

AN EXAMINATION OF MAJOR WORKS FOR WIND BAND AND CHAMBER
ENSEMBLE: *FLIGHT* BY CLAUDE T. SMITH, *BARON CIMETIÈRE'S MAMBO* BY
DONALD GRANTHAM, AND *SUITE PERSANE* BY ANDRÉ CAPLET

by

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A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

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College of Arts & Sciences

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Approved by:

Major Professor
Dr. Frank Tracz

Abstract

The following report is a comprehensive analysis of two works for wind band and one work for small chamber ensemble, prepared by Patrick Sullivan. The report was completed in addition to a Graduate Conducting Recital, taking place on Sunday, March 10, 2013 at 3:00pm. The concert featured the Kansas State University Wind Ensemble and took place on the Kansas State University Campus in McCain Auditorium, the conductors were Andrew Feyes and Patrick Sullivan. Audio and video recordings of the conducted performance can be found within the K-State Research Exchange database. The following report includes three comprehensive Unit Studies or Teacher Research Guides found in the *Teaching Music Through Performance in Band* book series. The report also includes three Tracz Analysis Grids, newly published in *The Art of Interpretation of Band Music*. The examined pieces are as follows. Full band works, *Flight* by Claude T. Smith and *Baron Cimetière's Mambo* by Donald Grantham. A chamber work for double woodwind quintet, *Suite Persane* by André Caplet.

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CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

This report is the document component of the Master of Music degree with an emphasis in Instrumental Conducting at Kansas State University. The report is a document which displays the philosophies and knowledge gained through the Master of Music program. However, a large component of the report is the application of those philosophies and knowledge to become a better conductor, rehearsal technician and musician.

The report contains six chapters, a bibliography, and five appendices. The chapter information is as follows. Chapter 1 is an introduction to the report and information to guide the reader in understanding the content found in the report. Chapter 2 is the author's personal philosophy of music education. Chapter 3 defines quality literature as well as provides the process in which the literature for this report was selected. Chapter 3 has been extended to include a research report written in fall of 2011 on the topic of quality literature selection of high school bands. Further information on the research report can be found in Appendix E. Chapter 4 begins our in-depth analysis of the selected pieces in the form of a Teacher Research Guide. An outline of chapters 4-6 can be found below in "Format of Analysis." Chapter 4 is extended with a Tracz Analysis Grid of *Flight* found in Appendix A. Chapter 5 provides a Teacher Research Guide to *Baron Cimetiére's Mambo* by Donald Grantham. Chapter 5 is extended with a Tracz Analysis Grid of *Baron Cimetiére's Mambo* found in Appendix B. Chapter 5 is also extended by a telephone interview with Donald Grantham found in Appendix D. Chapter 6 provides a Teacher Research Guide to *Suite Persane* by André Caplet for double woodwind quintet. Chapter 6 is extended with a Tracz Analysis Grid of all three movements of *Suite Persane* in Appendix C.

The experience of preparing this report was priceless. This report was a massive undertaking with a high expectation for a quality document. The research and writing of the majority of this document occurred during the fall semester, 2012. As a graduate assistant with the band department of Kansas State University, the fall is filled with marching band. Time management was crucial to accomplish the task of writing the report. Some of the highest quality traits the author was able to demonstrate during this process were goal setting,

determination, dedication, and organization. This process provided a new level of intellect by demanding the highest level of comprehensiveness for each of the pieces analyzed. Significant musical growth was accomplished through this process. Recognizing trends composers display within the studied works as well as comparing them to other works by that composer and other composers brings the author's level of comprehension to a new level. Utilizing the knowledge from the comprehensive analysis to formulate lesson plans and rehearsal techniques to teach the pieces vastly broadened the author's skills and knowledge on the podium. These skills and knowledge will easily find their way back to the podium through other literature in the future. Connections between the three examined pieces and future pieces will strengthen the author's ability to analyze, conduct and teach.

Performance Information

The graduate conducting recital took place on Sunday, March 10, 2013 at 3:00pm in McCain Auditorium on the Kansas State University campus. The concert featured two ensembles, the Kansas State University Concert Band and the Kansas State University Wind Ensemble. The Concert Band is the university's third concert band and is an auditioned ensemble. The Wind Ensemble is the university's first concert band, auditioned to comprise the best wind and percussion musicians. The Concert Band performed four pieces, and then the Wind Ensemble performed their selections. The Concert Band and Wind Ensemble do not share any musicians. Personnel for Wind Ensemble can be found in the program at the conclusion of this chapter. Wind Ensemble utilized a few musicians from the second concert ensemble, Wind Symphony, to complete instrumentation for the full band works. The Claude T. Smith piece, *Flight*, called for antiphonal trumpets which were represented by the Wind Symphony trumpet section. Wind Ensemble and Wind Symphony rehearse at the same time, so the ability to share musicians is possible. After careful planning with Mr. Don Linn, the Wind Symphony conductor, we were able to develop a rehearsal schedule that allowed for the sharing of personnel.

Two movements from the Wind Ensemble program were removed. This was due to total performance time containing too much music. The movements removed was Movement II, Nihavend of André Caplet's *Suite Persane* and Movement III of Charles Ives' *Old Home Days*.

Music Examined

The current study examines three pieces: *Flight* by Claude T. Smith, *Baron Cimetière's Mambo* by Donald Grantham, *Suite Persane* by André Caplet for double W.W. quintet. With the guidance of Dr. Frank Trace and the collaboration with Andy Feyes, the program was selected. Utilizing lists of previous Wind Ensemble literature and only considering literature of the highest quality composers, the selections were made. The definition of quality literature has been an integral part of my master's program at Kansas State. During the first semester the author was able to conduct a research project on quality literature selection of high school band directors. In the second semester, the advanced rehearsal techniques course created great exposure to the Ostling, Gilbert, and Towner studies. The third semester offered a history of the wind band course which defined the quality literature of the past. The Wind Ensemble experiences exposure to high quality literature on a regular basis and the current program was no different. A well rounded program was selected to challenge, educate and inspire the musicians, audience and conductors alike.

Format of Analysis

Each of the three pieces examined in this report were researched and analyzed through two different methods. The first being the Unit Study or the Teacher Research Guides found in the *Teaching Music Through Performance in Band* book series (Miles, Vol. 1, p. 53-56). The second method being the Tracz Analysis Grid newly published in *The Art of Interpretation of Band Music* (Walker, p. 149).

Unit Study

Through the *Teaching Music Through Performance in Band* book series pieces are researched and analyzed through a Unit Study or seven instructional units and two reference units, also called a Teacher Research Guide. Unit 1: Composer, Unit 2: Composition, Unit 3: Historical Prospective, Unit 4: Technical Considerations, Unit 5: Stylistic Considerations, Unit 6: Musical Elements (subcategories: Melody, Harmony, Rhythm, Timbre), Unit 7: Form and Structure, Unit 8: Suggested Listening, Unit: 9: Additional References and Resources. A brief description of each of the units follows.

Unit 1: Composer

“Background information about the composer allows the teacher and student to have a better understanding and appreciation of both music and composer.” (Miles, Vol. 1, p. 53). This unit gives information about the composer. Composer information should include but is not limited to: important dates, education, notable teachers, performance and composition experience, notable compositions, compositional influences, lifestyle, and any other information which aids in the complete picture of the person composing the studied work.

Unit 2: Composition

This unit is a broad overview of the composition, stating the number of movements, general form, length and difficulty (Miles, vol. 1, p. 54). The composition unit also explains the importance of why the piece was composed, and the background of that importance. This unit might allow the reader to understand the time period within the composer’s life in which this piece was composed to better understand the composition.

Unit 3: Historical Prospective

A broad unit that encompasses any historical contexts the piece contains. This unit will define the time period of the piece (Classical, Romantic, Contemporary). This unit also draws parallels to the cultural or historical events taking place during the time in which the piece was composed. Style and interpretation of the piece with regards to the historical context in which the piece was composed is thoroughly explained. (Miles, vol. 1, p. 54).

Unit 4: Technical Considerations

“Unit 4 presents the technical skills needed by the student to perform the selected work adequately” (Miles, vol. 1, p. 54). This unit isolates the technical issues a band director may encounter when rehearsing this piece. Physical technical issues could include but are not limited to: tonality and key signatures, rhythm as well as rhythmic independence, range and/or tessitura, rapidly moving notes, and instruments not used in their idiomatic comfort zones. These technical considerations are clearly defined as well as a plan of attack of introducing concepts and reinforcing proper technique to ensure success in performance of the piece.

Unit 5: Stylistic Considerations

“Unit 5 addresses the primary stylistic considerations of articulation, bowing relationship to articulation (when applicable), stylistic period and interpretation, expression, and phrasing. Performance requirements include the presentation and understanding of specific interpretation parameters.” (Miles, vol. 1, p. 54-55). Concepts which allow for a stylistically appropriate performance should be included in this unit. Articulation is a key component of style, performance of short or long notes as well as the weight placed upon notes defines musical style. Expressive elements such as rubato, interpretation, and phrasing should be addressed in this unit. Considerations and advice should be included in this unit to aid in the teaching of the particular style.

Unit 6: Musical Elements

Unit 6 is split into four subsections: Melody, Harmony, Rhythm, and Timbre. This segment, “includes special teaching concepts and strategies, and often musical examples are included (melodies, themes, rhythms) as well as information on how to teach, play, and interpret, etc.” (Miles, vol. 1, p. 55)

The section “Melody” is used to describe the melodic construction and theme construction within the piece. Examples of melodies and helpful performance information are included. (Miles, vol. 1, p. 55) The section “Harmony” describes harmonic construction as well as harmonic progression construction. Describing harmonic techniques and relating these techniques to time periods or other composers is included. The piece and/or segments of the piece will be defined as monophonic, homophonic, or polyphonic. Examples of progressions or chord structure are included. (Miles, vol. 1, p. 55) The section “Rhythm” explains rhythmic construction of the piece including beat and meter construction. This section is not limited to explaining polymeter, uneven meter, and/or changing meter. Examples include rhythmical segments from the piece to help aid in teaching, counting and/or specific rhythmic performance of the piece. (Miles, vol. 1, p. 55) The final section in musical elements is “Timbre.” This segment describes the compositional orchestration of the piece. “Timbre” should describe the colors and textures presented within the piece as well as examples of scoring to help aid in teaching the piece. (Miles, vol. 1, p. 55)

Unit 7: Form and Structure

“The design of the music is identified through the varied use of phrases, themes, or sections. Tonal structure (or movements) is identified through the organization of key or tonal centers, often influenced by the organization and intent of cadences.” (Miles, vol. 1, p. 56) This segment defines the piece in a macro setting by defining the piece as binary, ternary, rondo, sonata form, etc. The form and structure is split into three columns which outline the piece. The first column is the large section event, the second column lists the measure numbers of the phrase, the third column identifies the scoring the composer utilizes during that phrase. (Miles, vol. 1, p. 56)

Unit 8: Suggested Listening

“Unit 8 provides a suggested listening list of works which parallel historical period, style, form, tonality, or other relevant musical aspects.” (Miles, vol. 1, p. 56) This segment documents other works from this composer as well as works which are similar in construction, style, and time period. Other suggested listening could include works which are composed under similar motivation by different composers.

Within the *Teaching Music Through Performance in Band* book series there is a Unit 9: Additional References and Resources. This is a section to provide resources for the teacher to dig deeper into the piece of music or composer. Due to the nature of this report and the demand of comprehensiveness, this unit has been removed in hopes that one will not need to reference other sources after reading the study of each piece. In the current report Unit 9 becomes the next segment, Seating Chart and Acoustical Justification.

Unit 9: Seating Chart and Acoustical Justification.

This unit is included to describe the seating chart and provide rational support the decisions made in reference to acoustical principles. Included in this segment is text which justifies the seating arrangement as well as a detailed ensemble seating chart.

Unit 10: Rehearsal Plans and Evaluations

This unit includes a form for each time the piece was rehearsed. These forms include the date and time of the rehearsal, literature rehearsed, announcements, procedures and evaluation of the procedures. The procedures include what will be taught and are written before the rehearsal

begins. The evaluations are a retrospective look at the rehearsal, after the rehearsal is completed. Evaluation also considers the conducting video recorded during the rehearsal.



Tracz Analysis Grid

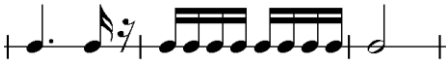
Utilizing an excel spreadsheet, each of the three pieces are analyzed measure by measure using a Tracz Analysis Grid. An explanation of the grid is included in Table 1.1.

The analysis form has been around for many, many years—as I first discovered it during my Ph.D. studies at Ohio State University. The analysis form is a process and a journey that has no end. From the top left corner to the bottom right, the process will take you as a conductor/teacher/student on a journey to musical understanding, which *will* effect your interpretation...Our job as musical interpreters is to honor and understand all we can about the composer and composition to render an appropriate and meaningful interpretation of *their* piece of music. When the understanding and research of the piece is well on its way, it is then that the unique and personal views, memories, knowledge, style, and background of the conductor/rehearsal technician can be utilized to bring both the composer’s and the conductor’s values and beliefs together to render the experience unique and meaningful.

(Tracz, p. 148)

Table 1.1 Tracz Analysis Grid Description

Measure #	1	2	3	4	5	6	7	8
Form	This section defines the macro level form, ex. “Theme A”							
Phrase Structure	This section defines the micro level phrase structure and includes arches to clearly define phrases within the macro level form, ex. “a,” “b,” “transition.” 							
Tempo	This section defines the tempo using a metronome marking as well as words such as “Allegro.” Any tempo fluctuations should be notated, such as “rit,” “accel.”							
Dynamics	This section defines dynamics found within the piece. Dynamic markings of <i>f</i> or <i>p</i> are included as well as crescendo and decrescendo are included. 							

Meter/Rhythm	<p>This section defines the time signature of the piece as well as gives examples of rhythmic motives.</p> 
Tonality	<p>This section is the macro level of tonality. The basic key signature of the piece or tonal center of the large segments of the piece is defined here. “Bb major”</p>
Harmonic Motion	<p>This section is the micro level of tonality. Within the phrases this section will define chords and progressions through roman numerals or commercial chord symbols. Ex. “D7” “Eo7”</p>
Orchestration	<p>Utilizing individualistic shorthand, this section defines the scoring/orchestration of the phrases. Ex. “FH melody. Ob, Cl sustains. Fl off beat accompaniment”</p>
General Character	<p>This section defines the mood or character of the piece during the current phrase. Definitions should be limited to a few words ex. “Soaring. Crying. Yearning. Lovely.”</p>
Means for Expression	<p>This section defines content within the music which can open the door to expressive performance of that phrase or section. Examples are new material found in melody or accompaniment, dynamic contrast, different harmonies, etc.</p>
Conducting Concerns	<p>This section is a guide for the conductor to highlight issues that could arise in non-verbal communication with the ensemble. Examples include cueing, pulse management, style, dynamic, emotions.</p>
Rehearsal Consideration	<p>This section is a guide to rehearsing this segment of music. Specific advice to aid in the rehearsal of this segment is included. Ex. “Tuning unisons and octaves crucial.” “Balance chord at cadence, 2nd horn should know they are the only person with the 3rd of the chord”</p>

Concert Program

Kansas State University

Presents

Wind Ensemble & Concert Band



Wind Ensemble

Mr. Andrew Feyes, Graduate Assistant
Mr. Patrick Sullivan, Graduate Assistant

March 10, 2013
3:00 PM
McCain Auditorium

Concert Band

Mr. Andrew Feyes, Graduate Assistant
Mr. Adam Ladd, Graduate Assistant
Mr. Patrick Sullivan, Graduate Assistant
Mr. Alex Wimmer, Graduate Assistant

Concert Band

- Amparita Roca Jamie Texidor
Patrick Sullivan, Conductor
- Pageant Vincent Persichetti
Alex Wimmer, Conductor
- Loch Lomond Frank Ticheli
Andrew Feyes, Conductor
- Cajun Folk Songs Frank Ticheli
Adam Ladd, Conductor

Wind Ensemble

- Flight Claude T. Smith
Patrick Sullivan, Conductor
Aaron Fischer, Liz Roggenkamp, Josh Cook, Bridget Winter, Katie Daniels,
Taylor Dunham, Antiphonal Trumpets
- Serenade in E-flat, Opus 7 Richard Strauss, edited by Frederick Fennell
Andrew Feyes, Conductor
- Suite Persane André Caplet
I. Scharki (Chant d'amour)
III. Iskia Samaïsi.
Patrick Sullivan, Conductor
- Old Home Days Charles Ives, arr. Jonathan Elkus
I. Waltz
IIa. The Opera House
IIb. Old Home Day
IV. Slow March
V. London Bridge is Fallen Down!
Andrew Feyes, Conductor
- Baron Cimetière's Mambo (2004) Donald Grantham
Patrick Sullivan, Conductor

Program Notes

Concert Band

Amparito Roca (1925)

Jaime Texidor/Arr. Aubrey Winter

Jaime Texidor's (1884-1957) joined the Spanish army to play saxophone in 1906, shortly after joining the army became a band leader. Retiring from the army in 1920, Texidor continued to lead bands in Spain until his selection to direct the prestigious Baracaldo Municipal Band where he remained through the end of his career. Before his death in 1957, Texidor composed numerous works for military bands, including 100 paso dobles.

Amparito Roca composed this Paso Doble in 1925 with its first performance in September 1925 in the El Siglo theater in Carlet, Spain. The piece was named after one of his 12 year old piano students, Amparito Roca. A Paso Doble, or double-step traditional Spanish march, was traditionally played as the bullfighter entered the ring, or just before the bull was killed. Parallel to the musical style, the Spanish dance Pasodoble depicts a bull fight. Dr. Rod Chestnutt describes the style of dance, "The dance requires a high chest, the shoulder wide and down with the head kept back but inclined slightly forwards and down so the dancer can keep "his eyes on the bull." The weight is forward with heel leads. The choreography is highlighted with dramatic poses. The dance has limited popularity among English-speaking society, but achieved certain popularity with the Paris upper class in the 1930s."

Pageant (1953)

Vincent Persichetti

Pageant was commissioned by the American Bandmaster's Association (ABA) and was completed in January 1953. It is Persichetti's third work for band. It opens in slow tempo with a motive in the horn that is used throughout both sections of the piece. The slow chordal section is succeeded by a lively "parade" section introduced by the snare drum. In the final portion of the work the two principal subjects are developed simultaneously to a lively climax. The first performance of this work took place on March, 7 1953, at the ABA Convention in Miami, Florida with Persichetti conducting. On June 19th, 1953, the Goldman Band, conducted again by Persichetti, premiered the piece in New York.

Vincent Persichetti was born in 1915 and died in 1987. His early musical training began in Combs College of Music, and later he graduated from Curtis Institute of Music. He later received his Masters and Doctorates of Music from the Philadelphia Conservatory of Music. Persichetti was the head of the composition department of the Juilliard School of Music. His compositions have established him as one of the most interesting and important of the present-day American composers.

Loch Lomond (2002)

Frank Ticheli

In my setting, I have tried to preserve the folksong's simple charm, while also suggesting a sense of hope, and the resilience of the human spirit. The final statement combines the Scottish tune with the well-known Irish folksong, "Danny Boy". It was by happy accident that I discovered how well these two beloved songs share each other's company, and I hope their intermingling suggests a spirit of human harmony.

Loch Lomond was commissioned by Nigel Durno, for the Stewarton Academy Senior Wind Ensemble of East Ayrshire, Scotland, with funds provided by the Scottish Arts Council. The premier performance was given on June 18, 2002 by the Stewarton Academy Senior Wind Ensemble at Royal Concert Hall in Glasgow, Scotland. - FRANK TICHELI

Cajun Folk Songs (1990)

Frank Ticheli

In July of 1933 Alan and John Lomax travelled to South Louisiana to record the Cajun musical culture for the Archive of American Folk Songs at the Library of Congress. Fifty-seven years later, commissioned by Murchison Middle School Band in Austin, Texas, two of these Lomax recordings became the inspiration for Frank Ticheli's Cajun Folk Songs.

The lyrical first movement, based on "La Belle et le Capitaine," tells the tale of a young girl who feigns death in order to avoid being seduced by a captain. The brisk and rhythmic second movement is taken from the folk song "Belle" and follows the story of a man who tries to save his true-love from death. He leaves Louisiana for Texas only to immediately receive word that his sweetheart has fallen ill. In a rush to save his love, the man pawns his horse for a train ticket home, but arrives too late.

Program Notes

Wind Ensemble

Flight (1984)

Claude T. Smith

Claude Thomas Smith (1932-1987) received schooling from Central Methodist College in Fayette, Missouri as well as the University of Kansas. He served in the 371st Army Band at Fort Leavenworth in Kansas. Smith taught band and orchestra at the high school and college levels in Nebraska and Missouri before moving to Kansas City, Missouri to pursue composition full time. Smith's band compositions were varied levels of difficulty from junior high bands to commissions for the U.S. Air Force Band. In an effort to keep Claude Smith's music alive, Claude's widow, Maureen Smith, and his daughter Pam Smith Kelly founded Claude T. Smith Publications, Inc. in 1993 and continues to provide access to non-published works by Claude T. Smith.

Flight was composed in 1984 for the U.S. Air Force Band, conducted by Colonel Arnauld D. Gabriel. The inclusion of excerpts from the Pachelbel Canon in D was done at the request of the Director of the National Air and Space Museum. The Canon is used as background music at the Museum. *Flight* was adopted as the official march of the National Air and Space Museum in the Smithsonian. The fanfare figure utilized in *Flight* was taken from one of Claude Smith's first works for full band, *World Freedom March* was written in 1954 during his time with the 371st Army Band at Fort Leavenworth in Kansas. Listen for a clever quote of the United States Air Force Song when *Flight* shifts to 6/8. In bold fashion, *Flight* utilizes the strengths of the U.S. Air Force Band of the 1980s, featuring an onstage trumpet section as well as an Antiphonal trumpet section near the end of the piece.

Serenade in E-flat, Opus 7 (1881)

Richard Strauss, edited by Frederick Fennell

Richard Strauss' (1864-1949) *Serenade in E-flat* echoes the style of a conventional Classical-era chamber piece. As such, players must be prepared to interpret styles and articulations that may not be notated. Audiences will find this work quite accessible, as the orchestration and melodic structures exhibit regularity and Classical predictability. Harmonic progressions faintly suggest the dissonant, chromatic style of Strauss' later works, as he wrote the *Serenade* at the age of 17. While less experienced players may acquire a general understanding of chamber performance techniques from this piece, advanced musicians have multiple opportunities to embrace the nuances and intimate musical relationships of this fine work.

Suite Persane (1900) André Caplet/Ed. Clark McAlister

André Caplet (1878-1925) lived a short yet diverse musical life as a composer, conductor and orchestrator. He studied at the Paris Conservatoire before winning the 1901 Grand Prix de Rome. After his passion for composition dwindled, he focused on conducting and secured the position: director of the Boston Opera. Notably, Caplet orchestrated for Claude Debussy through the end of Debussy's life. Upon returning to Paris, Caplet found himself enlisted as an infantry member of the French army. After sustaining some wartime injuries, Caplet attempted to conduct and compose after his service in 1919, but passed away only 6 years later in 1925.

Suite Persane was written for double woodwind quintet pairs of flutes, oboes, clarinets, French horns, and bassoons. The piece contains three movements each influenced by Persian poems:

- I. Schariki (Chant d'amour)
Chant d'amour translates as a love song, but also described as, "an erotic nocturne," the main theme of Schariki has been labeled "The sob of love."
- III. Iskia Samaïsi.
"describes the dancing fakirs, who fall in weariness, ecstasize, and then leap all the more furiously." Farkirs were religious wandering beggars found in Persia.

Motivation for Caplet writing such a piece can be found in a festival held in Paris in 1900 called the Universal Exhibition. The young composer would have had the opportunity to witness cultural displays from most of the middle-eastern countries, including Persia—the Shah, in fact, was one of the few royal visitors to the republican-sponsored Exhibition. Particularly in the African and Asian pavilions, these displays included a heavy emphasis on ethnic music and dancing, so Caplet would have had plenty of "Authentic" material to fire his imagination.

Program Notes

Wind Ensemble

Old Home Days (1954)

Charles Ives, arr. Jonathan Elkus

Charles Ives (1874-1954) was born in Danbury, Connecticut and died in New York City at the age of 79. His father, George was an accomplished Civil War bandmaster, who conducted orchestras, bands, and choirs in Danbury and was his son's first and most influential music teacher. While he insisted on the master of traditional music practice, his imaginative teaching also inspired Charles's remarkable experiments with new kinds of musical sounds.

The songs and sketches assembled in this suite reflect Ives's lifelong love of familiar tunes and home grown music making.

I. *Waltz* begins and ends by quoting from Michael Nolan's popular Bowery waltz, "Little Annie Rooney". Ives's own verses to the song imagine Annie, now a bride, and her festive wedding party at "the old dance ground".

Ia. *The Opera House* is the first part of the song "Memories", and the text, also by Ives, recalls a youngster's breathless expectancy as the pit band strikes up the overture.

Ib. Just as the curtain rises, a drum roll-off takes our thoughts outdoors again to "march along down main street, behind the village band," amid the ringing of church bells and schoolhouse bells. *Old Home Day* is the nostalgic title of the song from which this section is taken.

IV. *Slow March*, the earliest surviving song by Ives, was composed for the funeral of a family pet. Inscribed "to the Children's Faithful Friend," it opens and closes with a quotation from the "Dead March" of Handel's oratorio, "Saul".

V. *London Bridge is Fallen Down!* Is a tonal and rhythmic take off on the familiar tune, which we may imagine to be typically of young Ives's unruly keyboard improvisations.

JONATHAN ELKUS

Baron Cimetiére's Mambo (2004)

Donald Grantham

Donald Grantham (B. 1947) originally from Oklahoma received composition degrees from the University of Oklahoma and University of Southern California. His composition teachers include Halsey Stevens, Ramiro Cortés, Robert Linn and the notable Nadia Boulanger. Donald Grantham has taught at the University of Texas-Austin from 1975 until present, where is Frank C. Erwin, Jr. Centennial Professor of Composition. Donald Grantham has been awarded numerous accolades throughout the years for his excellence in composition. These awards include the Prix Lili Boulanger, the Nissi/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition (for Bum's Rush, Fantasy Variations, and Southern Harmony), two First Prizes in the ABA/Ostwald Competition (for Fantasy Variations and Southern Harmony), and First Prize in the National Opera Association's Biennial Composition Competition. Grantham is the co-author alongside Kent Kennan of *The Technique of Orchestration*.

Baron Cimetiére's Mambo is the first composition in a series of four where Grantham utilized Voodoo spirits in their titles—*Baron Piquant on Pointe*, *Baron La Croix's Shuffle*, and *Baron Samedi's Sarabande* (and Soft Shoe). Grantham's writes about *Baron Cimetiére's Mambo*: In Voodoo lore, Baron Cimetiére is the loa (spirit) who is the keeper and guardian of cemeteries. Depictions of him are, needless to say, quite chilling. He is usually pictured in dark tailcoat and tall dark hat-like an undertaker—wearing dark glasses with one lens missing. He carries a cane, smokes cigars, and is a notorious mocker and trickster. (The Haitian dictator 'Papa Doc' Duvalier is said to have adopted his sartorial style in order to intimidate any opponents who were practitioners of Voodoo.) I first came across Baron Cimetiére in Russell Banks's fascinating novel *Continental Drift*, which deals with the collision between American and Haitian culture during the "boat people" episodes of the late 1970's and early '80s. Voodoo is a strong element of that novel, and when my mambo began to take on a dark, mordant, sinister quality, I decided to link it to the Baron.

Baron Cimetiére's Mambo was commissioned by Neil Jenkins and Nikk Pilato for the J. P. Taravella High School Wind Orchestra; Coral Springs, Florida.

Concert Band
Mr. Don Linn, Director

Flute

Chelsea Blankenship '15
Music Education
Derby, KS

Jayne Klinge '17
Music Education
Sharon Springs, KS

Kelly Blandin '16
Music Education
Leavenworth, KS

Marissa Archuleta '15
Music Education
Belen, NM

Clarinet

Emily Henderson '13
Journalism/Public Relations
Liberal, KS

Clarissa Corkins '15
Elementary Education
Hutchinson, KS

Ranie Wahlmeier '16
Music Education
Burlington, KS

Adi Millen '16
Music Education
Pratt, KS

Abby Thompson '16
Music Education
Cimarron, KS

Laurel Burton '16
Music Education
Manhattan, KS

Elizabeth Dunlap '16
Music Education
Wichita, KS

Bass Clarinet

Stacia Hardyway '14
Psychology
Denver, CO

Daniel English '16
Music Ed/Secondary History Ed
Harveyville, KS

Oboe

Ann Nguyen '14
Music Performance/Pre-
Dental
Salina, KS

Taylor Crawford '16
Music Performance/Geology
Hutchinson, KS

Katie Harrison '16
Music
Performance/Psychology
Altamont, KS

Bassoon

Tschyl Berndt '16
Music Education
Kansas City, MO

Alto Saxophone

Kylie Lambeth '15
Elementary Education
Lenexa, KS

Talia Falcon '16
Music Education
Dodge City, KS

Tenor Saxophone

Ashton Bethel '17
Music Education
Wichita, KS

Baritone Saxophone

Erik Russell '15
Music Education
Eudora, KS

Trumpet

Daniel Dissmore '16
Music Performance
Manhattan, KS

Brian Turner '17
Psychology/Business
Administration
Olathe, KS

Leah Scanlan '14
Music Education/Bible
Abilene, KS

Brayden Whitaker '17
Music Education
Dodge City, KS

Brandi Klehn '16
Music Education
Overland Park, KS

Leo Santos '17
Music Education
Shawnee, KS

Eli Gillespie '16
Music Education
Wichita, KS

French Horn

Jasmine Bannister '16
Music Education
Iola, KS

Lauren Komer '16
Biology
Shawnee, KS

Brittany Martin '15
Music Education
Topeka, KS

Kristen Doberer '17
Elementary Education

Wichita, KS

Trombone

Woody Rittenberger '14
Chemical Engineering
Gretna, NE

Patrick Kliesner '16
Journalism/Mass Communications
Wichita, KS

Melissa Sauls '16
Music Education
Topeka, KS

Drew FitzGerald '16
Civil Engineering
Overland Park, KS

Joshua Weisbender '16
Music Performance
Manhattan, KS

Matthew Wagner '13
Geography
Wellsville, KS

Euphonium

Sarah Nyhart '15
Elementary Education
Shawnee, KS

Max Dunlap '17
Music Education
Lakin, KS

Tuba

David Dushane '17
Music Ed/Digital Media Tech
Junction City, KS

Ronald Atkinson '16
Music Education
Junction City, KS

Percussion

Matija Krstic '15
Music
Manhattan, KS

Robert Rodriguez '17
Music Education
Denver, CO

Zachary Seckman '17
Music Education
Wichita, KS

Troy Brake '16
Finance
Olathe, KS

Parker Ayres '16
Finance
Minden, NE

Kansas State University Wind Ensemble
Dr. Frank Tracz, Director

Flutes

Chelsea White '15
Flute Performance
Manhattan, KS

Jenny Good '13
Music
Topeka, KS

Lindsay Liggett '13
Communication Studies
Tescott, KS

Bianca Martinez '15
Music Education
El Paso, TX

Paige Feil '16 (Picc)
Open Option
Goddard, KS

Clarinet

Amy Kraus '14
Music Education
Salina, KS

Randy Frye '14
MM Vocal Performance
Polk, PA

Heather Gering '15
Clarinet Performance
Wichita, KS

Alex Bright '16
Open Option
Basehor, KS

Kelsey Scheuerman '15
Music Education
Deerfield, KS

Bass Clarinet

Josh Peterson '16
Music Education
Lenexa, KS

Oboe

Kelley Tracz '13
Oboe Performance
Manhattan, KS

Elizabeth Tobald '16
Viola & Piano Performance
Glasco, KS

English Horn

Rachel Roth '13
Wildlife Ecology & Management
Wichita, KS

Bassoon

Renea Hawley '13
Bassoon Performance
Goodland, KS

Elizabeth DeRoulet '15
Music Education
Wichita, KS

Contra Bassoon

Marcus Grimes '14
Sociology
Shawnee, KS

Alto Saxophone

Chris Gugel '14
MM – Saxophone Performance
Amherst, NE

Isaiah Hamm '13
MM- Saxophone Performance
Hillsdale, KS

Tenor Sax

Bobbi Ehrlich '14
Music Education
Hays, KS

Bari Sax

Weston Cook '15
Music Education
Wichita, KS

Trumpet

Jim Johnson '13
MM – Trumpet Performance
Pittsburgh, PA

Adam Ladd '14
MM – Instrumental Conducting
Oregon, OH

Andrew Feyes '13
Ph.D. – Music Education
Oregon, OH

Omar Tanus '16
Trumpet Performance
Platte City, MO

Caleb Kuhlman '15
Music Education
Wichita, KS

Liz Roggenkamp '14
Music Education
Onaga, KS

Horn

Kellyn Harrison '16
Music Education
Leawood, KS

Samanda Engels '14
French Horn Performance
Derby, KS

Chris Miertschin '15
Music Education
Hutchinson, KS

Tess Kornacki '13
Psychology/Pre-Dentistry
Platte City, MO

Greg Agnew '15
Mechanical Engineering
Louisburg, KS

Cassi Dean '16
Pre-Chiropractic Nutritional Sciences
Overland Park, KS

Trombone

Patrick Sullivan '13
MM – Instrumental Conducting
St. Charles, MO

Brian Fibelkom '13
Music Education
Edgerton, KS

Jacob Miller '15
Music Education
Valley Center, KS

Robert Larson '15
Music Education
Shawnee, KS

Ryan Doberer '14
Music Education
Wichita, KS

Euphonium

Cameron Adelson '13
Euphonium Performance
Andover, KS

Tuba

Xan Perkins '16
Music Education
Derby, KS

Tyler Meek '16
Music Education
Gardner, KS

Percussion

Ben Yancey '14
MM – Percussion Performance
Topeka, KS

Ethan Wagoner '15
Music Education
McPherson, KS

Alex Wimmer '14
MM – Instrumental Conducting
Gretna, NE

Brett Eichman '15
Music Education
Dodge City, KS

Brett Butler '16
Music Education
Lenexa, KS

Joe Kulick '15
Music Education
Oswego, IL

Garrett Lloyd '15
Music Education
Longmont, CO

Drew Szczesny '13
Percussion Performance
Lenexa, KS

Craig Archer '14
Music Education
McPherson, KS

Kansas State University Graduate Assistant Conductors

ANDREW D. FEYES received his BME from Bowling Green State University in 2003 and his MM from Kansas State University in 2007 where he was a graduate assistant with the band program. Currently, he is pursuing a PhD. in Curriculum and Instruction of Music Education at K-State. Mr. Feyes has been a band director in Bryan, OH for five years where he taught band in grades 5-12. Bands under Mr. Feyes's direction have performed at the 2004 Nokia Sugar Bowl, 2008 Konika-Minolta Gator Bowl, and for Senator John McCain's Presidential Campaign Rallies. Mr. Feyes has been an active arranger and composer of high school marching band and middle school concert and chamber literature. While in Ohio, he was a frequent guest conductor/clinician and is a certified adjudicator for the Ohio Music Education Association.

ADAM LADD is a 2008 graduate of the Ohio State University where he earned his bachelor's degree in Music Education and minor in business. While studying at OSU Adam performed regularly as a trumpet player in the university's wind symphony, marching band, symphony orchestra, and trumpet ensemble. After graduating Adam taught 5th-12th grade instrumental music for four years in the public schools of Huron, OH where he served as the director of the high school's marching and concert bands. Under his direction the Huron concert band consistently earned top ratings at district and state level contest events in Ohio. While working in Huron, Adam was an active musician in the community, performing as a freelance trumpet player, private studio teacher, member of the North Coast concert band, member of the OSU Erie county alumni band, and as director of the Vacationland concert band. Adam now lives in Manhattan with his wife Julie and his dog Finny.



Kansas State University Graduate Assistant Conductors

PATRICK SULLIVAN, a 2006 Graduate of the University of Missouri, holds a Bachelor of Science in Instrumental Music Education, where he was a section leader and drum major of 'Marching Mizzou.' As a Trombonist, Patrick has performed with ensembles such as the University of Missouri Wind Ensemble, the University of Missouri Jazz Ensemble, The Missouri Symphony, The Columbia Community Band; he has had the opportunity to perform under the baton of Karel Husa and Col. John Bourgeois; and has performed with Terrell Stafford and Benny Golson. The summers of 2004 and 2005, Patrick marched euphonium with the drum and bugle corps, Phantom Regiment. He taught 4 years of 8th and 9th grade at Oakland Jr. High School in Columbia, Missouri where he directed 2 concert bands and a jazz band, he also taught several 6th grade beginner instrument classes and assisted with the Hickman high school marching band, as well as maintained a small studio of private trombone students. Patrick also keeps busy as an arranger of concert band, pep band and marching band music. In his off time, you can find Patrick on the golf course, making barbecue, or out with his dog Duke.

ALEX WIMMER received his Bachelor of Music with an emphasis in K-12 Education from the University of Nebraska-Omaha (UNO) in 2007. He then taught for five years in Gretna, NE where he was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School. Alex has maintained a healthy private percussion studio and is an active percussion arranger and clinician. He has performed with the UNO Wind Ensemble, the UNO University Band, the Heartland Philharmonic Orchestra, the UNO Chamber Orchestra, the UNO Percussion Ensemble, the Omaha Percussion Ensemble, the Nebraska Wind Symphony, and the Omaha Symphonic Winds. His professional affiliations include the Nebraska Music Educators Association, the Nebraska State Bandmasters Association, the National Association for Music Education, the Percussive Arts Society, and Kappa Kappa Psi. Alex was also a recipient of the Jack R. Snider Young Band Director Award in 2011. Alex enjoys spending his free time with his wife Anna, exercising, and being outdoors.



Upcoming Concerts At K-State

Monday, March 11	Wind Symphony & University Band	McCain Auditorium	7:30pm
Sunday, May 5	Brass Ensemble & Concert Band	All Faiths Chapel	3:00pm
Monday, May 6	Wind Ensemble & Rock Creek HS	McCain Auditorium	7:30pm
Tuesday, May 7	Wind Symphony & University Band	McCain Auditorium	7:30pm

Wind Ensemble Spring Tour

Wind Ensemble will be traveling this Spring to the following cities in March 2013

Union, OH Westlake, OH
Pickerington, OH Washington D.C.
Columbus, OH Greensboro, NC
Nashville TN

Auxiliary Auditions

Saturday May 4, 2013 - Student Rec Center
Register online at www.k-state.edu/band/aux.html
Kathleen Henao (Classy Cat Coordinator) khenao@ksu.edu
Julie Ladd (Color Guard Coordinator) jljulie@gmail.com
Shannon Meis (Twirler Coordinator) s.b.meis@gmail.com

Drumline Mini Camp

Featuring Michael McIntosh, Percussion Composer/Arranger/Caption Supervisor
for the Cavaliers Drum and Bugle Corps
Saturday May 4, 2013 McCain Auditorium
See website for more information www.k-state.edu/band/sections/drumline
Register by e-mail to Ben Yancey at bpyancey@ksu.edu

MUSIC CAMP

June 9-13, 2013

For: Winds and Percussion, currently in Grades 5-12

Guest Conductors:

Dr. Larry Blocher – Troy University Dr. Jay Gilbert – Doane College

The Kansas State University Music Camp is open to all students grades 5 through 12.
The five day camp exposes students to a variety of ensemble and rehearsal settings,
including concert band, small ensembles, and jazz ensembles.

CAMP FEATURES:

Ensembles: Two large Concert Bands, Jazz, Woodwind, Brass, Percussion

Camp photos and CD recordings of final concert are available for order.

The camp culminates with a final performance by the
camp ensembles on the afternoon of June 13.

LEADERSHIP & AUXILIARY CAMP

July 14-17, 2013

For: Drum Majors, Section Leaders, Percussion, Color Guard, & Dance Lines
Currently in Grades 9-12

*For registration information call 785-532-3816

CHAPTER 2 - Philosophy of Music Education

Education shapes the future

Education prepares individuals for the future. However, should we also consider our future is shaped by education? Without education, societal life systems would plummet. Consider that education shapes people who will mold our future. Education both sustains life on the planet as well as betters life on the planet.

Education is constantly changing as the world we live in changes

Current educational practices benefit tomorrow. Therefore, we must wait to see if educational methods are producing what was intended, sometimes years or decades. Development of education is a constant process, to ebb and flow with the changes of the times, within culture, lifestyles, societal needs and humanistic shifts. A new concept that is currently taking hold is the need for 21st Century Skills. These skills, defined as learning and innovation skills are as follows: Critical Thinking, Communication, Collaboration, and Creativity. The premise for this push came from many current corporate employers stating their employees lacked skills in these four areas. 21st century skills was created, “to help students master the multi-dimensional abilities required of them in the 21st century.” (Framework for 21st Century Learning www.p21.org/overview)

Student preparation

Education prepares students for their own individualized future. Education guides students down a path of experiences which shape our world’s future. Upper level education has evolved to extremely individualized pathways. Choices to train in areas of agriculture, science, arts, communication, medicine, etc. are available to students. Even though there are similarities between these studies, there are vast differences in the education needed to be successful in each of these areas. Within the knowledge of the content area, students are placed into situations that demand life skills. Self-discipline, respect, work ethic, and creativity name just a few of these life skills. Situations in current education practices also develop the emotional side of students

as well. Students are asked to explain their feelings and emotions as well as interpret the feelings and emotions of others. Situations of dealing with emotions are present in literature, the arts, and in social skills. Present day students are taught mental, physical and emotional skills to prepare a well-rounded, healthy individual.

Music education shapes a persons' emotions

Feeling and emotions are part of us as humans. Humans feel emotions, humans express emotions, and humans recognize the emotions of others. Through relatively recent explorations in psychology we are aware it is necessary for a human to demonstrate a balance of physical, mental and emotional health. At times education neglects to develop the feelingful side of humanity. Reimer writes in *A Philosophy of Music Education*, "In creating music, both as artists and as listeners, people explore and discover feeling through experiences that require...an adventure of imagination into new possibilities of undergoing" (p. 85). The arts create an environment that fosters emotions, through expression. Leonard Bernstein is quoted in his "Young People's Concerts," on the power of music: "The most wonderful thing of all is that there's no limit to the different kinds of feelings music can make you have. Sometimes we can name the things we feel, like joy or sadness or love or hate or peacefulness. But there are other feelings so deep and special that we have no words for them, and that is where music is especially marvelous. It names the feelings for us, only in notes instead of words" (Reimer, p. 85).

Music allows an exploration of the unspoken. There is a deep rooted meaning behind music that exposes feeling, un-earthed through listening or performing. Passionate performance and listening can be found everywhere. Music is a pure form of expression. Through musical experience, emotional connections are made with one's self, with others and with performers and listeners of the past and of the future. It is these connections with one's self and with others that sets music apart from any other discipline.

Music education shapes students' life skills

The music classroom shapes the skills of students which will be used on a daily basis in their future. Self-discipline is very prevalent in the music classroom. In the music classroom, your success and failure can be heard by all those around you in the sounds you produce with

your voice or your instrument. This atmosphere allows for internal motivation and fosters self-discipline.

Performance skills thrive in the music classroom. Are these skills transferable to other areas? Absolutely. An ability to practice and perform well translates to other areas. Preparation and performance is crucial in many disciplines. Should we not ask the same of someone to perform well during a job interview? What about the preparation needed to give a presentation in a professional setting? I would hope that we would want our doctors to prepare well and perform well when performing surgery.

Music demonstrates the hard work ethic needed to be successful in any walk of life. With our ever growing world of technology, the youth of today are experiencing instant success in many areas. Computers are able to provide instant content derived answers. Video games of today have a save function, so that if you are unsuccessful, you are able to restart right where you left off. The skills required of these games are minimal, so in turn success is easily obtainable. Learning to sing or learning to play a musical instrument or learning to compose and create music takes time. Music allows fundamental skill development through practice, patience, and persistence over a long period of time. These elements of music prepare students for a successful work ethic that is required in today's work force.

The music classroom teaches 21st century skills. 21st century skills includes critical thinking, communication, collaboration, and creativity. Critical thinking can be found as multiple layers of music are explored as well as the multi-tasking nature of singing or playing an instrument. Communication in the music classroom is extremely diverse. Forms of written communication of many different types can be found. Spoken and musical communication is found constantly, "Try sounding like this," as a teacher demonstrates. Non-verbal communication is prevalent through the physical gestures of the conductor. Collaboration is constantly occurring in the music classroom. In band, students are part of a section, sections are part of an instrument family and those families make up the band. Collaboration, cooperation, and teamwork are a must for a band to be successful.

Creativity is an integral part of a music classroom. Students are involved with an environment which allows creative decisions to be made. The shaping of a musical line can be left up to students to demonstrate through their own creativity. Creativity could be the addition of unwritten dynamics. Students could be involved in creating instrumentation changes in a

march, or complete form changes in a jazz piece. All of the previous mentioned creative moments are very strong, but should not overshadow true musical creation—improvisation and composition. The decision making process of musical creation is something that is unique to music, organizing and experimenting with sounds is a truly creative experience.

Music education shapes an appreciation for a life of music

One major goal of music education should be to create excellent consumers of music. Individuals should have the skills and knowledge to respect music of all genres, while having the ability to defend their reasoning behind their musical opinions. If the goal of the profession of music education was to produce professional performers, the profession would be a complete failure. It should be the goal of music educators to create well informed consumers of music, who can enjoy the artistic-nature or emotional-nature or enjoyable-nature (etc.) of music for the rest of their life. We are intending to create consumers of music who are able to respect the world of music as an invaluable art form. Music is a necessity for all humans in the culture in which they live.

Daily application of a philosophy

A philosophy is the basis of every educational decision we make. Each decision we make should push us closer to creating our philosophically sound musical environment. In the back of our mind, our philosophy drives simple and small decisions as well as large-long term goals. As issues arise, our philosophy gives us a fundamental basis on which to make important decisions. Our day to day decisions are our philosophies in action, everything we do should contain our philosophy. A philosophy should be revisited after time has passed to evaluate its validity and check its application from philosophy into practice. Personal philosophies and program philosophies should align so the student experience remains consistent.

CHAPTER 3 - Quality Literature Selection

Quality Literature

We must first look at the masters within our profession as well as the past and present research both on quality literature selection and defining quality literature. A few quotes follow to show the importance of the literature we select and importance of quality.

The compositions in that folder make up the contents of the “textbook” the students experience. How well and how wisely the music educator selects literature will determine the content that will impact upon students via their literature. The better the literature, the more profound the experience will be for students, and the longer the impact and effects will last. (Casey, p. 34)

“When all of the technical study is done, there must be the music. The over-riding principle for doing any of the specific things is the concern for the music.” Frederick Fennell (Casey, p. 34)

The choice of literature is the single most difficult and creative action a conductor performs. Whether he’s conducting a junior high school band, a choir, or the New York Philharmonic, choosing the program is seventy-five percent of the job. That much of the job is over, finished and done with before you set your foot on the podium for the first rehearsal. Alfred Reed (Casey, p. 36)

“Selecting music of quality is extremely important. Literature is the vehicle by which students are going to learn about musicianship and being a musician. That is the “diet” we can give these kids to subsist on.” Craig Kirchhoff (Casey, p. 36)

One could argue with the previous quotations that literature selection is the single most important thing we do in this profession. There are several components to selecting literature. One must consider his/her own philosophy of music education, making judgments that align with one’s own philosophies. One must consider the students, their experiences and abilities. One must consider the program set-up, personnel of the ensemble, personnel selection process, the amount of rehearsal time, culture of practice/sectionals, etc. However, we should not forget one

final component: our audience. Audience can include but is not limited to: students, parents, administration, community, applied faculty, professional peers, etc. To successfully select literature that will provide a musical growth experience for students within the confines and limitations of the program, aligns with your philosophies and pleases audiences is an extremely difficult task.

One question which needs to be answered is the question, What is Quality Literature? Who defines this? We are fortunate to have research conducted in the wind band world which defines quality literature. Arguably the most notable studies on defining quality literature are the 1978 Acton Ostling study and its two updates, 1993 Jay Gilbert study and the 2011 Clifford Towner study. In 1978 Ostling sought to harness the current research, opinions of several eminent conductors, as well as his own opinions into a concise: Criteria for Determining Serious Artistic Merit. In addition, Ostling used these criteria in a survey of 20 prestigious and reputable wind band conductors to evaluate a lengthy list of wind band works. Ostling's findings ranked close to 1500 compositions based on their serious artistic merit. This information was deemed invaluable to many in the profession since the boom of modern composition for the wind band was flourishing.

Jay Gilbert in 1993, updated the then 15 year old Ostling study to include 15 more years of literature. Then in 2011, Clifford Towner updated the Ostling study for a second time. Both Gilbert and Towner updates utilized the same Criteria for Determining Serious Artistic Merit when measuring the updated body of literature. The Criteria for Determining Serious Artistic Merit is as follows:

1. The composition has form—not “a form” but form—and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.
6. The composition is consistent in its quality throughout its length and in its various sections.

7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom, and is not pretentious.
10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.

(Ostling, p. 21-30)

These 10 criteria have comprehensively defined quality literature written for the wind band for 33 years and still counting. With the vast amount of literature currently in print, selecting music of high quality will insure the student experience and audience experience will include significant depth and breadth through knowledge, actions and aesthetics.

One other opinion of what is quality literature can be found in Thomas Dvorak's 1993 book, *Best Music for High School Band*. He simplifies quality literature to meeting the following three criteria:

1. Compositions must exhibit a high degree of compositional craft. (Only by playing the best music will students gain a knowledge of, feeling for, and appreciation of what is meaningful and what is valuable in music.)
2. Compositions must contain important musical constructs necessary for the development of musicianship.
3. Compositions must exhibit an orchestration that, within the restrictions associated with a particular grade level, encourage musical independence both of individuals and sections.

(Dvorak, p. 10)

These three principles are broader than that of the Ostling, however are equally as respectful in philosophy. The definition of "craft" is not mentioned or expanded upon, but left open for interpretation. Another word left undefined is "musicianship" found in the second criteria. Should we define these words or allow the directors to define these words as they select music for ensembles? The statement of "musical independence" of musicians allows ensemble directors to program a variety of music as well as more freedom in the literature selection

process. Although broader and less specific, Dvorak's criteria is another avenue we could use to define quality music.

Selecting literature for the current study

The process for selecting literature for the current study had a few more perimeters. The date for the graduate conducting recital was planned in the spring of 2012 and was set as Sunday, March 10th 2013. It was understood that the concert would be a shared concert with a current PhD student, Andy Feyes and the author. The full length concert would contain 5-7 full band pieces as well as chamber works, but the exact number of each was not defined. The concert would feature the Kansas State University Wind Ensemble, the finest players at the University. However, the auditions for this ensemble would not take place until the first week of classes in the fall semester of 2012. Evaluating the calendar the rehearsals for the concert were limited, only six rehearsals were scheduled for this concert, with the possibility of a sight-reading rehearsal late in the fall semester. This was a large perimeter which guided literature selection.

Preliminary literature selection began with evaluating Kansas State University Wind Ensemble literature from the past two years 2010-2012. This list included the following pieces:

An Original Suite for Military Band by Gordon Jacob
Antiphonies by Stanley Leonard
Armenian Dances Part I by Alfred Reed
Asclepius by Michael Daugherty
Bayou Breakdown by Brant Karrick
Bullets and Bayonets by John Philip Sousa
Celebration Fanfare by Steven Reineke
Children's March: "Over the hills and far away" by Percy Aldridge Grainger/arr. Mark Rogers
Concertino for Four Percussionists and Wind Ensemble by David Gillingham
Concerto for Clarinet by Artie Shaw/arr. Tod Kerstetter
Concerto for Piano and Winds by Kimberly Archer
Dance Mix by Rob Smith
Dances with Winds by Shelley Hanson
Dog Breath Variations by Frank Zappa
Dramatic Fanfares for Concert Band, No. 1. By Morton Gould
Easter Monday on the White House Lawn by John Philip Sousa
Eclats d'Azur (Bursts of Blue) Roger Boutry
Ecstatic Waters by Steven Bryant
Elsa's Procession to the Cathedral by Richard Wagner/arr. R. Mark Rogers
Energetikos by Gary Gilroy

First Suite in E-Flat by Gustav Holst
Freebirds by Scott McAllister
Icarus by Richard Danielpout
Inferno by Daniel Bukvich
Japanese Overture by Ney Rosauero
Kingfishers Catch Fire by John Mackey
March from "Symphonic Metamorphosis" of themes by Carl Maria von Weber by Paul Hindemith/Trans. Keith Wilson
Molly on the Shore by Percy Aldridge Grainger/arr. Mark Rogers
Motown Metal by Michael Daugherty
O Cool is the Valley Now by Vincent Persichetti
Oboe Concerto by Jennifer Higdon
Prayer of a Distant Island by Eiji Suzuki
Prelude, Siciliano and Rondo by Malcolm Arnold
Richard and Renée by Carter Pann
Rio's Convergence by Justin Freer
Symphonic Dances from West Side Story by Leonard Bernstein/arr. Paul Lavender
Symphony for Band by James A. Beckel, Jr.
Symphony in Brass by Eric Ewazen
Symphony No. 4 by David Maslanka
Symphony on Themes of John Philip Sousa by Ira Hearshen
The Heart of the Morn by H. Owen Reed
The Music Makers by Alfred Reed
The Thunderer by John Philip Sousa
Three Dances of Enchantment by Luigi Zaninelli
Trauersinfonie by Richard Wagner
Traveler by David Maslanka
United Artists by Kenneth Fuchs
Vanity Fair by Percy Fletcher Ed. By Brant Karrick

The author derived a list of his own as possibilities for the concert through careful thought and study. The previously mentioned serious artistic merit and quality statements, the current perimeters mentioned, the previously performed literature outlining the ability level of the ensemble as well as the personal beliefs and musical tastes of the author were all factors in creating the initial list for the recital. This early list included the following pieces:

Aspen Jubilee by Ron Nelson piece with a Soprano Vocalist
Baron Cimetière's Mambo by Donald Grantham
Colonel Song by Percy Grainger
Flight by Claude T. Smith
Flourishes and Meditations on a Renaissance Theme by Michael Gandolfi
Pebble Beach Sojourn by Ron Nelson piece with Organ
Sonoran Desert Holiday by Ron Nelson
Southern Harmony by Donald Grantham

Suite Persane by André Caplet for double woodwind quintet
Vientos y Tangos by Michael Gandolfi

The initial list included mostly full band works and only one chamber work. With the idea that the full band works could influence the selection of chamber works, a focus on full band pieces was established. Within the first week of classes pieces were eliminated from the list due to the rehearsal schedule and the addition of a piece which Andy Feyes would be conducting *Old Home Days* by Charles Ives/arr. Elkus. This multi movement classic work for band eliminates many of the lengthy and more difficult selections in the list. Both Michael Gandolfi works and *Southern Harmony* were removed due to level of difficulty, duration and amount of rehearsal time. *Aspen Jubilee* and *Pebble Beach Sojourn* were removed to eliminate the difficult coordination of faculty or student soloists in the short period of time. Removed pieces are notated by strikethrough.

~~*Aspen Jubilee* by Ron Nelson piece with a Soprano Vocalist~~
~~*Baron Cimetière's Mambo* by Donald Grantham~~
~~*Colonel Song* by Percy Grainger~~
~~*Flight* by Claude T. Smith~~
~~*Flourishes and Meditations on a Renaissance Theme* by Michael Gandolfi~~
~~*Pebble Beach Sojourn* by Ron Nelson piece with Organ~~
~~*Sonoran Desert Holiday* by Ron Nelson~~
~~*Southern Harmony* by Donald Grantham~~
Suite Persane by André Caplet for double woodwind quintet
~~*Vientos y Tangos* by Michael Gandolfi~~

This shorter list was presented to Dr. Tracz in collaboration with Andy Feyes with a philosophy of completing a well-rounded program with the understood perimeters. From this list we were able to find a concert opener in *Flight*, and a concert closer in *Baron Cimetière's Mambo*. This eliminated the remaining works by Grainger and Ron Nelson. *Suite Persane* was selected as one of two chamber works, with Andy Feyes selecting one more chamber work to finalize the program. The concert was solidified as follows:

Flight by Claude T. Smith – conducted by Patrick Sullivan
Serenade in Eb, Op. 7 by Richard Strauss – conducted by Andy Feyes
Suite Persane by André Caplet for double W.W. quintet – conducted by Patrick Sullivan
Old Home Days by Charles Ives/arr. Elkus – conducted by Andy Feyes
Baron Cimetière's Mambo by Donald Grantham – conducted by Patrick Sullivan

Factors contributing to literature selection in public high school concert band

During the fall of 2011, the author took a course entitled Research in Music Education at Kansas State University. The final project of the course was to conduct a research project and complete a document in the rough outline of a research dissertation. The course and project exposed students to all different types of research found in music education as well as the process of conducting and documenting research in the field of education. The author's project was entitled, "Factors contributing to literature selection in public high school concert band." In the section below, a brief introduction to the study and the conclusions of the study are presented. For more components of the study, refer to Appendix E. Due to length, Chapter 2 the review of literature, redundant information, and other various sections of the study have been left out.

Introduction

When selecting literature for a high school concert band, care should be taken so a successful musical experience is given to the ensemble and its director. When directors select literature, there are many factors that go into the final decisions. This study compares and weights those factors to see if there is a common sequence or level of importance from factor to factor. There has been plenty of research on the repertoire concert bands perform, Ostling (1978), Gilbert (1993), and Towner (2011). However most research has focused on lists of literature and what makes music quality. Many studies include a section of why directors choose the music they perform with their ensembles, but it is never a focal point of the research. This study focused on the factors contributing to literature selection at the high school level. It has avoided rating large lists of literature. The study also avoids the definitions of quality music, as Ostling (1978) very clearly defined.

Problem

The purpose of the current study will be to define a common sequence of factors veteran mid-western band directors consider when selecting literature for public high school concert band.

Research Question

Do directors have a similar sequence of factors when selecting music for their concert band?

Null Hypothesis

There are no similarities or common sequences to the factors contributing to selecting literature for public high school concert band according to veteran teachers in the mid-west.

The Instrument

The instrument of the current study was a survey. The survey contained the following: 4 demographic questions, 18 questions where the respondent rated each factor, 2 question where the respondent could add and rate factors not included, respondents were then asked to rank each of the 18 factors, and the final question was an open ended comment section on literature selection. 18 clearly defined factors were used in the current study. The list of factors for the current study was constructed by modifying and consolidating a list of factors used in Ronald Howard's 2001, University of Florida study. This survey was placed into Kwik Survey (an online survey website) and e-mailed to the sample. To eliminate any regular order to the factors, the 18 factors were listed randomly. For the third part of the survey, where the respondents were asked to rank each factor, the factors were listed in a different random order. One of the problematic areas of the third part of the survey was being able to list all 18 factors and have the respondents rank them 1-18. Through Kwik Surveys, this portion of the survey actually became one very large question with 18 responses. To receive the desired results, the respondent was actually able to answer ranking each factor all the same ranking. A request in the survey that states, "Please use each ranking once," hopefully will eliminate any duplicate rankings.

The Sample

The sample of this study was limited to veteran high school band directors or directors with some high school teaching experience as well as college experience. The sample was limited mostly to band directors in Mid-Missouri. The reasoning for this is the author has several friends and co-workers from Mid-Missouri that would qualify as veteran band directors. The survey was e-mailed to 27 band directors. Many of which had high professional reputations with successful programs in Missouri. A smaller percentage of the sample has some high school

teaching experience, but is now teaching at the college level. The final group of the sample includes two directors who taught some high school band, but taught predominately in successful middle school/junior high band programs. At least 6 people in the sample are retired from teaching high school band. Some of those retired people still teach part time band, middle school/junior high band, other subjects, etc.

Procedures

Once the survey was completed, a pilot version was given to the Research in Music Education class to take and critique. From the original survey several formatting changes were made, very few content changes were made. The sample of respondents was built. E-mail addresses of the sample were found through old personal correspondences with the directors, school websites, and the Facebook website. The survey was designed through Kwik Surveys and the link was e-mailed out to the sample on the evening of November 7, 2011. Eight of the 27 sample responded, by the time the final reminder e-mail was sent on November 13, 2011.

Analysis

Kwik Survey allowed for ease of analysis of the gathered survey responses. The results were placed into an excel spreadsheet to configure results. The rating questions were analyzed using mean, median, mode and standard deviation; then averaged factors were placed into a 1-18 order. The ranking question was averaged, then the averaged factors were placed into a 1-18 order. The two 1-18 lists of factors were compared using a Spearman rho correlation to see if there is statically significance between the two lists.

Interpretations and Meanings

By asking the veteran directors to rate the 18 factors, and then rank them, consistency in their individual decisions was able to be measured. With a Spearman Rho correlation of 0.71 the sequence of factors contributing to literature selection is very evident. When we take closely analyze the table below, we are able to group the factors into three tiers of importance. The top tier being the six factors director agreed were the most important when selecting literature for high school band, the middle tier contained five factors of moderate importance, and the bottom tier contained five factors of the least importance. The table contains two factors that did not fit within one or two of the tiers, these factors were placed between the top tier and middle tier.

Table 3.1 Factors, Likert-Type Ratings and Ranking 1-18

	MEAN	LIKERT-TYPE RATING FACTORS	RANKING 1-18 FACTORS	MEAN	
1	4.71	The ability and limitations of the ensemble that performs this music	The composition is well-crafted, quality music	6.00	1
1	4.71	The composition is well-crafted, quality music	Rhythmic considerations within the music	6.36	2
3	4.64	Technical considerations within the music	The ability and limitations of the ensemble that performs this	6.57	3
3	4.64	Your ability to prepare and perform the music	Your ability to prepare and perform the music	7.29	4
5	4.57	Concepts can be taught through the music	The musical maturity of the ensemble that performs this music	7.36	5
6	4.36	Music to fit the program	Music to fit the program	8.71	6
6	4.36	The musical maturity of the ensemble that performs this music	Technical considerations within the music	8.79	7
8	4.29	The music contains aesthetic appeal or value	The music is appealing to the students	8.86	8
9	4.14	The music is appealing to yourself	The music is appealing to the audience	8.93	9
9	4.14	Melodic considerations within the music	The music contains aesthetic appeal or value	8.93	10
11	3.71	Rhythmic considerations within the music	Concepts can be taught through the music	9.29	11
12	3.57	The music is appealing to the students	The music is appealing to yourself	9.71	12
13	3.43	The music is appealing to the audience	Melodic considerations within the music	10.14	13
14	3.07	The music is older or has an established place in the repertoire of this level	The music contains historical elements	12.36	14
15	3.00	The music contains historical elements	The music contains social elements	12.57	15
16	2.86	The composer's reputation	The composer's reputation	12.93	16
17	2.29	The music contains social elements	The music is older or has an established place in the repertoire of this level	13.00	17
18	2.07	The music is new	The music is new	13.21	18

The top tier includes six factors, that the veteran directors agreed were very important in selecting literature for high school band. The top tier factors were: “The ability and limitations of the ensemble that performs this music,” “The composition is well-crafted, quality music,” “Technical considerations within the music,” “Your ability to prepare and perform the music,” “Music to fit the program,” “The musical maturity of the ensemble that performs this music.”

Between the top tier and the middle tier, the following two factors should be included and discussed. Between the rated and ranked factors, the following factors were not agreed upon for importance in selecting literature. “Concepts can be taught through the music” and “Rhythmic considerations within the music.” In one part of the survey, each factor fell into the top tier, but in the other part of the survey they fell into the middle tier. This tells us that these two factors were not placed in an agreed level of importance. This might mean these factors could be controversial in band teaching philosophies. Some directors might think these are extremely important, while other directors might not. In the Likert-type rating, both factors had wide standard deviations (0.85 and 0.95) meaning responses strayed far from the mean. In the ranking question, responses were very broad. Each factor contained a very high rank as well as a very low rank (2 and 18) (3 and 16).

The middle tier included five factors that directors agreed were of moderate importance when selecting literature for high school band. It is apparent these factors have a high value when selecting literature, but less weight is put on them than the top tier factors. The middle tier factors included: “The music contains aesthetic appeal or value,” “The music is appealing to yourself,” “Melodic considerations within the music,” “The music is appealing to the students,” “The music is appealing to the audience.”

The lower tier included five factors that held the least importance when selecting literature for high school band. It is not to say these factors hold no merit when selecting literature, but of the eighteen factors included, these five were not considered as important as the other thirteen. The current study only included eighteen factors for selecting literature. It should be stated that these lower tier factors could have a much higher impact on literature selection with a study that included more factors. With the current study these five factors were the least important. The bottom tier factors included: “The music is older or has an established place in the repertoire of this level,” “The music contains historical elements,” “The composer’s reputation,” “The music contains social elements,” “The music is new.”

Conclusions

Through this study, 14 veteran directors agreed on a common sequence of the 18 factors. Using the Spearman rho correlation value of 0.71, this study was able to prove that directors place importance on factors in a common sequence. We can also draw the conclusion that directors utilize these top tier factors most when selecting literature for concert band. We can

assume that if this study was replicated, a similar outcome of the 3 tiers of the factors could be found.

The purpose of the current study was to define a sequence of factors directors use when selecting music for their concert band. The research question for this study stated, “Do directors have a similar sequence of factors when selecting music for their concert band?” Due to the likert-type rating and ranking of these eighteen factors as well as a positive Spearman rho correlation, we can conclude that directors do in fact have a similar sequence of factors when selecting music for their concert band.

The following is the null hypothesis for the current study. “There are no similarities or common sequences to the factors contributing to selecting literature for public high school concert band according to veteran teachers in the mid-west.” This hypothesis was rejected. With the current study we were able to find similarities and a common sequence directors use to select literature.

CHAPTER 4 - *Flight* by Claude T. Smith

Unit I. Composer

Claude Thomas Smith (March 14, 1932 - December 13, 1987)

American composer, Claude Thomas Smith, was born on March 14th 1932 in Monroe City, Missouri. Claude's family moved soon after to Kansas City where his father, Claude Melvin Smith found work with the Milgram grocery store chain. Sometime later, Claude's father started his own grocery store under the United Super chain (Jones, 1992, p. 1). Claude started school in the Carrollton schools, a district East of Kansas City. His activities as a young boy included dance lessons, piano lessons, swimming, fishing, and Boy Scouts; he reached the rank of Eagle Scout. In school, he performed in theater and musical theater shows (Jones, 1992, p. 2).

In 8th grade, Claude received a cornet for Christmas and began participating in the Carrollton band program. Claude began private lessons with the band director, Harold Arehart, and soon became a leader within the band (Jones, p. 3). It was not uncommon for Claude to lead sectionals or even conduct the Carrollton band. In the summers Claude played in the Carrollton Municipal Band. As an upperclassman in the Carrollton high school band, Claude met his future wife, Maureen Morrison, a Timpanist in the Carrollton band (Jones, p. 5).

Graduating from high school in May of 1950, Claude decided to attend Central Methodist College, in Fayette, Missouri that following fall. He would study Music Education and play in the Central Methodist band under the direction of K. K. Anderson (Jones, p. 6). Claude began college playing the cornet, but quickly changed to French horn, due to a need in the school's concert band (Jones, p. 7). Claude's Central Methodist College experience was cut short when decided to try to join the 371st Army Band at Fort Leavenworth in Kansas (Jones, p. 7).

Trying to avoid the draft for the Korean Conflict, Claude left Central Methodist after the spring semester in 1952 for a three-year contract with the United States Army. Claude served his basic training at Fort Riley, Kansas and was assigned, as he eagerly anticipated, to the 371st Army Band at Fort Leavenworth (Jones, p. 8). It was during this time Claude began to arrange

and compose. One of his first pieces for band was *World Freedom March*, 1954, which contains a fanfare later used in his band piece *Flight*, 1985 (Jones, p. 9).

In 1955, Claude finished his contract with the United States Army and decided to start classes at the University of Kansas, where he played in multiple ensembles as well as served as band librarian (Jones, p. 10). Early on at the University of Kansas, Claude gave up his 1st chair French Horn honor to a freshman, Johnny Woody. Johnny went on to become the principal French horn for the United States Air Force Band. “Claude’s commissioned works for the Air Force Band contained notably difficult French horn parts which Claude would attribute to his “getting even” with Johnny Woody for taking his chair in the University of Kansas Band,” (Jones, p. 10).

Claude arranged and composed throughout his time at the University of Kansas. He was encouraged by the faculty to continue to write, as well as have ensembles play his pieces (Jones, p. 11). Claude’s influences at the University of Kansas included Russell L. Wiley, the conductor of the band, as well as composer James Barnes (Jones, p. 12). During his time at the University of Kansas many of his pieces were performed and critiqued. Most notably for the purpose of this paper, *World Freedom March* was performed in July 1957 by a Midwestern Music and Art Camp band totaling two hundred members (Jones, p. 12). Claude graduated from the University of Kansas in May of 1958, completed his Bachelor of Music Education degree (Jones, p. 13).

Upon graduation Claude and Maureen moved to Nebraska to start Claude’s first teaching job in Cozad, Nebraska. Claude’s only child, Pamela, was born in Cozad in August 1958 (Jones, p.14). Claude became the 6-12 band director in Cozad in 1958. Claude’s predecessor was his own high school band director from Carrollton, Missouri who had moved to Nebraska after a Master of Arts from the University of Nebraska (Jones, p. 14). Claude spent five years teaching in Cozad and grew the 6-12 instrumental program from 125 students to 300. Claude continued to arrange and compose during his time in Cozad, mostly writing for his own ensembles (Jones, p. 15).

In 1963 Claude moved to Kansas City, Missouri to teach at Center High School. He directed the high school bands and one elementary band (Jones, p. 18). It was during his time where his first pieces were published by a very new publishing company, Wingert-Jones Music in Kansas City, Missouri. In 1964 Wingert-Jones published *Emperata Overture* and *Citation* (Jones, p. 19). The young publishing company took a score to *Emperata Overture* to the 1964

Mid-West Band Clinic in Chicago and was the only score in their display. At the same Clinic, *Emperata Overture* was performed by the University City, Missouri High School Band. The piece became the talk of the clinic, "... We took this one piece to Chicago Mid-West in December 1964 and ended up being the talk of the exhibits. The publisher with just one number showing. That incident rather launched Claude in certain circles; then, of course, more writings and word of mouth promoted his career along," (Jones, p. 19-20).

In 1966 Wingert-Jones Music published *Dramatic Prelude* and *Incidental Suite* by Claude T. Smith. Francis McBeth considered *Incidental Suite* to be Claude's best composition, McBeth states in an interview with Mary Louise Jones,

"When his first works came out, primarily the *Incidental Suite*, it was a fresh sound that no one else had done...the *Incidental Suite* had a particular sound which no one knew was his style at the time, but the ensuing pieces all had the same personal imprint that everybody could tell belonged to Claude Smith. He reached a level which only just a handful ever reach, and that is a attaining a personal style," (Jones, p. 22).

Claude moved home to Chillicothe, MO in 1966 to become the band director at Chillicothe High School. Claude worked with Bill Maupin, a childhood friend from Chillicothe, as they team taught all 5-12 band classes (Jones, p. 24). While teaching in Chillicothe, Claude wrote three methods to better his students' playing ability, which were published later: *Symphonic Warm-Ups for Band*, *Symphonic Rhythms and Scales for Band and Orchestra*, and *Symphonic Techniques for Band* (Jones, p. 25). Although Claude's bands at Chillicothe were excellent playing bands, there were times that Claude and Maupin chose to not attend the State Music Contest. A situation Claude experienced while teaching might have led to this opinion. The experience was published in the *Instrumentalist* in November, 1982 in an article by Claude T. Smith entitled "Emperata Overture":

When I was teaching in high school, I entered a brass choir in the state music festival/contest. We had prepared a work in great detail and were confident of our performance. The day came for us to be judged, so we gave it our best. We felt sure that we had our I, the "Superior" rating. About an hour later, one of the members of the ensemble came flying down the hall with an incredulous look on his face. He said he had seen our rating, a II. I couldn't believe it, so I went to the festival headquarters to review the rating sheet. For sure, our rating was a II. In reading down the adjudication sheet, I saw that all areas of the performance were graded I, except interpretation. A comment at the bottom of the sheet read: "Fine brass choir and good choice of music, but I didn't care for your interpretation." The fact that the judge didn't like my interpretation was a real shock, for the selection performed was one of my compositions. (Smith, p. 73)

Claude continued to compose during his tenure at Chillicothe and his popularity as a band composer grew. His compositions were being performed at prestigious stages such as the Mid-West Band and Orchestra Clinic in Chicago. A few of the notable band pieces were *Chorale and Allegro* and *Acclamation* (Jones, p. 32). He wrote several solo works, many for guest artists, to perform with the Chillicothe band. The most notable two solo pieces were written for Carl “Doc” Severinsen, *Rondo for Trumpet* and *Fantasy for Trumpet* (Jones, p. 31). One of his most well-known pieces was written while in Chillicothe, *God of Our Fathers, Eternal Father, Strong to Save*. This piece was dedicated to the United States Navy Band, Commander N. E. Muffley, conductor (Jones, p. 33). *God of Our Fathers, Eternal Father, Strong to Save* was Claude’s first composition written specifically for as well as performed by a United States Military band. Although he was not paid for the composition, Mary Louise Jones considers this composition to be, “a significant turning point in Claude Smith’s Career as a composer,” (p. 36).

Claude was an active member of several professional organizations throughout his career. Most notably, he was elected president of the Missouri Music Educators Association in 1976 (Jones, p.44). It was that same year that his only daughter, Pam Smith graduated from Chillicothe High School. Claude wanted to stay in Chillicothe until his daughter graduated, then seek other opportunities (Jones, p. 45). Claude accepted a position in Springfield, Missouri at Southwest Missouri State University for the upcoming fall of 1976 (Jones, p. 45).

Claude taught theory and composition, French horn, and was the orchestra director at Southwest Missouri State University. Throughout his short tenure of teaching at the college level, Claude continued to receive numerous commissions. His work load did not allow Claude to compose as much as he desired. At the end of the 1977-1978 school year, Claude decided to leave the university and return to Kansas City, Missouri to focus on composing (Jones, p. 50).

Maureen and Claude Smith found a home in Raytown, just outside Kansas City, Missouri. Claude worked out of a basement office as well as worked for Wingert-Jones once a week, as an educational consultant (Jones, p. 51). Soon after moving to Kansas City, Claude was connected with Jensen Publishing Company through Merrill Jones, of Wingert-Jones Music. Wingert-Jones Music was still a small publishing company and Merrill thought it would be beneficial for Claude to work with both companies (Jones, p. 52). Claude traveled to Milwaukee and was offered a contract to compose under the Jensen Publishing name. Under the contract, he was paid to write six pieces a year and was able to collect royalties on his works (Jones, p. 52).

Claude composed vastly for band; he also wrote music for vocal ensemble, orchestra, chamber music, and solo with accompaniment (Jones, p. 57). There were a few elements of Claude Smith's music which made him recognizable as a composer. His use of mixed meter was easily recognizable with his occasional 7/8 bar in a composition (Jones, p. 52). Claude was also famous for his melodies. "Claude believed that a good melody is the essence of good music, but that a good melody could be built around a good harmony or rhythm and that harmony could be built around a good melody," (Jones, p. 56). A last recognizable characteristic of Claude Smith's music was interesting parts for all players. It is stated that as a French horn player, Claude suffered through enough "off-beats" to realize the importance of writing interesting parts for all players in the ensemble (Jones, p. 54).

After leaving the profession of teaching, Claude was able to travel nationally and internationally as a guest conductor and clinician. His work schedule was very flexible to allow travel (Jones, p. 58). Claude conducted several All-State honor bands across the country. Claude frequently guest conducted his own compositions at concerts held at the Mid-West International Band and Orchestra Clinic, on several occasions with military bands (Jones, p. 58).

The 1980s were the most productive and most successful years of Claude's compositional career (Jones, p. 63). Many notable compositions were written, premiered, and published. In 1982 *Festival Variations* was commissioned and premiered by the United States Air Force Band, Colonel Arnald Gabriel Conducting (Jones, p. 68). *Flight* was premiered in 1984 by the United States Air Force Band of Washington, D. C., Colonel Arnald D. Gabriel, conductor (Jones, p. 74). *Flight* was later published by Wingert-Jones Music in 1985. An arrangement of *Flight* was performed at the 1987 Kansas City Chiefs Band Day by the Central Missouri State University Marching Band (Jones, p. 75).

On December 13, 1987 Claude attended the traditional Christmas service at Blue Ridge Presbyterian Church. He had written a piece to be premiered, *Make a Joyful Noise*. It was not uncommon for Claude to write a piece for orchestra, choir and soloist for this service (Jones, p. 88). After seeming very tired and red-faced during the service, Claude went home to rest. Later that afternoon, Claude Smith suffered a massive heart attack and passed away (Jones, p. 88). His untimely death brought much sorrow into the band world. The United States Navy Band changed their upcoming program, that Wednesday, to include Claude Smith's *Eternal Father, Strong to Save* (Jones, p. 88).

Many of Claude Smith's publications had gone out of print. Jensen Publications had changed ownership to Hal Leonard in 1991 (Jones, p. 92). In an effort to keep Claude Smith's music alive, Claude's widow, Maureen Smith, and his daughter Pam Smith Kelly founded Claude T. Smith Publications, Inc. in 1993 (claudetsmith.com). This small company, managed by Pam Smith Kelly allows access to non-published works by Claude T. Smith that are not found through the Jensen (Hal Leonard) or Wingert-Jones publishers.

Table 4.1 Selected Wind Band Compositions of Claude T. Smith

Name	Publisher	Date Published
Acclamation	Kalmus	1969
Boys of the Old Brigade	Wingert-Jones	1984
Chorale and Allegro	Wingert-Jones	1968
Concert Variations	Wingert-Jones	1977
Declaration Overture	Wingert-Jones	1976
Dramatic Prelude	Wingert-Jones	1966
Emperata Overture	Wingert-Jones	1964
Eternal Father, Strong to Save	Wingert-Jones	1975
Festival Variations	Wingert-Jones	1982
Flight	Wingert-Jones	1985
God of Our Fathers	Wingert-Jones	1974
Incidental Suite	Wingert-Jones	1966
Symphony No. 1 for Band	Jenson	1979
The Water is Wide	Jenson	1980
Variations on a Hymn by Louis Bourgeois	Jensen	1985
Variations on a Reveloutionary Hymn	Wingert-Jones	1988

Unit II. Composition

Flight was composed in 1984 for the United States Air Force Band of Washington, D.C., conducted by Colonel Arnald D. Gabriel. The commission was premiered on November 1st 1984 in the National Air and Space Museum of the Smithsonian Institution, within the Milestones of Flight Gallery. Arnald Gabriel conducted the premiere of *Flight* (Jones, 1992, p. 74). The Smith family attended the premiere of *Flight*, a private concert at the Smithsonian. Wingert-Jones Music in Kansas City published *Flight* in 1985, a composer-publisher relationship that lasted the majority of Smith's composing career. The National Air and Space Museum named *Flight* their official march soon after the premiere (Jones, p. 74). One is able to hear *Flight* when visiting the National Air and Space Museum in the Smithsonian Institution.

The score includes a Cello part for the most part doubles the Euphonium or Bassoon. To this day, the United States Air Force Band has a Cellist or two in the concert band. Because it was written for this band, the part is included. The score indicates that the cello part is optional, and is always doubled in another instrument. *Flight* also includes three antiphonal trumpet parts, written on one line of the score. The score indicates "Augment as desired," so more than three players could be placed on these parts. More information about the antiphonal trumpet parts is included in the Technical Considerations section.

Portions of *Flight* are taken from a very early composition of Claude T. Smith, *World Freedom March*. One of Claude Smith's first works for full band, *World Freedom March* was written in 1954 during his time with the 371st Army Band at Fort Leavenworth in Kansas. This 6/8 march opens with a cornet fanfare introduction into two repeated strains before a key change for the trio. Within the phrase and at the phrase endings of these first two strains, Smith interjects cornets fanfare figures very similar to the trumpet fanfare figures in his future composition *Flight*. These fanfare figures occur in M. 21-22, 26, 30, 34. The most recognizable figure is in M. 21-22 as shown in figure 4.1.

Figure 4.1 *World Freedom March*, M. 21 Cornet Fanfare Figure



The trio portion of *World Freedom March* contains direct ideas transferred to Smith's future composition *Flight*. Interjections of a cornet fanfare figure occur throughout the trio over the clarinet trio melody. These *World Freedom March* interjections are utilized in a similar form in *Flight* starting in measure 142 during the second statement of the 6/8 theme melody. Later in *Flight*, the fanfare interjections return in the antiphonal trumpets. The full trumpet fanfare written throughout *Flight* can be directly derived from the "Break Strain" of *World Freedom March*. This segment begins at measure 81 and ends in at the final strain in measure 97. The recycled material is found in the cornet fanfare in M. 81-86 of *World Freedom March*, written in a similar call and response fashion. See figure 4.2 for this trumpet fanfare.

Figure 4.2 *World Freedom March*, M. 81 Cornet Fanfare Figure



The significance of *World Freedom March* in influencing the future composition, *Flight*, is significant to understand. In his compositional infancy, Claude T. Smith wrote a fanfare idea of high quality which he choose to later include as a significant portion of his composition, *Flight*. To better understand *Flight*, one should study the score to *World Freedom March* as well. *World Freedom March* remained unpublished after its premier performance in 1954, but was published in 1997 under Claude T. Smith Publications and re-premiered on January 3, 1998 in Warrensburg, Missouri (Claude T. Smith Publications, website). In 1998 the piece was "Dedicated to Russell Coleman for his years of service and commitment to the West Central District of the Missouri Music Educators Associations (January 3, 1998)" (Smith, 1997, p. 1). *World Freedom March* is a grade 4 work, available for purchase through Claude T. Smith Publications. The 1954 composition was also recorded by the Virginia Wind Symphony in 2000 on their *World Freedom* compact disk, Dennis J. Zeisler, Conductor (Claude T. Smith Publications, website).

Unit III. Historical Perspective

In the cover of the score, Claude T. Smith includes program notes and quotes, “The inclusion of excerpts from the Pachelbel Canon in D was done at the request of the Director of the National Air and Space Museum. The Canon is used as background music at the Museum,” (Smith, *Flight*, 1985 program notes). Johann Pachelbel’s most famous work was *his Kanon and Gigue for 3 Violins and Cello*. Pachelbel (1653-1706) was a Baroque composer and Organist. Pachelbel became one of the most progressive German composer of his generation. The vast majority of his works are for keyboard and organ, but he did write for chamber ensembles and vocal ensembles as well. (Nolte, Butt 2012)

Pachelbel’s *Canon* is first stated in a direct quote of the bass line in measure 38 of *Flight*. Tuba, Bass Clarinet, and Bassoon quote the Pachelbel bass line in half notes, String Bass, Timpani, and Cello outline every other note. The first statement is immediately followed by the familiar upper violin harmonies, stated in the Oboes, Clarinets, and Vibraphone. Measure 48 allows the entrance of the first true melody of this section with the French horns. This is the final theme of Pachelbel’s *Canon*, which can be found in measure 43 of Pachelbel’s original *Kanon*. The original theme can be found in Figure 4.3, while Claude T. Smith’s Pachelbel theme can be found in Figure 4.4.

Figure 4.3 Pachelbel, *Canon* M. 43

The image shows a musical score for measures 43 through 47 of Pachelbel's Canon. The score is written for Violin 1, Violin 2, and Violoncello. The key signature is D major (two sharps) and the time signature is 4/4. Measure 43 features a 'poco meno' marking. Measures 44, 45, and 46 feature 'espr.' markings. The Violoncello part is a simple bass line of half notes. The Violin 1 and Violin 2 parts are more complex, with Violin 1 playing a melodic line and Violin 2 playing a harmonic line. The score ends with a double bar line at the end of measure 47.

Figure 4.4 *Flight* M. 48, Canon Quote

Direct material from the Canon can also be found at measure 56 in the Oboes and 1st Clarinets. In measure 60, Flutes, Clarinets, Alto Saxophones and Tenor Saxophones join in the familiar Pachelbel material. One final quote of Pachelbel's Canon can be found in M. 102-105. Claude Smith utilizes the bass theme again as transitional material to begin the new 6/8 section as well as re-establish the new key of Ab. Theme A is stated in Ab the previous measures of 100-101.

The *United States Air Force Song* is quoted in *Flight*. Robert Crawford wrote *The Army Air Corps* in 1939 and it is now the official song of the United States Air Force. The United States Air Force Band commissioned Claude T. Smith to write *Flight*, so he cleverly inserted the beginning of the *United States Air Force Song* melody in measure 122-125, then again in measures 158-161 and 214-217. The melody is attached to the first phrase lyrics, "Off we go into the wild blue yonder" (Crawford, 1939). See Figure 4.5 for melodic examples of the *United States Air Force Song* and Claude T. Smith's insertion of the melody into *Flight* in Figure 4.6.

Figure 4.5 Robert Crawford, *The Army Air Corps*

Figure 4.6 *Flight* M. 122, *The Army Air Corp Quote*

The musical score is for measures 122 through 125. It features three staves: Flutes/Clarinets (top), Trombones (middle), and Tuba (bottom). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The Flutes/Clarinets staff has a melodic line with slurs over measures 122-123 and 124-125. The Trombones staff has a harmonic accompaniment with chords and rests. The Tuba staff has a rhythmic accompaniment with eighth notes and rests. Chord symbols are provided below the Trombones staff: Fm7/Bb, Fm7, Bb7, Eb7, Bbm7, F#dim7, and Gdim.

The Army Air Corps song was selected from over 650 entries in a song writing contest hosted by *Liberty's* Magazine to create a song for the newest branch of the military in 1937. *Liberty's* contest lasted two years when a winner was selected in July of 1939, a private pilot from Alaska, Robert Crawford. Crawford was a Princeton graduate, but also spent time studying voice at Julliard. Crawford himself performed the song at the Cleveland Air races in 1939, which was broadcast on national radio. The song was written just in time to launch itself into WWII as a major morale booster for troops in the Army Air Corps. (Collins, 2003, p. 7-12)

Unit IV. Technical Considerations

One major consideration when programming *Flight* for an ensemble is to recognize it was written for the U.S. Air Force Band under the direction of Colonel Arnald Gabriel. This was an excellent band with professional musicians. While composing *Flight*, the author is sure to assume that the sky was the limit for Claude T. Smith, all puns intended. Excellent performers in each section of the band as well as depth of performers in each section was the canvas Claude T. Smith utilized. *Flight* was published by Wingert-Jones in 1987, but it was not initially going to be published because of its level of difficulty. “You know the funny thing is that Jonesy, Merrill Jones of Wingert-Jones Music, didn’t really want to publish the piece [*Flight*], he thought it was too difficult!” (Pam Smith Kelly, personal communication, September 13, 2012). “Merrill didn’t want to publish *Flight* and then ended up having a color cover made for the work” (Pam Smith Kelly, personal communication, September 16, 2012).

“Bands that can routinely perform Grade 4 music should be able to perform the majority of the piece. However, there are several technical sections that would typically be found in a Grade 5 piece, thus the Grade level of 4+. Technical demands are placed on all players and, although scattered, should not be overlooked. “Flight” works equally well for both concert and festival.” (Rickert, 1997, p. 36) The current publication of the Wingert-Jones score to *Flight* states the piece is Grade 5. Due to the technical demands on all players, the author would disagree with Rickert and agree with the Wingert-Jones grade 5.

The first element of technical consideration that should be addressed is the technical demands placed on the trumpet section to perform *Flight*. The piece requires all three parts to play above the staff, with the highest note a unison high C in measure 101. There are several statements of Theme A in true unison with the entire trumpet section. The acrobatic nature of Theme A requires careful practice and development, for an example of Theme A can be found in the first six measures of the piece. All trumpets are required to double tongue during each statement of the fanfare, the first statement is found in measure 12. Although the double tongue figure is not extremely difficult, it is not possible for performers to play this passage single-tongued. The first trumpet range does not exceed a high C, but endurance should be considered. The fanfare figure occurs six times in varying keys and can be quite tiresome for the trumpet section.

In addition to the technical demands found on the stage, one other element that is logistically demanding is the addition of an antiphonal trumpet section. The score calls for three antiphonal trumpets and within the first page of the score it is written “Augment as desired.” The antiphonal trumpets do not enter until measure 182, but once the first entrance occurs, their fanfare figures continue until the end of the piece. Placement of the antiphonal trumpets in the performance hall and overall volume of the band might require each of the three antiphonal trumpet parts to be doubled for a total of six players in addition to the three parts already on stage. A quality performance of *Flight* could use a minimum of nine trumpets, six on stage and three antiphonal trumpets. However, it is the author’s recommendation that there are six antiphonal trumpets and at least six on stage trumpets totaling twelve or more trumpets. Special rehearsals in the performance hall should be scheduled to allow coordination of the antiphonal trumpets. Special care should be considered when assigning parts for the trumpet parts, so that all six parts can be represented well.

The French horn parts are written with a professional section in mind. The first full statement of Theme A contains a mostly homophonic countermelody written in unison for all French horns, can be found in measure 20-23. This countermelody demands some agile leaps to harmonies that are full of suspensions and chordal extensions. Another technical demand for the French horns can be found in measures 65-71. This is a re-harmonization of the Pachelbel's Canon quote that features closely voiced extended harmony. This passage is a wonderful example of Claude T. Smith's utilization of extended harmony and suspensions. See Figure 4.7 for this French horn passage.

Figure 4.7 *Flight M. 65, Horn Excerpt*

The musical score for Figure 4.7 consists of two staves, Horn 1,3 and Horn 2,4, in 4/4 time with a key signature of two flats. The score spans measures 65 to 68. Horn 1,3 plays a homophonic countermelody of chords, while Horn 2,4 plays a more active line. Chordal annotations are provided below the staff: E♭maj7 (measures 65-66), Edim7 (measure 66), A♭maj7 (measure 67), Fm7 (measure 67), E♭maj7 (measures 67-68), and B♭7(sus2-3) (measure 68).

The technical challenges in the upper woodwind parts are found in the frequent 16th note runs. These passages frequently have several tongued notes in a row. This can be a challenge for the Clarinets and Oboes which do not traditionally double tongue. However, the most difficult passage for the upper woodwinds can be found in the chromatic runs first found in measure 84. Although slurred and a chromatic scale, these runs begin on the “E” of count 1 and travel through extreme registers of the instruments. Also consider the lead in starting in measure 83 with the accented 16th notes as another technical challenge. Care must be taken to start the slurred notes in measure 84 at the precise time, then again in measure 86. See figure 4.8 for this example.

Figure 4.8 *Flight* M. 83, Upper Woodwinds Excerpt

Unit V. Stylistic Considerations

Flight is considered to be a modern march. Within stylistic confines of a march, performers should perform notes accented and slightly separated for the majority of the work. Clear articulation during the fanfare is required. Many accents are found throughout the piece both within the fanfare segments as well as within the Theme A segment. These notes should be played heavy with space before the next note. The *sf* markings should be treated as a *ffmf*, where the performer attacks the note very strong, but sustains at a mezzo forte level. These sustains frequently have melodic material above or below them, and should not be sustained too loud.

Once the Canon theme begins in measure 38, a much lighter cantabile style can occur. From 38-71, through the Canon theme, performers can play much lighter and sustain through notes unless otherwise marked. When the 16th note passages occur in measures 56-63, care should be taken to not clip the last note of the slur. That note should be played full value. Half note sustains and longer should play as legato as possible during the Canon themes.

During the 6/8 section from measures 102 to 181, the melody should be played sustained with the exception of the 8th notes, these should be separated. Accompaniment figures should be performed in a march-like style, with space between notes. Accents in the accompaniment figures should be played heavy and long, to emphasize the accent.

Unit VI. Musical Elements

Melody

In the broadest form, there are only three melodic ideas in *Flight*. These can be categorized into Theme A, Fanfare, and Canon Themes. Claude T. Smith creates many different versions of the Theme A melody. In the intro, he introduces the Theme A motive then states the entire theme at measure 20. The 6/8 melody is derived from the original Theme A material. The 6/8 melodies are an augmentation of the original Theme A melodic material.

The fanfare melodic material first occurs at measure 12 and occurs many times throughout *Flight*. It is easily recognizable as the rhythm and intervals remain the same throughout. It can be recognized by a triplet or 6/8 figure that always descends a minor 3rd and comes right back to its initial pitch. See Figure 5.9 for the fanfare melody.

The final type of melodic content can be found in the middle “Canon” section. These melodies are direct melodic quotes to Johann Pachelbel’s *Canon in D major*. These melodies enter in measure 38 and continue until measure 71. There two different melodic themes from the Canon found in this section. In addition, Smith utilizes the extremely recognizable bass line from Pachelbel’s *Canon* in some very clever ways. Please reference the Canon figures under the Historical Perspective section.

One final melodic quote that can be found in *Flight* is of Robert Crawford’s *The Army Air Corps*. Examples of this melody and its use in *Flight* can be found in Historical Perspective section of this chapter. Since this is a small portion of a melody, the author thought it was appropriate to mention this quote in the melody section, but not consider it a different theme.

Harmony

Flight can be categorized as triadic harmony that is mostly homophonic in nature. Statements of the themes are harmonized by background figures that are easily identifiable as triadic harmony. Claude Smith utilizes the key centers of Eb, Ab, Bb, then a return to the home key of Eb. Chord progressions have the ability to be analyzed using roman numerals. However, Claude Smith utilizes chordal extensions frequently. Dominant chords are sometimes voiced with a flat 9 in addition to the initial 1, 3, 5, b7 chord members. In the second statement of the Canon melody in measure 65-71 all chords include a 7th, for a very extended harmony sound. A

fine example of this extended harmony can be found in the previous Figure 5.7 with a French horn sample.

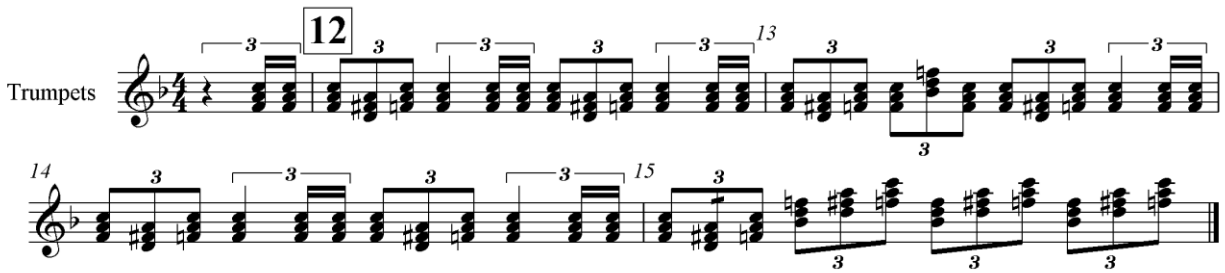
One interesting fact can be found in the last transition into the final Eb. Measure 192-198 is dominant functioning to set up the arrival of the final statement of Theme A in measure 198. This is very common for this Bb material to occur before the statement of the melody in Eb. However, the Pre-Dominant harmony in 187-191 is A major. The fanfare and one statement of Theme A occurs in A major. This allows for a very modern harmonic shift up to Bb major to instantly occur in measure 192.

Rhythm

Flight contains two distinct subdivisions of the beat, duple and triple. Never do both duple and triple subdivisions occur simultaneously. However the subdivisions do switch back and forth frequently as found in the sections surrounding the fanfare material, these are frequently duple. The opening of the piece is written in 4/4 and contains mostly rhythmic combinations based on divisions of the 16th note. The fanfare figures are based in triplets and will be covered in the next section. There is a significant segment in 6/8 starting in 102. The 6/8 employs traditional 6/8 rhythmic lilt rhythms of dotted quarter notes, quarter notes, and 8th notes. Claude Smith wrote the transition back to the recapitulation in 4/4. The recapitulation of the piece is cleverly composed in 6/8, as opposed to the initial statement of Theme A in 4/4.

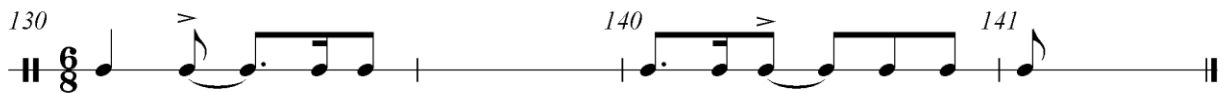
When the fanfare occurs, Claude Smith utilizes the triplet as a notational tool instead of changing the time signature to 6/8 or 12/8. These rhythms are more complex because they contain 16th note triplets within the rhythm. An old style of notation is employed, the slash on the stem, requiring the trumpets to play two 16th notes on that pitch instead of a single 8th note. This style of notation is becoming less and less common with the advances in music engraving software. This double tonguing section could rhythmically be a challenge for the trumpet section, found in Figure 4.9.

Figure 4.9 *Flight* M. 12, Trumpet Fanfare Excerpt



There is a rhythmical pitfall at the first full statement of Theme A in measure 20. The background rhythmical figures are all syncopated and the final figure is syncopated to the 16th note. Syncopation occurs as the rhythm rests one 16th note, then enters on the “e” of the beat. Care should be taken when rehearsing this group of background figures to allow for clarity of rhythm under the melody. There are two other background rhythms that could require some extra attention in the 6/8 section. These rhythms occur periodically in the trombones and saxophones starting in measure 110. The dotted and tied rhythms can be found in figure 4.10.

Figure 4.10 *Flight* M. 130, 140; Rhythmic Examples



Timbre

Flight utilizes traditional symphonic band scoring traditions. Melodic instruments predominantly carry the melody and harmonic instruments predominantly play harmonic figures. Melodic instruments include Flutes, Oboes, Clarinets, and Trumpets. Harmonic instruments are the remaining instruments. One exception to this general rule of thumb is Claude Smith frequently uses the French horns as a melodic instrument. In traditional symphonic band scoring, one might expect to see the French horns used as a harmonic device in the 6/8 section. However, the Trombones are harmonic in the 6/8 sections and the French horns are melodic.

Doublings are very standard throughout *Flight*. Soprano voices normally include Piccolo, Flutes, Oboes, Clarinets, and Trumpets. Alto voices normally include Alto Saxophone

and French Horns. Normally one might find 2nd and 3rd Clarinets and 2nd and 3rd Trumpets used as an Alto voice, but Claude Smith does not double in this manner in *Flight*. Tenor voices include Tenor Saxophone, Trombone, Euphonium, and sometimes Bassoon and Cello. Bass voices include Bass Clarinet, Baritone Saxophone, Tuba, String Bass and sometimes Bassoon, Cello, and 3rd Trombone.

Claude Smith frequently doubles clarinets in the upper register of the instrument, this can create a very bright and projected sound. *Flight* also utilizes the power of the low brass and low woodwinds on unison sustains through the introduction material that is found throughout the piece. A variety of percussion sounds are used, but Claude Smith writes for standard percussion instruments. Mallet instruments include Bells, Xylophone, Vibraphone, and Chimes. Timpani, Snare Drum and Bass Drum are for the majority of the piece utilized in a standard march-like manner. Auxiliary percussion instruments include Triangle, Suspended Cymbal, Crash Cymbal, and Gong.

One very interesting timbres created in *Flight* occurs from measure 46-55. Claude Smith writes the Pachelbel's Canon bass line in the piccolo, flutes, and bells. Low voices sustain a tonic pedal in their lowest register. Melody can be found in the French horns in a simple two part harmony. This texture allows the true colors of the French horns to sing out with minimal soprano voices, no tenor voices and very low bass voices.

Unit VII. Form and Structure

Section	Measure	Event and Scoring
Introduction	1-11	Trumpet Soli introduce Theme A motive. Trumpets state motive in Eb, then Horns and Euphonium state Motive in Bb before the beginning of the fanfare.
Fanfare	12-19	Trumpet and Trombone Fanfare in Eb with Dominant sustains and interjections. Fanfare ends with an Eb chord before Theme A.
Theme A	20-33	Statement of Theme A in Pic, Fl, Cl, and 1 st Tpt, Counterpart found in Alto, Tenor, Hrn. Interjected accompaniment in rest of parts.

Canon Introduction	34-47	Percussion transition, followed by a statement of Pachelbel's Canon in Eb. M. 46, Bass line shifts to Pic and Fl, under a Tonic Pedal.
Canon Theme A	48-55	Horns state Canon Theme A (found at the end of Pachelbel's Canon). Accompaniment includes a Tonic Pedal, Bass line motive in Pic and Flutes as well as harmony from Clarinets.
Canon Theme B	56-64	Upper woodwinds provide Canon Theme B (found in the middle of Pachelbel's Canon). Harmonic accompaniment in the brass and low woodwinds, snare drum re-enters.
Canon Theme A ¹	65-71	Horns re-harmonize Canon Theme A with low reed and low brass accompaniment.
Intro Material	72-75	Statement of Theme A motive in the horns, presented in Bb (Dominant) to re-introduce the fanfare.
Fanfare	76-83	Trumpet and Trombone Fanfare in Eb with Dominant sustains and interjections. Fanfare ends with an Eb chord before the recap of Theme A.
Development on Theme A	84-101	Development of Theme A motives, through Eb and Db. Development ends in Ab.
6/8 Variation on Theme A (Ab)	102-141	Theme A augmented in 6/8. Upper woodwinds state the melody, low woodwinds and low brass accompaniment figures. 1 st quote of the Air Force Song.
6/8 Variation on Theme A (Bb)	142-181	Theme A augmented in 6/8. Clarinets and Horns state the melody, low woodwinds and low brass accompaniment figures and interjected Trumpet fanfare.
Development on Fanfare & Theme A	182-197	Antiphonal Trumpet fanfare and Theme A development transition into final Theme A statement in 6/8.
6/8 Final Theme A	198-233	Final Tutti statement of the 6/8 Theme A in the tonic key of Eb. Antiphonal Trumpet interjections.

Coda – Fanfare

234-End

Final statement of fanfare figures with antiphonal and on stage trumpets in the key of Eb.

Unit VIII. Suggested Listening

Claude T. Smith:

World Freedom March

Emperata Overture

Dramatic Prelude

Festival Variations

God of Our Fathers

Chorale and Allegro

Acclamation

Eternal Father, Strong to Save

Variations on a Hymn by Louis Bourgeois

Incidental Suite

Clifton Williams:

Fanfare and Allegro

Dedicatory Overture

John Barnes Chance:

Incantation and Dance

Blue Lake Overture

Johann Pachelbel

Canon and Gigue in D major

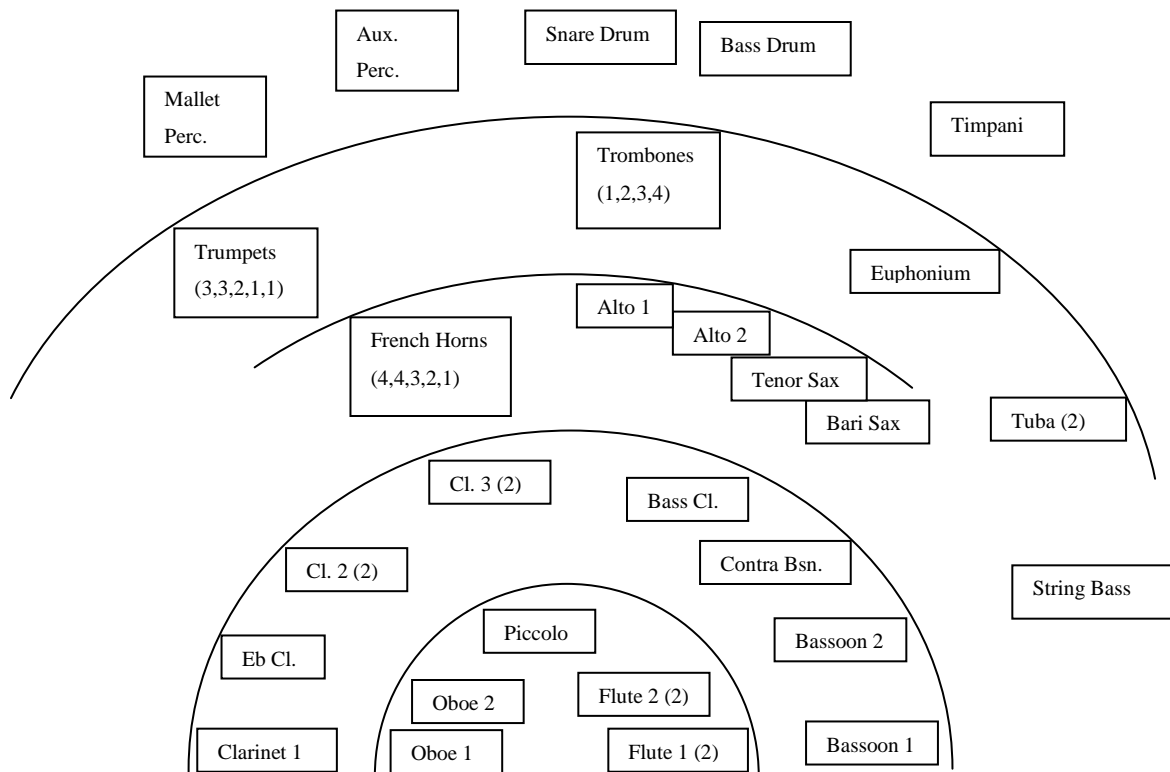
Robert Crawford

The Army Air Corps

Unit IX. Seating Chart and Acoustical Justification

Utilizing the current setup of the Kansas State Wind Ensemble, the acoustical justification of this seating chart is as follows. Instruments are placed in seats to project well and blend as a band. Instruments are seated by families: Saxophones sit near Saxophones, Clarinets sit near Clarinets, etc. Bass voices are in the upper right ‘pie slice’ of the ensemble to unify those instruments when similar lines occur. Soprano voices are mostly centered or on the left side of the band, with the exception of the flutes. Tenor and alto voiced instruments fill out the rest of the ensemble. Even though these tenor and alto voices are separated, Claude T. Smith orchestrates in a way that will breed success if instruments are seated within instrument families.

Figure 4.11 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1 (October 17, 2012)

Ensemble: KSU Wind Ensemble

Announcements: “This performance will be March 10th, 2013”

Literature: *Flight* – Claude T. Smith

Time: 21 minutes

<i>Flight</i> – Claude T. Smith	Evaluation
<ol style="list-style-type: none">1. Sight read piece.2. M. 226-end, understanding transitions.3. M. 20-34 Roles of the ensemble and vertical alignment.4. M. 38-56 Softer, delicate backgrounds.5. M. 142-198 Roles of the ensemble, transition into 198.	<ol style="list-style-type: none">1. No major issues until the end of the piece. Antiphonal trumpets miscounted rests. Transition into 198 and 232 very rough.2. Vertical alignment of last 3 measures still need work.3. More conducting expression can be shown.4. Flutes can still be softer at 46. I need to conduct softer.5. Backgrounds need to be much softer in 6/8. I can utilize facial expression through M. 197 to aid in the transition. All trumpets and snare drum still need help through that transition.

Rehearsal Plan – Rehearsal #2 (December 5, 2012)

Ensemble: KSU Wind Ensemble

Announcements: “Auditions taking place today, chamber Friday”

Literature: *Flight* – Claude T. Smith

Time: 5:00-5:20

<i>Flight</i> – Claude T. Smith	Evaluation
<ol style="list-style-type: none">1. Focus on Beginning to 6/82. Style and Balance M. 1-113. Isolate groups 12-19 roles of ensemble4. M. 24-27 slow it down: balance and style.5. Focus on the melody through the canon, isolate and balance.6. M. 84 chorale the brass for intonation.7. Mes 92 – No Breath into 93	<ol style="list-style-type: none">1. Individual technical issues very obvious. Tongued 16ths are not performed accurately in time.2. Definitions of style and balance taking effect.3. Unisons in WWs still suffer. Balance of triplets and sustains improving.4. M. 24-27 suffers from individual pulse. Performers are not entering or exiting silence in time.5. Horn melody suffers in the canon, pitches and chords are not accurate and out of balance. S.D. too loud throughout. Piccolo and Flute accmpt. At M. 46 needs balance and to be lighter.6. M. 90 Horns not playing 16ths correctly. M. 99 WW 32nd notes very poor. M. 100 and 101 unisons are very poor.7. Had more time at the end, played on into the 6/8 section.

Rehearsal Plan – Rehearsal #3 (March 1, 2013)

Ensemble: KSU Wind Ensemble

Announcements: “Antiphonal trumpets joining us at 5:00”

Literature: *Flight* – Claude T. Smith

Time: 4:30-5:20

<i>Flight</i> – Claude T. Smith	Evaluation
<ol style="list-style-type: none">1. Focus on middle through 6/8 until Antiphonal trumpets join us at 5:00, then focus on end.2. Canon segment M. 34-55, establish background, accurate pitches and balance in horns, Fl. Background balance.3. Canon M. 56-71 lighter 16th note passages, horn accuracy, lighter throughout.4. Isolate sections M.84-87, slow it down for pitch and accuracy: concepts must transfer to M. 93!5. Find accuracy and balance through M. 99-101.6. Separate 6/8 elements and shape the line.7. (With Ant. Tpts) Start at 142, allow ant. Tpts. to understand the entrance. M. 182 last note long.8. Spend time with M. 197 with the transition.	<ol style="list-style-type: none">1. Good retention from last rehearsal. Overall much too aggressive playing, there are moments of relaxation too!2. Horns are still struggling to be accurate 100% of the time.3. Overall it is too loud and too intense. Everyone at M. 56 should back down. We did achieve great balance in the brass once 1st tb. and 3rd tp. came out of the texture to fill up from the missing FH voice.4. Accuracy and pitch issues are still present, but improvement has been made.5. This is just difficult! Unison high Abs and Bbs!6. Understanding of each other’s’ roles is present.7. Ant. Tpts need to play out. They are being mostly accurate, but not supporting enough to create a good effect.8. The band and Ant. Tpts have a good understanding of the ending.

Rehearsal Plan – Rehearsal #4 (March 4, 2013)

Ensemble: KSU Wind Ensemble

Announcements: “Staging with Antiphonal Trumpets Today in AFC”

Literature: *Flight* – Claude T. Smith

Time: 4:45-5:20

<i>Flight</i> – Claude T. Smith	Evaluation
<ol style="list-style-type: none">1. Start at M. 20 to highlight Horn/Sax counterline as well as balance M. 25-26. Isolate M. 26-27.2. Review canon segment, with a lighter mentality and less percussion. Check horn and WW progress through canon.3. Define M. 92, push through to M. 93.4. Lighten playing during 6/8. Allow backgrounds to do dynamic shaping with melody.5. Antiphonal trumpet placement in the back of the hall so to emulate the performance setup. Run and rehearse segments from M. 182-end to coordinate antiphonal trumpets with the ensemble through a possible delay in sound.6. Run of the piece top to bottom with Antiphonal trumpets.	<ol style="list-style-type: none">1. M. 25-27 is working much better. FH need to balance better.2. Pulse is still an issue through canon segment. Hypermeter will be avoided as we get to the 16th notes, going back into 4. I am rushing the tempo through here too. Individual practice will need to continue for this segment to be successful.3. Balance through the piano and to the end of crescendo suffers.4. Lightness in the 6/8 is getting much better. The band is relaxing and making music at a higher level.5. It was a great opportunity to have the antiphonal trumpets in the chapel so we could get a good performance experience.6. Antiphonal trumpets still need to be more aggressive in their approach to the part. The piece is in very good shape for the limited amount of rehearsal time dedicated to the performance. Placement of antiphonal trumpets will be key for the success of this piece.

Rehearsal Plan – Rehearsal #6 (March 8, 2013) Dress Rehearsal

Ensemble: KSU Wind Ensemble

Announcements: “Concert Sunday, 3:00pm; sound check at 1:30pm, reminder daylight savings!”

Literature: *Flight* – Claude T. Smith

Time: 3:30-3:50

<i>Flight</i> – Claude T. Smith	Evaluation
<ol style="list-style-type: none">1. Start at M. 28 to focus on transition and pulse establishment of the canon segment. Pulse is at its worse through this segment.2. Skip to transition into M. 198 to solidify rit. with both trumpet sections and snare drum.3. Largo segment at M. 232 could use another repetition in the confines of a small band room to put the antiphonal trumpet parts together with the ensemble.4. Start back at the beginning and check percussion balance now that all instruments will be there.5. Full run of piece with antiphonal trumpets.	<ol style="list-style-type: none">1. Canon has improved, my consistency has improved in the hypermeter. Pulse is consistent and balance has improved as well.2. Transition into M. 198 is working well, in the small band room. It will be interesting how this works in the auditorium.3. Antiphonal trumpets can still play out. Balance with Ant. Tps. and the band is improving, everyone is more cautious when playing under Antiphonal trumpets.4. Pulse at beginning of piece is suffering when lows enter, but they realize this and are playing in better tempo.5. Final Full Run: Overall the piece is in very good shape. When we do the sound check on Sunday, it will be focused on placement of the antiphonal trumpets and balance of the ensemble.

CHAPTER 5 - *Baron Cimetière's Mambo* by Donald Grantham

Unit I. Composer

Donald J. Grantham (Born, November 9, 1947)

Donald Jewel Grantham, Jr. was born in Duncan, Oklahoma on November 9, 1947. He was the oldest of three brothers and began piano lessons at age 8 (Hanna, 1999, p. 1). By the age of 10 Grantham was playing the trumpet in the elementary school band. He stopped piano lessons and focused on the trumpet, but took up the piano again at the age of 16 when his interest of composition blossomed (Hanna, p. 1). Prior to attending college, Grantham studied composition from two nearby professors. He was able to study from Dr. Ralph Lewis at the Oklahoma College of Liberal Arts in Chickasha, Oklahoma, then later from Kent Hughes from Midwestern State University in Wichita Falls, Texas (Hanna, p. 1-2). Prior to college, Grantham wrote compositions for keyboard, choir, woodwind quintet, brass ensemble, as well as band (Hanna, p. 2).

Grantham graduated high school in 1966 and attended the University of Oklahoma that fall, to begin his study of composition. At the University of Oklahoma, Grantham studied with Charles Hoag and Spencer Norton (Hanna, p. 2). During Grantham's undergraduate degree, Halsey Stevens was teaching composition at the University of Southern California, but was a frequent guest lecturer at the University of Oklahoma. It was during these influential lectures and relationship that Grantham decided to pursue graduate work at the University of Southern California to study with Halsey Stevens (Hanna, p. 2). Grantham began his graduate work at the University of Southern California in 1970, where he stayed until 1975 (Hanna, p. 2)

Alongside Halsey Stevens, Grantham's teachers at the University of Southern California also included Ramiro Cortés and Robert Linn. Grantham's teaching assistantship duties included teaching music theory, aural musicianship, keyboard harmony, form and analysis, and counterpoint (Hanna, p. 2-3). While a master's student, Grantham applied and was awarded the Walter Damrosch Scholarship for study with Nadia Boulanger. Grantham traveled to Fontainebleau, France in the summers of 1973 and 1974 to study with Boulanger. Nadia Boulanger (1887-1979) was considered one of the finest composition teachers and had many

influenced students who became extremely successful in America; Leonard Bernstein, Aaron Copland, and Virgil Thomson to name a few (Potter, 2001, p. 97).

Within a 2003 interview with Grantham by McCullum, Grantham states the following about the compositional influence Nadia Boulanger imposed upon him.

I would say the most direct influence that she had was not in style, but in technique, real nuts and bolts contrapuntal manipulation, harmonic coherency, continuity, the kinds of things that she referred to in that letter. That's probably what I was having the most difficulty with back then. I think that at that time I was writing pretty much on an entirely intuitive basis, kind of free atonal style which is difficult to do without some kind of control...She would point out possible ways of manipulating my pitch material so that it would be more consistent, more coherent. (McCallum, 2004, p. 66)

Grantham graduated with a Masters of Music in 1974 and joined the composition faculty at the University of Texas-Austin in 1975 (Schulman, 2001, p. 300). Grantham taught at the University of Texas-Austin from 1975 until present, where is Frank C. Erwin, Jr. Centennial Professor of Composition (Piquant Press, Biography). In 1980 Grantham finished his Doctor of Musical Arts from the University of Southern California. His dissertation was a composition for solo Bass Trombone and Wind Ensemble entitled Concerto in One Movement. Grantham continues to find himself on the cutting edge of wind band composing. His numerous compositions are currently being performed all over the world.

Donald Grantham has been awarded numerous accolades throughout the years for his excellence in composition. These awards include the Prix Lili Boulanger, the Nissi/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition (for Bum's Rush, Fantasy Variations, and Southern Harmony), two First Prizes in the ABA/Ostwald Competition (for Fantasy Variations and Southern Harmony), and First Prize in the National Opera Association's Biennial Composition Competition (Speck, 2007, p. 753).

Grantham is the co-author alongside Kent Kennan of *The Technique of Orchestration*. This is a 1983 publication that is in its third edition. Grantham joined forces with Kennan for this third edition, previously published in 1952 and again in 1970. The book is published under Prentice-Hall in Englewood Cliffs, New Jersey (Kennan, 1983, p.ii). Grantham has been published in a volume of Mark Camphouse's (Ed.) book *Composers on Composing for Band*,

Volume 2. Within Grantham's chapter, he writes about his personal creative process where he mentions the current studied piece. His other subchapters include notably topics of Views from the Composer to the Conductor Pertaining to Score Study and Preparation, The Relationship Between the Composer and the Commissioning Party, Individuals Who Have been Especially Influential in My Development and Career, Ten Works I Believe All Band Conductors at All Levels Should Study, Ten Composers Whose Music Overall Speaks to Me in Especially Meaningful Ways (Grantham, Camphouse, Ed., 2004 p. 97-124).

Many of Grantham's works take existing melodic material and reinvents it within his compositions. Grantham does not consider himself an arranger in the slightest, he speaks of this process in *Composers on Composing for Band* page 100:

Preexisting music has also served as a basis for a number of my compositions, whether they be from a particular musical style or genre (shape note music, spirituals, bebop, Cajon music, etc.) or specific works by other composers that have particular significance for me (Bach, Gershwin, Elizabethan madrigalists, etc.). It is my hope and intention when I undertake the composition of such works that, like Stravinsky, Copland, Bartók, Tchaikovsky and many others, I can put my own stamp on the material and show it to the listener in a fresh light. When this is accomplished, one is justified in claiming the role of "composer" of the work. It is never my intention to simply imitate or arrange.

The greatest influence on Grantham was Nadia Boulanger (Grantham, Camphouse, Ed., 2004 p. 110). Grantham's other influences as a composer is Halsey Stevens, Ramiro Cortes, and Robert Linn from the University of Southern California. Kent Kennan, a member of the committee that hired Grantham in 1975 to work with him at the University of Texas-Austin, became a great friend, mentor, and influence on Grantham prior to Kennan's passing in 2003 (p. 111-112).

A listing of Grantham's best of the best compositions he believes all conductors at all levels should study are found on pages 113 to 117 of his chapter in *Composers on Composing for Band*. These works are as follows: Chorale Harmonizations by J. S. Bach, Mazurkas by Frédéric Chopin, Preludes and Fugues op. 87 by Dmitri Shostakovich, *Cantata Academica* by Benjamin Britten, *Alborada del Gracioso* and *Une barque sur l'océan* by Maurice Ravel, Violin Concerto by Alban Berg, *Agon* by Igor Stravinsky, *Scenes Revisited* by Verne Reynolds, *John's Book of Alleged Dances* for string quartet and electronics by John Adams, *Eight Etudes and a Fantasy* by Elliott Carter. In addition to specific pieces, in the next subchapter of the book (p. 118-120),

Grantham lists composers whose music overall speaks to me in especially meaningful ways. These composers include the composers of the Fitzwilliam Virginal Book (Byrd, Gibbons, Morley, etc.), Hector Berlioz, Claude Debussy, Maurice Ravel, Benjamin Britten, Dmitri Shostakovich, Béla Bartók, Igor Stravinsky, George Crumb, John Adams, and Steve Reich.

Grantham continues to compose and publish pieces of varying mediums, with a focus on the wind band. His pieces can be found published under his own publishing company, managed by his wife Suzanne, Piquant Press. Other publishers of his music include Peer-Southern, E. C. Schirmer, and Mark Foster (Speck, p. 753). Grantham’s most recent work at the time of this report is his *Tuba Concerto* (2012) for Solo Tuba, Orchestral Winds, Percussion and Piano (Piquant Press, Catalog).

Table 5.1 Selected Wind Band Compositions of Donald Grantham

Name	Publisher	Date Published
<i>Tuba Concerto</i>	Piquant Press	2012
<i>Baron Piquant on Pointe</i>	Piquant Press	2011
<i>Spangled Heavens</i>	Piquant Press	2010
<i>Symphony for Winds and Percussion</i>	Piquant Press	2009
<i>Exhilaration and Cry</i>	Piquant Press	2008
<i>Baron La Croix’s Shuffle</i>	Piquant Press	2007
<i>From ‘An Alabama Songbook’</i>	Piquant Press	2007
<i>Starry Crown</i>	Piquant Press	2007
<i>Court Music</i>	Piquant Press	2005
<i>Baron Samedi’s Saraband (and Soft Shoe)</i>	Piquant Press	2005
<i>Baron Cimetière’s Mambo</i>	Piquant Press	2004
<i>Fantasy on ‘La Golondria’</i>	Piquant Press	2003
<i>Variations on an American Cavalry Song</i>	Piquant Press	2001
<i>Kentucky Harmony</i>	Piquant Press	2000

<i>J'ai été au bal</i>	Piquant Press	1999
<i>Southern Harmony</i>	Piquant Press	1998
<i>Bum's Rsh</i>	Piquant Press	1994
<i>Fantasy Variations</i>	Alfred Publishing (Warner Brothers)	1997

(Piquant Press, Catalog)

Unit II. Composition

Baron Cimetiére's Mambo was commissioned by Neil Jenkins and Nikk Pilato for the J. P. Taravella High School Wind Orchestra, Coral Springs, Florida. According to Gary Speck's article in Teaching Music Through Performance in band article, the piece was completed on New Year's Day in 2004 (Speck, 2007). Within the score to *Baron Cimetiére's Mambo* Grantham included the following program notes.

In Voodoo lore, Baron Cimetiére is the loa (spirit) who is the keeper and guardian of cemeteries. Depictions of him are, needless to say, quite chilling. He is usually pictured in dark tailcoat and tall dark hat-like an undertaker—wearing dark glasses with one lens missing. He carries a cane, smokes cigars, and is a notorious mocker and trickster. (The Haitian dictator 'Papa Doc' Duvalier is said to have adopted his sartorial style in order to intimidate any opponents who were practitioners of Voodoo.) I first came across Baron Cimetiére in Russell Banks's fascinating novel *Continental Drift*, which deals with the collision between American and Haitian culture during the "boat people" episodes of the late 1970's and early '80s. Voodoo is a strong element of that novel, and when my mambo began to take on a dark, mordant, sinister quality, I decided to link it to the Baron. (Grantham, *Baron Cimetiére's Mambo*, 2004).

Baron Cimetiére's Mambo is the first composition in a series of four where Grantham utilized Voodoo spirits in their titles. The other three works for band include *Baron Piquant on Pointe* (2011), *Baron La Croix's Shuffle* (2007), and *Baron Samedi's Sarabande* (and Soft Shoe) (2005). Later, Grantham reworked two of these pieces in the series for Chamber groups. These pieces include *Baron Piquant's Pas De Trois* (2012, based on *Baron Piquant on Pointe*) as well as *Son of Cimetiére* for Violoncello and Piano (2006, based on *Baron Cimetiére's Mambo*). Within Haitian Voodoo Lore, each of the previously mentioned characters are spirits who are found within cemeteries. Each of these Barons have different obligations, for example digging graves or planting crosses, Baron La Croix (Courlander, 1960, p. 325). More

information about the Haitian culture of Voodoo as well as a closer look at these characters follows in the Historical Perspective section.

Many of Grantham's works are based on folk melodies. The following compositions included old folk melodies reinvented in a fresh new way *Kentucky Harmony* (2000) and *Southern Harmony* (1998), and *J'ai été au bal* (1999). *Baron Cimetiére's Mambo* is a different type of composition than these previously mentioned pieces; it includes all original melodic and harmonic material with one small exception, the inclusion of a cleverly hidden *Dias Ire* quote (Grantham, Camphouse, Ed., 2004, p. 100-101). Within *Baron Cimetiére's Mambo*, Grantham includes fresh musical ideas that he describes as dark and sinister (p. 100).

Grantham began composing a fiery Latin dance work, but did not have a title. The title *Baron Cimetiére's Mambo* came from the influence of the novel *Continental Drift* by Russell Banks, which Grantham had read years before (Grantham, personal interview, October 19, 2012). As the title possesses, the piece paints a picture of Baron Cimetiére within a Latin influenced musical context. Mambo is the musical style that blended North American instrumentation and harmony with the Cuban son, the stylistic foundation of today's popular salsa music (Mauleón, p. 356-258). The word Mambo has special meaning in voodoo culture, Mambo is voodoo priestess (Courlander, p. 359). Grantham speaks of this title and its meaning in his chapter in *Composers on Composing for Band*,

On reading the novel, I was reminded of the importance of the mambo (a female priestess) in voodoo, and naturally I found the double entendre of this word appealing. All of these influences coalesce and inform the character of the completed composition, and without them the piece would have been something quite different... (p. 101)

It should be stated that the premise of the piece is depicting Baron Cimetiére. However, a twist on the title's double entendre word mambo might hint at something else. One could also interpret *Baron Cimetiére's Mambo* as a piece written about a relationship between Baron Cimetiére and a female voodoo priestess.

Unit III. Historical Perspective

Within a timeline of Grantham's works for band, *Baron Cimetiére's Mambo* (2004) was written six years after his extremely popular piece, *Southern Harmony* (1998). *Baron*

Cimetière's Mambo (2004) was written five years before his *Symphony for Winds and Percussion* (2009). Composing *Baron Cimetière's Mambo* must have created some motivation for Grantham, as it is the first piece of a series of four stand-alone works depicting the different Barons of Voodoo folk lore. The mambo was an instant success and gained national attention through a performance at the 2005 College Band Directors National Association Conference in New York City in February. *Baron Cimetière's Mambo* was performed at the conference by the University of Texas Wind Ensemble, Jerry Junkin, conductor (Battisti, p. 63).

Grantham's influences can be found directly from the source, the novel *Continental Drift* by Russell Banks. This book tells the story of Robert Dubois a man from New Hampshire. The mention of the Baron does not occur until the final chapters of the book. Bob and a Jamaican man load a small boat with Haitians with ambition to smuggle them into Miami, for a fee. Within the group of Haitians is a woman, Vanise and her baby. A coast guard boat approaches Bob's boat just off the coast of Miami, and the Jamaican forces all the Haitians to jump overboard. All of the Haitians drowned except Vanise, who believes the reason for her survival is only due to the Ghede. In voodoo culture Ghede, also Gèdè Nimbo, is the "dead" loa, god or spirit, of the graveyard (Courlander, p. 322). Vanise was believed to have been allowed to live by Ghede, but her soul was taken. In the beliefs of Ghede, a child does not have a soul and when they die, a soul must be given to Ghede. In this case Vanise's soul was taken. She could remember her name and that is about all (Banks, p. 321), Vanise, with almost no conscious awareness, is carried to la chamber de Ghede (Banks, p. 324). This is a rundown office building in the Haitian district of Miami, where Ghede, or Baron Cimetière can be found. Banks describes the Baron as,

taller than a man, made even taller by the battered top hat on his head, and cadaverous, with a head and face like a skull, his eyes hidden behind black, wire-rimmed glasses, his teeth large and glittering with gold. He's wearing a mourning coat with no shirt beneath it, and his bony brown chest is slick with sweat. His striped gray trousers are held up by a thickly braided gold rope knotted over his crotch, and on one of his feet he wears white shoes with pointed toes. He's a magnificent figure—awesome, frightening and delightful. (Banks, p. 326)

Through a heated exchange between two different Gehede, alongside dancing and song, Vanise is brought back to consciousness, but only by being possessed by Gehede. Her future is to be indentured to the Baron for the rest of her life. (Banks, p. 328-329)

Gehede has another spelling, Gèdè, with a full name Gèdè Nimbo. Gèdè Nimbo is one of the most powerful spirits, and is referred to as the “dead” Spirit. Gèdè is the term for many different loa in the Haitian Voodoo culture. Brothers and sisters of Gèdè all share the name Gèdè and serve Gèdè Nimbo. Gèdè is also represented by a series of “assistants” with the pre-fix Baron. These Baron loa are spirits of the cemetery. Baron Samedi, another name for Baron Cimetière, is considered the leader of all of the Barons. Baron Piquant is the loa in charge of grave digging. Baron Lacrois is the loa who plants the cross over the grave. (Courlander, p. 323-324)

The representation of these Haitian gods come in the form of “horses,” or possessed people. For example Baron Cimetière would enter the body of person. This now possessed “horse” begins to take on the personality, actions and voice of the loa. Baron Cimetière as well as most of the differed loas in the Gèdè are portrayed dressed in black with a tail coat and top hat. He is usually carrying a cane and smoking a cigar or cigarettes (p. 56). Baron Cimetière’s actions are usually considered obscene and he is a prankster. “For he is the spirit of the cemetery, the one who laughs last and best” (p. 57).

Unit IV. Technical Considerations

On Grantham’s website, Piquant Press, he states the University Interscholastic League grade level as a grade 6. However, *Baron Cimetière’s Mambo* is not on the 2012-2013 UIL prescribed music band music list. UIL is the governing body for music festivals in Texas (University Interscholastic League). *Teaching Music Through Performance in Band* considers the piece a grade 6. On page 754, Speck mentions the grade level, “Despite its brevity, the instrumentation, technical demands, and musical sophistication required for this piece make it a Grade 5 in this author’s opinion, however, it is listed as Grade 6 in this series.” Due to the rhythmical challenges, technical challenges, and ensemble playing challenges the current author would consider the piece a grade 6.

Rhythm is a challenge in this piece. Heavy syncopation occurs frequently and independently. With the piece in cut time, performers must perform syncopations of the 8th note frequently. Grantham obtains this flavor of Latin music by utilizing this syncopated feel. A frequent melodic entrance occurs on the ‘e’ of 2—counting in cut time. Performers must breathe before this entrance or it will be late. Interjections in the brass, but others play these as well, occur frequently on the ‘a’ of 1. Careful counting and subdivision is needed for this to occur together. Grantham’s 3/2 bars always contain 8th note groupings of 3, for a syncopated feel. Performers who outline the accents in these bars must count and subdivide carefully. In the second to last measure, there is a 7:4 series of notes in the trombones. Although notated in a complex manner, this Rubato-like measure requires less difficulty.

There are plenty of demands placed on the percussion section. Grantham lists 51 separate instruments for 5 players, in addition to a timpanist. There are five separate percussion parts written. There are instruments on the counted list, from the front page of the score, that are listed twice or more under different players. Many of these instruments are able to be shared, but due to logistics of rests in the parts, multiples of the same instrument are needed for certain instruments. Grantham also employs several of the same instruments used at the same time. For example the ascending and descending Flexatone in measure 65-66. Four pairs of sandpaper blocks are needed for a segment starting in measure 135. At least two separate marimbas are needed because the three parts are not able to be doubled on one instrument, see measures 161-178. Grantham also requests the use of a 5 octave marimba, to double a bass line in Theme A down an octave. Percussionists are frequently switching instruments and must do so very quickly. Percussion is a major part of this work, providing the Latin rhythm section Timbre as well as carrying the melody in measure 111 and 161.

Baron Cimetiére’s Mambo requires a strong Piano player. Soloistic playing occurs frequently in the piano part, with an extended solo at the beginning of the development in measure 83. This solo is intended to be performed on harpsichord (Grantham, personal interview, October 19, 2012). The piano is also utilized as a timbral coloring instrument frequently. Care should be taken in preparation of the short piano solo in measures 236-238, this should also be cued carefully.

All woodwind parts contain running 8th note figures. Although the tempo allows these 8th notes to be easily performable, the drastic range changes and accidents increase the difficulty

level. Articulation and accents throughout the piece should have careful consideration, especially in the woodwind parts. There are a few occurrences of 16th note runs first occurring in measures 76 and 78. These are very fast flourishes and completely exposed, but luckily all slurred. Careful care to start the 16th notes at the proper time, as well as arrive on the next count 1 in time should be taken.

Brass parts are not extremely demanding until the Recapitulation in measure 188 to the end. Syncopated hits in the brass should be counted and subdivided carefully. Mutes are required in all brass parts. An exposed high French horn part occurs in measures 164-178. Upper range notes is prevalent in many of the brass parts. 1st and 2nd Trumpets have written high Ds, also found in the 1st and 2nd Trombones have written high Cs. Although brass parts are pretty sparse through most of the piece, from measure 188 to the end can become quite tiresome for the brass.

Unit V. Stylistic Considerations

Music surrounding dance always demands a focus on articulation. This is the case with *Baron Cimetiére's Mambo*. Donald Grantham clearly notates articulation and rarely writes notes without specific instructions on how to perform themes. Frequently we find combinations of articulations such as accents/staccato, marcato/staccato, staccato/tenuto, and even an accent/staccato/tenuto. Care should be taken to perform each of these articulations with the proper length and weight, so the ends of the notes release together and the balance during the articulation is clear. Mostly occurring in the woodwind parts, slur groupings should be carefully analyzed and performed. This syncopated slur groupings gives the piece the style recognized as Latin music.

Notes throughout the piece should be played as straight 8th notes. Grantham often writes segments in his music with “swing” 8th notes, but always clearly notates where to perform in this manner (Speck, p. 757). It is not indicated in *Baron Cimetiére's Mambo* to swing any notes, and would be detrimental to the overall feel and style of the piece.

Tempo is a stylistic point of interest for Donald Grantham. Within his chapter of *Composers on Composing for Band: Volume Two*, he writes on this topic. As the demand of the piece goes up, conductors occasionally slow the tempo for a safer and cleaner performance.

Grantham is opposed to this. “I would rather have my music performed at tempo a little bit messy rather than perfectly at a significantly slower tempo.” (p. 104) He writes on to say a group should not perform a piece if it is unrecognizable, but performances should be “on the edge” rather than “safe.”

Unit VI. Musical Elements

Melody

The melodic content of *Baron Cimetière's Mambo* is one of the highlights of the piece. After the introduction motive, the Theme A melody is stated in the clarinets pickups to measure 8. This very memorable melody occurs four times throughout the piece. Grantham utilizes all wind instruments to color and vary the statements of the melody. After the initial four bars of Theme A, Grantham institutes a call and response that is almost development of the melody in the middle of the phrase. This occurs with the saxophones in measures 11-12. An occurrence of a single group of instruments playing the complete Theme A does not occur, it is always scored with the call and response. See figure 5.1.

Figure 5.1 *Baron Cimetière's Mambo M. 8, Theme A first 8 measures*

The musical score for Figure 5.1 consists of two systems of staves. The first system covers measures 8 through 11. The top staff is for Clarinets, starting with a *p* dynamic in measure 8, reaching a *f* dynamic in measure 9, and returning to *p* in measure 10. The bottom staff is for Saxes, with a *f* dynamic in measure 11. The second system covers measures 12 through 15. The top staff continues the Clarinet line, with dynamics *p*, *mp=p*, *cresc.*, *mp dim.*, and *p*. The bottom staff includes parts for Trbns. and Hrns., with dynamics *mp > p*, *mf*, and *mf*.

In the second part of Theme A Grantham institutes a metric expansion to take a melodic idea and expand it one extra beat. There is a 3/2 bar in measure 19 that expands the length of the phrase by one beat. Every repetition of Theme A contains this 3/2 bar.

The overall textural nature of this piece is sparse. Blankets of chordal accompaniment do not exist until the end of the piece, and when they do occur they are not traditional band accompaniment. Because of this sparseness, the melodic content is very harmonically involved. Melodies very carefully outline or imply harmonies in a very well constructed maner. With this in mind, Grantham does a very good job of writing memoralble melodies and themes which outline harmonic structures.

One interseting melody occurs within the development section of the piece. It is a new melody that was not stated in the exposition of the piece, Theme D. The melody is first stated in measure 111. Because of the pitches within, and the nature of the piece, the author believes this is loosely tied to the Dies Irae theme. The final four notes of the first measure are very similar to the Dies Irae theme. After interviewing Donald Grantham, this Dies Irae variant was not intended. In the October 19, 2012 interview, Grantham quoted about the Marimba Theme, “Well, all of those pitches are in there. [laughs] Yeah, it is kind of a variant of that [Dies Irae].” See figure 5.2. One other occurances of the Dies Irae theme occur in a cleverly desguised quote in the woodwinds in measure 202-205. Search for the pitches Eb, D, Eb, C, D, Bb C in measures 202-205 in the woodwinds. They are hidden, but they are there.

Figure 5.2 *Baron Cimetiére's Mambo* M. 111, Marimba Theme



The true quote of *Dies Irae* occurs in the backgrounds in the development of the piece. First occurring in measure 102 in the english horn and upper trombones, harmonized by the bassoons and lower trombones. The thirteenth century latin hymn describes the day of judgement and has been used historically by Verdi and Mozart. The pitches of the beginning of the *Dies Irae* hymn can be found in figure 5.3 in D minor. Grantham quotes *Dies Irae* in the English horn and the first and second trombone in measure 102, then later in 152. This occurs during the Development-b section of the piece where the clarinets have the melodic content. The *Dies Irae* in accompaniment figures is slightly hidden, but a true quote in G minor. Along with the harmony in the bassoons lower trombones, there is an offset 8th note figure in the Contra Bassoon, Contra Bass Clarinet and Tubas. Both of these elements “hide” the *Dies Irae* quote that can be seen in figure 5.4.

Figure 5.3 *Dies Irae*



Figure 5.4 *Baron Cimetiére's Mambo* M. 102, *Dies Irae* Quote

A musical score for measures 102-111. It features two staves: the top staff is for English Horn and Upper Trombones, and the bottom staff is for Bassoons and Lower Trombones. The key signature is G minor (two flats) and the time signature is 4/4. The score shows the *Dies Irae* quote in the background, with notes marked with accents and stems. Measure numbers 102, 103, 104, 105, 106, 107, 108, 109, 110, and 111 are indicated above the staves.

Harmony

Grantham's harmonic material, although diverse, can all be placed within the framework of tertian harmonies. *Baron Cimetiére's Mambo* visits two tonal centers, C minor and G minor. The piece switches back and forth during the development, then returns to the home key of C minor for the Recapitulation. Due to the sparse nature of the piece, many harmonies are implied through the melody. For a large percentage of the piece, melody and bass line are the only two things occurring; and many times not even a bass line. When analyzing two note harmonies, one must ask, "What harmony was the composer implying in this measure?" An example of an analyzed portion of one of these melodies is found in figure 5.5 from the introduction of the piece.

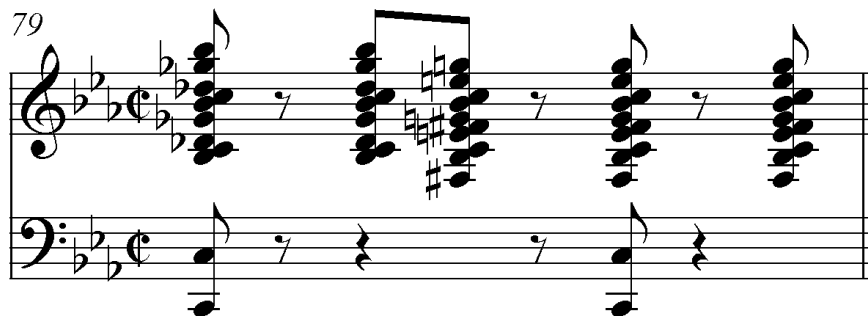
Figure 5.5 *Baron Cimetiére's Mambo* M. 1, analyzed melody

When chords exist, Grantham's color scheme is very diverse. Standard triads and well behaved harmonies occur in sections such as 119 in the woodwind lyrical section, where the sequence of harmonies is as follows: Dm, E, G, A, C#dim, D, D7, G. On the other side of that color scheme, Grantham uses a triad basis and adds one or more pitches to make the harmony more complex. An occurrence of this can be found in the many 'chordal hits' of the pieces. In measure 13, the French horns are playing the pitches d, f, f#, with an eb in the bass. One might consider this a D major chord with a #9 as well as a b9, in jazz this would be an altered dominant chord. But of course, there are other parts of the chord missing, the 5th and the 7th.

One other display of Grantham's diverse harmony can be found at the end of Theme C or what the author has named the Mambo theme. In measures 79 and 80, Grantham switches between two chords under a C pedal. The first chord contains Gb, Bb, Db, and C which could be analyzed in two different ways. Harmonies are easily discussed again with the terminology of jazz extensions. First as a Gb major with a #11 added, or second as a C7 with a #11 and b5 minus a 3rd. The second chord is a C7 with a #11. The chords change so quickly and the bass

sounding the C, the author believes this is all a Dominant functioning C chord with several altered extensions. See figure 5.6 for a reduction of these chords, measure 80 is an extension of this harmonic idea. Interestingly enough, Grantham does not resolve this extremely altered C7 chord to F or F minor. It resolves to another altered chord, in the flavor of G. It contains G, Bb, B natural, Eb, E natural and could be described as a G chord with a #9, 13, and b13. These thick harmonies create some dissonance that does not resolve in the way the listener has expected. In measure 81 and 82, the upper woodwinds chromatically descend to introduce the new key of G minor.

Figure 5.6 *Baron Cimetiére's Mambo* M. 79, Harmonies



Rhythm

Baron Cimetiére's Mambo is in cut time with duple based rhythms. Melodic lines, harmonic lines, and backgrounds are mostly based on the 8th note value. Frequent uses of rests demand careful counting. Grantham employs a high level of syncopation. Rarely do entrances occur on a strong beat, many times they occur on the “e” of count 2—in cut time. These entrances can be challenging, if the performer is not counting or subdividing before the entrance. Within melodies, rhythmic motives occur through slur and accent patterns. Frequently we find groups of three 8th notes strung together, and possibly continuing over a bar line.

The piece is strongly influenced by Latin rhythms. Latin music, and specifically Cuban Salsa music, has a rhythmic heartbeat found in its clave pattern. A 3-2 clave pattern is clearly recognizable throughout *Baron Cimetiére's Mambo*, the pattern can be found in the clave part in figure 5.7. Also notice the complimentary rhythms in the other percussion instruments as well as

the bass line. The clave pattern is clearly a 3-2 pattern, but differs slightly from the standard 3-2 son clave found in figure 5.8. There are variations of the son clave found in the Rumba Clave and the Brazilian Clave, also in figure 5.8. However, our variation of the clave represented by the “and of 1” in the second measure is Grantham’s own variation on the basic 3-2 son clave. A true statement of the 3-2 son clave with no variation occurs in measures 93-94. All other occurrences of clave are the “and of 1” Grantham variation of the son clave.

Figure 5.7 Baron Cimetière’s Mambo M. 188, Percussion

The musical score for Figure 5.7 shows six percussion parts for measures 188-191. The parts are: Guiro, Claves, Cow Bell, Bongos/Congas, Maracas, and String Bass. The Guiro, Claves, and Cow Bell parts feature a 3-2 clave pattern with accents and dynamic markings of *ff*. The Bongos/Congas part has a steady eighth-note pattern. The Maracas part has a steady eighth-note pattern. The String Bass part has a bass line with a 3-2 clave pattern. The score is in 4/4 time and includes dynamic markings of *ff*.

Figure 5.8 Clave Patterns (Mauleón, p. 47-57)

The three musical examples of clave patterns are:

- Standard 3-2 Son Clave:** A 4/4 time signature with a pattern of quarter, eighth, quarter, quarter, quarter, quarter, quarter, quarter.
- Variation - 3-2 Rumba Clave:** A 4/4 time signature with a pattern of quarter, eighth, quarter, quarter, quarter, quarter, quarter, quarter.
- Variation - 3-2 Brazilian Clave:** A 4/4 time signature with a pattern of quarter, eighth, quarter, quarter, quarter, quarter, quarter, quarter.

The rhythmic groove found throughout *Baron Cimetière’s Mambo* can find influences in the rhythmic styles: the Cuban Son, Son-Montuno and of course the Mambo. Examples of each

of these rhythmic grooves can be found in Rebeca Mauleón's book *Salsa Guidebook for Piano & Ensemble* (1993). As mentioned before, there are similarities in the clave pattern but also similarities in the bass line. The reoccurring "1 – and-of-2 – 4" in the bass can draw direct similarities to the previously mentioned salsa styles. Rhythmic influences of the melody can be traced to montuno patterns of the piano.

The insertion of a 3/2 bar within Theme 1 creates a new rhythmic complexity. Grantham uses this 3/2 bar in two different ways: to extend a melodic or rhythmic idea by one beat, or to delay the beginning of a new phrase by one beat. Examples of the extension of a melodic and rhythmic idea can be found in measure 19 and 80. Examples of the delayed next phrase can be found in measures 134 and 178.

Timbre

Baron Cimetière's Mambo contains several different layers of colors and textures. Donald Grantham utilizes percussion frequently to create a Latin-like groove. There are several different combinations of percussion instruments used in various places to create these colors. Likewise, Grantham always orchestrates phrases differently as they reoccur. One statement of an idea is never voiced in the same instruments twice; there are always variants in the orchestration. Even within the same phrase, Grantham varies the instruments which color the leading melodic line or have accompaniment figures. A great example of this is found in the first statement of Theme A. In measure 9 muted trombones color and harmonize the clarinet melody, but in measure 11 muted French horns color and harmonize the melody. The hits in the brass and percussion change orchestration in measure 12 and 13. At the repeat of Theme A in pickups to measure 24, the piccolo, flutes, and English horn harmonize the Theme, responses and hits now include muted trumpets.

One colorful timbre occurs in measure 119-124 with a full woodwind choir and marimbas accompanied by string bass and percussion. This lyrical melody is in the upper register of most woodwinds at fortissimo and rich harmonies create a very attractive color. When the statement of this melody is repeated in measure 173, Grantham changes adds a high French horn in octaves long tones and a first trumpet leading the melody.

In the final statement of Theme A at measure 204, Grantham layers two different timbres. The brass and non-pitched percussion play the Theme A material and groove, but the woodwinds and marimbas play a new lyrical line over the top. Rhythmically, this is similar to Theme B or the lyrical theme in 119, but harmonically it is new material. Harmonically, this lyrical superimposed section is where Grantham hides the Dies Irae theme. This superimposed section of very thick scoring has become a very recognizable of Grantham's music.

Unit VII. Form and Structure

Baron Cimetière's Mambo would be considered an overarching ternary form. There is an exposition which states all but one of the themes, a development which states one new theme, and finishes with a restatement of the opening themes in the home key. One could argue that a strong recapitulation in the home key could label the piece sonata form. There are two tonal centers which Grantham switches between in C minor and G minor. Grantham's style of composition is constantly developing; very rarely does he state the same theme the exact same way. This is also evident through his lack of repeat signs in the piece, this work is through composed. Below is a macro organization of the work, listing the themes.

A Section, Exposition – C minor

The following themes are introduced: Introduction motive, Theme A, Theme B, Transition, Theme C

B Section, Development – G minor (briefly modulates to C minor, then back to G minor)

The development includes: development on the Introduction motive, transition material from exposition, a new Marimba Theme (Theme D), development on the new Marimba Theme, transition back to C minor.

A Section, Recapitulation – C minor

The recapitulation includes: Tutti statement of Theme A, Theme C, and coda.

Section	Measure	Event and Scoring
Introduction motive	1-7	Tutti hit. Introduction Motive stated in low reeds, saxophones and tonal percussion. Measure 6 and 7, percussion groove sets up Theme A.

Theme A-a	8-15	Clarinets state Theme A-a, response and coloring in the saxophones. Interjections and coloring is found in the trumpets and trombones. Percussion and string bass provide backgrounds.
Theme A-b	16-23	Clarinets continue with Theme A-b, coloring in the saxophones. Interjections and coloring found in the horns, trumpets, trombones. Percussion and string bass provide backgrounds.
Theme A-a	24-31	Piccolo, Flutes, English Horn, and clarinets in different colors when restating Theme A-a. Bass Clarinet added to the bass line. Alto and Tenor saxophones provide the response. Interjections and coloring found in the horns, trumpets, and horns. Same 'rhythm section' accompaniment as initial statement.
Theme A-b	32-39	Flute and 1 st Clarinet carry the Theme A-b melody, colored and harmonized by the woodwind choir along with light percussion.
Theme B	40-44	Theme B is stated 40-44 with a brass question followed by a woodwind answer. Short Theme.
Theme B ¹	45-50	A variation of Theme B is stated in 45-50, in the same call and response manner.
Theme B ²	51-56	Trumpets and trombones state a similar Theme B motive, but an added countermelody occurs in the horns and euphonium. Woodwinds answer following is part of the transition material, due to how it is used later in the piece.
Transition	56-66	Tutti woodwinds state a type of answer that closes Theme B, but is later used as transition material. This is followed by clarinets stating material, very similar to Theme A material. Melody is colored and harmonized by pic, flutes, and low reeds. Flexatone colors the melodic countermotion.
Theme C (Mambo)	67-74	Call and response between a near tutti scoring and French horns and saxes. End of phrase found in the saxophones with a build into the repeat of the Theme C.

Theme C ¹ (Mambo)	75-82	Call and response between the brass and woodwind flourishes. Tutti scoring measure 79 and 80. Short woodwind transition in measures 81-82.
Development-a	83-96	<i>Motivic development on introduction and Theme A material</i> in solo piano, soft punctuations in low reeds, bass and marimba.
Development-b	97-110	<i>Motivic development on introduction and Theme A material</i> in clarinets, colored and punctuated by woodwinds, low brass and percussion.
Theme D (Marimba Theme)	111-124	New material, Marimba Theme, Theme D. Flute, oboes, English horn, and marimbas state the melody. Measure 119-124, lyrical woodwind melody. (Speck considers this section as a development of previous material, the author believes it is entirely new musical material)
Transition	125-134	Orchestrated percussion stating the Transition material. Contains a straight quote of the Transition material in the original key, except for the last 2 measures differ slightly.
Development-c	135-146	<i>Fugue-like development on Introduction motive</i> in alto, soprano, and flute with sandpaper accompaniment. Measures 143-146 possible development on Theme D (Marimba Theme).
Development-b	147-160	<i>Motivic development on introduction and Theme A material</i> returns in clarinets, colored and punctuated by woodwinds, brass and percussion.
Theme D ¹ (Marimba Theme)	161-178	Reorchestrated Marimba Theme with saxes coloring the marimbas, harmonic French horns. First trumpet leads the lyrical woodwind melody at 173-178.
Transition	179-187	Develops Transition material. Large Re-transition into the Recapulation in the home key of C minor. Tutti and Molto Ritardando in measure 186-187.
Theme A-a	188-195	Tutti statement of Theme A-a.

Theme A-b	196-203	Tutti statement of Theme A-a. Woodwinds begin lyrical statement of a variation of Theme 2 (Mambo), superimposed on top of Theme 1.
Theme A-a ¹	204-211	Brass states Theme A-a, while woodwinds continue to superimpose a variation of Theme B on top.
Theme A-b ¹	212-217	Tutti statement of a variation of Theme A-b.
Theme C (Mambo)	218-225	Tutti statement of Theme C.
Theme C (Mambo)	226-235	Tutti statement of Theme C. Woodwind transition in measures 234-235, different than initial statement of the Bernstein theme.
Coda	236-245	Tutti closing material with motives from Transition in the percussion in measures 236-237 as well as a motive from Theme A in measure 238.

Unit VIII. Suggested Listening

Donald Grantham

Baron Samedi's Sarabande (and Soft Shoe)

Baron La Croix's Shuffle

Baron Piquant on Pointe

Baron Piquant's Pas De Trois (chamber work based on *Baron Piquant on Pointe*)

Son of Cimetière for Violoncello and Piano (based on *Baron Cimetière's Mambo*).

Bum's Rush

Southern Harmony

J'ai été au bal

Variations on an American Cavalry Song

Symphony for Winds and Percussion

Fantasy Variations

Leonard Bernstein

Mambo from West Side Story

Adam Gorb

Yiddish Dances

Awayday

Frank Ticheli

Cajun Folk Songs

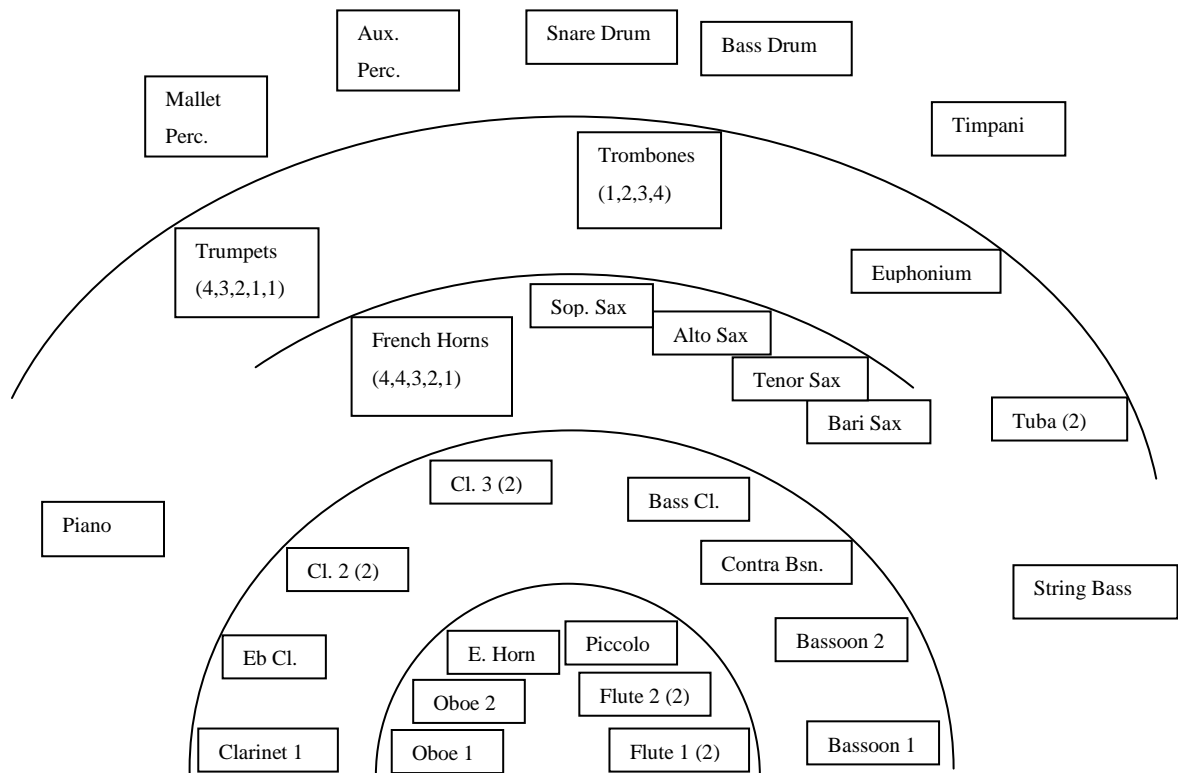
Halsey Stevens

Ukrainian Folksongs

Unit IX. Seating Chart and Acoustical Justification

Utilizing the current setup of the Kansas State Wind Ensemble, the acoustical justification of this seating chart is as follows. Instruments are placed in seats to project well and blend as a band. Instruments are seated by families: Saxophones sit near Saxophones, Clarinets sit near Clarinets, etc. Bass voices are in the upper right ‘pie slice’ of the ensemble to unify those instruments when similar lines occur. Soprano voices are mostly centered or on the left side of the band, with the exception of the flutes. Tenor and alto voiced instruments fill out the rest of the ensemble. Even though these tenor and alto voices are separated, Donald Grantham orchestrates in a way that will breed success if instruments are seated within instrument families. The percussion set up is varied because of the vast array of instruments and assignments to who plays each instrument, the set up will remain close to this with added auxiliary instruments throughout the percussion section.

Figure 5.9 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1 (October 17, 2012)

Ensemble: KSU Wind Ensemble

Announcements: “This performance will be March 10th, 2013”

Literature: *Baron Cimetiére’s Mambo* - Grantham

Time: 33 minutes

<i>Baron Cimetiére’s Mambo</i> - Grantham	Evaluation
1. Sight read piece, under tempo quarter = 84.	1. Needed to regroup after 1 st theme and start again. Counting accurate rests is a problem throughout. Major confusion through 179-188.
2. Ratchet and Vibraslap pickups to 218, treated as a pickup, in tempo.	2. I don’t think this will work, it sounds like a mistake. This pick up will be turned into a fermata.
3. Isolate rhythms M. 230-233.	3. Rhythm still needs work, matching style is still poor.
4. M. 238-end, ending ensemble coordination.	4. Need to work trombone feature in 244
5. M. 6-39 lighter, rhythmic accuracy, dance-like	5. Rhythm issues in background figures, melody too loud.
6. M. 40-66 rhythmic accuracy, dynamics, balance.	6. Lots of wrong notes in clarinets. Style issues in note lengths. Woodwinds overplaying technical figures.
7. M. 67-82 isolate horn and sax responses.	7. Still dragging response figure, but style is better.
8. Mes 97-110 isolate offset hits.	8. Very rough, needs review.

Rehearsal Plan – Rehearsal #2 (December 5, 2012)

Ensemble: KSU Wind Ensemble

Announcements: “Auditions taking place today, chamber Friday”

Literature: *Baron Cimetiére’s Mambo* - Grantham

Time: 3:35-4:20

<i>Baron Cimetiére’s Mambo</i> - Grantham	Evaluation
<ol style="list-style-type: none">1. Intro – Balance and pulse establishment2. M. 6-66 roles of ensemble, background alignment. Slow things to 4/4, isolate.3. M. 67-82 focus on transition to development. Vertical alignment crucial.4. M. 97-187 roles of ensemble, vertical alignment. Understand colorings. Pulse5. Transition into 188, coordinate and crescendo.6. M. 188-217 isolate, vertical alignment and lighter is better. New added elements heard.7. M. 218-End coordinate trombones at end. Fix pickup into 218 (fermata).	<ol style="list-style-type: none">1. Intro was better the 3rd rep, still lacks balance. 16th notes are in good shape.2. Plenty of issues mostly spawning from poor individual technique. There is a mistake in the Double Bass part, notes at M. 8-15 do not exist in part, the part was edited to include these measures. Band was reading well, decided to not do any 4/4 isolation. Flexatone players trying to play each note.3. Extreme registers in M. 81 very piercing. Conducting pattern still very big, lighter pattern needed.4. Percussion playing very well. Low brass hits have issues, many clarinet technique issues.5. Issues with pickups into M. 179 still exist.6. Technical issues with segment before M. 218 still exist.7. Did not have enough time to cover M. 218-End concepts.

Rehearsal Plan – Rehearsal #3 (February 25, 2013)

Ensemble: KSU Wind Ensemble

Announcements: “This piece will close our concert, sectionals strongly encouraged! Goal tempo 96-100.”

Literature: *Baron Cimetiére’s Mambo* - Grantham

Time: 4:30-5:30

<i>Baron Cimetiére’s Mambo</i> - Grantham	Evaluation
<ol style="list-style-type: none">1. Focus on second half of piece, run M. 147-End. Backwards rehearsal, emphasis on end first.2. Roles of ensemble and trombone lick in final 10 measures.3. Vertical alignment and accuracy M. 218-235.4. M. 196-217, new sustained element isolation along with brass melody. Slow down M. 212-fermata.5. M. 188 Balance and accuracy with attitude.6. Molto Rit. M. 186-187, must show perfectly.7. M. 178-179, count carefully, this is review.8. M. 147, the practice room is calling with a metronome waiting. Enter and exit silence collectively with excellent pulse and rhythm.	<ol style="list-style-type: none">1. Quarter = 88 today. Overall better retention from December than expected. There were some key people who prepared parts well.2. Where the glissando occurs should be addressed with trombones. I should practice showing this consistently.3. Horns saxes late in M. 219, 221. Pulse suffers through 232-233. Issues with percussion break in M. 236-238.4. Saxes rushing at M. 200-203. There is an issue with the score and parts, at 203 in notation of the mutes in brass. I decided to keep this segment open to help brass to cut through the high WW counter line.5. Still counting issues with accompaniment figures.7. M. 178 moved Floor tom from rim shot to normal note. High register WWs need to harness their instruments to play delicately.8. Had ensemble play backgrounds with no conductor, exposed!

Rehearsal Plan – Rehearsal #4 (March 1, 2013)

Ensemble: KSU Wind Ensemble

Announcements: “Performance tempo from here on out 96-100”

Literature: *Baron Cimetiére’s Mambo* - Grantham

Time: 3:35-4:30

<i>Baron Cimetiére’s Mambo</i> - Grantham	Evaluation
<ol style="list-style-type: none">1. Focus on first half of the piece, run Beg-M. 147.2. Remove Cl/FI/Pic M.6-39, isolating punctuations and colorings. Balance and rhythm focus.3. M. 40-66 Style and attitude. B/P only M. 55-60 then add WWs, align this vertically.4. M.75-81 isolate percussion, winds listen everyone must subdivide and groove together.5. M. 97-110 pass off running 8th notes. Isolate those people, then add backgrounds, then Isolate backgrounds. Spend some rhythmical time here.6. M. 125 balance percussion, very quiet.7. Fugue segment, all voices heard.8. Carnival at M. 143, vertical alignment with hits and balance. Rhythmic accuracy through ties is crucial.	<ol style="list-style-type: none">1. Overall very good progress on this piece.2. Pulse issues remain in the first statement of Theme A. I must establish quality pulse, clarinets must follow, then the punctuations will align properly.3. M. 40-66 is in good shape, balance in WWs needed.4. M. 75-81 is in good shape, vertical alignment of M. 79-80 improving. Percussion balance still suffers.5. Harpsichord solo is really suffering at M. 83. Improvement occurred M. 97-110, everyone understands their role and how it fits within the ensemble.6. M. 125 is a mess! Wrong notes and poor balance.7. Flute solo/sax accompaniment need to understand each others’ parts.8. Reviewed the end of the piece. Percussion break at M. 236 is a mess.

Rehearsal Plan – Rehearsal #5 (March 6, 2013)

Ensemble: KSU Wind Ensemble

Announcements: “Call Time Sunday 1:30 for sound check”

Literature: *Baron Cimetiére’s Mambo* - Grantham

Time: 4:35-5:20

<i>Baron Cimetiére’s Mambo</i> - Grantham	Evaluation
<ol style="list-style-type: none">1. Tempo establishment after intro and overall lightness of Theme A.2. Transition into 83 constant pulse, and balance through transition.3. Meaningful and Quality reps of development M. 83-187 with a focus on pulse during rests.4. Highlight M. 124-135 for piano and marimba balance.5. Highlight M. 141-142 for vertical alignment.6. WWs 1 to a part M. 200-206, and lightness.7. Pulse through M. 218 as horn and saxes take over.8. Highlight pickups to M. 230 to end with a focus on piano solo at M. 236.	<ol style="list-style-type: none">1. There is improvement through theme A. Drew playing maracas should worry less about accents. Switched bongos to sticks and it cuts very well in intro.2. Transition at M. 83 worked much better than expected.3. We were much more successful through the development, this is still the roughest area in the piece. Very sparse playing.4. Marimbas are still playing sloppy, all 3 are playing on one instrument. Will be easier on 2 marimbas.5. M. 141-142 is working much better! An area for conducting improvement is in M. 186-187, I slow down to a point then stop slowing down. I can keep slowing until count 4.6. M. 200 is much lighter, everyone understands roles and is more comfortable with their part.7. M. 218 is better, did not stop and work this.8. Trombone ending needed more work, so we did that instead.

Rehearsal Plan – Rehearsal #6 (March 8, 2013) Dress Rehearsal

Ensemble: KSU Wind Ensemble

Announcements: “Concert Sunday, 3:00”

Literature: *Baron Cimetiére’s Mambo* - Grantham

Time: 5:00-5:20

<i>Baron Cimetiére’s Mambo</i> - Grantham	Evaluation
<ol style="list-style-type: none">1. M. 186 should slow down more and be more dramatic. I’ll show that better.2. Saxes at M. 200 are rushing ahead, this is not allowing the next phrase to start in time.3. M. 212-217 is very clumsy. Spend time layering parts here might be needed starting with lows then WWs finally trumpets. Get a few reps here to align things vertically and strive for lightness.4. Development work M. 83. Balance and pulse especially with melodic segments and transitions.5. Vertical alignment and pulse of M. 57-66.6. First Theme A, groove with maracas, allow claves to create accents, just provide 8th notes.7. FINAL FULL RUN!	<ol style="list-style-type: none">1. Went in a bit of a different order. Fixed groove in the beginning much better by removing maraca accents.2. Slow down at M. 186 is working well, still could crescendo into the recap a bit more.3. We played M. 200-205 a few times rhythmically accurate, it is tough to get all 3 groups to subdivide their rhythms perfectly since they are all different, but fit together.4. M. 212-217 had several meaningful reps and highlight of the different elements. Defined M. 214 to have no cresc/decrec.5. M. 57-66 is aligning much better and is in balance.6. Development has improved. Harpsichord solo is inaccurate at times. Rests are where mistakes occur the most often.7. Final Run: Tempo was still under a bit around 92. I will bet that the concert will bump this to 96. Overall through the short rehearsals I think this is going very well.

CHAPTER 6 - *Suite Persane* by André Caplet

Unit I. Composer

André Léon Caplet (November 23, 1878 - April 23, 1925)

André Léon Caplet was born in Le Havre, France on November 23, 1878 into a poor family; he was the youngest of seven siblings. He studied piano and violin at a young age and was employed as a rehearsal pianist at the Folies-Bergères in Le Havre at the age of 12 (Caplet, André, *Oxford Music Online*). The Grand Théâtre in La Havre allowed Caplet to play violin in the orchestra at the age of 14. At the age of 18, Caplet began studies at the Paris Conservatoire. His professors included Xavier Leroux, Paul Antonin Vidal and Charles Lenepveu (Caplet, André). Also at the age of 18, in 1896, Caplet began to conduct when he substituted for Xavier Leroux at the Théâtre de la Porte-St-Martin in Paris. Xavier Leroux had conducted two performances of an unsuccessful piece with an excellent orchestra. After realizing the failure of the work, Leroux gave the baton to Caplet (Spencer, 1974, p. 11).

“From the very beginning, Caplet directed with the authority and precision of a master. Before the performances, the orchestra members would treat him as a boy, but the moment he ascended to the podium they accorded him the respect of a master. From then on, his reputation began to increase among the professional musicians of Paris.” (Spencer, p. 11)

By 1898 Caplet was an assistant conductor of the Colonne orchestra as well as the music director of the Théâtre de l’Odéon (Caplet, André). Caplet’s conducting became a focal point of his career, gaining him recognition on a worldwide level.

André Caplet found the cornerstone of his accomplishments in the 1901 prize, the Grand Prix de Rome. Caplet competed alongside A. Bertelin, Gabriel Dupong, Ayme Kunc, and most notably Maurice Ravel for the coveted award (Spencer, p. 11-12). The Grand Prix de Rome was a seven year grant which allowed for financial stability while one is free to create their art. Locked in solitary confinement, the contests set a poem to a four-part cantata as well as write a fugue. Caplet’s winning cantata was entitled *Myrrha* (Spencer, p. 12). After then Grand Prix de

Rome announcement, throughout the spring and summer of 1901 award ceremonies and socials were held, then in November a concert was held in his honor (Spencer, p. 12-15).¹

The prize required Caplet to move to Italy and submit compositions on a regular basis. He was successful with this contract for a short time, but became more interested in conducting and traveled to Germany to follow the famous conductors Motti and Nikisch (Spencer, p. 18). His compositions dwindled and in his fourth year of the Grand Prix de Rome contract he submitted his demission (Spencer, p. 27). It was the year 1905 when this occurred, Caplet moved back to Paris. In Paris, Caplet found himself surrounded by other composers who became influences either directly or indirectly. These composers included: Maurice Ravel, Gabriel Fauré, Paul Dukas, and Florent Schmitt (Spencer, p. 30). With these composers aside, Caplet's largest influence was his soon to be good friend and colleague, Claude Debussy.

In 1908 after a transcription by the pen of Caplet of Debussy's orchestral work *La Mer* for two pianos, a friendship blossomed between the two composers (Spencer, p. 32). A series of correspondence between the two composers is found from 1908-1914. The two lead seemingly parallel lives, Debussy living his 16 years earlier. Both were winners of the Grand Prix de Rome after studying at the Paris Conservatoire (Spencer, p. 79). From 1908 to Claude Debussy's death in 1918, Caplet assisted Debussy in his compositions. Debussy's health was poor at the time and was not able to complete all tasks necessary of a composer (Spencer, p. 78). On page 78 of Spencer's dissertation, a description of the work done by Caplet for Debussy is presented:

“...Caplet assisted in correcting proofs from the publishers, making transcriptions, and completing the orchestration for *Gigues* and the *Martyre de Saint Sébastien*. It was also Caplet who orchestrated the *Children's Corner Suite* and *Pagodes*, finished the orchestration of the *Boîte à jousjoux*, and re-orchestrated *le Jet d'eau*.”

Caplet traveled to the United States in 1910 after receiving the position, director of the Boston Opera, through the help of Henry Russell (Spencer, p. 31). Caplet's professional relationship with Debussy continued through letters across the sea while in Boston. His position at the Boston Opera was initially to conduct French repertoire alongside the Italian and German

¹ Maurice Ravel and Gabriel Dupont received the second prize in the 1901 Grand Prix de Rome. Ravel, a rebel towards the traditionalists at the time, composed a slow and languishing waltz-time cantata for his setting of the provided poem. He was purposefully creating a mockery of the text, which he did not care for. The judges of the prize did not oversee this radical statement and refused him a prize in 1901, 1902, and 1903. In 1905 he was denied entry to the competition. (Spencer, p. 16-17)

opera specialists, Roberto Moranzoni and Wallace Goodrich (Spencer, p. 56). Caplet did stretch outside his French realm to conduct *Carmen* and *Faust* in Boston (Spencer, p. 56). Caplet's specialty was of course his ability to conduct the works of Claude Debussy. He brought Debussy's French repertoire to American soil in Boston through the works, *L'Enfant prodigue*, the *Children's Corner Suite*, *Pelléas et Mélisande*, and the *Martyre de Saint Sébastien* (Spencer, p. 33).

Caplet returned to Paris in 1914 for a conducting engagement, but was quickly deployed as a soldier in the infantry (Spencer, p. 33). Caplet had been a member of the army since 1898, while at the Paris Conservatoire, but was a member of the auxiliary service of the reserves. During his active duty service as a soldier, Caplet was promoted to the rank of sergeant in 1915 (Spencer, p. 35). Caplet was wounded twice in battle, which he was cited for bravery. One of these instances was a gassing, which ultimately weakened his lungs leading to his death later in his life (Caplet, André). Caplet ended his active duty from the army in 1919 (Spencer, p. 35).

Caplet's health was poor after returning to civilian life and was not able to return to the podium as a conductor until 1922. However, upon his release in 1919 he married Marie-Elise Perruchon, the daughter of General Perruchon (Spencer, p. 35). Caplet only conducted through the year of 1922, when he left the podium to devote his time solely to composition. It was during this time Caplet composed what many describe as his masterpiece for voices, string quartet and harp: *Le miroir de Jésus* in 1923 (Caplet, André).

Caplet caught a simple cold, but due to his weakened lungs from his war injury his symptoms developed into a purulent pleurisy (Spencer, p. 38). A surgeon tried to save Caplet as the pleurisy filled his lungs with puss, but his previously gassed lungs were too weak (Spencer, p. 38). André Caplet died unexpectedly on April 23, 1925 (Spencer, p. 38).

Table 6.1 List of compositions and orchestrations by André Caplet

Name	Date Composed
<i>Quintette</i> for Piano, Flute, Clarinet, and Bassoon	1898
<i>Reverie</i> for Flute and Piano	1897
<i>Myrrha</i> , Grand Prix de Rome winning Cantata	1901

<i>Suite d'orchestre</i> (sur des melodies populaires persanes)	1900
<i>Légende</i> , symphonic suite for orchestra	1905
<i>March héroïque de la 5 ème division</i> for military band with drums, bugles and trumpets	1916
<i>Messe à trois voix</i>	1919-1920
<i>Le Miroir de Jésus</i> for solo voice, accompanying voices, string quart and harp	1923
<i>Conte fantastique</i> Based on Edgar A. Poe's <i>The Masque of the Red Death</i> for Harp and string quartet	1923
<i>Epiphanie</i> for solo violin-cello and orchestra	1923
<i>Divertissements</i> for Harp	1925
Claude Debussy's <i>Le Martyre de Saint Sébastien</i> (orchestration by Caplet)	1911
Claude Debussy's <i>Children's Corner Suite</i> (orchestration by Caplet)	1908
Claude Debussy's <i>La Boîte à joujoux</i> (orchestration by Caplet)	1913

Unit II. Composition

Suite Persane was originally written for 10 wind instruments. It features a double woodwind quintet: 2 flutes, 2 oboes, 2 clarinets (in A and Bb), 2 French horns, and 2 bassoons. The piece was also orchestrated for full orchestra by André Caplet, but was never performed with a full orchestra. *Suite Persane* remained unpublished for 87 years, until an edition in Amsterdam through the Edition Compusic published the suite in 1988. Jan Joris Nieuwenhuis an oboist from the Netherlands prepared this 1988 edition. An American edition by Clark McAlister under Masters Music Publications was released in 1999. The current study utilizes the Clark McAlister edition for reference, research, and performance.

The piece is written in three movements: I. Scharki (Chant d'amour), II. Nihavend, III. Iskia Samaïsi. The movements follow the overarching tempos of Allegretto, quasi Andante; Andantino; and Vivo. It was common for late romantic composers to take liberty with their organization of movements, this is what we see with *Suite Persane* in its Slow, Slow, Fast overarching form. Within each movement there are tempo fluctuations and slightly faster or

slower sections. Chant d'amour is French for love song, Scharki contains very beautiful lyrical melodies. Nihavend contains three separate themes, but is at times less lyrical as the first movement. The second movement walks along with the pulsating, march like downbeat/upbeat "Boom, Chicks." The third movement is the longest in duration as well as printed music, containing 482 measures. Iskia Samaïsi introduces the listener to several themes, and then develops those themes before an exhilarating final recap of the introduction and first theme.

A reporter from the *Boston Herald* wrote about the first United States performance of *Suite Persane* allowing more insight into the piece. Caplet wrote the piece as a musical depiction of three Persian poems (Whitwell, 1988, p. 27). He describes the first poem, "Scharki," as an erotic nocturne. Later, the reporter continues calling the theme, "the sob of love" (Whitwell, p. 27). The second movement, "Nihawend," written after a poem, is paraphrased in the January 6, 1903 *Boston Herald* article.

As in a misty distance, dancing shades approach and take on human form to laugh in the sweet joys of love. They bloom in postures of grace and pleasure. Becoming human, they seem to diffuse the odors of flowers and sunbeams. (Whitwell, p. 27)

The final movement, "Iskia Samaise," "describes the dancing fakirs, who fall in weariness, ecstasize, and then leap all the more furiously" (Whitwell, p. 27). Fakirs were wandering beggars, who many times would have a religious purpose.

Suite Persane translates into Persian Suite. Its scales and melodies are directly influenced by the scales and melodies of Persia and the Middle East. Motivation for Caplet writing such a piece can be found in a festival held in Paris in 1900 called the Universal Exhibition (Caplet, preface, McAlister). Caplet utilizes scale modes that allow the listener to think of the music of the Middle East. The piece does not utilize any quartertone pitches, common with music of the Middle East. Caplet writes *Suite Persane* within the confines of our 12 pitches found in western music and notation. The melodies throughout the piece utilize different modes of minor, often exploiting the interval of the augmented second.

Unit III. Historical Perspective

André Caplet composed *Suite Persane* in 1900 while attending the Paris Conservatoire. He was 22 years old. It was written one year before Caplet won the Grand Prix de Rome. The first performance of the piece came in La Havre on November 24, 1901 (Spencer, p. 159). The ensemble performing the premiere of the work was the Société de musique modern pour

instruments á vent (Spencer, p. 143). A copy of the original 10 wind score was located in the Curtis Institute of Music in Philadelphia, the copy was made around 1903. Georges Longy and his famous Longy Club of professional chamber musicians performed the piece in the United States (Caplet, 1988, Preface, McAlister). *Suite Persane* was performed by the Longy Club three times on January 5, 1903 (Whitwell, 1988, p. 26), again on March 8, 1904 (p. 34), and finally on November 23, 1908 (p. 99). All three of these performances occurred before Caplet came to Boston for his conducting engagement with the Boston Opera. A full orchestra version was transcribed by Caplet himself, but only the second movement of the full orchestral score can be found in the Bibliothèque Nationale in Paris (Caplet, Preface, McAlister).

Caplet started his studies at the Paris Conservatoire in 1896 (Spencer, p. 9). He soon found himself at the top of his classes, winning “1^{er} Prix” or top of the class prizes (Spencer, p. 9). Caplet composed *Suite Persane* as an upper level Conservatoire student. To that point, Caplet had not received much recognition for his compositions. That soon changed, when he received international recognition in winning the Grand Prix de Rome with his cantata entitled *Myrrha*. Caplet was still a student at the Paris Conservatoire when L’Exposition Universelle in 1900 occurred. L’Exposition Universelle was a world’s fair held in Paris from April 15th to November 12, 1900 (L’Art Nouveau, 2001). Lasting seven months, L’Exposition Universelle featured 7600 exhibitors from around the world, with around 50 million visitors. The festival’s goal was to provide a tribute to the previous century and celebrate new discoveries in the current century, one of the newest advances in technology to be featured at the festival was the cinematograph film (L’Art Nouveau).

“The young composer would have had the opportunity to witness cultural displays from most of the middle-eastern countries, including Persia—the Shah, in fact, was one of the few royal visitors to the republican-sponsored Exhibition. Particularly in the African and Asian pavilions, these displays included a heavy emphasis on ethnic music and dancing, so Caplet would have had plenty of “Authentic” material to fire his imagination.”
(Caplet, preface, McAlister)

1900 in Paris was an extremely active time for musical composition. The romantic period was coming to a close with the passing of leaders such as Wagner, in 1883, and Tchaikovsky, in 1893. In the late 1800s and early 1900s, Mahler was continuing to redefine music for the concert hall. One should also mention the passing of the influential Paris Conservatoire professor and composer César Franck in 1890. The Paris Conservatoire taught

composer Erik Satie was influential to André Caplet at this time. Sounds similar to French composer Paul Dukas occur frequently in the music of André Caplet. Undoubtedly, the most influential musical figure to André Caplet during his time at the Conservatoire was Claude Debussy. Caplet and Debussy were not yet friends, but soon would start a professional relationship which aided the career of both musicians.

Unit IV. Technical Considerations

The first demand found within Caplet's *Suite Persane* is the duration of the piece. With a complete duration of around 14:30, issues of stamina, rehearsal time, and the ability to program the piece on a concert all become apparent. The final movement is just over seven minutes long, and although there are slight tempo fluctuations, it remains *Vivo* throughout. Mental fatigue should be considered when programming *Suite Persane* because of this, only mature and accomplished players should be selected to perform this challenging work for double woodwind quintet.

In the beginning of the 1st movement, the themes are stated in unison octaves. Intonation is extremely exposed throughout this introduction. The added challenge in this segment is the less than usual Byzantine or double harmonic major scale displayed. Spelled as a major scale with flatted scale degrees 2 and 6, the Byzantine scale has two interval leaps of an augmented second (Prasad, p. 390). Intonation during the performance of this scale can be challenging, especially when it is exposed in unison octaves. Care should be taken to tune each note as well as slow down the passage to expose tuning issues.

The Byzantine scale occurs again in the third movement. This occurrence of the scale throughout the third movement is much more technical challenging. Notes move quickly through the scale often in 16th note passages at quarter note = 132. Practice of this scale is a must to gain comfort to perform the scale at this fast tempo. All instruments play portions of the melody and scale within the third movement. Due to this, it is a good idea to play the scale together as an ensemble, or even play melodic fragments together as an ensemble.

The final and possibly the most challenging technical consideration of the piece is the tempo fluctuations found throughout the entire piece. Although subtle, the tempo fluctuations must be addressed to strive for uniformity in vertical alignment. Musicians will want to slow down and speed up at different rates. Careful rehearsal and conducting gestures is required for

musicians to be successful through these fluctuations. Many of the tempo changes occur at the ends of phrases and should be subtle. Problems might occur when ritardandos are exaggerated to slow down too much. Each tempo change should be carefully defined and rehearsed to avoid these issues.

Unit V. Stylistic Considerations

Style is a crucial component of an excellent performance of *Suite Persane*. Caplet allows some liberties with the interpretation of the almost free time sections found that the beginning of the first movement and the beginning and end of the second movement. Performers and conductors should take advantage of these moments by listening to the traditional music of the Arabian Peninsula as well as traveling east to the traditional music of India. A performer and conductor should listen to the improvisations found within this music to learn rubato, phrasing, and the attention given to musical ornaments such as grace notes. Because of the general nature of the piece, not being specific on a certain style within Persian music, one should listen to a general area of traditional music to gain an understanding of these musical traditions and styles.

André Caplet includes plenty of extra text within the music to aid in performing the piece stylistically correct. This text could be influenced by Clark McAlister due to the fact that some of the text included in the McAlister edition is not found in the Jan Joris Nieuwenhuis edition, or is included but is altered slightly. For the purpose of this study, the McAlister edition will be utilized. Text within the music is a mixture of traditional Italian musical terms and French instructions. Over the very first fermata, the text “trés court” specifically labels the pause as “very short.” Instructions to perform the grace notes in the introduction of movement one ask performers, “sans presser les petites notes,” translated to “without pressing the small notes.” Instructions such as “en dehors,” or “play out” in many melodic segments, as well as “très cuivré,” or “very brassy,” in the French horn part, allows extra information for the performers to understand the composer’s intentions stronger. Performers and conductors alike should study these French instructions and translate to gain a better understanding of the stylistic demands of the piece.

Throughout the entire work Italian terms for rit., un poco rit., rall., a tempo and variations of these tempo fluctuations are extremely prevalent. The music pushes and pulls the tempo frequently, if these tempo changes are ignored, a stylistic element of Caplet’s music is missing.

Clark McAlister also includes metronome marking ranges for major sections. These should be utilized, as they are a good guide or starting point to finding the correct tempo for the stylistic elements to shine. There is a direct relationship of proper tempo and a quality stylistic performance.

Unit VI. Musical Elements

Melody

Movement one and movement three contain melodic ideas that are based on a scale that our ears instantly think exotic. The scale contains two augmented second intervals, between the 2nd and 3rd scale degrees as well as the 6th and 7th scale degrees. It sounds like harmonic minor, because of the augmented 2nd. However, the scale's major 3rd allow for support from major harmonies. The scale can be called the double harmonic scale, also called the Byzantine scale (Prasad, p. 390). In the key of C it contains the following notes: C, Db, E, F, G, Ab, B, C. This scale is also defined as an Indian Scale. It is the 15th Mela, Maya Malava Goula, with the root Raga being Maya. Other names for the scale also include Hitzazkiar, Hungarian Folk, Major Gypsy, Persian (Prasad, p. 390). In his book, *Ragas in Carnatic Music*, Bhagyalekshmy describes the raga Mayamalavagaula, "This ragas evokes pathos and creates a soothing effect on the listeners...This raga is selected to teach the fundamentals of music to the students" (p. 243).

If one were to claim one melody as the signature melody of the work, one would easily decide the "b" phrase of Theme A in the first movement is the signature melody. Caplet utilizes this material throughout movement one and three. The third theme of movement three is melodically taken from the 1st movement. It is the "b" phrase of Theme A and has been rhythmically altered, but the rhythm has been augmented and altered to fit the faster tempo and 2/4 time. Caplet must have enjoyed this melody, stating it five complete times in the 3rd movement and two complete times in the third. Caplet starts the melody with the interval of the diminished fifth and writes frequently in development sections of the first and third movements. Because we hear these five pitches so often, we will name it the "Diminished Call." Starting on the flat-2 scale degree the call is, "Ra, So, Ra, Do, Ti." This call is used in the development and closing material of the first movement frequently. Caplet after stating the entire signature melody five complete times in the third movement, he also utilizes this "Diminished Call" in the development. There is reasoning for the use of the word "Call" instead of motive or motif. The

first time this melody enters in either of the movements, it is introduced by the horn and at a full dynamic, almost rudely interrupting the other music occurring. This occurs in measure 65 of the first movement and during a transition into this signature theme in measure 137 of the third movement. Another call can be found in measure 180 of the third movement, rudely ending this full statement of the signature theme. See Figures 6.1 and 6.2 for these examples.

Figure 6.1 *Suite Persane*, Mvt. I Scharki, “Signature Theme”, M. 11-20



Figure 6.2 *Suite Persane*, Mvt. III Iskia Samaïsi, “Signature Theme”, M. 151-166



Harmony

Suite Persane, although containing exotic melodic content, can place all of its harmonic structure within the confines of tertian harmony. It contains key signatures which identify tonal centers throughout the piece, as was still the tradition with tonal music at the end of the Romantic period. The compositional focus of this piece is the beautiful themes and the development of those themes. Harmony arguably only enhances the melodic content throughout the work. Caplet writes expected harmonies for the majority of the work. However, he does

stray from typical western progressions. This is very evident in the first and third movements where the altered scale is the basis of the melodies. It would be near to impossible to write standard western classical chord progressions with the presence of these altered scales, flexibility in harmonies must be present as they are in *Suite Persane*.

Slight extended harmonies and alterations to chords are present in the piece. Augmented triads as well as augmented triads with a dominant 7th are used as passing chords to a dominant chord or pre-dominant chord. Another altered chord utilized is the dominant 7th chord with a flattened 5th. This chord allows Caplet to compose a dominant or secondary dominant chord with altered scale degrees. Caplet utilizes this dominant 7th with a flat 5th when he finds a flattened scale degree 2 or 6. Another frequently used sonority is the diminished chord or half-diminished chord. This chord was useful to Caplet as the half-step motion, occurring frequently, in the melodies could contain different chords, frequently used as passing chords. A strong example of Caplet's ability to harmonize his altered scale degree melodies can be found in the first movement, from a segment starting in M. 31, see figure 6.3.

Figure 6.3 *Suite Persane*, Mvt. I Scharki, Theme A harmony, M. 31-40

31 French Horn Melody (in concert pitch) 32 33 34 35

D C#^o D⁺ Bm D D⁷ C⁷(b⁹) F B⁷ Gm G^{#o7}

36 37 38 39 40

F^{#o7} E⁷ G^{#7} F^{#7}(b⁵) D G^{#7} E^{b7} E⁷ F^{#o} D⁺ D⁷(b⁵) G

Harmonic Reduction Frequently Spelled Enharmonically

Rhythm

Rhythm is an interesting concept in *Suite Persane*. Caplet takes Persian influenced melodies and places them in western notation. Irregular phrase lengths are very common. Take the introduction of themes in the first movement: 4 measure phrase, 3 measure phrase, and 5 measure phrases all contained in the introduction. This odd measure phrase also occurs in the third movement in Theme A: 3 measure phrases, grouped into 5 for a 15 measure statement of Theme A. Theme B in movement 3 is two short 5 measure phrases. The odd length phrase pulls the listener away from our typical four measure comfort zone and rhythmically through the phrase takes us to a more exotic location.

The introduction of the second movement is something that should be mentioned. The first measure of the second movement is notated with 10 “sub-measures” or dotted line measures. The second measure only occurs after 10 dotted line measures. One might recognize notation like this in a cadenza of a concerto to help group musical ideas. In Nihavend, the dotted line measures are written to help the ensemble play the open 5th unison rhythms more easily together. This opening phrase should be performed rubato with ebb and flow. This notation is an editor decision by Clark McAlister. In Jan Joris Nieuwenhuis’ 1988 publication of *Suite Persane* the beginning of the second movement is notated within ten different measures. In conclusion, André Caplet was striving for the rubato, soloistic nature of the music of the Middle East when he wrote this introduction, and coda, of Nihavend. The flexible tempo of this section should be carefully considered when performing the piece.

Rhythmical challenges do not occur in melodic figures. With the exception of the grace note melodies in the third movement, the thematic material is rhythmically straight forward. Caplet gains rhythmical excitement through the accompaniment figures of *Suite Persane*. Such accompaniments occur in the first movement at M. 51-52, 70-71, and M. 78. Figure 6.4 displays each of these accompaniment rhythms. Care should be taken in the execution of these rhythms. It should also be noted that musicians should not consider their parts accompaniment when they do not have a melodic line. Caplet takes care in creating interesting rhythmic accompaniment figures throughout, rhythms should be represented clearly and with great pulse.

Figure 6.4 *Suite Persane*, Mvt. I Scharki, Accompaniment Rhythm Figures

The image displays three staves of musical notation. The first staff, labeled '51 Flutes, Clarinets: Accompaniment', shows a rhythmic pattern of eighth notes with triplet markings. The second staff, labeled '70 1st Clarinet: Accompaniment', shows a melodic line with a triplet marking. The third staff, labeled '78 Flutes, Clarinets: Accompaniment', shows a melodic line with a triplet marking. The key signature is one sharp (F#) and the time signature is 3/4.

Timbre

Very light in nature, the timbre of this work is of course limited to the ten musicians used to perform the piece. If we start from the bottom the lowest voiced instrument is the Bassoon, a quiet natured instrument. The bassoon can only allow for so much volume for the base of a pyramid of sound. In turn the ensemble is top heavy: 2 flutes, 2 oboes, 2 clarinets. Clarinets are frequently utilized for their alto and tenor capabilities as well. The French Horns are scored as an Alto and Tenor voice, also when needed Caplet scores the French Horns as a bass voice. The ensemble can easily have very bright sound. Even though instrumentalists should strive for a dark sound and balance, this should not be overly emphasized due to the nature of the ensemble. With the limits of this ensemble, the tutti passages will only allow so much dark-ness of sound. The darkest of sounds come when unison passages or melodies are doubled in octaves. At these moments, the bottom octave should play out to darken the upper octave.

The timbre of this work is very transparent. Caplet utilizes instruments for their coloring capabilities. This can be found in the third movement where Caplet represents the melodies of the theme with one instrument, then colors with another but leaves out the technical portions of the melody. An example can be found in the third movement, measure 19-33, the oboes play the complete melody colored by the bassoon. Caplet writes an echo effect in the last statement of the theme in the second movement, measures 128-134. The oboe states the melody in a middle register at pianissimo and the flute plays the melody rhythmically one 16th note later at pianississimo, marked *très lointain* or “very distant.” This echo effect brings an almost ghostly quality to the already transparent timbre. This is a clever device changes the color of the last

statement to many of the standard melody and accompaniment figures we have heard throughout this movement.

Caplet's timbre can at times be complex through his use of counterlines and accompaniment figures. In the second movement in measures 51-57 flutes, 2nd oboe, 1st horn, and 2nd bassoon rest almost the entire phrase. However, the melodic line in the 1st oboe is accompanied by an articulated technical line in thirds in the clarinets. Melody is also accompanied by an 8th note counter line in the 1st bassoon. Finally, a drone mostly in the 2nd horn completes the accompaniment. With half of the ensemble playing, the timbre of this phrase is very complex and expertly composed to have an extremely high level of interest for the listener.

Unit VII. Form and Structure

Movement I. Scharki (Chant d'amour)

Without a true introduction, Caplet begins the piece by stating the themes of the movement in complete unison. There are 3 separate phrases that comprise a full statement of the theme. This unison statement is followed by a complete harmonized and orchestrated statement of the theme. Caplet then takes the listener through a development section followed by a quick recap to finish lyrical love song.

Section	Measure	Event and Scoring
Statement of Themes 1-30		Unison melodic introductions and slight developments. Features flute and clarinet, colored by double reeds.
Theme A	1-10	3 short phrases of the same rhythmic idea.
Theme B <i>Signature Theme</i>	11-20	2 four bar phrases with an extended idea in measure 19 and 20.
Theme C	21-30	2 five bar phrases ending in our first harmony of the piece in measure 29.

Orchestrated Full Statement of Themes	31-62	Full restatement of the three themes, now harmonized and orchestrated. Variation comes in the accompaniment figures and harmonies.
Theme A	31-40	Horn states melody, harmonic support by bassoons and 2 nd horn.
Theme B <i>Signature Theme</i>	41-50	Melody can be found in Bassoon, Clarinet, Oboe and Flute. Triplet accompaniment is first introduced.
Theme C	51-61	Melody is found in Bassoon and Horn. Melodic overlap occurs in measure 57, offset by one measure. This theme is ended by a one bar extension in measure 61.
Development of Themes	62-82	Development on Theme A, B. Overlapping themes and variations on accompaniment figures occur throughout. All instruments used to state melody, countermelody as well as accompaniment figures.
Development A	62-76	Theme A is stated and altered by the Oboe, Clarinet, Horns and Bassoons. Counterlines echo thematic motives creating new interest. “Diminished Call” in M. 65 in the Horn, rudely overlaps Theme A idea and should be brought out.
Development B	77-82	Development on Theme B, but should mostly be thought of as a transition into the recapitulation of A. Theme B stated in Bassoons and Horns. In measures 80-82 colorful sforzatos linked to an accelerando bring us back to Theme A.
Final Statement of Themes and Coda	83-End	This final statement of themes can be thought of as a recapitulation, but not in a pure classical sonata form. Theme A returns in a heroic fashion, fragments of Theme B and Theme C are found both melodically and harmonically through the Coda.
Theme A	83-89	Tutti Statement of the first two phrases of Theme A. Melody found in Flutes and Clarinets.
Coda	90-End	At first we might assume we will hear the final phrase of Theme A, as it begins to state in the Oboe in M. 90. However, Caplet writes Theme C

material starting in M. 92, thus making this a Coda. Theme A motives occurs again in M. 95, then augmented in M. 97. A transposed statement of a Theme B motive in measure 96 foreshadows the end as an augmentation of that transposed Theme B concludes this movement in the Clarinet in measure 99.

Movement II. Nihavend

An overall form to this movement is ABA. Similar to the first movement, Caplet opens with a statement of motives. Instead of unison, the introduction is written in the interval of a 5th. Different from movement one, these opening motives are only loosely related to Theme A. The first phrase of the introduction outlines the pitches used in Theme A. At measure 6, Theme A occurs twice in the key of E minor before a lengthy transition shifting us to the tonal center of B major. After the transition, the beautifully lyric Theme B only occurs once at measure 85, followed by a transition to bring us back to E minor. There is a recap of Theme A, state twice in the home key of E minor. The movement concludes as it started, with the open 5th motives.

Section	Measure	Event and Scoring
Introduction	1-5	Non-metered introduction motives in the flutes and clarinet. The horns, bassoon and 2 nd clarinet begin measure 2 with pulsating, march like downbeat/upbeat “Boom, Chicks.” But this is a very light slow and somber march.
Theme A	6-22	Flute states the full melody throughout, 2 nd flute represents a colorful counter-line. Accompaniment figures found in cl., hrn, bsn, with a drone in 2 nd Bassoon. Segment ends with a one measure extension.
Theme A	23-38	Oboe states the full melody throughout, this statement has no counter-line. Accompaniment found in all other instruments, with a drone in the Horn. An elision into the transition motive occurs in M. 38.
Transition	38-84	2, 3, and 4 bar motives occur frequently in multiple voices. An incomplete statement of Theme A

		occurs in midst a key shift to B major. Transition motives link into phrases in M. 69. This section prepares the listener for Theme B.
Trans. Motives	38-50	Sequences of the transition motive through fluctuating harmonies. A rude interruption of the Theme A motive occurs in the horns in M. 45-50.
Theme A	51-57	Theme A is incompletely stated by the oboe in B minor. Clarinets utilize transition motive as a counter-line, Bassoon represents another counter-line. All occurs over a F# pedal in the horn.
Trans. Motives	58-68	Slightly faster. Sequences of the transition motive in all voices. Key transitions to B major by the end of this segment. Shifts to 3/4 time at M. 63.
Transition Theme A	69-76	The first since of phrase occurs with the Transition motive, creating a repeated 4 bar phrase, in B major. Ob, Cl, Bsn begin Theme A with the ascending Transition Motive, then Flutes end the phrase with a descending pattern.
Transition Theme B	77-84	New material is stated as Transition Theme B in another series of two 4 bar phrases. Melody found in the flutes and oboes. Accompaniment figures in all other instruments.
Theme B	85-92	Sadly, this beautiful lyrical melody and cleverly orchestrated theme only occurs once. Statement of the melody is found in the horn, counter-line in the clarinet. Notice the harmonies in the rich low register of the flutes. Still in B major, but an often occurring C# minor chord provides a change.
Transition Theme A ¹	93-102	Stated twice, the transition theme A is stated in a 4 measure phrase, then in an extended 6 measure phrase that brings us back to the home key of E minor and slows to tempo 1.
Recap of Theme A	103-119	Flute states entire Theme A, like the beginning. Different from the beginning, the counter-line is found in the Oboe. New material: running 16 th note passage passed from Clarinet to 2 nd Flute. All other instruments contain accompaniment figures.

Theme A	120-135	Oboe states the entire Theme A, like the beginning. New material, “Echo” melody found in the flute in the second half of the theme, creating a very interesting sound.
Coda	135-End	Accompaniment figures release into the introduction motives of the open 5 th . This time notated within a meter. Stated just like the beginning with the flutes and clarinet.

Movement III. Iskia Samaïsi

The third movement contains an exposition which contains three themes followed by a transition which develops those three themes then a fourth theme is introduced and stated five times before a lengthy development. The fourth theme of this movement is melodically taken from the 1st movement, previously mentioned as the “Signature Theme”. In the first movement, this theme is the “b” phrase of Theme A. In the third movement, the “Signature Theme” has been rhythmically augmented to fit the faster tempo and 2/4 time. He states this theme twice, then a variation of the theme, then states the theme two more times before the development. The development which follows, incorporates all four themes within its lengthy 116 measures. An exhilarating recapitulation in measure 372 takes the listener through the intro and the initial three themes in the home key before a coda ends the work in dramatic fashion.

Section	Measure	Event and Scoring
Exposition	1-255	Introduction followed by the statement of four themes.
Introduction	1-18	Vivo 16 th notes introduce this movement in the flutes and now Bb clarinets. The scale is introduced through these running 16 th notes. Accompaniment figures count 2 pulsations or off beat pulsations.
Theme A	19-33	Theme A melody found in the oboes, colored by the 1 st bassoon. Off-beat pulsations of harmony provided by the clarinets.

Theme A (repeat)	34-48	Melody in the flutes, colored by the 1 st clarinet. Off-beat pulsations of harmony provided by the oboes.
Theme B	49-57	Melody introduced by the clarinets, colored by the 1 st bassoon. Off-beat pulsations of harmony provided by the oboes. Melody is very similar to theme A, the last 6 measures are the same, but because the first 3 are highly different, it becomes a different theme.
Theme B (repeat)	58-66	Melody in the flutes, colored by the 1 st oboe. Off-beat pulsations of harmony provided by the clarinets.
Theme C	67-76	Melody introduced by the Oboes. Sustained harmony in the horns and bassoons, clarinets provide trilled harmony.
Theme C ¹	77-90	Melody stated by the flutes with sustained harmony in the oboes and horn, clarinets provide trilled harmony. Measure 85 extends the phrase to bring back the reoccurring motive from Theme A, stated here by the oboes, colored by the bassoon.
Transition	91-150	This lengthy transition contains many developments on the three themes. One could label each influence, motive and phrase structure within. However, because of its developmental nature the author choose to label this section transition. A rude interruption of the “Diminished Call” occurs in the horn in M. 37. This call re-introduces the “Signature Melody.”
Theme D “Signature Theme” Mvt.1 Thm.A “b” phrase	151-166	“Signature Melody” stated in the 1 st horn. Accompaniment figures in other parts, mostly sustains. Flutes accompany with off-beat pulsations which also act as a counter-line.
Theme D	167-190	Melody stated in the 1 st flute and 1 st oboe with tutti pianissimo lyrical accompaniment. A rude interruption of the “Diminished Call” occurs in the horn in M.181. An repetition of the last 8 measures of the melody extends the theme by 8 measures, melody stated here by the 1 st oboe.

Variation-Theme D	191-206	Variation melody found in the 1 st flute, then in the 1 st oboe. Rubato measures allow for soloistic freedom over sustained chords. Theme A motives in the 1 st bassoon overlap the oboe melody.
Transition	207-214	This 8 measure transition to bring the listener back to a full statement of the “Signature Theme.” Triplet figures set up the triplet accompaniment in the next statement of the theme. Point of interest in the inverted “Diminished Call” found in M. 208 and 210, in the bassoons.
Theme D	215-230	The fortissimo melody is presented here in octaves in the French horns and bassoons. Fortissimo triplet accompaniment figures found in all other parts. Second half of the phrase is soft, with the 1 st horn playing the melody.
Theme D	231-254	Upper register flute and top of staff oboe state the melody in octaves accompanied by 16 th note pianissimo figures and long tone harmonies. A rude interruption of the “Diminished Call” occurs in M. 245 by the 1 st horn. An repetition of the last 8 measures of the melody extends the theme by 8 measures, melody stated here by the 1 st oboe.
Development	255-371	
Development	255-331	Motives and melodies of all four themes developed. The most popular motive is the “Diminished Call” from the Signature Theme. It is stated 6 total time in this short segment.
Transition	332-351	Transition motive from the first transition used, along with some new whole tone transitional material. This transition sets us up for what could be the recapitulation.
Development	352-371	This initial statement of Theme A right at M. 352 might trick the listener into thinking this is the recap. However, the overlapping transition motive in M. 354 confirms the listener this is still the development. Transitional 16 th note runs found in M. 368 to set up the true recap in M. 372.
Recapitulation	372-459	Introduction and three of the themes restated.

Introduction	372-389	Vivo 16 th notes introduce this movement in the flutes and now Bb clarinets. The scale is introduced through these running 16 th notes. Accompaniment figures count 2 pulsations or off beat pulsations.
Theme A	390-404	Theme A melody found in the oboes, colored by the 1 st bassoon. Off-beat pulsations of harmony provided by the clarinets.
Theme A (repeat)	405-419	Melody in the flutes, colored by the 1 st clarinet. Off-beat pulsations of harmony provided by the oboes.
Theme B	420-428	Melody introduced by the clarinets, colored by the 1 st bassoon. Off-beat pulsations of harmony provided by the oboes. Melody is very similar to theme A, the last 6 measures are the same, but because the first 3 are highly different, it becomes a different theme.
Theme B (repeat)	429-437	Melody in the flutes, colored by the 1 st oboe. Off-beat pulsations of harmony provided by the clarinets.
Theme C	438-447	Melody stated by the Oboes. Sustained harmony in the horns and bassoons, clarinets provide trilled harmony.
Theme C ¹	448-459	Melody stated by the flutes with sustained harmony in the oboes and horn, clarinets provide trilled harmony. Measure 456 extends the phrase to bring back the reoccurring motive from Theme A, stated here by the oboes, colored by the bassoon.
Coda	460-End	Exciting and flashy finish.
Coda	460-471	Running 16ths in the flutes and clarinets in the tonal center of A minor. Statement of the Theme A in the bassoon, colored by the horn, utilizing D natural minor for the first time. Interrupting sforzatos drive this section, oddly sounding like a pirate ship in a storm.

Coda 472-End Extreme tonicization of D minor, tutti orchestration, full dynamics, and some quickly running 16th note passages powerfully end the movement.

Unit VIII. Suggested Listening

André Caplet

Quintette for Piano, Flute, Clarinet, and Bassoon

Reverie for Flute and Piano

Myrrha, Grand Prix de Rome winning Cantata

Légende, symphonic suite for orchestra (also for chamber ensemble)

Le Miroir de Jésus for solo voice, accompanying voices, string quart and harp

Conte fantastique for Harp and string quartet

Claude Debussy

Le Martyre de Saint Sébastien (orchestration by Caplet)

Children's Corner Suite (orchestration by Caplet)

La Boîte à joujoux (orchestration by Caplet)

Suite bergamasque

Prélude à l'après-midi d'un faune

Paul Dukas

The Sorcerer's Apprentice

La Péri the ballet

Erik Satie

Gymnopédies

Gnossiennes

César Franck

Symphony in D minor

Maurice Ravel

Daphnis et Chloé the ballet

Jeux d'eau Miroirs for piano

Le tombeau de Couperin for piano

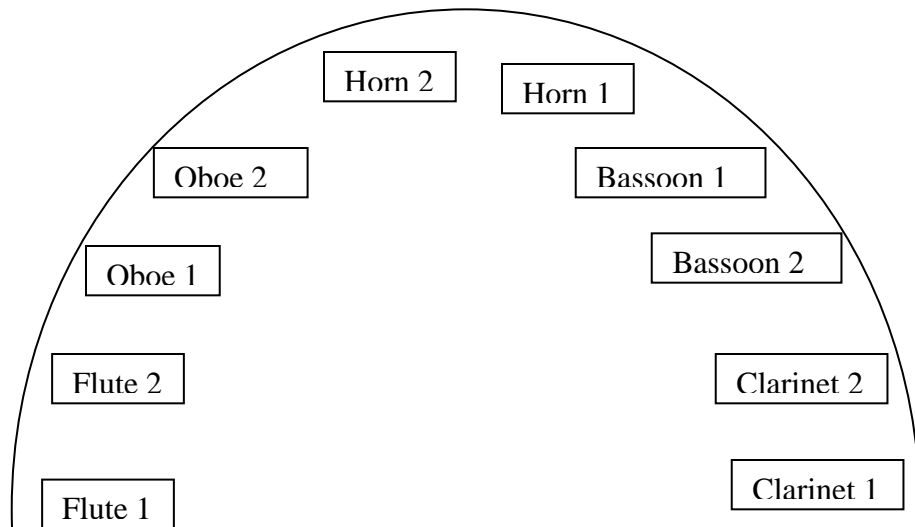
Henry Cowell

Persian Set

Unit IX. Seating Chart and Acoustical Justification

Utilizing the commonly practiced woodwind quintet set-up, we created a larger arch and doubled the set up. Flutes on the left of the arch project well, with their instruments pointed at the audience. Easily covered up clarinets are placed at the front to aid in projection. French horns are placed in the back, with their bells at the same angle to provide balance as well as an attempt to harness the power that horns can provide in a woodwind ensemble. 1st bassoon and horns share many lines throughout; placing their chairs together can help in ensemble precision.

Figure 6.5 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1 (December, 7 2012)

Ensemble: Wind Ensemble Chamber Group

Announcements: “This will be performed in March”

Literature: *Suité Persane* – Andre Caplet

Time: 4:30-5:20

Title	Evaluation
1. Bach chorale warm up. Allow us to become more used to this small ensemble sound.	1. Tone and tuning adjusting as we continued. More comfort as an ensemble was achieved.
2. Sight read of piece, stopping as needed.	2. Too much time was spent on the first two movements. The bulk of the piece is in the third movement. More time will need to be spent here next rehearsal.
3. Mvt. 1 – mostly nuts and bolts, gaining an understanding of others’ parts.	3. Mvt. 1, Identified mostly how parts fit together and a few stylistic pointers.
4. Mvt. 2 – mostly nuts and bolts, gaining an understanding of others’ parts.	4. Mvt. 2, Identified how parts fit together. Worked intro and coda to show each of off-beat notes.
5. Mvt. 3 – mostly nuts and bolts, gaining an understanding of others’ parts.	5. Mvt. 3, I didn’t manage my time well. We ran out of time and had to skip to the end of the movement to get a taste of the ending. Focus here next rehearsal is a must.

Rehearsal Plan – Rehearsal #2 (February 15, 2013)

Ensemble: Wind Ensemble Chamber Group

Announcements: “March 10th concert”

Literature: *Suité Persane* – Andre Caplet

Time: 5:35-6:20 (met after Wind Ensemble Rehearsal)

Title	Evaluation
1. Mvt. 3: Start at M. 159 strive for ensemble balance and blend.	1. Issues of balance still occurring throughout subito pp. M. 191 big issues with rubato segments, more reps. needed.
2. Mvt. 3: ensemble roles at Theme D and through the development/transition moments.	2. 16 th note accompaniment is still too strong. Pitch issues in French Horns. Much confusion through M. 255-314. Clarity in conducting needs improvement, smaller pattern and more subtle gestures. Struggles with Animato section at M. 314.
3. Mvt. 3: Recap at M. 372. Quarter = 108 for today, goal: 126. M. 460 define ensemble roles and harness new ensemble with pic, “French Pirates!”	3. Took them faster than 108, there were some technical struggles because of the tempo. Good learning experience. Style is improving due to some encouragement.
4. Mvt. 3: Beginning to development, should be review since we worked on the ending.	Diversification of left hand gestures needed too much mirroring.
5. Mvt. 2: Development segment, start at M. 58. Review, from a long time ago, how this segment works.	4. Beginning pulse issues, could be fixed through clarity in pattern. Technical issues improving, style improving.
6. Mvt. 1: Introduction and coda: pitch, style, balance and emotion.	5. Did not get to Mvt. 2
	6. Did not get to Mvt. 1

Rehearsal Plan – Rehearsal #3 (March 1, 2013)

Ensemble: Wind Ensemble Chamber Group

Announcements: “Please practice your parts”

Literature: *Suité Persane* – Andre Caplet

Time: 5:30-6:20 (met after Wind Ensemble Rehearsal)

Title	Evaluation
1. Run 3 rd Mvt., review previous rehearsal and catch Kelley up on what she missed. (15 min.)	1. Mvt 3 still has plenty of issues with counting rests as well as many pulse issues. Technical issues won't allow us to perform with good style and musicality.
2. 1 st Mvt. Intro: balance, blend and tune.	2. Mvt 1. Intro is in good shape. Mistake in Bassoon part M.
3. M. 31-62 melodic and harmonic shaping, pass melody nicely. Bring out triplet accompaniment.	27, should be C#. Intro balance down to bassoons.
4. Development, accuracy and pulse changes.	3. M. 31-62 is in good shape, everyone understand roles well.
5. Coordinate end of 1 st Mvt. Allow Sfz to be strong and balanced. Run 1 st Mvt. If time. (@5:55)	4. M. 62-83 is the weakest part of Mvt. 1, focus time here.
6. Mvt. 2: Focus M. 38-103 through the development and Theme B. Coordination and accuracy.	5. Didn't have time to do a full run. Needed to move on.
7. M. 103 work new 16 th note line.	6. Didn't have enough time to clearly define everything needed in the 2 nd Mvt. Much progress needed here next rehearsal.
8. M. 128 flute echo timing and balance.	Issues of fatigue really started to set in at the end of rehearsal.
9. Coda: take time to clearly define releases and conducting gestures. Run 2 nd Mvt. If Time (@6:15)	7. Mvt. 2, M. 103 - Didn't have time to define.
	8. Mvt. 2, M. 128 - Didn't have time to define
	9. Mvt. 2, Mvt. 2 Coda. - Didn't have time to define

Rehearsal Plan – Rehearsal #4 (March 8, 2013)

Ensemble: Wind Ensemble Chamber Group

Announcements: “Concert Sunday, 3:00pm”

Literature: *Suité Persane* – Andre Caplet

Time: 5:30-6:20 (met after Wind Ensemble Rehearsal)

Title	Evaluation
1. Mvt. 1 Define ending starting in M. 83.	1. Mvt. 1 ending is working very well. Balance and pitch is working well, attacks and releases can be more clear if I show it clearly.
2. Spend time defining roles and pulse M. 62-83.	2. M. 62-83 is working much better. Some background figures are still struggling in how they fit.
3. Run Mvt. 1	3. Mvt. 3 started pretty rough, but after a little bit it was working better.
4. Mvt. 3 start at M. 127 to work through this very lengthy development section. Not enough time to define everything, just need to run stopping only when needed.	4. End of Development into recap is coming along better. M. 255-314 needs more work, but we needed to move on.
5. M. 306-372 fit some of these elements together and solidify pulse.	5. Ending is working well, we put in an accelerando in M. 472 and the ending became much more exciting.
6. M. 438 to end, break down parts throughout to realize role and find accuracy.	6. The recap was played much better than the beginning of Mvt. 3, so we didn’t go back and run the beginning.
7. Run Mvt. 3	7. We were able to go back and run another big segment, M. 191 to the recap.
8. Suggestions to run segments that need another shot.	

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Appendix A - Graph Analysis of Claude T. Smith's *Flight*

The Tracz method grid was used to carefully analyze the piece measure by measure in the following categories: *Form, Phrase Structure, Tempo, Dynamics, Meter/Rhythm, Tonality, Harmonic Motion, Orchestration, General Character, Means for Expression, Conducting Concerns, and Rehearsal Consideration*. Each of these terms is defined below.

Form relates to the Macro level segments found within the piece

Phrase Structure defines the micro phrase segments found within the Macro level segments.

Tempo defines the written tempo and any fluctuations found within the piece.

Dynamics defines the dynamic levels as well as dynamic fluctuations found within the piece.

Meter/Rhythm states the time signature as well as examples of rhythmic motives found with the piece.

Tonality is the Macro level of the tonality, showing large key areas.

Harmonic Motion is the micro level of tonality, showing the harmonic motion within the large key areas.

Orchestration states what instruments are representing what: melody, countermelody, backgrounds, etc.

General Character is the author's opinion on the aesthetic side of the music, defined by each phrase.

Means for Expression is written elements of the music which allows expression to occur.

Conducting Concerns describes the job of the conductor during each phrase, focusing on non-verbal communication.

Rehearsal Consideration outlines a plan of attack for each phrase and brings to light issues which could arise within rehearsal and gives solutions on how to solve those problems.

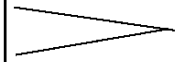

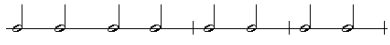
Composition: *Flight*
 Composer: Claude T. Smith

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	
Form	Introduction											Fanfare								
Phrase Structure	a motive		a motive			a ¹ motive						Fanfare				Extension				
Tempo	Largo		March Tempo ♩ = 132																	
Dynamics	<i>f</i>		<i>sf</i>			<i>f</i>			<i>sf</i>			<i>f</i>			<i>sf</i> <		<i>ff sf</i>			
Meter/Rhythm	4/4	⌣	4/4																	
Tonality	Eb Major																			
Harmonic Motion	Eb		Eb			Bb Dominant/ Bb Pedal						Eb/Bb Pedal				Eb				
Orchestration	Unison Tp		Tp melody, Low WW/BR Accmpt			FH/Eu melody, Sustains in Low WW/BR, Upper WW theme variation						Tp Fanfare, joined by Tr. Tutti build.				Tutti. WWs and FH echo Fanfare, timp solo, tutti tonic chord				
General Character	Bold, Defined		Heroic, Spacious									Heroic, Ascending, Take Off								
Means for Expression	Bold Unison Trumpet		Bold Unison melody now at a faster tempo. Bold Responses. Sforzandos.									Sforzandos and trills, crescendo into fortissimo tutti moments.								
Conducting Concerns	Clear time to the fermata. Possible breath before fermata.		No break between trumpet fermata and sforzando. Sustain with left hand while one beat prep with right hand. Clear and precise with new tempo. Cue new voices.									Show crescendo into M. 16. Strong gesture of syncopation in M. 16. Cue Timp! Heavy and sharp release on the downbeat of M. 19.								
Rehearsal Consideration	Trumpets should play singingly and long, yet with boldness.		After the longer style in the intro, melody should be more separated. Sustains out of the way. Responses can be full, and well articulated, the melody is sustaining by the time of the response.									Balance and rhythm in Tp is key. Lengthen the <i>sf</i> in low voices. Sustains should aid in cresc.				Balance chord in Tp and Tr. Match articulation in WWs. Timp should be overwhelming.				

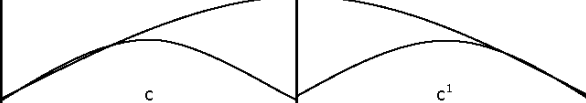


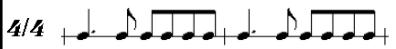

Composition: *Flight*
 Composer: Claude T. Smith

Measure #	20	21	22	23	24	25	26	27	28	29	30	31	32	33				
Form	Theme A																	
Phrase Structure	a				b				a				b ¹					
Tempo	March Tempo ♩ = 132																	
Dynamics	<i>f</i> <i>sf</i>				<i>fp</i> < <i>sf</i>				<i>f</i> <i>sf</i>				<i>sf</i>					
Meter/Rhythm	4/4																	
Tonality	Eb Major																	
Harmonic Motion	Eb	Cm	EbGm7Cm	Ab/Eb	Abmaj7Fm9	Eb	G	Cm	F7	Bb7(b9)	Eb	Cm	EbGm7Cm	Ab/Eb	Abmaj7Fm9	G7	Cm9	Bb
Orchestration	Tutti. 1st Tp and upper WW melody. AS, TS, FH countermelody. All else: syncopated BKG					Sparse. Tp, Tr forte piano moment. Perc and FH drive this segment					Tutti. 1st Tp and upper WW melody. AS, TS, FH countermelody. All else: syncopated BKG							
General Character	Punctuated, Aggressive, Angular									Punctuated, Aggressive, Angular								
Means for Expression	Longer note values in melody and countermelody fill the space of the rest-filled accompaniment									Same as previous phrase. Added French horn rip and upper WW running 16th notes.								
Conducting Concerns	Pulse is key. Gestures of syncopation for BKG figures if needed. Clear time through M. 25, no cues. Strong release on count 3 after quick crescendo gesture in M. 26. M. 27 can be treated as a crescendo.									Same as previous phrase. Strong gesture of syncopation on count 3 of M. 33 for the tutti and of 3 note. Focus should shift to perc for the next phrase.								
Rehearsal Consideration	Pulse is key. Splitting the elements of melody, countermelody and accompaniment should be done to identify musical elements. Balance and Timing through the "b" phrase should be the focus.									Same a previous phrase. In M. 33, completely silent space between staccato note on count 3 and the accented and of three note should be the goal.								

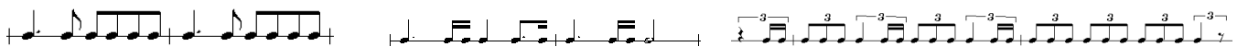
Composition: *Flight*
 Composer: Claude T. Smith

Measure #	34	35	36	37	38	39	40	41	42	43	44	45	46	47				
Form	Canon Introduction																	
Phrase Structure	perc trans.				canon bass line				canon harmony				Pc, Fl canon					
Tempo	March Tempo ♩ = 132																	
Dynamics	<i>f</i>								<i>p</i>									
Meter/Rhythm	4/4 				Pulse shifts to Half Note													
Tonality	Eb Major																	
Harmonic Motion	Eb				Eb				Eb Bb		Cm Gm		Ab Eb		Ab Bb		Eb Pedal	
Orchestration	Perc.				Add canon bass line: Bn, BC, Tb, SB				Add harmony: Ob, Cl				Pc, Fl, bells 8th note canon theme					
General Character	Relaxing, Regimental				Gliding, Charming								Anxious					
Means for Expression	Decrescendo to set up soft dynamics in percussion.				Legato sustained low voices. Soft, yet rhythmic Snare Drum.				Unwritten shaping of harmonic line in Ob, Cl, Vibes.				Staccato upper voices over pedal					
Conducting Concerns	Continue showing clear pulse. Command a strong decrescendo from the percussion to set up the next phrase.				Optional shift to hypermeter, pulse in the half note or 'cut-time.' This can help this section to be more lyrical. Cue for instrument groups' entrances needed. Pattern should be increasing become smaller before the French horn entrance.													
Rehearsal Consideration	Balance percussion through loud dynamic and decrescendo.				Allow pulse to occur within ensemble as the pulse shifts to the half note. Ensemble must be playing soft. Soft and staccato sounds can be difficult to achieve in the piccolo and flutes starting in the M. 46.													

Composition: *Flight*
 Composer: Claude T. Smith

Measure #	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64		
Form	Canon Theme A								Canon Theme B										
Phrase Structure																			
Tempo	March Tempo ♩ = 132																		
Dynamics	<i>p</i> <i>mp</i> (melody)								<i>p</i> 										
Meter/Rhythm	4/4 																		
Tonality	Eb Major																		
Harmonic Motion	Eb Pedal			Eb Bb		Cm Gm	Ab Eb	Ab Bb	Eb Bb		Cm Gm	Ab Eb	Ab Bb	Eb Bb		Cm Gm	Ab Eb	Ab Bb	Eb
Orchestration	FH melody. Pc, Fl Canon bass line. Pedal in low voices			Add Cl harmony.					Melody in Ob, Cl. Staccato bass in BC, BS. Harmony in Tr, Eu, Tb. Perc re-enters.					Tutti minus FH					
General Character	Soaring								Cheerful, Pleasant										
Means for Expression	Cantabile in melodic line. Unwritten shaping of melody in the French Horns. Suspensions in the Cl.								Staccato vs. legato accompaniment figures. Articulation in the dance-like melody. Secco perc. Re-entrance.										
Conducting Concerns	Cue French horns and help with shaping of the phrase. This phrase really flows when conducting the half note.								Optional return to 4/4 time if needed. Attention to the new melody is needed, cues as new instrument groups enter optional. Keep pattern and gestures small to indicate desired volume.										
Rehearsal Consideration	Clarinets should be allowed to play out through the second phrase as their colorful suspensions provide interest.								As instruments add to the texture, piano volume should be achieved. Balance through all instruments regardless of register.										


Composition: *Flight*
 Composer: Claude T. Smith

Measure #	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83		
Form	Canon Theme A¹							Introduction Material				Fanfare									
Phrase Structure	c ²			c ³				a ¹ motive				Fanfare			Extension						
Tempo	March Tempo ♩ = 132																				
Dynamics	<i>p</i>	<i>mf</i> (melody)					◀		<i>f</i>	<i>sf</i>	◀		<i>f</i>	<i>sf</i>	◀		<i>ff</i>	<i>fff</i>			
Meter/Rhythm	4/4 																				
Tonality	Eb major																				
Harmonic Motion	Extended harmony over similar progression over an Eb pedal							Bb Dominant/ Bb Pedal				Eb/Bb Pedal			Eb						
Orchestration	FH melody. Pulsating 8th note bass voices. Pedal in low voices							FH/Eu melody, Sustains in Low WW/BR, Upper WW theme variation				Tp Fanfare, joined by Tr. Tutti build.			Tutti. WWs and FH echo Fanfare, timp solo, tutti tonic chord						
General Character	Soaring, Rich							Heroic, Spacious				Heroic, Ascending, Take Off									
Means for Expression	Extended harmony in French horns. New 8th note "3" feel in the Bn, BC and BS.							Bold Unison melody. Bold Responses. Sforzandos.				Sforzandos and trills, crescendo into fortissimo tutti moments.									
Conducting Concerns	Optional hypermeter 2 pattern. Clarinet duet cue needed. Show clear crescendo into M. 71, and change of style.							Show sforzando re-articulation. Cue new voices. Show crescendo.				Show crescendo into M. 80. Strong gesture of syncopation in M. 80. Cue Timp! Heavy and sharp release on the downbeat of M. 83.									
Rehearsal Consideration	Bring out the closely voiced chordal extensions in the French horns. Precision in the clarinet 16th note duet.							Separated notes in thematic material to differ from previous legato. Responses can be full and well articulated.				Balance and rhythm in Tp is key. Lengthen the <i>sf</i> in low voices. Sustains should aid in cresc.			Balance chord in Tp and Tr. Match articulation in WWs. Timp should be overwhelming.						

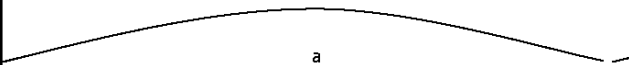


Composition: *Flight*
 Composer: Claude T. Smith

Measure #	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	
Form	Development on Theme A																		
Phrase Structure	a motive			b			a motive			b ¹			a motive						
Tempo	March Tempo ♩ = 132																		
Dynamics	<i>sf</i> <		<i>sf</i> <		<i>sf</i>		<i>fp</i> <		<i>sfp</i> <		<i>sf</i> <		<i>sf</i> <		<i>sf</i>		<i>ff</i>		<i>sff</i>
Meter/Rhythm	4/4																		
Tonality	Eb major															Ab major			
Harmonic Motion	Eb		Db		Eb G C		Fm7		Bb		Eb		Db		Eb Cm9 Bb Eb		Ab		
Orchestration	Tutti, led by low winds. BD Solo			Tutti. Tp, FH, Tr moment.						Tutti, led by low winds. BD Solo			Tutti			Tp, Tr. Tutti Impact			
General Character	Ascending. Dogfight.			Heroic. Flashy.						Ascending. Dogfight.			Heroic. Flashy.			Bold. Final.			
Means for Expression	Explosive BD solos! Extreme dynamic contrast in M. 90 and 92. Sforzandos should be heavy.									Explosive BD solos! Sforzandos should be heavy. Sharp and short count four M. 101.									
Conducting Concerns	Bass Drum Solo must be cued. Strict pulse through M. 89. Show a sharp release on beat 3 of M. 90. Show crescendo into 93.									Bass Drum Solo must be cued. Strong and dead pulse on count 3 of M. 98 display the gesture of syncopation. Strict pulse through M. 99. Cue the tutti count 4 note in M. 101									
Rehearsal Consideration	Care should be taken with the count 3 pitches in 85 and 87, these are tutti unison octave leaps. Balance the chords in 90, 91, and 92. No breath before M. 93, push crescendo into rest or next note.									Care should be taken with the count 3 pitches in 94 and 96, these are tutti unison octave leaps. Staccato must occur on count 3 of M. 98. Rehearse slowly M. 100 and 101 to strive for perfect pitch in the tp and tb octaves.									


Composition: *Flight*
 Composer: Claude T. Smith

Measure #	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125					
Form	6/8 Variation on Theme A (Ab)																												
Phrase Structure	Intro "Canon Quote"				a									b						"US Air Force" extension									
Tempo	March Tempo ♩ = 132																												
Dynamics	<i>p</i> < >				<i>p</i>									◇						< <i>mp</i>					< <i>mf</i>				
Meter/Rhythm	6/8 Background figures include 																												
Tonality	Ab major																												
Harmonic Motion	Unison "Canon" quote				Ab	Bbm7 Eb7	Ab	Ab G7	Cm	C7b9 Eb9	Ab Eb9	Ab	Db	Ab	Db	G7	Ab	F7	Fm7/Bb	Bb7	Eb7b9	F#dim7	Gdim						
Orchestration	Lower WW and BR, SB				Melody in Fl, Ob, Cl. Harmonic material in Tr. Bass line in Bn, BC, Tb, SB									Add Saxophones						Add Sus. Cym.									
General Character	Fresh. Relaxing.				Dancing. Cheerful.									Dancing. Cheerful.						"off we go into the wild blue yonder"									
Means for Expression	Slurs and bouncy march-like style				Cantabile melody should gracefully sing. Rhythmic interest occurs in the trombone accompaniment.									Dynamic hairpins. Accompaniment sustains add a depth to the sound.						Crescendo through last two measures.									
Conducting Concerns	Must show a change of character and dynamic from the previous measure				Very light and small pattern. Shape the melodic line.									Subtle shaping with the left hand. Keep pattern light.						Show crescendo. But cue the subito piano in the upcoming M. 126.									
Rehearsal Consideration	Optional to start fuller and decrescendo into melody entrance.				Rhythmic accompaniment should be rehearsed for rhythmic precision. Melodic intonation is critical.									Saxophones should add to the existing texture, but support through the sustains.						Balance through the crescendo, keeping a dark, resonate sound.									


Composition: *Flight*
 Composer: Claude T. Smith

Measure #	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141
Form	6/8 Variation on Theme A (Ab), Ctd.															
Phrase Structure																
Tempo	March Tempo ♩. = 132															
Dynamics	<i>p</i>								<							
Meter/Rhythm	6/8 Background figures include 															
Tonality	Ab Major															
Harmonic Motion	Similar progression as previous "a" phrase, ends in Fm								Similar progression as previous "b" phrase. Does not set up modulation to Bb major.							
Orchestration	Melody in Fl, Ob, Cl. Harmonic material in Tr. Bass line in Bn, BC, Tb, SB								Add Saxophones							
General Character	Dancing. Cheerful.								Dancing. Cheerful.							
Means for Expression	Cantabile melody should gracefully sing. Rhythmic interest occurs in the trombone accompaniment.								Sustains add to the texture and lead us to the phrase end.							
Conducting Concerns	Very light and small pattern. Shape the melodic line.								Shape the phrase ending, keeping the pattern small and light. French horns and percussion will need a cue into the next section.							
Rehearsal Consideration	Rhythmic accompaniment should be rehearsed for rhythmic precision. Melodic intonation is critical. Optional emphasis on accompaniment figures to vary the interest.								Balance with the added saxophones. Ending the phrase well balanced and in time.							

Composition: *Flight*
 Composer: Claude T. Smith

Measure #	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161
Form	6/8 Variation on Theme A (Bb)																			
Phrase Structure	a										b							"US Air Force" extension		
Tempo	March Tempo ♩ = 132																			
Dynamics	<i>mf</i>										◁ ▷			<				▷ <i>mf</i>		
Meter/Rhythm	6/8 Background figures include 																			
Tonality	Bb major																			
Harmonic Motion	Similar progression as Ab major "a" phrase: key of Bb.										Similar progression as Ab major "b" phrase: key of Bb.									
Orchestration	Cl, FH melody. BC, Saxes, Tr, Tb, SB, Perc Accompaniment. Muted Tp fanfare interjections.										add counter line in Eu, Bn. Continued muted Tp fanfare interjections.							add more perc.		
General Character	Fresh. Rich.										Fresh. Rich							Driving. Anticipating.		
Means for Expression	Rich Clarinet and French horn melody. Staccato trumpet interjections. Addition of percussion.										Lower harmony added in clarinets and French horns. Dynamic shaping and accents through rhythmic variations.							Crescendo. Trill in Eu, Bn. Driving Tp fanfare.		
Conducting Concerns	Trumpets will need an aggressive syncopated cue for their entrance.										Cue Eu and Bn counter line. Dynamic shaping is needed.							Show strong crescendo into new section, but cue a subito <i>mf</i> in M. 162.		
Rehearsal Consideration	Melodic balance and intonation is key between this new melodic group of clarinets and French horns.										Bring out the new counter line in Eu and Bn.							All parts should crescendo all the way to the downbeat of 162, but allow 162 to be softer.		

Composition: *Flight*
 Composer: Claude T. Smith

Measure #	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181
Form	6/8 Variation on Theme A (Bb), Ctd.																			
Phrase Structure	a						b ¹						b ² (tag)							
Tempo	March Tempo ♩ = 132																			
Dynamics	<i>mf</i>						<						<i>pp</i>							
Meter/Rhythm	6/8 Background figures include 																			
Tonality	Bb major																			
Harmonic Motion	Same as previous Bb major "a" phrase, ends in Gm.						Similar progression as previous Bb major "b" phrase.						Tag of previous 4 bars.							
Orchestration	Cl, FH melody. BC, Saxes, Tr, Tb, SB, Perc Accompaniment. Muted Tp fanfare interjections.						add counter line in Eu, Bn. Continued muted Tp fanfare interjections. M. 173 suspension.						Cl, FH melody. Bn, Tr, Tb, SB, S.D. accompaniment.							
General Character	Fresh. Rich.						Fresh. Rich						Settling. Final.							
Means for Expression	Rich Clarinet and French horn melody. Staccato trumpet interjections. Addition of percussion.						Lower harmony added in clarinets and French horns. Dynamic shaping and accents through rhythmic variations.						<i>pp</i> dynamics. Articulations.							
Conducting Concerns	Subito mf on the downbeat of M. 162.						Cue Eu and Bn counter line. Dynamic shaping is needed.						Pattern very small. Must prepare Antiphonal trumpets for their initial entrance.							
Rehearsal Consideration	Melodic balance and intonation is key as we return to unison clarinet and French horn melody.						Bring out the counter line in Eu and Bn. There is a nice suspension in M. 173 that should be brought out.						One on a part. Final 8th notes must drive forward. Everything must be very light.							

Composition: *Flight*
 Composer: Claude T. Smith

Measure #	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	
Form	Development on Fanfare & Theme A																
Phrase Structure	Fanfare (Gm)			a motive		Fanfare (A)			a motive		Fanfare						
Tempo	March Tempo ♩ = 132															<i>rit.</i>	
Dynamics	<i>f</i>			<i>sf</i>		<i>sf</i>		<i>f</i>		<i>sf</i>		<i>sf</i>		<i>f</i>		<	<
Meter/Rhythm	4/4																
Tonality	G minor					A major					Eb major						
Harmonic Motion	G minor					A major					Bb Pedal. Eb major fanfare.						
Orchestration	Antiphonal Tps. Echoed by "On Stage" Tps.			Tutti		Antiphonal Tps. Echoed by "On Stage" Tps.			Tutti		Tutti. Fanfare in Antiphonal Tp, Tp, Tr.						
General Character	Heroic			Ascending. Dogfight.		Heroic			Ascending. Dogfight.		Heroic. Ascending, Take Off.						
Means for Expression	Staging of the trumpets can create expression.			Explosive and sharp Sforzandos.		Different tonal center			Explosive and sharp Sforzandos.		Sforzandos and trills, crescendo into fortissimo tutti moments.						
Conducting Concerns	The band must be ready to watch and not listen to antiphonal trumpets.			Pulse must be steady and predictable.		The band must be ready to watch and not listen to antiphonal trumpets.			Throughout the antiphonal trumpet segments, baton must be seen by all.		Cue Antiphonal tps in M. 193. Rit. in M. 197 should be exaggerated. Last 4 16th notes in 197 should be treated as a pickup to 198 and given an extra beat, subdivide the last beat of 197.						
Rehearsal Consideration	Staging of the antiphonal trumpets can be a timing issue. Careful planning in the performance venue is required.			Tune unisons. Short notes on counts 3 and 4 of M. 186.		Key of A could be a shock. This section might need to be isolated because of its key.					Coordination of the Rit should be rehearsed so every feels and understands the transition into 198. Full band should understand M. 197 to avoid confusion in M. 198.						

Composition: *Flight*
 Composer: Claude T. Smith

Measure #	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217
Form	6/8 Final Theme A																			
Phrase Structure	a										b							"US Air Force" extension		
Tempo	<i>a tempo</i> March Tempo ♩ = 132																			
Dynamics	<i>sf f</i>										<i>sf</i>							<i>sf</i>		
Meter/Rhythm																				
Tonality	Eb major																			
Harmonic Motion	Eb	Fm7	Eb	F#dim7	Gm	G7Bb7	Eb		Ab	EbmAb7	Eb	Eb7		Ab	CmGm	C7	no chord	Bb7Ab	PCBb7	
Orchestration	Tutti. Upper WWs technical counter line. Tp, FH, Tr melody and harmonized melody. Antiphonal Tp interjections.										Tutti. Ob, Cl, AS, Tp melody and harmonized melody. Antiphonal Tp interjections continue.							Tutti. Low winds descending line.		
General Character	Victorious. Celebrating.										Victorious. Celebrating.							Ascension. Driving forward.		
Means for Expression	Marcato marked in most parts. Running 16th and 8th notes in the upper woodwinds over the march-like melody and accompaniment. Antiphonal Tp interjections.										New accompaniment figures in the low brass. Long sustains in the Pc, Fl, Eb. Antiphonal Tp interjections.							Contrary motion: upper voices rising as lower voices descend. All during a cres.		
Conducting Concerns	Pulse must be re-established effortlessly. Pattern must be seen by antiphonal trumpets.										Sforzandos can be cued with force. Pattern must be seen by antiphonal trumpets.							Show release on count one of M. 214. Show crescendo into M. 218.		
Rehearsal Consideration	Technical Upper WWs should play with rhythmic precision as well as match articulation. More support from lower trumpets and horns will provide harmonic color.										M. 212 French horns should sing out of the texture of the band. Sforzandos should vertically align. Pitch in Pc, Fl, Eb should be addressed and isolated.							Allow crescendo to reach the downbeat of M. 218.		

Composition: *Flight*
 Composer: Claude T. Smith

Measure #	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233
Form	6/8 Final Theme A (Ctc.)															
Phrase Structure	a						b						a motive			
Tempo	March Tempo ♩ = 132												(senza rit.)		Largo <i>rit.</i>	
Dynamics	<i>sf sf</i>						<i>sf sf</i>						<i>sf sf</i>			
Meter/Rhythm																
Tonality	Eb major															
Harmonic Motion	Eb	Fm7	Eb	F#dim7	Gm		Cm	Ab	EbmAb7	CmEb7	C7	FmAb	Ab/Bb		Eb	Bbm7
Orchestration	Tutti. Upper WWs technical counter line. Tp, FH, Tr melody and harmonized melody. Antiphonal Tp interjections.						Tutti. Tp carries the melody. Cl, Ob, FH have melodic fragments with accompaniment lines.						Theme 1 in Tp, sustains in upper WWs, Tr rising chromatic chord.			
General Character	Victorious. Celebrating.						"Off We Go." Almost finalized.						Coming in for a Landing			
Means for Expression	Marcato marked in most parts. Running 16th and 8th notes in the upper woodwinds over the march-like melody and accompaniment. Antiphonal Tp interjections.						Ascending lines in low winds in M. 226. Chromatic scale in upper WW and ascending 8ths in FHs should be brought out in M. 228.						New dramatic tempo. Rit. In all parts. Dramatic Sforzandos in upper WWs.			
Conducting Concerns	Ensemble might want to rush on this repeated, tutti phrase. They will need to be held back. Release on downbeat of M. 223. Some right and left hand independence in M. 225 is possible.						Clear release on downbeat of M. 230. Visually prepare ensemble for new tempo in M. 232.						Instant change of tempo. Subdivide M. 233. Cue count 4 of M. 233. Cue Antiphonal Tp pickup to M. 234.			
Rehearsal Consideration	Technical Upper WWs should play with rhythmic precision as well as match articulation. More support from lower trumpets and horns will provide harmonic color.						Balance through chords. Tune unison melodic and accompaniment figures. No rit. Before the 4/4. in M. 232.						New tempo must be rehearsed, no prep to the new tempo given. Coordination through the Rit. As well as with the Antiphonal Tp required.			

Composition: *Flight*
 Composer: Claude T. Smith

Measure #	234	235	236	237	238	239	240
Form	Coda - Fanfare						
Phrase Structure							
Tempo	Tempo I March Tempo ♩ = 132						
Dynamics							
Meter/Rhythm	<i>4/4</i>						
Tonality	Eb major						
Harmonic Motion	Bbm7		Eb/Bb pedal		Eb		
Orchestration	Tp Fanfare, joined by Tr. Tutti build.				Tutti. WWs and FH echo Fanfare, timp solo, tutti tonic chord.		
General Character	Heroic. Final.						
Means for Expression	Sforzandos and trills, crescendo into fortissimo tutti moments.				sff and sfff in M. 239-240. Perc. In M. 239 creates interest.		
Conducting Concerns	Pattern must be seen by Antiphonal Tps. Pulse through the end is key, keep it clear. There is no marking to slow down at the end, tempo should remain the same to end. Show ending sustains and hits in last three M.						
Rehearsal Consideration	Timing of unison rhythms, especially with the Antiphonal Tps should be aligned. Balance of sustains should be addressed, even if musicians become tired. Coordination of the percussion in M. 239 should be address with the band.						

Appendix B - Graph Analysis of Donald Grantham's *Baron Cimetière's Mambo*

The Tracz method grid was used to carefully analyze the piece measure by measure in the following categories: *Form, Phrase Structure, Tempo, Dynamics, Meter/Rhythm, Tonality, Harmonic Motion, Orchestration, General Character, Means for Expression, Conducting Concerns, and Rehearsal Consideration*. Each of these terms is defined below.

Form relates to the Macro level segments found within the piece

Phrase Structure defines the micro phrase segments found within the Macro level segments.

Tempo defines the written tempo and any fluctuations found within the piece.

Dynamics defines the dynamic levels as well as dynamic fluctuations found within the piece.

Meter/Rhythm states the time signature as well as examples of rhythmic motives found with the piece.

Tonality is the Macro level of the tonality, showing large key areas.

Harmonic Motion is the micro level of tonality, showing the harmonic motion within the large key areas.

Orchestration states what instruments are representing what: melody, countermelody, backgrounds, etc.

General Character is the author's opinion on the aesthetic side of the music, defined by each phrase.

Means for Expression is written elements of the music which allows expression to occur.

Conducting Concerns describes the job of the conductor during each phrase, focusing on non-verbal communication.

Rehearsal Consideration outlines a plan of attack for each phrase and brings to light issues which could arise within rehearsal and gives solutions on how to solve those problems.

Composition: *Baron Cimetiére's Mambo*

Composer: Donald Grantham

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
Form	Introduction							Theme A															
Phrase Structure																							
Tempo	♩ = 104				<i>Very driving and rhythmic</i> ♩ = 104																		
Dynamics	<i>ff</i>			<i>p</i>				<i>p</i> to <i>mf</i> dynamically notated melodic shaping and punctuations															
Meter/Rhythm																			3/2				
Tonality	C minor																						
Harmonic Motion	Cm		D7	G7	No Chord		Cm				B°7				Cm		Cm						
Orchestration	Tutti impact. BC, Bs, Saxes and perc lead melody.					Perc.		Clarinets lead melody, saxes color the melody. Punctuations from Tp, FH, Tr, Perc. Bass Line in SB and perc.															
General Character	Snappy. Arrogant.							Mysterious. Dancing.															
Means for Expression	Fortissimo punctuation. Articulation and rests.					Meticulous dynamic shaping. Punctuations and colorings by accompaniment instruments.																	
Conducting Concerns	Two beat prep for 16th note pickup. Pause before note in M. 5.					Establish perfect tempo. Stick with the clarinet melody and focus on melodic shaping, it is impossible to cue all entrances.																	
Rehearsal Consideration	Timing of 16ths and initial pulse subdivision need for success of intro.					Timing and precision is key with all accompaniment figures. Perfect vertical alignment of all 8th notes should be a goal, do this by actively counting and subdividing rests.																	

Composition: *Baron Cimetiére's Mambo*

Composer: Donald Grantham

Measure #	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50					
Form	Theme A														Theme B				Theme B¹													
Phrase Structure																																
Tempo	<i>Very driving and rhythmic</i> ♩ = 104																															
Dynamics	<i>pp</i> to <i>mf</i> dynamically notated melodic shaping and punctuations														< <i>ff</i>				<i>ff</i>													
Meter/Rhythm										3/2																						
Tonality	C minor																															
Harmonic Motion	Cm						G			Cm					Cm				Complex extended harmonies for brass, implied melodic harmonies for WWs.													
Orchestration	Melody traded in Pc, Fl, Eh, Cl. Melodic coloring and punctuations from Saxes, Tp, FH, Low BR. Bassline in SB and perc.														Brass and Perc (-FH) question, Unison WW answer (-CbCl, CB) for each phrase.																	
General Character	Mysterious. Dancing.														Fiery Latin. With Attitude.																	
Means for Expression	Meticulous dynamic shaping. Differently voiced and trading melody. Punctuations and colorings by accompaniment instruments.														Articulation is key. Latin percussion groove under brass.																	
Conducting Concerns	Cue Pc, Fl, Eh entrance. Continue to focus on steady pulse while shaping the melody.														Cue brass entrance. Cue WW entrances. Show change of character.																	
Rehearsal Consideration	Pc should control sound to be part of Fl, Eh, Cl melody. Careful subdivision of rests are still important for accompaniment figures especially in the 3/2 measure. Those punctuations align with the accents in the melody.														Address vertical alignment of Brass and Perc. Woodwind articulation, melodic intonation and rhythm through unison.																	

Composition: *Baron Cimetiére's Mambo*

Composer: Donald Grantham

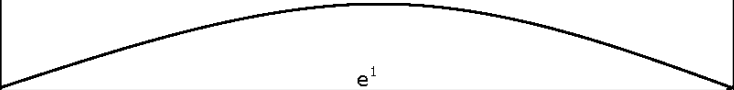


Measure #	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74
Form	Theme B²						Transition										Theme C (Mambo)							
Phrase Structure																								
Tempo	<i>Very driving and rhythmic</i> ♩ = 104																							
Dynamics	<i>f</i>						<i>ff</i>	<i>p</i>						<i>pp</i>	<i>ff</i>									
Meter/Rhythm																								
Tonality	C minor																							
Harmonic Motion	Complex extended harmonies						Implied melodic harmonies. Segments ends with an authentic cadence in Cm.										Cm	Bb	Ab Gb Fb Dom.					
Orchestration	Brass and Perc (-Tb) question, Unison WW answer (-CbCl, CB) with BR/Perc Punctuations.										Cl lead melody. Colored by WWs and flexatone.						Tutti hits with sax/FH interjections. Sax and brass link to 2nd statement							
General Character	Fiery Latin. With Attitude.						Mysterious. Calming.										MAMBO! Arrogant.							
Means for Expression	New counter line by FH and Eu.						Brass and Perc. Punctuations. Low reed and new flexatone colorings.										Articulation is key. Subito piano in 72 should link us back to the Mambo.							
Conducting Concerns	Cue brass entrance. Cue WW entrances. Show cres. Into M. 55.						Pulse must remain consistent through texture changes. Optional pause after cadence in M. 66										Show subito piano in M. 72. Accurate pulse as motives pass back and forth.							
Rehearsal Consideration	Highlight new counter line. Timing of tied rhythm in 55-56.						Address vertical alignment through 57-60. Balance low reed colorings in 64 and 65. Flexatone should play quick trill note, not trying to place each written note.										M. 68 and 70, FH and saxes should be on top of the beat to not be late. Brake Drum rhythm is different.							

Composition: *Baron Cimetiére's Mambo*

Composer: Donald Grantham

Measure #	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
Form	Theme C¹ (Mambo)								Development-a													
Phrase Structure																						
Tempo	<i>Very driving and rhythmic</i> ♩ = 104																					
Dynamics	<i>ff</i>								<i>p</i>													
Meter/Rhythm				<i>3/2</i>					<i>running 8th notes</i>													
Tonality	C minor								G minor													
Harmonic Motion	Cm		M. 81, Eb (b13) chrom. falls to Gm						Remains in G minor with a visit to C minor. Dominant-like melody last two M.													
Orchestration	Brass and Perc echoed by WW runs. Tutti final statement before WW falls to gm.								Piano Solo. Low Reed, SB, Perc soft interjections.													
General Character	MAMBO! Arrogant.								Floating. Dark and sinister.													
Means for Expression	Articulation is key. Running 16th notes in WWs.								Crisp articulations in the interjections. Melodic shaping in the piano solo.													
Conducting Concerns	Vertical alignment of everything. Show decrescendo in M. 81 and 82.								Tempo must remain the same as the previous section. Mostly stay out of the way and allow the piano soloist to make music.													
Rehearsal Consideration	Separate elements: Perc, Brass, WW to identify style and rhythm. Then put pieces back together.								Piano Soloist must receive this part in advance and practice the part. Ensemble must count rests carefully. Balance in interjections is also key with this interesting instrument grouping.													

Composition: *Baron Cimetiére's Mambo*
 Composer: Donald Grantham

Measure #	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124							
Form	Development-b														Theme D (Marimba Theme)																				
Phrase Structure																																			
Tempo	<i>Very driving and rhythmic</i> ♩ = 104																																		
Dynamics	<i>p</i>							<i>mp</i> (melodic shaping)							<i>p</i> (melodic shaping)							<i>ff</i>							<i>sf</i> <i>ff</i>						
Meter/Rhythm	♩ running 8th notes and more interjections														3/2																				
Tonality	G minor																																		
Harmonic Motion	Melody stays close to G minor, shifting chords in "Dies Irae"														Gm	Bbm	Cm	Dm	Fm	trans to C m				G	Bo7										
Orchestration	Lyrical melody in Cl. And Fl. Low voices and perc accompaniment with new "Dies Irae" interjections.														Marimba melody colored by low Fl. And Ob. EH. Tutti WW lyrical 2nd phrase with melodic perc. Accompaniment.																				
General Character	Dark and sinister. Whimsical.														Whimsical. Dancing. Broad, Extravagant.																				
Means for Expression	"Dies Irae" quote in the interjections starting in M. 102, bring this out!														Allow marimbas to be the stars, flute and double reeds color 1st phrase. 8th note counter-line in lyrical 2nd phrase																				
Conducting Concerns	Transition from a lyrical style to staccato style to help low voices stay together.														Pulse as instrumentation changes. As lyrical as possible in M. 119-122. Possible 4/4 in M. 123. Aggressive release in M. 124.																				
Rehearsal Consideration	The "Dies Irae" interjections and echos in the low voices should be carefully put together.														Timing of the bass line. Bring out accents of melody. Balance of chords in lyrical segment while allowing 8th note counter-line to sing through.																				

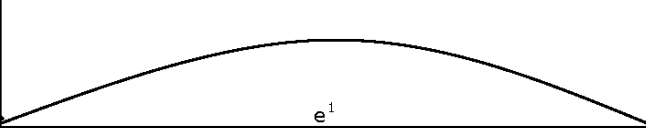
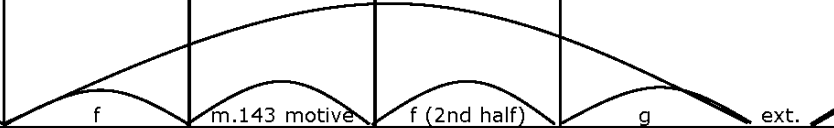
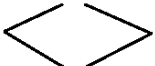


Composition: *Baron Cimetiére's Mambo*

Composer: Donald Grantham

Measure #	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146		
Form	Transition										Development-c													
Phrase Structure	trans a				trans b						fugue on e								new material link					
Tempo	Very driving and rhythmic ♩ = 104																							
Dynamics	<i>pp</i> (heavy melodic shaping)										<i>pp</i>								<i>ff</i>					
Meter/Rhythm											3/2													
Tonality	C minor																							
Harmonic Motion	Harmonic motion brings us back to C minor										Fugue starts in C minor, shifts to D (V of Gm)								trans back to Gm					
Orchestration	Piano and Marimbas				Clarinet lead melody. Low reeds color melody. Pc/FI link to Fugue						AS Solo, SS Solo, FI Solo. Sandpaper blocks accompany.								Pc, Fls, Ob, EH, SS, Saxes Melody. Low voices Punctuations.					
General Character	Mysterious. Calming.										Dark and Sinister								Whimsical					
Means for Expression	Melodic Shaping should be exaggerated. Accents, Articulations, and very silent rests.										Very light texture during fugue. Accents and rhythm in second phrase highlighted by punctuations.													
Conducting Concerns	Cue Cl entrance. Cue Al solo and Sandpaper blocks.										Cue each fugue entrance. Subito change of character into Whimsical link melody of M. 143.													
Rehearsal Consideration	Address vertical alignment through 125-128. Balance low reed colorings in 132-133. Pc/FI must count carefully to place final note in M. 135.										Timing and position of sandpaper blocks is a concern. Vertical alignment of accents and punctuations in M. 143-146. Balance punctuations in M. 143-146.													

Composition: *Baron Cimetiére's Mambo*

Composer: Donald Grantham

Measure #	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178				
Form	Development-b														Theme D¹ (Marimba Theme)																					
Phrase Structure																																				
Tempo	<i>Very driving and rhythmic</i> ♩ = 104																																			
Dynamics	<i>p</i>				<i>mp</i> (melodic shaping)										<i>p</i> (melodic shaping) 						<i>ff</i>				<i>sfz</i> 											
Meter/Rhythm	♩ running 8th notes and more interjections														3/2																					
Tonality	G minor																						Shifting back to Cm													
Harmonic Motion	Melody stays close to G minor, shifting chords in "Dies Irae"														Gm	Bbm	Cm	sequence back to Gm			sequence to Dm			Dm	E	A	D	Gm	Bo7							
Orchestration	Lyrical melody in Cl. And Fl. Trumpets, Low voices and perc accompaniment with new "Dies Irae" interjections.														Marimba melody colored by Saxes. New FH lyrical line. Low reeds, SB, Perc. Accompaniment.						Saxes lead 2nd half of f melody				Tutti WW, Marimba, 1st Tpt lyrical melody. Sustains in FH											
General Character	Dark and sinister. Whimsical.														Whimsical. Dancing. Broad, Extravagant.																					
Means for Expression	"Dies Irae" quote in the interjections starting in M. 152, bring this out!														Allow marimbas to be the stars, saxes color 1st phrase. Bring out new FH sustain. Bring out 8th note counter-line in lyrical 2nd phrase.																					
Conducting Concerns	Transition from a lyrical style to staccato style to help low voices stay together.														Pulse as instrumentation changes. As lyrical as possible in M. 173-177. Possible 4/4 in M. 177. Aggressive release in M. 178, with a strong beat to cue percussion explosion.																					
Rehearsal Consideration	The "Dies Irae" interjections and echos in the low voices should be carefully put together.														Timing of the bass line. Bring out accents of melody. Balance of chords in lyrical segment while allowing 8th note counter-line to sing through. Timing of the percussion explosion.																					

Composition: *Baron Cimetiére's Mambo*

Composer: Donald Grantham

Measure #	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203		
Form	Transition									Theme A																	
Phrase Structure	trans a			link			cadence			a						b						WW-Theme B motive Hidden "Dies Irae"					
Tempo	♩ = 104									Molto rit.			Allegro, raucous! ♩ = 104														
Dynamics	<i>pp</i>						<i>ff</i>			<i>ff</i>												<i>p</i>					
Meter/Rhythm																											
Tonality	C minor																										
Harmonic Motion	Harmonic motion shifting us back to C minor						G7(b9)			Cm						G(b9)			Cm			Cm					
Orchestration	Double reed melody interjected by brass. WWs running 8ths lead into 185.						Tutti			Tutti Statement of Theme A. Upper WWs, Saxes, Tpts carry melody and harmonic melody. Coloring found in Saxes and Tb. Bass line in low voices. Perc. Groove.																	
General Character	Mysterious. Bold. Climatic.									Raucous! Dancing.																	
Means for Expression	Very soft contrast will aid in very loud in M. 187. Unwritten fermata M. 187.									Tutti Moment. Thicker scoring of Theme A with more harmonies. Full dynamics up to M. 200.																	
Conducting Concerns	M. 186-187 in four. Unwritten fermata in M. 187. Most bold moment in the piece so far!									Re-establish tempo. Cue Trombone entrance in mes 191. Show dynamic change in M. 200. Allow the ensemble to dance this recap.																	
Rehearsal Consideration	Timing and balance into the giant dominant chord in M. 187. Heavy accents and quality sustains.									Timing and precision is key with all accompaniment figures. Perfect vertical alignment of all 8th notes should be a goal, do this by actively counting and subdividing rests.																	

Composition: *Baron Cimetiére's Mambo*

Composer: Donald Grantham

Measure #	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235		
Form	Theme A ¹														Theme C (Mambo)																			
Phrase Structure	WW-Theme B motive Hidden "Dies Irae"							WW-Theme B motive New counter-line material							d							d ² ext.												
Tempo	♩ = 104														♩ = 104																			
Dynamics	<i>p</i> → <i>f</i>				sub <i>p</i> → <i>f</i> → <i>p</i>				<i>ff</i>				<i>p</i> → <i>ff</i>				<i>sfzp</i>																	
Meter/Rhythm																																		
Tonality	C minor																																	
Harmonic Motion	Complex harmonic structure with two different layers of chords: WWs and Brass. Starts and ends Cm														Cm	Bb	Ab Gb Fb Dom.	Starts Cm, complex and extended harmonies. 234-235 starts dominant.																
Orchestration	Tutti Scoring. Brass state Theme A. WWs have new material from Theme B motive superimposed on top of melody. Perc. Groove.														Tutti hits with sax/FH interjections. Full perc this time. Sax and brass link to 2nd statement							Brass and Perc echoed by WW runs. Tutti final statement before WW falls to gm.												
General Character	Dancing. Howling WWs.														MAMBO! Arrogant.							MAMBO! Arrogant.												
Means for Expression	Soft Tutti Scoring. New WW material in upper registers of WWs. Meticulous dynamic shaping.														Articulation is key. Subito piano in 223 should link us back to the Mambo.							Articulation is key. Running 16th notes in WWs.												
Conducting Concerns	Keep it light. Show subito piano in 212. Clear pulse into breve (short) fermata. Vibra Slap and Ratchet should be cued earlier than the score indicates, then bring the band in.														Show subito piano in M. 223. Accurate pulse as motives pass back and forth.							Vertical alignment of everything. Show decrescendo in M. 81 and 82.												
Rehearsal Consideration	Separate elements: Brass, WWs, Perc. Make sure each element is rhythmically accurate before piecing it back together.														M. 219-221, FH and saxes should be on top of the beat to not be late. Perc. rhythm is different.							Separate elements: Perc, Brass, WW to identify style and rhythm. Then put pieces back together.												

Composition: *Baron Cimetière's Mambo*

Composer: Donald Grantham

Measure #	236	237	238	239	240	241	242	243	244	245	
Form	Coda										
Phrase Structure	perc. Interlude										coda
Tempo	♩ = 104		Time can stretch last few measures								
Dynamics	<i>pp</i>		<i>pp</i> < <i>ff</i>			<i>sfzp</i> < <i>fff</i>					
Meter/Rhythm											
Tonality	C minor										
Harmonic Motion	Cm		dom.	Final Sustain Cm(maj7, 9, #11)							
Orchestration	Perc.		Tenor voices and up until tutti final note. Trombone soli 242-244.								
General Character	Light		Final. Arrogant. Flashy. Raucous!								
Means for Expression	Subito piano		Extended harmonies. Sfpz to allow trombones to sing through. Very full dynamics.								
Conducting Concerns	Show percussion subito piano. Optional conducting every note of the triplets in a 3 pattern in 240-241. Cue trombones, in time cue the "raucous" lick and the last note.										
Rehearsal Consideration	Balance throughout the final chords. Trombones could stand for their final raucous lick at the end. Trombones could feel the lick in groupings of 2 notes with a light glissando between the groupings of 2.										

Appendix C - Graph Analysis of André Caplet's *Suite Persane*

The Tracz method grid was used to carefully analyze the piece measure by measure in the following categories: *Form, Phrase Structure, Tempo, Dynamics, Meter/Rhythm, Tonality, Harmonic Motion, Orchestration, General Character, Means for Expression, Conducting Concerns, and Rehearsal Consideration*. Each of these terms is defined below.

Form relates to the Macro level segments found within the piece

Phrase Structure defines the micro phrase segments found within the Macro level segments.

Tempo defines the written tempo and any fluctuations found within the piece.

Dynamics defines the dynamic levels as well as dynamic fluctuations found within the piece.

Meter/Rhythm states the time signature as well as examples of rhythmic motives found with the piece.

Tonality is the Macro level of the tonality, showing large key areas.

Harmonic Motion is the micro level of tonality, showing the harmonic motion within the large key areas.

Orchestration states what instruments are representing what: melody, countermelody, backgrounds, etc.



General Character is the author's opinion on the aesthetic side of the music, defined by each phrase.

Means for Expression is written elements of the music which allows expression to occur.

Conducting Concerns describes the job of the conductor during each phrase, focusing on non-verbal communication.

Rehearsal Consideration outlines a plan of attack for each phrase and brings to light issues which could arise within rehearsal and gives solutions on how to solve those problems.

Composition: *Suite Persane*, Movement I: Scharki (Chant d'amour)
 Composer: André Caplet

Measure #	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61
Form	Theme A										Theme B (Signature Theme)										Theme C										
Phrase Structure	a			a ¹			a ²			b					b ¹					c			c ¹								
Tempo	a tempo Allegretto, quasi Andante ♩ = 72-80																														rall.
Dynamics	<i>pp</i> <i>mf</i> (melody) dynamic shaping throughout										<i>mf</i>										<i>ff</i> <i>pp</i> <i>ff</i> <i>pp</i>										
Meter/Rhythm	3/4																														
Tonality	D major																														
Harmonic Motion	D F			B7 D			G#7 G			F#° D					F#° A7					A°7 D			A°7 Ee7								
Orchestration	FH melody. Staggered accompaniment										Traded melody: Ob, Fl, Cl. Staggered accompaniment.										Traded melody: mostly in Bns. Staggered accompaniment.										
General Character	Infatuation.										Calling out. Yearning.										Anxious. Bottled up desire.										
Means for Expression	Expressive solo melody from FH.										Melodic shaping. New triplet accompaniment figure.										Terraced dynamics. Settling extension at phrase end.										
Conducting Concerns	Establish pulse, yet allow for push and pull from the melody.										Guide interjections and help with melodic shaping.										Anticipate terraced dynamics. Show tapered dynamics at phrase end.										
Rehearsal Consideration	Accompaniment should follow soloists' line and sing out as soloist sustains.										Melodic intonation. Balance tapers at the ends of phrases.										Light response to fortissimo call. Timing from triplets to dupe feel.										

Composition: *Suite Persane*, Movement I: Schariki (Chant d'amour)
 Composer: André Caplet

Measure #	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82		
Form	Development on Theme A															Development on Theme B							
Phrase Structure	dev. A			dev. a			dev. a			extension													
Tempo	a tempo Allegretto, quasi Andante ♩ = 72-80										rit.		Lento						accel.....		rit.		
Dynamics	p	f _(melody)	sfz	<			f	>			pp		<			>		sfz		pp		>	
Meter/Rhythm	3/4																						
Tonality	G minor																						
Harmonic Motion	E ^o 7 Gm		Gm C7		C# ^o 7 E ^o 7		C Eb		Gm		E ^o		F# ^o 7		D ^o								
Orchestration	Melodic fragments found in Cl, FH, Bs. Staggered accompaniment and counter lines.									Bs state majority of melody. Staggered accompaniment and counter lines.						Melodic fragments found in FH, Bs. Staggered accompaniment and counter lines.							
General Character	Anxious. Relentless. Anticipating.															Building. Anticipating.							
Means for Expression	Numerous occurrences of melodic fragments and new countermelodies. Varied dynamic contrast throughout to bring out various fragments.															Slower tempo allows listener to relax before the build into the Final Statement.							
Conducting Concerns	This segment can become tedious if one tries to show all entrances or dynamics. Highlight a few moments, but for the most part stay out of the way and allow musicians to perform musically. The rude interrupted "Dim. Call" in M. 65 should be brought out.															Allow almost rubato in the first two M. of the Lento. Carefully guid accel.							
Rehearsal Consideration	Musicians should understand their role in the ensemble throughout this segment: Melody, Countermelody, Accompaniment. Dynamics should be carefully encouraged, but balance is key for this segment.															Rhythm in M. 78 must be accurate. Pulse through the tempo changes must be reinforced.							


Composition: *Suite Persane*, Movement I: Schariki (Chant d'amour)
 Composer: André Caplet

Measure #	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104		
Form	Theme A, Final Statement								Coda															
Phrase Structure									Thematic Fragments				Thematic Fragments				"Diminished Call" Coda							
Tempo	a tempo Allegretto, quasi Andante ♩ = 72-80								più lento															
Dynamics	<i>ff</i>								<i>pp</i>				<i>sfz</i> <i>p</i>				<i>sfz</i>				<i>ppp</i> dim.			
Meter/Rhythm	3/4																							
Tonality	D major																							
Harmonic Motion	D D								Cm D				D D				C7 D							
Orchestration	Tutti. Melody in Fl, Cl.								Melodic fragments found in Fl, Ob, Cl. Sparse accompaniment.				Melodic fragments in all parts.				"Dim. Call" in Ob. Muted FH. Final chord includes Fl, Cl.							
General Character	Soaring. Confident.								Concluding. Yearning.								Final. Closing.							
Means for Expression	Tutti full statement of Theme A at fortissimo. Lush sustains with highly voiced melody.								Much softer dynamic than previous segment. Sforzando "dim. Call" in M. 96.								Stopped horn interrupting the coda segment. Open, very soft final chord.							
Conducting Concerns	Establish new pulse. As lyrical as possible.								Let this new tempo melt as the piece concludes. Guide the build into the sforzando.								Encourage stopped FH entrance. Clear attack of final chord is the overlapped release of the Ob, FH, Bs.							
Rehearsal Consideration	Phrasing is key in this lyrical statement. Ensemble should breath as notated in their part. Balance melody and harmony in this segment carefully.								Strive for quality of sound at the bottom dynamic range as well as lower range of the instrument. Quality tone is crucial as scoring thins.								Accuracy of pitches in the stopped FH can be an issue, this could be address and rehearsed. Quality of tone on last chord.							

Composition: *Suite Persane*, Movement II: Nihavend
 Composer: André Caplet

Measure #	1	ii	iii	iv	v	vi	vii	viii	ix	x	2	3	4	5
Form	Introduction													
Phrase Structure											accompaniment begins			
Tempo	No written tempo, very Rubato										Andantino ♩ = 80-88			
Dynamics	<i>mf</i>			<i>p</i>		<i>mf</i>		<i>pp</i>	dim.	<i>pp</i>				
Meter/Rhythm	<i>2/4</i> (Rubato more important than meter or pulse)										<i>2/4</i> (strict pulse)			
Tonality	E minor (open 5ths)										E minor			
Harmonic Motion	implied harmonies			B	Em		Em		Em	E minor (full chord)				
Orchestration	Fls, Ob state intro motives in open 5ths										Cl, FH, Bs start off beat accompaniment.			
General Character	"Laugh in the sweet joys of love"										Sobering.			
Means for Expression	Very dry sounding perfect intervals. Unison rhythm, but soloistic rhythm.										Dry and clean sound. Rhythmic accuracy.			
Conducting Concerns	An argument could be made to not conduct this at all because of its complexity. Starting and stopping the players is helpful.										Establish Tempo. Show Fl/Cl cutoff.			
Rehearsal Consideration	Agreeing on speed of 16th note triplets is key. Tuning the perfect intervals is a must. Allow the lower flute to play full, this should balance properly.										Practice with good pitch. Establish style, round/full downbeats, light upbeats.			

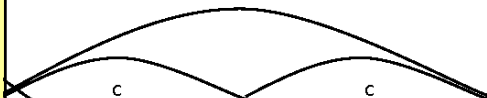
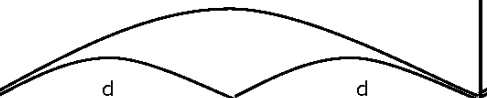
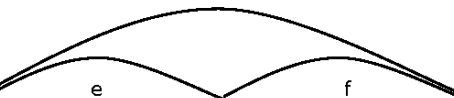

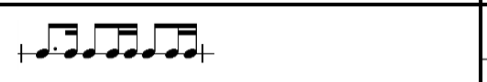
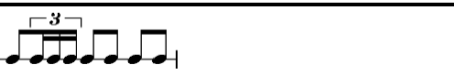
Composition: *Suite Persane*, Movement II: Nihavend
 Composer: André Caplet

Measure #	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37																								
Form	Theme A														Theme A																																									
Phrase Structure	a							b							a							b ¹							ext																											
Tempo	Andantino ♩ = 80-88							rit.							a tempo							rit.							a tempo							rit.							a tempo							rit.						
Dynamics	<i>p</i>														<i>mf</i> (Frequent Hairpins)																																									
Meter/Rhythm	2/4 																																																							
Tonality	E minor (various drones throughout)																																																							
Harmonic Motion	Em	B	Em					G	G+7	C#o7	G+7	C#o7	Bm	Em				Em	G+	Bo	Em	B b5	C#o7	Bm7	Bm7	Em	G+	Bo	Em	B b5	C#o7	Bm																								
Orchestration	Fl melody, Fl countermelody, Cls off beats, FH and Bs sustains, colored by Ob.														Ob melody, Bs off beats. Cl, FH, Bs sustains.																																									
General Character	Dolce, Sweetly. "Odors of flowers and sunbeams"														Dolce, Sweetly. "Odors of flowers and sunbeams"																																									
Means for Expression	Repetitive melody. Lilted countermelody. Dry accompaniment. E then G drone.														No countermelody. Same melody and accompaniment with different instrumentation. B drone throughout.																																									
Conducting Concerns	Tempo can easily slow down or speed up. Keep pulse moving forward at this in-between tempo. Allow for a stretch in mes 13.														Show hairpins. Stretch pulse in M. 30 and 37.																																									
Rehearsal Consideration	Counter melody flute must sustain through phrase but play under melody. Melodic un-slurred 8ths should bounce.														Oboe should be delicate in the lower register. Bassoons should define pulse and harmony.																																									

Composition: *Suite Persane*, Movement II: Nihavend
 Composer: André Caplet

Measure #	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68				
Form	Transition (new motives)													Theme A					Transition																
Phrase Structure	c motives						a motive quote						a			a ¹		c motives					c motives												
Tempo	a tempo Andantino ♩ = 80-88													Un poco animato ♩ = 96-100 un poco rit.																					
Dynamics	<i>p</i> FH <i>f</i> <i>p</i>						<i>f</i> <i>p</i>						<i>p</i> <i>mf</i> (melody) <					<i>sfz</i> <					<i>sfz</i> <i>pp</i> <												
Meter/Rhythm	2/4																		3/4																
Tonality	Shifting tonality throughout, headed toward B major																																		
Harmonic Motion	C+ (wholetone)			C (add4)			B			FM7			F#° ₇			CM7			C#°7			F# minor tonality					G minor chord (G wholetone)			C7			C#°7		
Orchestration	New motive found in FH, Cl, Fl. Varied accompaniment and sustains.													Melody in Ob. Counterline in Bs. New motive accmpt in Cls. Sustain in FH.					Motivic fragments passed from low voices to high voices. Tutti by ends of phrases.																
General Character	Light, Swift, Delicate.													Omnious, wondering.					Animated. Soaring.																
Means for Expression	New shifted tonality. Whole-tone scales. New motives development-like transition.													Theme A returns with new tonality and accompaniments.					Aggressive dynamics found in the sforzatos. Some dramatic dynamic shifts.																
Conducting Concerns	Cue aggressively the style change. Help the dynamic change to <i>pp</i> in M. 42 and 47.													Hold clarients back dynamically.					Un poco animato, a little more animated with the tempo. Shifts to 3/4. Show sudden dynmac shift in M. 65.																
Rehearsal Consideration	Balance passed off motives and quickly changing accompaniment. As the tonal center center shifts, pitch shouldn't suffer.													Allow Oboe and Bassoon to sing out. Clarinets should be in background.					Settling new tempo quickly. Balance throughout the passing of motives. Work 16th note figures M. 66-68.																

Composition: *Suite Persane*, Movement II: Nihavend
 Composer: André Caplet

Measure #	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92
Form	Transition A								Transition B								Theme B							
Phrase Structure																								
Tempo	a tempo Un poco animato ♩ = 96-100																							
Dynamics	<i>sfz</i> <i>pp</i> <i>sfz</i> <i>pp</i>								<i>mp</i> (Frequent Hairpins)								<i>pp</i> <i>mf</i> (melody)							
Meter/Rhythm	3/4 																							
Tonality	B major																							
Harmonic Motion	B major simple progressions throughout																C#m	F#	C#m	F#	B	G#m	C#m	dom
Orchestration	C motives traded Cl, Ob, Bs to Fl for a quiet response.								Tutti. Meody in Fl, Ob. Sustains and off beats in other parts.								Beautiful lyrical FH melody accompanied two counterlines in Ob, Cl, Bs. Sustains from Fl, FH, Bs.							
General Character	Happy. Swift.								Building. Anticipating (Paul Dukas?)								Soaring. Expressive. Light.							
Means for Expression	Sforzatos, suddan dynamic shifts. Articulation.								New transition material. Frequent hairpins. Build to Theme B with energy, but not dynamics.								Beautiful lyrical FH melody. Stacatto and legato accompainment figures.							
Conducting Concerns	Show dynamic contrast, keep pulse moving.								Emphize hairpins.								Choose the group who needs the most help, Legato or stacatto. Defult would be to stick with FH.							
Rehearsal Consideration	Timing of passed motives and balance through different instrument groups.								Vertical alignment is a must through long notes and the quick moving melody. Balance through dynamic shifts.								Vertical alignment short notes to long notes. Oboes and clarinets should be very soft and light.							

Composition: *Suite Persane*, Movement II: Nihavend
 Composer: André Caplet

Measure #	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119
Form	Transition A ¹											Recap of Theme A															
Phrase Structure																											
Tempo	Un poco animato ♩ = 96-100 rit.											1° Tempo Andantino ♩ = 80-88 rit.					a tempo rit.										
Dynamics	<i>sfz pp sfz pp</i> <>											<i>pp mf</i> (melody)					<i>pp mf</i> (melody) < <i>f</i> >										
Meter/Rhythm	3/4											2/4															
Tonality	E minor											(various drone throughout Theme A)															
Harmonic Motion	Starts B major, trans back to E minor											Em	B	Em	G	G+7	C#ø7	G+7	C#ø7	Bm	C	Em					
Orchestration	C motives traded Cl, Ob, Bs to Fl for a quiet response.											Melody in Fl. Counterline in Ob. Running 16ths passed between Fl2 and Cl1. Sustains or off beats in other parts.															
General Character	Happy. Swift. Building. Anticipating.											Dolce, Sweetly. "Odors of flowers and sunbeams"															
Means for Expression	Sforzatos, sudden dynamic shifts. Articulation.											Repetitive melody. Liling countermelody. New running 16th note 2nd counterline. Dry accompaniment. E then G drone.															
Conducting Concerns	Show dynamic contrast. Allow the tempo to relax to Tempo 1.											Tempo can easily slow down or speed up. Keep pulse moving forward at this in-between tempo. Allow for a stretch in mes 110 and 119.															
Rehearsal Consideration	Timing of passed motives and balance through different instrument groups. Vertical alignment is a must through long notes and the quick moving melody.											Counter melody Oboe must sustain through phrase but play under melody. Melodic un-slurred 8ths should bounce. New 16th note counterline should add to the texture as a new interest.															

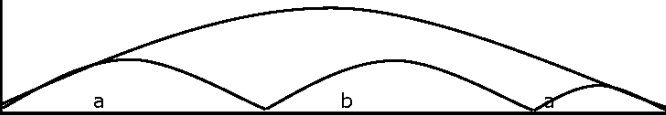


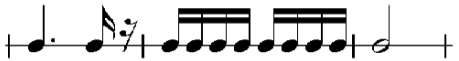

Composition: *Suite Persane*, Movement II: Nihavend
 Composer: André Caplet

Measure #	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146		
Form	Theme A														Coda														
Phrase Structure																													
Tempo	a tempo							rit.	a tempo, un poco più lento							rall.	Lento, very Rubato												
Dynamics	<i>mf</i> (Frequent Hairpins)							<i>p</i> (Frequent Hairpins)							<i>pp p mp pp</i> dim.....														
Meter/Rhythm	2/4														(Rubato more important than meter or pulse)														
Tonality	E minor (various drones throughout)																												
Harmonic Motion	Em	G+	Bo	Em	B b5	C#o7	Bm7	Bm7	Em	G+	Bo	Em	B b5	C#o7	Bm	Em	E minor (open 5ths)												
Orchestration	Melody in Ob. Sustains or off beats in Cl, FH, Bs.														Melody in Ob. New "Echo" in Fl. Sustains or off beats in Cl, FH, Bs.							Final accompaniment figure	Fls, Ob state intro b motive in open 5ths						
General Character	Dolce, Sweetly. "Odors of flowers and sunbeams"														Sobering.							"Laugh in the sweet joys of love"							
Means for Expression	Very neat flute melodic echo in 2nd phrase. No countermelody. Same melody and accompaniment with different instrumentation. B drone throughout.														Dry and clean sounds.							Very dry sounding perfect intervals. Unison rhythm, but soloistic rhythm.							
Conducting Concerns	Show hairpins. Stretch pulse in M. 127 and 133. Clear and consistent slower pulse through 128 to help flute echo's rhythmic accuracy.														Establish Lento.							An argument could be made to not conduct this at all because of its complexity. Starting and stopping the players is helpful.							
Rehearsal Consideration	Oboe should be delicate in the lower register. Bassoons should define pulse and harmony.														Everyone should feel new pulse.							Agreeing on speed of 16th note triplets is key. Tuning the perfect intervals is a must. Allow the lower flute to play full, this should balance properly. Diminish to nothing.							

Composition: *Suite Persane*, Movement III: Iskia Samaïsi
 Composer: André Caplet

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33				
Form	Introduction																		Theme A																		
Phrase Structure	intro a				intro b				intro a				intro b				ext.			a						b						a					
Tempo	Vivo ♩ = ca. 126																																				
Dynamics	<i>f</i>																		<i>mf</i>																		
Meter/Rhythm	2/4																																				
Tonality	D minor (D Byzantine Scale)																																				
Harmonic Motion	Eb				A				Eb				A				Dm						F+			A°			Gm			Eb			Dm		
Orchestration	Running 16th notes in Fl, Cl. Sustains and punctuations in Ob, FH. Punctuations in Bs.																		Melody in Ob. Melody outlined by Bs. Cl provide offbeat accompaniment.																		
General Character	Feverishly. Bold. Unrelenting.																		Exotic. Argumentative.																		
Means for Expression	Vivo tempo. Exotic sounding Byzantine Scale. "Cuivré" written for the FH, meaning Brassy.																		Aggressive articulation and grace notes. Octave colorings from the bassoon. Interesting phrase length (3,6 groups to 15 total M.)																		
Conducting Concerns	Quality prep and tempo establishment. Count 2 and off beat accents in accompaniments should be gestured to help drive forward.																		Help establish mezzo forte dynamic. Cue Bn and FH with their weighted phrase beginnings. Cue Cl 2 with link into the repeat of Theme A.																		
Rehearsal Consideration	Vertical alignment of the first measure (and all other occurrences of the similar figure), fitting together 1, &, 2. Balance and timing of 16th runs should be addressed.																		Melodic intonation between Oboes and Bassoon. Accompaniment figures are off-beats and should drive forward in perfect tempo.																		

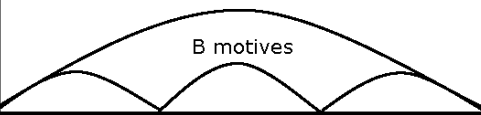
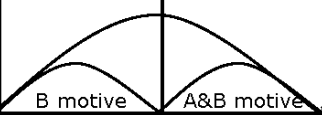
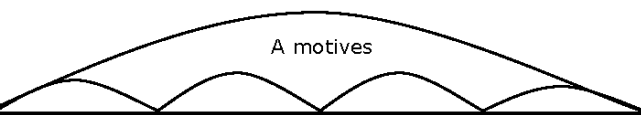



Composition: *Suite Persane*, Movement III: Iskia Samaïsi
 Composer: André Caplet

Measure #	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66				
Form	Theme A (Repeat)												Theme B						Theme B (Repeat)																		
Phrase Structure																																					
Tempo	Vivo ♩ = ca. 126																																				
Dynamics	<i>mf</i>												<i>fp</i> <i>mf</i> (melody)						<i>mf</i> <i>f</i> (melody)																		
Meter/Rhythm	<i>2/4</i> 																																				
Tonality	D minor																																				
Harmonic Motion	Dm							F+	Ao			Gm			Eb		Dm	Eb															Dm	Eb			D
Orchestration	Melody in Fl. Melody outlined by Cl. Ob provide offbeat accompaniment.												Melody in Cl. Melody outlined by FH. Ob provide offbeat accompaniment.						Melody in Fl. Melody outlined by Ob. Cl provide offbeat accompaniment.																		
General Character	Exotic. Argumentative.												Aggressive. Argumentative.																								
Means for Expression	Aggressive articulation and grace notes. Octave colorings from the oboe. Interesting phrase length (3,6 groups to 15 total M.)												New triplet rhythm in melody. Similar accompaniment. Aggressive grace notes and articulation.																								
Conducting Concerns	Cue weighted phrase beginnings. Cue Cl 1 with link into Theme B.												Cue links into next sections. Allow pulse to remain consistent through off beat accompaniment figures.																								
Rehearsal Consideration	Melodic intonation between Flutes and Oboe. Accompaniment figures are off-beats and should drive forward in perfect tempo. New Drone figure should be carefully tuned.												Balance between lead melody line and coloring line. Pulse through phrase endings and beginnings through the links. Careful attention to articulation and stylistic attitude of melody is key.																								

Composition: *Suite Persane*, Movement III: Iskia Samaïsi
 Composer: André Caplet

Measure #	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
Form	Theme C											Theme C ¹												
Phrase Structure																								
Tempo	Vivo ♩ = ca. 126																							
Dynamics	<i>sfp</i> <i>mf</i> (melody)											<i>pp</i> <i>mp</i> (melody)						<i>sfz</i> <i>mf</i>			<i>></i> <i>p</i>			
Meter/Rhythm	2/4																							
Tonality	Shifts to Bb (augmented 7th) but returns to D at the end of C ¹																							
Harmonic Motion	Bb+7				Am			Bb+7				Bb+7				Am			Eb			D		
Orchestration	Melody in Ob. Trill in Cl. Sustains in FH and Bs.											Melody in Fl. Trill in Cl. Sustains in Ob, FH.									Melody in Ob, Bs. Acmp. In Cl. FH.			
General Character	Fanfare-like. Snappy.											Fanfare-like. Snappy. Settling.												
Means for Expression	New rhythm with 32nds. <i>Sfp</i> on a new tonality Bb (augmented 7th), and a whole tone scale melody.											Whole tone scale melody continues, until recap of 'a' when the D Byzantine scale returns. <i>Sfz</i> cues the return of 'a.'												
Conducting Concerns	Show <i>sfp</i> at beginning. Cue Cl. Link to repeat of melody.											Focus on <i>sfz</i> in M. 84. Help the ensemble reach piano in mes 90 before prepping the subito forte in M. 91.												
Rehearsal Consideration	Oboes can't articulate quickly enough to perform written rhythm. They should push 32nds as close to the quarter as possible. Then match the next 32nds to that.											Flutes should match the previous oboe style. <i>Sfz</i> should be played long. Final phrase should diminish to nothing so a subito forte can occur in M. 91.												


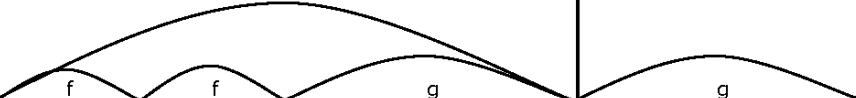

Composition: *Suite Persane*, Movement III: Iskia Samaïsi
 Composer: André Caplet

Measure #	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126								
Form	Transition (1)														Transition (2)																													
Phrase Structure																																												
Tempo	Vivo ♩ = ca. 126														Sans rallentir																													
Dynamics	<i>f</i>							<i>ff</i>							<i>p</i>				<i>pp</i>				<i>pp mf</i> (melody) 																					
Meter/Rhythm	2/4 																																											
Tonality	Tonality shifting heavily, key centers close to D																																											
Harmonic Motion	D Byzantine Scale				G ^o		G ^m E ^b		D				Em A Em A....				Fm Bb Fm Bb....				F#m				A7																			
Orchestration	Bs lead motives, with Fl, Ob, Cl echo.							Rude FH interruption.							Fl, Ob lead melody. Sustains in Cl, FH, Bs.														Cl solo. Ob acmpt.				Bs solo. Ob acmpt.				Fl solo. Cl acmpt.				Ob. solo. Cl acmpt.			
General Character	Argumentative. Raucous.														Whispered aggression.														Debate of four.															
Means for Expression	Loud dynamics. Large unison passages. "Très cuivré" in FH, very brassy. Snappy articulations.														Subito piano. Shifting tonality. Overlapping motives.														Four different solos with very light accompaniment. Melodic shaping should follow the line.															
Conducting Concerns	Dramatic style change, plenty of attitude should be shown. Prep subito piano into M. 103														Without Slowing. As the dynamic changes allow pulse to continue.														Cue each soloist. Keep accompaniment figures out of the their way. Keep pulse as 8th note accompaniment passes from Ob to Cl.															
Rehearsal Consideration	Matching articulation, pitch and balance through unison figures is crucial. Differences between shorts and longs should be emphasized. Dynamics should not effect pulse.														Soloists should be very arrogant in each of their statements, then back away as their part becomes the counter line. Pitch on droned notes should be carefully tuned.																													

Composition: *Suite Persane*, Movement III: Iskia Samaïsi
 Composer: André Caplet

Measure #	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
Form	Transition (3)																							
Phrase Structure	A motives												augmented A Extension with "Dim. Call"											
Tempo	Vivo ♩ = ca. 126																					Rall.		
Dynamics	<i>sfz</i> <			<i>sfz</i> <			<i>ff</i>			<i>p</i>			<i>mf</i>			<i>p</i>			<i>mf</i> (motives)			>		
Meter/Rhythm																								
Tonality	Tonality continues to shift heavily, finally bringing us back to D before the "Signature Theme"																							
Harmonic Motion	F#	Em7	F#	Em7	F#				Bb7	Ds7	Bb7				Bb7	Bb+7	Eb7(b5)	-----						
Orchestration	Motives in Ob, Cl, Bs.				Bs and Cl.				Motive in Fl. "Dim. Call" in FH.				Augmented A motive in Cl and Bs. Sustains and "Dim. Call" staggered in other voices.											
General Character	Snappy. Raucous.												Settling. Sobbing. "Sob of Love."											
Means for Expression	Aggressive dynamic shifts. Powerful Bassoon Octaves. Rude "Diminished Call" in FH in M. 137, begins foreshadows the upcoming signature theme.												Augmented A motive with chordal accompaniment and several "Diminished Calls" surrounding the melody.											
Conducting Concerns	Cue dynamic shifts. Could be conducted without a pattern, just showing left hand expression. Pulse is needed at M. 137 and after.												This segment should not slow down until 149. It easily boggs down, keep pulse driving. Rall. At end of phrase to set new, slightly slower tempo.											
Rehearsal Consideration	Bring out the "Diminished Call." Balance aggressive dynamic shifts. Pass off from bassoon to clarinet to flute must be seamless.												Bring out all "Diminished Calls." Maybe rehearse starting in M. 137 and only play when you have the "Diminished Call." Melody is in octaves and should be tuned carefully.											

Composition: *Suite Persane*, Movement III: Iskia Samaïsi
 Composer: André Caplet

Measure #	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190
Form	Theme D "Signature Theme"																Theme D "Signature Theme"																							
Phrase Structure																																								
Tempo	a tempo, un poco più lento												accel.				(tempo 2)																rit.							
Dynamics	<i>p</i> <i>mp</i> (melody)				<i>pp</i> <i>mp</i> (melody)				<				<i>pp</i> <i>mp</i> (melody)								<i>pp</i> <i>p</i> (melody)																			
Meter/Rhythm	2/4 																																							
Tonality	D major																																							
Harmonic Motion	D7	Eo7/D	D7	Eo7/D	Gm	Eo/G	D	D7	Eo7/D	D7	Eo7/D	Gm	Gm7	Co7	F#m	B7(b5)																								
Orchestration	FH melody. Ob, Cl sustains. Fl off beats.				FH melody. Fl, Ob, Cl off beats. FH, Bs sustains.				Fl1, Ob1 melody. Fl2, Ob2, Cl acmpt line. FH, Bs sustains.								Ob melody. Cl, Ob off beats. Fl, FH, Bs sustains.																							
General Character	Crying, Calling out, Yearning.																Crying, Calling out, Yearning.																							
Means for Expression	Lyrical melody from 1st movement returns, with different rhythm. New accompaniment figures: off beats and sustains.																Subito piano on downbeat of M. 167. Bring out "Dim. Call" in FH in M. 181. Now all accompaniment figures are lyrical.																							
Conducting Concerns	Slightly slower, but not by much. As lyrical as possible, help the melody soar. Push tempo into next section.																Show subito piano on downbeat of M. 167. Shape melody and allow tempo to be closer to Tempo 1.																							
Rehearsal Consideration	"en dehors" FH should play out during this entire melody. Work for stylistic differences in non-slurred flute accompaniment figures.																After an aggressive crescendo, there is a subito piano that pulls the rug out from under everyone. Flute/oboe should soar on top of subito piano.																							

Composition: *Suite Persane*, Movement III: Iskia Samaïsi
 Composer: André Caplet

Measure #	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214		
Form	Variation on Theme D																Transition									
Phrase Structure	f motive				f motive				a&f motives				a&f motives				Transition built on M. 193-194 motive									
Tempo	a tempo (Soloists rubato)																accel.		a tempo							
Dynamics	<i>pp</i>		<i>mf</i> (soloists)														< <i>sfz</i> >		<i>f</i>							
Meter/Rhythm																										
Tonality	Tonality shifts heavily, visits many tonal areas																Shifting to G minor									
Harmonic Motion	G#7 (b9)	C#o7/G#	G#7 (b9)	C#o7/G#	G7	Co7/G	G7	Co7/G	G7	Co7/G	G7	Co7/G	Eo7	D#o7	Go7	F#o7	Bbo7									
Orchestration	Rubato Flute melody with simple sustained accompaniments.								Ob and Bs trade melody with simple sustains.								Fl lead triplet figures with sustains from all else. Fl, Ob, Cl triplets into 215.									
General Character	Reflecting, Questioning.								Pondering, Wondering.								Planning, scheming.									
Means for Expression	Rubato solo in flute, a response to the "Diminished call." Can be taken out of time.								Oboe solo has superimposed A motive underneath.								Aggressive dynamics and varied articulation in triplet figures.									
Conducting Concerns	A trade off between allowing soloist to control tempo and conductor to control tempo occurs every two bars in this segment.																Keep steady pulse as ensemble will want to speed up. Show <i>sfz</i> moments with left hand and face.									
Rehearsal Consideration	Care must be taken with this section to teach all musicians how their parts fit within the rubato segments. Isolation of the solos and a few repetitions can train players how their part fits.																Break down into groups to align each element before putting back together. Vertical alignment of triplets is key.									

Composition: *Suite Persane*, Movement III: Iskia Samaïsi
 Composer: André Caplet

Measure #	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254
Form	Theme D														Theme D																									
Phrase Structure																																								
Tempo	Vivo ♩ = ca. 126												un poco accelerando		a tempo														rit.											
Dynamics	<i>ff</i>						<i>pp</i>								<i>pp</i> subito <i>mf</i> melody																									
Meter/Rhythm	2/4																																							
Tonality	G minor (melody remains in G, harmony shifts heavily)																																							
Harmonic Motion	Bo7	Co7	Bo7	Co7	Cm	Ebo7	G	G7	F#o7/G	G7	F#o7/G	Cm	Co7	F#7	Bo	Bm	G	Bm	E7(b5)																					
Orchestration	FH, Bs melody, tutti triplet accompaniment.						FH melody, sustains in FH, Bs. Other accmpt.						Fl, Ob melody. Sustains and 16th accmpt.						Ob, Cl melody. Sustains and 16th accmpt.						Ob melody. Sustains and off-beat accmpt.															
General Character	Soaring. Yearning.														Soaring. Crying. Calling out.																									
Means for Expression	Fortissimo dynamics, heavy melody and accompaniment figures answered by a much sweeter reflecting 'g' phrase.														Huge subito <i>pp</i> on the downbeat of 231 after an anticipating crescendo. Soaring melody with new 16th note accompaniment figures, different from previous triplet figures. Different harmonies through all Theme D phrases.																									
Conducting Concerns	Drive pulse through 8th note triplet rests. Soar with the melody. Show dynamic change in M. 223.														Show subito <i>pp</i> . Keep pulse steady to help with the passing of 16th note figures. Sustained and legato throughout, always aid in melodic shaping.																									
Rehearsal Consideration	Balance and tuning with melody in octaves. Balance, style and accuracy through triplet figures.														Timing of 16th accompaniments is critical. Careful tuning of flute in the extreme register with oboe in a comfortable register: Flute should anchor pitch to oboe.																									

Composition: *Suite Persane*, Movement III: Iskia Samaïsi
 Composer: André Caplet

Measure #	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282								
Form	Development (1)																																			
Phrase Structure	a motives												Trans. 1 aug. a motive						motive ext.						Trans. 1 aug. a motive						motive ext.					
Tempo	a tempo, un poco più lento						poco riten.						poco riten.						a tempo						poco riten.						a tempo					
Dynamics	pp < fp < sfz >												pp < > pp												pp < > pp <											
Meter/Rhythm																																				
Tonality	Tonality shifts heavily, visits many tonal areas																																			
Harmonic Motion	C#7	D7(b5)	C#7	Bb7	E7(b5)	C+	Am	F7	Am	Am	F7	Am	Am	F7	Am	Am	F7	Am	Am	F7	Am	Am	F7	Am	Am	F7	Am	Am	F7	Am						
Orchestration	Motives presented by Cl, Bs, Ob. Sustained acmpt. By Ob, FH, Bs.												Augmented motive by Cl. Sustains in Ob, Cl, FH, Bs. Extension response by Fl. (Segment repeats with same orch.)																							
General Character	Ominous. Reflecting.												Reflecting. Melancholy.																							
Means for Expression	Drastic dynamic shifts. Motives passed from instruments in very small segments.												Augmented motive presented. Simple harmony. Almost identical repeat of segment. Hairpin dynamics. Staccato flute response is a compliment to this legato segment.																							
Conducting Concerns	Options here to allow each of these motives to be played out of time, rubato, like M. 191.												More options for rubato through these two phrases. The conductor could almost just show the chord changes and allow Cl to control rubato pulse.																							
Rehearsal Consideration	Crescendo into note changes. Chords at M. 262 must be soft enough for the bassoon to be heard. If musicians follow dynamics and balance this should be fine.												"l'ointain" translates to distant. This flute response should be played aggressively toward articulation but as soft as possible. Balance on these long sustains.																							



Composition: *Suite Persane*, Movement III: Iskia Samaïsi
 Composer: André Caplet

Measure #	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313				
Form	Development (2)																																		
Phrase Structure	"Sig. Theme motive"							Theme A ext.							"Sig. Theme motive"							Theme C ext.							"Sig. Theme motive"						
Tempo	poco riten.							a tempo							(poco riten.)							a tempo													
Dynamics	<i>mf</i> < > <i>pp</i> <							<i>mf</i> < > <i>pp</i> <							<i>f</i> < > <i>pp</i> <																				
Meter/Rhythm																																			
Tonality	Tonality shifts heavily, this segment is for the most part in the key of A																																		
Harmonic Motion	A7			Do7			A			A7			E7 (B5)			Bb7			Bb+7			E7			F7 (b5)										
Orchestration	Melody in Ob, Bs. Sustained accompaniment. Theme A cannon response by Fl, Cl.										Melody in Ob, Bs. Sustained accompaniment. Fl theme C response.										Melody in Ob, FH, Bs. Sustain Accompaniment. Fl link to 314.														
General Character	Ominous. Remembering.										Ominous. Remembering.										Ominous. Reacting.														
Means for Expression	Augmented "Signature Theme" Melody, to be played, "expresif." Canon responses of motive A.										"plus lointain" in the Fl response, even more distant.										Fuller dynamics in melody and doubled by Bs. Big dynamic shift to next section.														
Conducting Concerns	Augmented "Signature Theme" could be played rubato. Consistent pulse must occur M. 290-293.										Augmented "Signature Theme" could be played rubato. Consistent pulse must occur M. 301-305.										This section could accel. Into next section. Fl can provide the accel into M. 314.														
Rehearsal Consideration	Melodic intonation, octaves. Even though responses are distant, we should distinctly hear each one.										Sustains should be extremely soft M. 301-305. Melodic intonation again with the "Sig. Theme."										Balance and tune melody. Allow the flute to drive dynamics into next section.														

Composition: *Suite Persane*, Movement III: Iskia Samaïsi
 Composer: André Caplet

Measure #	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351
Form	Development (3)														Transition																							
Phrase Structure	"Sig. Mtv."				"Sig. Theme" Motive Canon								Trans.1Mtv.			whole tone			Trans.1Mtv.			whole tone			Trans.1Mtv.			Trans.1Mtv.										
Tempo	Animato (possibly faster than 126)										un poco rit.			Animato			più animato (faster still)												rit.									
Dynamics	<i>sfz</i>		<i>ff</i>										<i>sfzp</i>																								<i>sfz ff</i>	
Meter/Rhythm	<i>2/4</i>																																					
Tonality	Tonality shifts heavily, transitioning back to D minor																																					
Harmonic Motion	G#o7/E		Am		Cm		Ebm		F#m		Ab+		Major Chords Shifting by Whole Tone			Gm (whole tone)			Major Chords Shifting by Whole Tone			Dm		Dm/A		G#o7												
Orchestration	"Sig. Mtv." found in canon around the ensemble. Trans. 1 Motive found in Fl, Ob, Bsn										Bs melody. Tutti sustains			Triplets in Bs. Legato and staccato whole tones. No Fl.			Tutti. Pc, Fl, Ob, Cl Melody.			Triplets in Bs. Legato and staccato whole tones. No Fl.			Tutti. Fl, Ob, Cl melody.		Tutti. Echoed melody.													
General Character	Reacting. Argumentative. Raucous.														Building. Argumentative.																							
Means for Expression	"Signature Theme" motive in canon passed around ensemble. Aggressive dynamics and articulations. Shifting tonal centers.														Subito <i>pp</i> and crescendo. Whole tone shifting tonality. Addition of piccolo in texture. Legato and staccato occurring simultaneously.																							
Conducting Concerns	Animato is marked as a tempo, but also as a style. Coming from previous augmented melodies, tempo should be slightly faster than 126.														Show subito <i>pp</i> and crescendo. Tempo should settle to tempo 1, at M. 352. Pulse management to slightly slow into tempo 1 should be the goal for the final 4 M. of this segment.																							
Rehearsal Consideration	Timing as melodic lines are passed from one to another. Balance as instruments shift from foreground to background.														Subdivision of the triplet, and careful resting throughout this segment is a must. Balance and tune the newly introduced piccolo. Balance through different dynamics.																							



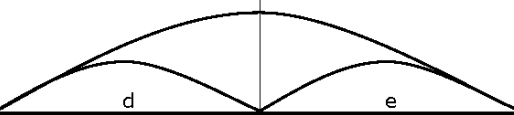


Composition: *Suite Persane*, Movement III: Iskia Samaïsi
 Composer: André Caplet

Measure #	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389							
Form	Development (False Recap)															Recapitulation - Introduction																													
Phrase Structure	a/trans Mtv.			a/trans Mtv.			a/trans Mtv.			a motive			trans			intro a			intro b ext.			intro a			intro b																				
Tempo	a tempo 1°															Vivo ♩ = ca. 126																													
Dynamics	<i>p</i>			<i>mp</i>			<i>mf</i>			<i>f</i>			<i>ff</i>			<i>f</i>			<i>f</i>			<i>f</i>																							
Meter/Rhythm	2/4 																																												
Tonality	D minor (A pedal through False Recap)																																												
Harmonic Motion	Dm/A	Am	Dm/A	Dm/A	Am	Dm/A	Ebo/A	Go/A	Do	Do7	Bo7	Do7	Abo7	Eb	A	Eb	A																												
Orchestration	Melody in Cl, Bs. Response in Fl, Ob. Sustains in FH, Bs.															Melody in Ob, Cl, then Fl. Punctuations and sustains in FH, Bs, Ob2.															Running 16th notes in Fl, Cl. Sustains and punctuations in Ob, FH. Punctuations in Bs.														
General Character	Exotic. Argumentative.															Building.															Feverishly. Bold. Unrelenting.														
Means for Expression	False recapitulation of Theme A. Dominant pedal A throughout. 4 bar phrase, with Trans. 1 Motive.															Aggressive dynamics. Quickly moving 16ths. Large build into true recapitulation.															Vivo tempo. Exotic sounding Byzantine Scale. "Cuivré" written for the FH, meaning Brassy.														
Conducting Concerns	Show subito piano. Each phrase grows dynamically. Manage pulse as instruments enter and exit.															Manage pulse through build. Show more aggressive character.															Quality prep and tempo establishment. Count 2 and off beat accents in accompaniments should be gestured to help drive forward.														
Rehearsal Consideration	Careful attention to articulation. Many previously taught concepts should transfer into this section nicely. Balance sustains.															Vertical alignment of 16th note passage. Style and weight of articulation.															Vertical alignment of the first measure (and all other occurrences of the similar figure), fitting together 372 & 373. Balance and timing of 16th runs should be addressed.														

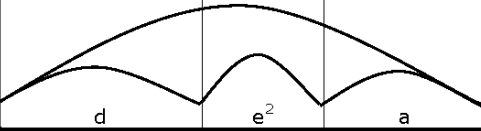
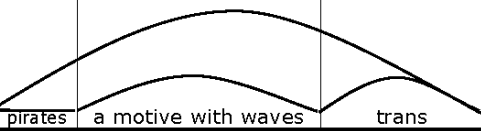

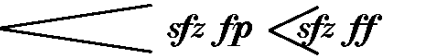



Composition: *Suite Persane*, Movement III: Iskia Samaïsi
 Composer: André Caplet

Measure #	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419		
Form	Theme A															Theme A (Repeat)																
Phrase Structure																																
Tempo	Vivo ♩ = ca. 126																															
Dynamics	<i>mf</i>															<i>mf</i>																
Meter/Rhythm																																
Tonality	D minor (D Byzantine Scale)																															
Harmonic Motion	Dm					F+		A°	Gm		Eb	Dm		Dm					F+		A°	Gm		Eb	Dm							
Orchestration	Melody in Ob. Melody outlined by Bs. Cl provide offbeat accompaniment.															Melody in Fl. Melody outlined by Cl. Ob provide offbeat accompaniment.																
General Character	Exotic. Argumentative.															Exotic. Argumentative.																
Means for Expression	Aggressive articulation and grace notes. Octave colorings from the bassoon. Interesting phrase length (3,6 groups to 15 total M.)															Aggressive articulation and grace notes. Octave colorings from the oboe. Interesting phrase length (3,6 groups to 15 total M.)																
Conducting Concerns	Help establish mezzo forte dynamic. Cue Bn and FH with their weighted phrase beginnings. Cue Cl 2 with link into the repeat of Theme A.															Cue weighted phrase beginnings. Cue Cl 1 with link into Theme B.																
Rehearsal Consideration	Melodic intonation between Oboes and Bassoon. Accompaniment figures are off-beats and should drive forward in perfect tempo.															Melodic intonation between Flutes and Oboe. Accompaniment figures are off-beats and should drive forward in perfect tempo. New Drone figure should be carefully tuned.																

Composition: *Suite Persane*, Movement III: Iskia Samaïsi
 Composer: André Caplet

Measure #	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447
Form	Theme B									Theme B (Repeat)									Theme C									
Phrase Structure																												
Tempo	Vivo ♩ = ca. 126																											
Dynamics	<i>fp</i> <i>mf</i> (melody)									<i>mf</i> <i>f</i> (melody)									<i>sfp</i> <i>mf</i> (melody)									
Meter/Rhythm	2/4 																											
Tonality	D minor																		Shifts to Bb (augmented 7th)									
Harmonic Motion	Eb						Dm			Eb						D			Bb+7			Am			Bb+7			
Orchestration	Melody in Cl. Melody outlined by FH. Ob provide offbeat accompaniment.									Melody in Fl. Melody outlined by Ob. Cl provide offbeat accompaniment.									Melody in Ob. Trill in Cl. Sustains in FH and Bs.									
General Character	Aggressive. Argumentative.																		Fanfare-like. Snappy.									
Means for Expression	New triplet rhythm in melody. Similar accompaniment. Aggressive grace notes and articulation.																		New rhythm with 32nds. Sfp on a new tonality Bb (augmented 7th), and a whole tone scale melody.									
Conducting Concerns	Cue links into next sections. Allow pulse to remain consistent through off beat accompaniment figures.																		Show sfp at beginning. Cue Cl. Link to repeat of melody.									
Rehearsal Consideration	Balance between lead melody line and coloring line. Pulse through phrase endings and beginnings through the links. Careful attention to articulation and stylistic attitude of melody is key.																		Oboes can't articulate quickly enough to perform written rhythm. They should push 32nds as close to the quarter as possible. Then match the next 32nds to that.									

Composition: *Suite Persane*, Movement III: Iskia Samaïsi
 Composer: André Caplet

Measure #	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482													
Form	Theme C ¹												Coda						Coda (Ctd.)																													
Phrase Structure																																																
Tempo	Vivo ♩ = ca. 126																																															
Dynamics	<i>pp</i> <i>mp</i> (melody)				<i>sfz</i> <i>mf</i>				<i>ff</i> <i>sfz</i>																																							
Meter/Rhythm	2/4 																																															
Tonality	Bb (augmented 7th) shifting to D												D minor																																			
Harmonic Motion	Bb+7			Am			C			E♭7			Dm						Do	Dm	Bb+7	G+7	Ab7	A7	Dm or C+7			Dm	Bb7		Dm																	
Orchestration	Melody in Fl. Trill in Cl. Sustains in Ob, FH.						Melody in Ob, FH. Acmp in Cl, Bs.						Waves created by Pc, Fl, Cl. Melody and punctuations found in Ob, FH, Bsn.																		Tutti. Motives and links provided by Bs and Cl.																	
General Character	Fanfare-like. Snappy. Settling.												French Pirates!																										Bold. Final. Closure.									
Means for Expression	Whole tone scale melody continues, until recap of 'a' when the D Byzantine scale returns. <i>Sfz</i> cues the return of 'a.'												Brand new oscillating waves provided by Pc, Fl, Cl. "French Pirates" segment. Stopped FH. Harmonic shifts at end of phrase.																										Strong and aggressive dynamics and articulation. Unison octaves in final 2 measures.									
Conducting Concerns	Focus on <i>sfz</i> in M. 455. Prepare next section, pic. Will need help after switching instruments.												Cue stopped FH and <i>sfz</i> Ob. Keep pulse driving forward, carefully manage pulse through this segment.																										Show sudden dynamic shifts. No written slow down at end, keep pulse driving until final note.									
Rehearsal Consideration	Flutes should match the previous oboe style. <i>Sfz</i> should be played long. Oboes drive us into coda.												Piccolo can easily take over the 16ths, Fl and Cl should play out to balance. FH pitch on stopped notes can be an issue, practice this slowly.																										Unwritten dynamic shift in mes 472 down to <i>mf</i> , will allow growth to end. Rhythm and balance of ending segment key.									

Appendix D - Interview with Donald Grantham

The following is a transcript of an interview with Dr. Donald Grantham, currently the Frank C. Erwin, Jr. Centennial Professor of Composition, University of Texas-Austin. The interview focuses on Grantham's composition *Baron Cimetiére's Mambo*. The interview took place on October 19, 2012 at 11:15am.

Patrick Sullivan: I'm conducting *Baron Cimetiére's Mambo* on my master's recital. Is that how you pronounce it?

Donald Grantham: Yes.

PS: I could find a French pronunciation, but we don't have a very large Haitian population so I didn't know...

DG: Right, well yeah, I just use the French myself, not sure what Haitian would be.

PS: I have read the last half of *Continental Drift* by Russell Banks. In your program notes it sounds like you were reading it while you were composing the piece and the piece didn't quite have a name yet. Is that correct?

DG: Actually I had read it quite a while before I had written the piece. I read the book right after it came out [1985] and didn't write the piece I guess until 10 or 12 years after that.

PS: So the piece kind of took the shape of the Baron?

DG: Well, yeah. As opposed to something like Bernstein's *Mambo*. You know it's not really...it's a little darker than that, seems to me to be a little more sinister and so for some reason that brought to mind the book and that character and I just thought it was a good hook, so I decided to go ahead use it.

PS: There are of course plenty of Latin influences. Do you have specific Latin styles in which you tried to derive ideas from?

DG: You know, I really didn't. It was just a generalized Latin character that is a result of all of the things I've listened to, but there wasn't anything specific I was shooting for really.

PS: You mentioned Bernstein before, I hear some Bernstein in here.

DG: Well, there very likely is some.

PS: The offset 8th note figure when the brass come in [sings M. 67], I hear a lot of Bernstein. Was that an influence?

DG: Well, I know that piece very well because I teach it in my orchestration class. Actually I was thinking about some of the very intricate syncopations that turn up in lots of Latin music that was really more at the form of my thinking.

PS: You must have enjoyed writing the piece because you wrote three more of themes.

DG: Yes, I did enjoy writing that piece. It came very quickly and didn't require very much revision at all. I knew there were other characters like that and I just liked the idea, so I did three more.

PS: Our concert band is performing *Piquant on Pointe* this December.

DG: That was the toughest of the bunch to write because restrictions of the grade level from the consortium. The first version was a little tougher than it should have been so I watered that down considerably.

PS: You arranged *Cimetière* for cello and piano.

DG: I did, and also viola and piano, for double bass and piano.

PS: Has it had several performances with those instrumentations?

DG: Yeah, it's had a number of performances. It was commissioned, the cello and piano version, by Carlos Prieto and he recorded it, I guess a year or so ago. I forget the label, it's on amazon, he commissioned 6 or 7 pieces and those are all on that CD. I call that *Son of Cimetière*.

PS: You spoke in your chapter in *Composers on Composing for Band* about a Dies Irae Quote that occurs at the very end, the last time Theme 1 occurs.

DG: I think it turns up twice actually. It's slightly heavier orchestration the second time around.

PS: When does it occur the first time?

DG: Let me see. I do have a score here, let me take a quick look.

PS: I've done some digging and found a few ideas that might lend themselves toward other Dies Irae quotes.

DG: That wouldn't have happened if I hadn't thought about Baron Cimetière. Yes, the first time it [Dies Irae Quote] happens is in measure 102.

PS: The marimba theme that happens at 161, is that influenced at all by Dies Irae?

DG: Well, all of those pitches are in there. [laughs] Yeah, it is kind of a variant of that.

PS: And then the response in the middle of Theme 1, first stated by the saxophones.

There are some similar pitches in there as well.

DG: OK, that would be a little more distantly related, I wasn't thinking about that.

PS: For general questions on your compositional techniques, you have been quoted to say that you start your ideas away from the piano. But as you orchestrate, you come back to the piano. I find that the colorings you use are pretty fascinating, with all the different instruments and percussion instruments.

DG: Oh, thank you. I appreciate that.

PS: How are you influenced by these ideas and how do you come up with these color combinations?

DG: Well, it is kind of hard to generalize about orchestration because it is so directly tied to the specific content. Not only that, but where the particular passage falls in the overall shape of the piece, but it all has to do with the specific place and the specific time of the material. And then, thinking about what particular instruments you want to use can influence how you shape the material too, so it is all very interrelated. Kind of hard to separate it out.

PS: In the McCallun dissertation that spoke of your influences of Nadia Boulanger. She had you focus on your technical compositional skills, rather than focusing on a theme. Can you expand on that a little bit?

DG: Yeah. Her point she was making when she first brought this up to me was you don't have to come up with the most striking theme or the most interesting complex rhythm in the world to work with something. If your technique is strong enough and you are able to manipulate your material, the basic material can be very simple, almost anything. She uses the example of the opening motive of Beethoven 5 and the opening theme in the Schubert Bb Posthumous Sonata. Which, she's right, anyone could come up with that, it's just a few notes. But it is the way the material is handled that makes it striking. So that was a very liberating concept for me.

PS: I see examples of that in this piece. I don't think you ever write the same melody for the same instrument or same group of instruments. I find that pretty prevalent in your writing, would you agree?

DG: Yes, I would say that's true. And that goes back to how you use the instruments. I try to come up with something fresh not just for each piece, but within the piece. Sometimes there's exact repetition, but I think it is pretty rare. Usually it will be changed up and intensified somehow.

PS: In *Composers on Composing for Band* you mention tempo is one of your, not necessarily a pet peeve, but something you want to be as close to as accurate as possible. Do you have any other advice for conductors conducting and interpreting your pieces?

DG: Yeah, tempo is key. There is one of my pieces right now that is going to be played at the ABA convention. Gary Sousa and the University of Tennessee is going to do and we were talking about it and I told him I think the piece only really works well at the high end of the range that I give. If it is any slower than that, but played perfectly, it just sounds flat and inert. So I would rather hear a performance that was just a touch on the ragged side, I don't mean falling apart or anything like that, but I think the tempo is really key. As far as other things there is nothing out of the ordinary, just clarity of line, balance of parts, and rhythmic precision. All the things that every conductor works on.

PS: There is a North Texas recording of this [*Baron Cimetière's Mambo*] that uses it sounds like an electric harpsichord for that middle piano solo. Have you heard that recording?

DG: Yes, I have.

PS: Do you prefer that [harpsichord] or actual piano?

DG: I actually prefer harpsichord. I have a recording of that that was done by the USC, University of Southern California Wind Symphony and it works just fine. It's scored so thinly that it will come out without any problems. But, that is impractical to insist on. If it's [a harpsichord] handy, and there's no problem using it than that would be the way to do it.

PS: Would it be harpsichord for the entire piece?

DG: No just for that one solo.

PS: Just for that one solo, then at the end back to piano.

DG: Right.

PS: The segment at 125, would that be back to piano?

DG: Yes, uh huh, that's right.

PS: That was a big question because it's not noted in the score.

DG: Yeah, I need to do that. I really need to put that in. At one time I decided that there is no point in asking for it because it will probably never get done. It's just something that is going to bother people. But then Bob Reynolds called me up and wanted to do it that way, and I said sure. And that was the first time it was done.

PS: Another specific question, the trombone lick at the very end. Should that be considered a triple feel or a duple feel? What is your idea behind that?

DG: It should be felt in half notes, just like the rest of the piece right there.

PS: So not out of time at all?

DG: Well, it's usually done with a big ritard that's not indicated, and I'm OK with that. Yeah, and if you are going to ritard, it's going to slip a little. It doesn't have to be absolute.

PS: I've heard some different recordings with some glissandos added. Is that encouraged or discouraged?

DG: I think you almost have to do a light glissando on that septuplet, especially if you are keeping the tempo. But you want to have as much pitch definition as possible.

PS: That clarifies that, defiantly. Just in wrapping up, do you have any final thoughts about the piece? Or anything that I didn't cover that you would like me to know about the piece? Or any other general comments about conductors or composing?

DG: Well, as far as the piece is concerned, I'm really happy with this piece. As hard as it is, it seems like it gets done very accurately most of the performances that I hear, that get sent to me. So you know, that's very gratifying. As far as general comments about composers, conductors, that's really broad. I can't really think of anything off the top of my head.

PS: Well, thank you for letting me put you on the spot.

DG: That's OK.

The interview ended with some topics not pertaining to the current study. It included a brief talk about attending the Midwest Band and Orchestra Clinic in Chicago. Also a question of if he cheered for Oklahoma or Texas in the just past rivalry game, since he is now employed by the University of Texas-Austin, but received his undergraduate at the University of Oklahoma. The interview concluded with thanking Dr. Grantham for his time.

Appendix E - Literature Study

Chapter 1 – Continued

Limitations

The number one limitation for this study was lack of time. With only a week to wait for responses and the end of the semester coming near, we had a limited amount of time to prepare and complete a study. This was limiting in the fact that the author was only able to do a small portion of what was initially planned for the study. Due to this time constraint, a sole focus on factors contributing to high school concert band literature selection was enforced. In addition, the survey population became only veteran teachers in Missouri. A limitation that should be noted is the honesty in response in the survey. We are only able to trust that directors responded the way they honestly select literature. The last limitation is the survey was e-mailed to directors and retired directors. Without offering a mailed paper survey as well, this also limited the study in the amount of responses.

Delimitations

The current study's survey was limited to 18 factors that were consolidated from a list of 31 factors used in a survey given during the Howard 2001 study. With some of the factors eliminated, the results would differ if 31 factors from the study were used. This study was limited to a small sample of veteran teachers, mostly in Mid-Missouri. The results could differ if a larger sample from many different levels of experience and many different states. The study only focused on selecting literature for high school concert band. Results could have differed if the survey asked questions about beginning, intermediate, or college band.

Chapter 4 – Results

The purpose of the current study will be to define a common sequence of factors veteran mid-western band directors consider when selecting literature for public high school concert band. When directors select literature, there are many factors that go into the final decisions. This study compares and weights those factors to see if there is a common sequence or level of importance from factor to factor.

The Instrument

The instrument of the current study was a survey. The survey contained the following: 4 demographic questions, 18 questions where the respondent rated each factor, 2 question where the respondent could add and rate factors not included, respondents were then asked to rank each of the 18 factors, and the final question was an open ended comment section on literature selection. This survey was placed into Kwik Survey (an online survey website) and e-mailed to the sample. To eliminate any regular order to the factors, the 18 factors were listed randomly. For the third part of the survey, where the respondents were asked to rank each factor, the factors were listed in a different random order.

The survey was designed through Kwik Surveys and the link was e-mailed out to the sample on the evening of November 7, 2011. Eight of the 27 sample responded, by the time the final reminder e-mail was sent on November 13, 2011. By November 16, 2011, 14 of the 27 respondents had logged their responses on Kwik Surveys. This was a 51.8% response rate. These 14 responses were used in the following results.

The organization of chapter 4 will be as follows: the four demographic questions, the 18 factor rating questions, the ranking 1-18 question, open response question.

Demographic Questions – (Questions 1-4)

Question – 1

How many years have you taught high public high school concert band?

Of the 14 respondents, 11 have taught more than 6 years. 7 respondents have taught for 25 years or more. When rounding down, the total years of experience for the sample is at least 222 years of experience for the 14 directors. That comes to an average of 15.9 years of experience per respondent. For a survey focusing on public high school band and with a focus on veteran directors, the level of experience represented in this survey is very good.

How many years have you taught high public high school concert band?		
Number of Years Taught	Number of Responses	Percentage of Responses
1-5 Years	3	21.43%
6-10 Years	1	7.14%
11-15 Years	2	14.29%
16-20 Years	1	7.14%
21-25 Years	0	0%
25+ Years	7	50%

Question – 2

How many years have you taught college band?

Of the respondents, half (7) have never taught college band. Of the remaining 7, 5 respondents have taught college band for 1-5 years. Only 1 director had taught 6-10 years of college band and 1 director had taught college band for 25+ years. This means the majority of directors have focused their career around high school teaching.

How many years have you taught college band?		
Number of Years Taught	Number of Responses	Percentage of Responses
0 Years	7	50%
1-5 Years	5	35.71%
6-10 Years	1	7.14%
11-15 Years	0	0%
16-20 Years	0	0%
21-25 Years	0	0%
25+ Years	1	7.14%

Question – 3

How many years have you taught band part-time?

This question was included in an attempt to clearly define their experience as a teacher. Since many veteran band directors continue to teach after they retire, it was important to include this component. 6 respondents said they had taught part time. A clearer definition of part time band might be needed, since some might consider giving private lessons as teaching part time band.

How many years have you taught band part-time		
Number of Years Taught	Number of Responses	Percentage of Responses
0 Years	8	57.14%
1-5 Years	3	21.43%
6-10 Years	2	14.29%
11-15 Years	0	0%
16-20 Years	0	0%
21-25 Years	0	0%
25+ Years	1	7.14%

Question – 4

Are you retired from teaching?

Only 3 respondents claimed to be retired from teaching. 4 of the 25+ years of experience directors are still teaching! The author thinks that this validates the information in this study, since many of these experienced directors are still teaching. They are invested in the profession of being a band director and have continued to teach after many people in other professions retire.

Are you retired from teaching?		
	Number of Responses	Percentage of Responses
Yes	3	21.43%
No	11	78.57%

Rating Factor Questions (5-22)

Each of the following questions gave a factor that affects literature selection.

When selecting literature for high school concert band, what factors should be considered?

Respondents were asked to rate the importance of each factor. Responses for each factor included:

Very Important – Important – Moderately Important – Slightly Important – Not Important

For result and data purposes, the ratings were changed to numbers as follows:

Very Important = 5, Important = 4, Moderately Important = 3, Slightly Important = 2, Not Important = 1

The Mean, Median, Mode and Standard Deviation is provided for each factor below.

Question – 5

Music to fit the program

(“These two or three selections create a cohesive and contrasting program.”)

This factor was considered Very Important to Important by all respondents.

MEAN		4.36			
MEDIAN		4			
MODE		4			
STANDARD DEVIATION		0.50			
	Very Important	Important	Moderately Important	Slightly Important	Not Important
# of responses	5	9	0	0	0

Questions – 6

The music is new

(published or only available within the past year)

With a mean of 2.07, this factor was not thought to be an important factor. However, the Standard Deviation of 1.00 explains that the respondents did not completely agree that this factor was not important.

MEAN		2.07			
MEDIAN		2			
MODE		1			
STANDARD DEVIATION		1.00			
	Very Important	Important	Moderately Important	Slightly Important	Not Important
# of responses	0	1	4	4	5

Question – 7

The ability and limitations of the ensemble that performs this music

(“Is this piece accessible in the amount of time we have to prepare it?”)

With a mean of 4.71, this factor holds itself in a tie with question 17 for the highest rated factor. The standard deviation of 0.47 proves that respondents agreed this is a very important factor.

MEAN		4.71			
MEDIAN		5			
MODE		5			
STANDARD DEVIATION		0.47			
	Very Important	Important	Moderately Important	Slightly Important	Not Important
# of responses	10	4	0	0	0

Question – 8

The composer’s reputation

(“This composer is well respected across the country.”)

Respondents thought this was an average of a moderately important factor. However, the standard deviation was very wide for this factor. One respondent thought it was very important and two respondents thought it was not important. It seems this is a factor that is not agreed on by all directors in level of importance.

MEAN		2.86			
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MEDIAN		3			
MODE		3			
STANDARD DEVIATION		1.17			
	Very Important	Important	Moderately Important	Slightly Important	Not Important
# of responses	1	3	5	3	2

Question – 9

Melodic considerations within the music

(Melodic line, phrasing, counter melody, harmonic considerations, etc.)

Melodic considerations has a mean of 4.14 and is considered to be an important factor.

MEAN		4.14			
MEDIAN		4			
MODE		5			
STANDARD DEVIATION		0.95			
	Very Important	Important	Moderately Important	Slightly Important	Not Important
# of responses	6	5	2	1	0

Question – 10

The musical maturity of the ensemble that performs this music

(“Will we be able to take the printed music to a mature musical level?”)

With a mean of 4.36 and standard deviation of 0.50, this factor is important to very important when selecting literature.

MEAN		4.36			
MEDIAN		4			
MODE		4			
STANDARD DEVIATION		0.50			
	Very Important	Important	Moderately Important	Slightly Important	Not Important
# of responses	5	9	0	0	0

Question – 11

The music contains historical elements

(Musical period, historical period, style)

Historical elements is a factor of moderate importance when selecting literature. But with a large standard deviation, it was not completely agreed. 6 important and 1 not important.

MEAN		3.00			
MEDIAN		3			

MODE		4			
STANDARD DEVIATION		1.04			
	Very Important	Important	Moderately Important	Slightly Important	Not Important
# of responses	0	6	3	4	1

Question – 12

Concepts can be taught through the music

(Phrasing, staccato, legato, style, form, rhythm, etc.)

This is an important factor in selecting literature. 10 respondents selected this as very important. The mean is dropped to 4.57 because of the one respondent that selected slightly important.

MEAN		4.57			
MEDIAN		5			
MODE		5			
STANDARD DEVIATION		0.85			
	Very Important	Important	Moderately Important	Slightly Important	Not Important
# of responses	10	3	0	1	0

Question – 13

Technical considerations within the music

(Range, tessitura, fingerings, etc.)

Technical considerations is a very important to important factor when selecting literature. With a standard deviation of 0.50, it was agreed on the importance of this factor.

MEAN		4.64			
MEDIAN		5			
MODE		5			
STANDARD DEVIATION		0.50			
	Very Important	Important	Moderately Important	Slightly Important	Not Important
# of responses	9	5	0	0	0

Question – 14

The music is appealing to the students

(“The students will enjoy performing this music.”)

A mean of 3.57 makes this factor important to moderately important. With one respondent selecting not important and a standard deviation of 0.94, this factor was not agreed upon.

MEAN		3.57			
MEDIAN		4			
MODE		4			
STANDARD DEVIATION		0.94			
	Very Important	Important	Moderately Important	Slightly Important	Not Important
# of responses	1	8	4	0	1

Question – 15

The music contains aesthetic appeal or value

(“This music provides an aesthetic experience.”)

This is considered an important factor when selecting literature.

MEAN		4.29			
MEDIAN		4.5			
MODE		5			
STANDARD DEVIATION		0.83			
	Very Important	Important	Moderately Important	Slightly Important	Not Important
# of responses	7	4	3	0	0

Question – 16

The music contains social elements

(multicultural, social influences of the time, relation of history to society)

A mean of 2.29 claims this factor to be slightly important with most respondents answering between slightly important and not important. However, this factor was the highest standard deviation. This could lean towards this factor being the most controversial when selecting literature.

MEAN		2.29			
MEDIAN		2			
MODE		1			
STANDARD DEVIATION		1.33			
	Very Important	Important	Moderately Important	Slightly Important	Not Important
# of responses	1	2	2	4	5

Question – 17

The composition is well-crafted, quality music.

(“This is quality music to which the students are exposed.”)

This factor is tied with question 7 as the highest factor. It is agreed that this factor is very important to important when selecting literature.

MEAN		4.71			
MEDIAN		5			
MODE		5			
STANDARD DEVIATION		0.47			
	Very Important	Important	Moderately Important	Slightly Important	Not Important
# of responses	10	4	0	0	0

Question – 18

Your ability to prepare and perform the music

(“I am capable of understanding and teaching this music.”)

With a mean of 4.64, this is an important factor when selecting literature.

MEAN		4.64			
MEDIAN		5			
MODE		5			
STANDARD DEVIATION		0.50			
	Very Important	Important	Moderately Important	Slightly Important	Not Important
# of responses	9	5	0	0	0

Question – 19

The music is appealing to yourself

(“I will enjoy spending class time to prepare this music.”)

This is an important factor when selecting literature. Some respondents consider this very important, but the average pulls the level of importance down to 4.14.

MEAN		4.14			
MEDIAN		4			
MODE		4			
STANDARD DEVIATION		0.77			
	Very Important	Important	Moderately Important	Slightly Important	Not Important
# of responses	5	6	3	0	0

Question – 20

The music is older or has an established place in the repertoire of this level.

(“All high school bands should perform this piece.”)

This is considered to be a factor of moderate importance. A wide spread set of responses raises the standard deviation.

MEAN		3.07			
MEDIAN		3			
MODE		3			
STANDARD DEVIATION		0.92			
	Very Important	Important	Moderately Important	Slightly Important	Not Important
# of responses	1	3	6	4	0

Question – 21

Rhythmic considerations within the music

(rhythms, patterns, ostinatos, etc.)

With 8 responses of important, rhythmic considerations seems to be an important factor, but the wide spread of responses pulled the mean down to 3.71. It is an important to moderately important factor.

MEAN		3.71			
MEDIAN		4			
MODE		4			
STANDARD DEVIATION		0.91			
	Very Important	Important	Moderately Important	Slightly Important	Not Important
# of responses	2	8	2	2	0

Question – 22

The music is appealing to the audience

(“The audience will enjoy hearing this music.”)

With a mean of 3.43, this is an important to moderately important factor. However, there is one response in the not important category.

MEAN		3.43			
MEDIAN		4			
MODE		4			
STANDARD DEVIATION		0.85			
	Very Important	Important	Moderately Important	Slightly Important	Not Important
# of responses	0	8	5	0	1

Questions 23 and 24 were open response. They stated, “If needed, please add a factor. Then, Type the factor’s rating (Very Important, Important, Moderately Important, Slightly Important, Not Important).” There were zero responses in either of these questions. This might implicate that the 18 factors given were substantial enough to cover all areas of the literature selection process.

The following table ranks the 18 factors by response mean from most important factor to least important factor.

Rank	Mean	Median	Mode	StDev	Factor
1	4.71	5	5	0.47	The ability and limitations of the ensemble that performs this music
1	4.71	5	5	0.47	The composition is well-crafted, quality music
3	4.64	5	5	0.50	Technical considerations within the music
3	4.64	5	5	0.50	Your ability to prepare and perform the music
5	4.57	5	5	0.85	Concepts can be taught through the music
6	4.36	4	4	0.50	Music to fit the program
6	4.36	4	4	0.50	The musical maturity of the ensemble that performs this music
8	4.29	4.5	5	0.83	The music contains aesthetic appeal or value
9	4.14	4	4	0.77	The music is appealing to yourself
9	4.14	4	5	0.95	Melodic considerations within the music
11	3.71	4	4	0.91	Rhythmic considerations within the music
12	3.57	4	4	0.94	The music is appealing to the students
13	3.43	4	4	0.85	The music is appealing to the audience
14	3.07	3	3	0.92	The music is older or has an established place in the repertoire of this level
15	3.00	3	4	1.04	The music contains historical elements
16	2.86	3	3	1.17	The composer’s reputation
17	2.29	2	1	1.33	The music contains social elements
18	2.07	2	1	1.00	The music is new

For question 25, respondents were asked to rank the same 18 factors. The question was worded as follows.

When selecting literature for high school concert band, how influential is each factor in the decision to prepare and perform the selected literature?

Rank each of the factors from 1-18.

(1 being the most important factor, 18 being least important factor)

Please use each ranking once.

Listed below is the order of factors, this order corresponds to the top row in the table listed below.

1. Rhythmic considerations within the music (rhythms, patterns, ostinatos, etc.)
2. Technical considerations within the music (range, tessitura, fingerings, etc.)
3. The composition is well-crafted, quality music. (“This is quality music to which the students are exposed.”)
4. The music is new (published or only available within the past year)
5. Your ability to prepare and perform the music (“I am capable of understanding and teaching this music.”)
6. The music contains historical elements (musical period, historical period, style)
7. The composer’s reputation (“This composer is well respected across the country.”)
8. The ability and limitations of the ensemble that performs this music (“Is this piece accessible in the amount of time we have to prepare it?”)
9. The music is appealing to the audience (“The audience will enjoy hearing this music.”)
10. Melodic considerations within the music (melodic line, phrasing, counter melody, harmonic considerations, etc.)
11. Music to fit the program (“These two or three selections create a cohesive and contrasting program.”)
12. The musical maturity of the ensemble that performs this music (“Will we be able to take the printed music to a mature musical level?”)
13. The music contains aesthetic appeal or value (“This music provides an aesthetic experience.”)
14. The music contains social elements (multicultural, social influences of the time, relation of history to society)
15. Concepts can be taught through the music (phrasing, staccato, legato, style, form, rhythm, etc.)
16. The music is older or has an established place in the repertoire of this level. (“All high school bands should perform this piece.”)
17. The music is appealing to yourself (“I will enjoy spending class time to prepare this music.”)
18. The music is appealing to the students (“The students will enjoy performing this music.”)

The body of the table below is the rankings of each respondent. Each respondents’ ranking can be seen as individuals if you read each row individually. The far left column is the respondent identifier, 1-14. The top row is the Factor identifiers, 1-18, see the list above for the factors. The 2nd row is the mean ranking for each factor.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
	8.79	6.36	6.00	13.21	7.29	12.36	12.93	6.57	8.93	10.14	8.71	7.36	8.93	12.57	9.29	13.00	9.71	8.86
1	4	3	7	18	15	16	9	1	12	5	8	2	11	17	10	13	6	14
2	3	2	4	18	5	15	17	1	7	13	16	12	11	10	9	14	8	6
3	3	6	2	18	9	13	14	1	11	10	8	12	15	16	4	7	17	5
4	14	11	9	17	3	12	10	18	7	16	6	2	1	13	4	15	8	5
5	8	6	1	11	16	9	18	5	13	7	4	3	2	10	15	17	14	12
6	6	2	1	18	3	15	17	4	5	7	8	9	11	16	10	12	13	14
7	9	11	18	1	2	7	16	14	5	15	13	10	17	6	8	12	3	4
8	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1
9	15	4	1	18	5	14	16	2	7	12	9	10	6	17	3	13	11	8
10	7	3	5	10	4	18	15	1	12	11	8	2	16	17	9	14	13	6
11	15	14	9	1	5	7	2	18	6	17	10	12	8	3	16	13	4	11
12	5	3	7	18	11	15	12	4	14	1	10	2	6	17	13	16	9	8
13	14	6	1	18	5	13	16	4	7	9	3	8	2	15	10	17	11	12
14	2	1	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18

The following table includes the list of factors in order from 1-18. One being the most important factor, eighteen being the least important factor. Table is built on the Mean ranking for each factor through question 25.

Rank	Mean	Factor
1	6.00	The composition is well-crafted, quality music
2	6.36	Rhythmic considerations within the music
3	6.57	The ability and limitations of the ensemble that performs this
4	7.29	Your ability to prepare and perform the music
5	7.36	The musical maturity of the ensemble that performs this music
6	8.71	Music to fit the program
7	8.79	Technical considerations within the music
8	8.86	The music is appealing to the students
9	8.93	The music is appealing to the audience
10	8.93	The music contains aesthetic appeal or value
11	9.29	Concepts can be taught through the music
12	9.71	The music is appealing to yourself
13	10.14	Melodic considerations within the music
14	12.36	The music contains historical elements
15	12.57	The music contains social elements
16	12.93	The composer's reputation

17	13.00	The music is older or has an established place in the repertoire of this level
18	13.21	The music is new

A correlation of the final two factor lists was done. The rating and ranking lists were compared using a Spearman rho correlation. Between the rating and ranking lists the Spearman rho correlation was 0.71. The results contained a strong positive correlation. The table below contains the Spearman rho table results.

Factor (Question 25 factor order)	Ranking (2 nd section) (1-18)	Ranking (1 st Section) (likert-scale)			Spearman Rho Correlation
1	7	11	-4	16	0.71
2	2	3	-1	1	
3	1	2	-1	1	
4	18	18	0	0	
5	4	4	0	0	
6	14	15	-1	1	
7	16	16	0	0	
8	3	1	2	4	
9	9	13	-4	16	
10	13	9	4	16	
11	6	6	0	0	
12	5	7	-2	4	
13	10	8	2	4	
14	15	17	-2	4	
15	11	5	6	36	
16	17	14	3	9	
17	12	10	2	4	
18	8	12	-4	16	
				132	
				2744	

Question – 26

The final question on the survey was as follows. “Please feel free to include additional comments on the topic of selecting music for high school band.” The following responses were given.

1. Patrick, This is a very thorough questionnaire. We miss you in Columbia Community Band!!! In addition, I went with my first thought. I know that my ideas would change every time through. Good luck!!! [Included name here]
2. When constructing a concert program consider the following: Contrasting tempos (too much fast music) variation in dynamics (prevalence of overly loud passages) exposure of sections within the ensemble (strengths - weaknesses) appropriateness of solos (playable by student?)
3. you need to be able to whistle the melody when you leave rehearsal

4. NOTE: Your instructions should read YOU MUST USE RANKING ONE TIME AS THE SURVEY WILL NOT LET YOU COMPLETE IT IF YOU DON'T. I found too many of the 18 statements above all fall in the top 25% of importance. Yet that isn't allowed since we have to rank themes. I got tired of switching them around therefore some important ones got lower ratings due restricted rating rules and frustration (!) Go by my comments here, not what is checked above. It's the job of the teacher to have assessed the ability of his/her ensemble prior to selecting literature for performance. Too many directors want to perform some piece they played in college just because they love it. They will get it out in October and beat it to death until spring festival and still get a II and don't know why. A teacher must also assess the difficulty of the literature. example: Do I have the percussion section to play the required mallet parts? Can my woodwinds play non diatonic 16th note arpeggios? etc. There is very little quality new literature being published in the grade I to III. Stick with the standards. The new serious composers obviously write in the !V/VI level. I always used the bench mark that if the ensemble can not sight read the piece (poorly) without falling apart too many times, then it is over their heads. But again, the director should know this before purchasing it. It's the teachers job to teach the jobs how to love the piece. Find the aesthetic virtues in the music, expose them, and teach for their appreciation. One final note; don't be afraid to collect a piece if you made a mistake in any of the above statements. Just admit you made a mistake and move on. They will respect you more as a teacher if you do instead of beating that dead dog to a pulp!
5. Literature selection is perhaps the most important decision we make in teaching music to our students.

Chapter 5 – Continued

Apply to practical situations

The information in this study can be utilized through many different types of music education. Future music educators could use these results to aid in learning the process of literature selection during their undergraduate. New music educators could use these results to help select literature for their ensembles. With the vast number of music publisher promotional materials today, selecting literature is quite easy. The problem with this is.....

Enhancements to the current study

One of the problematic areas of the third part of the survey was being able to list all 18 factors and have the respondents rank them 1-18. Through Kwik Surveys, this portion of the survey actually became one very large question with 18 responses. To receive the desired results, the respondent was actually able to answer ranking each factor all the same ranking. A request in the survey that states, "Please use each ranking once," hopefully will eliminate any

duplicate rankings. There were 3 respondents that answered the ranking in a very peculiar manner. Notice on the table below the two highlighted rank responses below. Respondent # 8 (row 8), ranked the factors from 18-1. Respondent #14 (row 14), started ranking, but looks as if they gave up and ranked 3-18 after the second attempt.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
	8.79	6.36	6.00	13.21	7.29	12.36	12.93	6.57	8.93	10.14	8.71	7.36	8.93	12.57	9.29	13.00	9.71	8.86
1	4	3	7	18	15	16	9	1	12	5	8	2	11	17	10	13	6	14
2	3	2	4	18	5	15	17	1	7	13	16	12	11	10	9	14	8	6
3	3	6	2	18	9	13	14	1	11	10	8	12	15	16	4	7	17	5
4	14	11	9	17	3	12	10	18	7	16	6	2	1	13	4	15	8	5
5	8	6	1	11	16	9	18	5	13	7	4	3	2	10	15	17	14	12
6	6	2	1	18	3	15	17	4	5	7	8	9	11	16	10	12	13	14
7	9	11	18	1	2	7	16	14	5	15	13	10	17	6	8	12	3	4
8	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1
9	15	4	1	18	5	14	16	2	7	12	9	10	6	17	3	13	11	8
10	7	3	5	10	4	18	15	1	12	11	8	2	16	17	9	14	13	6
11	15	14	9	1	5	7	2	18	6	17	10	12	8	3	16	13	4	11
12	5	3	7	18	11	15	12	4	14	1	10	2	6	17	13	16	9	8
13	14	6	1	18	5	13	16	4	7	9	3	8	2	15	10	17	11	12
14	2	1	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18

If this study were to be recreated, a clearer ranking question should be asked. In addition to the two above mentioned respondents, one of the open question responses at the end of the survey asked for a clear, more precise ranking question as well.

Recommendations for further Research

Because quality literature is very necessary in the public school, more careful and broader research should be done on these factors. How do the factors that young teachers use to pick literature differ from veteran teachers? Are college students being provided with the knowledge needed about selecting literature when they leave their undergraduate programs to teach band? (Hayward 2004) Would these results be different if a broader group of directors was chosen? Could a qualitative study on literature selection be done that could paint a picture of the entire process from selection to performance? Those findings would be very interesting to see.