which found international and further local success.

His list of accomplishments grew from this point. He conducted his own pieces performed by the London Philharmonic Society. He received an honorary doctorate from the Czech University of Prague, and from Cambridge. He taught composition at the Prague Conservatory, where he had the liberty to select his own students.

As he matured as a composer, he relied less on his former sources of style. He continued to use elements of folk music and other “nationalistic” qualities in his compositions. These qualities include speech patterns transferred to melodic use and the use of Czech folk dances.

As a Czech composer, Dvořák found himself at a disadvantage due to political tension between Germany and Czechoslovakia. This dissent showed up with his third \textit{Slavonic Rhapsody}. The performance of his \textit{Sixth Symphony} in 1880 showed a similar fate. Though promising the first Viennese performance of it, Richter repeated postponed the performance. In 1884, Dvořák wrote to Richeter saying:

\begin{quote}
In the Viennese papers yesterday I read the programme of the Philharmonic concerts in Vienna . . . I am glad you have remember my humble self again, but I have some misgivings about the choice of the \textit{Slavonic Rhapsody}, because Viennese audiences seem to be prejudiced again a composition with a Slav flavour, so it may not be as successful as it might in other circumstances. It went very well in London and Berlin, and will do well elsewhere too, but in the national and political conditions prevailing here I am afraid it will not be well received.\footnote{Klaus Döge, \textit{Grove Music Online}.}
\end{quote}

Dvořák made several attempts to hide his nationality. In 1880, he requested that his publisher provide title pages, as well as the text in his vocal works in both German and Czech. Further, he abbreviated his first name to ‘Ant’—and acceptable abbreviation for both Antonin and Anton. Dvořák found himself pitted against his loyal values and desire to achieve success “among ‘enemies’ abroad” when asked to compose German libretto—guaranteed performances. Some attribute this ‘battle’ to the change of language found in his scores, which became darker.

This period also has the absence of ‘Bohu diky,’ which means ‘thanks be to God,’ and a phrase that Dvořák included in all the works beginning with Opus 2, the exception being Opus 65, 66, and 67.\textsuperscript{15}

Abroad, Dvořák began to make waves. He found success in England during on his first of nine visits. Here, he was valued as an artist, not condemned for his heritage before his music was heard. His popularity here helped his situation with his publisher, with whom problems had begun to occur. This time marked a new experience for Dvořák — financial freedom. He finally could afford to buy property in the country, where he would spend summers. Most importantly, though, his time in England helped bring him international recognition.

In 1891, Dvořák moved to the United States and took the position of artistic director and professor of composition at the National Conservatory in New York. A large reason he was selected for the job was the hope that he could establish an American tradition, based on his nationalistic music. Dvořák wrote: “The Americans expect great things of me. I am to show them the way into the Promised Land, the realm of a new, independent art, in short a national style of music!”\textsuperscript{16}"

After living in the United States and working with Henry Thacker Burleigh, a black student at the conservatory, he concluded that an American style would incorporate pentatonism, flattened leading tones, plagal cadences, drone accompaniment, rhythmic ostinato, and syncopated rhythms. Dvořák believed that a unique music coming from the United States should derive from the folk melodies of the blacks. He stated in an article, “Real Value of Negro Melodies,” that

The future music of this country must be founded upon what are called Negro melodies . . . This must be the real foundation of any serious and original school of composition to be developed in the United States . . . These beautiful and varied themes are the product of the soil. They are American. They are the folksongs of America, and your composers must turn to them. In the Negro melodies of America I discover all that is needed for a great and noble school of music.\textsuperscript{17}

After a summer in Iowa—an attempt to see more of the country—some of the homesickness was placated. The fact that Spillville had a large Czech population and his family joined him here helped facilitate this. At the end of the summer, he came back to New York.

\textsuperscript{15} Klaus Döge, Grove Music Online
\textsuperscript{16} McQuien, 26.
\textsuperscript{17} McQuien, 27.
With the success of the premiere of his Ninth Symphony, Thurber offered Dvořák a two year contract, which he accepted. Due to financial problems of key donors for the conservatory, Dvořák did not receive his promised salary. Surprisingly, at the end of the term, Dvořák agreed to return for six months. This stint did not have the same enjoyment, or the inspiration as the last. Dvořák returned to Prague, and to teaching at the Conservatory. His reputation as a composer resulted in his composition classes filling. Despite continued success as a composer, including awards, Dvořák maintained a level head.

The last stage in his life posed a new period in his composing, one in which symphonic poems and opera took precedence. The symphonic poems were inspired both by poems, and his fifth symphonic poem was inspired by Brahms. Beginning in 1898, Dvořák’s focus shifted entirely to opera. Unlike his first attempt at opera, \textit{The Devil and Kate}, \textit{Rusalka}, and \textit{Armida} all found success, though the last not as much. During the premiere of Armida, Dvořák left early because a pain in his hip. The pain was a result of arteriosclerosis, a disease that brought his life to a standstill. The disease continued to get worse, resulting in his death in 1904.

\textbf{Figure 4.1} Antonin Dvořák
Table 4.1 List of Wind Compositions

<table>
<thead>
<tr>
<th>Name</th>
<th>Genre</th>
<th>Publisher</th>
<th>Difficulty</th>
<th>Date Published</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Serenade in D Minor, Op. 44</td>
<td>Chamber</td>
<td></td>
<td></td>
<td>1878</td>
</tr>
<tr>
<td>2 Fanfare for the Festive Opening of the Regional Exhibition in Prague</td>
<td>Trumpet and Timpani</td>
<td>Not Published</td>
<td></td>
<td>1891</td>
</tr>
<tr>
<td>3 Carnival Overture, Op. 92</td>
<td>Transcription, Clarke</td>
<td>Unpublished</td>
<td></td>
<td>1922</td>
</tr>
<tr>
<td>4 Carnival Overture, Op. 92</td>
<td>Transcription, Steiger</td>
<td>Neil Kjos</td>
<td></td>
<td>1982</td>
</tr>
<tr>
<td>6 Slavonic Dance, Op. 72 No. 7</td>
<td>Transcription, Amis</td>
<td>Boosey &amp; Hawkes</td>
<td></td>
<td>2001</td>
</tr>
</tbody>
</table>

Unit II. Composition

Dvořák composed *Serenade for Winds* in 1878. From beginning to end, it took two weeks to compose. He conducted the premiere performance in Prague, performed by the Czech Interim Theater orchestra. Dvořák dedicated Serenade to Louis Ehlert, a German critic whose reviews of Dvořák in the “Berliner Nationalzeitung” significantly promoted his music.

*Serenade for Winds* is a four-movement work scored for two oboes, two clarinets (movements 1, 2, and 4 scored in B-flat, movement 3 in A), two bassoon, contrabassoon (ad Lib), three horns (written in F, B, D, and E), cello, and string bass. The contrabassoon adds color, but its parts are always doubled in the ensemble, making it recommended, but not required. The original scores indicate that this piece was intended for a larger ensemble. Dvořák included two flute parts, but never wrote any notes. According to Jerome Caviani, the instrumentation resembles that found in a “Cassation,” an instrumental work intended to be
played outdoors. Oxford Music does not include the idea of outdoor performances as a function of Cassations. Caviani contends, however, it does not follow the tradition form of six movements.

**Moderato, quasi marcia**

The first movement is a march of sorts, as indicated by the tempo marking. It employs all instruments in the opening statement of the theme, including the contrabassoon. The form of this movement is A-B, with a recapitulation. The A theme—in D minor—is stated by the oboes, but is supported by the entire ensemble rhythmically. This theme will return in the fourth movement. Measure 29 introduces the B theme—in F major—which has a contrasting, lyrical nature. The recapitulation that occurs in measure 62 returns to D minor. Both themes are present, though altered so that all are in the tonic key.

*Figure 4.4.2 Moderato, quasi Marcia Theme 1*

![Moderato, quasi marcia Theme 1](image)

**Minuetto**

The second movement is based on two Czech folk dances, the sousedska and the furiant. The sousedska, a slow, triple-time piece, is also known as a neighbor dance and is a Bohemian country dance. Older sousedskas are similar to minuets and often have trios inserted. In the case of the Serenade, the trio takes the shape of the furiant. By definition, furiant means a proud, swaggering, conceited man. Musically, it is characterized by hemiola, typically at the beginning. Its intention is to confuse the meter rather than to serve a cadential purpose.

Dvořák used this idea, but not the traditional format. Traditionally, the furiant has two measures.

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19 Klaus Döge, Grove Music Online
20 Caviani, 3.
21 Klaus Döge, Grove Music Online
22 Klaus Döge, Grove Music Online
of 3/4, three measures of (felt) 2/4, and then two measures of ¾. In the Trio, however, we find five measures of 3/4, six measures of (felt) 2/4, and two measures of 3/4.

**Figure 4.3 Minuetto Theme 1**

![Minuetto Theme 1](image1)

**Figure 4.4 Trio, hemiola**

![Trio, hemiola](image2)

**Figure 4.5 Trio**

![Trio](image3)

**Andante con moto**

Most sources agree that the third movement is monothematic. Woodford and Caviani disagree about the importance of motives. Caviani holds that the second phrase, introduced by the first clarinet, is substantial enough to be considered a “second version of the theme.”²⁴ Woodford contends that the motives do not have enough substance to constitute themes of their own²⁵. Because of the frequency of the variation to which Caviani refers as well as the use of this idea in the development of the movement, I agree that it constitutes the title of “variation of the theme.”

**Figure 4.6 Andante con moto, horn motive**

![Andante con moto, horn motive](image4)

**Figure 4.7 Andante con moto, Theme**

![Andante con moto, Theme](image5)

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²³ Klaus Döge, Grove Music Online
²⁴ Caviani, 12.
²⁵ Woodford, Paul G. “An Analysis of Antonin Dvorak’s Serenade in D Minor, Opus 44” (1998), 45.
The fourth movement acts in many ways as a bridge, tying the piece back to the beginning. First, this movement can also be considered a march, though typically in 2/4, not common time. This movement, like the first, is in D minor. Additionally, Dvořák reintroduces material from the first movement. More accurately, he includes a restatement of the theme from the first movement. Caviani and Woodworth both mention that this movement is rondo-like, with a coda. Woodworth categorizes the movement strictly around the restatements of the theme. Caviani identifies two additional themes, which Woodworth doesn’t acknowledge.

**Figure 4.9 Finale, Theme 1**

**Figure 4.10 Finale Theme 2**

**4.11 Finale Theme 3**

**4.12 Finale Theme 4**
Unifying Features

Throughout the work, Dvořák uses ideas based on Czech traditions—language and folk music. For example, Dvořák often repeats the opening movement several times, a practice found in my Czech and Moravian folksongs. Another characteristic commonly found in Czech folksongs is an ascending perfect fourth, opening all four movements.

In the Minuet, the motive is extended to return to the tonic—a feature commonly found in folk music. Dvořák began most of his themes on beat one, a trait that stems from Czech and Slovak language. These languages always stress the first syllable of a word, unless preceded by a preposition. Sentences usually begin with single syllable, stressed words. In Moravian and Slavic folksongs, one can find many direct mode changes from relative minor to major. The first movement shows this practice in the first nine bars, shifting from D minor to F major.

Other motives used by Dvořák include a five-note descending pattern, found throughout the work. Dvořák unifies the entire piece by adding a recapitulation of the theme from the first movement into the fourth movement. The key signatures of the four movements outline a tonic minor triad: D minor, F major, A major, and back to D minor.

Figure 4.13 Five-note, descending scale, Moderato, quasi marcia

Figure 4.14

26 Caviani, 5.
27 Caviani, 3.
28 Caviani, 3.
29 Woodford, 41
Unit III. Historical Perspective

*Serenade for Winds* is one of two works that Dvořák wrote for winds and the only one published that exists today. His first work for wind instruments, written for a clarinet quartet, was destroyed with the other works from his “mad period.” He also began a series of fanfares for trumpets and timpani, but never finished.  

Dvořák wrote this piece shortly after receiving the state prize (400 gulden—an amount that helped his financial situation considerably) for the fourth time. In addition, the piece was composed shortly after Brahms—an adjudicator for the contest—wrote the letter to his publisher about the quality of Dvorak’s compositions. Looking past the date of publication to the fact that Dvořák dedicated this to Louis Ehlert shows that he wrote it before the anti-Czech wave that moved through Germany in the 1880’s.

Financial stability, recognition from and the beginning of a strong relationship with a well-respected composer would surely affect compositions. Seeing these successes could lead to experiments such as writing for new instrumentations. Financial stability, for the first time ever, could also have allowed Dvořák to write music he wanted to, rather than producing music to pay the bills. These successes could also have solidified his attempts to include nationalistic tendencies in his music.

Dvořák had many influences growing up. *Serenade for Winds* exhibits both Wagnerian and Brahmsian characteristics. Chromaticism, frequent modulations—including modulations to distant keys—allude to Wagner. The entire work, though, is modeled after the serenades of Mozart and Haydn. This relates to Brahms because of Dvořák’s attempts to subject his compositions to stricter form. According to David Beveridge, Dvořák’s compositions between 1876 and 1880 reflect a desire to temper those romantic ideals by subjecting them to the constraints of sonata style.“

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30 Caviani, 4
31 Woodford, 39.
Unit IV. Technical Considerations

**Moderato, quasi marcia**

This movement has some technical challenges for the ensemble in the B section. Measures like 49 for the oboes and clarinets and measures 60-61 for the stringed instruments demand attention to accurate articulation as well as maintaining tempo.

From the conductor’s standpoint, attention should be given to the transition between measures 75 and 76. Though not marked in the score, recordings consistently add a *ritardando* in measure 75.

**Minuetto**

By far, the most technically challenging movement is the *Minuetto*. The melody in the first section (and consequently the final section) is strongly duple. However, the accompaniment plays triplets after the initial statement of the theme. Often, the measure leading the accompaniment back to the triplets is filled with sixteenth notes.

The Trio section is marked presto and employs hemiola. At the correct tempo, this section—composed in $\frac{3}{4}$—should be felt in “one” conducted with a superimposed “two” or “three,” depending on the phrasing. From the conductor’s standpoint, the difficulty lies in the hemiola and not rushing the tempo (measures 74-77). Departing from conducting one beat per bar and instead conducting half notes (i.e. conducting six beats within four measures) could alleviate this problem. The slurring Dvořák wrote indicates that this is the appropriate conducting choice. The return of one beat per bar would return in measure 78.

Determining the phrasing also presents a problem for the conductor. At rehearsal D, measure 93, the conductor should conduct in “two” until measure 105. Here, the horn comes in with a rich, lyrical melody that has four-bar phrases, and then passes it to the cello. The conductor should follow the phrasing and conduct in a supermetric four pattern.

For the transition between the minuet and the trio, the conductor must make some decisions. Some recordings have a *ritardando* in the clarinet sixteenth notes leading into the trio, followed by a newer, faster tempo in the trio. I chose not to put in a *ritardando* because it eliminates the forward momentum of the clarinets. I decided to keep the same tempo, using
\( \frac{4}{4} \). This helps the ensemble stay together. The tempo is appropriate, keeping it lively, yet not too fast.

**Andante con moto**

Technically speaking, there are few challenges in this movement. The third horn part calls for D horn, an atypical transposition. The conductor’s number one priority is tempo. Establishing the slow tempo from the beginning is critical to the success of the piece. The fermata in measure 99 needs precise execution in order to keep the ensemble together.

**Allegro molto**

Technical concerns in the “Allegro molto” derive from the tempo (\( \frac{4}{4} = 155 \)). Rhythmic accuracy could be an issue between the thirty-second notes and the sixteenth note of the dotted-eighth note/sixteenth note that follows it. The “Finale” poses a tremendous technical challenge for the cello with its arpeggiated sixteenth notes. The second clarinet and first bassoon also have this pattern, but not as often nor for as long.

For the conductor, in addition to establishing the tempo at the beginning, there are many transitions that need attention. The first of these transitions occurs at measure 203, decreasing to a tempo \( \frac{4}{4} =116 \). It is critical for the oboe and conductor to have eye contact and to work together to solidify this change. Further, it is important to acknowledge that the tempo change is not as drastic as one might think. Slowing the tempo further at measure 219 leads to the ritardando in measure 225, which is led by the oboe. At the “In tempo, molto tranquillo,” the tempo should return to the slower tempo. Following the same concept as the third movement, as the music intensifies at measure 243, so does the tempo, returning to \( \frac{4}{4} =116 \). The ritardando at measure270 leads the ensemble back to the Moderato, quasi tempo di Marcia. Again, the tempo change is not as drastic as it may seem.

Measure 293 presents a transitional predicament of a molto ritardando leading into a drastically faster tempo (from \( \frac{4}{4} =96 \) to \( \frac{4}{4} =160 \)). Subdivision of beat four helps regulate the ritard. However, the conductor must quickly change into the character of the new tempo and character.
Unit V. Stylistic Considerations

As alluded to in other sections, Serenade for Winds offers many opportunities to work on style. Ornamentation and accents are among the many aspects that should be considered when preparing and rehearsing this piece. Additionally, the overriding idea of energy is the key to success in the performance of this work.

Moderato, quasi marcia

This biggest stylistic concern of this opening movement is in the length of notes. Musicians should aim between tenuto and marcato in Theme 1. More specifically, the notes should have length, but should also have slight separation between in the notes. Having bell-tone like treatment of the notes can convey this idea. Effective delivery of this concept gives the idea of royalty marching to their thrown, having an air of arrogance and properness. Though given full length and weight, notes should not be heavy. Ideas that contrast the march-like ideas of the rest of the movement (the closing statements of the cello) should shine out, as lyrical and beautiful as possible.

Minuetto

As the title suggests and its historical derivation, this movement should be dance-like. An emphasis on beat one clearly establishes this. However, the first note of sixteenth-note groupings should be emphasized, sometimes giving the music a different feel. During the Minuet sections (the beginning and the end), the music should sound effortless, and always legato.

The trio section provides contrasting ideas. Though the emphasis should remain on one, the hemiola sections provide an opportunity to step outside the box. Stylistically, the music should be light and playful. Even when the music steps out of the staccato realm into lyrical (measures 105-121) or accented (measure 168-174), the music should remain light and playful. Musicians must take advantage of the staccato notes, which constitute most of the section.

Andante, con moto

The style of this movement derives from the tempo. At the appropriate tempo, musicians can correctly execute the grace notes; when the tempo is too fast, the grace notes and 32nd notes get crammed together. Before-the-beat and on-the-beat are both used, depending on the
ornamentation. Grace notes should be played on the beat, while the mordents are before the beat—the principal note played on the beat. Fluidity and effortlessness are the keys to a successful performance of this movement.

The sixteenth notes, unless specified by a slur, should be detached and light. This movement showcases articulation, especially within sixteenth note runs (measures 62-64). The horn ostinato should always lie underneath the melody, with light articulation, and with space between the notes. The \textit{sforzando}s should have length—close to an entire beat—before returning to the softer dynamic.

\textit{Finale}

The Finale showcases the ensemble’s ability to switch between styles. The opening theme is aggressive and accented and reoccurs many times. Each time, there should be space between the notes, though the notes should still be full. Throughout the movement, groups of two-slurred-notes occur regularly. Within slurred notes, the second note should have an assumed staccato, releasing it from the slur. Like with the previous movement, \textit{forte}s should embrace the \textit{forte} for one beat before softening. The ostinato eighth notes that happen concurrently should be played as lightly and crisply as possible.

Contrasting with the marcato style of the beginning, sections such as measure 140-156 are \textit{legato} and lyrical, almost delicate. However, they switch directly out of this idea back to staccato. The return of the theme from the first movement brings the same stylistic concerns, as the return to the theme from the beginning of this movement. Musicians must be able to switch quickly from ideas, and the ability to lock into tempo will help with this.

\textbf{Unit VI. Musical Elements}

\textit{Moderato, quasi marcia}

Throughout the work, the line passes between instruments, therefore requiring strict attention to balance in dynamics and color. Although the melody must stand out, there are many instances where the accompaniment plays a very important role. For example, in measure 29 and 30, though the clarinet has the melody, the bassoon and horns’ parts enhance the line.

The shaping of the sixteenth note run (figure 4.11), found in measures like four, six, and ten offer interpretation of intention. Should the performers crescendo or decrescendo? Should
there be subito return to the original dynamic? Many times, the answer is clearly to crescendo into the next section (i.e. measure 20, indicated by a crescendo and an increased dynamic level in measure 21). When the dynamics remain the same, performers should treat the line as a mini-melody, before going back to the accompaniment role.

The last four measures leaves the ensemble exposed to poor entrances and releases. Listening for the cello can alleviate missed entrances and releases. The conductor must exhibit a clear intention.

**Minuetto**

The first note of this movement, played by the second bassoon must be strong. Natural accents should be placed on the sixteenth-note runs; performers can take liberty with these notes—extending first and shortening the last three—when followed by quarter notes. However, in measures such as 53-54, precision is critical to the flow of the piece.

Balance of melody and harmony needs attention as the texture thickens. The triplets found in measures 55-58 can easily overpower the melody, found only in the first oboe. To alleviate this problem, the clarinets, bassoons, and cello should change the forte to a mezzo forte at the most. To further help the balance, the horns should also take it down a dynamic level.

In the Trio of the “Minuetto,” bringing out the emphasis on the downbeats of the hemiolas will help bring out the flavor of the furiant, the Czech folk dance from which this movement was inspired. Performers must remember their role, and acknowledge that what was the melody will not always be the melody. Measures 105-120 exemplify this well. The horn, then cello and bassoon add a new, lyrical melody over the oboe line, which ten measures previously was the melody. Performers must heed the dynamics, remembering that typically the Trio section is soft.

**Andante con moto**

Of the four movements, the Andante con moto allows the most musicality. Possibly more than the other three, the Andante con moto has the most distinction between accompaniment and melody, with the establishment of the horn ostinato that is separate from the “sempre legato” quarter notes found in the strings. With this continual movement below, the oboe and clarinet share a beautiful melody, one full of embellishment and musicality. The first clarinet sets the expectation for interpretation of the grace notes, with the oboe echoing this shortly after.
In addition to the one written *ritardando*, the music must exhibit ebb and flow. As the rhythms become more intense, so should the tempo. For example, added in with the sixteenth notes found in measures 46-58, a faster tempo (♩ =70) enhances the tension. On the other side, measures 87-92 lend themselves to a decrease in tempo (♩ =45) leading into the *stringendo* found in measures 93-94.

*Allegro molto*

The unison opening in the “*Allegro molto*” causes need for exact intonation, articulation, and releases. From here, there are many opportunities for independent musicianship. For example, the oboe and bassoons have a lyrical melody at measure 63 while the rest of the ensemble continues the motive that is short and bouncy.

As with the other movements, musicians must work together to match the style set up before them. In measures such as 71-87, Clarinet 1 and Oboe 1 share the melody, passing it between the two. This idea happens again in measure 195-202, passing the line first between the oboe and clarinet, and then between the oboe and bassoon.

The transition at 202 is one of the most difficult. To begin with, it is a direct tempo change, and the conductor and first oboe must be exactly together. Additionally, it is not as slow as one might think, so keeping the tempo up is also a challenge. Musicians must make sure to give full value to the tenuto notes of this section. The *ritard.* at measure 225 should be lead by the first oboe. The score is marked “in tempo, *molto tranquillo,*” which can be interpreted as slower than the beginning tempo. Though not indicated the tempo should push forward at 243.

Other tempo changes occur toward the end. The *molto ritardando* at measure 293, leading into the *Allegro molto* can present challenges to the conductor and musicians. The conductor should be sure to not add a tenuto on the last note. Musicians must anticipate the tempo, and the conductor must be accurate in selecting the tempo that will best aid the remaining sections. The fanfare lead by the horns at the end should be a complete change of character, and must remain in tempo. The final three notes should be played with force and finality.
## Unit VII. Form and Structure

### Moderato, Quasi Marcia

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tonality</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>1-4</td>
<td>A Theme; Full ensemble;</td>
</tr>
<tr>
<td></td>
<td>5-8</td>
<td>A’ Theme;</td>
</tr>
<tr>
<td></td>
<td>9-12</td>
<td>A Theme;</td>
</tr>
<tr>
<td></td>
<td>13-16</td>
<td>A’</td>
</tr>
<tr>
<td></td>
<td>17-20</td>
<td>Interlude; Bassoon 1, cello, string bass link between fragments</td>
</tr>
<tr>
<td></td>
<td>21-24</td>
<td>A Theme; contrabassoon returns</td>
</tr>
<tr>
<td></td>
<td>25-28</td>
<td>A’ Theme</td>
</tr>
<tr>
<td>B</td>
<td>29-34</td>
<td>B Theme</td>
</tr>
<tr>
<td></td>
<td>35-41</td>
<td>B’ Theme</td>
</tr>
<tr>
<td></td>
<td>37-41</td>
<td>Bassoon countermelody; horn and clarinet accompaniment</td>
</tr>
<tr>
<td></td>
<td>42</td>
<td>Oboe transition</td>
</tr>
<tr>
<td></td>
<td>43-46</td>
<td>B Theme AND B’</td>
</tr>
<tr>
<td></td>
<td>46-61</td>
<td>Transition</td>
</tr>
<tr>
<td><strong>Recapit.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>62-65</td>
<td>A Theme</td>
</tr>
<tr>
<td></td>
<td>66-75</td>
<td>A’ Theme, extended</td>
</tr>
<tr>
<td></td>
<td>76-82</td>
<td>Interlude</td>
</tr>
<tr>
<td></td>
<td>83-90</td>
<td>Recapitulation of B Theme</td>
</tr>
<tr>
<td></td>
<td>90</td>
<td>Cadence</td>
</tr>
</tbody>
</table>

### Minuetto

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tonality</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minuet</td>
<td>1-4</td>
<td>A Theme; Full ensemble minus contrabassoon</td>
</tr>
<tr>
<td></td>
<td>5-8</td>
<td>B Theme</td>
</tr>
<tr>
<td>34</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
9-10  Transition
11-16  B Theme with link  C major
17-22  Transition  F major
23-26  A Theme
27-34  B Theme (repeated)
30-34  Oboe 1 fragmented A Theme
35-37  B Theme; Clarinet 2 plays imitation of B Theme
38-44  B Theme (repeated, and extended second time);
       Use of hemiola in Oboe 1 and Clarinet 1
45-54  B Theme fragmented in order to transition to A theme
55-58  A Theme
59-68  Transition to Trio using incomplete B Theme
       Modulating

Trio

Exposition  69-78  Theme, with hemiola  B-flat major
79  Link
80-92  Theme
93-98  Modified Theme; no hemiola
99-104  Repeat of Modified Theme
105-108  Theme; no hemiola (only 3 measure of theme)
109-112  Repeat of measure 105-108
113-116  Theme; countermelody in Bassoon 1 and cello
117-120  Repeat of measures 113-116
121-122  Condensed Theme
123-128  Repeat (three times) of measures 121-122
129-144  Statements of fragments of both sections of
       the theme simultaneously
145-148  Retransition
149-158  Complete statement of the Theme
159  Link
160-167  Theme

35
168-175  Extension; variation of second half of theme
176-179  Retransition to last statement of the first
          Half of theme
180-192  Conclusion of trio using first half of theme; B-flat major
          Cadence
Da Capo  193-261  Repeat of the Minuet; cadence  F major

Andante con moto

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonality</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-6</td>
<td>Theme, stated by Clarinet 1, then Oboe 1, A Major And back to Clarinet 1; rhythmic accompaniment By horns, arpeggio in cello and bass</td>
<td></td>
</tr>
<tr>
<td>7-12</td>
<td>Theme, stated by Oboe 1, followed by Clarinet 1, And back to Oboe 1; accompaniment continues</td>
<td></td>
</tr>
<tr>
<td>13-14</td>
<td>Extension</td>
<td></td>
</tr>
<tr>
<td>15-23</td>
<td>Theme varied and extended; played by Clarinet; introduction of rhythmic variation F# Minor/A Major</td>
<td></td>
</tr>
<tr>
<td>24-31</td>
<td>Theme, varied; played by Clarinet and Oboe C major</td>
<td></td>
</tr>
<tr>
<td>32-33</td>
<td>Extension of motive</td>
<td></td>
</tr>
<tr>
<td>34-39</td>
<td>Theme, varied, not extended; Clarinet and Oboe</td>
<td></td>
</tr>
<tr>
<td>40-43</td>
<td>Extension of theme</td>
<td></td>
</tr>
<tr>
<td>44-66</td>
<td>Development of motive</td>
<td></td>
</tr>
<tr>
<td>67-72</td>
<td>Theme, stated by Clarinet A Major</td>
<td></td>
</tr>
<tr>
<td>73-78</td>
<td>Theme varied; stated by bassoon and cello.</td>
<td></td>
</tr>
<tr>
<td>79-84</td>
<td>Statements of fragments of the motive, modified; stated by Cello/Bassoon II, Clarinets, Horn 3, Oboes</td>
<td></td>
</tr>
<tr>
<td>85-88</td>
<td>Motive stated by Oboes, then Horn 3</td>
<td></td>
</tr>
<tr>
<td>89-90</td>
<td>Extension of Theme</td>
<td></td>
</tr>
<tr>
<td>91-95</td>
<td>Fragments of motive; stated by clarinets, bassoons</td>
<td></td>
</tr>
</tbody>
</table>
96-97  Extension of Theme
98-99  Fragments of motive; stated by Bassoons, Horns, and Cello
100-110  Fragments of motive; stated by Clarinet 1 and 2, Oboe 1 and Horn 1
111-113  Statement of descending sixteenth note line
114  Statement of descending and ascending sixteenth note lines, simultaneously
115-116  Cadence   A major

Finale (Allegro molto)

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonality</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>1-9</td>
<td>A Theme, tutti, except simplified D minor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Contrabassoon part</td>
</tr>
<tr>
<td></td>
<td>10-19</td>
<td>Link to B Theme</td>
</tr>
<tr>
<td>B</td>
<td>21-28</td>
<td>B Theme in Bassoon and Strings</td>
</tr>
<tr>
<td></td>
<td>29-45</td>
<td>B Theme in Clarinets and bassoon, then in Oboes</td>
</tr>
<tr>
<td></td>
<td>46-90</td>
<td>Development of B Theme</td>
</tr>
<tr>
<td>A</td>
<td>91-100</td>
<td>Development of A Theme</td>
</tr>
<tr>
<td></td>
<td>100</td>
<td>Link</td>
</tr>
<tr>
<td></td>
<td>101-104</td>
<td>A Theme</td>
</tr>
<tr>
<td></td>
<td>105-112</td>
<td>A Theme</td>
</tr>
<tr>
<td></td>
<td>113-120</td>
<td>A Theme, modified</td>
</tr>
<tr>
<td></td>
<td>121-128</td>
<td>Repeat of ms 113-120</td>
</tr>
<tr>
<td></td>
<td>129-139</td>
<td>Last state of A Theme within this development</td>
</tr>
<tr>
<td></td>
<td>140-156</td>
<td>Transition and Modulation B major</td>
</tr>
<tr>
<td>B</td>
<td>157-172</td>
<td>Development Modulating</td>
</tr>
<tr>
<td>A</td>
<td>173-176</td>
<td>Return of A Theme</td>
</tr>
<tr>
<td></td>
<td>177-190</td>
<td>A Theme F major</td>
</tr>
<tr>
<td>B</td>
<td>191-202</td>
<td>A Theme, fragmented Modulation to C#</td>
</tr>
</tbody>
</table>
C 203-226 Transition and Modulation continues
227-234 Statement of C Theme
235-250 States of the two elements of the C Theme
251-252 Transition to A Theme
A 253-271 Statement of A Theme, with motives from C Theme
D 272-293 Statement of D section (from the recapitulation of the first movement)
A 294-301 Statement of fragments of A theme, repeated in 2 measure fragments
302-309 Statement of fragments of A Theme, with fragments of B Theme
310-317 Statement of modified A Theme
318-336 Statement of A Theme
Coda 337-377 Statement of extended form of A material; D major stated in unison (with simplified contrabassoon and horn parts); Statements of A and B Themes simultaneously

Unit VIII. Suggested Listening

Antonin Dvořák, Serenade for Strings
Charles Gounod, Petite Symphony
Ludwig van Beethoven, Octet in E-flat Major
Antonin Dvořák, Slavonic Dances, Series 2, Op. 72, B. 147: No. 2 in E minor

Unit IX. Seating Chart and Acoustical Justification

The ensemble sat in two arcs: upper woodwinds in the first arc, everyone else in the second. First Clarinet and first oboe sat next to each other, since they bounced the melody line back and forth throughout the work. Bassoons and cello often shared lines, so again, they sat by each other. Cello and string bass shared roles and lines, resulting in the seating. I wanted to
project the bass sound, so I placed it on the outside, closest to the audience. This also allowed for the bassist, cello, and bassoonists to have plenty of room.

**Figure 4.15 Seating Chart**
Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1, 10/12/08
Ensemble: Chamber Ensemble

Announcements:

Literature: Serenade in D Minor

<table>
<thead>
<tr>
<th>Title</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Run the work</td>
<td>1. Great sight-reading</td>
</tr>
<tr>
<td></td>
<td>2. Dynamics and balance are a concern</td>
</tr>
<tr>
<td></td>
<td>3. Conductor must look for techniques to shape the music</td>
</tr>
<tr>
<td></td>
<td>4. Conductor must be prepared for all fermatas</td>
</tr>
<tr>
<td></td>
<td>5. Check tempos – some were too fast, others too slow</td>
</tr>
</tbody>
</table>
Rehearsal Plan – Rehearsal #2, 2/6/09  
Ensemble: Chamber Ensemble  
Announcements: Next rehearsal – Feb. 25 – will identify location through e-mail.

Literature: Serenade, Mvt 4, 2, 3  
Time: 45:00

<table>
<thead>
<tr>
<th>Title</th>
<th>Evaluation</th>
</tr>
</thead>
</table>
| 1. Mvt. 4  
a. Set tempos – articulate tempos  
b. Transitions  
  i. 1 before K  
  ii. At end |
| 2. Mvt. 2  
a. Transition to trio  
b. Ms. 22/213 – Dr. Lewis leads |
| 3. Mvt. 3  
a. Tempos  
  i. Address and rehearse |
| 1. Incomplete instrumentation, missing important parts |
| 2. Transitions in Mvt. 2 & 4 addressed  
  a. Keeping Minueto tempo in Trio (1 beat = 1 bar)  
  b. No rit./accel. Into the Trio  
  c. No problems with Dr. Lewis leading rit. |
| 3. Tempos are still dragging  
  a. Straightline “Jump, Dive, Splash” should help with the faster tempos. |
Rehearsal Plan – Rehearsal #3  2/25/09

Ensemble: Chamber Ensemble

Announcements:

Literature: Symphony Band, Mvt 3, 4, 1

<table>
<thead>
<tr>
<th>Title</th>
<th>Evaluation</th>
</tr>
</thead>
</table>
| 1. Mvt. 3  
a. Tempos  
b. Fermata’s  
c. Balance |
| 2. Mvt. 4  
a. Run  
b. Tempos |
| 3. Mvt 1  
a. Run  
b. Tempos  
c. Transitions  
d. Balance |
| 1. Very rough, non-musical rehearsal.  
2. Didn’t get past the 3rd mvt.  
4. Ensemble wasn’t following the fluctuations in tempo.  
5. Ensemble wasn’t playing dynamically.  
6. Need to address the tempos I want at various points in the music – will do at next rehearsal. |
**Rehearsal Plan – Rehearsal #4, 3/6/09**  
Ensemble: Chamber Ensemble  

**Announcements:** Dress Rehearsal in AFC 3/11; plan to start at 4:10, 
be out by 4:30 – 5, if the rest of the rehearsal goes long

**Literature:** Serenade  

<table>
<thead>
<tr>
<th>Title</th>
<th>Time: 45:00</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Address tempos</td>
<td>1. Stopped between each movement, unlike I had planned.</td>
<td></td>
</tr>
<tr>
<td>2. Run through</td>
<td>2. Acknowledging tempos aided in following.</td>
<td></td>
</tr>
<tr>
<td>3. Address transitions/fermatas within each movement afterwards</td>
<td>3. Conductor must set up the ‘attacks’ at the ends of movement through impulse of will.</td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER 5 - Symphony for Band

Unit I. Composer

Vincent Persichetti was born in Philadelphia to an Italian father and German mother, and remained in Philadelphia until his death. Throughout his life, he established himself in the composing world, while showing talent in performance, teaching, writing, and conducting. He wrote for organizations such as the New York Philharmonic, the Philadelphia Orchestra, the Juilliard School, and other internationally known groups. His support of and musical contributions of bands established him as a “champion of band.”

As a child, Persichetti showed an interest and ability in music. His parents kept him from formal music studies until the age of five. In his own words, Persichetti said “My first strong feelings about music are still with me, and I resent my otherwise supportive parents’ keeping me from serious music study until age five.32"

When Persichetti moved to a neighborhood that housed Gilbert Raynolds Combs, president of Combs Conservatory, he frequently visited Combs’ home in order to ask questions about music. Shortly after this move, Persichetti was accepted into the Conservatory, where he began piano with Warren E. Stranger. At this point in time, the Combs Conservatory was the “Juilliard,” though in the process of being surpassed by Juilliard.

Persichetti proved himself as a child prodigy, playing at weddings and on the radio by age six. In order to show that he practiced, his piano teacher required that he memorized his music every week: his sight-reading ability was strong enough that he could read proficiently on the first try. By age nine, he studied counterpoint, score reading, transposition, and composed. He completed normal conservatory requirements while still elementary school-aged.

The friendship he developed with Gilbert Combs is similar to that with Russell King Miller, one based on Persichetti’s insatiable need for knowledge and unending questions. Due to these unceasing questions, Miller invited Persichetti to audit his theory class. Persichetti credits Miller with being his most important composition teacher.33

33 Shackelford, 106.
Throughout his life, Persichetti devoured all the music that he could. This included classic literature, twentieth-century compositions, and literature just being published. He could read scores easily, playing orchestral scores on the piano. He attended concerts that the Met brought to Philadelphia. He attended performances by Rachmaninoff. For every orchestra concert he attended, he memorized the score; at the concerts he tested his pre-hearing with actuality. What he felt Haydn lacked—the ability to fulfill his promises made in his introductions—Persichetti loved him for, because of “the impetus it gave me to keep his promises in my pieces.”

Persichetti seems to have been a prodigy on many fronts, prodded to seek conducting positions, touring on piano, in addition to his composing. He conceded to audition for a scholarship that would take him on tour, playing piano. He had to share the scholarship with a musician from Kansas, a musician who would become his wife and biggest supporter. Throughout his life, Persichetti had many opportunities to perform—conducting his works with bands and orchestras, giving recitals, and accompanying other artists—but “all without the slightest desire to build a career as a performer.”

In 1941, Persichetti became the head of the composition department at the Philadelphia Conservatory. Later, in 1947, he began teaching at the Juilliard School of Music. Persichetti’s ability to memorize scores—both piano works, full orchestral scores and everything in between—served his desire to study music of all venues. Later, in the classroom, his storehouse of memorized music served his theory students as he could easily recall examples to show various points. Persichetti’s editor, Daniel Dorff, note that Persichetti even memorized the scores of students’ compositions, “long after the students forgot the exercise they wrote.”

Frank Zappa, Philip Glass, and Peter Schickele were amongst Persichetti’s students.

During this time, Persichetti began working with Richard Franko Goldman, of the Goldman Band. Franko was not only a colleague, but a friend. This influence impacted Persichetti’s writing for bands. In turn, Persichetti also influenced other colleagues at the

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34 Shackelford, 108.
35 Shackelford, 110.
36 Dorff, Daniel. “Vincent Persichetti’s Editor Recalls the Man Behind the Notes,” in The Instrumentalist (May 2003), 28.
37 Morris, Donald Alan, “The Life of Vincent Persichetti, with Emphasis on His works for Band” (Ph.D. dissertation, the Florida State University, 1991), 160.
Juilliard School of Music. In addition to composing fourteen works for band, he also convinced William Schuman and Peter Mennin also write for band.

As a composer, Persichetti produced an impressive amount of works: he composed over 160 works, ranging from piano, to chorus, to full orchestra. Of these, thirteen works are written for band, or chamber wind ensembles. His daughter accredited Persichetti’s output partially to his worry of leaving the world with little to show for it. While he wrote for a wide range of mediums, Persichetti remained true to his individual style.

Persichetti wrote his first compositions for winds, Divertimento for Band in 1950. With the premier of this piece, Persichetti found success in the band literature world, and wrote an additional thirteen composition for winds (bands and wind ensembles).

Musically, he embraced tonality and avoided the avant garde movement and fads. According to Donald Morris, Persichetti “was often overlooked because few of his works, despite the quality of the musical expression, broke new ground.” Persichetti used whatever devices would serve his purpose. Many sources have commented on Persichetti being an amalgamator, in this case someone who blends musical styles into a unified whole. This appreciation for all music could stem from his early study of all genres of music.

In Persichetti’s scores, the texture is sparse. Richard Franko Goldman said of Symphony for Band

In its way it represents how greatly the concept of band sound and texture has changed in recent years. In general Persichetti’s score is spare in texture, with carefully calculated balances, and important (and subtle) role assigned to the percussion.

In his article, “The Band Sound of Vincent Persichetti,” William Workinger analyzed the instrumentation used in nine of Persichetti’s fifteen works. The results show that three-quarters of Persichetti’s music is written for fifteen voices or less; half for ten voices or less; and one-fifth for five voices or less (based on the nine works he analyzed). As Workinger states, “This means that Persichetti is treating the band essentially as a small ensemble with limitless color potential.” Workinger’s study showed the proportion of how often each individual instrument is used. Instruments on the extreme ends of range (piccolo, contra-bass clarinet, tuba) have the

38 Morris, 159.
lowest frequency. Surprisingly, the euphonium has a higher percentage of scoring than trombones (44% versus 34%). The B-flat, by far is the most prevalent instrument used in these nine works: Persichetti writes for clarinets 70% of the time.\footnote{Workinger, William. “The Band Sound of Vincent Persichetti,” \textit{The Instrumentalist} (April 1973),268.} The horn also plays an important role in Persichetti’s music, though it is only scored in 51% of the nine works Workinger studied. In \textit{Symphony for Band}, the horn introduces the main theme, which reoccurs throughout the work.

Though his use of the percussion section revolutionized this aspect of band compositions, he rarely wrote for them to play alone. Similarly, though Persichetti helped advanced the quality of compositions for wind ensemble, he did follow old traditions of part-doubling that reflects outdoor performances.\footnote{Renshaw, Jeffrey. “Vincent Persichetti,” in \textit{The Instrumentalist} (June 1995), 28.} Both of these scenarios suggest that Persichetti colored outside the lines, yet not so much as to break the mold.

Among his contributions to the music world, Persichetti wrote a theory book entitled \textit{Twentieth-Century Harmony}. Evolving from basic concepts (such as scales) to more advanced (chromatic alterations), Persichetti created original musical examples for all concepts found in the book. Additionally, he included musical references relating to these concepts, giving the composition, composer, publisher, and page number; he did not include the measure number. Hence, students would have to understand the concept in order to find it, or discover it as he analyzed the page.

The concepts in the book helped show that contemporary music—including serialism—can be analyzed, at least in relationship to its qualities. One important quotation, noted by William Schuman and Persichetti himself, reads

\begin{quote}
Any tone can succeed any other tone, any tone can sound simultaneously with any other tone or tones, and any group of tones can be followed by any other group of tones, just as any degree of tension or nuance can occur in any medium under any kind of stress or duration. Successful projection will depend upon the skill and soul of the composer.\footnote{Schuman, William. “The Compleat Musician: Vincent Persichetti and Twentieth-Century Harmony,” in \textit{The Music Quarterly} (July 1961), 384.}
\end{quote}

Interestingly, the assignments he wrote comply with current values in teaching: providing the opportunity for upper-level thinking, developing assignments that allow students...
show knowledge while expressing creativity, and encouraging students to create music rather than merely completing an assignment. Some questions found at the end of each chapter are:

- Write a fast and tempestuous passage for two oboes employing no sharp dissonant intervals.
- Write a sarcastically rhythmic passage for string quartet. Feature augmented fourth chords with added notes
- Write a Capriccio for two pianos in which diatonic, pentatonic, and chromatic clusters are used.
- Make piano reductions of provocative passages from several twentieth-century orchestral works.\textsuperscript{43}

Persichetti worked as an editor for several organizations throughout his life. He worked for Elkan-Vogel publishing company beginning in 1952. He stayed with the company when it was purchased by Theodore Presser Company. While there, he reviewed music that other composers sent in consideration for publication. Dorff noted that composers valued his responses, even if rejection letters because of the thoughtful, kind, and helpful words he offered.

Many scholars have listed Persichetti’s works in their studies of quality wind literature. Works such as Symphony for Band, Divertimento, and Pageant are found in studies by Odegard, Prindl, Tarwater, Tross, Holvik, and Ostling. A study done by the College Band Directors National Association indentified Persichetti as the second most popular band composer, with Holst as the most popular.\textsuperscript{44} Most of these studies asked directors around the country—usually college directors—pieces they valued, performed, or that met specific criteria. From the results that came in, the authors created lists of literature, in order of popularity.

In addition to these studies, which indicate Persichetti’s popularity and influence in wind literature, he received favorable and complementary reviews from many sources. According to Cecil Isaac, “Persichetti has established himself as one of the truly significant composers for band in this country.”\textsuperscript{45} Peter Frank stated that “Persichetti may be the most important band composer alive in the country, a composer who take the wind band entirely seriously and whose

\textsuperscript{43} Schuman, 283-284
\textsuperscript{44} Morris, 161.
\textsuperscript{45} Isaac, Cecil, “Music Reviews,” in \textit{Notes} (1966), 1102.
whole symphonic style seems to come from his responsivity [sic] to the character of the wind ensemble.46,

Persichetti wrote for bands during a period when bands were booming, but very little original literature existed. Because of the lack of literature, new music was often quickly and widely spread across the United States. These could have aided in Persichetti’s popularity. However, his personal belief in bands as a medium could have played a larger role. Again and again, Persichetti voiced his belief in bands. Persichetti once stated, “You can get lots of things out of a band that you just can’t get out of an orchestra.”47 In discussing Symphony for Band, Persichetti said “. . . I did not wish to avoid the word “band,” which at one time had the connotation of a poor quality of music. One should no longer apologize for the word.”

In order to understand the background of bands equating poor quality, one must understand the importance of the community band, performed outdoors by amateur—if that—musicians playing music to entertain the crowd, rather than to perform quality music. Persichetti saw through this view. Another statement from Persichetti alludes to this further: “In fact, I think at in bands, if you hear bad music played by a band conductor with bad performers—and you’re sitting on a park bench and there’s a lot of gum around—this is terrible. But this has nothing to do with a good band with good conductors, good performers, playing good music.”48

Taking it one step further, not explaining the reason for the disdain of bands, but how the band could sound, he stated

Many people call this ensemble Band. I know that composers are often frightened away by the sound of the word “band,” because of certain qualities long associated with this medium—rust trumpets, consumptive flutes, wheezy oboes, disintegrating clarinets, fumbling yet amiable baton wavers, and gum-coated park benches! If you couple these conditions with transfiguration and disfigurations of works originally conceived for orchestra, you create a sound experience that’s as nearly excruciating as a sick string quartet playing a dilettante’s arrangement of a nineteenth-century piano sonata. When composer think of the band as a huge, supple ensemble of winds and percussion, the obnoxious fat will drain off, and creative ideas will flourish.

46 Frank, Peter, “Collections,” in Fanfare (March/April 1978), 91.
Persichetti composed until his death in 1987. Daniel Dorff, who edited his works beginning in 1984, commented extensively on *Winter Solstice*, his last published work. Dorff compared this work to Mozart’s “Requiem” piece. He made this judgment based on many facts. First off, Persichetti wrote this work for piano, after writing thirteen pieces for harpsichord and organ. Additionally, the language he uses is more abstract, and the techniques he calls for with pedaling are not typical in his other pieces. Finally, he turned in the final version of this piece within months of the lung cancer treatments taking a physically noticeable effect, and within months of his death.

**Figure 5.1 Vincent Persichetti**

![Vincent Persichetti](image)

**Table 5.1 List of Wind Compositions**

<table>
<thead>
<tr>
<th>Name</th>
<th>Genre</th>
<th>Publisher</th>
<th>Difficulty</th>
<th>Date Published</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bagatelles for Band</td>
<td>Band</td>
<td>Kalmus</td>
<td>5</td>
<td>1962</td>
</tr>
<tr>
<td>Chorale Prelude: So</td>
<td>Band</td>
<td>Presser; Elkan-Vogel</td>
<td>4</td>
<td>1963</td>
</tr>
<tr>
<td>Pure the Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chorale Prelude: Turn</td>
<td>Band</td>
<td>Presser; Elkan-Vogel</td>
<td>4</td>
<td>1968</td>
</tr>
<tr>
<td>Not Thy Face</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Divertimento for Band</td>
<td>Band</td>
<td>Presser</td>
<td>5</td>
<td>1951</td>
</tr>
<tr>
<td>King Lear</td>
<td>Chamber</td>
<td>Presser</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Masquerade, Op. 102</td>
<td>Band</td>
<td>Presser</td>
<td>6</td>
<td>1966</td>
</tr>
<tr>
<td>O Cool Is the Valley</td>
<td>Band</td>
<td>Presser</td>
<td>4</td>
<td>1972</td>
</tr>
<tr>
<td>Pageant</td>
<td>Band</td>
<td>Carl Fischer</td>
<td>4</td>
<td>1954</td>
</tr>
<tr>
<td>Parable for Band</td>
<td>Band</td>
<td>Presser</td>
<td>5</td>
<td>1974</td>
</tr>
<tr>
<td>Psalm for Band</td>
<td>Band</td>
<td>Presser</td>
<td>4</td>
<td>1954</td>
</tr>
</tbody>
</table>
### Unit II. Composition

The Washington University Chamber Band (in St. Louis) commissioned *Symphony for Band* in 1955. In the original conversation, Persichetti and Clark Mitze agreed on an eight minute work for wind instruments, though “not necessarily for band.” Persichetti stated “I was writing a piece in which the brasses were tossing the woodwinds about while the timpani were commenting. I began to realize that the strings were not going to enter.” Persichetti set out to write for band. Within two months, he informed Mitze that the piece had evolved into a four-movement symphony. The commission was raised from $500 to $1000. *Symphony for Band* is a Grade 5 piece, and lasts approximately seventeen minutes.

Mitze conducted the premiere performance with the Washington University Chamber Band at the Music Educators National Conference convention in St. Louis on April 16, 1956. Convention-goers did not present themselves well, for Persichetti referred to members as “people walking in and out during the performance.” Persichetti conducted the first public performance in New York August 2, 1956.

Donald Alan Morris’s dissertation reports that the sketches and notes for *Symphony for Band* are quite extensive—fifty-one sheets of manuscript paper, a short score on folio sheets, folio sheets that include ideas for thematic ideas and motives, lists of percussion/mallets, and an incomplete condensed score—indicating that the symphony was well thought-out. Included in the percussion materials, Persichetti also had diagrams for the percussion set-up, and how to divide the parts.⁵²

### Adagio–Allegro

This first movement functions to introduce the entire piece. Persichetti ingeniously incorporated ideas that occur later in the work. As mentioned earlier, *Symphony for Band* opens

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⁵² Morris, 201, 202.
with a three-note motive in the horn, which becomes the second theme in the Allegro. The low brass follow with quasi-scalar material. According to the sketches, the horn motive was not the initial musical idea. Rather, he sketched out the percussion parts and the ascending scale. The percussion parts in the Adagio are quite intricate, which Frederick Fennell refers to as a “strong undercurrent of intensity that runs throughout these twenty measures jam-packed as they are with bits and more of things to come.” In measure 13, Persichetti uses a motive that reoccurs in movement two (see figure 5.3).

After a fermata in measure twenty, the piece switches to the Allegro. The xylophone introduces Theme 1, with a return of the low brass ascending scale. The upper woodwinds pick up the melody in measure 25, adding in instruments until the development. Measure 40 introduces motives, constituting the beginning of the first development section.

Theme 2 begins at measure 60. As mentioned earlier, this theme was first introduced by the horn in the Adagio. However, Persichetti alters the rhythm, both at measure 60 and throughout the work (see figures 5.7). Measure 110 brings in a chorale section, which hints at the chorale that will come in the second movement. The extensive development section consists of four sections, and begins in measure 120. 220 mark the recapitulation, with the xylophone again playing the melody. In this section, beginning measure 226, Persichetti includes a motive in the low brass that returns in the fourth movement. A short coda reinstates the importance of the percussion.

Figure 5.2 Basis for Theme 2, Introduced by the Horn in the Adagio

Figure 5.3 Motive introduced in the Adagio that reoccurs in the 2nd movement

Figure 5.4 Ascending scale motive found in the Allegro

51 Fennel, 17.
This movement is based on *Round Me Falls the Night*, one of the choral books in his choral book, *Hymns and Responses for the Church Year*. Both Persichetti and Mitze say that this movement was written first. This could have been the original eight-minute work. Persichetti only had three pages of manuscript—unlike the twenty-one pages for the first movement—with few corrections or additions. This indicates that he might have worked it out in his head or on the piano before making notes.

Written in 3/2, this movement is exceptionally beautiful. The opening Italian adjective used is doloroso, which means “painful.” Persichetti calls for $\dot{d} = 58$, but in Fennell’s recording with the Eastman Wind Ensemble, he takes it at $\dot{d} = 45$.

Like all movements, Persichetti scores for sparse texture. However, this one seems to be the sparsest. The movement never calls for the full ensemble. The two fullest points do not occur at the loudest parts of the music. Both times, the dynamic level is *mezzo-forte*. Two solos occur; first trumpet-one, and then the euphonium. Alto saxophone-one and the piccolo share a countermelody against the clarinet and oboe melody at measure 42. It ends softly, with three whole notes, each with fewer instruments. Interestingly, Persichetti scored for clarinets, euphonium, and tuba, the latter adding to the instrumentation rather than remaining.
Allegretto

The notes for this movement are very intriguing, indicating a strong connection with *Pageant*. In addition to the other pages with ideas for the movement, Persichetti also had a three-fold sheet of manuscript paper. The theme for the 6/8 sections of the Allegretto was on this manuscript with music leading into it, implying that this idea came from another work. The music before the 6/8 is the last nine measures of the slow section of *Pageant*. So instead of including it in *Pageant*, he based the third movement of the Symphony on it.

The *Allegretto* opens with the clarinet and saxophone families. Contrasting with the Allegro-Sostenuto, the character is generally lighter. It typically switches between *a bene placido*, which means “at pleasure” and *giocoso*, which means playful. The switches occur with the change of time signature. Theme 1 is in 6/8 with the “at pleasure” character, and Theme 2 is in 2/4 with the “playful” character. \( \begin{matrix} \text{6} & \text{8} \\ \end{matrix} \text{=} \begin{matrix} \text{2} & \text{4} \\ \end{matrix} \). The driving force for the change is the instrumentation. The brass ring in the fanfare of the 2/4, while woodwind solos start the 6/8 sections. The movement comes to a quiet close, sparse texture, setting the stage for the entrance of the fourth movement.

Figure 5.10 Allegretto Theme 1

Figure 5.11 Allegretto Theme 2
**Vivace**

The *Vivace* section had many revisions, mostly of themes. He labeled one of the eighteen pages “Bad March.” According to Donald Morris, the sketch of the fourth movement’s beginning was labeled “Sonatine,” indicating that it might be an idea for a different work or merely ideas for later.

As the title suggests, this is the fastest movement of the piece, written in cut-time, \( \frac{j}{\text{cut-time}} \). 144. Again, Frederick Fennell altered the tempo, taking it at \( \frac{j}{\text{155}} \). Throughout the movement incorporates ideas from the first movement. One of the most common melodic/rhythmic ideas is whole notes, related to the importance of the half notes of the *Allegro*. It has the intense, spirited, aggressive nature that contrasts the two previous movements. At measure 192, it includes a motive found in the first movement at measure 226.

While the other movements had contrasts between sections, the *Vivace* commonly has contrasts within sections, between different “choirs.” These contrasts include character, dynamic, and ideas. For example, the motive in the brass in measure 192 is capricious and piano, but when the woodwinds come in at measure 200, they are marcato and forte. At measure 240, the brass has pesante whole notes while the woodwinds have staccato, accented quarter notes.

**Figure 5.12 Vivace Theme 1**

![Vivace Theme 1](image1)

**Figure 5.13 Vivace Theme 2**

![Vivace Theme 2](image2)

**Figure 5.14 Theme 3**

![Theme 3](image3)
Unit III. Historical Perspective

Beginning with its first performance by the Washington University Chamber Band, and furthered by its premiere public performance by the Goldman Band, *Symphony for Band* instilled itself as one of the great pieces of wind ensemble literature. Persichetti’s use of percussion may possibly be its most historically important attributes. Before this piece, the percussion section consisted mostly of snare drum, bass drum, cymbal, and timpani. The inclusion of more instruments (tambourine, xylophone, tom-tom) and the indication of specific sticks and brushes could have been inspired by Frederick Fennell’s, “A Modern Use of Percussion.”

Historically, 1955 had many influential world events. The Geneva Conference attempted to ease the tension between the East and West. The Warsaw Pact, signed by the Soviet Union and several Eastern European countries, formed the equivalent of NATO.

On the home front, the Civil Rights Act was in full steam. In 1995, Rosa Parks refused to move to the back of a public bus, which began a 381 boycott of the Montgomery Bus System. The death of the legendary “rebel without a cause,” James Dean, took the nation by surprise. Other important figures that died this year include Albert Einstein and Charlie Parker.

Unit IV. Technical Considerations

*Adagio-Allegro*

The *adagio* opening section requires strong percussionists. The 3-snares and the timpani are rhythmically challenging, and usually independent from the band and other members of the percussion. The conductor must maintain tempo, for any fluctuation in tempo can offset the
precision of the percussionists. These parts, especially in the Adagio, are very exposed and often the only moving line in the music.

In the Allegro, though the meter does not change, Persichetti occasionally displaces the downbeat. For example, between measures 85 and 94 the emphasis seems to be on the “ands,” even though instruments are playing on the downbeats. Paired with the faster tempo, and long rests, this section provides the potential for musicians to get lost—within the measures and within sections. Focus on the downbeats will help alleviate problems.

Adagio-Sostenuto

Technically speaking, the only challenges in the second movement revolve around tempo. Conductors must decide between a faster, subdivided pattern, and a slow three. While subdividing can help maintain tempo, it could take away from the musical possibilities that exist. From the musician’s standpoint, withstanding the urge to rush is of utmost importance. For the conductor, employing melding techniques, while maintaining tempo (not shortening the notes) presents a challenge.

Allegretto

This movement is soloistic in nature. It also switches between 2/4 and 6/8 on a regular basis, which requires musicians to be able to switch between duple and compound meters. Conductors and performers should work to maintain tempo, and to not rush the 2/4 sections. The A Theme employs a dotted-eighth/sixteenth note pattern that must be rhythmically precise. Musicians must lengthen the dotted-eighth and shorten the sixteenth in order to prevent it from have a triplet feel.

Vivace

As the title suggests, tempo is one of the challenges in this movement. Written in cut-time, $\frac{\dot{d}}{} = 144$, this movement offers more rhythmic demands than other movements. The pace, in combination with the quick changes in ideas and character requires musicians to be able to quickly “flip the switch.” Though scored for some soloists, it is predominantly written for the entire ensemble, often with the same rhythms. Some exposed brass fanfares occur throughout the movement. As with the first movement, there are many opportunities to employ
superimposed meters. Maintaining tempo is the key in these instances. This can be achieved by the conductor and musicians alike subdividing.

The tempo presents articulation issues throughout the movement. The cornets have a fanfare at measure 120. Persichetti calls for a noisy, boisterous style. At the marked tempo, with the slur-two, tongue-two articulation, this is a challenge. Measure 192 presents another challenge for the brass. All instruments are muted, most have staccato passages. Lining up the cornet parts between themselves and then the rest of the brass is more difficult than it seems. Lightness of notes while still projecting will clean this section up.

**Unit V. Stylistic Considerations**

Persichetti set a new standard for expression with this work. Using thirty-six descriptive terms, Persichetti clearly sets his expectations for the mood throughout the work. Articulations should be “crisp, uniform, and march-like.” All elements of the music—articulation, phrasing, rhythms, and intensity—should match.

**Adagio-Allegro**

“Persichetti style” is more complicated than one would think. He typically took one idea and passed it throughout the ensemble, and the first movement is the first experience with this idea. Musicians must be sure to work together to present melodies and harmonies, passing them to, and picking them up from other instruments. Within this movement alone, Persichetti calls for nineteen different personalities, many of which are repeated throughout the movement. Musicians and conductors must determine how to distinguish between related adjectives such as “warm,” “affectionate,” and “charming;” or adjectives such as “pesante,” “resolutely,” “sonorous,” etc.

The word that best describes the Adagio section is seamless. It is one long melody and should be played as such. Additionally, this section needs length and somberness, which will aid in playing seamlessly. Percussion must know when they are the melody and when they play a supportive role. The Allegro section should be played as lightly as possible, even within accented sections. Playing too heavily results in the tempo dragging, and disregarding the intention of the composer.

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Adagio-Sostenuto

One of the best stylistic descriptions in this work is doloroso, found in the second movement. It means “painful.” This sets the tone for the movement, and while other terms such as stingingly, sweetly, and serene are used, “painful” rarely leaves the music. Musicians should strive to fit their stylistic expressions within the context of “painful.” Since this movement is based on a chorale, “reverent” would be another good description for the mood. Horns and timpani should bring out their tenuto quarter notes in measures 39 and 40, leaning into them slightly.

Allegretto

This movement has two main ideas, those introduced in the 6/8 sections and those in the 2/4 sections. Each of these meters has its own distinct character. One of my favorite terms in this movement is a bene placido, which means “at pleasure,” and occurs at the beginning. Though each time the theme is introduced it has a different term, they have a similar idea (delicato, caloroso, dolce, placido, etc.). The 2/4 sections generally are labeled giocoso, or playful. The one motive that only occurs twice (at measure 74 and again at 114), combines both characters into a sweeping, lighthearted melody that is reminiscent of “Follow the Yellow Brick Road (see figure 5.17)” Another contrasting motive that occurs in the movement is the idea of the legato quarter notes, passed through various choirs—usually woodwinds to brass. (Figure 5.18)

Figure 5.17 Allegretto “Follow the Yellow Brick Road” Motive

![Follow the Yellow Brick Road Motive](image)

Figure 5.18 Allegretto Legato Motive

![Legato Motive](image)
**Vivace**

More than anything else, short and light dominate the character of this movement. Using this style of playing helps the ensemble maintain tempo, while being true to the intent of the composer. The brass choir at measure 192 must be immaculately short. With the entire group muted or stopped, the staccato notes should be exaggerated.

As with the other movements, musicians must be able to switch moods quickly. Though short and light is more prevalent than others, there are still plenty of mood changes. This movement provides some of the most interesting Italian words, and even some English. *Ruvido*, brassy, *violento*, and *strepitoso* are among the new characters Persichetti uses in this movement.

Many of the changes happen with the entrance of the whole note “motives,” but also in sections such as measure 76. This particular phrase has a Sousa march-feel to it, and Persichetti calls for *con fuoco*—with fire. Typically, these heavier sections are lead by the brass. The trumpet fanfare at measure 120 is *strepitoso*—noisy, boisterous. Again, the trumpets have a fanfare at measure 139, which should be played *con forza*, or with force.

**Unit VI. Musical Elements**

For musicians to truly understand this work, and to play it musically, they must use a different set of ears. This entails listening across the ensemble, listening for the melodic passed through the ensemble rather than within one instrument. Throughout the piece, the line passes from one instrument to the next, and seamless handoffs of the melody are critical.

**Adagio–Allegro**

The piece opens with a horn solo, from which Persichetti based motivic ideas throughout the entire work. Melodies are passed across the band—horn, trumpet, tuba—with accompaniment playing over them. Therefore, a strong awareness of the line is critical. In addition, the line is passed across the band, so musicians should also be aware of the dynamic level at the “hand-off” of the line. Even within melodies and ideas, the dynamics of the movement change, often immediately. Musicians must be attentive and must exaggerate the changes.
**Adagio-Sostenuto**

Persichetti used “Round Me Falls the Night,” a hymn from *his Hymns and Responses for the Church Year*, as the basis for this movement. As the slow movement in the symphony, the *Adagio sostenuto* allows the musical capabilities of the ensemble to come through. Embracing the *adagio* tempo marking and deviating from strict time help this movement to sing.

Euphonium and cornet have important solos. These parts must be heard over the ensemble, and should bleed emotion. Timpani and tenor drums parts are as important as the winds in this movement. Attention to intonation is needed between oboe and piccolo in measures forty-six through fifty due to the octave melody, for the piccolo is often flat.

**Allegretto**

This movement lends itself to many musical nuances and varieties. Subtle differences in expression create the need for different approaches to releases. The first clarinets open this movement with the melody. Placing a tenuto on the eighth note pick-ups helps the lilt of the melody. When the oboes and flutes take over the melody, they should use less vibrato. This will aid the “sereno” mood. The balance of the final chord in the movement needs attention from the conductor because the timpani and euphonium are the only ones with the root of the chord.55

**Vivace**

Though the beginning of this movement is soft, musicians must work to maintain intensity throughout. The percussion plays an important role throughout this section. Attention to balance—between timbres and dynamics—should be given. Other instruments also help dictate the balance. The muted cornet must take precedence over the rest of the ensemble, which

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55 Renshaw, 30.
begins in measure 137 and continues through 212. The rest of the ensemble should balance to that timbre.

### Unit VII. Form and Structure

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adagio allegro</td>
<td>No key signature, based on opening motive</td>
<td></td>
</tr>
<tr>
<td>Adagio</td>
<td>1-20</td>
<td>Introduction</td>
</tr>
<tr>
<td>1</td>
<td>Theme 2 in Horn 1; Percussion</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Add Bass Clarinet, Bsn, Saxes, Euph, and Tuba</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Add Clarinet</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Percussion ‘fill’</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Dotted eighth-sixteenth half motif introduced in Horns and timp</td>
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</tr>
<tr>
<td>17-20</td>
<td>Percussion ‘fills’ with low voice ‘hits’</td>
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</tr>
<tr>
<td>Allegro</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theme 1</td>
<td>21-40</td>
<td>Xylophone introduces Theme 1; WW’s continue theme</td>
</tr>
<tr>
<td>40-60</td>
<td>Development</td>
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</tr>
<tr>
<td>Theme 2</td>
<td>61-109</td>
<td>Horn melody – taken from the initial horn call of piece</td>
</tr>
<tr>
<td>Chorale</td>
<td>110-119</td>
<td>Chordal long notes between woodwinds and brass</td>
</tr>
<tr>
<td>Imitative Dev</td>
<td>120-140</td>
<td>Melody passed from low to high woodwinds</td>
</tr>
<tr>
<td>Dev Section 2</td>
<td>141-170</td>
<td>Tuba melody, passed to Woodwinds at 157</td>
</tr>
<tr>
<td>Dev Section 3</td>
<td>171-200</td>
<td>SHORT! Accentuated</td>
</tr>
<tr>
<td>Dev Section 4</td>
<td>200-219</td>
<td>Woodwind melody, with strong brass hits underneath</td>
</tr>
<tr>
<td>Recap (1)</td>
<td>220-259</td>
<td>Xylophone Melody</td>
</tr>
<tr>
<td>Theme 2</td>
<td>237-267</td>
<td>Horn melody</td>
</tr>
<tr>
<td>Coda</td>
<td>268-end</td>
<td>Poly-Chordal long tones</td>
</tr>
<tr>
<td>Adagio sostenuto</td>
<td></td>
<td>No key signatures, shifting tonalities</td>
</tr>
<tr>
<td>Verse I</td>
<td>1-14</td>
<td>“Round me falls the night.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Saviour, be my Light;</td>
</tr>
</tbody>
</table>
Through the hours in darkness shrouded
Let me see Thy face unclouded;
Let Thy glory shine In this heart of mine.”

Verse II 14-41 “Earthly work is done,
Earthly sounds are none;
Rest in sleep and silence seeking,
Let me hear Thee softly speaking;
To my spirit here Whisper, ‘I am near.’”

Verse III 42-57 “Darkened now each ray
O’er the travler’s way;
Let me know that Thou hast found me,
Let me feel Thine arms around me,
Sure from every ill Thou wilt guard me still.”

Allegretto No key signatures, shifting tonalities,
ends on C Major

A 1-26 Stated in clarinets
B 27-61 Fanfare, in 2/4
A 62-71 Stated in oboe solo and upper woodwinds
B (+A) 72-89 Brass, then tutti, very rhythmical and martial
A 90-end Coda; Alto sax solo

Vivace No key signatures, shifting tonalities, last chord 12-toned

A 1-16 Upper Woodwinds
B 17-38 Horn
A 39-56 Brass and Woodwinds split the melody
C 57-72 Long chords and fast crescendos
A 73-103 Woodwind melody; 76 introduces a Sousa-like melody
D 104-131 Woodwind melody
E 132-152 Woodwind melody, passed to brass
(A) 153-209 Transition; features clarinets and percussion
(C) 210-273 2 measures of prior motives, followed by whole notes in the horn and low brass
Coda 274-end Themes and motives passed through the ensemble

Unit VIII. Suggested Listening
Vittorio Giannini, *Symphony No. 3*
Morton Gould, *West Point Symphony*
Martin Mailman, For precious friends hid in death’s dateless night, *Op. 80*
Vincent Persichetti, *Divertimento for Band*
Vincent Persichetti, *Masquerade for Band*

Unit IX. Seating Chart and Acoustical Justification
Due to the confines of the concert location, the ensemble was adjusted to fit the room. Woodwinds were not adjusted from normal concert seating. Flutes sat in the first row in. Clarinets sat in a “choir” which allows the section to listen forward and listen back. This encourages matching style. Double reeds sat behind the flutes, beside the first clarinets. Having the bassoons and bass clarinets next to each other enables them to work together on style and pitch. This also works for the location of the doubles reeds to each other, and to the clarinets. Behind the bass clarinets were all the saxophones, the tenor and bari seated closest to the bass clarinets, again allowing the sections to work together on shared parts.

The trumpets and trombones were adjusted so that the trumpets sat centered, allowing them to project over the ensemble. Though determined based on the stage, this corrected balance issues the ensemble had with trumpet projection. Trombones were moved to the conductor’s right, with the euphoniums between the two sections.
Figure 5.19 Seating Chart

Perc

Tuba

Tpt 2,1,3

Euph

Hn 4, 3, 2, 1

Tbn 21,3

Ob 1,2

A Sax 1,2

Bsn 1,2

T Sax

Cl 2,3

Cl. 1, E-flat

B Sax

Piccolo, Flute 1,2

Bass Cl
Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1, 10/22/08

Ensemble: Symphony Band

Announcements:

Literature: Symphony Band

Time: 20:00

<table>
<thead>
<tr>
<th>Title</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Background of the piece</td>
<td></td>
</tr>
<tr>
<td>a. Ostling &amp; Gilbert’s Top 20</td>
<td></td>
</tr>
<tr>
<td>b. Percussion writing – first to expand past battery and timpani</td>
<td></td>
</tr>
<tr>
<td>2. Run-Through of Movements 1-4</td>
<td></td>
</tr>
</tbody>
</table>
Rehearsal Plan – Rehearsal #2, 10/27/08

Ensemble: Symphony Band

Announcements:

Literature: Symphony for Band

<table>
<thead>
<tr>
<th>Title</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Movement 2</td>
<td></td>
</tr>
<tr>
<td>d. Information</td>
<td></td>
</tr>
<tr>
<td>i. Taken from Hymn and Responses</td>
<td></td>
</tr>
<tr>
<td>ii. Doloroso – Pained</td>
<td></td>
</tr>
<tr>
<td>e. Goals</td>
<td></td>
</tr>
<tr>
<td>i. Passing the melody</td>
<td></td>
</tr>
<tr>
<td>ii. Play <em>through</em> the notes until the next instrument picks up the melody</td>
<td></td>
</tr>
<tr>
<td>iii. Move together</td>
<td></td>
</tr>
<tr>
<td>f. Beginning-9</td>
<td></td>
</tr>
<tr>
<td>i. Sax and Clarinet</td>
<td></td>
</tr>
<tr>
<td>g. Work through piece</td>
<td></td>
</tr>
</tbody>
</table>
**Rehearsal Plan – Rehearsal #3  12/08/08**

**Ensemble:** Symphony Band

**Announcements:**

**Literature: Symphony Band, Mvt 4, 1**  
**Time:** 20:00

<table>
<thead>
<tr>
<th>Title</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Mvt 4</strong></td>
<td>1. Tempo dragging</td>
</tr>
<tr>
<td>a. Run</td>
<td>2. Dynamics too loud</td>
</tr>
<tr>
<td>b. Address Problems as necessary</td>
<td>a. 73, 143 – Horns lead cres.</td>
</tr>
<tr>
<td>c. TEMPO IS THE GOAL!</td>
<td>3. Style at 17</td>
</tr>
<tr>
<td></td>
<td>4. Balance is off</td>
</tr>
<tr>
<td></td>
<td>a. 90, 139, 153</td>
</tr>
<tr>
<td></td>
<td>b. Pyramids uneven</td>
</tr>
<tr>
<td></td>
<td>5. Trumpet rhythms at 192</td>
</tr>
</tbody>
</table>

| 2. MVT 1 | N/A |
| a. Run | |
| b. Work Percussion at Adagio | |
| c. Address character | |

N/A
**Rehearsal Plan – Rehearsal #4, 12/10/08**

**Ensemble:** Symphony Band

**Announcements:**

**Literature:** Symphony for Band, Mvts. 3, 4, 1  **Time:** 50:00

<table>
<thead>
<tr>
<th>Title</th>
<th>Evaluation</th>
</tr>
</thead>
</table>
| 1. Mvt. 3  
   a. Ms. 35-60  
     i. Passing of the line @ 42  
     ii. Pattern @ 53  
   b. Ms. 35-90  
     i. Character of brass in ms. 74-77  
   c. Ms. 119-end  
     i. Moving line  
     ii. Clarinet 1 @ 123 | 1.  
   a. Passing of the line improving, but need to address balance between parts  
   b. Lightened up  
  2. Tempo improves with correct style – light!  
  3.  
   a. Still need to work on accuracy – can have NO deviation in tempo |
| 2. Mvt. 4  
   a. Ms. 39  
     i. Style (conductor)  
     ii. Tempo  
   b. Ms. 57 | |
| 3. Mvt 1  
   a. Beginning – Perc Only  
   b. Ms 71  
     i. Style - aggressive  
     ii. balance | |
**Rehearsal Plan – Rehearsal #5  2/23/09**

**Ensemble:** Symphony Band

**Announcements:**

**Literature: Symphony for Band**

<table>
<thead>
<tr>
<th>Title</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Run and Record @ Tempo</td>
<td>1. Typically under tempo – conductor - sing a few bars to self before beginning</td>
</tr>
<tr>
<td>a. Check Percussion</td>
<td>a. Need to listen to percussion by themselves, then add in ens</td>
</tr>
<tr>
<td>b. Check Ms 200 for eighth-dotted quarters</td>
<td>b. Trumpets did this well!</td>
</tr>
<tr>
<td>c. Super metric areas – tempo</td>
<td>c. Conductor – MAINTAIN TEMPO by subdividing – push more than you think is accurate.</td>
</tr>
<tr>
<td>a. TEMPO! - super metric areas</td>
<td>a. Really addressed super metric areas. Same comment as 2c. – push the tempo more so as to no lose tempo.</td>
</tr>
<tr>
<td>b. Ms 191 – listen to CD for Tone/Artic/Clarity</td>
<td>b. After listening, the style of the ens changed – even the last note improved – they understood better where they were heading. Ms. 191 cleaned up but Tpt still need to be shorter.</td>
</tr>
<tr>
<td>c. Ms 244 - Pyramid</td>
<td>c. Thinking of making everything legato improved the style of the pyramid. Having some balance problems within Tpt due to part assignments – 4 3rd Cor and Solo Tpt parts. Addressing the need to play out solved the problem</td>
</tr>
</tbody>
</table>
**Rehearsal Plan – Rehearsal #6, 3/2/09**

**Ensemble:** Symphony Band

**Announcements:**

**Literature: Symphony for Band**

**Time:** 50:00

<table>
<thead>
<tr>
<th>Title</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Mvt. 3 – Light!</td>
<td>1. Still not consistent – especially flutes – with the rhythm</td>
</tr>
<tr>
<td>a. Dotted-eighth/16th/8th – check for accuracy</td>
<td>a. Do the end in “2”</td>
</tr>
<tr>
<td>b. Ms. 52 – address conducting pattern</td>
<td>b. Not much time to spend on this movement – check again next time</td>
</tr>
<tr>
<td>c. Ms. 27-60</td>
<td></td>
</tr>
<tr>
<td>i. Accents on 16th’s</td>
<td></td>
</tr>
<tr>
<td>2. Mvt 1</td>
<td></td>
</tr>
<tr>
<td>a. 249-end</td>
<td></td>
</tr>
<tr>
<td>i. Need to do in “1” or “2?”</td>
<td></td>
</tr>
<tr>
<td>b. 221 – euphonium bells forward</td>
<td></td>
</tr>
<tr>
<td>c. 200-249</td>
<td></td>
</tr>
<tr>
<td>i. Balance (ms. 200)</td>
<td></td>
</tr>
<tr>
<td>ii. Passing of the line – to 8ths</td>
<td></td>
</tr>
<tr>
<td>d. 200-end</td>
<td></td>
</tr>
<tr>
<td>i. No conductor</td>
<td></td>
</tr>
<tr>
<td>1. Listen to hear who you pass the line to</td>
<td></td>
</tr>
<tr>
<td>2. Check perc</td>
<td></td>
</tr>
</tbody>
</table>
Ensemble: Symphony Band

**Announcements:**

**Literature:** Symphony for Band, Mvts. 2, 4

**Time:** 30:00

<table>
<thead>
<tr>
<th>Title</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Mvt. 2</td>
<td>1. Fixed Cl/Sax ‘passes’ by focusing on the 8(^{\text{th}}) note</td>
</tr>
<tr>
<td>a. Passing of the line</td>
<td>a. Had to address dynamics, too.</td>
</tr>
<tr>
<td>b. Emphasize the $\frac{1}{2}$ note when following whole notes</td>
<td>b. Don’t drop beats when melding – conductor.</td>
</tr>
<tr>
<td>c. Separate the quarter notes</td>
<td>c. Attacks at the end not consistent – help them by having IMPULSE OF WILL.</td>
</tr>
<tr>
<td>d. 8(^{\text{th}}) notes = a handoff</td>
<td>2.</td>
</tr>
<tr>
<td>i. Extend the note</td>
<td>a. Pyramid rusty, but cleaned up quickly.</td>
</tr>
<tr>
<td>e. Ending – attacks</td>
<td>b. As long as the style is light, we maintain tempo.</td>
</tr>
<tr>
<td>2. Mvt. 4</td>
<td></td>
</tr>
<tr>
<td>a. Check pyramid</td>
<td></td>
</tr>
<tr>
<td>b. Run</td>
<td></td>
</tr>
<tr>
<td>i. Light</td>
<td></td>
</tr>
<tr>
<td>ii. Maintain tempo</td>
<td></td>
</tr>
<tr>
<td>iii. Do something with the last note!</td>
<td></td>
</tr>
</tbody>
</table>
## Rehearsal Plan – Rehearsal #8, 3/6/09

**Ensemble:** Symphony Band

### Announcements:

### Literature: Symphony for Band, Mvts. 3, 4, 1, 2  Time: 30:00

<table>
<thead>
<tr>
<th>Title</th>
<th>Evaluation</th>
</tr>
</thead>
</table>
| 1. Mvt. 3  
   a. Length of 8\(^{th}\)'s  
   b. Dotted 8\(^{th}\)-16\(^{th}\) rhythm in flutes | 1. Don’t fluctuate tempos in the Adagio – murder on the perc.! |
| 2. Mvt. 4  
   a. Tempo – super metric areas | 2. Intonation still a problem on Mvt.2  
   a. Have the sax/pic get together outside of rehearsal to address tuning |
| 3. Mvt. 1  
| 4. Mvt. 2  
   a. Intonation  
   b. Feeling  
   c. Melding – don’t drop a beat | |

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Rehearsal Plan – Rehearsal #9, 3/9/09
Ensemble: Symphony Band

Announcements: Concert Dress on Wed. Will rehearse at 3:30 in AFC. Call time is 7:10 Wed. night.

<table>
<thead>
<tr>
<th>Literature: Symphony for Band, All</th>
<th>Time: 25:00</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
<td><strong>Evaluation</strong></td>
</tr>
<tr>
<td>1. Straight Run-Through</td>
<td>1. Alerted ensemble to the amount of time they will be sitting before they get to play.</td>
</tr>
<tr>
<td>2. Hit</td>
<td>2. Could not make it without stopping.</td>
</tr>
<tr>
<td>b. Mvt. 4 – whole note measure</td>
<td>4. Must maintain tempo on super metric measures (conductor).</td>
</tr>
<tr>
<td>c. Mvt. 1 - <em>adagio</em></td>
<td>5. Picc. Still wildly out of tune – Need to direct picc to drop out as opposed to staying flat.</td>
</tr>
</tbody>
</table>
Bibliography


Dorff, Daniel. “Vincent Persichetti’s Editor Recalls the Man Behind the Notes,” in The Instrumentalist (May 2003), 28-34.


Fennell, Frederick. “Vincent Persichetti: Symphony for Band,” in A Conductor’s Interpretive Analysis of Masterworks for Band,


Frank, Peter, “Collections,” in Fanfare (March/April 1978), 91.


Persichetti,” Symphony for Band,” 17.


Appendix A - Serenade in D Minor, Antonin Dvořák

All movements were analyzed, measure by measure according to the Tracz method of micro-macro analysis. In addition to indicating basic musical changes (form, phrases, tempo, dynamics, meter, orchestration, and tonality), the analysis also includes the means by which to express the ideas (what the conductor needs to do) and rehearsal considerations.
## Composition Serenade in D Minor, Moderato, quasi marcia
Composer Antonin Dvorak

<table>
<thead>
<tr>
<th>Measure #</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
<th>15</th>
<th>16</th>
<th>17</th>
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</thead>
<tbody>
<tr>
<td><strong>Form</strong></td>
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<tr>
<td><strong>Phrase Structure</strong></td>
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</tr>
<tr>
<td><strong>Tempo</strong></td>
<td>= 96</td>
<td>Moderato, quasi marcia</td>
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<tr>
<td><strong>Dynamics</strong></td>
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<td>f</td>
<td>p</td>
<td>f</td>
<td>p</td>
<td>f</td>
<td>p</td>
<td>f</td>
<td>p</td>
<td>f</td>
<td>p</td>
<td>f</td>
<td>p</td>
<td>f</td>
</tr>
<tr>
<td><strong>Meter/Rhythm</strong></td>
<td>4</td>
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<tr>
<td><strong>Tonality</strong></td>
<td>d: minor</td>
<td>F: Major</td>
<td>d: minor</td>
<td>F: Major</td>
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<tr>
<td><strong>Harmonic Motion</strong></td>
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<tr>
<td><strong>Orchestration</strong></td>
<td>Full</td>
<td>+ Contrabassoon</td>
<td>- Contrabassoon</td>
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<tr>
<td><strong>General Character</strong></td>
<td>Marcato</td>
<td>Lighter</td>
<td></td>
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<tr>
<td><strong>Means for Expression</strong></td>
<td>Marc</td>
<td>* LH Shows the &quot;drive&quot;</td>
<td>*</td>
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</tr>
<tr>
<td><strong>Conducting Concerns</strong></td>
<td>Entrance</td>
<td>* Low voices drive through 16th's</td>
<td>*</td>
<td>*</td>
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</tbody>
</table>
Composition Serenade in D Minor, Moderato, quasi marcia  
Composer Antonin Dvorak

<table>
<thead>
<tr>
<th>18</th>
<th>19</th>
<th>20</th>
<th>21</th>
<th>22</th>
<th>23</th>
<th>24</th>
<th>25</th>
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<th>27</th>
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<th>32</th>
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<th>34</th>
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</thead>
<tbody>
<tr>
<td>B</td>
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</tbody>
</table>

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- **Moderato**:  
  - ff  
  - p  
  - fp  
  - p  
  - pp  
  - p

---

- **d: minor**  
  - F: Major

---

- **Bassoon**: Full  
  - Cl/ Bsn/Str  
  - Cl/ Hn/Str  
  - Ob/Bsn + Str/ Hn 3  
  - Cl/ Bsn/Hn 2  
  - Cl/Hn1 2,3  
  - Ob/ Cl/Bsn/ Hn1,3

---

- **Lighter**: Marcato  
  - Light Marcato  
  - Light, but not staccato

---

- **Cue Bsn**: LH Cres.

---

- **Lining up Bsn & Hn**: Musicians should note the length of notes - slight separation between the notes. Bassoon, cello, bass (and horn when applicable) should drive through the descending scales.

---

- **Pick-up note in the clarinet** sets the tempo, so a clean prep beat is essential

---

- **Dotted-eighth/16th notes** should be rhythmically accurate

---

- **Pick-up note in the clarinet** sets the tempo
Composition Serenade in D Minor, Moderato, quasi marcia  
Composer Antonin Dvorak

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<th>38</th>
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</table>

Rit.  

\[ \text{A Tempo (Moderato)} \]  

\[ f \quad f \quad pp \quad p \quad f \quad p \quad f \quad p \quad f \quad p \quad pp \quad p \]  

\[ 4 \]  

\[ 4 \]  

\[ \text{F: Major} \]  

\[ \text{d: minor} \]  

\[ \text{Ob1} + \text{Hn1/2} \quad \text{Full - Cl2} \quad \text{Full - Contra Bsn 2} \quad \text{Full} \]  

\[ \text{Ob1} \quad \text{Ob/Cl/} \quad \text{+Bsn1/Hn3/Str} \quad \text{+Hn1/2} \quad \text{Full - Cl2} \quad \text{Full} \quad \text{-Contra Bsn 2} \quad \text{Full - Contra/Hn2} \quad \text{Full} \]  

\[ \text{Forward motion} \quad \text{Dream-like} \quad \text{Alternates b/n Pointed and Dream-like} \quad \text{Light} \]  

\[ \text{Legato} \quad \text{Conduct thru 3; Fermata} \quad \text{Cue Ob 1, pick up from beat 4 into 43} \quad \text{Marcato Legato} \quad \text{Marcato Staccato} \quad \text{Marcato Light Marcato} \quad \text{Staccato} \quad \text{Cue Ob, Drive thru 59} \]  

\[ \text{Intonation} \quad \text{Cl/Bsn Release} \quad \text{Ob1 leads the ensemble to 43} \quad \text{Ens Entrance} \quad \text{Bsn 2 must enter cleanly and confidently} \quad \text{Balance, passing of the "line" from Ob to Hn} \]
Composition Serenade in D Minor, Moderato, quasi marcia
Composer Antonin Dvorak

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<thead>
<tr>
<th>Rit</th>
<th>A Tempo (Moderato)</th>
<th>Rit.</th>
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\[mf\] \[f\] \[ff\] \[f\] \[p\] \[\text{-}\] \[\text{p}\] \[\text{pp}\] \[\text{pp}\] \[\text{pp}\] \[\text{pp}\]

\[d: \text{minor}\]

F: Major/d: minor

<table>
<thead>
<tr>
<th>Building</th>
<th>Heavy</th>
<th>Marcato</th>
<th>Pompous, yet quiet</th>
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</thead>
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Articulation

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<th>Articulation</th>
<th>Impulse of Will on Rit!</th>
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<tbody>
<tr>
<td></td>
<td>Conductor must re-establish the tempo from the beginning. Musicians should still continue to focus on style</td>
</tr>
<tr>
<td></td>
<td>Impulse of Will on Rit!</td>
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</table>
Composition Serenade in D Minor, Moderato, quasi marcia
Composer Antonin Dvorak

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<th>89</th>
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Slower ----------------------------------------------- Rit A Tempo ----------------------------------------------- ^

\[ \text{\begin{array}{ccccccccc}
\text{p} & \text{pp} & \text{pp} & \text{pp} & \text{p} & \text{mf} & \text{fp} & \text{pp} & \text{pp} \\
\end{array}} \]

\[ \text{d: minor} \] ----------------------------------------------- \[ \text{F: Major} \] ----------------------------------------------- \[ \text{D Maj} \]

\[ \begin{array}{cccccccccccc}
\text{Ob1/Cl/Hn1,3} & \text{Cl/Bsn2/Cello} & \text{Ob2/Cl/Hn1,3} & \text{Full-Ob1/Contra} & +\text{Ob1} & \text{Full} & -\text{Ob2} & ^-\text{Ob1/Cl/Bsn2/} & \text{Cl/Bsn2/Hn/Str} & \text{Full-Contra} & -\text{Ob} & -\text{Hn3} & +\text{Hn3} & \text{Cl/ Hn} \\
\end{array} \]

- Dream-like
- "Glory note"
- Precise ictus less rebound
- Legato
- Cue Hn
- RH cue/LH release
- Locking into tempo. Attention to matching style/dynamic/etc. between the Ob and the Bsn
- Impulse of Will
- Return to "meno mosso" tempo
- Dynamics
- Entrances/Releases
<table>
<thead>
<tr>
<th>Measure #</th>
<th>1</th>
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<td>Minuet</td>
<td>A Theme</td>
<td>B Theme</td>
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<td><strong>Phrase Structure</strong></td>
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<td>Tempo di Minuetto</td>
<td>Ten bt 4</td>
<td>Tempo di Minuetto</td>
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<td>F Major</td>
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<td>C: Major</td>
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<td><strong>Harmonic Motion</strong></td>
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<td><strong>Orchestration</strong></td>
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<td>Cl/Bsn/Hn 1,2</td>
<td>+Cello</td>
<td>+Hn 3</td>
<td>+Ob1/Bass</td>
<td>+Ob2 - Bsn 2</td>
<td>Ob2/Cl2 Bass</td>
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<td><strong>General Character</strong></td>
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<td>Sweet/Dance-Like</td>
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<td><strong>Means for Expression</strong></td>
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<td></td>
<td>LH emphasis bt 2</td>
<td>LH bt 3</td>
<td>Meld 1 and 2 when the 16th's when applicable</td>
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<tr>
<td><strong>Conducting Concerns</strong></td>
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<td>Bsn2 must be precise! Eighth rest can slow it down. Think the line</td>
<td></td>
<td></td>
<td>Emphasize bt 2</td>
<td>Tenuto in Ob - hold and get out of it</td>
<td>Slightly accenting the first of the sixteenth-notes establishes the &quot;minuet&quot; feel. Musicians can slightly elongate while reaching beat 2 in time.</td>
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<tr>
<td><strong>Spinning</strong></td>
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## Composition Serenade in D Minor, Minuetto

Composer: Antonin Dvorak

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A Theme

B Theme

Rit  | A Tempo | Tempo di Minuetto

\[
\begin{align*}
\text{\textit{p}} & \quad \text{\textit{mf}} \\
\text{\textit{p}} & \quad \text{\textit{p}} & \quad < & \quad < & \quad > & \quad \text{\textit{fp}}
\end{align*}
\]

\[
\begin{array}{c}
\text{3} \\
\text{4}
\end{array}
\]

C Major

F Major

\[\text{\textit{Spinning}}\]

Lush (Arco)

Seamless (Pizz)

arco

Get out of the way!!!

Give a big "1" as seamless as possible

Ob1 leads Rit.

Ensemble must listen.

Conductor must est. good tempo at 22

Triplets must remain until the ob.

Meld 1 and 2 when the 16th's when applicable

Slightly accenting the first of the sixteenth-notes establishes the "minuet" feel. Musicians can slightly elongate gate this note, while reaching beat 2 in time.

Spinning

Lush (Arco)

Seamless (Pizz)

arco

Get out of the way!!!

Give a big "1" as seamless as possible

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Ensemble must listen.

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**Composition Serenade in D Minor, Minuetto**  
**Composer Antonin Dvorak**

| 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|

A theme

---

**Tempo di Minuetto**

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<tr>
<th></th>
<th>( \text{p} )</th>
<th>( \text{f} )</th>
<th>( \text{p} )</th>
<th>( \text{pp} )</th>
<th>( \text{f} )</th>
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<tr>
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<td>( \frac{3}{4} )</td>
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**(F Major)**

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<thead>
<tr>
<th>- Hn/Bass</th>
<th>+Hn - Cello</th>
<th>-Hn</th>
<th>+Hn3/ Cello</th>
<th>+Hn1,2/Hn3</th>
<th>+Hn3</th>
<th>Ob1/Cl1/Ob2</th>
<th>Bsn1/Bsn2/St rinms</th>
<th>Full</th>
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</table>

<table>
<thead>
<tr>
<th>Playful/Grainger (pizz)</th>
<th>Smooth (arco)</th>
<th>Spiraling</th>
<th>Lush</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light staccato</td>
<td></td>
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---

Cl Part is the "color"  
Bsn now the color

16th notes - musicians can take liberties as long as beat 2 is in time

16th note entrances - can't miss

Balance! Triples can easily overpower the melody

---

Legato - focus on \( \text{♩} \)

Reduce ictus & focus laterally

Heavier
### Composition Serenade in D Minor, Minuetto
**Composer:** Antonin Dvorak

#### Transition to Trio

<table>
<thead>
<tr>
<th>58</th>
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**Tempo di Minuetto**

- **Presto**

- **3/4**

- **Felt in**

- **1**

- **(F: Major)**

- **B♭ Major**

|        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |        |
|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| -Ob    | Only Cl| Cl/Bsn/Hn1,2/Cello | +Bass  | +Ob    |

**Lush**

**Playful (pizz)**

**Purposeful/accented**

- **Light staccato - all wrist!**

- **In one**

- **GOS bt 1**

- **Hemiola**

**Rhythmically**

- **overpower the**

- **Rhythmic accuracy is important - switching between 16th's/8th's, and triplets is critical**
**Composition Serenade in D Minor, Minuetto**  
Composer Antonin Dvorak  

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<tr>
<th>78</th>
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**Presto**

\[ \text{\textit{\textbf{p}}} \quad \text{\textit{\textbf{f}}} \quad \text{\textit{\textbf{p}}} \quad \text{\textit{\textbf{p}}} \]

\[ \text{\textit{\textbf{3}}} \quad \text{\textit{\textbf{4}}} \quad \text{\textit{\textbf{1}}} \]

---

**B, Major**

\[ \text{\textit{\textbf{d: minor}}} \]

| Only Ob1 & +Ob2/ Bsn1/Hn/ & Full & - Cl/Hn3/Bass |
|-------------------|-----------------|--------|----------------|
| Light (arco) & Purposeful/Accented & Light/Bouncy (pizz) & |

**Staccato - wrist**

| Timing in the Horns/Cello & Hemiola & Two-bar phrase |

| \[ \text{\textit{\textbf{Hemiola}}} \] & \[ \text{\textit{\textbf{Two-bar phrase}}} \] |
Composition Serenade in D Minor, Minuetto
Composer Antonin Dvorak

---

Presto

3/4 Felt in 1

---

Modulating

Str. Only Cl/ Hn/ Cello Str. Only Full -Hn3

Driving (arco) Legato/Flowing

LH Forward Legato - though piano, be more sweeping, emphasising measure 107 and

---

Str. Only Balance b/n Hn/Ens - keep a true piano

Real balance problems b/n Bsn/Cello &
Composition Serenade in D Minor, Minuetto  
Composer Antonin Dvorak

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<table>
<thead>
<tr>
<th>118</th>
<th>119</th>
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Presto

---

mf  fz  pp  fp fz  f

---

| 3  | 4  | Felt in 1 |

---

Modulating

---

<table>
<thead>
<tr>
<th>Full</th>
<th>(Full)</th>
<th>Hn/Bass</th>
<th>Full</th>
<th>- Bsn/Hn 1,2/Ba</th>
<th>Full - Cl</th>
<th>Ob/Cello</th>
<th>Full - Cl</th>
<th>Ob/Cello/Bass</th>
<th>Bsn</th>
<th>+ Strings</th>
<th>+ Hn 1,3</th>
<th>+Ob/CL(Bsn/Hn 1,2)</th>
<th>+Strings</th>
<th>+ Hn 1,2</th>
<th>+Ob</th>
<th>Full - Cl</th>
</tr>
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Light  Serious  Foreboding

<table>
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<tr>
<th>117</th>
<th>LH Accent</th>
<th>LH Indicates Forward Drive</th>
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Ens  
Transition b/n legato & light (conductor)  
Hn Cue (∨)  ↓. Fz  
Hn Cue (∨)  ↓. Fz
**Composition Serenade in D Minor, Minuetto**  
Composer Antonin Dvorak

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**Recapitulation**

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**Presto**

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\[
\text{Felt in 3/4}
\]

---

**Modulating**

\[
\begin{align*}
\text{B}_{\flat} & \quad \text{Full - Ob} \\
& \quad \text{Cl w/ ens 'Hits'} \\
& \quad \text{Cl} \\
& \quad \text{Cl/Bsn 1/Hn1, 2/Cello} \\
& \quad +\text{Bass} \\
& \quad +\text{Ob1} \\
\end{align*}
\]

**Building**

\[
\begin{align*}
\text{Dainty} & \quad \text{Light} \\
\text{Swell} & \quad \text{Light} \\
\end{align*}
\]

**Purposeful; Accented**

---

**Neutral Conducting**

---

**Fingers**

---

**Stay in "1"**

---

**Don't Rush (Conductor Strings/Bsn le**

---

**Though instruments drop out, Clarinets must still decres.**
## Composition: Serenade in D Minor, Minuetto
### Composer: Antonín Dvořák

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### Presto

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### B♭

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<th>Chromatic</th>
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<tr>
<td>Full (Full)</td>
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### Dynamics

- **Strong**
  - Accents on Dotted Half Marcato
  - Marcato - lighter since it's only mf
  - Accented though slurred - maintain both!

- **Pompous**
  - Be Free!!! Marcato
  - Emphasize ♩ ♩ - it's the only melody
  - Clean artic. b/n 3 & 1

---

### Articulations

- Clean artic.
- Wrist GOS
- GOS Wrist
- GOS
Composition Serenade in D Minor, Minuetto
Composer Antonin Dvorak

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Presto

\[ \text{Tempo di Minuetto} \]

\[ \text{Felt in 1} \]

\[ \text{Felt in 3} \]

---

**Bsn**

**Cl**

**Bn**

**Ob**

**Cl**

**Bsn/Hn**

**Bsn/Ob**

**Full - Cl**

**Hn1,2/Str**

**Cl/Bsn/Hn 1,2**

**+Cello**

---

Swells

Trailing off . . .

After thoughts . . .

Sweet/Dance-Like

---

**GOS**

**Fingers**

**LH Decresc.**

**Touch**

**LH Decresc.**

---

artic.

Clean artic.

Check Artic.

Check Artic.

Slurs vs. staccato

---

Emphasize 1, can be achieved by LH emphasis bt 2

---

Bsn2 must be precise! Eighth rest can slow it down. Think the line

---

Emphasis
Composition Serenade in D Minor, Minuetto  
Composer Antonin Dvorak

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Ten bt 4 Tempo di Minuetto Rit Tempo di Minuetto

3 \( \frac{3}{4} \) Felt in 3

C F

+Hn 3 +Ob1/Bass +Ob2 - Bsn 2 Ob2/Cl2/Cello/Bass + Bsn 2 -Hn Full

+Ob1/Bass +Ob2 - Bsn 2 Ob2/Cl2/Cello/Bass + Bsn 2 -Hn Full

Pizz Arco Spinning Lush (Arco)

LH emphasis bt 2 LH bt 3 Meld 1-2 on the 16th's

Tenuto in Ob - hold and get out of it

Sixteenth's must match in style and dynamics

Ob1 leads Rit. Ensemble must listen. Conductor must est. good tempo at 22 Balance between t
Composition Serenade in D Minor, Minuetto  
Composer Antonin Dvorak

B Theme

Tempo di Minuetto

\[ \frac{p}{f} \]

Felt in 3

[Transitory]  

Seamless (Pizz)  

Light staccato

Creamplets and melody

16th's are naturally accented  

Cl Part is the "color"  

Bsn now the color
Composition Serenade in D Minor, Minuetto
Composer Antonin Dvorak

Tempo di Minuetto

\[ \text{p} \quad \text{pp} \]

\begin{array}{|c|c|c|c|c|}
\hline
237 & 238 & 239 & 240 & \\
\hline
\end{array}

Smooth (arco)

Legato - focus on \( \bullet \)
Composition Serenade in D Minor, Minuetto  
Composer Antonin Dvorak

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Form:
- Minuet
  - A Theme
  - B Theme

Tempo:
- q = 108
- Tempo di Minuetto
- Ten bt 4
- Tempo di Minuetto

Dynamics:
- mf/p

Meter/Rhythm:
- 3/4

Tonality:
- F Major
- C: Major

Harmonic Motion:

Orchestration:
- Cl/Bsn/Hn 1,2
- +Cello
- +Hn 3
- +Ob1/Bass
- +Ob2 - Bsn 2
- Ob2/Cl/Cello/Bass

General Character:
- Sweet/Dance-Like
- Pizz
- Arco

Means for Expression:
- Emphasize 1, can be achieved by LH emphasis bt 2
- LH bt 3
- Meld 1 and 2 when the 16th's when applicable

Conducting Concerns:
- Bsn2 must be precise!
- Eighth rest can slow it down. Think the line
- Emphasize bt 2
- Tenuto in Ob - hold and get out of it
- Slightly accenting the first of the sixteenth-notes "minuet" feel. Musicians can slightly elongate while reaching beat 2 in time.
Composition Serenade in D Minor, Minuetto  
Composer Antonin Dvorak

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Rit  A Tempo  Tempo di Minuetto-------------------------------------------------------------------------------------

\[ p \] \[ mf \] \[ p \] \[ fp \] \[ \rightarrow \] \[ \text{Tempo di Minuetto} \]

\[ p \] \[ p \] \[ < \] \[ < \] \[ \rightarrow \] \[ fp \] \[ \]

\[ \frac{3}{4} \]

C Major  F Major  \[ \text{Cello/or Bass} \]  \[ + \text{Bsn} \]  \[ - \text{Hn} \]  \[ \text{Full} \]  \[ - \text{Hn3/Cello/Bass} \]  \[ + \text{Hn 3} \]

<table>
<thead>
<tr>
<th>Get out of the way!!!</th>
<th>Lush (Arco)</th>
<th>Seamless (Pizz)</th>
<th>arco</th>
</tr>
</thead>
</table>

Spinning  Seamless (Pizz)  Get a big "1" as seamless as possible

Ob1 leads Rit.  Ensemble must listen.  Conductor must est. good tempo at 22

Tripets must remain until the ob
Composition Serenade in D Minor, Minuetto
Composer Antonin Dvorak

<table>
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A theme

Tempo di Minuetto

- $p$ ---- $f$ ---- $p$ ---- $pp$ ---- $f$ ----

(F Major)

- Hn/Bass
- +Hn - Cello
- -Hn
- +Hn3/ Cello
- Hn
- Hn 1,2
- - Hn3
- +Hn3

Ob1/Cl
- 1/Ob2
- Bsn1/B
- sn2/St
- rinms
- Full

Playful/Grainger (pizz)

Smooth (arco)

Spiraling

Lush

Light staccato

Legato - focus on $\uparrow$

Reduce
ictus & focus laterally

Heavier

Cl Part is the "color"

Bsn now the color

16th notes - musicians can take liberties as long as beat 2 is in time

16th note entrances - can't miss

Balance! Triples can easily overpower the melody
**Composition Serenade in D Minor, Minuetto**  
**Composer Antonin Dvorak**

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### Tempo di Minuetto

- **p**
- **fp**
- **p**
- **f**

### Presto

- **f**
- **sfp**

---

### (F: Major)

- **B**
- **Major**

### Sonorities

- **Ob**
- Only Cl/Bn/Hn1,2/Cello

### Sections

- **Lush**
- **Playful (pizz)**
- **Purposeful/accented**

### Dynamic Markings

- Light staccato - all wrist!

### Balance

- Triples can easily overpower the melody

### Texture

- Lush

### Rhythmic Accuracy

- Rhythmic accuracy is important - switching between 16th's/8th's, and triplets is critical

### Orchestration

- +Bass
- +Ob

### Hemiola

- In one

### Performance Notes

- GOS bt 1
Composition Serenade in D Minor, Minuetto
Composer Antonin Dvorak

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</table>

Presto

\[ \begin{array}{ccccccc}
\text{p} & \text{f} & \text{p} & \text{p} \\
3 & 4 & \text{Felt in 1} & \text{d: minor} \\
\end{array} \]

B, Major

- Only Ob1 + Ob2/ Bsn1/Hn/
  - Light (arco)
  - Purposeful/Accented
  - Light/Bouncy (pizz)

- Full

- Hemiola
  - Staccato - wrist
  - Light staccato (Fingers)

- Cl/Hn3/Bass

Timing in the Horns/Cello

Two-bar phrase
Composition: Serenade in D Minor, Minuetto
Composer: Antonin Dvorak

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| 98 | 99 | 100 | 101 | 102 | 103 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 |

---

**Presto**

- **Presto**

---

**3**

- **Felt in**

---

**Modulating**

---

- **Str. Only Cl/Hn/Cello**

- **Str. Only Full -Hn3**

- **Driving (arco)**

- **LH Forward**

- **Legato - though piano, be more sweeping, emphasizing measure 107 and**

- **Balance b/n Hn/Ens - keep a true piano**

- **Real balance problems b/n Bsn/Cello &**
Composition Serenade in D Minor, Minuetto
Composer Antonin Dvorak

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**Presto**

- **mf**
- **fz**
- **pp**
- **fp/fz**
- **fz**
- **f**

---

**Modulating**

- Full (Full)
- Hn/Bass
- Full
- Bsn/Hn 1,2/Ba
- Full - Cl
- Ob/Cello
- Full - Cl
- Ob/Cello/Bass
- Bsn
- + Strings
- + Hn 1,3
- + Ob/CL/Bsn/Hn 1,2
- + Strings
- + Hn 1,2
- + Ob
- Full - Cl

**Light** **Serious** **Foreboding**

---

**d 117**

- LH Accent
- LH Indicates Forward Drive

---

**Ens**

- Transition b/n legato & light (conductor)
- Hn Cue (Laura)
- Wild. Fz
- Hn Cue (Laura)
- Wild. Fz
Composition Serenade in D Minor, Minuetto
Composer Antonin Dvorak

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| 138 | 139 | 140 | 141 | 142 | 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 | 151 | 152 | 153 | 154 | 155 | 156 | 157 |
| Recapitulation |

---

**Presto**

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| **ff** | **p** | **p** | **f** |

---

**Modulating**

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Full - Ob | Cl w/ ens 'Hits' | Cl | Cl/Bsn 1/Hn1, 2/Cello | +Bass | +Ob1 |

---

**Building**

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Dainty | Light | Swell | Light | Purposefull; Accented |

---

**Neutral Conducting**

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Though instruments drop out, Clarinets must still decres. |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

---

**Fingers**

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Stay in "1" |

---

**Don't Rush** (Conductor)

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Strings/Bsn lead cres. |

---

**Neutral Conducting**

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Though instruments drop out, Clarinets must still decres. |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

---

**Fingers**

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Stay in "1" |

---

**Don't Rush** (Conductor)

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Strings/Bsn lead cres. |
**Composition Serenade in D Minor, Minuetto**  
**Composer Antonin Dvorak**

| 158 | 159 | 160 | 161 | 162 | 163 | 164 | 165 | 166 | 167 | 168 | 169 | 170 | 171 | 172 | 173 | 174 | 175 | 176 | 177 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|

---
**Presto**

### Dynamics

<table>
<thead>
<tr>
<th>mfp</th>
<th>ff</th>
<th>f</th>
</tr>
</thead>
</table>

### Metronome

| 3/4 Felt in 1 |

### Chromatic

| Full (Full) | -Ob | +Ob Cl | -Ob +Cl | Ob w/ ens hits | Cl w/ ens hits |

### Strong

- Accents on Dotted Half Marcato
- Marcato - lighter since it's only mf
- Accented though slurred - maintain both!

### Pompous

- Be Free!!! Marcato
- Emphasize ♩ ♩ - it's the only melody
- Clean artic. b/n 3 & 1

---

**Don't Rush (Conductor)**
## Composition Serenade in D Minor, Minuetto
Composer Antonin Dvorak

### Score Analysis

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<th>178</th>
<th>179</th>
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<tbody>
<tr>
<td>A Theme</td>
<td>B Theme</td>
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**Presto**

\[
\begin{align*}
  \text{Tempo di Minuetto} & \quad \text{Tempo di Minuetto} \\
p & \quad \text{pp} \\
\end{align*}
\]

**Felt in 3**

\[
\begin{align*}
  3 \quad \text{Felt in 1} & \quad \text{Felt in 3} \\
\end{align*}
\]

**Full - Cl**

\[
\begin{align*}
  \text{Cl/Bsn/Hn 1,2} & \quad +\text{Cello} \\
\end{align*}
\]

**Clean artic.**

\[
\begin{align*}
  \text{GOS} & \quad \text{Clean artic. b/n 3 & 1} \\
\end{align*}
\]

---

**Swells**

- **GOS**
- **Fingers**
- **LH Decresc.**
- **Touch**
- **Emphasize 1, can be achieved by LH emphasis b/t 2**
- **Bsn2 must be precise! Eighth rest can slow it down. Think the line**
- **LH emphasis**

---

**Artic. & 1**

- **Check Artic.**
- **Check Artic.**
- **Slurs vs. staccato**
- **Bsn2 must be precise! Eighth rest can slow it down. Think the line**
- **Emphasize by LH emphasis b/t 2**
### Composition Serenade in D Minor, Minuetto

**Composer** Antonin Dvorak

| 198 | 199 | 200 | 201 | 202 | 203 | 204 | 205 | 206 | 207 | 208 | 209 | 210 | 211 | 212 | 213 | 214 | 215 | 216 | 217 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
|     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |

- **A Theme**
- **Tenuto in Ob - hold and get out of it**
- **Meld 1-2 on the 16th's**
- **Sixteenth's must match in style and dynamics**
- **Ob1 leads Rit. Ensemble must listen. Conductor must est. good tempo at 22**
- **Balance between triplets and melody**

**Tempo di Minuetto**

- **mf**
- **p**
- **Rit**

**Felt in 3**

- **C**
- **F**

**Pizz**

- **Arco**
- **Spinning**

**Lush (Arco)**
**Composition Serenade in D Minor, Minuetto**  
*Composer Antonin Dvorak*

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<th>218</th>
<th>219</th>
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**B Theme**

---

**Tempo di Minuetto**

\[
p \quad \text{< <} \quad fp \quad \text{---------} \quad p \quad \text{---------} \quad f
\]

---

**Felt in 3**

\[
\frac{3}{4} \quad \text{[Transitory]} \quad \text{[Transitory]}
\]

---

**Seamless (Pizz)**

\[
\text{arco} \quad \text{Playful/Grainger (pizz)}
\]

---

**y!!**

\[
\text{Seamless conducting} \quad \text{Light staccato}
\]

---

**triplets and melody**

\[
16\text{th's are naturally accented} \quad \text{Cl Part is the "color"} \quad \text{Bsn now the color}
\]
Composition Serenade in D Minor, Minuetto
Composer Antonin Dvorak

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<th>237</th>
<th>238</th>
<th>239</th>
<th>240</th>
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</table>

Tempo di Minuetto

- Felt in 3

- Smooth (arco)

- Legato - focus on ♭

\[+\text{Hn3/ Cello} +\text{Hn 1,2 Hn3} - +\text{Hn3} \]
### Composition Serenade in D Minor, Minuetto
Composer Antonin Dvorak

<table>
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<tr>
<th>Measure #</th>
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<td>Ob1/Ob2</td>
<td>Bsn1/Bsn2/St</td>
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<tr>
<td><strong>General Character</strong></td>
<td>Spiraling</td>
<td>Lush</td>
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<tr>
<td><strong>Means for Expression</strong></td>
<td>Reduce ictus &amp; focus laterally</td>
<td>Heavier</td>
<td>Light staccato - all wrist!</td>
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<td><strong>Conducting Concerns</strong></td>
<td>Keep up momentum</td>
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</table>
Composition: Serenade in D Minor, Minuetto
Composer: Antonín Dvořák

Balance - triplets should take it down a dynamic level

Quarter rest Quarter rest

Level
Composition: Serenade in D Minor, Andante con moto
Composer: Antonin Dvorak

<p>| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 |
|-----------|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|
| Form      | Theme | Varied Theme |
| Phrase Structure | | |
| Tempo | ( \text{( J = 60 )} ) | Andante con moto | | | | | | | | | | | | | | |
| Dynamics | pp | p | f | p | p'pp | f' | fp | p' | pp | p | | | | | | |
| Meter/Rhythm | 4 ( \text{( 4 )} ) | | | | | | | | | | | | | | | |
| Tonality | A | f# minor | |
| Harmonic Motion | |
| Orchestration | Cl1/ Hn/ Str | Ob1/ Hn/ Str | Cl1/ Hn/ Str | Ob2/ Bs n | Ob1/ Hn/ Str | Cl1/ Hn/ Str | Ob/ Hn/ Str | Bsn | Bsn/ Hn/ Str | |
| General Character | sempre legato | Echo | Serious | Lightening |
| Means for Expression | Clean ictus | Sweeping cres. - very lateral | Pull baton in | Though legato, the ictus needs to be clear | |
| Conducting Concerns | Horn entrance - don't slow down | Short, but impressive cres. Strings have to adjust bowing | Short, but impressive cres. | 32nd notes should be &quot;spread out&quot; | Musicians should continue to focus on matching style/dynamics | Short, but impressive cres. Strings have to adjust bowing | Musicians should continue to focus on matching style/dynamics | Contrasting Styes b/n Hn &amp; Bsn/Cello |</p>
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<tr>
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<td>Rit.</td>
<td>A tempo</td>
<td>(Andante con moto)</td>
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<th>Subtly emphasize 1 &amp; 3</th>
<th>Clear ictus, neutral conducting</th>
<th>GOS bt 3</th>
<th>Guide to bt 3 w/LH</th>
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<th>Hn must be w/conductor</th>
<th>Ensemble entrance will be clear if conductor gives clear ictus</th>
<th>Musicians should grow through the downward and ties</th>
<th>Impulse of Will!!!!!! GOS will help C/I/Bsn entrance</th>
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|     | Crescendo begins at three |    |    |    |
**Composition**  Serenade in D Minor, Andante con moto  
**Composer** Antonín Dvořák

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<td>( \boxed{\text{d minor} \quad \boxed{(d: \text{minor})} \quad \boxed{B} \quad \boxed{f# \text{ minor}} \quad \boxed{g# \text{ minor}} )</td>
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<td>should culminate on beat of 37</td>
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<td>Mini-swells in bsn/cello/bass</td>
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<td>Balance - musicians need to understand their role</td>
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### Serenade in D Minor, Andante con moto

**Composer** Antonin Dvorak

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<td><strong>Varied Theme</strong></td>
<td>((q = 68))</td>
<td>Rit.</td>
<td>((q = 60))</td>
<td>(\text{mf})</td>
<td>(\text{pp})</td>
<td>(\text{p})</td>
<td>(\text{pp})</td>
<td>(\text{p})</td>
<td>(\text{fz})</td>
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<td>(\text{pp})</td>
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<td>(\text{mf})</td>
<td>(\text{mfz})</td>
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<td>(\text{pp})</td>
<td>(\text{p})</td>
<td>(\text{mf})</td>
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**Temporary Release**

- Ob1/Cl/BSn/Hn1/Str
- Cl/BSn/Hn1/Str
- Cl/Hn/Str
- Ob/BSn/Hn1/Str
- Ob/BSn/BSn/Hn1/Str

**Dynamics**

- Not too abrasive, lasting about 3/4 beat
- Dynamics - only pp!

**Legato**

- Musicians must know their role

**Sweeping 3**

- Coming out of the rit, but at slower tempo

**Satisfied**

- Musicians must know their role

**Temporary Release**

- Coming out of the rit, but at slower tempo

**Dynamics - only pp!**

**Staccato**

- Musicians need to understand their role

**Balance**

- Musicians need to understand their role

---

**Theme**

- Musicians must know their role

**Varied Theme**

- Musicians need to understand their role

---

**Dynamics**

- Not too abrasive, lasting about 3/4 beat

---

**Tempo**

- Not too abrasive, lasting about 3/4 beat

---

**Balance**

- Musicians need to understand their role

---

**Sweeping 3**

- Musicians must know their role

---

**Dynamics - only pp!**

- Musicians need to understand their role

---

**Staccato**

- Musicians need to understand their role

---

**Dynamics**

- Not too abrasive, lasting about 3/4 beat

---

**Tempo**

- Not too abrasive, lasting about 3/4 beat

---

**Balance**

- Musicians need to understand their role

---

**Sweeping 3**

- Musicians must know their role

---

**Dynamics - only pp!**

- Musicians need to understand their role

---

**Staccato**

- Musicians need to understand their role

---
### Serenade in D Minor, Andante con moto

**Composer:** Antonin Dvorak

#### Score Notes:
- \( \text{\textbf{q} = 55} \)
- \( \text{\textbf{q} = 45} \)
- \( \text{Rit.} \)
- \( \text{Stringendo} \)
- \( \text{A Tempo} \)
- \( \text{pp} \), \( \text{fp} \)
- \( f\# \text{ minor} \)
- \( \text{Bsn1/Hn/Cello} \), \( \text{Ob/Cl2/Bsn/Hn} \)
- \( \text{Ob1/Cl/Bsn1/Hn3/C} \), \( \text{Ob/Bsn1/Hn2, 3/} \)
- \( \text{Cl/Bsn/Hn1} \), \( \text{Cl/Bsn/Hn2/Str} \), \( \text{Ob2/Cl1/Bsn2/Hn3/S} \)
- \( \text{Longing} \), \( \text{Forelorn} \), \( \text{Lighter} \), \( \text{Forelorn} \), \( \text{Loving} \), \( \text{Sweetly} \), \( \text{Loving} \)
- \( \text{Marcato} \), \( \text{Legato} \), \( \text{Lean into 2and 4} \)
- \( \text{Horn Solo} \), \( \text{Hn leads rit.} \)
- \( \text{End/Beginning of phrases b/n Cl/Bsn} \)
- \( \text{Don't push too much, too soon} \)

#### Instrumentation:
- Full - Bsn1
- Ob1/Cl/Bsn1/Hn3/C
- Ob/Bsn1/Hn2, 3/
- Cl/Bsn/Hn1
- Cl/Bsn/Hn2/Str
- Ob2/Cl1/Bsn2/Hn3/S
### Composition: Serenade in D Minor, Andante con moto
Composer: Antonin Dvořák

| 98 | 99 | 100 | 101 | 102 | 103 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 |
|----|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|

| 4  | 4 |

\[ \text{(A Major)} \]

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<th>Bsn/Hn 1/2/Str</th>
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<th>- CI2/Bsn</th>
<th>Hn/Str</th>
<th>CI/Bsn/Hn/Str</th>
<th>Ob1/Bsn/Hn3</th>
<th>CI/Bsn1/Hn1/Str</th>
<th>CI2/Bsn/Hn/S</th>
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<tr>
<td>Fermata bt 4; No cessation of sound requires movement w/in fermata. Give ictus on 'and of 4'</td>
<td>Strong 2 &amp; 4</td>
<td>Show \text{f=fp}</td>
<td>Subdivide bt 4</td>
<td>RH attack, LH release</td>
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<tr>
<td>Impulse of Will!!!</td>
<td>Cello/Bsn togetherness - must work together. Clean ictus. 32nd notes treated at 8ths</td>
<td>Half note need to be accurate</td>
<td>\text{f=fp} need to have length before getting to the piano</td>
<td>Attacks and Releases</td>
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Composition Serenade in D Minor, Op 44, Finale  
Composer Antonin Dvorak

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<td>Means for Expression</td>
<td>Jump, dive, splash</td>
<td>Wrist/Staccato</td>
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<td>Establishing the tempo from the first note is vital to the success of this movement. Maintaining it is the next challenge</td>
<td>Horns must play under</td>
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Composition Serenade in D Minor, Op 44, Finale  
Composer Antonín Dvořák

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(Allegro molto) 

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(d: minor) 

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<td>LH/RH swell on bt 1</td>
<td>Meld Measure in 2</td>
<td>Forward direction w/LH</td>
<td>Meld Measure in 2</td>
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the melody and should splayed in the melody
Composition Serenade in D Minor, Op 44, Finale  
Composer Antonin Dvorak

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**(Allegro molto)**

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\( (d: \text{minor}) \)

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**Release**

- Playful
- Getting more complex
- Tension/Release

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| \( +\text{Hn} \) | \( +\text{Cl1} \) |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| \( \text{Cue \ Ob} \) | \( \text{Cue \ Cl} \) | \( \text{Cue \ Ob} \) | \( \text{Cue \ Cl1} \) | \( \text{Cue \ Ob} \) | \( \text{Cue \ Ob} \) |

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**Pattern/Timing**

- Changes, so attention should be given

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**The concepts of the sfz continues throughout this section**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
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**Motives from previous phrases used, with dynamic changes**

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**Composition Serenade in D Minor, Op 44, Finale**  
**Composer Antonin Dvorak**

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(Allegro molto)  

\[ p \quad pp \]  

\[ \text{2} \quad 4 \]  

\[ (d: \text{ minor}) \]  

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<th>- Ob2</th>
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<td>Legato - Ob/Bsn</td>
<td>Contrasting Character</td>
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<td>Sweetly</td>
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Cue Ob  
Cue Bsn  

<table>
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<th>Dynamic changes</th>
<th>Balance - Ob/Bsn melody</th>
<th>legato</th>
<th>Matching of styles/dynamics</th>
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Composition Serenade in D Minor, Op 44, Finale  
Composer Antonin Dvorak

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(ALLEGRO MOLTO) 

---------------
--- pp --------------- p ------------------- mf ---
---------------

---------
2 4

(d: minor) 

<table>
<thead>
<tr>
<th>Ob1/Cl/Bsn1</th>
<th>Ob/Cl1/ Bsn1/Hn 1,2</th>
<th>Cl1</th>
<th>Cl/Bsn/ Hn3/Cello</th>
<th>+Hn2</th>
<th>Cl/Bsn/ Hn1,2/Cello</th>
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<tbody>
<tr>
<td>Moving Forward</td>
<td>Marcato/Bouncy</td>
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Legato | Light Marcato - wrist

Dynamics | Length of notes/passing of the line | Don't be too heavy
Composition Serenade in D Minor, Op 44, Finale
Composer Antonin Dvorak

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(Allegro molto) ---

-- ff ------- f --------------- fp\p --------------- f --

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2

4

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(d: minor) ---

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<th>Ob/BSn/Hn1,2/Bsn2/str</th>
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<th>Ob2</th>
<th>Full/Hn3</th>
<th>+ Hn3</th>
<th>Ob/Cl/BSn1/Hn/str</th>
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Heavier | Lighthearted | Full |

More forearm | \textit{fp} - wrist, light staccato | Forearm |

Accents | Cl. 16th's - keep tempo, but lay underneath the melody | Accents, but space; 16th's |

Cello | Grow across |
Composition Serenade in D Minor, Op 44, Finale
Composer Antonin Dvorak

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(Allegro molto)

\[ \begin{array}{cccccc}
\text{p} & \text{p} & \text{mf} & \text{fz} & \text{fz} & \text{ff} \\
2 & 4 & & & & \\
\end{array} \]

(d: minor)

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<th>Str</th>
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<td>Marcato</td>
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barline

Take energy from the cello line and have the winds match the energy level, but not heavy, nor loud.
Composition Serenade in D Minor, Op 44, Finale
Composer Antonin Dvorak

(ALLEGRO MOLTO)
Composition Serenade in D Minor, Op 44, Finale  
Composer Antonin Dvorak

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\(\text{Allegro molto}\) ---

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\(\text{pp}\) ---

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\(\text{p}\) ---

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\(2\)

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\(4\) ---

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(\text{Modulating}) ---

---

\(\text{F Major}\) ---

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\(\text{Ob/Cl2/\textit{Bsn1/Str}}\)

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\(\text{Cl1/Bs n/Hn1, 2/Str}\)

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\(\text{Ob1/Bs n/Str + Hn2}\)

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\(\text{Ob/Cl1/Str}\)

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\(\text{Ob/Hn 1,2/Str}\)

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\(\text{Ob/Bsn 1/Hn1, 2/Str}\)

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\(\text{Cl/Bsn 1/Hn1, 2/Str}\)

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\(\text{Full}\) ---

---

\(\text{Playful}\)

---

\(\text{Intensifying}\) ---

---

\(\text{Staccato - wrist - as small as possible}\)

---

\(\text{(Wrist Staccato)}\) ---

---

\(\text{Dynamics - keep it down. Keep it light and bouncy, while maintaining tempo}\)

---

\(\text{Length of the quarter notes}\) ---

---

\(\text{change}\)

---

\(\text{change}\)

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Composition Serenade in D Minor, Op 44, Finale
Composer Antonin Dvorak

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(Allegro molto) __________________________________________________________

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(F Major) ______________________________________________________________
Modulating to C# ________________________________________________________

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<td>/Hn3/Str</td>
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Building - Cl/Ob lead the tension
Pointed

LH Cres
Forearm
Staccato

Accents
Maintain piano dynamic
Slow, but purposeful - each entrance of acented quarter notes should get louder

St
Composition Serenade in D Minor, Op 44, Finale
Composer Antonin Dvorak

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- C
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Meno Mosso =116

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pp

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2

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4

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(C#)

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<tr>
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Style

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Legato

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Stac.

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Contrasting
Composition Serenade in D Minor, Op 44, Finale  
Composer Antonin Dvorak

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| \( \frac{2}{4} \) |

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| (C#) |

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<th>Ob1/Bsn/Hn3</th>
<th>Cl1/Bsn/Str</th>
<th>Cl/Bsn/Hn1,3</th>
<th>Cl/Str/Str</th>
<th>Cl1/Bsn/Hn2</th>
<th>Ob/Cl/Bn2/H3/Cello</th>
<th>Ob1/Hn/Str</th>
<th>Ob1/Cello</th>
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<th>Picking up tempo - Bsn/Cello lead</th>
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<th>Be precise on ictus so ens. Comes in accurately</th>
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| Each instrument must maintain stylistic integrity |
Each instrument must maintain stylistic integrity.
## Composition Serenade in D Minor, Op 44, Finale
Composer Dvorak

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Composition Serenade in D Minor, Op 44, Finale
Composer Dvorak

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\[ \frac{3}{8} \quad \text{\( q = 116 \)} \]

Rit. \quad \text{Moderato, quasi tempo di marcia}

\[ \quad pp \quad \text{ff} \quad f \quad ff \quad f \quad pf \]

\[ \begin{array}{cccc}
2 & 4 & 4 & 4 \\
\end{array} \]

**d: minor**

---

**Full**

**WW**

**Hn/Str**

**Full**

**Building**

"DogFight"

**Marcato/Pompous**

**Light"**

\[ \begin{array}{cccc}
\text{LH - 1} & \text{RH - 2} & \text{LH - 1} & \text{RH - 2} \\
\text{"Regular" Marcato} & \text{Marcato} & \text{"Regular" Marcato} & \text{Marcato} \\
\end{array} \]

**Cue String**

Emphasis on beat two - heavy!

Don't slow down too much

Tempo

Keep the **p**
Composition: Serenade in D Minor, Op 44, Finale  
Composer: Dvorak

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Allegro Molto  
(Moderato) -----------  
Rit  
Moderato -----------  
Molto  
Allegro Molto  

\( q = 160 \)

---  
\( f \)  
\( p \)  
\( p \)  
\( p'pp \)  
\( pp \)  
---

\( 4 \)  
\( 4 \)  
\( 2 \)  
\( 4 \)  

\( d: \text{ minor} \)  
\( D \text{ Major} \)  

- Hn3  
- CL2  

Ob/Cl/Bsn/Cell  
Ob/Bsn/Hn1/Cell  
Cl1/Bsn/Str  
Ob/Cl1/Bsn/Str  
Ob/Bsn1/Hn  
Cl1/Bsn/Cello  
Ob/Bsn1/Cello  
Cl1/Bsn/Str  
Ob/C12/Bsn2/Hn/Str  
Cl/Bsn2/Hn/Str  
C1/Bsn/Str  
Full  
C1/Bsn/Str  

Lightening  
Tapering  
Singly  
Energetic/Light

<p>| | | | | | | | | | | | | | | | | | | | |</p>
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Legato  
Legato

Impulse of Will - not a tenuto!  
Straightline/Wrist  

Matching of style/dynamics  
Subdivide

Tempo
Composition Serenade in D Minor, Op 44, Finale  
Composer Dvorak

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(Allegro molto) --------------------------------- 

------------------ pp p ------------------------- f ----------------- p ----- 

------ 2 4 ------ 

----- D Major --------------------------------- 

Full Cl2 Cl2/Str 

- Pointed 

Wrist Eye contact intensifies LH/Pattern cresc Cello 16th's 

Tempo/
Composition Serenade in D Minor, Op 44, Finale
Composer Dvorak

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### Coda

(Allegro molto)

- \( \text{p} \) \( \text{f} \) \( \text{ff} \)

2

4

D Major

### Cl/Bsn/Hn2,3/Str

- + Hn 1

### Echo

- Full

- Spinning

### Dynamics

- Emphasis on low B in oboe

- Should play the unwritten accents in measure 322 and 326 by growing through beat 1

- Intensity needs to build though there isn’t a cres.
Composition Serenade in D Minor, Op 44, Finale  
Composer Dvořák

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(Allegro molto)  

\[ \text{ff} \]  \[ \text{p} \]  \[ \text{mf} \]  \[ \text{ff} \]  

\[ \text{2} \]  \[ \text{4} \]  

D Major  

\( \text{Ob/Cl/ Bsn/Hn} + \text{Str} \)  \( \text{ObC/Bsn/Hn} + \text{Str} \)  \( \text{Wind} \)  \( \text{Full Winds} \)  \( \text{Bsn/St r} \)  \( \text{+ Hn} \)  \( \text{Full} \)  \( - \text{Hn3} \)  

\( \text{Forward Motion} \)  

\( \text{Adapt pattern - no "2"} \)  \( \text{staccato} \)  

\( \text{Emphasis on downbeats} \)  \( \text{Cue Bsn} \)  \( \text{Cue Hn} \)  \( \text{Cue all} \)  \( \text{Goal note on bt 1} \)
Composition Serenade in D Minor, Op 44, Finale
Composer Dvorak

(Allegro molto)  Directly slower

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D Major

Hn Full Hn Full

Full Fanfare Final

Marcato

Keep it in time, just slower

Tempo - don't slow down!!

Togetherness of last 16th

Triplets
Appendix B - Symphony for Band, Vincent Persichetti

All movements were analyzed, measure by measure according to the Tracz method of micro-macro analysis. In addition to indicating basic musical changes (form, phrases, tempo, dynamics, meter, orchestration, and tonality), the analysis also includes the means by which to express the ideas (what the conductor needs to do) and rehearsal considerations.
### Composition Symphony for Band, Adagio-Allegro
Composer Vincent Persichetti

<table>
<thead>
<tr>
<th>Measure #</th>
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<tr>
<td><strong>Dynamics</strong></td>
<td>mp</td>
<td></td>
<td></td>
<td>(Hn)</td>
<td>(Ens)</td>
<td></td>
<td>mp</td>
<td>mf</td>
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<td><strong>Meter/Rhythm</strong></td>
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<td><strong>Tonality</strong></td>
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<td></td>
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<td>Various keys</td>
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<tr>
<td><strong>Harmonic Motion</strong></td>
<td></td>
<td></td>
<td></td>
<td>Ascending, stepwise movement with each entrance</td>
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<tr>
<td><strong>Orchestration</strong></td>
<td>Perc Hn 1 Solo</td>
<td>add B Cl B Sax Bar</td>
<td>add Cl Sax</td>
<td>Low Reeds Horn</td>
<td>Solo Tba</td>
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<td><strong>General Character</strong></td>
<td>Mysterious</td>
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<td>Dolce</td>
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<tr>
<td><strong>Means for Expression</strong></td>
<td>Articulate on 4</td>
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<td></td>
<td>Legato, yet clear ictus</td>
<td>Articulate</td>
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<tr>
<td><strong>Conducting Concerns</strong></td>
<td>Clean Entr. Perc rhythms and artic</td>
<td></td>
<td></td>
<td>Passing of the line</td>
<td>Perc Rhythms</td>
<td>Passing line w/o standing out</td>
<td>Dyn. after perc hit</td>
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</table>

- **Adagio-Allegro**
- **Tempo**: $q = 54$
- **Dynamics**: mp, (Hn), (Ens), mp, mf, ff, mf
- **Meter/Rhythm**: 4/4
- **Tonality**: Various keys
- **Harmonic Motion**: Ascending, stepwise movement with each entrance
- **Orchestration**: Perc Hn 1 Solo, add B Cl B Sax Bar, add Cl Sax, Low Reeds Horn, Solo Tba
- **General Character**: Mysterious, Dolce, Pointed
- **Means for Expression**: Articulate on 4, Legato, yet clear ictus, Articulate
- **Conducting Concerns**: Clean Entr. Perc rhythms and artic, Passing of the line, Perc Rhythms, Passing line w/o standing out, Dyn. after perc hit
### Composition Symphony for Band, Adagio-Allegro

**Composer Vincent Persichetti**

<table>
<thead>
<tr>
<th>Exposition, Theme 1</th>
</tr>
</thead>
</table>

#### Exposition, Theme 1

**Adagio**

- **Lung**
- **q = 138**

**Allegro**

- **p**
- **sfz**
- **pp**
- **p**
- **molto**
- **ff**
- **mf**

**4**

- **2**
- **4**

- **g minor**
- **C Major**

- **Ascending Scale**

- **Full Ens**
- **Low Voices**
  - **Solo Tba**
  - **Euph**
  - **Cl Hn**
  - **WW Hn**
  - **Xylo**

- **Pointed**
- **Simplic (Simple)**
- **Grazioso (Charming)**

- **Articulate Ictus**
- **LH Cres.**
- **fff**
- **Legato Pattern & LH cresc**
- **beat 4 sub. Piano**

- **Perc. Rhythms**
- **Beat 4**
- **Solidify tempo; cres leading to softer clarinet dynamic**
- **Dynamics in Cl**

- **Pattern out, still small**

- **Character Change: Simple vs. Charming (warmer, schmoozy)**
### Composition Symphony for Band, Adagio-Allegro

**Composer** Vincent Persichetti

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**Development**

<table>
<thead>
<tr>
<th>mf</th>
<th>mf</th>
<th>f (ens)</th>
<th>p</th>
<th>f (Cor 1)</th>
<th>f</th>
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</thead>
</table>

| 2   | 4   |          |    |           |    |

**Allegro**

- Brass versus WW/Trp (Mel)
- WW and Xylo

**Key:** d minor

**Character Change:** Simple vs. Charming (warmer, schmoozy)

- Caloroso (Warm; Hearty)
- Affettuoso - Soaring
- Grazioso (Charming)
- Cantabile (Singing)
- Leggiero - "Light and Delicate"

- Pattern out, still small
- Baton Forward
- Supermetric 4 LH out and up
- "Stacatto" Higher plane

- Listen for Tpt. Keep Tempo - IMPULSE OF WILL
- Tempo - after conducting ↓
### Composition Symphony for Band, Adagio-Allegro
Composer Vincent Persichetti

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<tbody>
<tr>
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<td>Theme 2</td>
<td>Il ritmo sempre</td>
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<tr>
<td>Allegro</td>
<td>mp</td>
<td>p</td>
<td>mp</td>
<td>f</td>
<td>ff</td>
<td>f</td>
<td>sfz</td>
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<tr>
<td>Hn (mel) w/ Brass and Perc</td>
<td>Tpt/Tbn</td>
<td>WW</td>
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<tr>
<td>Leggiero - &quot;Light and Delicate&quot;</td>
<td>Poco Marcato</td>
<td>Il ritmo sempre molto preciso - &quot;rhythmically precise&quot;</td>
<td>Marcato</td>
<td>Brillante</td>
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<tr>
<td>&quot;Stacatto&quot; Higher plane</td>
<td>GOS bt 4</td>
<td>Straightline</td>
<td>GOS bt 1</td>
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<tr>
<td>Length of notes</td>
<td>It's forte, but not heavy. Length of notes will prevent heaviness</td>
<td>Drive through 8th and 16th notes</td>
<td>Quick Rebound Higher Plane</td>
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## Composition Symphony for Band, Adagio-Allegro
Composer Vincent Persichetti

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### Allegro

| $sf$ | $f$ | $f$ | $f$ | $f$ | $f$ | $f$ | $f$ | $f$ | $f$ | $f$ | $f$ | $f$ |

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2

4

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<table>
<thead>
<tr>
<th>Tpt (mel) w/ Tbn, Sax, Bsn</th>
<th>Xylo countermelody</th>
<th>Low Brass (mel)</th>
<th>WW</th>
<th>Low Brass (mel)</th>
</tr>
</thead>
</table>

### Con Spirito "with Spirit"  
### Pesante "Heavy"  
### Intenso

| Pull plane "in" and "down"  
***Straightline*** | Lean (body) on bt 1 - w/ LH | Straightline | Baton "out" Lean Legato | Stacatto | LH point |
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</thead>
<tbody>
<tr>
<td>Balance (Tpt mel); style - light</td>
<td>Pesante Low Brass and length of $\text{♪}$</td>
<td>Off Beats - KEEP THE DOWNBEAT!</td>
<td>Direction of the line, and the handoff between WW and Low brass</td>
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### Composition Symphony for Band, Adagio-Allegro
**Composer:** Vincent Persichetti

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<th>115</th>
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</table>
| ![Chorale](image1)

---

**Allegro**

\[
\begin{array}{llllllllllllll}
| 2 & 4 & \text{Low Brass} & WW & \text{Brass} & WW w/ Hits & \text{Tpt/ Euph} & WW & \text{Hn & Sn} |
\end{array}
\]

- **Intenso**
- **Risoluto**
- **Brillante**
- **Sonoro**
- **Expressive**

<table>
<thead>
<tr>
<th>Legato</th>
<th>GOS Bt 1</th>
<th>GOS bt 1</th>
<th>Cue Tpt/Tbn - Accent</th>
<th>Baton Out</th>
<th>Supermetric 4</th>
<th>Baton In</th>
<th>Supermetric 4</th>
</tr>
</thead>
</table>

- **Transition between legato and marcato**
- **Resolute** (*Facial Expression*/Baton Back) vs Intenso (Baton Forward)
- **Balance between the melodic line**
- **Accuracy of the Brass hits**
- **Flow**
**Composition Symphony for Band, Adagio-Allegro**  
Composer Vincent Persichetti

| 116 | 117 | 118 | 119 | 120 | 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
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**Development Section**

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<tr>
<th>f</th>
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<th>f</th>
<th>f</th>
<th>f</th>
<th>pp</th>
<th>f</th>
<th>f</th>
<th>(Hn)/ (Cor)</th>
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**Allegro**

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</table>

**Hn & Sax**

| Trp (mel) | Tbn & WW | T Sax/ Bsn | Alto 2/ Ob 2 | Alto 1/ Ob 1 | Cor/Tpt WW pedal | Hn (Mel) | Cor 1 | Tpt 2 | Cor 2/3 |

**Expressive**

| Supermetric 4 | Supermetric 4 | Marcato In 2 | Supermetric 2 | Supermetric 4 | In 2 |

**Deciso**

| Flow | Don’t Rush ♩’s Passing Line | Dynamics (pp ww and F hn( | Don’t Rush ♩’s |
### Development-Section 2

**Allegro**

Listen for Balance between tuba solo and the ensemble.

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- **Cor 1**
- **Cor 2**
- **Tamb**
- **Tba** (mel) w/ WW

- **Deciso**
- **Pesante**

- **E-Flat Major**

In 2
Composition Symphony for Band, Adagio-Allegro  
Composer Vincent Persichetti

<table>
<thead>
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<th>157</th>
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<table>
<thead>
<tr>
<th>Allegro</th>
<th>E-Flat Major</th>
<th>Chromatic</th>
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<table>
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<tr>
<th>WW Hn Triangl e</th>
<th>Tpt/Co r</th>
<th>Snare Solo</th>
<th>Add Cym B.D.</th>
<th>Hn/Tba</th>
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<tbody>
<tr>
<td>Leggiero &quot;Light and Delicate&quot; Dolce Espr</td>
<td>Leggiero &quot;Light and Delicate&quot; Dolce Espr</td>
<td>Fanfare</td>
<td>Vigoroso</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Higher Inner Plane</th>
<th>Light Staccato</th>
<th>Heavy Staccato</th>
<th>Marcato</th>
</tr>
</thead>
</table>

| Length of quarter notes - this is different than before | Shape the line | Should sound like one line | Don't be too heavy! |

Don't be too heavy!
Composition Symphony for Band, Adagio-Allegro
Composer Vincent Persichetti

<table>
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<table>
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<tr>
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</thead>
<tbody>
<tr>
<td>[Music notation diagram]</td>
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</table>

\[ \text{Marcato} \quad \text{Cue Cor} \]

- Assertive, more "bounce" than marcato

\[ \text{Drive through the notes} \]

- Passing of the line between instruments

\[ \text{Vigoroso} \]

\[ \text{Marcato} \quad \text{Cue Cor} \]

- Assertive, more "bounce" than marcato

\[ \text{Drive through the notes} \]

- Passing of the line between instruments

\[ \text{Ruvido (Rough, coarse)} \]

\[ \text{Marcato} \quad \text{Cue Cor} \]

- Show the accents on the offbeats

\[ \text{Drive through the notes} \]

- Passing of the line between instruments

\[ \text{Ruvido (Rough, coarse)} \]

\[ \text{Marcato} \quad \text{Cue Cor} \]

- Assertive, more "bounce" than marcato

\[ \text{Drive through the notes} \]

- Passing of the line between instruments

\[ \text{Vigoroso} \]

\[ \text{Marcato} \quad \text{Cue Cor} \]

- Assertive, more "bounce" than marcato

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\[ \text{Marcato} \quad \text{Cue Cor} \]

- Show the accents on the offbeats

\[ \text{Drive through the notes} \]

- Passing of the line between instruments
Composition Symphony for Band, Adagio-Allegro
Composer Vincent Persichetti

Development-Section 4

--- Allegro

ff ff

Hn (mel) Tbn/Eu
Ob (mel) Bsn/B

Ruvido
Accentuato
Espressivo

Heavy, straightline
Cue cres in Tbn
Show fp in Cor
GOS bt 1
Straightline
Supermetric 4

Accents
8th-quarters in the cornet/trumpets
Give direction to the line to pass it off to the horns
Tempo!
Composition Symphony for Band, Adagio-Allegro  
Composer Vincent Persichetti

| 216 | 217 | 218 | 219 | 220 | 221 | 222 | 223 | 224 | 225 | 226 | 227 | 228 | 229 | 230 | 231 | 232 | 233 | 234 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
|     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |

Recapitulation

- Allegro

24

Snare/Xylo (mel) Solo Tuba/Euph/Per Tbn (mel) Pic/E-flat Cl/Alto WW

Espressivo Marcato Con Agilita "Nimble" Ruvido "Rough"

Supermetric 4 In 2 Marcato Light Staccato

Tempo Bring out xylo part Euph should have bells forward The line needs to go somewhere Euph/Tba line will return in 4th movement, measure 192 Dyanamics!
Composition Symphony for Band, Adagio-Allegro
Composer Vincent Persichetti

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Allegro

\[
\begin{align*}
& ff \\
& f \\
& sf^2
\end{align*}
\]

2 4

\[
\begin{align*}
& \text{Brass} \\
& \text{Ruvido} \\
& \text{"Rough"} \\
& \text{Marcato} \\
& \text{Light Staccato} \\
& \text{Marcato} \\
& \text{Rough, but not heavy} \\
& \text{Accuracy of rhythms}
\end{align*}
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### Composition Symphony for Band, Adagio-Allegro

**Composer Vincent Persichetti**

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#### Coda

#### Allegro

| 2/4 | ff' |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
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### WW/Euph/Snare

### Trp & Tom Hits

### Trp/Tb n1

### Full ens minus pic, Bsn, and Tba

#### Energico

<table>
<thead>
<tr>
<th>GOS bt 1</th>
<th>Supermetric 3</th>
<th>in 2</th>
<th>Marcato</th>
<th>Supermetric 3</th>
<th>in 2</th>
<th>Supermetric 4</th>
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#### Sonoro

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<th>Lean on bt 1</th>
<th>Tempo!</th>
<th>Notes should be full and accented</th>
<th>Everyone must maintain tempo thoroughly</th>
<th>Build all the way through 276</th>
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</table>

- Everyone must maintain tempo throughout.
- Notes should be full and accented.
- Build all the way through 276.
Composition Symphony for Band, Adagio-Allegro
Composer Vincent Persichetti

Allegro

ff

p f p

p f p f p f

ff fp

2 4

Full ens

Timp Sn Timp Timp Snare Sonoro

In 2

Show a "growing" movement - supermetric 2

in 2

In 2

Percussion must be rhythmically precise

Euph and Tba should play the notes like accents

Rhythmic accuracy in the percussion; percussion must be heard over the winds
Composition Symphony for Band, Adagio-Sostenuto  
Composer Vincent Persichetti

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**Form**
- Verse 1
- Verse 2

**Tempo**
- $\text{\textfrac{3}{2}}$
- $\text{\textfrac{2}{4}}$
- $\text{\textfrac{4}{4}}$
- $\text{\textfrac{3}{4}}$

**Dynamics**
- mp
- mf
- p

**Meter/Rhythm**
- $\text{\textfrac{3}{2}}$
- $\text{\textfrac{2}{4}}$
- $\text{\textfrac{4}{4}}$
- $\text{\textfrac{3}{4}}$

**Tonality**
- Shifting tonalities, leans towards A Major
- Leans towards D Major

**Harmonic Motion**
- F/Cl1
- Cl 2/3; B Cl;
- add Perc
- Sax (mel)
- B Cl;
- Ob (mel)
- Trpt (mel)
- Hn/Euph
- Count

**Orchestration**
- Fl/Cl1
- Cl 2/3; B Cl;
- add Perc
- Sax (mel)
- B Cl;
- Ob (mel)
- Trpt (mel)
- Hn/Euph
- Count

**General Character**
- Painful (Doloroso)
- Expressive
- Singingly
- Sweetly Expressive

**Means for Expression**
- Minimal Ictus
- Meld - Impulse of Will
- Meld - Impulse of Will

**Conducting Concerns**
- Separate ▼
- Hand-off Mel
- Hand-Off to Cl
- Balance - Tpt Solo
- I of W
- LH Cue Horn
Composition Symphony for Band, Adagio-Sostenuto
Composer Vincent Persichetti

(Adagio Sostenuto) -------------------------------------------------------------------------------------------------------------------

\[ \text{mf (mel)} \quad \text{-------------} \quad \text{mf(mel)} \quad \text{p} \quad \text{mf(mel)} \quad \text{p} \quad \text{p} \quad \text{mf} \]

\[ \text{3} \quad \text{2} \]

Trpt/Ob (mel)  Hn CntrMe  Euph Solo  Cls bt 3  Hn Entrance  Cor Entrainces

"Hold" (trpt)  Singing  Sweetly Expressive  Singing

LH Cue, up high; RH drops out

Intonation  I of W  Dynamics  Balance - Euph Solo  Bt 3 Goes Somewhere  Interplay b/n Euph/Hn
## Composition Symphony for Band, Adagio-Sostenuto
**Composer Vincent Persichetti**

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**3**

\[ f \rightarrow \text{mp (mel)} \rightarrow \text{p} \rightarrow \text{p} \rightarrow \text{mf} \rightarrow \text{p} \rightarrow \text{pp} \rightarrow \text{ppp} \]

- **D Major moving to e minor**

- **Hn/Tim p**
- **Ob Mel**
- **Pic/A Sax CntrMe**
- **All WW's, Hn,**
- **Cl Mel Hn; Euph**
- **Cl/B Cl Cl**

**y/Sweetly**
- **Serenely Singingly Amiable/Charming**

- **Up**
  - **Outward Gesture bt 3**
  - **Minimal Ictus - Pull it in**
  - **Baton Out Slightly**
  - **Give Notes RH, Release LH IMPULSE OF WILL!!!!**

- **Tpt**
  - **Emphatic †**
  - **Intonations between Alto Sax and Pic**
  - **Dynamics**
  - **Entrances and Releases - check in with Tba/Euph**
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<tr>
<td>Orchestration</td>
<td>Cl/B Cl/Bsn/T Sax/B Sax</td>
<td>Fl/Hn 1,2</td>
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<td>General Character</td>
<td>A bene placido (at pleasure)</td>
<td>Sereno</td>
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<tr>
<td>Means for Expression</td>
<td>2 beats of prep necessary to get the tempo, neutral style</td>
<td>GOS bt 2</td>
<td>Fluid movement</td>
<td>More lateral, less vertical</td>
<td>Cue Cl.</td>
<td>Bring pattern in, as little movement</td>
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<tr>
<td>Conducting Concerns</td>
<td>Musicians should lean into the pick-up note to play the correct style</td>
<td>2nd and 3rd Cl need to bring out their parts</td>
<td>Tied 8th note should act as the &quot;passing off&quot; note to the flutes</td>
<td>Cl 2 and 3 need to bring out their part in order to prepare for bar 13</td>
<td>Slight separation between</td>
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Composition Symphony for Band, Allegretto  
Composer Vincent Persichetti

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**Allegretto**  
\( \text{q} = \text{q}. \)

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**B Cl/ Bsn/Hn 2,4**  
Fl/Ob/E-flat Cl/ Bsn/Saxes/Eup  
+ Cl  
2/3  
Fl/Ob/E-flat Cl/ Bsn/Saxes/Eup  
+ Cl  
2/3  
Cl/B Cl/T Sax/B Sax/Cor/Tpt/Hn  
1,3/Euph/Tbn1/Tba/Perc  
+ Pic

---

**Espressivo**  
Larger, legato pattern  
Strightline; light, and small

---

**Giocoso (playful)**  
Musicians must play rhythmically accurate - 16th’s must not be triplets  
Hold back the tempo - should feel slower  
Accents should stand out  
Dynamics!!!

Bring pattern in, as little movement as possible  
Slight separation between the quarter/8th

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Composition Symphony for Band, Allegretto  
Composer Vincent Persichetti

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(Allegretto) 

\[ \text{mp} \quad \text{---} \quad \text{pp} \quad \text{---} \quad \text{p} \quad \text{---} \quad \text{f} \quad \text{---} \quad \text{ff} \quad \text{---} \quad \text{p} \quad \text{---} \quad \text{mp} \quad \text{---} \quad \text{mf} \quad \text{---} \]

(2) 

(4) 

| Cl/B Cl/Bsn/Tb | Sax/B | B Cl/Bsn/Saxes/Cl/Euph | B Cl/Bsn/Saxes | Tbn | Hn | Euph/Tbn/Tba/Perc | Tbn1, Tba/Perc | Cl/B Cl/Bsn/Saxes | WW’s | Fl |

**Caloroso (warm)** 

- Legato, slight GOS on 2
- Straght line
- Immediate switch to lateral, molto legato
- Straigh t-line
- Emphasize 1st of the tied notes
- Accent the 16th notes

**Serioso** 

- Stragghline
- Small, but with a GOS
- Straightline, small
- Passing of the line is very important
- Entrances and length of notes
- Light!!!!

**Giocoso (Playful)** 

- Regroup these ms: 3-2-3 (8ths)
- Back to 2; strictly straightline
- Accent the “new” groups
- Hn entrance
**Composition Symphony for Band, Allegretto**  
Composer Vincent Persichetti

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<tr>
<td>A</td>
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<td>(Allegretto)</td>
<td>f</td>
<td>pp</td>
<td>mf/mp</td>
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**Ob/Cl/B Cl/Hn**  
**Ob/Bsn/A Sax/T Sax**  
**Cl/B Cl**  
**Cl**  
**Fl/Ob/Cl**  
**Cor/Hn/Euph/Tbn 1/Perc**  
**WW (no Fl/Pic)**  
**+Hn**  
**Cor**  
**Cor/Hn**

**Brightline**  
**Prep for rit.**  
**Cue Ob**  
**Cue Saxes**  
**Cue Cl; more outward plane**  
Outward, higher plane,

**Saxophone/rhythms**  
Saxes must match ob dynamically, and stylistically  
Clarinet need to blend in with the oboe on their entrance  
Cue Fl  
Straight-line  
Follow the musical line,
Composition Symphony for Band, Allegretto  
Composer Vincent Persichetti

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\[ p \rightarrow f \rightarrow p \rightarrow mp \rightarrow mp/ pp \rightarrow \]

\[ \begin{align*}
6 & \quad 8 \\
2 & \quad 4 \\
6 & \quad 8
\end{align*} \]


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<tr>
<th>WW's</th>
<th>Fl/Ob/Cl/A</th>
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<th>Brass</th>
<th>Cl/B</th>
<th>Ob/Bsn/A</th>
<th>Sax/Euph/Timp</th>
<th>Ob/Cl/B</th>
<th>Cl/Bsn/Saxes/Hn/Euph</th>
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<th>Ob/Cl/B Cl/Bsn</th>
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<td>lateral motion</td>
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<td>Straight-line</td>
<td>Cue Sax; Legato pattern</td>
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<tr>
<td>sweeping feel</td>
<td>Connect the quarter notes</td>
<td>Listen for Horn Melody</td>
<td>Cl entrance lining up with the Saxe</td>
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Composition Symphony for Band, Allegretto
Composer Vincent Persichetti

(Allegretto) ------------------------------------------

mp/ p ------- mp/ p pp -------------------------- mp ------------------------- p ------- mp mp/ pp p < mp

6 8 ------------------------------------------------------------- 6 8 2 4

Pic/Fl/Hn +C1/2,3/B Cl Cl + Fl/ B Cl Fl/Cl 1 Fl/Cl/B Cl/Bsn/B Sax +Saxes/Hn 1, 3 Full - Pic/Fl/O b/Tpt/E Cl/Bsn/Sax

Dolce (Dolce) Placido (Relaxed)

Pull it in (Pull the pattern in) Smaller, neutral pattern Cue Cl; neutral pattern

Rhythmic Accuracy Balance - listen for flutes Dynamics and balance Horns should shape the notes; Trp entrance must be exact; maintain rhythmic accuracy.
<table>
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**Composition Symphony for Band, Allegretto**

Composer Vincent Persichetti

(Allegretto) ---------------

\[ p/\text{pp} \]

\[(p/\text{pp}) \text{ mp} \] \[ \text{mp/}p/\text{pp} \text{ } \ldots \ldots \] \[ \text{mp/}pp \]

\[ \text{---} \]

\[ 6 \]

\[ 8 \]

\[ 6 \]

\[ 8 \]

\[ 2 \]

\[ 4 \]

**Instruments**

+ Cor/Hn/Tbn/p erc

Cl/Sa + Cl1

Cl/BSn/Hn/Eup

Cl/BSn/B Sax/Eup

Cl/BSn/B Sax/Hn/

(Placido) | Dolce
Help them shape the lines

Trp entrance must be exact; maintain rhythmic accuracy.

Shape the lines; length of notes
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<tr>
<td><strong>Orchestration</strong></td>
<td>WW &amp; Perc - Flute/Pic/E-flat Cl Melody</td>
<td>Add Horn and Tuba</td>
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<td><strong>Means for Expression</strong></td>
<td>Straightline pattern - wrist</td>
<td>Cue B Cl/Bsn/A Sax</td>
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<td>Straightline pattern - wrist</td>
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<tr>
<td><strong>Conducting Concerns</strong></td>
<td>Tempo! This can be maintained by remaining as light as possible on all notes - even slurred</td>
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(Vivace) ---------------------------------------------------------------------------------------------------

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Add Horn and Tuba - Horn & Tba Perc

Grazioso (Graceful)   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
Grazioso   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
Con agilita   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
Expressive   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
Con agilita (agile)   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

Induct Horn line

Use some "Spunk" Straightline, but with with a slight bounce

Legato, shape the line

Smaller pattern, lighter

Straightline - wrist

Horn line completely contrasting to the rest of the ensemble.

As light and with as much space as possible!

Quick change of character; emphasize the off-beats

Be light. Dynamic change is subtle but important in Cl

Slight, but articulate
Composition Symphony for Band, Vivace  
Composer Vincent Persichetti

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(Vivace) -------------------------------------------------------------------------------------------------  

\[
\begin{array}{cccccccccccccccccccc}
& \text{ff} & f(\text{bras}) & f(\text{W}) & (\text{ff}) & \text{------} & \text{mf} & \text{------} & \text{mf} & \text{------} & \text{fff} & \text{------} & \text{f} & \text{------} \\
\end{array}
\]

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\[
\begin{array}{cccccccccccccccccccc}
& \text{G} & \text{Core/Tbn} & + \text{WW} & \text{Cor/Tb} & \text{Cl/Bsn/T Sax} & \text{Brass} & - \text{Tba} & \text{Hn/Euph} & \text{Tbn/Tdr} & \text{Full - B} & \text{Cl/Bsn/T Sax} & \text{Brass} & - \text{Tba} & \text{Hn/Euph} & \text{Tbn/Tdr} & \text{Marcato} & \text{Prep Percussion} & \text{Dramatic Change} \\
\end{array}
\]

(Normal) ------------------------------------------------------------------------------------------------------  

\[
\begin{array}{cccccccccccccccccccc}
\text{Cor/Tb} & \text{WW} & \text{Core/Tbn} & \text{WW} & \text{Core/Tb} & \text{WW} & \text{Brass} & - \text{Tba} & \text{Hn/Euph} & \text{Tbn/Tdr} & \text{Marcato} & \text{Prep Percussion} & \text{Dramatic Change} \\
\end{array}
\]

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\[
\begin{array}{cccccccccccccccccccc}
& \text{Prep Percussion} & \text{Dramatic Change} & \text{Marcato} & \text{Move baton out} & \text{Marcato} & \text{GOS Bt 1} & \text{Marcato} & \text{Drastic Dynamic Change} & \text{Marcato, but not heavy} & \text{Lighten up} & \text{shorten the length of the notes in brass while ww's are slurred} & \text{Horns MUST play out to balance where they came from and are going} & \\
\end{array}
\]

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\[
\begin{array}{cccccccccccccccccccc}
& \text{Prep Percussion} & \text{Dramatic Change} & \text{Marcato} & \text{Move baton out} & \text{Marcato} & \text{GOS Bt 1} & \text{Marcato} & \text{Drastic Dynamic Change} & \text{Marcato, but not heavy} & \text{Lighten up} & \text{shorten the length of the notes in brass while ww's are slurred} & \text{Horns MUST play out to balance where they came from and are going} & \\
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Composition Symphony for Band, Vivace  
Composer Vincent Persichetti

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- Add WW/Hn/Tb + Cor/Tpt
- Cor/Hn/Euph + Tbn
- High WW w/ Brass
- Upper & Lower WW
- Full - Pic/Perc

- Pesante
- (Pesante)
- Marcato
- Vigoroso (Strictly)
- Con fuoco (with fire)

- Supermetric 4
- Forward motion to indicate cresc.
- Marcato
- Guide musicians to 71
- Subito piano
- GOS bt 2

- Maintain Tempo
- Cres. Should be exaggerated
- Length of notes
- Don't be heavy
- Should be reminiscent of a Sousa march

Maintain Tempo

<table>
<thead>
<tr>
<th>Pesante</th>
<th>(Pesante)</th>
<th>Marcato</th>
<th>Vigoroso (Strictly)</th>
<th>Con fuoco</th>
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<tbody>
<tr>
<td>Supermetric 4</td>
<td>Forward motion to indicate cresc.</td>
<td>Marcato</td>
<td>Guide musicians to 71</td>
<td>Subito piano</td>
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<tr>
<td>Maintain Tempo</td>
<td>Cres. Should be exaggerated</td>
<td>Length of notes</td>
<td>Don't be heavy</td>
<td>Should be reminiscent of a Sousa march</td>
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**Composition Symphony for Band, Vivace**  
**Composer Vincent Persichetti**

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(Vivace) -------------------------------------------------------------------------------------------------------------------

------------------------------- (ff)--------------------------------------------------------------------------------------------------------------------------

| f | f-mf | mf | p |

---------------------------------------------------------------------------------------------------------------------------

\[ C \]

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**Pic/Perc**  
- Full  
- Cor 1/Tbn + Hn  
- Ob/Saxes  

**Poco (with fire)**  
- Risoluto (bold)  
- Dolce  
- Chiaro (Clearly)  

**Marcato-but lighter**  
- Light Marcato  
- Heavier Marcato  
- Legato  
- Smaller pattern  

**reminiscent of a Sousa march**  
- Should be reminiscent of a Sousa march  
- Brass hits should be articulate and accurate  
- Passing of the line - don't be abrasive of the exit of notes
**Composition Symphony for Band, Vivace**
Composer Vincent Persichetti

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(Vivace) ---------------------------------------------------------------------------------------------------

(ff) f (f) ff mf mf/mp --------------------- p ------------ mf mf/mp ---------------- pp -------

--------------------------------------------------------------------------------------------------------

(C) -----------------------------------------------------------------------------------------------------------------------

High WW & Perc Brass (Brass) Cl Cl/BSn/ A Sax/ Hn Ob/B Cl/BSn/ Hn Fl/E-flat Cl/B Pic/Fl/ Ob/E-Flat Full - Cor/Tp t/Euph

Marc Violento Con agilita (agile)

GOS bt 1 Straight-line Perc dynamic effects the rest of the dynamics Straight-line pattern Medium Staccato pattern Straight-line pattern

precision

length of notes Lighten up!
Composition Symphony for Band, Vivace
Composer Vincent Persichetti

| 118 | 119 | 120 | 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 | 136 | 137 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
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(Vivace) ---------------------------------------------------------------

\( p \ ff \ sfz \ f \) ------------------------------------- \( ff \) \( mp \) \( p \) \( mp \) \( mp \) ----

\( \text{Cor/Tb} \) \( \text{Cl/B Cl/Bsn/+Pic/Fl/Ob} \) \( + \text{tpt} \) \( \text{E-flat/Cl/B Cl/Bsn} \) \( + \text{Cor} \)

Strepitoso (Noisy, Boisterous)-----------------------------------Semplice Con spirito

(Strepitoso (Noisy, Boisterous))

Project! Showy! Shape the line

Cue Tpt Tpt must come out over the ens

Project! Showy! Shape the line

Shape the line Shape the line Style

Precise rhythms

Straight-line

Agilita
Composition Symphony for Band, Vivace  
Composer Vincent Persichetti

| 138 | 139 | 140 | 141 | 142 | 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 | 151 | 152 | 153 | 154 | 155 | 156 | 157 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
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(Vivace) ____________________________________________________________

--- \( f \) \( ff \) \( ff/p \) \( ff/sfz \) \( ff/p \) \( ff \) --- | \( mp \) --- | \( ff \) \( pp \) ---

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Conspirito  Con forza  (Con forza)  Leggiero (Light & Delicate)

Cor  Marcato-like  Light Staccato - forearm  Light staccato - smaller pattern  Light Staccato - fingers

Style  Shorten staccato  Bounce - separate, separate, separate!  Length of notes - maintain energy
Composition Symphony for Band, Vivace
Composer Vincent Persichetti

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(Vivace) --------------------------------------------------------------------------------------------------

-------------- (p) -----------------------------------------------------------------------------------------------

C

WW - Ob/E-flat Cl/Perc

Leggiero (Light & Delicate)

Light Staccato - fingers

Move pattern out for the 8th note patterns

Bring out the 8th notes, and shape them!

Length of notes - maintain energy!

Articulation
Composition Symphony for Band, Vivace  
Composer Vincent Persichetti

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(Vivace) ---------------------------------------------------------------------------------------------------  

(p) \text{mp/p} \quad \text{pp} \quad \text{p} \quad \text{________________________________________________________}  

\text{C}  

\text{Leggiero (Light & Delicate)} \quad \text{Capricioso (Capricious)}  

\text{Staccato - fingers} \quad \text{Cue C} \quad \text{Legato pattern} \quad \text{Straight-line}  

\text{Articulation} \quad \text{Rhythmic accuracy} \quad \text{Short and crisp as possible - project through the mutes}  

Fi/B  
Cl/Bsn/  
Saxes/  

Brass
**Composition Symphony for Band, Vivace**  
**Composer Vincent Persichetti**

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(Vivace) ---------------------------------------------------------------

----- **ff** **p** **ff** **p**  -----  **f**  -----  **ff**  ----------------

-----------------------------------------------

(C)  

+ Pic/Fl/E-flat  
Brass/Pic/Fl/E-flat/Perc  
WW  
Brass  
WW  
Hn  
Hn/Tbn/Tba  

**Capricioso (Capriciously)**  
**Ruvido (Rough)**  
**Brassy**

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Cue Picc/Fl/E-flat  
Straightline pattern - wrist  
Straight-line pattern - forearm  
Supermetric 3 in 2  
Supermetric

through the mutes  
Contrast between abrasive ww's and light brass  
Don't be heavy  
Style/Tone quality. Conductor must maintain tempo on supermetric patterns
Composition Symphony for Band, Vivace
Composer Vincent Persichetti

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(Vivace) -----------------------------------------------------------------------------------------------------------------------------------

\( \text{pf} \quad \text{sfz} \quad \text{p} \quad \text{fp} \quad \text{ff} \) ...................................................... \( \text{fp} \quad \text{sfz} \quad \text{ff} \) ......................................................

\( \text{C} \) ........................................................................................................................................

Brass/Perc  Upper  Full - Pic/Perc  + Timp  Upper WW/Timp

Sonoro

Supermetric 4’s.  228-230 use more of a marcato style to emphasize quarter notes

Tempo is of the utmost importance in these section - conductor and ensemble must subdivide
Composition Symphony for Band, Vivace
Composer Vincent Persichetti

238 | 239 | 240

\[ f \]

Upper WW/Hn Cor/Euph/Tbn

Energico Pesante

in 2 Supermetric 4's

articulate Tempo!
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Dynamics: f

Meter/Rhythm: G

Orchestration: Brass "Pyramid"
Composition Symphony for Band, Vivace
Composer Vincent Persichetti

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Coda

(Vivace) -----------------------------------------------------------------------------------------------

sfz  ff ------  ff --------------------------------------------------------------- sfz  p.f  p.f  p  f.f  f.f  f.f---

-----------------------------------------------------------------------------------------------

Cor/Hn /Euph/ Tbn/Tb  Full  Brass "Pyramid"  Full  - Perc  Full

Marcato  (Marcato)

Strong GOS  Marcato  Light Staccato - forearm  GOS bt 1  Sweeping motion  Straight-line

sfz's  Style  Style  sfz's  Cres.  Ms. 72 is the goal  Style change
Composition Symphony for Band, Vivace
Composer Vincent Persichetti

Cor/Hn /Euph/ Tbn/Tb
Full

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(Vivace) ----------------------------------------------------------------------------------------------------------

-- ff ------ f -------------------------------------------- ff ------ mf ------ fff ---------------------------------------------------------------------------------------------------

C                                                                                                                      

Cor/Hn /Euph/ Tbn/Tb
Full

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Cantabile

Marcato

Marcato

Legato

Marcato; stay in 2 for the perc

Rhythmic Accuracy

Make it sing!

Perc accuracy

Have direction with the long notes, but listen for perc