

AN EXAMINATION OF THE WORKS OF *ANCIENT VOICES* BY MICHAEL SWEENEY,
THE HEADLESS HORSEMAN BY TIMOTHY BROEGE AND *CUT TO THE CHASE* BY
TODD STALTER.

by

JOSHUA D. HANKEY

B.M., MidAmerica Nazarene University, 2006

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2013

Approved by:

Major Professor
Dr. Frank Tracz

Copyright

JOSHUA D. HANKEY

2013

Abstract

This document is based on the preparation, rehearsal, and performance of selected pieces for the Graduate Conducting recital of Joshua D. Hankey. The pieces examined in the theoretical and historical analysis for this report are *Ancient Voices* by Michael Sweeney, *The Headless Horseman* by Timothy Broege and *Cut to the Chase* by Todd Stalter. This document also contains rehearsal plans and procedures for the preparation of the literature. The recital was performed on May 9, 2013 in the Santa Fe Trail Middle School Gymnasium on the campus of Santa Fe Trail Middle School, and was performed by the members of the Santa Fe Trail Middle School 7th grade Intermediate Band, and the Santa Fe Trail Middle School Concert Band.

Table of Contents

List of Figures	vii
List of Tables	viii
CHAPTER 1 - Introduction and Report Information	1
Introduction and Statement of Purpose.....	1
Performance Information	1
Music Examined	1
Format of Analysis.....	2
Each song was analyzed with alignment to the method used in <i>Teaching Music through Performance in Band</i> series by Richard Miles and Larry Clocher. This method uses eight of the nine categories or units:	2
Concert Program	3
CHAPTER 2 - Music Education Mission Statement.....	5
CHAPTER 3 - Quality Literature Selection	10
CHAPTER 4 - Ancient Voices	12
Unit I. Composer.....	12
Unit II. Composition	13
Unit III. Historical Perspective	13
Unit IV. Technical Considerations	13
Unit V. Stylistic Considerations	14
Unit VI. Musical Elements	16
Unit VII. Form and Structure.....	16
Unit VIII. Suggested Listening	17
Unit IX. Seating Chart and Acoustical Justification.....	18
Unit X. Rehearsal Plans and Evaluations	19
Rehearsal Plan – Rehearsal #1	20
Rehearsal Plan – Rehearsal #2.....	21
Rehearsal Plan – Rehearsal #3.....	22
Rehearsal Plan – Rehearsal #4.....	23

Rehearsal Plan – Rehearsal #5	24
Rehearsal Plan – Rehearsal #6	25
Rehearsal Plan – Rehearsal #7	26
Rehearsal Plan – Rehearsal #8	27
CHAPTER 5 - The Headless Horseman	28
Unit I. Composer.....	28
Unit II. Composition	29
Unit III. Historical Perspective	29
Unit IV. Technical Considerations	30
Unit V. Stylistic Considerations	32
Unit VI. Musical Elements	33
Unit VII. Form and Structure.....	34
Unit VIII. Suggested Listening	35
Unit IX. Seating Chart and Acoustical Justification.....	35
Unit X. Rehearsal Plans and Evaluations	36
Rehearsal Plan – Rehearsal #1	37
Rehearsal Plan – Rehearsal #2	38
Rehearsal Plan – Rehearsal #3	39
Rehearsal Plan – Rehearsal #4	40
Rehearsal Plan – Rehearsal #5	41
Rehearsal Plan – Rehearsal #6	42
Rehearsal Plan – Rehearsal #7	43
Rehearsal Plan – Rehearsal #8	44
CHAPTER 6 - Cut to the Chase	45
Unit I. Composer.....	45
Unit II. Composition	46
Unit III. Historical Perspective	46
Unit IV. Technical Considerations	46
Unit V. Stylistic Considerations	49
Unit VI. Musical Elements	51
Unit VII. Form and Structure.....	54

Unit VIII. Suggested Listening	56
Unit IX. Seating Chart and Acoustical Justification.....	56
Unit X. Rehearsal Plans	57
Rehearsal Plan – Rehearsal #1	58
Rehearsal Plan – Rehearsal #2.....	59
Rehearsal Plan – Rehearsal #3.....	60
Rehearsal Plan – Rehearsal #4.....	61
Rehearsal Plan – Rehearsal #5.....	62
Rehearsal Plan – Rehearsal #6.....	63
Rehearsal Plan – Rehearsal #7	64
Rehearsal Plan – Rehearsal #8.....	65
Bibliography	66
Appendix A - Score Analysis <i>Ancient Voices</i>	67
Appendix B - Score Analysis <i>The Headless Horseman</i>	76
Appendix C - Score Analysis <i>Cut to the Chase</i>	82

List of Figures

Figure 4-1 Michael Sweeney	12
Figure 4-2 Low Instrument Ostinato Articulations (Sweeney, 1994).....	15
Figure 4-3 Pencil Tapping (Sweeney, 1994)	15
Figure 4-4 First Presentation of Modal Theme (Sweeney, 1997).....	16
Figure 4-5 Seating Chart 7 th Grade	18
Figure 5-1 Timothy Broege	28
Figure 5-2 The <i>Headless Horseman Score Cover</i>	30
Figure 5-3 6/4 Time Signature (Broege, 1978).....	31
Figure 5-4 Low Brass Chromatic and Tri-Tone Passage (Broege, 1978).....	31
Figure 5-5 Trombone Glissando (Broege, 1978).....	32
Figure 5-6 Unison Passages (Broege, 1987).....	32
Figure 5-7 Dissonant Chords (Broege, 1987).....	33
Figure 6-1 Todd Stalter	45
Figure 6-2 Measures 5-7, Low Brass and Low Woodwind (Stalter, 2012).....	48
Figure 6-3 Introduction Marcato Eighth Notes (Stalter, 2012).....	48
Figure 6-4 Measure 65, Half Notes Versus Staccato Eighth Notes (Stalter, 2012).....	51
Figure 6-5 Legato Melody--Alto Sax and Horn	52
Figure 6-6 Use of Dynamic Markings— <i>fp</i>	53
Figure 6-7 Tri-Tone Interval.....	54
Figure 6-8 Seating Chart 8 th Grade.....	56

List of Tables

Table 4.1 List of Compositions.....	12
Table 5.1 List of Compositions.....	28
Table 6.1 List of Compositions.....	45

CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

The purpose of this document is to research and analyze the music performed for the Graduate Conducting recital of Joshua D. Hankey, which was performed by the Santa Fe Trail Middle School 7th grade Intermediate Band and the Santa Fe Trail Middle School Concert Band on May 9, 2013 at Santa Fe Trail Middle School in Olathe, Kansas. The examined repertoire for this recital includes *Ancient Voices* by Michael Sweeney, *The Headless Horseman* by Timothy Broege and *Cut to the Chase* by Todd Stalter. This document contains theoretical and historical analysis and outlines the methods of planning and preparing a graduate conducting recital according to the Blocher/Miles and Tracz formats. A philosophy of music education is presented as the basis for planning rehearsals and selecting the music for the recital. Comprehensive long-range rehearsal plans for the works are also given along with examples of daily rehearsal plans.

Performance Information

This recital was performed on May 9, 2013 at 7:00 p.m. at Santa Fe Trail Middle School in Olathe, Kansas. The performing ensemble was the Santa Fe Trail Middle School 7th Grade Intermediate band and the Santa Fe Trail Middle School Concert Band under the direction of Joshua D. Hankey.

Music Examined

Ancient Voices by Michael Sweeney is a piece written to depict ancient times. Sweeney uses non-traditional composing techniques like singing and use of recorders. I wanted to expose my 7th grade students to singing while playing an instrument and show the versatility of concert band music.

The Headless Horseman by Timothy Broege is a wonderful introduction to programmatic music. Creatively, this piece gives the student ample opportunity to imagine their own chase, as the horseman ride through the forest. Broege also shows wonderful craftsmanship in the orchestration, demonstrating a proper balance between transparent and tutti scoring, and between solo and group colors.

Cut to the Chase by Todd Stalter is a wonderful opener or closer because it has intense energy right from the start. This work captures the audience's attention and doesn't let go until the last note is played. Students have opportunity to work on control and balance in extreme dynamic ranges and to understand how their instrument timbre fits into the overall picture. It also directs the students to internalize pulse and insists on accurate finger technique accompanied by articulations.

Format of Analysis

Each song was analyzed with alignment to the method used in *Teaching Music through Performance in Band* series by Richard Miles and Larry Clocher. This method uses eight of the nine categories or units:

Unit 1: Composer

Unit 2: Composition

Unit 3: Historical Perspective

Unit 4: Technical Considerations

Unit 5: Stylistic Considerations

Unit 6: Musical Elements

Unit 7: Form and Structure

Unit 8: Suggested Listening

Concert Program

SANTA FE TRAIL MIDDLE SCHOOL SPRING BAND CONCERT May 9, 2013, 7:00 p.m.

Cyclone Jazz Band

Work Song arr. Terry White
Bye Bye Blackbird arr. Mark Taylor
The Chicken arr. Mike Story
Take Your Best Shot Paul Clark

Cyclone 7th Grade Band

Ironclad Sean O'Loughlin
Ancient Voices Michael Sweeney
Stampede Brian Balmages

Cyclone Concert Band

The Headless Horseman Timothy Broege
Lyric Episode Frank Erickson
Cut to the Chase Todd Stalter

Special Thanks to:

Kerry Lane, Principal
Kelly Ralston, Assistant Principal
T.J. Ulmer, Assistant Principal
Debbie Hill, Director of Vocal Music
Elana Goldberg, Director of Orchestral Music
Alvaro Grimaldo the SFT custodial staff
Faculty and Staff of SFT
THE WONDERFUL FAMILIES AND COMMUNITY OF SFT

SANTA FE TRAIL MIDDLE SCHOOL BAND PROGRAM

The Santa Fe Trail Middle School Band continues the skills learned in 5th grade band by giving students in grades 6-8 the best chance to grow on their instrument and learn about the importance of music. There are numerous opportunities at Santa Fe Trail to participate in the program, such as the 6th Grade Band, 7th Grade Intermediate Band, Cyclone Concert Band, Jazz Club, and the Cyclone Jazz Band. Other opportunities include the 7th and 8th graders marching in the Old Settler's Day Parade, solo and small ensemble performances, field trips, festivals, and honor bands. Our goal is to provide positive experiences in the classroom and community, to both learn and teach others about music and its impact in everyday life.

7th Grade Intermediate Band

Flute

Paige Gorter**
Shelby Schexnayder
Nathalie Anthouphouthi
Stephanie Solis

Clarinet

Hannah Kaberlein*
Allison Loper
Marissa Lux
Rylie Kieso^
Rosalyn Klausner

Bass

Clarinet

Dylan Clark**

Alto

Saxophone

Emma Bates**
Brandon Enright^
Melanie Haro^

Tenor

Saxophone

Kyle Fuhrman**
Zakria Abduhalli^

Trumpet

Jacob Herrada**
Savannah Faulkner^
Andy Harlin^
Gabe Coffelt^
Jackson Catloth
Cooper Thomas^
Jesus Munoz^
Devin Jipping^
James Chase

Garrison Young^

Teren Holliday^

Loosha Quick

Linsey Rogers

Samuel Mugo

French Horn

Lindsey Rowatt*

Jacob Large

Alex Buckner

Trombone

Kevin Soto**

Korbin Bilyeu^

Cameron Whiteman

Devlin Gammell**

Eric Dooley

Raphael Loren

Christian Venegas*

Noah Fields

Percussion

Blakely Rosegrant**

Daniel Spalding

Elijah Person

Ashton Mathieu

Sam Zamarippa

Sarah Wickoren

Antonio Gonzalez-

Bravo

Anthony Graham^

* - principal player

^ - Jazz Band

member

Baritone/Tu

ba

8th Grade Cyclone Concert Band

Flute

Paola Ramirez*
Katherine Wolf
Ashlyn Stelling
Makenna Ayers

Clarinet

Nicholas Thongthavy*
Nathan Wolf^
Karli Riggs
Luis Garcia-Perez
Joseph Tangeman^
Josephine Hilton
Jose Esteban
Edith Guzman
Blake Buff

Alto Saxophone

Caleb Chipman**
Seth Daniel

Tenor Saxophone

Glenn Ness*

Baritone

Saxophone

Sadrac Castillo**

Trumpet

Ben Heuelsen**
Jordan Emerson^
Sage Fontanez
Logan Nagle
Luis Rocha

French Horn

Benjamin Ryan*

Trombone

Christian Downey**

Baritone

Brendan Dunwiddie^

Aidan Root**

Nathan Harrell

Percussion

Joshua Higgs*

Keaton Clark^

Alex Gabel^

Erik Vidal

Abraham Palomino

Garrett Yeo

Brad Zeeff

Drew English

* - principal player

^ - Jazz Band member

Additional jazz members:

Elijah Kritzell - Piano

Katherine Hackathorn - Bass
Guitar

CHAPTER 2 - Music Education Mission Statement

Music Education plays an intricate role in the education of a human being and is a part of everyday life and in our surroundings. Before I answer the question, “Why should music be in schools”, I want to address why formal education itself is important to our society. The purpose for education is to guide learners for the development of our future culture. It is the responsibility of schools to mature and cultivate the customs and skills that are applicable to our current society and also develop strategies to adjust to situations that may occur in the future. Some of those basic skills include, reading, writing and arithmetic. Given these, students have the groundwork to actively contribute to our world and eventually, gain skills that go beyond the basics, which is what makes our world so great! The second reason that formal education is important to our society has a holistic view, meaning learners are taught the “norms” and processes of society. Communication skills are taught and presented in formal and informal models through teacher to student and/or teacher-to-teacher examples. The role of the teacher has become more of a parental figure than in the past, young students are not gaining the appropriate “people” skills from their parents. Schools are now expected to teach basic human needs, not just reading, writing, and arithmetic. I am not saying that I agree totally with the fact that I am expected to show a twelve year old boy how to use deodorant or tell him that he needs to wash his hair, but I do believe it is important for the role of teacher to support what should or is being taught in the environment away from the school. Formal education is necessary for the simple reason of preparation and development of learners to better society as they enter and contribute to our world.

To be able to answer the question, “why music”, we have to first look at the aesthetic value that music contributes to the daily life of any human being. Music has been and

will continue to be a central thread of life, it can be found in almost any facet of our daily routines. We encounter music in many ways, television, movies, theatre, commercials, radio, and producing ourselves, and this is just the beginning! This can simply prove, that human life and happiness has a need and want for music to be intertwined within. Reimer says, "musical experiences are necessary for all people if their essential humanness is to be realized" (Reimer, p. 29). Music provides students the opportunity to investigate the sentimental side of human nature, whereas other areas do not compare to the level that music does. Through the use of tension and release, music portrays a picture either in our mind or on stage and this very factor allows students to display their inner feelings in a way sometimes not explainable. Many of our defenses can be used in the justification of any other activity or sport, but aesthetic value is on our side, everyone needs to have meaning and music is a great vehicle to widen this feeling.

Music teaches the rich culture of our great country and world. As we look back into history, there is a plethora of evidence that music had great impact on the societies throughout world history. Even back to the beginning of time, music was developed and nurtured into what we know as the definition of music in modern day. The integration in churches, ceremonies and war, show how music has impacted the decisions that mankind has made throughout thousands of years. The study of our past and current world is important as we foster our future citizens. We have to know where we came from, in order to have a future destination, and music is a perfect venue for this growth.

Music teaches community and the ability to function within that community that contributes to the positive goals of society. Each group within the music program has a common goal and that is to experience an emotional occurrence through the performance, by which we learn to how to make adjustments in a group setting, work with others, and as stated before, basic

communication skills. The ability to be a part of the creative process of music (i.e. crescendos, accents, tempo), gives the student ownership and “buy-in”, and in return, produces higher-level thinking and engagement. The music making process expands and deepens the mind in a way that no other subject can, and every human being has this from the beginning. It is our responsibility as a music educator to pull the musical abilities out of each student and give them the appropriate tools to further their understanding and give them a venue to be able to cherish their investigations. Me, as the more knowledgeable other, can give them information to begin the learning process, and then make sure they have every outlet possible to grow the inner most musical being inside of us.

The use of music in public schools prepares young people for the upcoming world that is in their future and has “real world” application. In the music classroom, discipline, self-worth, self-esteem, and time management are always at the forefront of our teaching, even before the music. As I prepare my lesson plans, those characteristics are integrated into my objectives and are thought of as I decide what we are doing in the music for each day. Discipline is shown everyday as we prepare for the end result, which is the performance, but we do this in various ways the help build the work ethic needed to perform music. This discipline developed in my classroom is then transferrable to life outside of music and is used to give student a chance to make a positive contribution to our world. The two terms self-worth and self-esteem can essentially be formed together and play a key part in the music classroom and shows value in the use of music in the public schools. As with any sport, these two things can be felt and taught to any student, but in the music setting, I as a music educator accept any musician of any level and try to take them as far as possible. This is also true within the sections of the band as well. Throughout my experiences both as a student and director, can think of stories where students

have defended people in their section and have stood up for them in tough social situations. You will not see that type of “family” in any other subject like Math or English. In the sports world, if you don’t have that particular talent in soccer for example, you will most likely be cut or benched. I believe it is very important show each student how important they are to the whole group, and the group would be different without their contribution. A band is successful because it is made up of many people that must be in perfect harmony to produce something so great and beautiful, and everyone in the group must be disciplined and trained well enough to do so. Over the first four years of my teaching, I can think of examples of when students have either personally talked to or wrote notes to me about the worth they felt as a part of our band. They felt as if they were part of something greater. Music in the public school teaches us to be apart of “family”, and go as far as possible to uphold this value.

As I was researching the Wisconsin CMP model, they constantly talked about being a risk taker as a teacher and to also encourage students to take risks in there own learning process. I believe music sets up an environment where kids learn and feel that is acceptable to do so, and if some risks do not succeed, we learn from those. The idea that music students have to take great social risks and accept that they might fail, is encouraging to me, because as they go throughout life, the practices and skills they developed will shine through.

In closing, my ideas of why music should be taught in the public schools truly go beyond the act of actual music making. The life skills and characteristics developed in the music classroom can be used past the learning stage of public schools, as we know it and used for a lifetime of enjoyment of music and life itself. Music has no end and should not be experienced just in the “classroom”; it is a part of life for all and is part of the nature of our self at its barest form. The main purpose of my teaching philosophy is to teach young people how to become

disciplined, confident, creative, musical, and responsible through the vehicle of music making, and to show them how music is involved in everyday life. I want them to love music, even past the traditional band setting, but for the rest of their lives!

CHAPTER 3 - Quality Literature Selection

Selecting quality literature is a constant and never-ending quest for the aspiring director and teacher. It is important not only for the director, but also more importantly for the members of the ensemble: the students. As a teacher there are several aspects to consider when selecting literature. Your first limitation to consider and narrow the field of music is ability of your ensemble, along with the consideration of age-appropriateness. If you are conducting a middle school band, it may not be appropriate to attempt the *William Tell Overture*. Likewise, if you were conducting a high school ensemble, it would not be appropriate to play a song from your methods book like *Hot Cross Buns*. The second criteria I looked at during the music selection process were the technical considerations and ability to play. In *Cut to the Chase*, I knew the technical difficulty would push my students, but they would be able to handle it because of our previous scale work in warm-ups. If the piece of music is not appropriate in regards to ability and age level, then all of the other aspects probably won't be realized. Another consideration when selecting music is variety of styles and genres. It is very important to have a contrast of styles and periods of music represented. One benefit of variety is for the education of the students and audience. If it were up to the students, you would only play the latest pop songs arranged for concert band. If it were up to the parents, you would likely play only marches and movie themes. While it is fine to incorporate these genres, it is important to educate your performers and audience about all other possibilities they are missing from the radio and would not know to listen to on their own. The music selected for this concert included a contemporary piece, programmatic piece, and a 21st Century composition. Another consideration in the music selection process is for the public school teacher to find music that teaches pertinent concepts and techniques. Our national, state, and school district standards show goals that our students

need to achieve and though these are sometimes different from district to district, most follow the state and national guidelines. One of the national standards that are very easy to incorporate is including history into the music you are learning. Other concepts that are important include any and all musical elements such as dynamics, articulations, time signatures, rhythms, etc. The national and state standards help remind us of these different aspects in our profession. It's important to select literature that will incorporate one of these many elements so that we have a chance to teach those concepts.

CHAPTER 4 - Ancient Voices

Unit I. Composer

Michael Sweeney graduated from Indian University in 1977, where he earned his Bachelors of Music Education. While attending school there, he wrote for the universities jazz ensembles and marching band. Mr. Sweeney's teaching career includes five years in the public education system in Ohio and Indiana, where directed programs ranging from elementary to high school aged students. In 1982, Sweeney joined the Hal Leonard Publishing Corporation as a composer an arranger and now serves as the Instrumental Publications Editor. His writing is well known in the young band world and has over 500 of his compositions and arrangements published by Hal Leonard.

Figure 4-1 Michael Sweeney



Table 4.1 List of Compositions

Name	Genre	Publisher	Difficulty	Date Published
1 Imperium	A1 Concert Band	B1 Hal Leonard	C1 Grade 2	D1 1992
2 Black Forest Overture	A2 Concert Band	B2 Hal Leonard	C2 Grade 2	D2 2000
3	A3	B3	C3	D3

Emerald Awakening	Concert Band	Hal Leonard	Grade 3	2012
-------------------	--------------	-------------	---------	------

Unit II. Composition

Ancient Voices was composed in 1994 and was written to suggest moods and sounds of early civilizations to young musicians and audiences. The piece was written using many contemporary composing techniques such as singing, use of recorders, tone clusters, pencil tapping, and blowing air through a detached mouthpiece. Percussion plays a large role in the delivery of the early civilization sounds and players are asked to use their imaginations to visualize the distant eras of prehistoric cultures.

Unit III. Historical Perspective

This piece is a great example of new and experimental techniques used in 20th Century writing of music. Singing and playing traditional instruments in an unorthodox manner is one of the first techniques used in *Ancient Voices*. Compositional techniques in this style push the limits and creativeness in mixture of color, timbre and melody. The uses of different modes in correlation to major or minor sounds help captivate music from a different time period in history. As more 20th Century music is written, composers are looking to the past and future for inspiration to bring these sounds to life.

Unit IV. Technical Considerations

The instrumentation is well suited for young bands: flutes/oboes (opt.)/bells (opt.)/recorders (opt.), Bb clarinet 1 and 2, alto saxophone, trumpet 1 and 2, F horn (opt.), low brass and woodwinds, and percussion 1 (snare drum, bass drum, castanets) and 2 (wind chimes, suspended cymbal, medium tom tom, shaker, triangle, gong, crash cymbals). The composer states that, if necessary, as few as four percussionists could cover the parts, not including the optional bell part. The work's harmonic movement is not strictly written in a conventional setting because modal root and melodic movement both add to the "primordial" sound of music, but it is centered on the concert key of G minor. Rhythms are based on straightforward combinations of whole, dotted-half, half, quarter and eighth notes. The piece is written in a 4/4 time signature with one single 2/4 measure added. There are multiple repeat sections that

include 1st and second endings. The tempo marking at the beginning is 76 bpm and then jumps to a much faster tempo at measure 34, 152 bpm.

Unit V. Stylistic Considerations

Since the beginning features the percussion section, it is very important to have clear and concise entrances in order to depict the correct color the composer is looking for. Throughout the entire piece percussion must be aware of their role and consider the balance and blend of each entrance made. The tone clusters written in the wind parts need much attention as tuning and balance can suffer, because these are often sustained for long periods of time. As shown in Figure 4.2, low instruments have a short ostinato that requires clear and concise articulations. Attention to length of notes must be considered.

Pencil tapping starts in m. 59 (Figure 4.3) and is explained by Michael Sweeney as “the idea that prehistoric man possibly used animal bones and skins as musical instruments” (Sweeney, 1994). The tapping part must have rhythmic accuracy along with correct accents to sell the idea of animal bones. Consideration of pencil type and where the pencil is being tapped on the stand will enhance the performance.

Figure 4-2 Low Instrument Ostinato Articulations (Sweeney, 1994)

The musical score for Figure 4-2 consists of several staves. At the top, a bass line features a rhythmic pattern of eighth notes, with a red oval highlighting a specific articulation. Below this are two snare drum parts, each with a rhythmic pattern of eighth notes. The bottom section of the score features four vocal parts, each with a rhythmic pattern of eighth notes and a vocal line. The vocal lines are marked with 'mf' and 'Ah'. Handwritten annotations include 'On head' and 'mf'.

Figure 4-3 Pencil Tapping (Sweeney, 1994)

The musical score for Figure 4-3 is titled '34 With Intensity (♩ = 152)'. It includes parts for Flute, Oboe (opt.), Bells (opt.), B♭ Clarinets, E♭ Alto Sax., B♭ Trumpets, F Horn (opt.), and Low Brass & Woodwinds. The score is marked with 'mf' and 'Strike music stand with pencil.' A red oval highlights a specific articulation in the woodwind parts.

Unit VI. Musical Elements

As mentioned before, *Ancient Voices* uses non-traditional instruments to portray the prehistoric time period and Sweeney uses recorders to do so. As shown in Figure 4.4, the recorder is written as an optional part in the flute section. An eighth note modal figure, which exists throughout the entire piece, operates as a unifying motive. It is the source of development through the use of elongation in mm. 9-18, transposition in m. 30, and lastly, conversion into a definite theme in m. 59. The wind parts are not too rhythmically challenging, but each part has large interval leaps and must know when to bring out their moving lines. The piece is written in 4/4 with only one deviation to a single 2/4 measure in m. 71. This can cause some problems at first, but once students feel the change, it transitions smoothly.

The harmonies in *Ancient Voices* are primarily very close in nature and mature for young band students. There are many accidentals present and the tone clusters are in intervals of a minor second and major second. This is an opportunity to work on tuning and balance with your young musicians.

Figure 4-4 First Presentation of Modal Theme (Sweeney, 1997)



Unit VII. Form and Structure

SECTION	MEASURE	EVENT AND SCORING
Introduction	1-8	Introduction with percussion sounds and air effects from woodwind and brass instruments. Percussion outlines motive by playing rhythm of motive.
A	9-33	Introduction of melodic motive in recorders/flutes and singing is presented in a G-D interval, while tone clusters in woodwinds clash against those in the trumpet section. Continuous use of original motive is accompanied by chordal accompaniment in trumpets and low instruments.

B	34-58	Pencil tapping begins with rhythmic mirroring from the percussion section. Motive is then introduced in the low brass/woodwinds and singing is layered on top. Motive is then presented in clarinet and trumpet parts as percussion begins to play driving eighth note patterns.
C	59-68	Motive is played by flute, clarinet, and alto sax on 2 nd time of this repeated section and is accompanied by low brass/woodwind hits on beats 1, 3, and 4 of each measure. Percussion part begins to become more rhythmically intricate.
A	69-78	Brief return of the A motive with identical harmonic accompaniment. 2/4 measure is present in m. 71.
CODA	79-89	Whole note chords are written in parallel fifths and leads to one last statement of the original motive. Percussion adds accented patterns with sixteenth notes that lead into the final G minor chord.

Unit VIII. Suggested Listening

Daniel Bukvich, *Symphony No. 4*

George Crumb, *Ancient Voices of Children*

John Paulson, *Epinicion*

Unit X. Rehearsal Plans and Evaluations

On the following pages I have included a sample of my lessons plans. It is personally important to show the beginning lesson plans and how I started preparation for this concert.

Rehearsal Plan – Rehearsal #1

Ensemble: 7th Grade Intermediate Band

Literature: *Ancient Voices*

Time: 10:35-11:25

Plans

- Read program notes from score to students
- Highlight 5 20th century composition techniques
 - Blow air through instruments while rapidly moving fingers
 - Tone clusters
 - Use of recorder in flute part
 - Singing
 - Pencil tapping
- Demonstrate recorder part, pass out recorder fingering chart, and assign recorders to flute players
- Sight read introduction, mm. 1-9
- Listen to mp3 recording of *Ancient Voices*

Rehearsal Plan – Rehearsal #2

Ensemble: 7th Grade Intermediate Band

Literature: *Ancient Voices*

Time: 10:35-11:25

Plans

- Mp3 is playing while students enter room
- Warm-up: Remington exercise descending from concert F—long tones
- Tune to concert F and Bb
- Review introduction—mm.1-9—incorporate crescendo and decrescendo into “air” part
- Tune tone clusters in m. 6-8
- Sight-read m. 79-end—balance and blend—strong finish
- Clap pencil tapping rhythm—add accents

Rehearsal Plan – Rehearsal #3

Ensemble: 7th Grade Intermediate Band

Literature: *Ancient Voices*

Time: 10:35-11:25

Plans

- Announcements
- Warm-up: full band clapping rhythm at m. 34 together—accents were not being delivered with as much punch as needed yesterday, so students will improve upon that today
- Play m. 34 rhythm on concert F at various tempos, working on subdivision and good tone
- Read m. 34-45 as written – talk about marcato in low brass and correct length on eight notes
- Work on entrance with tom-tom player, insure correct counting
- Listen to mp3 recording

Rehearsal Plan – Rehearsal #4

Ensemble: 7th Grade Intermediate Band

Literature: *Ancient Voices*

Time: 10:35-11:25

Plans

- Warm-up: full band clapping rhythm at m. 34 together—rhythm is rushing because of accents
- Incorporate pencil tapping into rhythm and experiment with sound of tapping (where on the stand? What kind of pencil?)
- Introduce singing pitches at m. 46. Point out that pitches are written in their own key and can be played as written to hear correct pitch—split parts and lock in singing pitch
- Read m. 34-59 as written – transition into and out of singing could be rough...we shall see!
- Show students other singing sections and explain written note can be played to hear correct pitch

Rehearsal Plan – Rehearsal #5

Ensemble: 7th Grade Intermediate Band

Literature: *Ancient Voices*

Time: 10:35-11:25

Plans

- Welcome and announcements
- Warm-up: Concert Bb major scale- long tones and rhythm from m. 34
- Tune to Concert F and Bb
- Listen to mp3 recording of *Ancient Voices of Children*, by George Crumb—give context to students
- Compare what they heard to what we have done so far in our song
- Ask flute players if they have questions about any fingers—if not, read song from beginning

Rehearsal Plan – Rehearsal #6

Ensemble: 7th Grade Intermediate Band

Literature: *Ancient Voices*

Time: 10:35-11:25

Plans

- Welcome and announcements
- Warm-up: Exercises out of *Essential Elements* Book 2-connection to *Ancient Voices*
- Review singing pitches-low brass struggled hearing pitch—review concepts of singing
- Read all flute/recorder melody parts—m. 9, m. 18, m. 27, etc. – flute players didn't play syncopated rhythm in correct time on first run through—full band clap and count rhythm
- Run m. 1-59

Rehearsal Plan – Rehearsal #7

Ensemble: 7th Grade Intermediate Band

Literature: *Ancient Voices*

Time: 10:35-11:25

Plans

- Warm-up: Exercises out of *Essential Elements* Book 2-connection to *Ancient Voices*
- Remington exercise from Concert F—tune to concert F
- Review all flute/recorder melody parts—m. 9, m. 18, m. 27, etc. – flute players didn't play syncopated rhythm in correct time on first run through—full band clap and count rhythm
- Talk about road map at m. 59—1st and 2nd ending—who plays which time?
- Read m. 59-68—repeat as needed for repetition of road map and notes
- If time, start at m. 52 to get transition into m. 59

Rehearsal Plan – Rehearsal #8

Ensemble: 7th Grade Intermediate Band

Literature: *Ancient Voices*

Time: 10:35-11:25

Plans

- Warm-up: counting and clapping of snare drum rhythm at m. 59—snare drum player wasn't accurate yesterday
 - Play rhythm on concert Bb with full band
 - Tune to concert Bb
- Review road map at m. 59
- Read m. 59-68 once
- Jump back to m. 52 to get transition into m. 59 section
 - Run at least 5 times to gain confidence—m. 58 has no pulse, students must count and eye contact
- Run entire piece—are students retaining concepts as of today?

CHAPTER 5 - The Headless Horseman

Unit I. Composer

Timothy Broege was born in Belmar, New Jersey on November 6, 1947. As a young child he studied piano and music theory from Helen Antonides. He went on to study composition with M. William Karlins, Alan Stout and Anthony Donato, piano with Frances Larimer, and harpsichord with Dorothy Lane at Northwestern University. In 1969, he received his Bachelor of Music degree from Northwestern and went on to teach elementary music in the public schools of Chicago, Illinois and Manasquan, New Jersey. Currently Broege serves on the faculty of Monmouth Conservatory in Red Bank, New Jersey, and also works as the Director of Music for the First Presbyterian Church in *Belmar*, New Jersey. He has over thirty published band compositions and is well known for his works that include *Prelude and Fughetta*, *Rhythm Machine*, *Sinfonia V*, and *Three Pieces for American Band* (Set 1 and 2). Broege currently resides in Bradley Beach, New Jersey.

Figure 5-1 Timothy Broege



Table 5.1 List of Compositions

Name	Genre	Publisher	Difficulty	Date Published
<i>Three Pieces for American Band Set 2</i>	Concert Band	Bourne Co.	Grade 3	1978
<i>Sinfonia V</i>	Concert Band	Manhattan Beach	Grade 5	1990

<i>Train Heading West and Other Outdoor Scenes</i>	Concert Band	Manhattan Beach	Grade 1	1997
<i>Prelude and Fughetta</i>	Concert Band	Maestro and Fox Music	Grade 2	2007

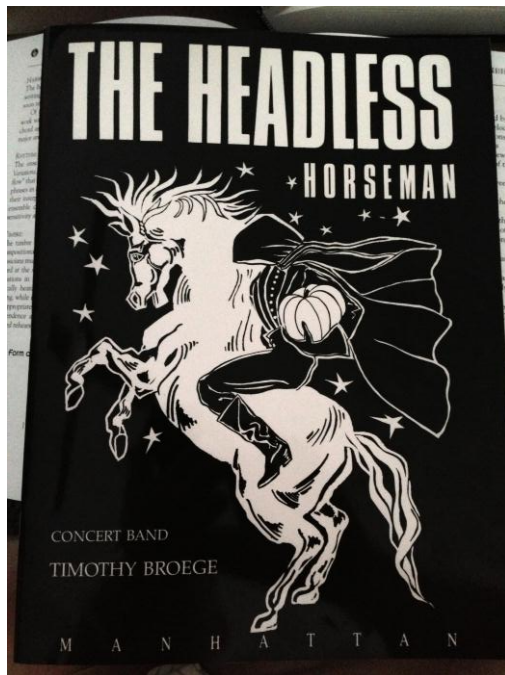
Unit II. Composition

The Headless Horseman was composed in 1973 and was first performed in July of 1973 by the Manasquan (New Jersey) Summer School Concert Band. The score was revised and engraved in 1980 by Mr. John D. Forbes, master engraver and editor. This is a programmatic piece based on the famous character in Washington Irving’s short story, *The Legend of Sleepy Hollow*. The Horseman and his stallion ride through the countryside as they capture innocent souls. The work only lasts one and a half minutes and is 45 measures in length.

Unit III. Historical Perspective

Programmatic music is a wonderful tool to help students and audiences visualize a story through notes and rhythms. It is an important part of music history and was made famous by composers like Hector Berlioz and Modest Mussorgsky. In these works, composers attempted to portray characters and various moods. In today’s world, these pieces are often compared to motion pictures and the music, which delivers a movie’s message to a certain audience. Programmatic music is widely used in music today.

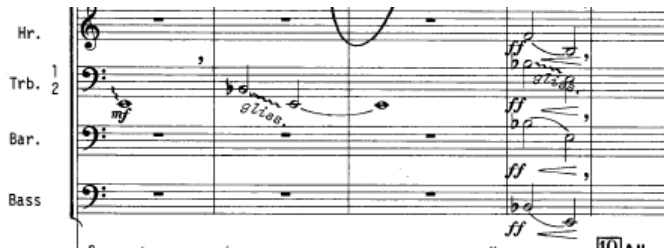
Figure 5-2 *The Headless Horseman Score Cover*



Unit IV. Technical Considerations

The piece is written in 4/4, 2/4 and 6/4 time signatures with 4/4 being the dominant meter. The 6/4 time is felt in a 4+2 and Broege assists the band by placing 2 quarter notes or 4 eighth notes on beats 5 and 6 to act as pick-ups into the next measure. This can be a hard meter change to feel and must have careful consideration (Figure 5.3). Rhythmic challenges are basic, with whole, dotted half, half, quarter, eighth-note combinations, and quarter-note triplets in the trumpet 1 part. The snare drum player must be very confident with an eight/two-sixteenth rhythm with a consistent pulse and various dynamic levels, because this acts as the horse galloping through the night. The work is centered on G minor with some dissonant harmonies and tone clusters. Some difficult chromatic and tri-tone intervals occur in the low brass section at m. 14 (Figure 5.4), along with a trombone glissando in mm. 4-9 (Figure 5.5).

Figure 5-5 Trombone Glissando (Broege, 1978)



Unit V. Stylistic Considerations

The opening Adagio misterioso needs to be able to develop slowly and without rushing the tempo or dynamic intensity. Broege states in the score, “if possible, a tempo slower than the indicated 60 bpm should be taken, depending upon the lungpower of the trombone section” (Broege, 1987). The piece is a short but quickly changing song that requires players to shift dynamics, articulations and tone qualities quickly. Dynamic ranges from *pianissimo* to *fortissimo* and both staccato and legato articulations are needed. There are places where unison lines occur in m. 20-23 (Figure 5.6) and dissonant chords in m. 26-33. They are shared in different instruments and these colors should blend without dominating one or the other.

Figure 5-6 Unison Passages (Broege, 1987)



Figure 5-7 Dissonant Chords (Broege, 1987)

The image shows a musical score for a band. The staves are labeled: Cl. (Clarinet), Sax. (Saxophone), Trp. (Trumpet), Hr. (Horn), Trb. (Trombone), and Bar. (Baritone). The score is divided into two systems. The first system shows the woodwinds (Cl. and Sax.) and brass (Trp., Hr., Trb., Bar.) playing dissonant chords. The second system shows the woodwinds playing a melody over the brass accompaniment. The word 'disson' is written above the woodwind staves in the first system. The dynamics are marked as *mp* (mezzo-piano).

Unit VI. Musical Elements

The Headless Horseman has many opportunities for teaching musical elements. Extreme dynamics can be a difficult task for middle school bands to achieve in an affective manner. In m. 9, Broege places dissonant chords with a crescendo from forte to fortissimo that leads into a soft, staccato eighth note pattern. This is a great opportunity to work on sound quality control in the extreme dynamic range of fortissimo and is necessary for the achievement of the mood in this section. This happens multiple times throughout the piece. Use of contrasting time signatures is very present during the entire work. Broege begins the piece in 4/4 meter and then in m. 20, he has a short section in 6/4 meter. The 6/4 meter is felt in a 4+2 beat pattern and can help students learn to internalize the pulse in an abnormal placement.

Balance and Blend play a large role in this piece and must be present from section to section. Different colors need to be more prominent than others, like in m. 20, where the woodwinds are given the original melody over top of a brass eighth note pattern. Even though the brass is presenting the new idea, woodwind color and timbre need to have a heavy presence. It is important for the performers to know when to play their part out more, or let another instrument group take the lead.

Unit VII. Form and Structure

SECTION	MEASURE	EVENT AND SCORING
Introduction	1-9	The tempo marking is written <i>Adagio misterioso</i> or 60 bpm. Sounds and textures build with percussion rolls, glissandi in the trombones, and tone clusters in the woodwinds and trumpets.
A	10-19	Staccato eighth notes begin the ride and the “A” theme is presented in the flutes, oboes, and bells. The snare drum acts as the stallion with eighth note, two sixteenth rhythms. Low brass has a brief non-chordal state with chromatic movement.
B	20-25	Changes to 6/4 time signature and moves to a G minor tonality. B theme is stated in the brass section accompanied by an A theme fragment as obbligato. There is a small two-measure transition with original snare drum “riding” rhythm leading back into a new section.
C	26-32	Many harmonic and texture changes that are passed from brass to woodwinds. Snare drum “riding” rhythm continues to accompany
B	33-38	Exact return of the B theme and ends with a two-measure extension, using obbligato from theme that leads into a 4/4 time signature change. It ends with a Grand Pause in 2/4 meter.
A (Coda)	39-45	The piece ends with the A theme which acts as a coda. Baritone is given a solo with an ascending chromatic line that arrives on the tonic G. Trumpet solo enters and symbolizes the departure of the horseman. The last measure ends with a staccato eighth note played as pianissimo or softer.

Unit VIII. Suggested Listening

Michael Colgrass, *Winds of Nagual*

Paul Dukas, *The Sorcerer's Apprentice*

Morton Gould, *Halloween*

David Maslanka, *A Child's Garden of Dreams*

Modest Mussorgsky, *A Night on Bald Mountain*

Unit IX. Seating Chart and Acoustical Justification

The same seating chart was used here as in Figure 6.6. Please see Figure 6.6.

Unit X. Rehearsal Plans and Evaluations

On the following pages I have included a sample of my lessons plans. It is personally important to show the beginning lesson plans and how I started preparation for this concert.

Rehearsal Plan – Rehearsal #1

Ensemble: 8th Grade Concert Band

Literature: Cut to the Chase

Time: 12:50-1:40

Plans

- Long tones and rhythms using Concert F Remington. Tune to concert F.
- Read score program notes to students. Explain that song is in d minor, which is relative minor to F Major scale.
- Sight-read m. 1-23, working on marcato length and notes.
- Remind students of STARS acronym and focus on accidentals.
- Listen to recording on jwpepper.com

Rehearsal Plan – Rehearsal #2

Ensemble: 8th Grade Concert Band

Literature: Cut to the Chase

Time: 12:50-1:40

Plans

- Mp3 recording playing while students enter.
- Announcements
- Concert F Remington long tones
- D minor scale exercises out of methods book—talk about comparison to F major.
- Remind students about what we talked about last rehearsal-review m. 1-23
- Talk about interval of tri-tone-show other sections in song that it occurs
- Sight-read m. 35-53. Most technical part of piece and has tri-tone present.

Rehearsal Plan – Rehearsal #3

Ensemble: 8th Grade Concert Band

Literature: Cut to the Chase

Time: 12:50-1:40

Plans

- Concert F Remington long tones
- D minor scale exercises out of methods book—continue technique in new key
- Review of tri-tone-show other sections in song that it occurs
- Read m. 35-53 again. Most technical part of piece and has tri-tone present.
 - Improve on articulations in this section—staccato notes were too long yesterday
- Sight-read m. 23-35—connects first two sections.
 - Work on intonation in unison lines
- Read m. 1-53
- Announcements

Rehearsal Plan – Rehearsal #4

Ensemble: 8th Grade Concert Band

Literature: *The Headless Horseman*

Time: 12:50-1:40

Plans

- Announcements
- Introduce *The Headless Horseman*—score program notes from Broege
- Warm-up with chorales in *Foundations for Superior Performance* methods book. Play Bb major scale with different articulations to match song.
- Sight-read entire piece for notes and rhythms

Rehearsal Plan – Rehearsal #5

Ensemble: 8th Grade Concert Band

Literature: *The Headless Horseman/Cut to the Chase*

Time: 12:50-1:40

Plans

- Announcements
- Talk about “*Legend of Sleepy Hollow*”. Read a portion of story.
- Warm-up Concert Bb major scale in thirds—whole notes, half notes, quarter notes, eighth notes
- Play m. 39-end and work on fading away. Dynamic change on first sight-read didn’t happen that well, so we talk about who is important here.
- Read entire piece again.
- Review m. 1-54 in Cut to the chase. Increase tempo and continue to work on matching marcato lengths.

Rehearsal Plan – Rehearsal #6

Ensemble: 8th Grade Concert Band

Literature: *The Headless Horseman/Cut to the Chase*

Time: 12:50-1:40

Plans

- List to Mp3 recording of Headless Horseman. Label sections of song with “names” to establish story and programmatic work.
- Warm-up with Concert F Remington—use of different articulations.
- Review m. 39-end for balance and fade away.
- Review m. 1-54 in Cut to the chase. Increase tempo and continue to work on matching marcato lengths.
- Cut to the Chase – M. 52, working on forte piano and balance with euphonium solo
- Transition to m. 54 and “reflective section”. Talk about balance and let solos be the star.

Rehearsal Plan – Rehearsal #7

Ensemble: 8th Grade Concert Band

Literature: *Cut to the Chase*

Time: 12:50-1:40

Plans

- Listen to another Todd Stalter song, *Rampage!* Give students a comparison in this style of music.
- Read m. 1-59 and increase tempo by 5 bpm each time. Tempo goal is 135 bpm.
- Read entire piece and point out problem spots for future rehearsals.
- Balance and blend is an issue up until this point, continue to remind students which part should be more present than another.
- Listen to mp3 recording again

Rehearsal Plan – Rehearsal #8

Ensemble: 8th Grade Concert Band

Literature: *Headless Horseman*

Time: 12:50-1:40

Plans

- The focus of today's rehearsal is the beginning section (m. 1-10)
- Warm-up: chromatic scale starting on low concert F (whole notes, half notes, quarter notes, eighth notes with different articulations)
- Demonstrate glissando to trombone players. Rehearse glissando with bone section
- Talk about dynamic contrast and the build effect to m. 10
- Percussion plays as winds finger and count their part
- All play as soft as you can, don't let yourself be heard over your neighbor
- Tune chords in m. 8 and 9
- Listen to mp3 recording

CHAPTER 6 - Cut to the Chase

Unit I. Composer

Todd Stalter was born in 1966 and currently the Director of Bands at Eureka High School in Eureka, Illinois. He directs all aspects of the high school band program and also teaches general music classes for grades K-4, and 5th and 6th grade brass and percussion techniques class. He received his bachelor of music education degree and master of music in Trumpet Performance from Illinois State University, where he studied trumpet with Richard Lehman and James Buckner, and conducting with Stephen K. Steele. Stalter has also served as a conducting assistant to Robert W. Smith, Larry Gookin, and Marguerite Wilder at the Music for All Summer Symposium.

Mr. Stalter has been awarded five ASACAPlus awards for excellence in music composition. Many of his works appear on national festival lists and one of his pieces, “Poeme”, was selected to be included in Volume 7 of “Teaching Music Through Performance in Band”. He currently lives in Eureka with his wife Angie, son Evan and Hershey, the families Australian Doodle.

Figure 6-1 Todd Stalter



Table 6.1 List of Compositions

Name	Genre	Publisher	Difficulty	Date Published
1	A1	B1	C1	D1

Castle and Dragons	Concert Band	Alfred	Easy	2003
2	A2	B2	C2	D2
Rampage!	Concert Band	Alfred	Medium	2009
3	A3	B3	C3	D3
Counterbalance	Concert Band	Alfred	Medium Easy	2013

Unit II. Composition

Cut to the Chase by Todd Stalter, published in 2012 by Alfred Publishing Company, is based off the phrase “cut to the chase”, known in popular jargon by definition to get to the really interesting or important point, and leave out all that is unnecessary. This song takes both the band and audience on a wild ride, as melodic fragments are thrown around the band by use of short, marcato eighth note phrases and dissonant intervals. Percussion play an important role in the deliverance of a chaotic chase and is scored for snare drum, bass drum suspended cymbal, woodblock, crash cymbals, police whistle and timpani. The piece is approximately two minutes and twenty five seconds in duration and is written at a Grade 2.5 or Medium Easy level.

Unit III. Historical Perspective

The term “cut to the chase” originated from early cinema when silent films were loaded with romantic stories that included a very exciting chase scene. Hal Roach Sr., a comedy filmmaker in the early 1900’s, originated this term. The melodic fragments are thrown around the band to give an impression that everyone is either being chased or chasing something. Stalter honors the phrases past history by stopping the chaos for a small moment to insert a slow, romantic, and chorale progression with a wonderful melody line. The chase then begins again as we come to a very fast, race filled finish.

Unit IV. Technical Considerations

The scoring for *Cut to the Chase* is for young band: flute, oboe, bassoon, B-flat clarinet 1-2, bass clarinet, alto sax 1-2, tenor sax, baritone sax, trumpet 1-2, horn, trombone 1-2, euphonium, tuba, bells, Percussion 1 (snare drum, bass drum), Percussion 2 (suspended

cymbal/woodblock, crash cymbal/police whistle), and timpani. There also are world parts available for download from www.alfred.com/worldparts.

Ranges for each instrument are in the comfortable range for any second to third year player. Flute players need to be able to play a F6. All clarinet players need to be very comfortable with going over the break, as they do it many times throughout the entire piece. Clarinet 1 needs to be familiar with accidentals D-sharp5 and F-sharp5. Trumpet 1 has a high F-sharp5 right on measure 1 and trombone goes up to an E-flat above the staff. Otherwise, brass ranges generally remain in the staff.

The key signature remains consistent in the key of D minor with several accidentals in all parts to consider. Students must be comfortable going between concert pitches D natural and D flat within the same measure. This is very common throughout the entire work. (Measures 5-7, Figure 6.2).

The meter is 4/4 time and remains the same throughout the entire piece. The tempo marking is written at Fast and Furious = 176 for the first 54 measures, and then comes to a halt at measure 54, where it is written at 69 bpm. This small, slow section only lasts for a few measures, before racing off to the end at Tempo A. The fast and furious tempo can be very difficult to maintain, especially in the introduction where there are marcato eighth note lines written with a quarter rest after. The band tends to slow down and rest too long due to incorrect breathing. (Figure 6.3) When considering my rehearsal ideas for the introduction, I began the first rehearsal at marked tempo, to give students an idea and feel for what it should be. It was not difficult to get the students to play the repeated eighth notes because they don't physically change a fingering on their instrument, but it was very difficult to match articulation length and to not rest too long and miss the following beat one. We did many rhythmic patterns as a warm-up in the beginning of our rehearsals to establish a good pulse and these are listed in my rehearsal plans.

Figure 6-2 Measures 5-7, Low Brass and Low Woodwind (Stalter, 2012)

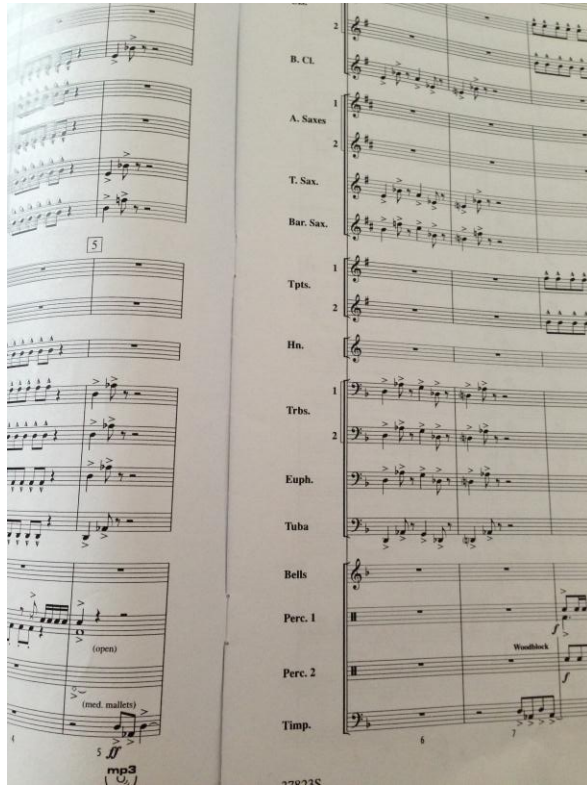
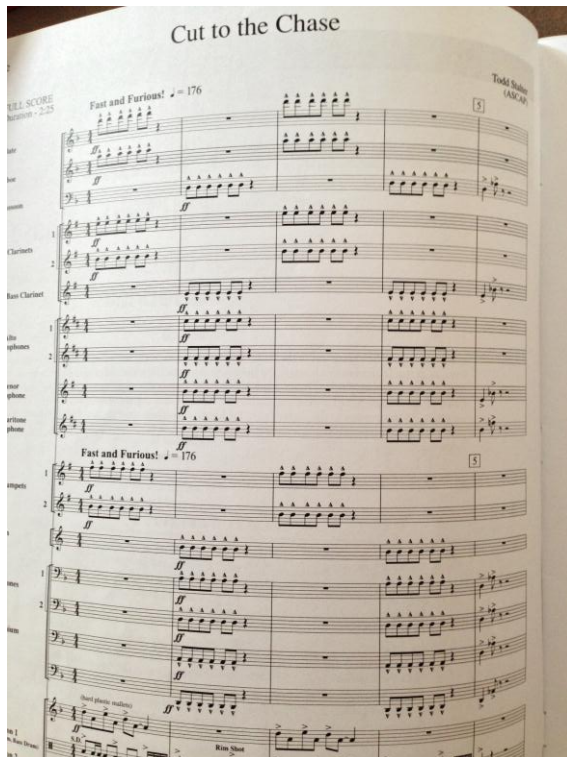


Figure 6-3 Introduction Marcato Eighth Notes (Stalter, 2012)



Unit V. Stylistic Considerations

The introduction takes off with a fast and short style repeated eighth note pattern that is presented in both the woodwind and brass sections. The eighth note pattern is marked marcato and must be played as short as possible to give the audience the sense of being chased right from the start. In measure 5, the composer notates accents instead of marcato (carrot tops) for 3 measures. At first glance, it was difficult for my students to visually see the difference between the marcato and accent. We had to establish a longer value on the accented beat one, but a short marcato length on beat two, even though it was notated with an accent. The students and I made a decision to make all accented quarter notes longer, and all accented eighth notes marcato. This was uniform throughout both fast sections. In measure 13, the composer begins to add a smoother articulation by inserting slurs and tied notes over bar-lines. To ensure the pulse was consistent, which in early rehearsals it was not, we played with the metronome for the first two weeks. I wanted the students to feel comfortable counting tied notes over the bar-line, which can

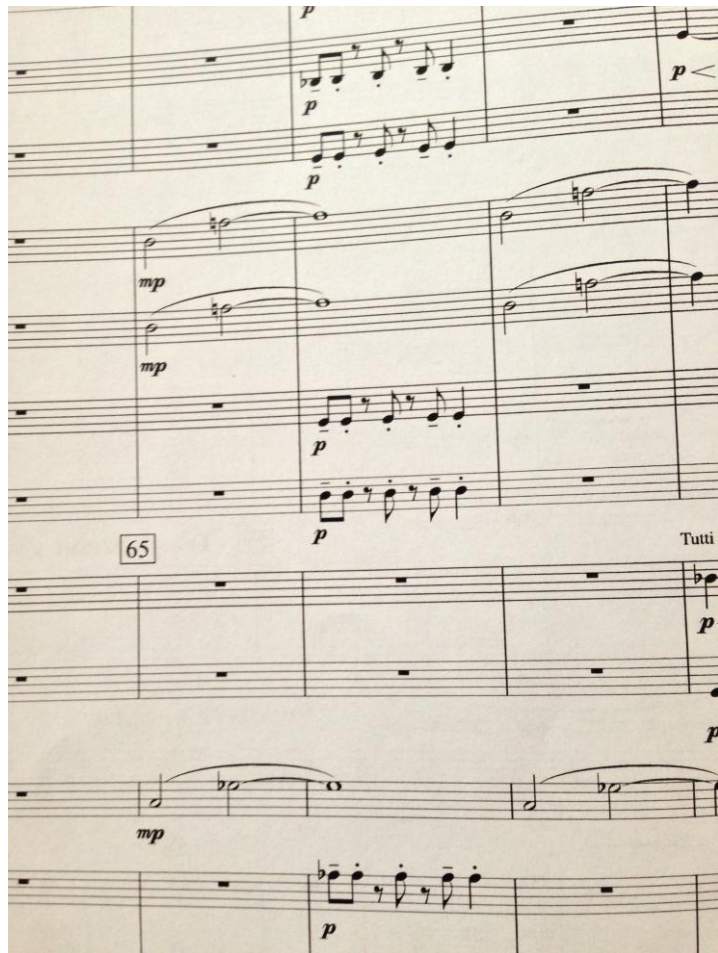
be challenging for middle school students. To assist in the learning of this counting technique, we practice playing scales in 5/4 time versus the normal 2/4, 3/4, or 4/4 time.

The percussion parts add to a very dramatic performance and can make blend and balance a challenge. Most of the parts are written at a mezzo forte to fortissimo dynamic level. I had to ask the percussionists to play all dynamic levels down one step and it was still tough for them to play within the band sound. The snare part is very important and must take close attention to who you assign this part because it is very demanding both rhythmically and dynamically.

In the slow section, Stalter writes “Reflectively” above the measures. This section consists of two solos, flute and trumpet 1. The trumpet solo has an ascending line that ends on a F natural 5 and moves down to an E5. The flute solo starts on an F5 and descends in a scale pattern that leads into quarter note triplets. Balance can be an issue with the whole notes that accompany both solos and must be addressed immediately.

The final section begins with a timpani solo on repeated eighth notes that have specific accents. If the timpani player cannot accent in tempo, the pulse of the band begins to drag and energy is lost. In measure 65, layers begin enter with slurred half notes in the alto sax and horn part, while clarinets, low woodwinds, and low brass have a poignant, staccato line. The staccato line is written at piano and must stay that way. Most of the students wanted to over blow this part and play at a forte. This takes away from the “sneakiness” of the upcoming chase ahead.

Figure 6-4 Measure 65, Half Notes Versus Staccato Eighth Notes (Stalter, 2012)



Unit VI. Musical Elements

There are various musical elements that make this piece come together in a cohesive manner. Even though the song is fast paced with marcato and accented notes, there is a legato eighth note melody that presents itself in the alto sax and horn part. It is very important to allow the presence of this line shine through the contrasting accompanying part (Figure 6.5). For example, in m. 19, you can see how Stalter writes slur lines above the alto and horn part while all other band members have marcato articulations. The use of dynamics in this piece must be

played with close attention. Stalter writes dynamic markings like *fp* under whole notes underneath eighth note runs that are being played by other instruments. The demand for balance and blend can be a struggle and needs much consideration (Figure 6.6).

In m. 5, M. 9, m. 35, along with many other measures, Mr. Stalter utilizes the dissonance of a tri-tone to add variety and suspense (Figure 6.7). The tri-tone is an advanced interval for young middle school students to consistently play with good tone and intonation. Rehearsal time must be spent within each section to perform the tri-tone measures with good sound and intonation. This is a great opportunity to expand student's ears to go beyond the normal perfect 4th or 5th.

Figure 6-5 Legato Melody--Alto Sax and Horn

The image displays a musical score for Alto Sax and Horn. The score is organized into systems of staves. The top system includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The middle system features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The bottom system includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. A red oval highlights a specific measure in the middle system, where the melodic line contains a tri-tone interval. The score is marked with dynamic markings such as *ff* and *f*. A rehearsal mark '19' is visible in the bottom system.

Figure 6-6 Use of Dynamic Markings—*fp*

The image displays a musical score for piano, consisting of two systems of staves. The first system includes measures 12 through 15, and the second system includes measures 16 through 19. The score is written in treble and bass clefs with a key signature of one sharp (F#). The music features a complex texture with multiple voices, including a melodic line in the upper register and a rhythmic accompaniment in the lower register. Dynamic markings are used extensively to create contrast and texture. The markings include *f* (forte), *fp* (fortissimo piano), and *mf* (mezzo-forte). The *fp* marking is particularly prominent, appearing frequently in the lower register to indicate a sudden dynamic shift. The score also includes various musical notations such as slurs, accents, and phrasing slurs to guide the performer's interpretation.

Figure 6-7 Tri-Tone Interval



Unit VII. Form and Structure

MEASURE	TONAL CENTER	EVENT AND SCORING
1-12	D minor	Fast tempo at 176 bpm. Full band is split into two groups with marcato eighth notes. Call and response. Low brass/w.w. have tri-tone accents from concert D-Ab. Sparse Percussion entrances.
13-18	D minor	Syncopation hits in brass with eighth runs in the woodwind section. Crescendo and build intensity in m. 19.
19-23	D minor	Introduction theme present again but with legato counter melody in alto sax and horn part.
23-28		Eight note melody motif in fugue form—tpt. 2/cl. 2, cl. 1/tpt. 1, and flute/euph.
29-34		Alto sax/horn with melody motif over

		whole/half note chordal accompaniment.
35-53	D minor	Tri-tone is motive is present again with variations (staccato eighth note hits). Quarter note triplets in flute, clarinet, alto sax and trumpet. Euphonium solo lead to fermata that ends on a Grand Pause.
54-58		Slow tempo marked <i>Reflectively</i> or 80 bpm. Trumpet has solo followed by flute solo. Chordal accompaniment presented in full band setting.
59-76		Tempo Primo is marked –set by timpani accented eighth note ostinato. Snare enters with sixteenth note pattern. Eighth patterns enter with jazz-like articulations. Alto sax/horn enter with variation of original eighth note melody. Flute, clarinet and trumpet have crescendo p – sfz with short eighth note endings.
77-80		Low brass/w.w. has chord accompaniment as fast eighth note runs begin in woodwind section. Builds to climax
81-90		Full band has accented syncopation with timpani solo in between rhythm. Percussion drives tempo. Tri-tone is heard again with quarter note triplet. Woodblock solo and police whistle cues last hit.

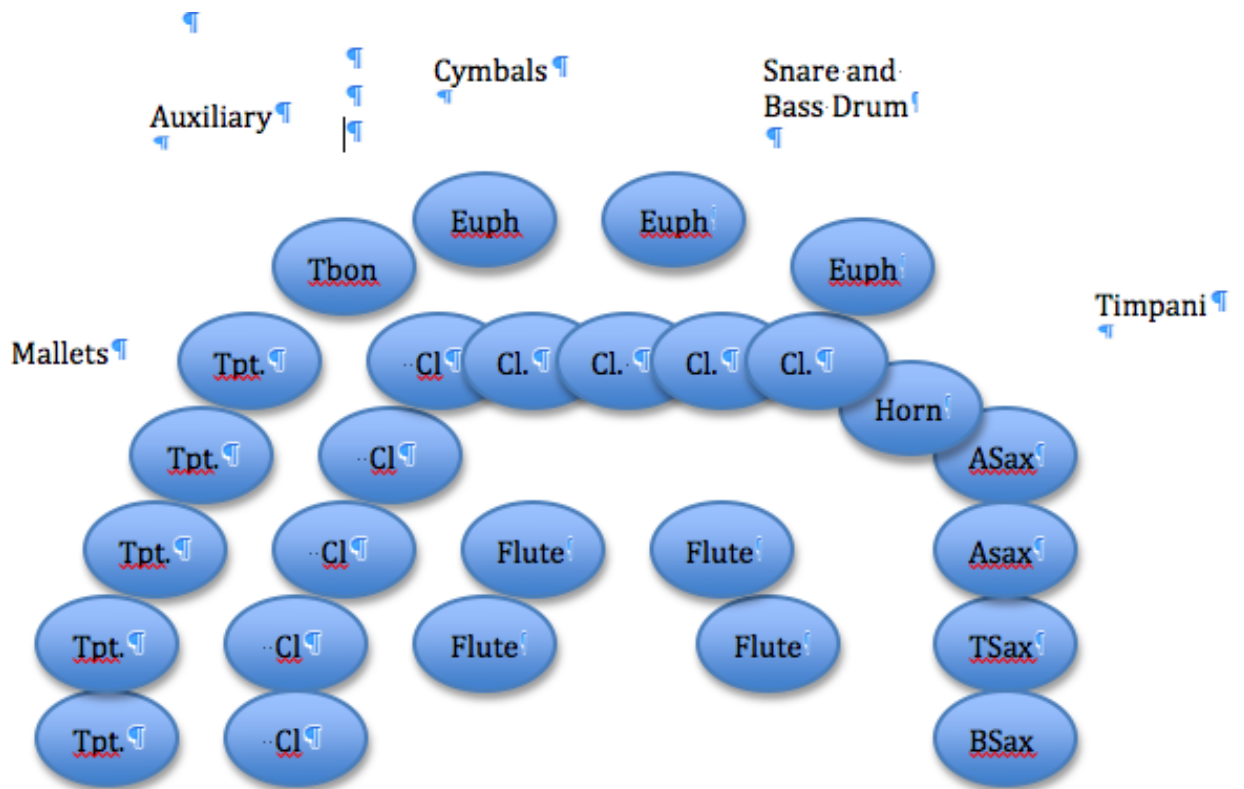
Unit VIII. Suggested Listening

Sean O'Loughlin, *Turning Point*.

Todd Stalter, *Castles and Dragons* and *Lightning!*

Unit IX. Seating Chart and Acoustical Justification

Figure 6-8 Seating Chart 8th Grade



Unit X. Rehearsal Plans

On the following pages I have included a sample of my lessons plans. It is personally important to show the beginning lesson plans and how I started preparation for this concert.

Rehearsal Plan – Rehearsal #1

Ensemble: 8th Grade Concert Band

Literature: Cut to the Chase

Time: 12:50-1:40

Plans

- Long tones and rhythms using Concert F Remington. Tune to concert F.
- Read score program notes to students. Explain that song is in d minor, which is relative minor to F Major scale.
- Sight-read m. 1-23, working on marcato length and notes.
- Remind students of STARS acronym and focus on accidentals.
- Listen to recording on jwpepper.com

Rehearsal Plan – Rehearsal #2

Ensemble: 8th Grade Concert Band

Literature: Cut to the Chase

Time: 12:50-1:40

Plans

- Mp3 recording playing while students enter.
- Announcements
- Concert F Remington long tones
- D minor scale exercises out of methods book—talk about comparison to F major.
- Remind students about what we talked about last rehearsal-review m. 1-23
- Talk about interval of tri-tone-show other sections in song that it occurs
- Sight-read m. 35-53. Most technical part of piece and has tri-tone present.

Rehearsal Plan – Rehearsal #3

Ensemble: 8th Grade Concert Band

Literature: Cut to the Chase

Time: 12:50-1:40

Plans

- Concert F Remington long tones
- D minor scale exercises out of methods book—continue technique in new key
- Review of tri-tone-show other sections in song that it occurs
- Read m. 35-53 again. Most technical part of piece and has tri-tone present.
 - Improve on articulations in this section—staccato notes were too long yesterday
- Sight-read m. 23-35—connects first two sections.
 - Work on intonation in unison lines
- Read m. 1-53
- Announcements

Rehearsal Plan – Rehearsal #4

Ensemble: 8th Grade Concert Band

Literature: *The Headless Horseman*

Time: 12:50-1:40

Plans

- Announcements
- Introduce *The Headless Horseman*—score program notes from Broege
- Warm-up with chorales in *Foundations for Superior Performance* methods book. Play Bb major scale with different articulations to match song.
- Sight-read entire piece for notes and rhythms

Rehearsal Plan – Rehearsal #5

Ensemble: 8th Grade Concert Band

Literature: *The Headless Horseman/Cut to the Chase*

Time: 12:50-1:40

Plans

- Announcements
- Talk about “*Legend of Sleepy Hollow*”. Read a portion of story.
- Warm-up Concert Bb major scale in thirds—whole notes, half notes, quarter notes, eighth notes
- Play m. 39-end and work on fading away. Dynamic change on first sight-read didn’t happen that well, so we talk about who is important here.
- Read entire piece again.
- Review m. 1-54 in Cut to the chase. Increase tempo and continue to work on matching marcato lengths.

Rehearsal Plan – Rehearsal #6

Ensemble: 8th Grade Concert Band

Literature: *The Headless Horseman/Cut to the Chase*

Time: 12:50-1:40

Plans

- List to Mp3 recording of Headless Horseman. Label sections of song with “names” to establish story and programmatic work.
- Warm-up with Concert F Remington—use of different articulations.
- Review m. 39-end for balance and fade away.
- Review m. 1-54 in Cut to the chase. Increase tempo and continue to work on matching marcato lengths.
- Cut to the Chase – M. 52, working on forte piano and balance with euphonium solo
- Transition to m. 54 and “reflective section”. Talk about balance and let solos be the star.

Rehearsal Plan – Rehearsal #7

Ensemble: 8th Grade Concert Band

Literature: *Cut to the Chase*

Time: 12:50-1:40

Plans

- Listen to another Todd Stalter song, *Rampage!* Give students a comparison in this style of music.
- Read m. 1-59 and increase tempo by 5 bpm each time. Tempo goal is 135 bpm.
- Read entire piece and point out problem spots for future rehearsals.
- Balance and blend is an issue up until this point, continue to remind students which part should be more present than another.
- Listen to mp3 recording again

Rehearsal Plan – Rehearsal #8

Ensemble: 8th Grade Concert Band

Literature: *Headless Horseman*

Time: 12:50-1:40

Plans

- The focus of today's rehearsal is the beginning section (m. 1-10)
- Warm-up: chromatic scale starting on low concert F (whole notes, half notes, quarter notes, eighth notes with different articulations)
- Demonstrate glissando to trombone players. Rehearse glissando with bone section
- Talk about dynamic contrast and the build effect to m. 10
- Percussion plays as winds finger and count their part
- All play as soft as you can, don't let yourself be heard over your neighbor
- Tune chords in m. 8 and 9
- Listen to mp3 recording

Bibliography

Blocher, L., Cramer, R., Corporon, E., Lautzenheiser, T., Lisk, E. S., & Miles, R. (1997).
In Richard Miles (Ed.), *Teaching Music Through Performance in Band*. Chicago,
IL: GIA Publications.

Broege, Timothy (1987). *The Headless Horseman*. Brooklyn, NY: Manhattan Beach
Music.

Dvorak, Thomas L., Cynthia Crump Taggart, and Peter Schmaltz. *Best Music for Young
Band*. Edited by Bob Margolis. Brooklyn, NY: Manhattan Beach Music, 1986.

Stalter, Todd (2012). *Cut to the Chase*. Los Angeles, CA: Alfred Music Publishing.

Sweeney, Michael (1994). *Ancient Voices*. Milwaukee, WI: Hal Leonard Corporation.

“Todd Stalter biography.” (consulted July 9, 2013).

<http://alfred.com/img/authors/stalter.html>.

Appendix A - Score Analysis *Ancient Voices*

Composition: Ancient Voices
 Composer: Michael Sweeney

Measure #	1	2	3	4	5	6	7	8
Form	Introduction							
Phrase Structure								
Tempo	♩ = 76 Mysteriously							
Dynamics	mf	<>	mf	<>	mf	<>	mp	
Meter/Rhythm	4	4						
Tonality	g minor							
Orchestration	all wind players blowing air through instrument with percusion rhythmic motive					clarinet and saxes enter	trumpet with mute	
General Character	mysterious							
Means for Expression	big crescendos with the air blowing will give mysterious feeling					moving notes must have some kind of motion		
Conducting Concerns	conduct dynamics and have good eye contact with percussionists					cue clarinet and alto sax	cue trumpet	
Rehearsal Consideration	demonstrate appropriate technique to blowing in instrument without sound coming out(no pitches)--explain importance of dynamics in the intro - composer wants "swirling winds"					tune tone clusters and balance so that no "one" pitch sticks out		

Composition: Ancient Voices
 Composer: Michael Sweeney

Measure #	18	19	20	21	22	23	24	25	26
Form									
Phrase Structure									
Tempo									
Dynamics	mp	< mf >	mp		mf		mp	< f >	
Meter/Rhythm									
Tonality									
Orchestration			melody is heard on flute instead of recorder, trumpet has unison melody in m. 22				full band build		
General Character									
Means for Expression	crescendo and decrescendo give interest to the mood and mysterious feeling								
Conducting Concerns	use left hand for cresc. And decresc.		cue flute melody on beat 2		cue trumpets to join melody				
Rehearsal Consideration		point out E natural in low brass/ww	trumpet and flute tend to rush eighth note melody and syncopation, work on subdivision of beat and feeling the pulse in a subdivision						

Composition: Ancient Voices
 Composer: Michael Sweeney

Measure #	27	28	29	30	31	32	33
Form							
Phrase Structure							
Tempo							
Dynamics	mf					mp	
Meter/Rhythm							
Tonality							
Orchestration	melody is heard from flute clarinet, trumpet and low brass						
General Character	mysterious						
Means for Expression							
Conducting Concerns	prep flute entrance on beat 3		prep trumpet entrance on beat 2		prep low brass/ww on beat 3	decresc. And fade away-- -pattern gets smaller-- eye contact and have fast tempo pulse ready in advance	
Rehearsal Consideration		watch accidental Ab in low brass		accidentals in melody		band must begin to feel fast tempo internally	

Composition: Ancient Voices
 Composer: Michael Sweeney

Measure #	34	35	36	37	38	39	40	41	42	43	44	45
Form	B Theme											
Phrase Structure												
Tempo	♩ = 152 With Intensity											
Dynamics	mf											
Meter/Rhythm												
Tonality	g minor											
Orchestration	pencil tapping begins w/ snare part mirroring rhythm				snare drum plays on head and shaker				low brass		trumpet and percussion	
General Character	fast, driving and intense											
Means for Expression	big accents on pencil tapping and as more people enter, gives heavier layers to the "tap" sound				allow snare drum to play out and with good accents				marcato must be short and accented with good intensity			
Conducting Concerns	pattern becomes more staccato and show accents				eye contact with snare player and cue				cue low brass/ww for entrance and cue tom player on 3		prep trumpets for entrance and cue tom player	
Rehearsal Consideration	decide what pencil to use for tapping and what part of stand to tap on. Sound can differ and become messy, instead of clean and concise--accents are a must!!								watch marcato on quarter notes--length must match throughout section--technique in low brass can be tricky			

Composition: Ancient Voices
 Composer: Michael Sweeney

Measure #	46	47	48	49	50	51	52	53	54	55	56	57	58
Form													
Phrase Structure													
Tempo													
Dynamics	mf				f		p					ff	mf
Meter/Rhythm													
Tonality													
Orchestration	voices sing P5th with percussion on rims and snare drum on head, flutes as well						alto sax, trumpet, horn, low brass and			full band			Sus. Cymbal and Gong
General Character	Angelic like voices				building with energy to climax								
Means for Expression	light percussion to allow voices to be #1						Section is marked piano, but it can start softer, don't crescendo too fast						
Conducting Concerns	show singing on my face and a good "ahh"		cue trumpet staccato quarter notes		cue flute		pattern becomes smaller and gets bigger to show cresc				cue crash cymbal on 4		keep pulse for band as they rest
Rehearsal Consideration	singing pitches are transposed for students--sing within comfortable range and use good "ahh" syllable with long/open jaw				flute/trumpet marcato must match earlier low brass marcato length		piano has to be VERY soft and don't allow tempo to rush in quarter notes(trumpet/clarinet/flute)-- as they get louder, the tempo rushes					crash cymbal player has to have a brain on beat 4	




Composition: Ancient Voices
 Composer: Michael Sweeney

Measure #	59	60	61	62	63	64	65	66	67	68	69	70	71		
Form	C Theme										A Theme				
Phrase Structure															
Tempo															
Dynamics	f									<	ff	>	mp	<	
Meter/Rhythm													2 4		
Tonality	g minor										g minor				
Orchestration	1st time--flute with melody and snare drum on rim. 2nd time--full band										flute melody with band accompaniment				
General Character	dance-like and light feeling										mysterious				
Means for Expression	flute melody must be light and separated and trumpet/clarinet must match the length on 2nd time										Huge crescendo into m. 69 whole note			allow whole note to die away to nothing	bring out trumpet moving line
Conducting Concerns	pattern must be dance-like							cue full band for repeat back to m. 59		cue low brass on beat 2 and internalize slow tempo that occurs in m. 69			2/4 bar occurs and have clear pattern with cresc.		
Rehearsal Consideration	finger technique in melody--crisp tongue on eighth notes will help--quarter note accompaniment has to punch accents hard and heavy--don't rush these										low brass lead into 69 wants to slow down earlier, they have to keep pushing!		get very soft!	concert b accidental in alto sax and horn	2/4 bar can be tricky at first--just make them aware

Composition: Ancient Voices
 Composer: Michael Sweeney

Measure #	72	73	74	75	76	77	78	79	80	81	82	
Form								CODA				
Phrase Structure												
Tempo								♩ = 152 With Intensity				
Dynamics	mf						f			mp		
Meter/Rhythm	4	4										
Tonality								g minor				
Orchestration	trumpets join melody							clarinet, alto sax, horn, low brass and percussion				
General Character								fast pace				
Means for Expression				begin very soft to allow good crescendo and decrescendo into m. 79				start as soft as possible				
Conducting Concerns	4/4 time and cue flutes on beat 2		cue trumpets on 2		show cresc. And decresc. With pattern and left hand--good eye contact with band so new tempo sets quickly			give good pattern for setting new pulse				
Rehearsal Consideration							don't get to fast tempo to early--let chords resolve	dotted quarter with eighth notes in low brass can drag--- work on feeling new pulse				

Composition: Ancient Voices
 Composer: Michael Sweeney

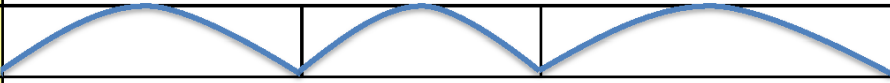
Measure #	83	84	85	86	87	88	89
Form							
Phrase Structure							
Tempo							
Dynamics	mf				f		ff
Meter/Rhythm							
Tonality							
Orchestration	trumpet melody		flute melody	full band			
General Character	e build with ancitipation and big energy						
Means for Expression	ossible and build with intesity as each group enters						
Conducting Concerns	cue trumpet on 2		cue flute on beat 2		conduct accents and nice subdivision to give sense of pulse that pushes to the end--cue gong and wind chimes on last measure		
Rehearsal Consideration	trumpet and flute cannot be sleeping for entrance-good eye contact--tough finger technique--concert Gb			rhythm in percussion 2 part can be tricky--must subdivide beat and don't rush quarter rest in m. 87--work with gong player to get appropriate sound(too much or too little)--same with wind chimes--on cue			

Appendix B - Score Analysis *The Headless Horseman*

Composition: Headless Horseman
 Composer: Timothy Broege

Measure #	1	2	3	4	5	6	7	8	9
Form	Introduction								
Phrase Structure									
Tempo	♩ = 60 Adagio misterioso								
Dynamics	ppp	pp	p	mp				f	ff
Meter/Rhythm	4	4							
Tonality	d minor								
Orchestration	Percussion			Trombone and Percussion		clarinet, alto sax, full brass, percussion			
General Character	dark and mysterious								
Means for Expression	percussion roll can crescendo and become more intense			trombone gliassando adds energy		rall. And crescendo build with intensity			
Conducting Concerns	Don't rush tempo and cue each percussion entrance			Cue trombone entrance	increase pattern size and energy builds and have allegro pulse set for clear transition to faster tempo				
Rehearsal Consideration	percussion has to be extremely soft--be careful to not build too fast--trombone gliassando must be smooth and soft								


Composition: Headless Horseman
 Composer: Timothy Broege

Measure #	10	11	12	13	14	15	16	17	18	19	
Form	A Theme										
Phrase Structure											
Tempo	♩ = 132 Allegro										
Dynamics	p	mf			ff		p			f	
Meter/Rhythm											
Tonality	g minor										
Orchestration	clarinet, alto sax, percussion and flute/bells with melody				low brass			alto sax, trumpet, horn, percussion and flute/clarinet/bells with melody			
General Character	quick, staccato and galop-like				connected and forceful			quick, staccato and galop-like			
Means for Expression	staccato eighth notes must be light and separated				ff has to be big and full for effectiveness			staccato eighth notes must be light and separated		unison crescendo	
Conducting Concerns		cue melody line			give good prep on beat 1 for low brass entrance		cue staccato eighth notes	cue melody line		cue low brass/percussion as energy builds	
Rehearsal Consideration	staccato eighth notes have to be light and have consistent pulse--allow the flute line to take the lead									must control tone quality on cresc.	


Composition: Headless Horseman
 Composer: Timothy Broege

Measure #	20	21	22	23	24	25	26	27	28	29	30	31	32
Form	B Theme				transition		C Theme						
Phrase Structure													
Tempo													
Dynamics	f				fff		mp		mp				f
Meter/Rhythm	6	4			4	4							
Tonality	g minor												
Orchestration	full band				alto sax, trumpet, horn, trombone, percussion		trumpet, horn, low brass, percussion		clarinet, alto sax join melody				
General Character	separated eight notes with smooth, legato melody above				forceful with accents		sneaky with smooth feeling						
Means for Expression	full band has to be careful not to cover up any colors and moving lines				ff has to be big and full for effectiveness		very soft with mysterious build as more instruments enter						
Conducting Concerns	Set clear 6/4 pattern/cue melody on beat 5				shift to 4/4 pattern	pattern must look small and short	cue melody		cue w/w		beat pattern must get bigger and accented		
Rehearsal Consideration	show students your beat pattern and be clear--upper woodwinds need to pay close attention to phrase markings						take time to tune chords and decide what color tone you want to be present						

Composition: Headless Horseman
 Composer: Timothy Broege

Measure #	33	34	35	36	37	38
Form	B Theme					
Phrase Structure						
Tempo						
Dynamics	f	ff		ff		
Meter/Rhythm	6	4		4	4	2 4
Tonality	g minor					
Orchestration	full band					
General Character	separated eight notes with smooth, legato melody above			driving and accented, more energy!		
Means for Expression	Big crescendo as more instruments enter and accents must be punched!				Grand Pause	
Conducting Concerns	6/4 meter pattern			4/4 pattern and accents	let G.P. have good length and suspense-- prep students entrance	
Rehearsal Consideration				length of accents-- short or connected?		

Composition: Headless Horseman
 Composer: Timothy Broegee

Measure #	39	40	41	42	43	44	45
Form	A (Coda)						
Phrase Structure							
Tempo							
Dynamics	p	mf		p		p	pp
Meter/Rhythm	4	4					
Tonality							
Orchestration		baritone solo	flute solo accompanied by clarinet, alto sax, horn, trombone, percussion, trumpet solo takes melody to end				
General Character	short and separated notes fading away to smooth melody						
Means for Expression	accompanying instruments must be soft in order to hear flute and trumpet solo--fade away to nothing						
Conducting Concerns	set consistent pulse for fast tempo	cue solo		cue solo on beat 3	pattern gets small and fade out		
Rehearsal Consideration	strong soloists are needed and balance accompaniment to blend in--deccrescendo is key to success of ending						

Appendix C - Score Analysis *Cut to the Chase*

Composition: Cut to the Chase
 Composer: Todd Stalter

Form	A Theme											
Phrase Structure												
Tempo	♩ = 176 Fast and Furious!											
Dynamics	ff											
Meter/Rhythm	4	4										
Tonality	d minor											
Orchestration	Full Band						Full Band - minus alto sax					
General Character	Fast and Furious! Intense!											
Means for Expression	marcato and accents show aggressiveness and speed											
Conducting Concerns	good eye contact with band and set fast tempo with good preps				cue crash cymbal and timpani				cue marcato eight notes and percussion			
Rehearsal Consideration	marcato eighth notes must be short and have consistent pulse				establish accented quarter notes are full and accented eighth notes are short/this pattern must be consistent throughout entire piece							

Composition: Cut to the Chase
 Composer: Todd Stalter

Form	A Theme									
Phrase Structure										
Tempo										
Dynamics	f fp	mf	f fp			ff				
Meter/Rhythm										
Tonality										
Orchestration	Full Band					Full Band				
General Character	accented with smoothness and connected notes					Fast and Furious!				
Means for Expression	forte piano allows for woodwind line to shine through and adds another layer--crescendo pushes into fast pace again in m. 19									
Conducting Concerns	show forte piano and pattern to help with dynamic change	prep beat one for upper ww entrance			show crescendo					
Rehearsal Consideration	forte piano has to be VERY soft to hear eight note lines				punched accent in trumpet part on the accented quarter note		must hear countermelody in alto sax and horn/not too much on marcato eight notes			

Composition: Cut to the Chase
 Composer: Todd Stalter

Form	Interlude											
Phrase Structure												
Tempo												
Dynamics	sfz	mp					f					
Meter/Rhythm												
Tonality												
Orchestration	trumpet 2 and clarinet 2		trumpet 1 and clarinet 1		flute and euphonium	tutti	Full Band					
General Character	connected and moving						aggressive with accents					
Means for Expression	dynamic change to mezzo piano and accents gives punch to eight note lines--crescendo into m. 29 gives shape to the line						accented tri-tone and eight note patterns display aggressiveness and give a chase-like feeling					
Conducting Concerns	cue trumpet 2 and clarinet 2		cue trumpet 1 and clarinet 1		cue flute/oboe and euphonium		big pattern to show forte and energy level/smooth				cue snare/bass drum	
Rehearsal Consideration	must start mezzo piano so that each layer builds on dynamic level--accents must push through and match as each group enters with same line						whole notes are marked forte, but must be softer to hear alto sax/horn line					

Composition: Cut to the Chase
 Composer: Todd Stalter

Form								
Phrase Structure								
Tempo								
Dynamics	ff							mp
Meter/Rhythm								
Tonality								
Orchestration	low brass/woodwind and percussion		upper woodwind		rhythm motives in w.w. and brass			
General Character								
Means for Expression								
Conducting Concerns			cue bell/snare /timpani		cue low brass/ww on beat 1--cue upper ww, trumpet, and horn on beat 3		show descrescendo in beat pattern	
Rehearsal Consideration	students must be counting because of so many different entrances and layers going on--can be confusing--watch accidentals (tri-tone)							

Composition: Cut to the Chase

Composer: Todd Stalter

Form	B Theme									
Phrase Structure										
Tempo										♩ = 69 Suddenly Slower
Dynamics	ff								ff fp	p
Meter/Rhythm										
Tonality										
Orchestration	Full Band									
General Character										
Means for Expression									forte piano in full band allows baritone solo to be heard	fade away to transition to slow section
Conducting Concerns	pattern becomes bigger and aggressive looking	cue flute/bell and clarinet on beat 3	cue crash choke on the & of 4						have slow tempo/pulse internalized-- show forte piano and soft dynamic level	grand pause-- give good prep for entrance in m. 54
Rehearsal Consideration	students must be counting because of so many different entrances and layers going on--can be confusing--watch accidentals (tri-tone)							forte piano must be extremely soft in order to execute mood and hear euphonium solo		

Composition: Cut to the Chase
 Composer: Todd Stalter

Form	C Theme - using tri-tone motive													
Phrase Structure														
Tempo	♩ = 80 Reflectively				♩ = 176 Tempo primo									
Dynamics	p	mp	p	mp	p		p					mp	p	
Meter/Rhythm														
Tonality														
Orchestration	w.w. chordal accompaniment with trumpet solo		chordal accompaniment in low brass/w.w, alto sax and horn--flute solo		All Tacet	timpani	clarinet, low brass and bells		snare drum and timpani		clarinet, alto sax, horn, low brass/w.w., timpani			
General Character	Reflective				Very fast, but sneaky									
Means for Expression	very soft chordal accompaniment to allow solos to shine through		chords have cresc and descrec to help move the melody line and give forward motion		soft accents that build as more instruments are added									
Conducting Concerns	conduct swells and cue solos on beat 4(trumpet) and 1(flute)			setting tempo primo and eye contact with timpani				cue whole note group	cue snare drum					
Rehearsal Consideration	slight forward movement on crescendo--not too much so solos can be heard				timpani must be on pulse and not slow down		don't build too fast--stay soft--can be difficult because energy is stirring							

Composition: Cut to the Chase

Composer: Todd Stalter

Form	D Theme												
Phrase Structure													
Tempo													
Dynamics	p	sfz	mp				mp			mf	mf		
Meter/Rhythm													
Tonality													
Orchestration	flute, oboe, clarinet, alto sax, trumpet, horn, timpani	alto sax and horn with woodblock and timpani				snare drum and timpani	alto sax, low brass/ww	trumpets and horns	Full Band				
General Character										Moving forward and chase-like			
Means for Expression	sfz shows chase-like mood and moves the section towards a full chase								A gradual build over whole section to fortissimo				
Conducting Concerns	cue sfz group and maintain tempo/pulse		woodblock solo						show excitement and energy in beat pattern for big build into last section				
Rehearsal Consideration	establish what sfz should sound like	don't build too fast--gradual build								counting in trumpet section--entrance on 2		technique in woodwinds--syncopation in trumpet/horn part	

Composition: Cut to the Chase
 Composer: Todd Stalter

Form										
Phrase Structure										
Tempo										
Dynamics	ff								mp	p sfz
Meter/Rhythm										
Tonality										
Orchestration	Tutti	timpani	tutti	snare drum	snare drum, bass drum, crash cymbal, police whistle	Full Band		woodlock solo	Full Band	
General Character										
Means for Expression	accents to and marcatos to the end--forte and strong!									last note short and dampen percussion to show the chase is done
Conducting Concerns		cue timpani		cue snare drum	cue percussion trio(police whistle) and have eye contact with full band for tutti entrance	cue timpani on beat 3		eye contact and cue woodblock	prep beat 3 for full band final sting	
Rehearsal Consideration	control sound and tone even though marked <i>ff</i>	band must be soft enough to hear timpani line		band must be soft enough to hear timpani line	rhythms in percussion part--can drag		keep pulse in quarter note triplets	individual counting--can't get lost in rest time--last entrance can be tricky		