

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.

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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

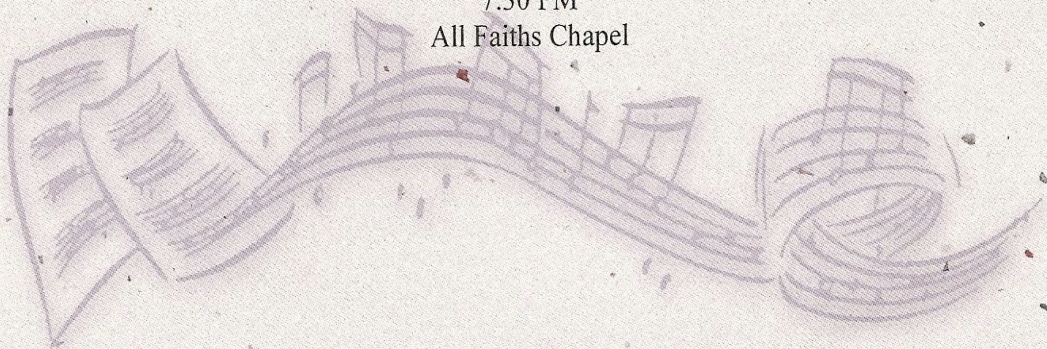
*GRADUATE STUDENT CONDUCTING
RECITAL*

Featuring the

KSU SYMPHONY BAND

Meghan Hardy, Graduate Conductor
Ashley Maughlin, Graduate Conductor

March 11, 2009
7:30 PM
All Faiths Chapel

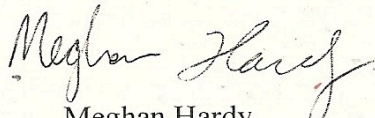


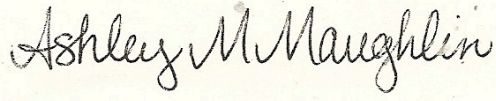
To Our Family and Friends,

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.

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

Antonin Dvořák (1841-1904)

Meghan Hardy, Conductor

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

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

Symphony Band (cont.)

Mosaic, Op. 30

Mario Gaetano (b. 1955)

Ashley Maughlin, Conductor

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

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)

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

CLARINET

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

BASS CLARINET

*Amanda Clark
Katie Scanlan - T

ALTO SAXOPHONE

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

TENOR SAXOPHONE

CJ Longabaugh - T

BARITONE SAXOPHONE

Isaiah Hamm - T

BASSOON

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

TRUMPET

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

FRENCH HORN

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

TROMBONE

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

EUPHONIUM

Nathaniel Grote
*Travis Keller - T
JT VanGilder

TUBA

Mike Campbell
Kasie Gepford
*Zack Corpus - T
Paden Town

CELLO

#Dr. David Littrell - D

STRING BASS

#Gordon Lewis - D

PERCUSSION

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

T = Tower

D = Dvořák

G = Gaetano

= KSU Faculty

* Denotes Section Leader

K-State Bands *Upcoming Concerts*

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

2009 Marching Band Auxiliary Auditions

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

Summer at K-State

Music Camp

June 14-18, 2009

This summer music camp is designed for instrumental music students in grades 5-12.

Auxiliary Camp

July 12-15, 2009

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

Graduate Study

MUSIC 638	Concert & Ethnic Percussion Techniques,	Dr. Kurt Gartner	June 19-21
MUSIC 655	Jazz Methods	Dr. Fred Burrack	June 19-21
MUSIC 805	Theories of Music Teaching	Dr. Fred Burrack	June 21-23
MUSIC 685	Org. and Admin. of the Successful Music Prog	Dr. Frank Tracz	June 24-26
MUSIC 859	Advanced Instrumental Conducting	Dr. Frank Tracz	June 28-30
MUSIC 858	Advanced Choral Conducting	Dr. Julie Yu	June 28-30
MUSIC 802	Seminar in Music Theory: 20th Cent Comp	Dr. Craig Weston	July 1-3
MUSIC 700	Literature Analysis with Timothy Mahr	Dr. Timothy Mahr	July 5-7
MUSIC 660	Marching Band Techniques	Dr. Anthony Pursell	July 8-10
MUSIC 661	Choral Ensemble Techniques	Dr. Julie Yu	July 8-10
MUSIC 898	Masters Report	Dr. Frank Tracz	TBA

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



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

¹ Eisner, Elliot, “Ten Things the Arts Teach,” www.giarts.org/Learning.pdf, 14.

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.”² 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 factors 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.”³ 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,⁴ 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.

³ H Robert Reynolds. “Repertoire IS the Curriculum,” in Music Educators Journal (Jul 2000), 31-34

⁴ Ostling, Acton Eric, Jr. An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit. Ph.D. dissertation, The University of Iowa, United States – Iowa, 1978. (Publication No. AAT 7822438).

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 study⁵ 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.

⁵ Gilbert, Jay Warren. “An evaluation of compositions for wind band according to specific criteria of serious artistic merit: A replication and update.” D.M. dissertation, Northwestern University, United States – Illinois, 1993. Publication No. AAT 9334685).

⁶ Nebraska State Bandmaster’s Association. Recommended Music List. Mitford, OH: Printed by Gordon Bernard Co. LLC. 2005. 43p.

CHAPTER 4 - Serenade in D Minor, op. 44

Unit I. Composer

Antonin Dvořák is one of the greatest Czech composers. Known mostly for his orchestral works, Dvořák developed a style that earned his designation as a nationalistic composer. Born in 1841 in Bohemia, Dvořák was one of eight children⁷. 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 Zlonitz in order to learn German. While here, he continued to study violin, but also began to study viola, piano, organ, and music theory.⁸

After his father experienced difficulties in his business, the Dvořák family moved to Zlonitz. Antonin'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 Zlonitz 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.⁹

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

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 *Hudebni 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. *Sknvanek* ("The Lark") was published in 1873—his first published work¹⁰.

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

¹⁰ Klaus Döge. "Dvořák, Antonín." *Grove Music Online*. *Oxford Music Online*. 10 Apr. 2009
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/51222>.

¹¹ McQuien, 22.

¹² McQuien, 23.

¹³ Döge, Klaus. "Antonin Dvorak." *The New Grove Dictionary of Music and Musicians*. Ed.

Because of this letter, Dvořák and Brahms developed a friendship. It also helped Dvořák's music get published and performed. Simrock commissioned the *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 *Slavonic Rhapsody*. The performance of his *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 Richter saying:

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 *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.¹⁴

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.

Stanley Sadie. New York: MacMillan, 2001. Vol. 7,779.

¹⁴ Klaus Döge, Grove Music Online.

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 67.¹⁵

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!”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.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.

¹⁵ Klaus Döge, Grove Music Online

¹⁶ McQuien, 26.

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, *The Devil and Kate*, *Rusalka*, and *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.

Figure 4.1 Antonin Dvořák

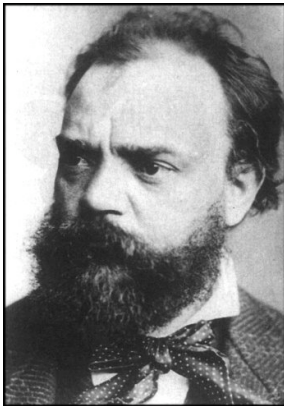


Table 4.1 List of Wind Compositions

Name	Genre	Publisher	Difficulty	Date Published
1 Serenade in D Minor, Op. 44	Chamber			1878
2 Fanfare for the Festive Opening of the Regional Exhibition in Prague	Trumpet and Timpani	Not Published		1891
3 Carnival Overture, Op. 92	Transcription, Clarke	Unpublished		1922
4 Carnival Overture, Op. 92	Transcription, Steiger	Neil Kjos		1982
5 Festival March, Op. 54	Transcription, Phillips	Lake States Publications		1979
6 Slavonic Dance, Op. 72 No. 7	Transcription, Amis	Boosey & Hawkes		2001

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.¹⁸ Oxford Music does not include the idea of outdoor performances as a function of Cassations.¹⁹ Caviani contends, however, it does not follow the tradition form of six movements²⁰.

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



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.²¹ 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 purpose²². Dvořák used this idea, but not the traditional format. Traditionally, the *furiant* has two measures

¹⁸ Caviani, Jerome, "Dvorak Serenade for Winds, Op. 44" (Master's of Music Education, 1977), pg 3

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 $\frac{3}{4}$.²³ 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



Figure 4.4 Trio, hemiola



Figure 4.5 Trio



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



Figure 4.7 *Andante con moto*, Theme



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.

Figure 4.8 *Andante con moto*, Theme, altered



Finale

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.

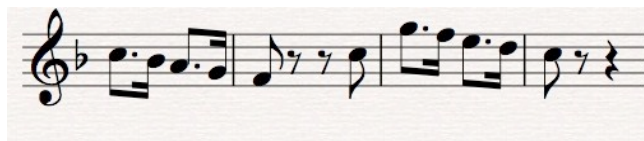
In the Minuet, the motive is extended to return to the tonic—a feature commonly found in folk music. Dvořák began most of his themes on beat one, a trait that stems from Czech and Slovak language. These languages always stress the first syllable of a word, unless preceded by a preposition. Sentences usually begin with single syllable, stressed words.²⁶ 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.²⁷

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.²⁸ The key signatures of the four movements outline a tonic minor triad: D minor, F major, A major, and back to D minor.²⁹

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.³⁰

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.”³¹

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

♩=♩. 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 (♩ = 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 ♩ = 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 ♩ = 116. The *ritardando* at measure 270 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 ♩ = 96 to ♩ = 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 throne, 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 effortless 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 *sfz*'s should have length—close to an entire beat—before returning to the softer dynamic.

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, *fp*'s should embrace the *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 *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.

Unit VI. Musical Elements

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

Section	Measure	Event and Scoring	Tonality	
A	1-4	A Theme; Full ensemble;	D minor	
	5-8	A' Theme;	F major	
	9-12	A Theme;	D minor	
	13-16	A'	F major	
	17-20	Interlude; Bassoon 1, cello, string bass link between fragments		
	21-24	A Theme; contrabassoon returns	D minor	
	25-28	A' Theme	F major	
	B	29-34	B Theme	F major
		35-41	B' Theme	
		37-41	Bassoon countermelody; horn and clarinet accompaniment	
42		Oboe transition		
43-46		B Theme AND B'		
46-61		Transition	Modulating	
Recapit.		62-65	A Theme	D minor
	66-75	A' Theme, extended	F maj/D min	
	76-82	Interlude		
	83-90	Recapitulation of B Theme	F major	
	90	Cadence	D major	

Minuetto

Section	Measure	Event and Scoring	Tonality
Minuet	1-4	A Theme; Full ensemble minus contrabassoon	F major
	5-8	B Theme	

	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	

	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

Section	Measure	Event and Scoring	
Tonality			
	1-6	Theme, stated by Clarinet 1, then Oboe 1, And back to Clarinet 1; rhythmic accompaniment By horns, arpeggio in cello and bass	A Major
	7-12	Theme, stated by Oboe 1, followed by Clarinet 1, And back to Oboe 1; accompaniment continues	
	13-14	Extension	
	15-23	Theme varied and extended; played by Clarinet; introduction of rhythmic variation	F# Minor/A Major
	24-31	Theme, varied; played by Clarinet and Oboe	C major
	32-33	Extension of motive	
	34-39	Theme, varied, not extended; Clarinet and Oboe	
	40-43	Extension of theme	
	44-66	Development of motive	
	67-72	Theme, stated by Clarinet	A Major
	73-78	Theme varied; stated by bassoon and cello.	
	79-84	Statements of fragments of the motive, modified; stated by Cello/Bassoon II, Clarinets, Horn 3, Oboes	
	85-88	Motive stated by Oboes, then Horn 3	
	89-90	Extension of Theme	
	91-95	Fragments of motive; stated by clarinets, bassoons	

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)

Section	Measure	Event and Scoring	
Tonality			
A	1-9	A Theme, tutti, except simplified Contrabassoon part	D minor
	10-19	Link to B Theme	
B	21-28	B Theme in Bassoon and Strings	
	29-45	B Theme in Clarinets and bassoon, then in Oboes	
	46-90	Development of B Theme	
A	91-100	Development of A Theme	
	100	Link	
	101-104	A Theme	
	105-112	A Theme	
	113-120	A Theme, modified	
	121-128	Repeat of ms 113-120	
	129-139	Last state of A Theme within this development	
	140-156	Transition and Modulation	B major
B	157-172	Development	Modulating
A	173-176	Return of A Theme	
	177-190	A Theme	F major
B	191-202	A Theme, fragmented	Modulation to C#

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*

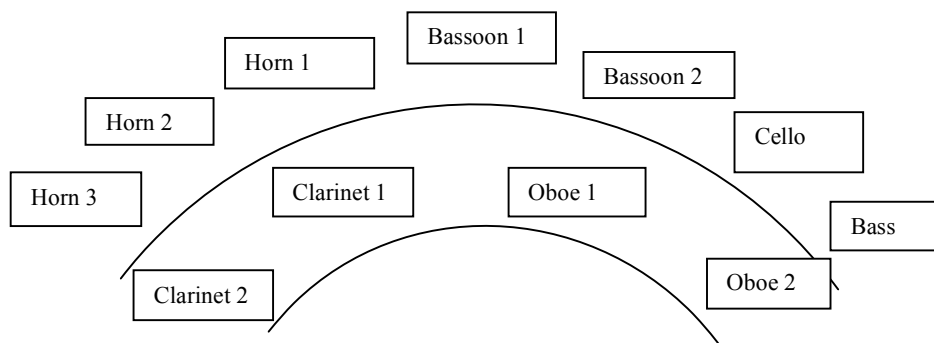
Antonin Dvořák, *Slavonic Dances, Series 2, Op. 72, B. 147: No. 2 in E minor*

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

Time: 45:00

Title	Evaluation
1. Run the work	1. Great sight-reading 2. Dynamics and balance are a concern 3. Conductor must look for techniques to shape the music 4. Conductor must be prepared for all fermatas 5. Check tempos – some were too fast, others too slow

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

Title	Evaluation
<ul style="list-style-type: none">1. Mvt. 4<ul style="list-style-type: none">a. Set tempos – articulate temposb. Transitions<ul style="list-style-type: none">i. 1 before Kii. At end2. Mvt. 2<ul style="list-style-type: none">a. Transition to triob. Ms. 22/213 – Dr. Lewis leads3. Mvt. 3<ul style="list-style-type: none">a. Tempos<ul style="list-style-type: none">i. Address and rehearse	<ul style="list-style-type: none">1. Incomplete instrumentation, missing important parts2. Transitions in Mvt. 2 & 4 addressed<ul style="list-style-type: none">a. Keeping Minuetto tempo in Trio (1 beat = 1 bar)b. No rit./accel. Into the Trioc. No problems with Dr. Lewis leading rit.3. Tempos are still dragging<ul style="list-style-type: none">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

Time: 45:00

Title	Evaluation
<ul style="list-style-type: none">1. Mvt. 3<ul style="list-style-type: none">a. Temposb. Fermata'sc. Balance2. Mvt. 4<ul style="list-style-type: none">a. Runb. Tempos3. Mvt 1<ul style="list-style-type: none">a. Runb. Temposc. Transitionsd. Balance	<ul style="list-style-type: none">1. Very rough, non-musical rehearsal.2. Didn't get past the 3rd mvt.3. My attempts at musicality failed.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

Time: 45:00

Title	Evaluation
<ol style="list-style-type: none">1. Address tempos2. Run through3. Address transitions/fermatas within each movement afterwards	<ol style="list-style-type: none">1. Stopped between each movement, unlike I had planned.2. Acknowledging tempos aided in following.3. Conductor must set up the ‘attacks’ at the ends of movement through impulse of will.

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 Reynolds 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

³² Shackelford, Rudy. “Conversation with Vincent Persichetti,” in Perspectives of New Music (Autumn 1981-Summer 1982), 104.

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.³⁴”

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.³⁵”

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.³⁶” 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.³⁷ In turn, Persichetti also influenced other colleagues at the

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 1950.³⁸ 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.³⁹

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.

³⁹ Goldman, Richard Franko, *The Wind Band* (Boston: Allyn & Bacon Inc., 1961), 239.

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.⁴⁰ 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 *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.⁴¹ 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 *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

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.⁴²

Interestingly, the assignments he wrote comply with current values in teaching: providing the opportunity for upper-level thinking, developing assignments that allow students

⁴⁰ Workinger, William. "The Band Sound of Vincent Persichetti," *The Instrumentalist* (April 1973), 268.

⁴¹ Renshaw, Jeffrey. "Vincent Persichetti," in *The Instrumentalist* (June 1995), 28.

⁴² Schuman, William. "The Compleat Musician: Vincent Persichetti and *Twentieth-Century Harmony*," in *The Music Quarterly* (July 1961), 384.

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.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 identified Persichetti as the second most popular band composer, with Holst as the most popular.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."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

⁴³ Schuman, 283-284

⁴⁴ Morris, 161.

⁴⁵ Isaac, Cecil, "Music Reviews," in *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.⁴⁸”

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.⁴⁹” 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 transfigurations 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.⁵⁰

⁴⁶ Frank, Peter, “Collections,” in *Fanfare* (March/April 1978), 91.

⁴⁷ Persichetti quoted in “Composer Praises U.L. Band Fraternity for Help Offered on His New Work,” *Louisville Courier-Journal* (May 1952), 15.

⁴⁸ Persichetti, “Symphony for Band,” 17.

⁴⁹ Persichetti, Vincent. “*Materials for the American Composer*,” audiotape of a lecture given by Vincent Persichetti at Florida State University, Tallahassee, 3 November 1966, Warren D. Allen Music Library, Tape 116.

⁵⁰ Shackelford, Rudy. “Conversation with Vincent Persichetti,” *perspectives of New Music*, Vol. 20, No. ½ (Autumn 1981-Summer, 1982) P. 120

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



Table 5.1 List of Wind Compositions

Name	Genre	Publisher	Difficulty	Date Published
1 Bagatelles for Band	Band	Kalmus	5	1962
2 Chorale Prelude: So Pure the Star	Band	Presser; Elkan-Vogel	4	1963
Chorale Prelude: Turn Not Thy Face	Band	Presser; Elkan-Vogel	4	1968
Divertimento for Band	Band	Presser	5	1951
King Lear	Chamber	Presser		
Masquerade, Op. 102	Band	Presser	6	1966
O Cool Is the Valley	Band	Presser	4	1972
Pageant	Band	Carl Fischer	4	1954
Parable for Band	Band	Presser	5	1974
Psalm for Band	Band	Presser	4	1954

Serenade for Band	Band	Elkan-Vogel	4	1961
Serenade No. 1, Op. 1	Chamber	Elkan-Vogel	4	1963
Symphony No. 6 for Band	Band	Elkan-Vogel	5	1958

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.⁵¹” 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

⁵¹ Fennell, Frederick. “A Conductor’s Interpretive Analysis of Masterworks for Band,” in A Conductor’s Interpretive Analysis of Masterworks for Band, 26.

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.⁵³” In measure 13, Persichetti uses a motive that reoccurs in movement two (see figure5.3).

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*

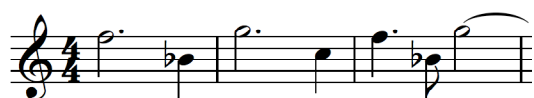


Figure 5.3 Motive introduced in the *Adagio* that reoccurs in the 2nd movement



Figure 5.4 Ascending scale motive found in the *Allegro*



⁵³ Fennel, 17.

Figure 5.5 Adagio-Allegro Theme 1, introduced by the xylophone



Figure 5.6 Adagio-Allegro Theme 2, found in measure 72, again, in the horn



Figure 5.7 Adagio-Allegro Theme 2, altered



Adagio-Sostenuto

This movement is based on *Round Me Falls the Night*, one of the chorals 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 $\text{♩} = 58$, but in Fennell’s recording with the Eastman Wind Ensemble, he takes it at $\text{♩} = 45$.

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.

Figure 5.8 Adagio-Sostenuto Theme



Figure 5.9 Adagio-Sostenuto Solo



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. ♩ = ♩ . 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, $\downarrow =$

144. Again, Frederick Fennell altered the tempo, taking it at $\downarrow = 155$. 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

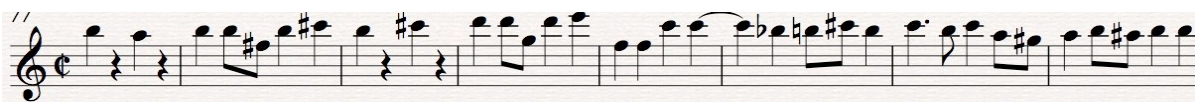


Figure 5.13 Vivace Theme 2



Figure 5.14 Theme 3



Figure 5.15 Theme 4



Figure 5.16 Theme 5



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 1955, 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-snare 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 having a triplet feel.

Vivace

As the title suggests, tempo is one of the challenges in this movement. Written in cut-time, $\downarrow = 144$, 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.”⁵⁴ 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.

⁵⁴ Miles, Richard. Teaching Music through Performance in Band. (Chicago, IL: GIA Publications, Inc., 1997). 497p.

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.

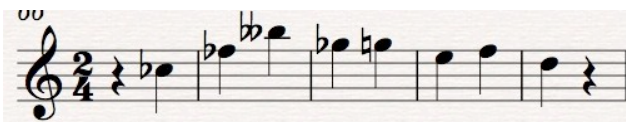
Allegretto

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



Figure 5.18 Allegretto Legato Motive



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

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

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

		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*

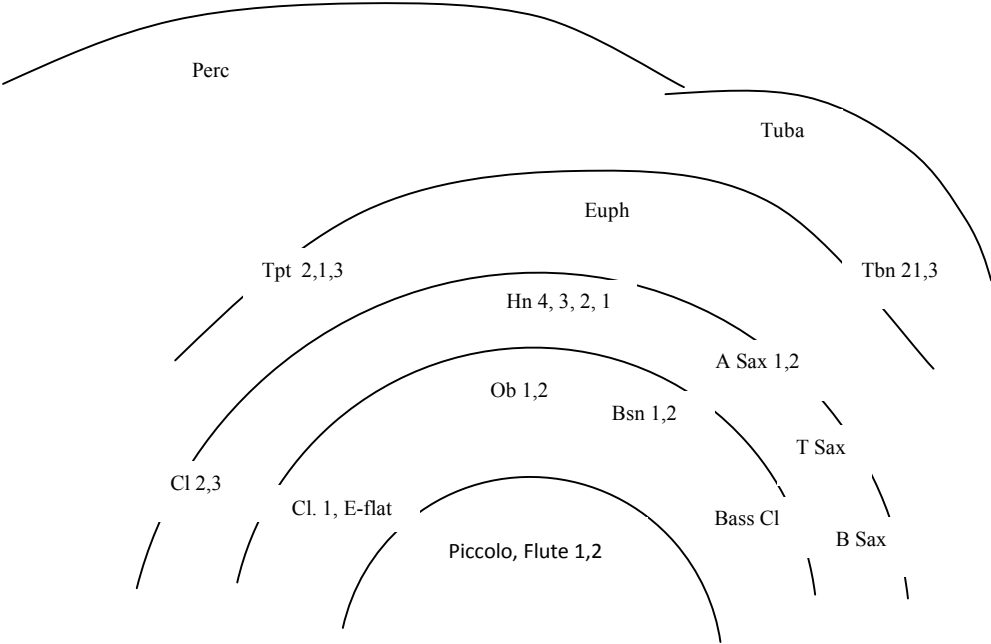
Vincent Persichetti, *Masquerade for Band*

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



Unit X. Rehearsal Plans and Evaluations

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

Ensemble: Symphony Band

Announcements:

Literature: Symphony Band

Time: 20:00

Title	Evaluation
<ol style="list-style-type: none">1. Background of the piece<ol style="list-style-type: none">a. Ostling & Gilbert's Top 20b. Percussion writing – first to expand past battery and timpani2. Run-Through of Movements 1-4	

Rehearsal Plan – Rehearsal #2, 10/27/08

Ensemble: Symphony Band

Announcements:

Literature: Symphony for Band

Time: 15:00

Title	Evaluation
<p>1. Movement 2</p> <ul style="list-style-type: none">d. Information<ul style="list-style-type: none">i. Taken from Hymn and Responsesii. <i>Doloroso</i> – Painede. Goals<ul style="list-style-type: none">i. Passing the melodyii. Play <i>through</i> the notes until the next instrument picks up the melodyiii. Move togetherf. Beginning-9<ul style="list-style-type: none">i. Sax and Clarinetg. Work through piece	

Rehearsal Plan – Rehearsal #3 12/08/08

Ensemble: Symphony Band

Announcements:

Literature: Symphony Band, Mvt 4, 1

Time: 20:00

Title	Evaluation
<p>1. Mvt 4</p> <ul style="list-style-type: none">a. Runb. Address Problems as necessaryc. TEMPO IS THE GOAL!	<ul style="list-style-type: none">1. Tempo dragging2. Dynamics too loud<ul style="list-style-type: none">a. 73, 143 – Horns lead cres.3. Style at 174. Balance is off<ul style="list-style-type: none">a. 90, 139, 153b. Pyramids uneven5. Trumpet rhythms at 192
<p>2. MVT 1</p> <ul style="list-style-type: none">a. Runb. Work Percussion at Adagioc. Address character	<p>N/A</p>

Rehearsal Plan – Rehearsal #4, 12/10/08

Ensemble: Symphony Band

Announcements:

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

Title	Evaluation
<ul style="list-style-type: none">1. Mvt. 3<ul style="list-style-type: none">a. Ms. 35-60<ul style="list-style-type: none">i. Passing of the line @ 42ii. Pattern @ 53b. Ms. 35-90<ul style="list-style-type: none">i. Character of brass in ms. 74-77c. Ms. 119-end<ul style="list-style-type: none">i. Moving lineii. Clarinet 1 @ 1232. Mvt. 4<ul style="list-style-type: none">a. Ms. 39<ul style="list-style-type: none">i. Style (conductor)ii. Tempob. Ms. 573. Mvt 1<ul style="list-style-type: none">a. Beginning – Perc Onlyb. Ms 71<ul style="list-style-type: none">i. Style - aggressiveii. balance	<ul style="list-style-type: none">1.<ul style="list-style-type: none">a. Passing of the line improving, but need to address balance between partsb. Lightened up2. Tempo improves with correct style – light!3.<ul style="list-style-type: none">a. Still need to work on accuracy – can have NO deviation in tempo

Rehearsal Plan – Rehearsal #5 2/23/09

Ensemble: Symphony Band

Announcements:

Literature: Symphony for Band

Time: 50:00

Title	Evaluation
<ol style="list-style-type: none"> 1. Run and Record @ Tempo 2. Mvt 1 <ol style="list-style-type: none"> a. Check Percussion b. Check Ms 200 for eighth-dotted quarters c. Super metric areas – tempo 3. Mvt 4 <ol style="list-style-type: none"> a. TEMPO! - super metric areas b. Ms 191 – listen to CD for Tone/Artic/Clarity c. Ms 244 - Pyramid 	<ol style="list-style-type: none"> 1. Typically under tempo – conductor - sing a few bars to self before beginning 2. <ol style="list-style-type: none"> a. Need to listen to percussion by themselves, then add in ens b. Trumpets did this well! c. Conductor – MAINTAIN TEMPO by subdividing – push more than you think is accurate. 3. <ol style="list-style-type: none"> a. Really addressed super metric areas. Same comment as 2c. – push the tempo more so as to no lose tempo. 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. 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

Rehearsal Plan – Rehearsal #6, 3/2/09

Ensemble: Symphony Band

Announcements:

Literature: Symphony for Band

Time: 50:00

Title	Evaluation
<ul style="list-style-type: none">1. Mvt. 3 – Light!<ul style="list-style-type: none">a. Dotted-eighth/16th/8th – check for accuracyb. Ms. 52 – address conducting patternc. Ms. 27-60<ul style="list-style-type: none">i. Accents on 16th's2. Mvt 1<ul style="list-style-type: none">a. 249-end<ul style="list-style-type: none">i. Need to do in “1” or “2?”b. 221 – euphonium bells forwardc. 200-249<ul style="list-style-type: none">i. Balance (ms. 200)ii. Passing of the line – to 8th'sd. 200-end<ul style="list-style-type: none">i. No conductor<ul style="list-style-type: none">1. Listen to hear who you pass the line to2. Check perc	<ul style="list-style-type: none">1.<ul style="list-style-type: none">a. Still not consistent – especially flutes – with the rhythm2.<ul style="list-style-type: none">a. Do the end in “2”b. Not much time to spend on this movement – check again next time

Rehearsal Plan – Rehearsal #7, 3/4/09

Ensemble: Symphony Band

Announcements:

Literature: Symphony for Band, Mvts. 2, 4

Time: 30:00

Title	Evaluation
<ul style="list-style-type: none">1. Mvt. 2<ul style="list-style-type: none">a. Passing of the lineb. Emphasize the ½ note when following whole notesc. Separate the quarter notesd. 8th notes = a handoff<ul style="list-style-type: none">i. Extend the notee. Ending – attacks2. Mvt. 4<ul style="list-style-type: none">a. Check pyramidb. Run<ul style="list-style-type: none">i. Lightii. Maintain tempoiii. Do something with the last note!	<ul style="list-style-type: none">1. Fixed Cl/Sax ‘passes’ by focusing on the 8th note<ul style="list-style-type: none">a. Had to address dynamics, too.b. Don’t drop beats when melding – conductor.c. Attacks at the end not consistent – help them by having IMPULSE OF WILL.2.<ul style="list-style-type: none">a. Pyramid rusty, but cleaned up quickly.b. As long as the style is light, we maintain tempo.

Rehearsal Plan – Rehearsal #8, 3/6/09

Ensemble: Symphony Band

Announcements:

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

Title	Evaluation
<ul style="list-style-type: none">1. Mvt. 3<ul style="list-style-type: none">a. Length of 8th'sb. Dotted 8th-16th rhythm in flutes2. Mvt. 4<ul style="list-style-type: none">a. Tempo – super metric areas3. Mvt. 1<ul style="list-style-type: none">a. Perc in adagio4. Mvt. 2<ul style="list-style-type: none">a. Intonationb. Feelingc. Melding – don't drop a beat	<ul style="list-style-type: none">1. Don't fluctuate tempos in the Adagio – murder on the perc.!2. Intonation still a problem on Mvt.2<ul style="list-style-type: none">a. Have the sax/pic get together outside of rehearsal to address tuning3. Better rhythmic accuracy in Mvt. 3

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.

Literature: Symphony for Band, All

Time: 25:00

Title	Evaluation
<ul style="list-style-type: none">1. Straight Run-Through2. Hit<ul style="list-style-type: none">a. Mvt. 2 – flute/sax duetb. Mvt. 4 – whole note measurec. Mvt. 1 - <i>adagio</i>	<ul style="list-style-type: none">1. Alerted ensemble to the amount of time they will be sitting before they get to play.2. Could not make it without stopping.3. Lots of missed/early entrances.4. Must maintain tempo on super metric measures (conductor).5. Picc. Still wildly out of tune – Need to direct picc to drop out as opposed to staying flat.

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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

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	
Form	A																	
Phrase Structure																		
Tempo	♩ = 96 Moderato, quasi marcia																	
Dynamics	<i>f</i>								<i>p</i>						<i>f</i>	<i>p</i>		
Meter/Rhythm	4/4																	
Tonality	d: minor				F: Major				d: minor				F: Major					
Harmonic Motion																		
Orchestration	Full												+ Contrabassoon			- Contraba		
General Character	Marcato															Lighter		
Means for Expression	Marc	* LH Shows the "drive"			*					*		*						Staccato
Conducting Concerns	Entranc	* Low voices drive through 16th's		*		*				*		*						

Composition Serenade in D Minor, Moderato, quasi marcia
 Composer Antonin Dvorak

18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	
											B									
Moderato											Moderato									
<i>ff</i>											<i>p</i> <i>fp</i> <i>p</i> <i>pp</i> <i>p</i>									
			4 4																	
d: minor							F: Major													
Bassoon			Full																	
Lighter			Marcato								Light, but not staccato							Forward		
Cue Bsn		LH Cres.	Light Marcato								Light staccato; wrist									
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

38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56		
			Rit.	A Tempo		(Moderato) -----														
<i>f</i>	<i>f</i>	<i>f</i>	<i>pp</i>		<i>p</i>		<i>f</i>	<i>p</i>	<i>f</i>	<i>p</i>	<i>f</i>	<i>p</i>		<i>pp</i>				<i>p</i>		
			4 4	-----																
-----				Modulating			d: minor												-----	
				Ob1	Ob/Cl/ Bsn1/Hn3/Str	+Hn1/ 2	Full - Cl2	Full						-Contra	Bsn 2	Full - Contra /Hn2		Full		
Forward motion			Dream-like		Alternates b/n Pointed and Dream-like									Light						
Legato		Conduct thru 3; Fermata	Cue Ob 1, pick up from beat 4 into 43				Marcato	Legato	Marcato	Staccato	Marcato	Light Marcato	Staccato				Cue Ob, Drive thru 59			
Intonation		Cl/Bsn Release	Ob1 leads the ensem ble to 42	Ens Entrance								Bsn 2 must enter cleanly and confidently		Balance, passing of the "line" from Ob to Hn						

Composition Serenade in D Minor, Moderato, quasi marcia
 Composer Antonin Dvorak

57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75		
					Recapitulation															
					Rit A Tempo (Moderato) Rit.															
					<i>mf</i> <i>f</i> <i>ff</i> <i>f</i> <i>p</i> <i>mf</i> <i>p</i> <i>ppp</i>															
					4 4															
					d: minor F: Major/d: minor															
					Full - Contra -Hn 3 Ob1/Cl1/Bsn1,2 +Str Cl1/Bsn1/Hn1/Str Cl1/BSn/Str Ob/Cl1/Bsn/Str															
Building		Heavy			Marcato				Pompous, yet quiet											
		Marcato			Marcato				Light Staccato											RH only
		Articulation		Impulse of Will on Rit!	Conductor must re-establish the tempo from the beginning. Musicians should still continue to focus on style													Impulse of Will on Rit		

Composition Serenade in D Minor, Moderato, quasi marcia
 Composer Antonin Dvorak

76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	
Slower -----						Rit	A Tempo -----								
<i>p</i> -----		<i>pp</i> -----						<i>mf</i>				<i>pp</i>			
				4 4											
d: minor -----						d: minor		F: Major -----						D Maj	
Ob1/Cl/ Hn1,3	Cl/Bsn 2/Cello	Ob2/Cl /Hn1,3	Full- Ob1/C ontra	+Ob1	Full	-Ob2	- Ob1/Cl /Bsn2/	Cl/Bsn/ Hn/Str		Full- Contra	-Ob	-Hn3	+Hn3	Cl/ Hn	
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/Rele ases		

Composition Serenade in D Minor, Minuetto
 Composer Antonin Dvorak

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	
Form	Minuet		A Theme		B Theme													
Phrase Structure																		
Tempo	♩ = 108	Tempo di Minuetto								Ten bt 4	Tempo di Minuetto							
Dynamics	<i>mf</i> <i>p</i> < < < < <i>mf</i> <i>p</i>																	
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/Cl2 Ba	
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							
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-note "minuet" feel. Musicians can slightly elongate while reaching beat 2 in time							

Composition Serenade in D Minor, Minuetto
 Composer Antonin Dvorak

18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37			
					A Theme			B Theme														
-----			Rit	A Tempo			Tempo di Minuetto -----															
		<i>p</i> >	<i>mf</i> -----					-----							<i>fp</i> -----							
-----			3	-----																		
-----			4	-----																		
-----				C Major		F Major -----																
/Cello, / ss		+ Bsn 2		-Hn	Full														- Hn3/C ello/Ba		+Hn 3	
Spinning				Lush (Arco)				Seamless (Pizz)												arco		
applicable			Get out of the way!!!			Give a big "1" as seamless as possible																
Notes establishes the gate this note, e.			Ob1 leads Rit. Ensemble must listen. Conductor must est. good tempo at 22		Triplets must remain until the ob																	

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																					
<i>p</i>			<i>f</i>		<i>p</i>		<i>pp</i>		<i>f</i>												
			3																		
			4																		
(F Major)																					
- Hn/Bas s			+Hn - Cello	-Hn		+Hn3/ Cello		+Hn 1,2 Hn3	- +Hn3							Ob1/Cl 1/Ob2	Bsn1/B sn2/St rims	Full			
Playful/Grainger (pizz)						Smooth (arco)						Spiraling		Lu							
Light staccato									Legato - focus on ♩			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 entran ces - can't mic		Balance! Triples can eas melody							

Composition Serenade in D Minor, Minuetto
 Composer Antonin Dvorak

58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77		
Transition to Trio											: Trio										
Tempo di Minuetto											Presto										
<i>p</i>											<i>fp</i> <i>p</i> <i>f</i> <i>p</i> <i>f</i> <i>p</i> <i>f</i> <i>sfp</i>										
			3 4						3 4			Felt in 1									
(F: Major)											B _♭ Major										
							-Ob				Only Cl						+Bass			+Ob	
sh			Lush								Playful (pizz)				Purposeful/accented						
Light staccato - all wrist!											In one								GOS bt 1		
sily overpower the			Rhythmic accuracy is important - switching between 16th's/8th's, and triplets is critical											Hemiola							

Composition Serenade in D Minor, Minuetto
 Composer Antonin Dvorak

78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97		
															:						
Presto																					
<i>p</i>						<i>f</i>			<i>p</i>			<i>p</i>									
			3 4		Felt in 1																
B \flat Major															d: minor						
Only Ob1		+Ob2/ Bsn1/H n/				Full										-		Cl/Hn3 /Bass			
		Light (arco)				Purposeful/Accented										Light/Bouncy (pizz)					
Staccato - wrist															Light staccato (Fingers)						
		Timing in the Horns/Cello		Hemiola														Two-bar phras			

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 -----																		
										<i>p</i>		<i>f</i>		<i>pp</i>							
-----			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																			
es							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

118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	
-----			Presto -----																	
			<i>mf</i>	<i>fz</i>						<i>pp</i>						<i>fp/fz</i>			<i>fz</i>	<i>f</i>
-----			3	Felt in	-----															
			4	1																
-----			Modulating -----																	
		Full	(Full)	- Hn/Bas s	Full	- Bsn/Hn 1,2/Ba	Full - Cl	Ob/Cell o	Full - Cl	Ob/Cell o/Bass	Bsn	+ Strings	+ Hn 1,3	+Ob/CL(Bs n/Hn 1,2	+Strin gs	+ 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 (♪)	♪. Fz			Hn Cue (♪)	♪. 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 -----																	
			<i>ff</i>					<i>p</i>				<i>p</i>							<i>f</i>	
-----			3 4		Felt in 1															
-----											Modulating -----		B _b -----							
			Full - Ob		Cl w/ ens 'Hits'		Cl				Cl/Bsn 1/Hn1, 2/Cello					+Bass		+Ob1		
Building				Dainty		Light		Swell		Light					Purposefull; Accented					
Neutral Conducting											Fingers					Stay in "1"				
			Though instruments drop out, Clarinets must still decres.														Don't Rush (Co Strings/Bsn le			

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																												
<i>mf</i>		<i>ff</i>										<i>f</i>																
3 4			Felt in 1																									
B ₂																												
Chromatic																												
Full		(Full)																-Ob	+Ob Cl	-Ob +Cl			Ob w/ ens hits				Cl w/ ens hits	
Strong		(Strong)								Pompous																		
Accents on Dotted Half Marcato		Marcato - lighter since it's only mf								Be Free!!! Marcato										GOS Wrist		GOS						
Conductor) ad cres.		Accented though slurred - maintain both!								Emphasize ♪ - it's the only melody										Clean artic. b/n 3 & 1		Clean b/n 3						

Composition Serenade in D Minor, Minuetto
 Composer Antonin Dvorak

178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197
															A Theme		B ther		
Presto															♩ = 108		Tempo di Minuetto		
			3 4		Felt in 1										3 4		Felt in 3		
			B _♭												F				
Bsn w/ ens hits		Cl	Bsn	Cl	Bn	Ob	Cl	Bsn/Hn 3	Bsn/Ob 1	Full - Cl		Hn1,2/ Str		Cl/Bsn/ Hn 1,2					+Cello
Swells			Trailing off . . .										After thoughts . . .		Sweet/Danc				
GOS		Fingers			LH Decresc.					Touch			Emphasize 1, can be achieved by 			LH er			
artic. 3 & 1	Clean artic. b/n 3 & 1		Check Artic.	Check Artic.					Slurs vs. staccat o						Bsn2 must be precise! Eighth rest can slow it down. Think the line		Empha		

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		
ne																A Theme					
				Tempo di Minuetto ----- Rit ----- Tempo di Minuetto																	
				<i>mf</i> <i>p</i>												<i>mf</i>					
				3 4 Felt in 3 -----																	
				C ----- F -----																	
				+Hn 3 +Ob1/Bass +Ob2 - Bsn 2 - Ob2/Cl2/Cello,/ Bass + Bsn 2 -Hn Full																	
e-Like				Pizz		Arco						Spinning						Lush (Arco)			
nphasis bt 2						Meld 1-2 on the 16th's												Get out of the wa			
asize bt 2						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

218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236
B Theme																		
----- Tempo di Minuetto -----																		
----- 3/4 Felt in 3 -----																		
----- [Transitory] ----- [Transitory] -----																		
<div style="display: flex; justify-content: space-between;"> - Hn3/Cello/Bass +Hn 3 - Hn/Bass +Hn - Cello -Hn </div>																		
Seamless (Pizz)											arco		Playful/Grainger (pizz)					
y!!!			Seamless conducting									Light staccato						
Triplets 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

237	238	239	240
<i>p</i>			<i>pp</i>
+Hn3/ Cello		+Hn 1,2 Hn3	- +Hn3
Smooth (arco)			
Legato - focus on			

Composition Serenade in D Minor, Minuetto
 Composer Antonin Dvorak

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	
Form	Minuet		A Theme		B Theme													
Phrase Structure																		
Tempo	♩ = 108	Tempo di Minuetto								Ten bt 4	Tempo di Minuetto							
Dynamics	<i>mf</i> <i>p</i>				<	<	<	<	<i>mf</i>	<i>p</i>								
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/Cl2 Ba	
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							
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-note "minuet" feel. Musicians can slightly elongate while reaching beat 2 in time							

Composition Serenade in D Minor, Minuetto
 Composer Antonin Dvorak

18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	
					A Theme			B Theme												
-----			Rit	A Tempo			Tempo di Minuetto -----													
		<i>p</i> >	<i>mf</i> -----			<i>p</i> <	<i>p</i> -----	< <		>	<i>fp</i> -----									
-----			3	-----																
-----			4	-----																
-----				C Major		F Major -----														
/Cello, / ss		+ Bsn 2		-Hn	Full													- Hn3/C ello/Ba	+Hn 3	
Spinning					Lush (Arco)					Seamless (Pizz)										arco
applicable			Get out of the way!!!			Give a big "1" as seamless as possible														
Notes establishes the gate this note, e.			Ob1 leads Rit. Ensemble must listen. Conductor must est. good tempo at 22		Triplets must remain until the ob															

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																					
<i>p</i>			<i>f</i>		<i>p</i>		<i>pp</i>		<i>f</i>												
			3																		
			4																		
(F Major)																					
- Hn/Bas s			+Hn - Cello	-Hn		+Hn3/ Cello		+Hn 1,2 Hn3	- +Hn3							Ob1/Cl 1/Ob2	Bsn1/B sn2/St rims	Full			
Playful/Grainger (pizz)						Smooth (arco)						Spiraling		Lu							
Light staccato			Legato - focus on ♩						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 entran ces - can't mic		Balance! Triples can eas melody							

Composition Serenade in D Minor, Minuetto
 Composer Antonin Dvorak

58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77		
Transition to Trio											: Trio										
Tempo di Minuetto											Presto										
<i>p</i>											<i>fp</i> <i>p</i> <i>f</i> <i>p</i> <i>f</i> <i>p</i> <i>f</i> <i>sfp</i>										
			3 4												3 4			Felt in 1			
(F: Major)											B _♭ Major										
							-Ob				Only Cl						+Bass			+Ob	
sh			Lush								Playful (pizz)					Purposeful/accented					
Light staccato - all wrist!											In one								GOS bt 1		
sily overpower the			Rhythmic accuracy is important - switching between 16th's/8th's, and triplets is critical												Hemiola						

Composition Serenade in D Minor, Minuetto
 Composer Antonin Dvorak

78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97		
															:						
Presto																					
<i>p</i>									<i>f</i>			<i>p</i>			<i>p</i>						
			3 4		Felt in 1																
B \flat Major															d: minor						
Only Ob1		+Ob2/ Bsn1/H n/				Full										- Cl/Hn3 /Bass					
		Light (arco)				Purposeful/Accented										Light/Bouncy (pizz)					
Staccato - wrist															Light staccato (Fingers)						
		Timing in the Horns/Cello		Hemiola														Two-bar phras			

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 -----																		
										<i>p</i>		<i>f</i>		<i>pp</i>							
-----			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																			
es							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

118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137		
-----			Presto -----																		
			<i>mf</i>	<i>fz</i>						<i>pp</i>							<i>fz</i>	<i>f</i>			
-----			3	Felt in	-----																
-----			4	1	-----																

Modulating -----																					
		Full	(Full)	- Hn/Bas s	Full	- Bsn/Hn 1,2/Ba	Full - Cl	Ob/Cell o	Full - Cl	Ob/Cell o/Bass	Bsn	+ Strings	+ Hn 1,3	+Ob/CL(Bs n/Hn 1,2		+Strin gs	+ 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 (♪)	♪.	Fz				Hn Cue (♪)	♪.	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 -----																		
			<i>ff</i>					<i>p</i>				<i>p</i>							<i>f</i>		
-----			3 4		Felt in 1																
-----											Modulating ----- B ₂ -----										
			Full - Ob		Cl w/ ens 'Hits'		Cl				Cl/Bsn 1/Hn1, 2/Cello					+Bass				+Ob1	
Building				Dainty		Light		Swell		Light					Purposefull; Accented						
Neutral Conducting											Fingers					Stay in "1"					
			Though instruments drop out, Clarinets must still decres.												Don't Rush (Co Strings/Bsn le						

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																										
<i>mf</i>		<i>ff</i>										<i>f</i>														
3 4			Felt in 1																							
B ₂																										
Chromatic																										
Full		(Full)																-Ob	+Ob Cl	-Ob +Cl			Ob w/ ens hits		Cl w/ ens hits	
Strong		(Strong)								Pompous																
Accents on Dotted Half Marcato		Marcato - lighter since it's only mf								Be Free!!! Marcato								GOS Wrist		GOS						
Conductor) ad cres.		Accented though slurred - maintain both!								Emphasize ♪ - it's the only melody								Clean artic. b/n 3 & 1		Clean b/n 3						

Composition Serenade in D Minor, Minuetto
 Composer Antonin Dvorak

178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197								
															A Theme		B ther										
Presto															♩ = 108		Tempo di Minuetto										
			3 4		Felt in 1							3 4		Felt in 3													
			B _♭									F															
Bsn w/ ens hits		Cl		Bsn		Cl		Bn		Ob		Cl		Bsn/Hn 3		Bsn/Ob 1		Full - Cl		Hn1,2/ Str		Cl/Bsn/ Hn 1,2				+Cello	
Swells			Trailing off . . .										After thoughts . . .		Sweet/Danc												
GOS		Fingers			LH Decresc.					Touch					Emphasize 1, can be achieved by 		LH er										
artic. 3 & 1		Clean artic. b/n 3 & 1		Check Artic.		Check Artic.						Slurs vs. staccat o								Bsn2 must be precise! Eighth rest can slow it down. Think the line				Empha			

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		
ne																A Theme					
				Tempo di Minuetto ----- Rit ----- Tempo di Minuetto																	
				<i>mf</i> <i>p</i>												<i>mf</i>					
				3 4 Felt in 3 -----																	
				C ----- F -----																	
				+Hn 3 +Ob1/Bass +Ob2 - Bsn 2 - Ob2/Cl2/Cello,/ Bass + Bsn 2 -Hn Full																	
e-Like				Pizz		Arco						Spinning						Lush (Arco)			
nphasis bt 2						Meld 1-2 on the 16th's												Get out of the wa			
asize bt 2						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

218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236
B Theme																		
----- Tempo di Minuetto -----																		
-----			3 4 Felt in 3 -----															
----- [Transitory]			[Transitory] -----															

								- Hn3/Cello/Bass				+Hn 3 - Hn/Bass				+Hn - Cello		-Hn
Seamless (Pizz)											arco		Playful/Grainger (pizz)					
y!!!			Seamless conducting									Light staccato						
triplets 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

237	238	239	240

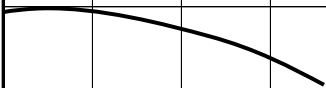


<i>p</i>			<i>pp</i>

+Hn3/ Cello		+Hn 1,2 Hn3	- +Hn3
Smooth (arco)			
Legato - focus on ♩			

Composition Serenade in D Minor, Minuetto
 Composer Antonin Dvorak

Measure #	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	
Form							A Theme											
Phrase Structure																		
Tempo	Tempo di Minuetto -----																	
Dynamics						<i>f</i>				<i>p</i>			<i>f</i>			<i>pp</i>		
Meter/Rhythm	3 4	Felt in 3 -----																
Tonality	Transitory -----						F	-----										
Harmonic Motion																		
Orchestration							Ob1/Cl 1/Ob2	Bsn1/B sn2/St rinms	Full									
General Character							Spiraling	Lush										
Means for Expression							Reduce ictus & focus laterally	Heavier	Light staccato - all wrist!									
Conducting Concerns							Keep up mome ntum	Balance - triplets should take it down a dynamic l										

Composition Serenade in D Minor, Minuetto
Composer Antonin Dvorak

258	259	260	261	
				
				
	Quarter rest	Quarter rest		
				
level				

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

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	♩ = 60 Andante con moto																
Dynamics	<i>pp</i>	<i>p</i>	<i>f</i>	<i>p</i>	<i>p/pp</i>					<i>f</i>	<i>fp</i>	<i>p</i>	<i>pp</i>	<i>p</i>			
Meter/Rhythm																	
Tonality	A														f# minor		
Harmonic Motion																	
Orchestration	Cl1/ Hn/ Str	Ob1/H n/Str	Cl1/Hn /Str		+ Ob2/Bs n		Ob1/H n/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										Sweeping
Conducting Concerns	Horn entrance - don't slow down	Short, but impressive cres. Strings have to adjust bowing		Short, but impressive decres.		32nd notes should be "spread out"		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 Styles b/n			

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

18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37						
						Varied Theme										Varied Theme									
				Rit.		A tempo		(Andante con moto) -----																	
<i>f</i>	<i>p</i>		<i>pp</i>			<i>pp</i>		<i>p</i>	<i>f</i>	<i>f</i>	<i>p</i>	<i>pp</i>		<i>mf</i>	<i>pp</i>				<i>f</i>						
			4 4	-----																					
-----		A	a minor			A		a		C -----						B -----									
Full		- Bass		- Bsn/Cello		Full					- Hn1,2/Bass		Ob1/Bsn/Hn1/Cello	Ob1/Hn1 w/ens	Ob1/Cl2/Bsn/Hn1	Full									
Color Change											Sweetly								Intensifying						
g "3"			Subtly emphasize 1 & 3			Clear ictus, neutral conducting										GOS bt 3					Guide to bt 3 w/LH				
Hn & Bsn/Cello				Hn must be w/ conductor		Ensemble entrance will be clear if conductor gives clear ictus				Musicians should grow through the ♫ and ties					Impulse of Will!!!! GOS will help Cl/Bsn entrance		Crescendo begins and s three								

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

38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57		
						Development															
					Accel			♩ = 68													
<i>p</i>	<i>pp</i>	<i>mp</i>	<i>></i>	<i>pp/pppp</i> -----				<i>p</i>	<i>fz</i>	<i>fp/fzz</i>	<i>mf</i>	<i>f</i> -----	<i>fz</i>	<i>fz</i>	<i>p</i>	<i><</i>	<i>f</i> -----				
			4 4	-----					-----												
d minor -----			(d: minor) -----				B -----		f# minor -----						g# minor -----						
- Bsn/Hn 1,2		Bsn1/Hn		+ Str	Ob1/Bsn1/Hn1/Str		+Hn 2			Full				-Cl/Hn 3		Full					
						Building					Arrival/Driving										
slight emphasis on 1 & 3											Light Marcato										Stac
ould culminate on beat of 37					Togetherness in accel. - strings lead						Mini-swells in bsn/ cello/bass								Balance - msuicians ne rd		

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

58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	
									Theme						Varied Theme					
			♩ = 68		-----			Rit.	♩ = 60				-----							
		<i>mf</i>	<i>pp</i>	<i>p</i>	<i>pp</i>		<i>p</i>	<i>pp</i>	<i>p</i>	<i>fz</i>	<i>fz</i>	<i>p</i>			<i>pp</i>	<i>p</i>		<i>mf</i>	<i>fz</i>	<i>p</i>
			4	4	-----															
			g# minor		C# Maj	c# min	C# Maj		A -----	a minor		A -----								
	Bsn/Hn1/Cello	Ob1/Cl/Bsn/Hn1/	Cl/Bsn/Str	Cl/Bsn/Hn1/Str	Ob/Cl/Bsn/Hn1/Str				Cl1/Hn/Str	+Ob/Bsn								- Bsn1/Hn1,2	Ob/Cl/Bsn2/Hn1,3/S	+Hn3
					Temporary Release											Satisfied				
cato					Legato													Sweeping 3		
ed to understand their role		Musicians must know their role						Coming out of the rit, but at slower tempo		<i>fz</i> not too abrasive, lasting about 3/4 beat						Dynamics - only <i>pp</i> !				

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

78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97
	♩ = 55		(♩ = 55)	-----					Rit.	♩ = 45	-----				Stringendo	Rit.	A Tempo		
<i>pp</i>	<i><</i>	<i><</i>	<i>fp</i>		<i>pp</i>	<i><</i>	<i>mf/fp</i>	<i>p</i>			<i><</i>	<i>></i>		<i>pp</i>	<i><</i>	<i>></i>	<i>f</i>	<i>p</i>	<i><</i>
			4 4	-----															
f# minor			(f# minor)		A -----														
			Bsn1/Hn/Cello	+Cl2	Ob/Cl2/Bsn/Hn			Full - Bsn1	Ob1/Cl/Bsn1/Hn3/C		Ob/Bsn1/Hn2,3/		Cl/Bsn/Hn1	Cl/Bsn/Hn2/Stn	Ob2/Cl1/Bsn/Hn2			Ob2/Cl1/Bsn2/Hn3/S	
Longing		Forelorn		Lighter				Forelorn	Loving			Sweetly				Loving			
			Marcato	Legato		Lean into bt 2 and 4		Marcato	Staccato to emphasize Hn part		Clear ictus, physically pass the line								
		Direct tempo change	Partials/Transposition in Hn3					Horn Solo	Hn leads rit.				End/Beginning of phrases b/n Cl/Bsn		Don't push too much, too soon				

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

98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	
	♩	A Tempo	♩ 60	-----											Rit.	-----	♩		
	<i>fz</i>	<i>p</i>	<i>mf</i>	<i>p</i>	<i>pp</i>	<i>fz/fp</i>	<i>fz/fp</i>	<i>fz/fp</i>	<i>pp</i>	<i>fp</i>	<i>fp</i>	<i>fp</i>	<i>p</i>	<i>pp</i>					
			4 4	-----															
			(A Major) -----																
Bsn/Hn 1,2/Str		Full					- Cl2/Bs n			Hn/Str	Cl/Bsn/ Hn/Str			Ob1/Bs n/Hn3	Cl/Bsn 1/Hn1/ Str	Cl2/Bs n/Hn/S tr			
						Menacing								Quiet Resolution					
Fermata bt 4; No cessation of sound requires movement w/in fermata. Give ictus on 'and of 4'			Strong 2 & 4			Show <i>fz/fp</i>									Subdivi de bt 4	RH attack, LH release			
Impulse of Will!!!	Cello/Bsn togetherness - must work together. Clean ictus. 32nd notes treated at 8ths		Half note need to be accurate			<i>fz/fp</i> need to have length before getting to the piano									Attacks and Releases				

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

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Form	A																
Phrase Structure																	
Tempo	Allegro Molto			♩ = 155		-----											
Dynamics	<i>f</i> -----															<i>p</i> -----	
Meter/Rhythm	2 4 -----																
Tonality	d: minor -----																
Harmonic Motion																	
Orchestration	Full															Ob1/Bsn1/Hn1	
General Character	Marcato/Pointed													Dwindling			
Means for Expression	Jump, dive, splash	Wrist/Staccato														LH decres	
Conducting Concerns	Establishing the tempo from the first note is vital to the success of this movement. Maintianing it is the next challenge													Horns must play under follow the dynamics d			

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

18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37		
			B																		
----- (Allegro molto) -----																					
-----		<i>p</i>	-----					<i>p</i>	-----					<i>fp</i>	-----					<i>f</i>	<i>sfp/fp!</i>
-----		2	-----																		
-----		4	-----																		
----- (d: minor) -----																					
		Ob1/ Bsn2/H n1,2/S						Ob1/Cl 1/Bsn2 /Hn1,2		Cl1/Bs n/Hn/S - Ob									Ob/Cl2 /Bsn/S tr		
			Tension/Release				Playful				Tension/Release			Playful						Tension	
		LH/RH swell on bt 1	Meld Measur e	in 2				Forward direction w/LH			Meld Measur e	in 2				Forward direction w/LH					
the melody and should splayed in the melody								Direction		<i>fp</i>					Direction						

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

38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57			
----- (Allegro molto) -----																						
<i>f</i>	<i>sfp</i>		<i>p</i>	-----	<i>p</i>	-----	<i>sfz</i>	<i>p</i>	<i>sfz</i>			<i>p</i>	-----									
			2	-----																		
			4	-----																		
----- (d: minor) -----																						
							+Hn		+Cl1										Ob1/Hn/Str			
/Release		Playful					Getting more complex															
				Cue Ob				Cue Cl		Cue Ob			Cue Cl1				Cue Ob					
			Pattern/Timing changes, so attention should be given			The concepts of the sfz continues throughout this section						Motives from previous phrases used, with dyn										

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

58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77		
			(Allegro molto) -----																		
			<i>p</i> -----			<i>pp</i> -----															
			2 4																		
			(d: minor) -----																		
	Cl1/Hn /Str		Bsn1/H n/Str		Full					- Hn3				Ob/Cl/ Bsn/Hn 3/Str		- Ob2			- Cl2/ Hn3		
					Legato - Ob/Bsn	Contrasing Character								Sweetl y							
Cue Ob			Cue Bsn		legato																
Dynamic changes					Balance - Ob/Bsn melody												Matching of styles/dy				

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

78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97																																		
													A																																								
			(Allegro molto) -----																																																		
			<i>pp</i> -----										<i>p</i> -----				<i>mf</i> -----																																				
			<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%; text-align: center;">2</td> <td colspan="16"></td> </tr> <tr> <td style="width: 15%; text-align: center;">4</td> <td colspan="16"></td> </tr> </table>																	2																	4																
2																																																					
4																																																					
			(d: minor) -----																																																		
		Ob1/Cl/Bsn1			Ob/Cl1/Bsn1/Hn1,2					Cl1			Cl/Bsn/Hn3/Cell				+Hn2		Cl/Bsn/Hn1,2/Cello																																		
											Moving Forward		Marcato/Bouncy																																								
			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

98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	
			(Allegro molto) -----																	
<i>ff</i> -----		<i>f</i> -----					<i>fp/p</i> -----						<i>f</i> -----							
			2 4																	
			(d: minor) -----																	
		Ob1/Cl1 /Bsn/Hn 1,2/Cell	Ob/Bsn/ Hn1,2/S tr			+ Cl1	Ob1/Cl/ Bsn2/Hn 1,2/Str		+Ob2							Full - Hn3	+ Hn3			Ob/Cl/B sn1/Hn/ Str
			Heavier				Lighthearted								Full					
			More forearm				<i>fp</i> - 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

118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137		
			(Allegro molto) -----																		
-----			<i>p</i> -----							<i>p</i>	<i>mf</i>	<i>fz</i>		<i>fz</i>					<i>ff</i> -----		
-----			2	4	-----																
-----			(d: minor) -----																		
			Cl/Bsn/ Hn1,3/ Str				- Bsn1/H n3		+Hn2	+Ob	Full - Hn3								Full		
																				Spiraling	
			Wrist							Increase Pattern Size					Marcato						
barline		Take energy from the cello line and have the winds match the energy level, but not heavy, nor l																			

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

138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157		
																		B			
(Allegro molto) -----																					
		<i>f</i>	<i>f</i>	<i>p</i>	-----						<i>p/pp</i>	-----						<i>pp</i>	-----		
		2	4	-----																	
B Major (B Major) -----																		Modul			
		Ob/Cl/ Bsn/Hn 1,2				Bsn/H1, 3/Str				Ob1/Bsn /Hn/Str				Ob/Cl/B sn/Hn3/ Str				Full	Ob1/Bsn 1/Hn/St r		
Softening, but intensifying																		Light			
		Legato	Legato	Wrist														Sta sr			
oud		As smooth and fluent as possible						Passing of the line from Bsn to Ob			Bsn entrance			Passing of the line			Strings le				

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

158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	
															A					
			(Allegro molto) -----																	
			<i>pp</i> -----															<i>p</i> -----		
			2 4 -----																	
ating		(Modulating) -----															F Majd			
			Ob/Cl2 /Bsn1/ Str		Cl1/Bs n/Hn1, 2/Str		Ob1/Bs n/Str + Hn2			Ob/Cl1 /Str		Ob/Hn 1,2/Str		Ob/Bsn 1/Hn1, 2/Str		Cl/Bsn 1/Hn1, 2/Str		Full		
			Playful										Intensifying							
ccato - wrist - as small as possible			(Wrist Staccato)															Marca		
ad the character change			Dynamics - keep it down. Keep it light and bouncy, while maintaining tempo												Length of the quarter notes					

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

178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	
													B							
			----- (Allegro molto) -----																	
			<i>p</i> -----						<i>mp</i> -----			<i>f</i> -----			<i>fp</i> -----					

			2 4																	
r				(F Major) -----										Modulating to C# -----						
													Ob1/Cl /Bsn/H n1/		Ob/Cl1 /Hn3/S tr					
									Building - Cl/Ob lead the tension			Pointed								
co						LH Cres						Forearm			Staccato					
Accents			Maintain piano dynamic			Slow, but purposeful - each entrance of accented quarter notes should get louder											St			

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

198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217		
					C																
					Meno Mosso					♩ = 116											
		<i>pp</i>	<i>pp</i>																		
			2																		
			4																		
			(C#)																		
+Hn1, 2	Ob1/Hn/Str	Ob1/Bsn/Hn/Str	Bsn/Hn/Str		Ob1/Bsn1/Hn1/Str									Ob/Bsn2/Hn1,3/Str					Ob/Cl1/Hn3/Str		
	Winding down	Lyrical																	Contrasting		
	Legato			Legato - but VERY clear ictus														Stac.	Legato		
yle		NO RIT!		Direct tempo change - must catch Ob															Contrasting styles		

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

218	219	220	221	222	223	224	#	226	227	228	229	230	231	232	233	234	235	236	237		
								Rit.		A tempo		♩ = 100									
		<i>pp</i>																			
Slower		2 4																			
(C#)								Modulating													
	Ob/Bsn/ Hn1,3/S tr		Ob1/Bs n/H3/S tr		Ob1/Bs n/Hn3					Cl1/Bs nStr		Cl/Bsn/ Hn1,3		Cl/Str/ Str	Cl1/Bs n2	Ob/Cl/ Bn2/H 3/Cello		Ob1/H n/Str	Ob1/C ello	Ob/Cl1 /Bsn/C ello	
	Singly - ob									Sweeping		Bouncy		Sweeping		Bouncy		Sweeping		Bouncy	
Stac.								Ob takes the lead - Back off!!!	Legato		Stac.		Legato		Stac.		Legato		Stac.		
Picking up tempo - Bsn/Cello lead								Be precise on ictus so ens. Comes in accurately		Each instrument must maintain stylistic integrity											

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

238	239	240		

-----		<i>p</i>		

	ob1/Hn /Bass	Ob1/C ello		
	Sweeping			
	Legato			

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

Measure #	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257
Form													A				
Phrase Structure																	
Tempo	♩ = 100		Accel							♩ = 116		-----					
Dynamics	<i>p</i> -----						<i>f</i> -----				<i>ff pp</i> -----						
Meter/Rhythm	2 4	-----															
Tonality	(Modulating) -----									d: minor -----							
Harmonic Motion																	
Orchestration	Ob/C1/ Bsn/Ce llo		Full								Cl2/Bs n		Ob/Cl/ Bsn/Hn				
General Character	Bouncy		Building . .			Building . .			Building . .		Intense		Quiet Intensity - Length				
Means for Expression	Stac.		Legato									Legato/Marcat					
Conducting Concerns			Impulse of Will w/ Accel . . .										Contrasting Styles				

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

258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277
														D					
			♩ = 116 ----- Rit. Moderato, quasi tempo di marcia																
			----- <i>pp</i> ----- <i>f</i> <i>ff</i> ----- <i>f</i> ----- <i>pf</i> -----																
			2 4 ----- 4 4 -----																
			d: minor -----																
		Full							WW	Hn/Str		Full							
			Building				"DogFight"							Marcato/Pompous					Lighte
							LH - 1 RH -2	LH - 1 RH -2	LH - 1 RH -2	"Regular" Marcato				Marcato					
		Cue S	Emphasis on beat two - heavy!										Don't slow down too much	Tempo					Keep the <i>p</i>

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

278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297
															Allegro Molto				
(Moderatro) -----					Rit		Moderato ---					Molto Rit		Allegro Molto			♩ = 160		
---	<i>fz</i>	<i>pp</i> -----			<i>pp</i> -----					<i>p/pp</i> -----					<i>pp</i> -----				
---		4 4		-----											2 4		-----		
d: minor -----															D Major -----				
- Hn3	-CL2	Ob/Cl1/ Bsn/Cello	Ob/Bsn/ Hn1/Cello	Cl1/Bsn 2/Hn1/Cello		Cl1/Bsn/ Str	Ob/Cl1/ Bsn/Str	Ob/Bsn1 /Hn	Cl/Bsn/ Cello	Ob/Bsn1 /Hn/Str	Cl/Bsn/ Str	Ob/Cl2/ Bsn2/Hn /Str	Cl/Bsn2/ Hn/Str	Full	Cl/Bsn/ Hn/Str				
ning		Tapering					Singly								Energetic/Light				
Legato		Legato												Impulse of Will - not a tenuto!		Straightline/			
Matching of style/dynamics														Subdivi		Tempo			

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

298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317		
			(Allegro molto) -----																		
			<i>pp</i>			<i>p</i>						<i>f</i>						<i>p</i>			
			2			-----															
			4			-----															
			D Major -----																		
				Full														- CI2		CI2/Str	
											Pointed										
Wrist			Eye contact intensifies								LH/ Pattern cres										
											Cello 16th's									Tempo/	

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

318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	
																				Coda
			(Allegro molto) -----																	
			<i>p</i> -----								<i>f</i> -----				<i>ff</i> -----					
			2 ----- 4 -----																	
			D Major -----																	
Cl/Bsn/ Hn2,3/ Str				+ Hn 1			Full													
Echo										Spinning										
			Emphasis on low B in oboe																	
Dynamics				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 Dvorak

338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357
(Allegro molto) -----																			
-----			<i>ff</i> -----							<i>p</i> -----				<i>mf</i> -----				<i>ff</i> -----	

			2 4																
pr																			D Major
												V							
				Ob/Cl/ Bsn/Hn	+ Str	ObC/B sn/Hn	+ Str	Wind	Full	Winds	Bsn/St r		+ Hn		Full				- Hn3
															Forward Motion				
			Adapt pattern - no "2"								staccato								
			Emphasis on downbeats								Cue Bsn		Cue Hn		Cue all				Goal note on bt 1

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

358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	
(Allegro molto) -----															Directly slower					
-----			<i>pp</i> -----			<i>pp</i> -----			<i>p/pp</i> -----				<i>pp</i>							
			2 4			-----														
pr																				
							Hn	Full	Hn	Full										
			Full				Fanfare											Final		
			Marcato															Keep it in time, just slower		
							Triplets						Tempo - don't slow down!!			Togetherness of last 16th				

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

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Form	Adagio															
Phrase Structure																
Tempo	♩ = 54 Adagio															
Dynamics	<i>mp</i> <i>mp</i> ----- <i>mf</i> ----- <i>ff</i> <i>mf</i>															
Meter/Rhythm	$\frac{4}{4}$ $\frac{4}{4}$															
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 Lean on 4		Legato, yet clear ictus				Articulate					LH Expand on 2				
Conducting Concerns	Clean Entr. Perc rhythms and artic		Passing of the line				Perc Rhyth ms	Passing line w/o standing out							Dyn. after perc hit	

Composition Symphony for Band, Adagio-Allegro
 Composer Vincent Persichetti

17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35		
				Exposition, Theme 1																
Adagio			 Lunga	♩ = 138	Allegro															
<i>p</i>		<i>sfz</i>	<i>pp</i>	<i>p</i> molto		<i>ff</i>		<i>mf</i>				<i>mf</i>		<i>mf</i>						
$\frac{4}{4}$				$\frac{2}{4}$																
								g minor											C Major	
				Ascending Scale																
Full Ens	Low Voices				Solo Tba Euph			Cl Hn								WW Hn Xylo				
Pointed								Simplice (Simple)							Grazioso (Charming)					
Articulate Ictus	LH Cres.	<i>sfz</i>			Legato Pattern & LH cres		beat 4 sub. Piano									Pattern out, still small				
Perc. Rhythms		Beat 4		Solidify tempo; cres leading to softer clarinet dynamic				Dynamics in Cl							Character Change: Simple vs. Charming (warmer, schmoozy)					

Composition Symphony for Band, Adagio-Allegro
 Composer Vincent Persichetti

36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55
				Developm ent															
----- Allegro																			
			<i>mf</i>						<i>mf</i>				<i>f</i> (ens)	<i>p</i>	<i>f</i> (Cor 1)			<i>f</i>	
2	-----																		
4	-----																		
										d minor									
			Brass versus WW/																WW and Xylo
Grazioso (Charming)			Cantabile (Singing)							Caloroso (Warm; Hearty)				Affettuoso - Soaring				Leggiero - "Light and Delicate"	
Pattern out, still small										Baton Forward			Supermetric 4 LH out and up				"Stacatto" Higher plane		
Character Change: Simple vs. Charming (warmer, schmoozy)										Charming vs. Warm 'softer')			Listen for Tpt. Keep Tempo - IMPULSE OF WILL				Tempo - after conducting		

Composition Symphony for Band, Adagio-Allegro
 Composer Vincent Persichetti

56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	
				Theme 2	Il ritmo sempre															
----- Allegro -----																				
<i>mp</i>	<i>p</i>	<i>mp</i>	----- <i>f</i> -----												<i>ff</i>	<i>f sfz</i>		<i>f</i>		
2	-----																			
4	-----																			
				Hn (mel) w/ Brass and Perc									Tpt/Tb n					WW		
Leggiero - "Light and Delicate"			Poco Marcato		Il ritmo sempre molto preciso - "rhythmically precise"										Marcato		Brillante			
"Stacatto" Higher plane				GOS bt 4		Straightline										GOS bt 1		Quick Rebound Higher Plane		
Length of notes						It's forte, but not heavy. Length of notes will prevent heaviness										Drive through 8th and 16th notes				

Composition Symphony for Band, Adagio-Allegro
 Composer Vincent Persichetti

76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95		
Allegro -----																					
<i>sfz</i>	<i>f</i>	<i>f</i>	-----					<i>ff</i>	<i>fff</i>	<i>ff</i>	-----					<i>ff</i>	<		<i>ff</i>	-----	
2	-----																			4	
	Tpt (mel) w/ Tbn, Sax, Bsn				Xylo countermelody				Low Brass (mel)						WW			Low Brass (mel)			
	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		
	Balance (Tpt mel); style - light								Pesante Low Brass and length of ♪				Off Beats - KEEP THE DOWNBEAT!		Direction of the line, and the handoff between WW and Low brass						

Composition Symphony for Band, Adagio-Allegro
 Composer Vincent Persichetti

96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	
														Chorale						
----- Allegro -----																				
		<i>ff</i>		<i>f</i>		<i>ff</i>												<i>f</i>		
2 4														♩						
		Low Brass		WW				Brass	WW w/ Hits					Tpt/ Euph		WW		Hn & Sn		
Intenso				Risoluto						Brillante				Sonoro				Expressive		
Legato				GOS Bt 1	GOS bt 1						Cue Tpt/Tbn - Accent	Baton Out		Supermetric 4		Baton In	Supermetric 4			
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		
				Develo pment - Section																	
				Allegro -----																	
<i>f</i>	<i>f</i>	<i>p</i>	<i>f</i>	<i>f</i>	<i>fp</i>	<i>f</i>	<i>pp</i>	<i>f</i>									<i>fp</i> (Hn)/ <i>mp</i> (Cor)				
2 4																					
Hn & Sax	Trp (mel) Tbn &	WW	T Sax/ Bsn	Alto 2/ Ob 2	Alto 1/ Ob 1	Cor/Tp t	WW pedal	Hn (Mel)				Cor 1	Tpt 2	Cor 2/3							
Expressive											Deciso										
Supermetric 4	Supermetric 4			Marcato In 2				Supermetric 2	Supermetric 4				In 2								
Flow				Don't Rush ♯'s Passing Line				Dynamics (pp ww and F hn(Don't Rush ♯'s									

Composition Symphony for Band, Adagio-Allegro
 Composer Vincent Persichetti

136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155
						Development-Section 2													
Allegro -----																			

					E-Flat Major														
Cor 1			Cor 2 & Tamb		Tba (mel) w/ WW														
Deciso					Pesante														
In 2																			
Passing Line					Listen for Balance between tuba solo and the ensemble.														

Composition Symphony for Band, Adagio-Allegro
 Composer Vincent Persichetti

156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175															
<p>Allegro -----</p>																																		
<p>----- <i>p</i> <i>p</i> ----- <i>pp</i> ----- <i>mp</i> ----- <i>ff</i> ----- <i>f</i></p>																																		
<p>2 4 -----</p>																																		
										E-Flat Major										Chromatic														
WW Hn Triangl e															Tpt/Co r					Snare Solo					Add Cym B.D.					Hn/Tba				
Leggiero "Light and Delicate" Dolce Espr					Leggiero "Light and Delicate"					Dolce Espr					Fanfare					Vigorouso														
Higher Inner Plane										Light Staccato					Heavy Staccato					Marcato														
Length of quarter notes - this is different than before										Shape the line					Should sound like one line					Don't be too heavy!														

Composition Symphony for Band, Adagio-Allegro
 Composer Vincent Persichetti

176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195			
-----		Allegro -----																				

2 4		-----																-----				
		Low Brass	Cor					WW	Trp	Low Brass	Fl/E-flat/Trp	WW pedal				Tbn/Tba	Hn	Cor 1/Tpt	Cor 2	Cor 1/Tpt		
Vigorouso											Ruvido (Rough, coarse)											
Marcato			Cue Cor		Assertive, more "bounce" than marcato						Show the accents on the offbeats				Cue Low Brass		Cue Hn		Cue Tpt/Cor		Heavy, straightline	
Drive through the notes		Passing of the line between instruments									Accents on the beginnings of the slurs				Passing of the line between instruments							

Composition Symphony for Band, Adagio-Allegro
 Composer Vincent Persichetti

196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215						
				Development-Section 4																					
---		Allegro -----																							
<i>ff</i>		<i>ff</i>												<i>f</i>											
2 4																				♩					
				ww/xyl o (mel) Trp								Hn (mel) Tbn/Eu				Ob (mel) Bsn/ B									
Ruvido				Accentuato												Espressivo									
Heavy, straightline		Cue cres in Tbn		show <i>fp</i> 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 -----																												
<i>f</i> -----				<i>mf</i>		<i>sfz</i>		<i>mf</i>		<i>sfz</i>		<i>f</i> (Tbn)		<i>mf</i> (Alto)		<i>p</i>		<i>mf</i>		<i>sfz</i> (Horn, co)		<i>ff</i>		<i>p</i> (alto)		<i>ff</i> (Subito - Hn)		<i>f</i>

2 4																												
				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

235	236	237	238	239	240			
-----			Allegro -----					
	<i>ff</i>	<i>f</i>		<i>sfz</i>				
2 4	-----							
		Brass						
Ruvido "Rough"	Marcato							
Light Staccato	Marcato							
Rough, but not heavy	Accuracy of rhythms							

Composition Symphony for Band, Adagio-Allegro
 Composer Vincent Persichetti

Measure #	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257
Form																	
Phrase Structure																	
Tempo	Allegro																
Dynamics	<i>f</i>						<i>ff</i>				<i>mf</i>		<i>ff</i>				
Meter/Rhythm	2 4																
Tonality																	
Harmonic Motion																	
Orchestration	Brass and Perc						Tpt/Tbn		WW (mel) Brass							Plus Snare	
General Character	Marcato						Con Forza		Energico								
Means for Expression	Marcato						GOS bt 1		Conduct WW				Conduct the melody as it switches between woodwind and brass			GOS bt 1	GOS bt 2
Conducting Concerns	Accuracy of rhythm and length of notes						Balance - losing instruments but louder		Should have continuous 8th notes								

Composition Symphony for Band, Adagio-Allegro
 Composer Vincent Persichetti

258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275
		Coda															
		<i>ff</i>								<i>mf</i>			<i>f</i>				
2 4		♩			♩					♩							
		WW/Euph/ Snare			Trp & Tom Hits					Trp/Tb n1			Full ens minus pic, Bsn, and Tba				
Energico		Sonoro															
GOS bt 1		Supermetric 3			in 2	Marcato				Supermetric 3		in 2	Supermetric 4				
	Lean on bt 1	Tempo!				Notes should be full and accented				Everyone must maintain tempo thoroughout				Build all the way through 276			

Composition Symphony for Band, Adagio-Allegro
 Composer Vincent Persichetti

276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293			
Allegro																				
<i>ff</i>			<i>p</i>	<i>f</i>	<i>f</i>	<i>p</i>	<i>f</i>	<i>p</i>	<i>ff</i>	<i>fp</i>										
2 4																				
								Timp	Sn			Timp	Timp Snare							
Sonoro																				
In 2				Show a "growing" movement - supermetric 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

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17					
Form	Verse 1													Verse 2								
Phrase Structure																						
Tempo	♩=50 Adagio Sostenuto																					
Dynamics	<i>mp</i>	-----		<	<i>mf</i>	-----		>	<i>mp</i>	-----		<i>p</i>	<	<i>mp</i>	-----		>	<i>mf</i>				
Meter/Rhythm	3 2																					
Tonality	Shifting tonalities, leans towards A Major											Leans towards D Major										
Harmonic Motion																						
Orchestration	F/Cl1 Cl 2/3; B Cl;	add Perc															Sax (mel) B Cl;	Ob (mel)	Trpt (mel)			Hn/Euph 'Count
General Character	Painful (Doloroso)			Expressive					Singly					Sweetly Expressive								
Means for Expression	Minimal Ictus																	Meld - Impuls e of Will	Meld - Impuls e of Will			LH Cue Horn
Conducting Concerns	Separate ♩							Hand- off Mel			Hand- Off to Cl	Balance - Tpt Solo			I of W							

Composition Symphony for Band, Adagio-Sostenuto
 Composer Vincent Persichetti

18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37				
(Adagio Sostenuto) -----																							

			3 2																				
				Trpt/O b (mel)	Hn CntrMe l			Euph Solo				Cls bt 3			Hn Entran ce		Cor Entran ces						
		"Hold" (trpt)		Singing						Sweetly Expressive										Singing			
				LH Cue, up high; RH drops out																LH Cue, Up		LH Cue,	
				Intonation			I of W		Dynam ics		Balance - Euph Solo					Bt 3 Goes Some- where		Interplay b/n Euph/H					

Composition Symphony for Band, Adagio-Sostenuto
 Composer Vincent Persichetti

38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57				
				Verse 3																			
(Adagio Sostenuto) -----																							
<i>f</i> -----			>		<i>mp</i> (mel) <i>p</i>		<		<i>p</i>		<		<i>mf</i> -----		>		<i>p</i> -----		>		<i>p</i>	<i>pp</i>	<i>ppp</i>
			3 2	-----																			
				D Major moving to e minor																			
	Hn/Tim <i>p</i>			Ob Mel	Pic/A Sax CntrMe			All WW's, Hn,					Cl Mel Hn; Euph					Cl/B Cl	Cl				
y/Sweetly			Serene/Singingly				Amiable/Charming																
Up	Outward Gesture bt 3		Minimal Ictus - Pull it in				Baton Out Slightly								Give Notes RH, Release LH IMPULSE OF WILL!!!!								
h/Tpt	Emphatic ♩		Intonations between Alto Sax and Pic				Dynamics				Entrances and Releases - check in with Tba/Euph												

Composition Symphony for Band, Allegretto
 Composer Vincent Persichetti

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Form	A																
Phrase Structure																	
Tempo																	
Dynamics																	
Meter/Rhythm																	
Tonality																	
Harmonic Motion																	
Orchestration	Cl/B Cl/Bsn/T Sax/B Sax								Fl/Hn 1,2			Cl/Hn 1,2		Cl.		Cl/	
General Character	A bene placido (at pleasure)								Serenno				Delicato				
Means for Expression	2 beats of prep necessary to get the tempo, neutral style		GOS bt 2	Fluid movement				More lateral, less vertical				Cue Cl.	Bring pattern in, as little movem				
Conducting Concerns	Musicians should lean into the pick-up note to play the correct style		2nd and 3rd Cl need to bring out their parts								Tied 8th note should act as the "passing off" note to the flutes.		Cl 2 and 3 need to bring out their part in order to prepare for bar 12		Slight separation between		

Composition Symphony for Band, Allegretto
 Composer Vincent Persichetti

18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	
									B											
			(Allegretto)			-----			♩ = ♩.			-----								
		<i>mp</i>					<i>f</i>			-----			<i>p</i>			-----				
		6								2		4								
		8		-----			-----			-----		-----		-----			-----			
B Cl/Bsn/Hn 2,4			Fl/Ob/E-flat Cl/ Bsn/Saxes/Eup h			+ Cl 2/3			Fl/Ob/E-flat Cl/ Bsn/Saxes/Eup h			+ Cl 2/3			Cl/B Cl/T Sax/B Sax/Cor/Tpt/Hn 1,3/Euph/Tbn1/Tba/Perc			+ Pic		
			Espressivo						Giocoso (playful)											
ent as possible			Larger, legato pattern						Strightline; light, and small											
n the quarter/8th			Musicians must play rhythmically accurate - 16th's must not be triplets						Hold back the tempo - should feel slower			Accents should stand out			Dynamics!!!					

Composition Symphony for Band, Allegretto
 Composer Vincent Persichetti

38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	
			(Allegretto) -----																	
<i>mp</i> -----			<i>pp</i>	<i>p</i> -----	<i>f</i> -----	<i>ff</i>	<i>p</i> -----	<i>mp</i> -----			<i>mf</i>	-----								
			(2) (4)	-----																
Cl/B Cl/Bsn/T Sax/B Sax/Timp		B Cl/Bsn/ Saxes/	Cl/Euph	B Cl/Bsn/Saxes	+ Tbn	Tbn	Hn	Euph/Tb n/ Tba/ Perc	Tbn1, Tba/Per c	Cl/B Cl/Bsn/Saxes					WW's				Fl	
Caloroso (warm)			(Caloros	Serioso										Giacoso (Playful)						
Legato, slight GOS on 2		Straigh tline	Straigh t-line	Immediate switch to lateral, molto legato			Straigh tline	Small, but with a GOS		Straightline, small			Regroup these ms: 3-2-3 (8ths)		Back to 2; strictly strai					
Emphasize 1st of the tied notes			Accent the 16th notes	Passing of the line is very important			Entrances and length of notes			Light!!!!			Accent the "new" groups		Hn entr					

Composition Symphony for Band, Allegretto
 Composer Vincent Persichetti

58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77				
				A												B + A							
				$\text{♩} = \text{♩}$ (Allegretto) -----																			
<i>f</i>	<i>pp</i>	<i>mf/imp</i> <-----				<i>p</i> <----- >----- >----- >-----										<i>mf</i>	<i>f</i> ----- >						
				6	8	2	4	-----															
/Ob/Cl/B Cl/Hn				Ob/Bsn/A Sax/T Sax				Cl/B Cl				Cl		Fl/Ob/Cl		Cor/Hn/ Euph/Tb n 1/Perc	WW (no Fl/Pic)	+Hn	Cor	Cor/Hn			
(Giacc				Dolce				Caloroso (Warm)								Chiaro (Bright)							
ghtline	Prep for rit.	Cue Ob	Cue Saxes				Cue Cl; more outward plane								Outward, higher plane								
ance/rhythms		Saxes must match ob dynamically, and stylistically				Clarinets 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

78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	
												A								
(Allegretto) -----																				
<i>p</i>		<i>f</i>		<i>p</i>				<i>mp</i>				<i>mp/pp</i>								
			6 8	2 4		-----				6 8		-----								
WW's			Fl/Ob/ E-flat Cl/A	Brass	Cl/B Cl/Brass/Perc		Ob/Bsn/A Sax/Euph/Timp		Ob/Cl/B Cl/Bsn/Saxes/ Hn/Euph		Hn		A Sax/Hn/Euph			Ob/Cl/B Cl/Bsn				
, light)			(Chiaro)						Placido (Relaxed)											
lateral motion			Legato pattern				Straight-line				Cue Sax; Legato pattern									
sweeping feel			Connect the quarter notes				Listen for Horn Melody				Cl entrance lining up with the Sax									

Composition Symphony for Band, Allegretto
 Composer Vincent Persichetti

98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	
(Allegretto) -----																				
<i>mp/p</i> -----		<i>mp/p</i>		<i>pp</i> -----				<i>mp</i> -----				<i>p</i> -----		<i>mp</i>		<i>mp/pp</i>		<i>p</i>	<i>mp</i>	
		6 8		-----												6 8			2 4	
Pic/Fl/Hn		+Cl2,3 /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; be exact; maintain rhythm										

Composition Symphony for Band, Allegretto
 Composer Vincent Persichetti

118	119	120	121	122	123	124	125	126		
(Allegretto) -----										
<i>p/pp</i>		<i>(p/pp) mp</i>		<i>mp/p/pp</i> -----				<i>mp/pp</i>		
-----		6 8		-----		6 8		2 4		
es +Cor/Hn/Tbn/p erc		flat Cl/Sa		+Cl1		Cl/Bsn/ Hn/Eup h/Tbn1		Cl/Bsn/ B Sax/Eup		Cl/Bsn/ B Sax/Hn/
(Placido)			Dolce							
rn		Help them shape the lines								
Trp entrance must be accurate.		Shape the lines; length of notes								

Composition Symphony for Band, Vivace
 Composer Vincent Persichetti

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	
Form	A																B	
Phrase Structure																		
Tempo	♩ = 155 Vivace -----																	
Dynamics	p -----																mp/p -	
Meter/Rhythm	♩ -----																	
Tonality																		
Harmonic Motion																		
Orchestration	WW & Perc - Flute/Pic/E-flat Cl Melody																Add H	
General Character	Light																Gr	
Means for Expression	Straightline pattern - wrist								Cue B Cl/Bsn/A Sax			Cue C	Straightline pattern - wrist					Co
Conducting Concerns	Tempo! This can be maintained by remaining as light as possible on all notes - even slurred											Cl part needs to be heard, but not dominant		Light!			Hor contra	


Composition Symphony for Band, Vivace
 Composer Vincent Persichetti

18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	
(Vivace) -----																				
-----			<i>mp</i>	-----	<i>p</i>	-----	<i>mf</i>	-----				<i>mp</i>	-----	<i>pp</i>	-----					
			<i>G</i>	-----																
Horn and Tuba								- Horn & Tba					Perc							
Grazioso (Graceful)			Grazioso			Con agilita			Expressive					Con agilita (agile)						
Conduct Horn line			Use some "Spunk" Straightline, but with with a slight bounce					Legato, shape the line					Smaller pattern, lighter		Straightline - wrist					
Horn line completely resting 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 CI		Slight, but articulate					

Composition Symphony for Band, Vivace
 Composer Vincent Persichetti

38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57		
	A																		C		
(Vivace) -----																					
<i>ff</i>	<i>f</i> (bras)	<i>ff</i> (W)	<i>ff</i> -----	<	<i>mf</i>	----	<	<i>mf</i> -----									<i>fff</i> -----	<i>f</i> ----			
			♩	-----																	
	Cor/Tt + WW	Full - B Cl/Bsn/T Sax/B Sax/Hn/Euph/T	- Tbn + Euph	+ B Cl/T Sax			Cor/Tt WW	cor/Tb WW	Brass - Tba						Hn/Euph	Tbn/T					
	Marcato	(Marcato)	Caloroso (warm			Marcato								Ruvido (Roug							
Prep Percussion Dynamics	Marcato		Move baton out		Marcato								GOS Bt 1								
Drastic Dynamic Change	arcato, but not heav		Lighten up		shorten the length of the notes in brass while ww's are slurred								Horns MUST play out to balance where they came from and are going		M						

Composition Symphony for Band, Vivace
 Composer Vincent Persichetti

58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	
															A Theme					
															(Vivace) -----					
-----		<i>ff</i>	(<i>ff</i> -----  -----)										<i>p</i> -----		<i>ff</i> -----					

			♩																	
pa			Add W/Hn/Tb + Cor/Tpt				Cor/Hn/Euph + Tbn				High V WW w/ Brass		Upper Low WW				Full -			
Pesante			(Pesante)				Marcato				Vigorous (Strictly)						Con fu			
Supermetric 4			ward motion to indicate cr				Marcato				Guide musicians to 71		Subito piano		GOS bt 2					
aintain Tempo			res. Should be exaggerate				Length of notes				Don't be heavy						Should be Sou			

Composition Symphony for Band, Vivace
 Composer Vincent Persichetti

78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97									
			(Vivace) -----																									
			<i>ff</i> ----- <i>f</i> -- <i>f/mf</i> <i>mf</i> ----- <i>p</i> -----																									
Pic/Perc						Full									Cor 1/Tbn		+ Hn		Ob/Sa xes									
bco (with fire)						Risoluto (bold)						Dolce			Chiaro (Clearly)													
Marcato-but lighter			Light Marcato			Heavier Marcato						Legato			Smaller pattern													
reminiscent of a usa 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

98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117		
						D															
(Vivace) -----																					
<i>ff</i>		<i>f</i>	<i>(f)</i>	<i>ff</i>	<i>mf</i>	<i>mf/mp</i> -----					<i>p</i> -----	<i>mf</i>	<i>mf/mp</i> -----					<i>pp</i> -----			

G																					
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		Strai ght- line	Straightline p		Medium Staccato pattern														Straig		
perc dynamic effects the rest of the dyanmics		length of note		Lighten up!														precise			

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
														E-flat/Cl/B Cl/Bsn					
														(Vivace) -----					
<i>p</i>	<i>ff/sfz</i>	<i>f</i>	<i>(f)</i> -----						<i>ff</i> -----			<i>mp</i> -----			<i>p</i> -----	<i>mp</i> -----			

														G					
		Cor/Tb n	Cor/Tbn	Cl/B Cl/Bsn/s			+Pic/FI/Ob			+ tpt	E-flat/Cl/B Cl/Bsn					+Cor			
		Strepit	(Strepitoso (Noisy, Boisterous))											Semplice		Con s			
ht-line	Showy	Showy!	Shape the line						Tpt			Shape the line			Cue				
rhythms	Projec	Project!	Shape the line						Tpt must come out over the ens			Shape the line			St				

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				
															A								
			(Vivace) -----																				
---	<i>f</i>	<i>ff</i>	<i>ffp</i>	<i>ff/sfz</i>	<i>ffp</i>	<i>ff</i>	-----					<i>mp</i>	-----			<i>ff</i>	<i>pp</i> -----						

			G																				
L			Brass	Full - Pic/Fl					Brass					Ww - Cl					WW - Ob/E-flat Cl				
spirito	Con forza		(Con forza)										Leggiero (Light & Delicate)										
Cor	Marcato-like		Light Staccato - forearm										Light staccato - smaller pattern					Light Staccato - fi					
yle	Shorten staccato		Bounce - separate, separate, separate!										Length of notes - maintain enery										

Composition Symphony for Band, Vivace
 Composer Vincent Persichetti

158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177
			(Vivace) -----																
			<i>(p)</i> -----																
			♩ -----																
/Perc			WW - Ob/E-flat Cl/Perc																
			(Leggiero (Light & Delicate))																
ngers			move pattern out for the 8th note patterns		Light Staccato - fingers								Move pattern out for the 8th note patterns				Light Sta		
			bring out the 8th notes, and shape them!		Length of notes - maintain energy!								Bring out the 8th notes, and shape them!				Ar		

Composition Symphony for Band, Vivace
 Composer Vincent Persichetti

178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197										
			(Vivace) -----																										
			(p)	<i>mp/p</i> -----					<i>pp</i> -----			<i>p</i> -----																	

			♩																										
			Fl/B Cl/Bsn/ Saxes/											Brass															
											(Leggiero (Light & Delicate))									Capriccioso (Capricious)									
accato - fingers			Cue C		Legato pattern													Straight-line											
articulation			Rhythmic accuracy													Short and crisp as possible - project t													

Composition Symphony for Band, Vivace
 Composer Vincent Persichetti

198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	
(Vivace) -----																				
-----	<i>ff/p</i>	<i>ff/p</i>	-----					<i>f</i> -----		<i>ff</i> -----										
			♩	-----																
		+ Picc/FI/ E-flat	Brass/Pic/FI/E-flat/Perc				WW	Brass					WW		Hn				Hn/Tbn/Tba	
sly)			Capriccioso (Capriciously)					Ruvido (Rough)						Brassy						
		Cue Picc/ FI/E- flat	Straightline pattern - wrist				Straight-line pattern - forearm						Supermetric 3		in 2	Suptermet				
through the mutes			Contrast between abrasive ww's and light brass				Don't be heavy						Style/Tone quality. Conductor must r supermetric patterns							

Composition Symphony for Band, Vivace
 Composer Vincent Persichetti

218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237
(Vivace) -----																			
<i>mf</i> < <i>sfz</i>		<i>p</i> < <i>p</i>		<i>ff</i> -----								<i>fp</i> -----		<i>sfz</i> -----		<i>ff</i> -----			

♩																			

Brass/Perc		Upper Full - Pic/Perc				+ Timp				Upper WW/Timp									
Sonoro																			
tric 3		in 2		Supermetric 4's. 228-230 use more of a marcato style to emphasize quarter notes															
maintain tempo on		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		
<i>f</i> -----				
Upper WW/H		Cor/Euph/Tbn		
Energico		Pesante		
in 2		Supermetric 4's		
articulate		Tempo!		

Composition Symphony for Band, Vivace
 Composer Vincent Persichetti

Measure #	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257
Form																	
Phrase Structure																	
Tempo	(Vivace) -----																
Dynamics	<i>f</i> -----																
Meter/Rhythm	G -----																
Tonality																	
Harmonic Motion																	
Orchestration				Brass "Pyramid"				Full		- Perc	Full						
General Character	(Pesante)									Rigorouso							
Means for Expression	Supermetric 4's			Lateral pattern				Strong		Light Staccato							
Conducting Concerns	Tone in the WW			Balance				Separating between notes									

Composition Symphony for Band, Vivace
 Composer Vincent Persichetti

258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277
																Coda			
			(Vivace) -----																
<i>sfz</i>	<i>ff</i> -----	<i>ff</i> -----							<i>sfz</i>	<i>pf</i>	<i>pf</i>	<i>p</i>	<i>fff</i>	-----				<i>fff</i> -----	

			G																
Cor/Hn /Euph/ Tbn/Tb		Full	Brass "Pyramid"							Full		- Perc	Full						
Marcato			(Marcato)																
Strong	GOS	Marca	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
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278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297
(Vivace) -----																			
<i>ff</i> -----		<i>f</i> -----			<i>ff</i> -----			<i>mf</i> -----		<i>fff</i> -----									
Cor/Hn /Euph/ Tbn/Tb		Full		Full - Tba		+ Tba		Cl/Brass/Perc				Full							
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					