

AN EXAMINATION OF THE WORKS OF *DANCE SINFONIA* BY DENNIS W. FISHER,
LINDEN LEA, BY RALPH VAUGHAN WILLIAMS, ARRANGED BY JOHN W. STOUT,
STRAWFLOWER, BY RALPH HERMANN, *EMPERATA OVERTURE*, BY CLAUDE T.
SMITH, AND *FOSHAY TOWER WASHINGTON MEMORIAL MARCH*, BY JOHN PHILIP
SOUSA, EDITED BY DANIEL DORFF

by

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

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

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Approved by:

Major Professor
Dr. Frank Tracz

Abstract

This document is comprised of research and analysis of the comprehensive examination of the graduate conducting recital of Shawn Michael Knopp. This recital was performed by the Smoky Valley High School Concert Band, on February 27, 2009, at the Century II Concert Hall in Wichita, Kansas. The examined repertoire for the recital includes *Dance Sinfonia*, by Dennis W. Fisher, *Linden Lea*, by Ralph Vaughan Williams, arranged by John W. Stout, *Strawflower*, by Ralph Hermann, *Emperata Overture* by Claude T. Smith, and *Foshay Tower Washington Memorial March* by John Philip Sousa, edited by Daniel Dorff. This document contains theoretical and historical analysis and outlines the method of planning and preparing a graduate conducting recital according to the Blocher, Miles and Tracz formats.

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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 Shawn M. Knopp, which was performed by the Smoky Valley High School Concert Band on February 27, 2009, in Wichita, Kansas.

The literature examined as part of the Graduate Conducting Recital includes *Dance Sinfonia*, by Dennis W. Fisher, *Linden Lea*, by Ralph Vaughan Williams, arranged by John W. Stout, *Strawflower*, by Ralph Hermann, *Emperata Overture*, by Claude T. Smith, and *Foshay Tower Washington Memorial March*, by John Philip Sousa, edited by Daniel Dorff.

This document contains an analysis of each composition, which includes information pertaining to the composer, composition, historical perspective, technical considerations, stylistic considerations, musical elements, form and structure, suggested listening, a seating chart with acoustical justifications, as well as rehearsal plans and evaluations.

The impetus for the Graduate Conducting Recital is based upon the Music Education Mission Statement. This statement of beliefs and purposes was the driving force for literature selection and lesson plans.

Performance Information

The concert was presented on February 27, 2009 at 8:00 AM in the Century II Concert Hall, Wichita, Kansas. This concert was part of the 2009 Kansas Music Educators Association In-Service Workshop. Featured guest artist was clarinetist, Mr. A. Jay Steinberg, Instructor of Clarinet at Bethany College, Lindsborg, Kansas, and Band Director at Lindsborg Middle School, Lindsborg, Kansas.

Music Examined

Dance Sinfonia, by Dennis W. Fisher, is a piece that features the contemporary use of melodic hoquet. This composition served as the concert opener for the recital and was one that I wanted my students to perform because of the compositional use of hoquet as well as the use of the meters of 3/4, 4/4, and 7/8.

Linden Lea, by Ralph Vaughan Williams, edited by John W. Stout, is contemporary wind band setting of the folk song by the same name originally composed for voice and piano. This lyrical work served as the vehicle for teaching the proper balance and sound of the woodwind and brass sections. The arrangement by Stout features a melodic presentation by the woodwind section that is immediately transferred to the brass section.

Strawflower, by Ralph Hermann, featuring Mr. A. Jay Steinberg as clarinet soloist, served as an opportunity for the students to perform a work that featured a soloist. In addition, the harmonic structure was based upon the contemporary Jazz progression ii/V⁷/I, providing an opportunity to teach Jazz theory.

Emprata Overture, by Claude T. Smith, was the major work on the program. Through this composition, the students were able to learn form (including a fugue section) and contrasting styles, all while performing a major work from the standard repertoire of the wind band. This work also includes small thematic solos for flute, oboe, clarinet, French horn, and tuba.

Foshay Tower Washington Memorial March, by John Philip Sousa, edited by Daniel Dorff, is one of the lesser known, yet still high caliber, works of Sousa. Through performance, woodwind students were able to develop their technique, brass students were able to engage in a dramatic dog fight section, and the entire band was able to learn the different parts of a march as well as performing a selection by the “March King.”

Format of Analysis

This document contains theoretical and historical analysis and outlines the method of planning and preparing a Graduate Conducting Recital according to the Blocher, Miles and Tracz formats. Each composition presented will include information on the composer, composition, historical perspective, technical considerations, stylistic considerations, musical elements, form and structure, and suggested listening. Also included are lesson plans, seating charts and an analysis of the scores.

Concert Program

***Smoky Valley High School
Concert Band***

Shawn M. Knopp
Conductor

Kansas Music Educators Association

Century II Concert Hall
February 27, 2009
8:00 am



SMOKY VALLEY U.S.D. #400 • LINDSBORG, KANSAS



Glen J. Suppes
Superintendent

Gwen Oleen
Board Clerk

Julie Martin
Treasurer

Smoky Valley Public Schools

USD 400 • 126 South Main • Lindsborg, KS 67456
(785) 227-2981 FAX (785) 227-2982

Welcome to the Kansas Music Educators Association Convention!

On behalf of our Board of Education, students, staff and patrons, we are extremely proud to present the Smoky Valley High School Band. Under the direction of Mr. Shawn Knopp, these students continue to carry on the outstanding tradition of superior performance.

We wish to extend our appreciation to the Kansas Music Educators Association for the opportunity to showcase the advanced talents of our wonderful group of young people. The fine arts programs in USD #400 Smoky Valley have historically been a strong focus in the district's curriculum. Our professional staff and students have consistently risen to the expectations set forth by this wonderful community.

The value placed on music education produces outstanding group and individual rewards in the life of a child. We are pleased to be a part of such a successful program year after year. We sincerely hope that our children and the children of Kansas realize the intrinsic value of a quality music education.

Thank you once again for recognizing the Smoky Valley High School Band. I am confident that you will enjoy their beautiful performance.

In Appreciation,

Glen J. Suppes, Superintendent
Smoky Valley Public Schools

Falun

Lindsborg

Serving the Communities of
Marquette

Roxbury

Smolan

Program

Smoky Valley High School Concert Band
Shawn M. Knopp, Director

Dance Sinfonia.....Dennis Fisher
C. Alan Publications

Linden Lea.....Ralph Vaughan Williams, arr. Stout
Boosey & Hawkes

Strawflower.....Ralph Hermann
Jensen Publications
Mr. A. Jay Steinberg, clarinet

Emperata Overture.....Claude T. Smith
Wingert-Jones Music

Foshay Tower Washington Memorial March.....John Philip Sousa
Theodore Presser Company



**Smoky Valley High School
Concert Band**

Piccolo

Kaitlyn Johnson

Flute

Sarah Gross+#
Kaitlyn Johnson
Jessica Smith
Amy Janzen
Jennifer Ebling
Savannah Price
Emma Flynn+
Natasha Shultz
Lori James
Brittney O'Steen
Jessamie Linder
Tasha Evilsizer
Bethany Johannes
Perla Vivanco

Oboe

Annika Schneider
Samantha Aeschliman
Larissa Elvin

Clarinet

Nickolas Carlson+#
Alyssa Crawford
Aubrie Ellis
Grace Aspenwall+
Alison Sharpe
Jessica Rider
Jamie Bergstrom
Emily Wolf

Bass Clarinet

Josiah Turner
Desiree Harrison
Krystin Vidrine

Alto Sax

Austin Anderson
Rachel Bellah+
Haley Martin
Kimi Lindshield

Tenor Sax

Alex Peterson
Zach Weis
Jessica Meier

Bari Sax

Ian Lemen

Trumpet

Chelsea Aeschilman
Mattie Loder
Carleigh Albers
Joshua Johannsen
Wayd Thomas
Thomas Lenhard
Mika Hopp
Kelsey Pistora
Zeb O'Laughlin

F. Horn

Kirsten Hansen
Shannon Boller
Laura Klaassen
TJ Swenson
Hayley Morrical
Lacey Bowles

Trombone

Meghan Klaassen+
Christina Beasley
Jacob Johannsen
Seth Nelson
Paul Masterson
Tyler Gill
Ashley Bowles

Euphonium

Ian Reese

Tuba

Eric Swenson
Aaron Henne
Tyler Base

String Bass

Wade Allton

Percussion

Brandon Carlson+
Sara Anderson+#
Sam Carlson
Andrew Loder
Ben Eppembach
Daniel Norland
Henry Peterson-Beard
Lauren Smith
Alex Wolf
Azmain Ashraf

+ KMEA District
Band

KMEA State
Band

Program Notes

Dance Sinfonia

Composed in 2003, *Dance Sinfonia* was premiered by the KMEA District 6 Honor Band in December of 2003, with the composer conducting. The composition is dedicated to the composer's grandchildren, Elizabeth, Hutchinson, Drew, Molly, and Benjamin. Dennis Fisher is a native of Kansas, receiving his education at Hutchinson Community College, Emporia State University and Fort Hays State University. Since 1982 he has been on the faculty of the University of North Texas in Denton, where he is professor of conducting and the associate director of wind studies.

The piece is essentially in the modified rondo form of ABACA and contains a multi-meter section in which every group of instruments present the melody, creating a true opportunity for interaction throughout the band.

The energetic feeling of the dance style is evident throughout the piece, which represents a contemporary approach to performance that uses the historical elements of melodic hocket along with the contemporary elements of rhythmic syncopation and harmonic freshness.

Linden Lea

This work, by English composer Ralph Vaughan Williams (1872-1958), was originally set for voice and piano in 1901, with the text by William Barnes. The early 20th century saw the renewed interest of composers to use and incorporate folk music from their countries as part of their compositions. In this arrangement of the English folk song *Linden Lea*, Vaughan Williams emphasizes flowing lines, sustained note lengths and lyrical phrases.

Composer Ralph Vaughan Williams was the most important English composer of his generation. As a teacher, writer, and conductor, Vaughan Williams was instrumental in the 20th century revival of English music. Vaughan Williams, along with Gustav Holst, are considered two of the most important and influential composers for band.

The text from the first verse of the Barnes poem follows:

*Thin the woodlands, flow'ry gleaded,
By the wook tree's mossy moot,
The sheenen grass-bleades, timber-sheaded,
Now do quiver under voot ;
An' birds do whistle over head,
An' water's bubblen in its bed,
An' there vor me the apple tree
Do lean down low in Linden Lea.*

Program Notes Were Compiled From:

Conductor's Scores

"Program Notes for Band" - Norman E. Smith

"Teaching Music Through Performance in Band" Richard Miles & Larry Blocher, Vols. 1

Program Notes

Strawflower

Ralph Hermann began studying piano at an early age. Before the age of 14 he played professionally with local theatre and dance bands and made a series of guest appearances with symphony orchestras in and around Milwaukee. Subsequently, his attention turned to composition and with this in mind, he studied virtually all of the instruments.

Hermann's formal music education in composition was at New York's Julliard School of Music with Vittorio Giannini. During World War II he served two years with the Army Air Corps and one year with the infantry as the musical director of General Bradley's 12th Army Orchestra. Upon returning to New York, he embarked upon a career which included membership with Toscanini's NBC Orchestra. He later served as an arranger, composer, and conductor with the National Broadcasting Co., the American Broadcasting Co., and the Percy Faith Orchestra.

*Ralph Hermann has long been considered an outstanding American composer for symphony orchestra and chamber ensemble. Since 1954, he has also composed extensively for concert bands. *Strawflower*, one of Hermann's lesser-known works, was originally written for alto saxophone solo and band.*

Emperata Overture

*Claude T. Smith (1932-1987) was born in Monroe City, Missouri. He received his undergraduate training at Central Methodist College in Fayette, Missouri and at the University of Kansas. He composed extensively in the areas of instrumental and choral music and his compositions have been performed by leading musical organizations throughout the world. Mr. Smith composed over 110 band works, 12 orchestra works and 15 choral works. Mr. Smith taught instrumental music in the public schools of Nebraska and Missouri. His first published work, "Emperata", was published in 1964 by Wingert-Jones Music Inc., Kansas City, and was featured at the 1964 Mid-West Band and Orchestra Clinic. *Emperata Overture* is one of Smith's most performed and highly regarded works.*

Emperata begins with a fanfare-like opening by the brass section accompanied by the percussion. The main theme is then stated by the clarinets with a rhythmic brass background. The middle section includes a new lyrical theme presented by the solo flute followed by reiterations of the new theme in various sections of the band, as well as the solo clarinet, French horn and tuba. The final section is faster and includes a change of key as well as a restatement of the previous themes making for a brilliant finish.

Foshay Tower Washington Memorial March

Wilbur Foshay was an extremely rich and powerful utilities magnate in the 1920's, controlling telephone, water, gas, electric, and public transit in twelve states and several countries. In 1929, he completed construction of the tallest building in Minneapolis to be his corporate headquarters and luxurious home. It was inspired by the Washington Monument's architecture and bore Foshay's name at the top in enormous letters. The dedication of the building on Labor Day was an extravaganza including international dignitaries and the U.S. Secretary of War. Foshay engaged Sousa's Band to play and to premiere a new march commemorating the occasion. When the stock market crashed several weeks later, Foshay's finances were found to be quite corrupt, causing a nationally-celebrated scandal. Naturally, Sousa didn't want to be associated with Foshay's name and stopped performing the march, hiding the music at his home in New York. Consequently, Sousa never received compensation for the march that he wrote for Foshay.

Mr. Shawn M. Knopp

Shawn Knopp is in his seventh year of teaching and fourth year as Director of Bands at Lindsborg Middle School and Smoky Valley High School. At the middle school level, he directs a concert band, jazz band, and assists with the 5th and 6th grade bands. At the high school, Shawn directs a select jazz ensemble, concert band, brass ensemble, clarinet choir, saxophone quartet and teaches a music theory class as well as a music technology class. Under Knopp's direction, the Smoky Valley High School Band has traveled to Chicago, IL for performances at Northwestern University and the Field Museum, and was selected to perform in McCain Auditorium at Kansas State University with the K-State Concert Band.

Knopp earned his Bachelor of Music Education degree from Kansas State University in 2002 and will complete his Master of Music degree, with an emphasis in Wind Band Conducting at Kansas State University during the Summer of 2009. Prior to teaching in Lindsborg, Shawn served as Director of Bands for U.S.D. #393, Solomon Public Schools.

Professionally, Shawn is a member of MENC, KMEA, KBA, and Phi Mu Alpha Sinfonia. For the South Central District of KMEA, Shawn serves as the Middle School Honor Band Chairman, organizing and administering the annual honor band.

In the community, Shawn is a member of the Lindsborg Arts Council, is the director of the McPherson Community Brass Choir, and teaches saxophone at McPherson College.

Mr. A. Jay Steinberg

A. Jay Steinberg is a native of New Jersey who is currently semi-retired and in his 35th year of teaching in Lindsborg, Kansas. Steinberg received his Bachelor's degree in Music Education from Bethany College in Lindsborg and his Master's Degree in Clarinet Performance from Wichita State University. Steinberg has spent his entire career in Lindsborg (USD 400) as band director of grades 5-12. Presently, his teaching load consists of 5th and 6th grade band and 5th and 6th grade vocal music. Additionally, Steinberg is an instructor of Clarinet and Music History at Bethany College, has taught Clarinet at Wichita State University and is currently on the staff of the High Plains Band Camp in Hays. His bands have performed at the KMEA In-Service Workshop in 1989 and 1994.

Steinberg is active not only as an educator but also as a performer. He has performed with The Bethany College Community Orchestra, Salina and Hutchinson Symphony Orchestras as well as various orchestras and bands throughout the state. He also serves as a clinician and adjudicator throughout Kansas. Mr. Steinberg was awarded Middle School Music Teacher of the Year by the National Association of Music Dealers of America and in 2008 was named Outstanding Middle School Music Educator by the South Central District of KMEA. Professionally, Steinberg holds membership in MENC, KMEA, ICA and KNEA.

Steinberg is active in Lindsborg's local Arts Council and because of his love of chamber music, he is the coordinator of chamber music at the Sandzen Gallery, bringing the best talent he can to the Smoky Valley district and its community.

Music Advocacy

Music education provides an aesthetic component of a student's education that cannot be found in other curricular areas. Music is a powerful force that can be used as a representation of feeling and also to represent something tangible. Asking a student to put their feelings and thoughts onto paper, or asking them to verbalize those ideas, is a practice that is common in education. Through music, we can take the idea of expressing feelings further by asking students to share those thoughts or feelings through music. Through the same aesthetic principle, music provides an outlet for feelings, thoughts, and emotions that cannot be expressed any other way. In this aesthetic way, studying music provides yet another way to communicate with others.

Music is found in many aspects of our lives and is an extremely powerful tool that we can use to educate our students in becoming functioning and contributing members of society. But more than a tool, music is a powerful means of expression. Music describes the indescribable and brings out feelings we may not have known existed. I hope that when students leave my program, they will have had enough musical training to be able to use the aesthetic side of music to communicate their thoughts and feelings as well as be able to use that to interact with others. I also hope that I will have encouraged and trained my students to be life-long consumers of all types of music and life-long musicians. Music has the potential to shape our society and the societies of futures to come because it is such a unique way of knowing and understanding. Music is an integral part of a well-rounded education, therefore, an education without music, simply is not an education at all.

The Smoky Valley U.S.D. 400 Music Department believes that music is core; it is imperative to the whole child. It engages both hemispheres by bridging the analytical and creative sides of the brain. U.S.D. 400 students receive a music curriculum that is aligned with the National Standards for Music Education.

U.S.D. 400 values the balance between academic, athletic, and artistic disciplines. The music program is considered an integral part of each child's school day as well as a necessary part of his/her educational experience. We are especially proud of our music program, the accomplishments of our current students and our many graduates who are either amateur musicians, music majors, or professional musicians.

--Shawn M. Knopp

SPECIAL THANKS TO:

Mr. Glen Suppes, Superintendent
Mr. Marc Williams, Principal
Mr. Darren Able, Assistant Principal
Mr. Jay Steinberg
Mrs. Libby Knopp

Dr. Frank Tracz, Director of Bands, Kansas State University
Dr. Anthony Pursell, Assistant Director of Bands, Kansas State University
Dr. Richard Tirk, Professor of Trumpet, Luther College
Dr. Jeff Jordan, Director of Bands, Fort Hays State University
Mr. William McMosely, Director of Bands, Kansas Wesleyan University
Mrs. Suzanne Tirk, Professor of Clarinet, Wichita State University
Mr. Jerry Toews, retired, Goessel
Mr. Blake Blackim, Midwest Music



A VERY SPECIAL THANKS TO OUR 2008 SENIORS

Jacob Berggren
Michael Crawford
Raquell Elvin
Barry Gross
Danielle Howard-Talbott
Samuel Klaassen
Josie Riggs
Danny Salminen
Brent Wiseman



CHAPTER 2 - Music Education Mission Statement

As children in the United States journey through the educational system, our goal as educators should be to make certain that students acquire the necessary tools to become functioning and contributing members of society. All of the classes that are taught in the school system, in one fashion or another, should be preparing students for that success in society. Our education system as we know it, is based upon values that we deem are important and believe that students need to know. These values are central in maintaining our society, as we want it to be. Our educational system also serves as a tool to educate students on the history of our society so that it may be built upon and improved. A central part of this education should include the study of music. Because of the aesthetic value and social development that music provides, items that society deem are important, an education would not be complete without music as an integral part of the curriculum.

Music education provides an aesthetic component of a student's education that cannot be found in other curricular areas. Music is a powerful force that can be used as a representation of feeling and can be used to represent something tangible. Asking a student to put their feelings and thoughts onto paper, or asking them to verbalize those ideas, is a practice that is common in education. Through music, we can take the idea of expressing feelings further by asking students to share those thoughts or feelings through music. Through the same aesthetic principle, music provides an outlet for feelings, thoughts, and emotions that cannot be expressed any other way. In this aesthetic way, studying music provides yet another way to communicate with others. Communication doesn't necessarily have to be through the written or spoken word. Bennett Reimer, Emeritus Professor of Music at Northwestern University, and a respected music education philosopher states, "The 'beyond-the-commonplace' experience, or the 'transformation' of experience that music makes available in its unique way, and that should be an important dimension of teaching and learning, has been achieved in all cultures throughout history. Whatever the culture, music shapes individual and communal experience into unique meanings able to be created and shared by those who participate in that culture" (Reimer, 2003).

Without question, this unique ability, whether well developed or not, will spill into other parts of a person's life, providing endless opportunities for expressiveness.

In addition to the expressive ability, students also learn how to be great listeners while in a music class. In an instrumental music class, students must listen to the other sections and determine how their own part fits in with the rest of the group. They must decide when their part needs to come to the forefront and when their part needs to be in background. Everyone simply can't be in the forefront all of the time. This develops critical and analytical listening skills that students can use throughout their life; not just in music. The ability to listen and actually "hear" what is projected is an ability that seems to be lost on members of our society. As a professional educator who has the ability to share this unique method of communication, it is my responsibility to provide children with music. This aesthetic notion of music is one that can help to maintain our culture as the dignified entity we desire and can also help to shape the future of our society.

As with the aesthetic value of music, there is also the ability of music to shape the social development of our youth. Through music, we are able to teach an activity that can be enjoyed for an entire lifetime. My hope is that when students leave my program, they will continue to play their instrument throughout life, because they enjoy playing. Even if they only play their instrument for community band during the summer, they are continuing an activity that they enjoy.

Another aspect of the social development that music provides is the opportunity to respect diversity. Every culture has music that they call their own and by learning music from various cultures, we are able to provide students with a brief snapshot into the lives of people from that culture. For example, it is entirely possible that many of us will never travel to Africa. How then can we be expected to have respect for the people of Africa? We could certainly read about the culture or even watch a video on Africa. Only through music are we able to experience more closely what the people in Africa are like and how they feel. By singing or playing their music, just as it would have been done in Africa, students are able to expand their views and hopefully strip away dangerous stereotypes. We are providing our students with an experience that takes them inside cultures and with that experience, students should be able to form a respect for cultural diversity. In the same way that we learn about other cultures by performing their music, we are also able to communicate with anyone around the world. Music is a unique,

universal language that crosses all borders. Beethoven's 5th Symphony is read the same in the United States as it is in Russia. Through music we can express ourselves to others even though we may not speak their verbal language!

Another aspect for social development that music provides is that through the study of music, students learn to use their higher order thinking skills from Bloom's Taxonomy, such as analysis, synthesis, and evaluation (Bloom, 1984). These three skills can be used in a music classroom everyday. For example, through analysis, students can study the basic organization and structure of a certain composition, and students can find patterns that can be used identify the main components that make up a composition. After a thorough analysis, students can begin to synthesize the material by comparing it to other compositions that they have previously performed that have a similar structure, they can learn to predict and draw conclusions as to what the composer may have originally intended; the opportunities are endless. Finally, students can begin the evaluation process. Using the highest level of the taxonomy, students can compare and discriminate between ideas and can make choices based on reasoned arguments. When students are operating at this high level of thought, they are making connections between music and other disciplines and the brain is actively growing throughout this process, promoting an enhanced level of learning. I would not expect students to operate at this level of thought all the time, but they need to be able to get to the evaluation level and function there; music can provide a very accessible path to get there.

An education in music also provides students with the opportunity to interact with others and develop skills necessary to be part of a team or a group. A music performance class is often times a fairly large class, and students must learn to function within that group of people, similar to what they may find when they join the workforce. Students must learn to fit within the dynamic of the group and work with the student leadership that has been developed. As with society, students must learn where and how they fit in. A band or choir is a unique class because of the amount of time that class spends together throughout the year attending concerts, festivals, etc.; much more than a traditional class in school. With this extra time, friendships and bonds are formed and students truly become part of this small society and value what it has to offer. In this "society," students become leaders and followers and truly develop as a human being through these experiences of being in a music performance class. Music Education Philosopher

David Elliott states it best when he says, “Music making is a unique and major source of self-growth, self-knowledge and flow” (Elliott, 1995).

Being in a band provides students with the opportunity to be a part of something successful, to be a part of something bigger than themselves and simply gives some students the chance to belong. Another important part of becoming a contributing member of society is learning how to become a disciplined being. As a member of a musical ensemble, students learn discipline in many different forms. From the daily routine of rehearsals and practicing, to the time it takes to develop the fine motor skills necessary to play a musical instrument. Students in a school music program learn that to find success in what they do they must be disciplined. Learning this discipline in a music class will cross over into other aspects of a student’s life and should help them find success in other classes and areas of their life.

Music is found in many aspects of our lives and is an extremely powerful tool that we can use to educate our students in becoming functioning and contributing members of society. But more than a tool, music is a powerful means of expression. It brings out feelings we may not have known existed, and music describes the indescribable. I hope that when students leave my program, they will have had enough musical training to be able to use the aesthetic side of music to communicate their thoughts and feelings as well as be able to use that to interact with others. I also hope that I will have encouraged and trained my students to be life-long consumers of all types of music and life-long musicians. Music has the potential to shape our society and the societies of futures to come because it is such a unique way of knowing and understanding. Music is an integral part of a well-rounded education, therefore, an education without music, simply is not an education at all.

CHAPTER 3 - Quality Literature Selection

In music we are very fortunate not be tied down to a specific textbook each year. We have the flexibility to change our text, in our case, music, several times per year. We are amazingly blessed when compared to those subjects that are tied closely to a specific text with very little variance allowed. However, with a great amount of flexibility in being able to choose a variety of music, we must consider our responsibility to provide quality literature for our students to study. We must not approach literature selection by simply picking out pieces that a publisher says are good or those that the publisher has sold a great deal of. There is a wealth of great literature available for the wind band and we owe it to our students to perform quality music.

In selecting literature, it is important to remain cognizant of the variables that are present within an ensemble. Some of the variables that director's must consider when selecting literature for their ensembles include grade level, playing ranges, key signatures, meter, length of the piece, instrumentation, and rehearsal time. All of these variables are crucial pieces of information that a director must possess about his or her ensemble. It is nearly impossible to pick literature for an ensemble without knowing the instrumentation or grade level of the group. For new directors attempting to discover the abilities of their ensembles and how to consider the above variables in relation to their ensemble, I would suggest doing a good amount of sight-reading. By reading through a wide range of literature, a director will soon be able to assess the abilities of their ensemble and consider the above-mentioned variables.

After considering the enormous number of variables in relation to my ensemble, I select literature that I hope my students will be able to make a connection with and find valuable. Overall, every composition that I select must have musical and non-musical components that I am able to teach through the rehearsal and performance of the work. Listed below are twelve components of quality literature for band.

Components of Quality Literature (Tracz, 2007)

1. Quality literature must have something worthwhile to teach.
2. The work must be interesting. It should contain interesting harmonies, rhythms, and compositional elements.
3. Writing in the percussion section should contain a wide variety of percussion instruments that utilize as many players as possible.
4. A quality work should contain emotion that the performers can find and express through their performance.
5. The literature should be enjoyable for the conductor, student, and audience.
6. A quality piece of music should have a discernable form and structure.
7. Predictability is nice, but the pieces that provide an aspect of surprise take the listener and musician on a journey that is most enjoyable.
8. A fine piece of music must have variety in style, form, articulations, meters, and tonality.
9. To make a connection between the performer and the music, there should be some sort of historical or cultural value. The performer must have some reason to buy into the music.
10. Expression in music is what brings the composition to life. A work without any opportunity for expression is not a piece worth investing valuable time and effort in.
11. Compositions should offer a variety of style for which to perform.
12. Performers always like to have a receptive audience to perform for. If our selections do not contain an aspect of audience appeal, we will soon lose our audience. Not every piece can have the same amount of audience appeal, but the audience should be considered when selecting literature.

When programming a concert, it is vital to have variety in the literature. I generally use the basic setup of five selections on a concert. Of those five selections, there is an opener, a chorale, an alternative/novelty piece, a major work, and a closer (Table 3.1). By programming in this fashion, I am able to have pieces that are enjoyable for the audience, performer, and conductor and am able to have works that contain most of the components of quality literature.

In conclusion, we as directors enjoy the great freedom to select a wide variety of literature for our students, but with this freedom comes the great responsibility to select literature of the highest quality. When selecting literature, directors must first consider the variables associated with their ensemble and then pick literature that contains quality components. Our time with students is too precious and much too short to perform anything less than the highest quality literature.

Figures and Tables

Table 3.1 Sample Literature List

Type	Title	Composer	Publisher
Opener	Flourish for Wind Band	Ralph Vaughan Williams	Oxford University Press
Opener	Brick Street Encounter	Richard Saucedo	Hal Leonard
Quiet Selection/Chorale	Sleep	Eric Whitacre	Hal Leonard
Quiet Selection/Chorale	Prospect	Pierre LaPlante	Bourne Co.
Alternative	Clarinet on the Town (clarinet solo w/band)	Ralph Hermann	Alfred
Alternative	Illuminations (alto saxophone solo w/band)	Jay Bocook	Hal Leonard
Major	Third Suite	Robert Jager	Alfred
Major	Synergy	Jeff Jordan	Kjos
Closer	Circus Days	Karl L. King, arr. Schissel	C.L. Barnhouse
Closer	The Liberty Bell	John Philip Sousa, ed. Brion & Schissel	C.L. Barnhouse

CHAPTER 4 - Dance Sinfonia

Unit I. Composer

Composer and educator Dennis W. Fisher is a native of Kansas, having received his formal education at Hutchinson Community College, Emporia State University, and Fort Hays State University. Fisher has directed bands at various levels in the educational system including elementary school, middle school, high school, and is currently on the faculty at the University of North Texas at Denton. At UNT, Mr. Fisher is a professor of conducting and ensembles and is the associate director of wind studies (Fisher, 2008).

Figures and Tables

Figure 4.1 Mr. Dennis Fisher



Picture from the University of North Texas News Service

Table 4.1 List of compositions

Name	Genre	Publisher	Difficulty	Date Published
Concerto for Piano, Percussion and Wind Orchestra Wind Ensemble	Wind Ensemble	C. Alan	Advanced	2004
Scherzo from Symphony No. 10	Wind Ensemble	n/a	Advanced	n/a
Winds of the Prairie	Concert Band	C. Alan	Medium	2008

Table 4.2 Discography of Works

Title	Recording Label	Numerical Code	Date Published
Diversions	Mark	3880-MCD	2001
Infusion	Mark	5354-MCD	2004
Music of David Gillingham	Mark	6797-MCD	2006
The Symphonic Wind Music of David Holsinger, Volume 3	Mark	2347-MCD	1997
The Symphonic Wind Music of David Holsinger, Volume 5	Mark	2524-MCD	1997
The Symphonic Wind Music of David Holsinger, Volume 8	Mark	3973-MCD	2002
Teaching Music through Performance in Beginning Band, Volume 2	GIA	CD-750	2008
Teaching Music through Performance in Beginning Band, Volume 6	GIA	CD-684	2007
Master Conductors: History of the School Band Movement DVD	GIA	DVD-794	2009

Unit II. Composition

Dance Sinfonia was composed in 2003 and was premiered by the Kansas Music Educators Association South Central District Honor Band in December 2003, directed by the composer. The composition is dedicated to the composer's grandchildren, Elizabeth, Hutchinson, Drew, Molly, and Benjamin (Miles, 2007).

This lively and energetic piece is in the form ABACA, with variations on each of the three main themes. *Dance Sinfonia* begins in the key of F Major with a modulation to Ab major

towards the end of the composition. A multi-meter section in the middle exposes players to the meters of 3/4, 4/4, and 7/8. The composer also employs the compositional technique of hocket throughout the work, which allows each section of the band the opportunity to play the melody of each theme. Fisher makes great use of the percussion section by including parts for timpani, snare drum, bass drum, triangle, temple blocks, woodblock, hi-hat, crash cymbals, tambourine, suspended cymbal, xylophone, bells and marimba. A minimum of eight percussion players is required. With a bright tempo, interesting rhythms, and the opportunity for everyone to play the melody, *Dance Sinfonia* is a very engaging piece.

Unit III. Historical Perspective

Dance Sinfonia was creatively composed using the historical elements of melodic hocket, while incorporating the contemporary elements of syncopation and rhythm. This composition can serve as a great teaching tool to bridge historical elements of composition with musical sounds and compositional techniques of today.

Unit IV. Technical Considerations

The set tempo of a quarter note equals 144 is very appropriate for the composition, but musicians will have the tendency to drag the tempo when the melodic hocket is present and when the melody is shifting from section to section; an example of this occurs at measure 41.

The multi-meter section of this composition begins at measure 33. The 7/8 bar should be counted 2+2+3, with the eighth note remaining constant throughout the composition.

Many of the rhythms and melodies are repeated throughout the work, allowing musicians to learn the piece relatively quickly. There are sections, however, that layer these melodies and rhythms on top of each other, creating several sections with four layers. These layers add to the harmonic freshness of the work and engage the performer and listener alike. Great care must be given to these sections to ensure that all of the musical motives line up.

Unit V. Stylistic Considerations

As the title indicates, *Dance Sinfonia* should be performed with dancing in mind. The tempo must be quick and lively and there must be musical interplay throughout the band as the melodic lines shift from section to section.

Basic articulations are found throughout and are easily accessible. Attention should be given to the figures that have three notes slurred at a time, and musicians must come to an agreement on the length of staccato articulations (Figure 4.2). There is not a need for extremely short articulations, rather, simply separating these notes will be appropriate.

Again, the composition is composed as a dance, hence the multi-meter section, requiring the band to sound as if it is dancing.

Figures and Tables

Figure 4.2 Measure 65 (Fisher, 2004)



Unit VI. Musical Elements

Throughout the composition, the melodic line of *Dance Sinfonia* is presented by various sections, which creates unique interactions within the band. Adding to this interest, the harmonic accompaniment of the melodic line creates new syncopated feelings and emphasizes those syncopations that already exist. The accompaniment provides the basis for the dance feel and must be executed precisely.

The rhythms are quite basic including whole, half, quarter, and eighth notes. The challenging part occurs with the introduction of the changing meters from 3/4, 4/4 (Figure 4.4, Figure 4.4), and 7/8 (Figure 4.5); the eighth note must remain constant throughout. The dance-like feel should be present, but care must be given to the proper execution of the syncopation.

As a result of the upbeat, lively tempo, the natural tendency is for the timbre to bright. It may be more appropriate to darken the overall timbre by emphasizing more of the low voices in the band.

Figures and Tables

Figure 4.3 Measures 49-54; Flutes through Trumpets (Fisher, 2004)

A musical score for measures 49 through 54, featuring parts for Flutes, Oboes, Bassoons, Clarinets, Saxophones, and Trumpets. The score is written in a single system with multiple staves. The measures are numbered 49, 50, 51, 52, 53, and 54 at the bottom of the staves. There are three hand-drawn boxes above the score: a triangle above measure 49, a square above measure 51, and a triangle above measure 53. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Figure 4.4 Measure 55-56; Flutes through Trumpets (Fisher, 2004)

A musical score for measures 55 and 56, featuring parts for Flutes, Oboes, Bassoons, Clarinets, Saxophones, and Trumpets. The score is written in a single system with multiple staves. The measures are numbered 55 and 56 at the bottom of the staves. There is one hand-drawn box above the score: a square above measure 55. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Figure 4.5 Measures 36-45; Full Band (Fisher, 2004)

Unit VII. Form and Structure

Measure	Form	Structure
1 – 4	Introduction F Major	Flutes, Oboes, Low Reeds, Trumpets, Brass, Percussion
5 – 8	Introduction, con't.	Full Band
9 – 18	A Section Theme A1	Melody-Flutes, Oboes, Clarinets, Alto Saxes, Trumpets Accompaniment- All Others *2 parts with percussion
19 – 22	Interlude	Low Brass, Percussion, Clarinets

22- 32	Theme A2	Add Flutes to previous section; Melody- Trumpets, Mallet 2 Counter melody- Flutes, Oboes, Clarinets Timpani solo in m. 32
33 – 40	B Section Theme B1	7/8 meter Melody- Flutes, Clarinet 1, A. Sax 1, Trumpets, Mallet 1 Accompaniment- Low Winds, Percussion
41 – 48	Theme B2	7/8 meter Melody- Hocket between all voices
49 – 56	A Section Theme A3 F Major	Alternating meters of 3/4 & 4/4 Melody- Trumpets, Mallet 1 Counter melody- (Flutes, Oboes, Clarinets) (A. Saxes, T. Saxes, Horns)
57 – 64	C Section Theme C1	3/4 meter Melody- Hocket between Clarinets, Saxophones, Trumpets, Oboes, Flutes
65 – 72	Theme C2	Melody- A. Saxes, T. Saxes, Euphoniums Metric hemiola
73 – 80	Theme C3	Full Band Four parts occurring here Layered metric hemiola
81 – 88	Theme C4	Full Band Four parts occurring here
89 – 92	Transition	Melody- Mallet 1 & 2 Modulation to new key
93 – 96	Interlude Ab Major	Low Brass & Percussion Clarinets Flutes
97 – 104	A Section Theme A4 Ab Major	Full Band Four parts occurring here Similar to m. 49
105 – 112	Coda	Driving Hi-hat with Low Reeds and Low Brass
112 – 115		Add Saxes, Horns, Trombones
116 – 119		Add Flutes, Oboes, Clarinets, & Trumpets
120 – end		Rhythmic percussion introduction followed the addition of Low Reeds and Low Brass, wrapping up with the Full Band in the final two measures.

Figure 4.6 Score Analysis

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
Form	Introduction								9 Theme A1										
Phrase Structure	[Diagram: A line graph showing phrase structure across measures 1-8, with peaks at measures 2, 4, and 6.]								[Diagram: A line graph showing phrase structure across measures 9-18, with peaks at measures 10, 12, and 14.]										
Tempo	Quarter Note=144																		
Dynamics	mf				mf				f										
Meter/Rhythm	4/4																		
Tonality	F Major																		
Harmonic Motion	V								I										
Orchestration	Low reeds & Brass, Perc, Trumpets, Flute, Oboe				Full Band				Melody-Fl, Ob, Cl, A.Sx, Tpt; Accomp.-All others; 2 parts plus percussion										
General Character	Rhythmic and Syncopated								Dance-like										
Means for Expression	You are asking some to dance with you. Make it a good invitation!								Your dance begins....don't step on your partner's toes!										
Conducting Concerns	Sections must release individual phrases together.								Lots of syncopation here...keep downbeats steady and clear. Consider left hand gestures for syncopation and percussion cues. Release on beat 2 of measure 18.										
Rehearsal Consideration	Percussion is very cadence like and must be very steady & rhythmic								As we progress through rehearsals, help students understand how their part fits in with others.										

Measure #	19	20	21	22	23	24	25	26	27	28	29	30	31	32
Form	19 Interlude													
Phrase Structure														
Tempo														
Dynamics	mf		f		f									
Meter/Rhythm														
Tonality														
Harmonic Motion	I				I									
Orchestration	Low Brass & Percussion		Clarinets Enter	Add flutes	Melody-Tpt & Mallet 2; Counter Mel.-Fl, Ob, Cl									Timp. Solo
General Character														
Means for Expression														
Conducting Concerns														Release on 2
Rehearsal Consideration														


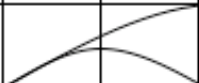
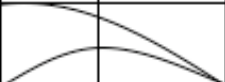
Measure #	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Form	33 Theme B1								Theme B2							
Phrase Structure																
Tempo																
Dynamics	mp								Melody-f; Accomp-p							
Meter/Rhythm	7/8 2+2+3								7/8 2+2+3							
Tonality																
Harmonic Motion	IV		V I		IV			V I	IV							
Orchestration	Full Band: Mel- Fl, Ob, Cl1, A.Sx1, Tpt, Mallet 1; Three total musical ideas happening here.								A.Sx, T.Sx, Horns	Tpts	Clarinets, Temple Blocks, Xylo	Tbns, Mallet 2	Fl, Ob, Bells	Bs. Cl, B.Sx, Tuba	Mel-Fl, Ob, Cl, A.Sx, Tpts, Mallets	
General Character									Sporadic, Hocket							
Means for Expression	Who does: What? When? Where? Why?								Pass the baton to the next section.							
Conducting Concerns	2+2+3 = Conduct a 3 pattern....release on beat 4 of measure 40.								Conduct in 3; Make eye contact with each section as they get the melody.							
Rehearsal Consideration	Work for proper placement of accents in melodic line...also check staccatos for seperation.								The biggest challenge here will be maintaining a steady flow when passing the melodic line from section to section. Tempo can't slow and the style must be maintained.							

Measure #	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64								
Form	49 Theme A3								57 Theme C1															
Phrase Structure																								
Tempo																								
Dynamics	f								Mel- f Accomp- mp															
Meter/Rhythm	3/4		4/4		3/4		4/4																	
Tonality	F Major																							
Harmonic Motion	I		IV		I				IV		I		ii vii		I		ii ⁶ v ⁶⁵		I		ii V		I	
Orchestration	Mel-Tpts & Mallet 1; Counter Mel-(Fl, Ob, Cl) (A.Sx, T.Sx, Horns) Bass Line, Percussion								Ob, Cl, A.Sx Low Brass/Low Reed Accomp				Fl, Ob, Tpts Low Brass/Low Reed Accomp				Ob, Cl, A.Sx Low Brass/Low Reed Accomp				Fl, Ob, Tpt Low Brass/Low Reed Accomp			
General Character	Moving forward								Light and Bouncy															
Means for Expression	The eighth note must remain steady and constant. Clap the eighth note and sing your part.								*This section should sound like a back and forth conversation. You have two measures to say what you have to say.															
Conducting Concerns		in 3		in 4		in 3		in 4		Triangle on 3		Triangle on 3		Triangle on 3		Triangle on 1								
Rehearsal Consideration	Those who are playing syncopated rhythms are going to have the tendency to be late...they should sub-divide by counting the eighth note.								Consider a warm-up using a scale or concert pitch. Use the rhythms in this section and pass them back and forth between woodwinds and brass/percussion.															

Measure #	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80								
Form	65 Theme C2								73 Theme C3															
Phrase Structure																								
Tempo																								
Dynamics	f / mp								mf															
Meter/Rhythm																								
Tonality																								
Harmonic Motion	ii	vii	I	vi	vii	I	vi	vii	I	IV	vii	I	IV	V	I	ii	vii	I	ii ⁶	vii	I	ii	V	I
Orchestration	Mel- Alto/Tenor Sx, Euph. Accomp- Tbn & Tamb. Bass Line- B. Cl, B.Sx, Tuba.								Full Band - Four Parts Here															
General Character	Light, Bouncy, Bubbly								Imitation...same feel as previous section.															
Means for Expression	Alto saxes and Euphonium take over and shine! Almost feels like circus or side show music.								Flutes, Oboes, Clarinets-Same feel as what the saxes and euphoniums just played at m. 65.															
Conducting Concerns		Triangle on 3		Triangle on 3		Triangle on 3		Triangle on 1	Keep a steady rhythmic pattern to ensure correct syncopation. Alto saxes & Horns have same off-beat pattern that trombones had at m. 65.															
Rehearsal Consideration	Balance here is crucial. Alto Saxes must play out; Trombones must be precise.								Upper woodwinds have the melody. Trumpets have the countermelody.															

Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	
Form	81 Theme C4								Transition				93 Interlude				
Phrase Structure																	
Tempo																	
Dynamics	f								f / pp				mf < f				
Meter/Rhythm													4/4				
Tonality									Ab Major								
Harmonic Motion	Same as 73								Modulation to new key				I IV		I V	I IV	I V
Orchestration	Full Band - Four parts								Mallets 1 & 2				Low brass & percussion to 97		Add clarinets	Add flutes	
General Character	Bigger and bolder than previous section.								Very thinly scored				Building				
Means for Expression	Fl, Ob, A.Sx, Euph- Your line should soar above the band.....lots of flow.												Grow from nothing				
Conducting Concerns	The band will tend to rush here as they play louder. Keep them in check.										Triangle on 1		Triangle on 1	Tempo will tend to rush here.			
Rehearsal Consideration	Temple blocks get the melody!	Play this line softer and faster. Generally softer than they think it should be.											Work for a brighter and rounder tone.				

Measure #	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119
Form	Theme A4								105 Coda														
Phrase Structure																							
Tempo																							
Dynamics	f								f														
Meter/Rhythm		3/4		4/4		3/4		4/4	4/4														
Tonality																							
Harmonic Motion	I			IV	IV V	I		I	V	V II	V												
Orchestration	Full Band - Four parts - Same as m.49								Bsn. B.Cl, B.Sx, Euph, Tuba & Rhythmic Percussion					Add Saxes, Horns, Trombones				Add Flutes, Oboes, Clarinets, Trumpets					
General Character									Very Rhythmic					Building and layering									
Means for Expression	Same as m. 49								The main interest here is the percussion section. Rock out! The rest of the band is building a layer cake of sound here.														
Conducting Concerns		in 3		in 4		in 3		in 4	Percussion must be steady....no rushing.			Release on 4						Keep percussion rhythmic pattern clear, clean, and steady.					
Rehearsal Consideration	Same as m. 49								The band should listen to the percussion section. From 105 to the end, everything should arise from the rhythmic percussion section. Each new layer should be slightly louder than the previous.														

Measure #	120	121	122	123	124	125
Form						
Phrase Structure						
Tempo						
Dynamics		p to f	ff		ff	
Meter/Rhythm						
Tonality						
Harmonic Motion						I
Orchestration	Percussion, Temple Blocks, Wood block	Add timpani, snare, bass, sus. cymbal	Low Reeds, Low Brass		Full Band	
General Character	Cadence-like	Cadence-like				
Means for Expression						
Conducting Concerns						Release on 2
Rehearsal Consideration	Be mindful of articulations...staccatos & slurs. Let the last note ring.					

Unit VIII. Suggested Listening

James Barnes, *Crossgate*

Samuel Hazo, *As Winds Dance*

David Holsinger, *Havendance*

Philip Sparke, *Dance Movements*

Johnnie Vinson, *Ballad and Dance*

Unit IX. Seating Chart and Acoustical Justification

The arrangement and seating of the band should be based upon the demands of the literature that the ensemble is performing. The literature that was performed as a part of this report generally required instrument sections to be grouped together, because of the amount of section playing that was found throughout the music that we were performing. For example, as pictured in the figure below, the clarinet section is grouped together, including the bass clarinet; as is the entire saxophone section.

After making these basic grouping decisions, I then placed the low reeds and low brass as close to the center of each row as possible; allowing for the bass voices of the band to emulate from within the group. My thought process behind this decision was to encourage proper balance and dynamic control, as well as allowing for the solid foundation of our ensemble to come from the lowest voices.

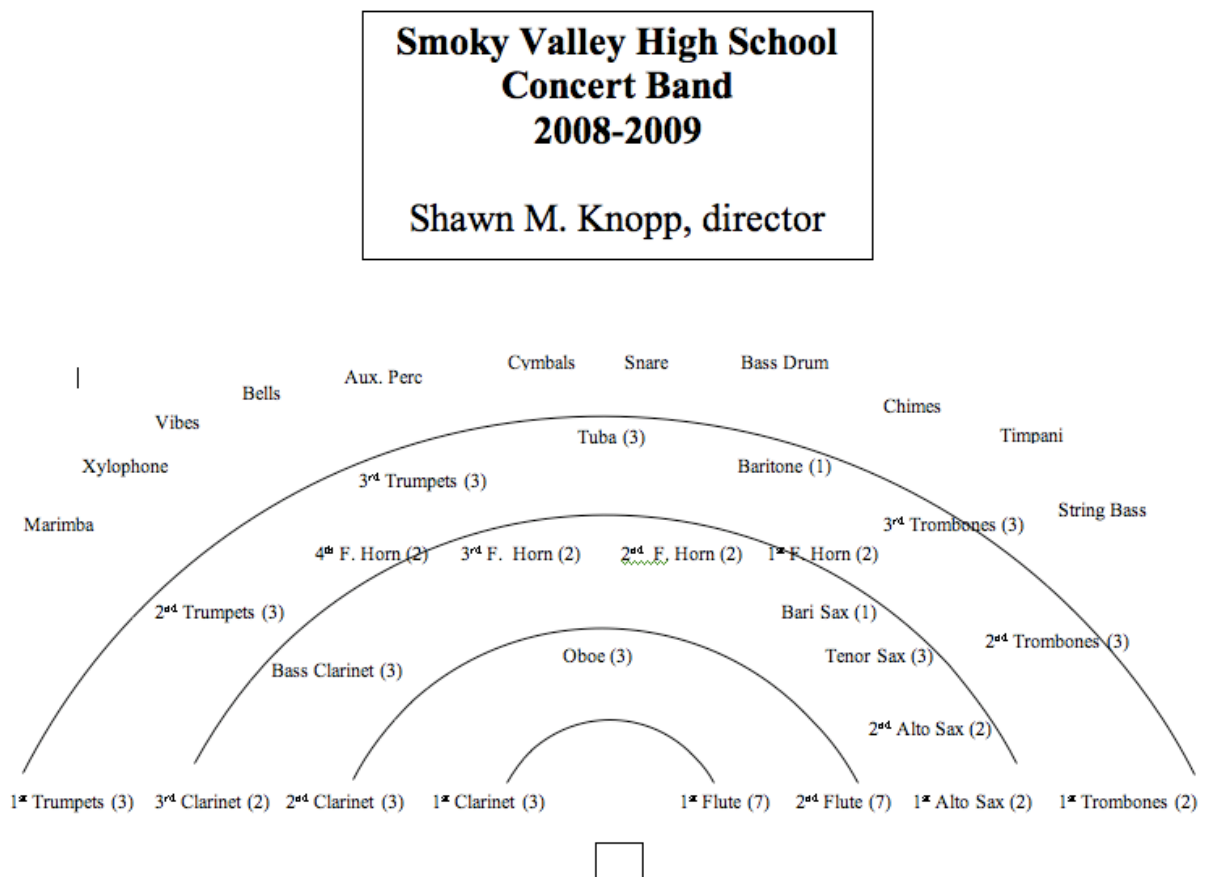
Positioned in a straight line, the French horns are placed in the third row. This placement allows for the proper position of the French horn bell towards the rear of the ensemble, rather than angled out to the side of the ensemble or towards the audience. By positioning the French horns in a straight line, we were able to use the fourth row of music stands and personnel as shields to project the sound of the French horns.

My next seating goal was to place all of the first chair players as close together as possible. To achieve this goal, all of the first chair players were placed on the outside edge of the band. This allowed the remaining members of each section to be spread out within the ensemble. One exception to this rule was the oboe section, which I usually seat in the first row between the first flutes and first clarinets. With three students in the oboe section, it was often

very difficult to achieve a good balance between the oboes and the band; they were usually too loud. By placing them in the middle of the second row, between the second flutes and second clarinets, their sound was dampened enough to prevent us from having each of them play at a consistently reduced dynamic level.

Overall, this seating arrangement worked well for this report, as it allowed the band to develop a section sound with their instrument families as well as providing the necessary structure for the band to achieve a proper balance of sound.

Figure 4.7 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan Overview – Week 1

Ensemble: SVHS Concert Band

Announcements:

Literature: *Dance Sinfonia*

Time: Approximately 50 minutes

Plan	Evaluation
<ol style="list-style-type: none"> 1. Listen to the recording. 2. Sight-read the entire piece. 3. Identify the overall form. <ol style="list-style-type: none"> a. ABACA b. Listen to the recording again. c. Mark these spots in the music. <ol style="list-style-type: none"> i. A – m. 9; B – m. 33; A – m. 49; C – m. 57; A – m. 97 4. Rehearse Introduction & A Section <ol style="list-style-type: none"> a. Measures 1 – 32 <ol style="list-style-type: none"> i. Identify Theme A1 & A2 b. Break down parts for rehearsal <ol style="list-style-type: none"> i. Split parts by Melody, Countermelody, and Accompaniment ii. Work with percussion section to develop steady “dance-like” pulse. 	<ol style="list-style-type: none"> 1. n/a 2. Record this sight-reading for use later. Will play this for students once we have learned the work. This will give them a sense of how far they have come. 3. Have students check their neighbor’s part for correct marking of the form. 4. The full band will play each Theme as it is presented in the music. These will need to be printed out for the students.

Rehearsal Plan Overview – Week 2

Ensemble: SVHS Concert Band

Announcements:

Literature: *Dance Sinfonia*

Time: Approximately 50 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Identify and describe “Hocket”<ol style="list-style-type: none">a. Provide specific examples<ol style="list-style-type: none">i. Measures 1-4, low to high; m. 41-48, all instruments; m. 57-64, clarinets, saxophones, trumpets, oboes, flutes.2. Identify and describe “Hemiola”<ol style="list-style-type: none">a. Provide specific examples<ol style="list-style-type: none">i. Measure 5-8; 65-72; 73-80.3. Review Introduction & Initial A Section4. Rehearse Second and Third A Sections<ol style="list-style-type: none">a. m. 49-56 & m. 97-endb. Introduce new A themes and compare them to the other A sections.c. Rehearse according to Melody, Countermelody, & Accompaniment.d. Put it all together – Macro – Micro - Macro	<ol style="list-style-type: none">1. Hocket- each instrument group will play their part of the hocket. In small groups (no more than 5) students will create their own, very short, hocket and then perform this for the band. Students all groups must perform this for the band by the end of the week.2. Students will identify hemiola found in the music on their iPods for iTunes. Ask to students to share what they have found. Also be sure to play examples for the class. Check into Dave Matthew’s Band & Dave Weckl.3. The full band will perform each new theme.

Rehearsal Plan Overview – Weeks 3-4

Ensemble: SVHS Concert Band

Announcements:

Literature: *Dance Sinfonia*

Time: Approximately 100 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Review “Hocket” & “Hemiola”2. Review Introduction and all A sections.<ol style="list-style-type: none">a. Play these as large chunksb. Rehearse sections as necessary.3. Introduce B Section<ol style="list-style-type: none">c. Measure 33 – 49<ol style="list-style-type: none">i. Two new themes here.4. Work Transition from initial A section to B section5. Play from the beginning through the B section.6. Rehearse percussion section during activity period. This sectional will need to focus on a “dance-like” feel and maintaining a consistent pulse.	<ol style="list-style-type: none">1. Those small groups that have not performed their hocket for the band will need to complete this.2. Give students short 45 second to 1 minute “practice sessions” during class to work their parts.3. Begin having students sing their parts.4. Clap, Count, and Finger the parts.5. Listen to parts of the recording for style.

Rehearsal Plan Overview – Weeks 5-8

Ensemble: SVHS Concert Band

Announcements:

Literature: *Dance Sinfonia*

Time: Approximately 200 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Review Beginning through B section.2. Review final A section to the end.3. Introduce C section<ol style="list-style-type: none">a. Measure 57 – 97b. Four new themes here.c. Interlude & Transition4. Rehearse each part separately in the new C section.<ol style="list-style-type: none">a. Melody, Countermelody, Accompanimentb. Percussion5. Once the C section is down, read through the entire piece.	<ol style="list-style-type: none">1. The full band will play each new theme. Be sure to have this printed out for them.2. Let the percussion set the rhythmic pulse for the band.<ol style="list-style-type: none">a. While percussion is playing, have the band clap the eighth notes. This should help establish the hocket.b. Will also allow the continual flow from one instrument section to the next.3. Make a recording of the second complete run through of the piece. Post this online and have students critique the recording using the State Large Group Rating form.<ol style="list-style-type: none">a. Post these results in the room for the band to review.

Rehearsal Plan Overview – Weeks 9-12

Ensemble: SVHS Concert Band

Announcements:

Literature: *Dance Sinfonia*

Time: Approximately 200 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Begin this set of rehearsals with yet another complete run through of the work.2. The main focus should be on transitions and making them smooth.<ol style="list-style-type: none">a. There will be a tendency for the piece to slow down and/or lose the overall dance-like feel.b. The eighth note needs to remain constant and consistent.3. One sectional for every section during activity period during these weeks.<ol style="list-style-type: none">c. Check notes, rhythms, transitions, intonation, etc.4. Invite a guest educator in to listen to our rehearsals and make suggestions.	<ol style="list-style-type: none">1. Have students from each section demonstrate how the transitions should be played.<ol style="list-style-type: none">a. Take volunteers for this2. Listen to the professional recording again.<ol style="list-style-type: none">a. Have students evaluate this recording using the State Large Group Rating sheet.b. Compare the rating sheet of the professional recording and to the rating sheet of our run through from the last set of rehearsals.c. What can we do to improve?3. Visit with guest educator on how I can improve issues within the band; mainly, transitions.

Rehearsal Plan Overview – Weeks 13-16

Ensemble: SVHS Concert Band

Announcements:

Literature: *Dance Sinfonia*

Time: Approximately 200 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Full run-through of the piece every other day.2. Move to working on large chunks<ol style="list-style-type: none">a. Beginning – m. 41b. m. 41 – 93c. m. 93 – end3. Transitions still need work.<ol style="list-style-type: none">a. Measures 19, 33, 41, 57, 65, 93, 1224. Record each rehearsal and post to the website5. Invite guest clinician in to work with the band.<ol style="list-style-type: none">a. Another director saying the same stuff never hurts!6. Move to the stage for 3-4 rehearsals<ol style="list-style-type: none">a. Focus of these rehearsals will be responding to the difference in sound, stage, lighting, etc.7. Concert!	<ol style="list-style-type: none">1. Transitions are getting better, but there is still a drop in tempo.<ol style="list-style-type: none">a. Measures 19, 33, 41, 57, 65, 93, 1222. Record each rehearsal and post to the website.<ol style="list-style-type: none">a. Over the next four weeks, students will need to critique their section and the full band using the State Large Group Rating sheet.b. One critique per week.3. Following the rehearsal with the guest clinician, have student verbally respond in class on their thoughts about what happened.<ol style="list-style-type: none">a. Positives, Negativesb. What’s Next?4. Listen to Recording of initial Sight-Reading and second full reading.5. Listen to Recording of the concert<ol style="list-style-type: none">a. Evaluate the concert using the SLG Rating Sheet.

CHAPTER 5 - Linden Lea

Unit I. Composer

Composer Ralph Vaughan Williams (1872-1958) was the most important English composer of his generation. As a teacher, writer, and conductor, Vaughan Williams was instrumental in the 20th century revival of English folk music and for establishing the traditions of fine British band literature. Vaughan Williams, along with Gustav Holst, are considered two of the most important and influential composers for band (Miles, 1998). Some of Vaughan Williams' more popular works include: *Folk Song Suite*, *Toccata Marziale*, *Sea Songs*, and *Flourish for Wind Band*.

Figures and Tables

Figure 5.1 Ralph Vaughan Williams



Picture from the Vaughan Williams Memorial Library

Table 5.1 List of compositions

Name	Genre	Publisher	Difficulty	Date Published
English Folk Song Suite	Military Band	Boosey & Hawkes	Medium Advanced	1923
Flourish for Wind Band	Military Band	Oxford University Press	Medium Easy	1939
Sea Songs	Military Band	Boosey & Hawkes	Medium	1923
Toccata Marziale	Military Band	Boosey & Hawkes	Advanced	1924

Table 5.2 Discography of Works

Title	Recording Label	Numerical Code	Date Published
British Band Wind Classics	Chandos	9697	1999
Composer's Collection: Vaughan Williams	GIA	n/a	2007
Fennell: Suites 1 & 2 / Folk Song Suite / Toccata Marziale	Mercury	289462960-2	1999
Teaching Music Through Performance in Band Resource Recordings, Volume 1: Grades 2 and 3	GIA	CD-418	1998
Vaughan Williams: Songs of Travel	Naxos	8.557643	2004

Unit II. Composition

This work was originally set for voice and piano in 1901, with text by author William Barnes (Miles, 1998). This current work for band was arranged by John W. Stout and published in 1984. The text from the first verse of the Barnes poem follows (Taylor, 2009):

*'Tthin the woodlands, flow'ry gleaded,
By the woak tree's mossy moot,
The sheenen grass-bleades, timber-sheaded,
Now do quiver under voot ;
An' birds do whissle over head,
An' water's bubblen in its bed,
An' there vor me the apple tree
Do lean down low in Linden Lea.*

Unit III. Historical Perspective

The early 20th century saw the renewed interest of composers to use and incorporate folk music from their countries as part of their compositions. In this arrangement of the English folk song *Linden Lea*, Vaughan Williams emphasizes flowing lines, sustained note lengths and lyrical phrases. Vaughan Williams was so talented in composing music in the style of the English folk song, that many of his original melodies have been mistaken for authentic folk songs.

Important Events That Occurred in 1901 (Brainy history, 2009):

- Australia declares independence from federation of U.K. colonies
- Oil was discovered in Texas
- 1st games played in baseball's American League
- 1st performance of Anton Bruckner's 6th Symphony in A
- Edward Elgar's "Pomp and Circumstance March," premieres in Liverpool
- Gustav Mahler's 4th Symphony in G, premieres

Unit IV. Technical Considerations

This work is entirely in F Major with few accidentals. The few accidentals that do exist occur mainly at cadence points in the composition and should be familiar to students at this level (Figure 5.2). There are very few areas of rhythmic concern, however, great concern must be given to the release of phrases and the precise entrance of the subsequent phrase (Figure 5.3). The main rhythms include half, quarter, and eighth notes. Phrases should be smooth and flowing with legato articulations throughout. Percussion requirements are minimal and include timpani, suspended cymbal, bells, and chimes.

Figures and Tables

Figure 5.2 Measures 11-13 - Cadence Points (Vaughan Williams & Stout, 1984)

The image displays a musical score for measures 11-13, featuring multiple staves. The score includes dynamic markings such as *div.*, *mf*, and *mp*. A bracket labeled '13' spans the first three measures of the top staff. Handwritten annotations include the numbers '11', '12', and '13' positioned above the staves, and the phrase 'one player' with a bracket and '13' below the staves. A large handwritten arrow points downwards from measure 12 to measure 13. The score concludes with a double bar line and repeat signs.

Figure 5.3 Measures 1-5 - Release and Entrance (Vaughan Williams & Stout, 1984)

The image shows a page of a musical score for measures 1-5. The score is for a large ensemble, including woodwinds, brass, and strings. The tempo is marked 'Andante con moto (♩ = 90)'. The key signature has one flat (B-flat major or D minor). The score is divided into sections for Flutes, Oboe, Clarinets (B♭ Alto, B♭ Bass, Bassoon), Saxophones (E♭ Alto, B♭ Tenor, E♭ Baritone), B♭ Cornets, Horns in F, Trombones, Baritone, Basses, String Bass, and Timpani/Suspended Cymbal. The score includes dynamic markings such as *mp*, *legato*, and *p*. There are handwritten annotations in blue ink: '1 mp', '2', '3-4 mp', and '5' written above the first clarinet staff. A bracket labeled '1st Clar.' spans measures 1-5. The score is written in a standard musical notation with stems and beams connecting notes across measures.

Unit V. Stylistic Considerations

Lindea Lea is composed in the style of a folk song, thus the composition must be performed with flowing lines that include sustained note lengths and lyrical phrases. The melody is simple and usually includes a simple harmonic accompaniment. Great care must be given to proper balance between the melodic and harmonic lines. Attention must be given to the various woodwind choir (Figure 5.4) and brass choir sections that are found throughout the composition. Again, the proper balancing of voices in these choirs is crucial to the correct stylistic performance of *Linden Lea*.

Figures and Tables

Figure 5.4 Woodwind Choir – Measure 21-29 (Vaughan Williams & Stout, 1984)

Musical score for Woodwind Choir, measures 21-29. The score is written for a woodwind choir and includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, and Bassoon 3. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics, including *p* and *mp*. The score is marked with a rehearsal sign at measure 21.

Figure 5.5 Brass Choir – Measures 37-45 (Vaughan Williams & Stout, 1984)

Musical score for Brass Choir, measures 37-45. The score is written for a brass choir and includes parts for B♭ Cornet 1, B♭ Cornet 2, Horn in F 1, Horn in F 2, Trombone 1, Trombone 2, Baritone, and Basses. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics, including *sfz*. The score is marked with a rehearsal sign at measure 37. Handwritten annotations in the score include "36", "Slightly faster", "37", "38", "39", "40", "41", and "42".

Unit VI. Musical Elements

Linden Lea has a simple melodic line that is not developed or varied; it is, however, transferred between various instruments in the band. The listener will be drawn to the melodic line as it passes from one instrument to another. The accompaniment is quite diatonic with the occasional dominant seventh and the lone Deceptive cadence (Figure 5.6). The piece is clearly in F Major, which is first presented in the pedal tone at the beginning (Figure 5.7) (Vaughan Williams and Stout, 1984). Phrases are generally eight measures with smaller 4 measure sub-phrases (Figure 5.8) which are identified with breath marks in the music.

Figures and Tables

Figure 5.6 Measure 41 - Deceptive Cadence (Vaughan Williams & Stout, 1984)

The image shows a page of a musical score for Figure 5.6, Measure 41. The score is for a band and includes parts for Eb Baritone, Bb Cornet, Horn in F, Trombone, Baritone, and Basses. The music is in 4/4 time and F major. The key signature has one flat (Bb). The score shows a deceptive cadence in measure 41. Handwritten annotations in the score include '36', 'Slightly faster', 'd = 93', '37', '40', and '41'. There are also some markings like '38' and '39'.

Figure 5.7 Measures 1-3 - F Major Pedal Tone (Vaughan Williams & Stout, 1984)

The image shows a page of a musical score for Figure 5.7, Measures 1-3. The score is for a band and includes parts for Basses, String Bass, Timpani, and Suspended Cymbal. The music is in 3/4 time and F major. The key signature has one flat (Bb). The score shows a pedal tone in the basses and string bass, and a timpani part with soft mallets. The score is marked with dynamics like *p* and *mp*. The tempo is marked *mp*. The score is in 3/4 time. The key signature has one flat (Bb). The score shows a pedal tone in the basses and string bass, and a timpani part with soft mallets. The score is marked with dynamics like *p* and *mp*. The tempo is marked *mp*. The score is in 3/4 time. The key signature has one flat (Bb). The score shows a pedal tone in the basses and string bass, and a timpani part with soft mallets.

Figure 5.8 Measures 13-29 - Eight Bar Phrases and 4 Bar Sub-Phrases

Measure #	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	
Form	13 Theme 2																	
Phrase Structure																		
Tempo																		
Dynamics																		
Meter/Rhythm																		
Tonality	Pedal tone on F																	
Harmonic Motion	I V I																	
Orchestration	Choir with Euph. Full Band Woodwind Choir - Flute, Oboe, Clarinets with String Bass, Timpani, & Chimes																	
General Character	Lightly Moving Leading Peaceful																	
Means for Expression	"Tell your story..." - m. 25-26 "A pause in your story...take a breath"																	
Conducting Concerns	Keep gestures legato and flowing decrescendo Release on beat 3 Small motions / gestures Cue bells & chimes on 2 Cue bells & chimes on 2																	
Rehearsal Consideration	Musicians from chopping off the end of the phrases. Pay close attention to balance. Plenty of 3rd clarinets here. String bass and timpani pedal tone needs to be solid. Be aware of breath mark.																	

Unit VII. Form and Structure

Measure	Form	Structure
1 – 4	Introduction	F Major pedal tone
5 – 12	A Section Theme 1	Full Band
13 – 20	Theme 2	Woodwind choir, Trumpet 1, French horn 1, Euphonium
21 – 29	B Section Theme 3	Woodwind choir, String Bass, Timpani, Chimes
30 – 37	Theme 2	Woodwind choir to Full Band
38 – 45	A Section Theme 1	Brass Choir
46 – 49	Theme 2	Full Band
50 – 57	Coda	Full Band
54 – 57		Pedal tone; Saxes, Trumpets, and French horns provide melodic motion

Figure 5.9 Score Analysis

Measure #	1	2	3	4	5	6	7	8	9	10	11	12
Form	Introduction				A Theme 1							
Phrase Structure												
Tempo	Andante con Moto Quarter Note=96, consider Quarter Note=87											
Dynamics	mp											mf
Meter/Rhythm	3/4											
Tonality	F Major											
Harmonic Motion	I - F Major Pedal Tone						V	I				V
Orchestration	Staggered entrances begin with tuba, string bass, and timpani. Full band enters on beat 2&				Full Band							Full Woodwind C Tpt.1, Hn. 1 &
General Character	Flowing				Legato Smooth							
Means for Expression	Show/Provide the text of the poem				The band should sing their parts. This is a chorale.....very singable.							
Conducting Concerns	Give strong downbeat on 2				Smooth and legato gestures							Cue Sus. Cymbal on 2
Rehearsal Consideration	Soft mallets on suspended cymbal - need to bring this out.				Quick breath here							Work to keep m

Measure #	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	
Form	13 Theme 2																	
Phrase Structure																		
Tempo																		
Dynamics							decrescendo	mp	p									mp
Meter/Rhythm																		
Tonality	Pedal tone on F																	
Harmonic Motion	I						V	I										
Orchestration	Choir with Euph.			Full Band					Woodwind Choir - Flute, Oboe, Clarinets with String Bass, Timpani, & Chimes									
General Character	Lightly			Moving	Leading				Peaceful									
Means for Expression	"Tell your story..." - m. 25-26 "A pause in your story...take a breath"																	
Conducting Concerns	Keep gestures legato and flowing						decrescendo	Release on beat 3	Small motions / gestures				Cue bells & chimes on 2					Cue bells & chimes on 2
Rehearsal Consideration	Musicians from chopping off the end of the phrases.								Pay close attention to balance. Plenty of 3rd clarinets here. String bass and timpani pedal tone needs to be solid. Be aware of breath mark.									

Measure #	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	
Form	30 Theme 2								38 A Theme 1								
Phrase Structure	[Musical phrase structure diagram showing arcs across measures 30-45]																
Tempo									Animato piu mosso note=93	Quarter							Risolut
Dynamics				f / subito p													f
Meter/Rhythm																	
Tonality																	
Harmonic Motion	IV	V	IV	ii V	I		V vii	I	I			V vi IV Deceptive Cadence	I			Scalar descending bass line	V
Orchestration	Add Alto saxes and horns		Full Band	Woodwind Choir - flute, oboe, clarinet, with timapni					Full Brass Choir - All Brass								
General Character					peaceful												Bold, Stately, Majestic
Means for Expression																	"Take over from woodwinds and continue the story. What's next?" "This section should be majestic; you could be playing for a King!"
Conducting Concerns		Cue bells & chimes on 2		subito p Bells & Chimes on 1					Pickup tempo			Breath Mark					
Rehearsal Consideration									Again with balance concerns. Plenty of bass voices and moving lines.....bring these out. M. 41- Extend the end of the phrase.								

Measure #	46	47	48	49	50	51	52	53	54	55	56	57
Form	46 Theme 2											
Phrase Structure												
Tempo							Rallentando		Quarter Note=84			
Dynamics												
Meter/Rhythm												
Tonality												
Harmonic Motion	IV	V			I			I V	I - Pedal Tone F to end			
Orchestration	Full Band minus trumpet I			Add Trumpet I Chimes & Bells on beat 2		Full Band			Full Band - saxes, trumpets & horns provide melodic motion.			
General Character	Direct & Definate				Flowing					Majestic		
Means for Expression	"The poem is coming to an end. Finish the story."									The "Last Word".....Your final chance to tell the listener how you feel.		
Conducting Concerns	Sepearted gestures for brass....not too short. Chimes and bells on beat 2.							Release on 2	Provide some emphasis on beats 2 & 3.....Swell for cresc. and fade away.			
Rehearsal Consideration	Brass eighth notes should be seperated but not too short.							Don't chop off the end of the phrase	The moving lines must be heard.			

Unit VIII. Suggested Listening

James Barnes, *Yorkshire Ballad*

Frank Erickson, *Air for Band*

Percy Grainger, *Irish Tune from County Derry*

Percy Grainger, *Ye Banks and Braes O' Bonnie Doon*

Dimitri Shostakovich, arr. Rhea, *The Fire of Eternal Glory*

Ralph Vaughan Williams, *Folk Song Suite*

Ralph Vaughan Williams, *Flourish for Wind Band*

Darren W. Jenkins, *Ballade*

Unit IX. Seating Chart and Acoustical Justification

The arrangement and seating of the band should be based upon the demands of the literature that the ensemble is performing. The literature that was performed as a part of this report generally required instrument sections to be grouped together, because of the amount of section playing that was found throughout the music that we were performing. For example, as pictured in the figure below, the clarinet section is grouped together, including the bass clarinet; as is the entire saxophone section.

After making these basic grouping decisions, I then placed the low reeds and low brass as close to the center of each row as possible; allowing for the bass voices of the band to emulate from within the group. My thought process behind this decision was to encourage proper balance and dynamic control, as well as allowing for the solid foundation of our ensemble to come from the lowest voices.

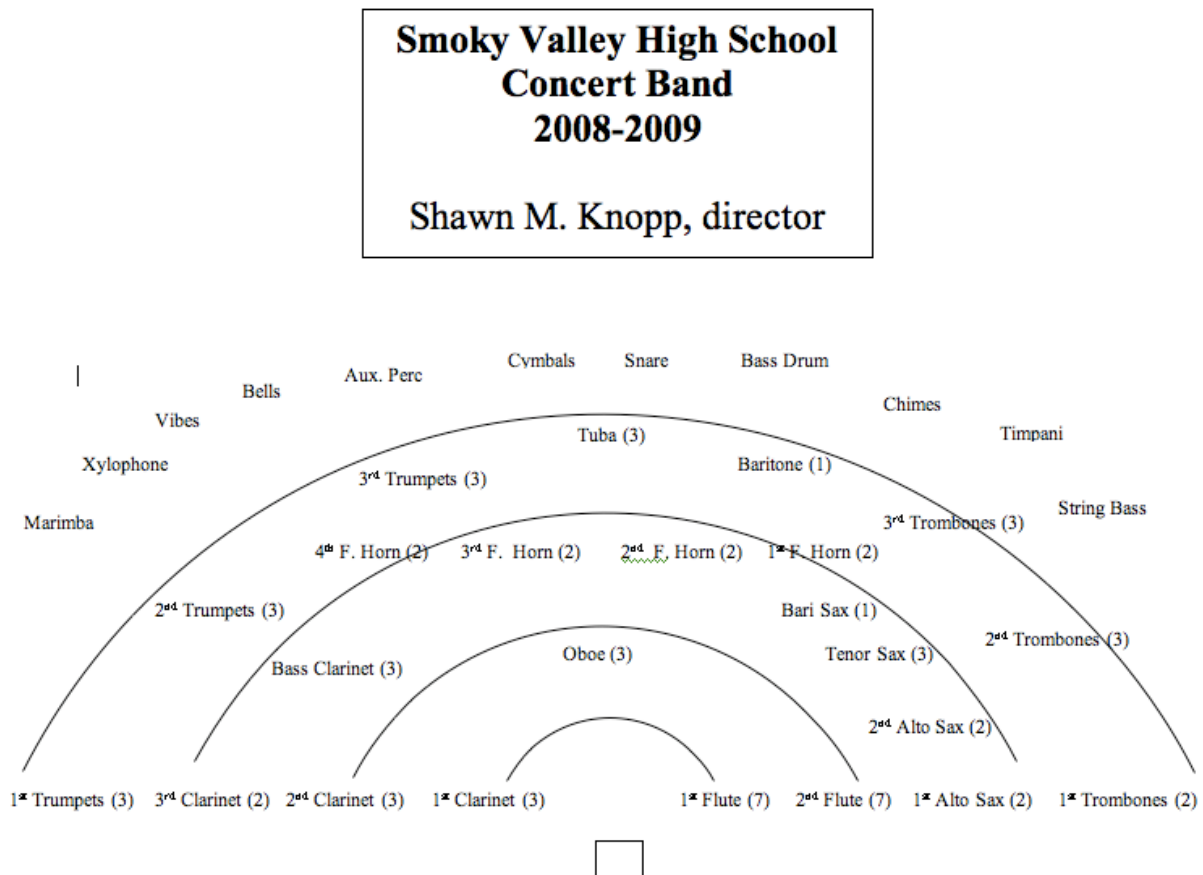
Positioned in a straight line, the French horns are placed in the third row. This placement allows for the proper position of the French horn bell towards the rear of the ensemble, rather than angled out to the side of the ensemble or towards the audience. By positioning the French horns in a straight line, we were able to use the fourth row of music stands and personnel as shields to project the sound of the French horns.

My next seating goal was to place all of the first chair players as close together as possible. To achieve this goal, all of the first chair players were placed on the outside edge of

the band. This allowed the remaining members of each section to be spread out within the ensemble. One exception to this rule was the oboe section, which I usually seat in the first row between the first flutes and first clarinets. With three students in the oboe section, it was often very difficult to achieve a good balance between the oboes and the band; they were usually too loud. By placing them in the middle of the second row, between the second flutes and second clarinets, their sound was dampened enough to prevent us from having each of them play at a consistently reduced dynamic level.

Overall, this seating arrangement worked well for this report, as it allowed the band to develop a section sound with their instrument families as well as providing the necessary structure for the band to achieve a proper balance of sound.

Figure 5.10 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan Overview – Week 1

Ensemble: SVHS Concert Band

Announcements:

Literature: *Linden Lea*

Time: Approximately 50 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Listen to the recording.2. Sight-read the entire piece.3. Identify the overall form.<ol style="list-style-type: none">a. A B Ab. Listen to the recording again.c. Mark these spots in the music.<ol style="list-style-type: none">i. A- m. 5; B- m. 21; A- m. 384. Rehearse Introduction through the initial A section.<ol style="list-style-type: none">a. Work on breathing and releasing together.5. Identify the first two themes.<ol style="list-style-type: none">a. Theme 1 – m. 5b. Theme 2 – m. 13	<ol style="list-style-type: none">1. Record this sight-reading for use later. Will play this for students once we have learned the work. This will give them a sense of how far they have come.2. Have students check their neighbor's part for correct marking of the form.3. Immediately, the students should begin singing their parts. Since this was originally set for voice and piano, we must be able to flow just as a vocalist would if they were singing this song. This should translate to the instruments.

Rehearsal Plan Overview – Week 2

Ensemble: SVHS Concert Band

Announcements:

Literature: *Linden Lea*

Time: Approximately 50 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Review the overall form.2. Review and Play the Introduction through the initial A section.<ol style="list-style-type: none">a. Review Themes 1 & 23. Rehearse the final A section<ol style="list-style-type: none">a. m. 38b. Themes 1 & 2 return here.4. Dynamic Contrast<ol style="list-style-type: none">a. Dynamics range from <i>piano</i> to <i>forte</i> in these sections. Rehearse crescendos and decrescendos. These will always need to be more than you think they should be.b. Students should sing their parts with great dynamic contrast.	<ol style="list-style-type: none">1. Ask for volunteers to identify the form.2. Have Themes 1 & 2 for everyone in the band.<ol style="list-style-type: none">a. Everyone should play these themes and then sing them.3. To help with style and transition, have one student play Theme 1 and pass it off to another student who will play Theme 2.<ol style="list-style-type: none">a. Try this activity for a couple of days.b. Don't spend a great deal of time on this, but get the point across.4. Using a 3x5 note cards, students will draw visual representations of the dynamic levels ranging from <i>piano</i> to <i>forte</i>. They may not use the standard abbreviations of p, mp, etc., they should draw actual pictures.

Rehearsal Plan Overview – Weeks 3-4

Ensemble: SVHS Concert Band

Announcements:

Literature: *Linden Lea*

Time: Approximately 100 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Listen to the recording of a vocalist singing the original arrangement of this composition and the professional band recording.<ol style="list-style-type: none">a. Students should be listening for style, articulation, dynamics, and inflection.2. Review Themes 1 & 23. Begin rehearsing B section.<ol style="list-style-type: none">a. measure 21b. Theme 3c. This section is built around the woodwind choir with a string bass, timpani, and chimes.4. The woodwind choir needs to balance its sound from the third clarinets. All dynamics must be rooted in the third clarinets.5. Play from the beginning through the B section with no stops.	<ol style="list-style-type: none">1. Students should comment on the similarities and differences between the vocal recording and instrumental recording.<ol style="list-style-type: none">a. In what ways should our performance be more like the vocal recording? In what ways should it be different?2. Everyone should play Theme 3. Make sure everyone has a copy of this.3. Experiment with the woodwind choir balance.<ol style="list-style-type: none">a. Ask the flutes to act as the base of the Pyramid of Sound.b. Now the first clarinets, then the seconds.c. Finally, return to the third clarinets as the base.d. Which sounded better and why?4. Record the band playing from the beginning through the B section.<ol style="list-style-type: none">a. Post to website.b. Students should e-mail me one item that they can improve on.

Rehearsal Plan Overview – Weeks 5-8

Ensemble: SVHS Concert Band

Announcements:

Literature: *Linden Lea*

Time: Approximately 200 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Review Themes 1, 2, & 3.2. Review Introduction, A sections, B section.3. Play through the entire piece, no stops.4. Address the Woodwind Choir Sections.<ol style="list-style-type: none">a. m.21-30<ol style="list-style-type: none">i. This section needs to float on top of the pedal tone below. Good dynamics and an upbeat tempo.b. 33-38<ol style="list-style-type: none">i. Same balance concerns as before....must build from the third clarinets.5. Address the Brass Choir Section.<ol style="list-style-type: none">a. m. 37-46<ol style="list-style-type: none">i. This section should sound like a traditional brass band sound. Play a recorded example.6. Share the text of the poem with the students.	<ol style="list-style-type: none">1. Sectionals for each section, at least once, during activity period.<ol style="list-style-type: none">a. Address fingerings, notes, tone, dynamics, etc.2. Critique our recorded performance using the SLG rating sheet.3. For added connection to this composition, students will write new text for the music of Linden Lea.<ol style="list-style-type: none">a. Topic is their choice.b. Must match style, phrasing, etc.c. Text can be original or can be from another source; be sure to give credit when due.d. New text should be submitted via PowerPoint.e. The band will sing a selected few.

Rehearsal Plan Overview – Weeks 9-12

Ensemble: SVHS Concert Band

Announcements:

Literature: *Linden Lea*

Time: Approximately 200 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Play a complete run-through at least two to three times a week.2. Guest educator will come in and listen to rehearsal; will make comments to director on what can be improved.3. Rehearse transitions<ol style="list-style-type: none">a. Full band –Woodwind Choir – Full Bandb. Woodwind Choir – Brass Choirc. Brass Choir – Full Band4. Dynamic Contrast<ol style="list-style-type: none">a. For the most part, we have made good progress, but the softer dynamic levels still need to be softer.b. Listen to recording of vocalist again.c. Rehearse cresc. & decresc. in m. 56-57.5. Rehearse measure 53-end.<ol style="list-style-type: none">a. Moving lines should take a breath before final phrase.6. Rehearse on stage 3-4 times.7. Concert!	<ol style="list-style-type: none">1. Listen to recording of our initial sight-reading.<ol style="list-style-type: none">a. How have we improved?b. How can we still improve?2. Share guest educator comments with the band.3. Listening Assignment<ol style="list-style-type: none">a. Go to YouTubeb. Find to examples of a Linden Lea performance.c. Genre doesn't matter.d. Compare and Contrast these on a 3x5 card and turn it in.4. Listen to recording of the concert.<ol style="list-style-type: none">a. Critique our performance using the SLG rating sheet.

CHAPTER 6 - Strawflower

Unit I. Composer

Ralph Hermann (1914-1994) began studying piano at an early age. Before the age of 14 he played professionally with local theatre and dance bands and made a series of guest appearances with symphony orchestras in and around Milwaukee. Subsequently, his attention turned to composition and with this in mind, he studied virtually all of the instruments (Smith, 2002).

Hermann's formal music education in composition was at New York's Julliard School of Music with Vittorio Giannini. During World War II he served two years with the Army Air Corps and one year with the infantry as the musical director of General Bradley's 12th Army Orchestra. Upon returning to New York, he embarked upon a career, which included membership with Toscanini's NBC Orchestra. He later served as an arranger, composer, and conductor with the National Broadcasting Co., the American Broadcasting Co., and the Percy Faith Orchestra (Smith, 2002).

Ralph Hermann has long been considered an outstanding American composer for symphony orchestra and chamber ensemble. Since 1954, he composed extensively for concert bands.

Figures and Tables

Figure 6.1 Ralph Hermann



(Smith, 2002)

Table 6.1 List of compositions

Name	Genre	Publisher	Difficulty	Date Published
Concerto for Doubles, for bass clarinet and orchestra	Orchestra	n/a	n/a	n/a
Jewish Melodies, for clarinet and orchestra	Orchestra	n/a	n/a	n/a
Arlington Overture	Concert Band	n/a	n/a	n/a
Ballet for Young Americans	Concert Band	Podium Music, Inc.	Medium	1956
Belmont Overture	Concert Band	n/a	n/a	n/a
Circus Time	Concert Band	n/a	n/a	n/a
Concerto for Horn and Band	Concert Band	Podium Music, Inc.	Medium	1964
Clarinet on the Town	Concert Band	Carl Fisher	Medium Easy	1955
Nocturne	Concert Band	Carl Fisher	Medium Easy	1959
North Sea Overture	Concert Band	Jenson Publications	Medium	1955
Percussion Discussion	Concert Band	n/a	n/a	n/a
Prelude and Caprice	Concert Band	n/a	n/a	n/a
Pulchinello for bass clarinet and band	Concert Band	n/a	n/a	n/a
Sleighride Express	Concert Band	n/a	n/a	n/a
Star Journey	Concert Band	n/a	n/a	n/a
Yellow Rose of Texas	Concert Band	n/a	n/a	n/a
Christmas Fantasy	Choir/Brass	n/a	n/a	n/a
Clarinet on the Town	Clarinet/Piano	n/a	n/a	n/a
Concertino for Saxophone Quartet	Saxophone Quartet	n/a	n/a	n/a

Table 6.2 Discography of Works

Title	Recording Label	Numerical Code	Date Published
Band Concert: American Symphony of the Air, Dr. William D. Revelli, conductor	Decca	DL 8157	n/a
WINDS OF INDIANA: Saxophone Vocalise	Delos	DE3188	1995
Saxophone Recital: Omori, Yoshiki - NAKADA, Y. / MATITIA, J. / DUBOIS, P.M. / TOYOZUMI, T. / WORLEY, J.	Meister Music	MM1120	n/a

Unit II. Composition

Strawflower is written for Alto Saxophone solo and band and is in ABA form with a cadenza and short coda. This composition relies heavily on jazz theory and employs a complex chord structure that makes the composition interesting for the listener. The standard concert band instrumentation is used but percussion scoring is very limited, using only snare drum, bass drum, suspended cymbal, timpani, and bells (Hermann, 1978).

Unit III. Historical Perspective

Strawflower provides students the opportunity to accompany a solo with a contemporary sound and feel. Ralph Hermann was of the World War II era and composed and arranged music during the time when the “Big Band Sound” was flourishing (Smith, 2002). Many of those sounds are found throughout *Strawflower*. From the typical ii/V⁷/I jazz chord progression to the syncopation and swinging rhythms of the Alto Saxophone solo (Hermann, 1978), Hermann’s composition provides a change of pace from the typical concert band literature.

Unit IV. Technical Considerations

The rhythms of this work are not complicated and include, whole, half, quarter, and eighth notes as well as the dotted-eighth sixteenth rhythm, found several times during the composition. As a result of the emphasis of jazz theory throughout, there are plenty of accidentals in every part. Students at the average high school level should not have a problem working through these, however, a fingering/position chart would be good to have for each student.

The alto saxophone solo is playable by the average high school student. The solo includes triplet rhythms and sixteenth notes (Figure 6.2), but at the opening tempo of quarter note = 80 and the later tempo of quarter note = 104, these rhythms should not be a problem. The solo does include a cadenza section and like most cadenzas (Figure 6.3), the tempo may vary and can be interpreted by the performer. Most parts of the cadenza are very scalar and have repetitive note figures that lay very well under the fingers.

Figures and Tables

Figure 6.2 Measures 1-8 - Alto Saxophone Solo (Hermann, 1978)

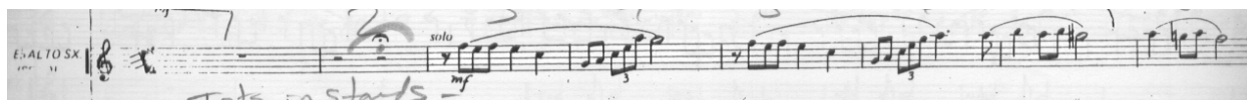
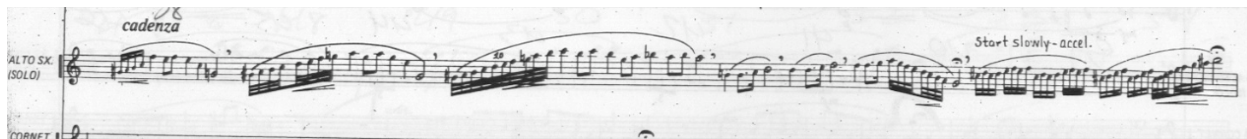


Figure 6.3 Cadenza (Hermann, 1978)



Unit V. Stylistic Considerations

The band accompaniment should be treated more as a jazz ballad than any other style. The soloist should feel free to swing the rhythms and play out over the band. With the exception of a few of measures, 1-2 (Figure 6.4), 32-37 (Figure 6.5), and 39-40 (Figure 6.6), the soloist is

playing the entire time. The biggest stylistic consideration should be for the proper balance of the band to the soloist. With a large concert band, it will be easy to cover the soloist with the band accompaniment. I would not recommend amplifying the soloist, as I believe it would take away from the character of the piece. If necessary, reduce the number of players per part as needed.

Figures and Tables

Figure 6.4 Measures 1-2 – Tacet Soloist (Hermann, 1978)

Slowly, with much freedom ($\text{♩} = 80$)

FLUTE
PIC.

OBOE

BASSOON

B♭ CLAR.
1,2,3

B♭ BASS CL.

E♭ ALTO SX.
1,2

B♭ TEN. SX.

E♭ BAR. SX.

E♭ ALTO SX.
1,2

B♭ CORNET
1,2,3

F HORN
1,2

♭3 HORN
1,2

BARITONE
TUBA, ST. B.

SUSP. CYM.
DRUMS

Timp.
TIMPANI
BELLS

Tpts in stands

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Figure 6.5 Measures 32-37 – Tacet Soloist (Hermann, 1978)

The image displays a handwritten musical score for measures 32 through 37. The score is organized into two systems of staves. The first system consists of six staves, and the second system consists of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf*, *cresc.*, *f*, and *rit.*. Handwritten annotations in blue ink are present, including the measure numbers 32, 33, 34, 35, 36, and 37 written below the first staff of the first system. Additionally, there are circled numbers 3 and 2 on the right side of the staves, and a circled '3' at the end of the first system. The score is written on aged, slightly yellowed paper.

Figure 6.6 Measures 39-40 – Tacet Soloist (Hermann, 1978)

Tempo I

The image shows a page of a musical score for measures 39 and 40. The tempo is marked 'Tempo I'. The score is for a full orchestra and includes a soloist part for E♭ Alto Saxophone. The instruments listed on the left are: FLUTE, PIC.; OBOE; BASSOON; B♭ CLAR. 1,2,3; B♭ BASS CL.; E♭ ALTO SX. 1,2; B♭ TEN. SX.; E♭ BAR. SX.; E♭ ALTO SX. (SOLO); B♭ CORNET 1,2,3; F HORN 1,2; TROMBONE 1,2; BARITONE TUBA, ST. B.; SUSP. CYM. DRUMS; and TIMPANI BELLS. The soloist part for E♭ ALTO SX. (SOLO) is marked with a 'Tacet' sign and has handwritten numbers '39' and '40' written above it. The music is in 4/4 time and features a melodic line in the soloist part, with other instruments providing harmonic support. The dynamic marking 'mf' is used throughout. The page number '203-19030 6 of 8' is printed at the bottom.

FLUTE, PIC.
OBOE
BASSOON
B♭ CLAR. 1,2,3
B♭ BASS CL.
E♭ ALTO SX. 1,2
B♭ TEN. SX.
E♭ BAR. SX.
E♭ ALTO SX. (SOLO)
B♭ CORNET 1,2,3
F HORN 1,2
TROMBONE 1,2
BARITONE TUBA, ST. B.
SUSP. CYM. DRUMS
TIMPANI BELLS

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Unit VI. Musical Elements

This piece provides an opportunity for a more advanced saxophone or clarinet student to shine by performing a solo with the band. The solo has a very flowing melodic line that fits within the jazz based harmony that accompanies it. With the relatively simple rhythms in this work, the ensemble is able to concentrate its efforts on playing with good balance in relation to the soloist as well as playing with a good tone. With the always-changing harmonies and moderate tempo, *Strawflower* lends itself well to teaching long, sustained phrasing in a manner that is interesting for the students. Another wonderful teaching opportunity in this work is with dynamics. A majority of the dynamics fall into the soft category because of the solo, but there are opportunities for the band to play out and play with a very full sound at the *forte* level (Figure 6.7). The dynamics provide a valuable opportunity to teach balance within the band as well as balancing the band to the soloist.

Figures and Tables

Figure 6.7 Measures 30-37 – Full Band Playing at *forte* (Hermann, 1978)

The image displays a handwritten musical score for measures 30 through 37. The score is written on ten staves, with the first staff marked with a circled '30' and the word 'Vamp'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'cresc.', 'rit.', and 'f'. The score is densely packed with musical notation, including many beamed notes and complex rhythmic patterns. The bottom of the page shows the beginning of measure 38, which starts with a double bar line and a 'rit.' marking.

Unit VII. Form and Structure






Measure	Form	Structure
1 – 2	Introduction	Full Band, No Solo
3 – 8	A Section	Solo Accompaniment: Clarinets, Saxes, French horns, Low Brass, Mallets, Aux. Percussion
9 – 10		Add Flutes, Oboes, Trumpets, Timpani
11 – 21	Repeat of A Section	Solo Accompaniment: Clarinets, Saxes, French horns, Low Brass, Mallets, Aux. Percussion
22 – 29	B Section	Solo develops; Full Band Accompaniment Louder dynamics
30 – 37	Transition	Full Band at forte level Solo out after measure 31.
38	Cadenza	Solo
39-40	Transition/Repeat of Introduction	Full Band, No Solo
41 – 48	A Section	Solo Accompaniment: Clarinets, Saxes, French horns, Low Brass, Mallets, Aux. Percussion
49 – 56	Repeat of A Section	Solo Counter melody: Trumpets Accompaniment: Clarinets, Saxes, French horns, Low Brass, Mallets, Aux. Percussion
57 – 61	Coda	Solo Full Band Accompaniment

Figure 6.8 Score Analysis

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21		
Form	Introduction		3	A																			
Phrase Structure																							
Tempo	Freely		Quarter Note=80																				
Dynamics	mf		p / Solo mf																				
Meter/Rhythm	4/4	Fermata on 3																					
Tonality	Eb Major																						
Harmonic Motion	vii ^{o7}	ii ⁷ V	I								vi ⁷ iii ⁷	ii ⁷											
Orchestration	Full Band - No Solo		Solo Begins - Band Accomp. All but Fl, Ob, Tpt.						Add Fl, Ob, Tpt, Timp			Solo - Accomp. All except Fl, Ob, Tpt.				Add Fl, Ob							
General Character	Soft and Subtle		Bluesy, Gentle, Flowing								Flowing again												
Means for Expression	Swell these two measures		The band is accompanying the soloist, we must ALWAYS hear the solo.						As the melodic line builds, so does the accompaniment			Breathe Together, Attack Together, Release Together.											
Conducting Concerns			Phrasing will be an issue here....keep it at eight measures.						Stay under the solo. Release on beat 4, measure 10.			Some variations on the accomp. Begin. Odd phrasing here. Keep the overall 11 bar phrase intact. Smooth and flowing.											
Rehearsal Consideration	Balanced Sound		-Consider using long phrase warm-ups. -Listen across the band for a part that is different than yours. Can you hear it?						Breathe together			More accidentals.....mark these.											

Measure #	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37
Form	22 B								30 Transition							
Phrase Structure																
Tempo	Quarter Note=104															
Dynamics	mf / solo f				cresc.			\llcorner	f	\triangleright	mf	cresc.	\llcorner	f	\triangleright	mf
Meter/Rhythm																
Tonality	Bb Major				F Major											
Harmonic Motion	ii ⁷ V	I			ii ⁷ V	I	V I	IV	Modulation							vi ⁷ iii ⁹ 13
Orchestration	Full Band with rhythmic percussion				Clarinets, Alto Saxes, & Solo play a trio line with band accomp.				Full Band with Solo		Solo Out	Full Band - Mel- Fl, Ob, Tpt, Euph				
General Character	Brighter, Percussive								Building		Intensity, Unsettling, Resolution					
Means for Expression					We are preparing to go to the cadenza.						Building with intensity and setting the soloist up for the cadenza.					
Conducting Concerns	The tempo needs to move along now.				Keep the balance in check....we'll have a tendency to be heavy with the upper voices.						Tempo may tend to rush. Without the soloist, the band may tend to overplay.					
Rehearsal Consideration	Tonality has changed.				The band must adjust to the "new sound." It "feels" different.						Keep tempo in check-Sub-divide. Review pyramid of sound.					

Measure #	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	
Form	Cadenza	Introduction		41 A								49 A								
Phrase Structure	Varies by interpretation																			
Tempo	Varies by interpretation		Freely	Fermata on 3	Quarter Note=80							Same								
Dynamics	Varies by interpretation		mf	<	>	p / solo mf					p	<	>	p						
Meter/Rhythm			Fermata on 3		4/4															
Tonality			Eb Major																	
Harmonic Motion			vii ^{o7}		ii ⁷ V		I					vi ⁷ iii ⁷		ii ⁷						
Orchestration	Solo		Full Band No Solo		Solo Begins - Band accomp. All except Fl, Ob, Tpt.							Solo continues with band accompaniment. Trumpets have an important moving line until measure 57.								
General Character	Calm & Cool, then Agitated with resolve		Soft & Subtle		Bluesy, Gentle, Flowing							Flowing, Smooth, Bluesy, Variations on the Melody								
Means for Expression			Swell these two measures.		The band is accompanying the soloist, we must ALWAYS hear the solo.							Keep flowing with long phrases.								
Conducting Concerns	No Conducting				Phrasing will be an issue here....keep it at eight measures. Release on beat 4 of measure 48.							The trumpet line may have a tendency to overshadow the soloist, as well as rush. Keep them in check.								
Rehearsal Consideration	If using an inexperienced soloist, some recordings of this and other cadenzas may be helpful.		Balanced Sound		-Consider using long phrase warm-ups. -Listen across the band for a part that is different than yours. Can you hear it?							Trumpet line should be played in the stand. Don't assume your part is exactly the same as previous sections. There are some variations.								

Measure #	57	58	59	60	61
Form	57 Coda				
Phrase Structure					
Tempo		rit.	Slow		Fermata on 3
Dynamics	<	<	f	<	ff
Meter/Rhythm					Fermata on 3
Tonality					
Harmonic Motion			v ⁷ V ⁻⁷	Cb Major Chord	I ⁹
Orchestration	All but Fl, Ob	Full Band	Solo on beats 1 & 3; Band on Beats 2 & 4		Solo on beats 1-2; Band on 3
General Character	Building to climax			Elated	
Means for Expression	We'll raise our overall dynamic level, but don't overshadow the soloist.				
Conducting Concerns	Don't slow down too much.....take the excitement away.				
Rehearsal Consideration	Again....BALANCE, BALANCE, BALANCE!				

Unit VIII. Suggested Listening

Franck Bencriscutto, *Serenade for Alto Sax and Band*

Jay Bocook, *Illuminations*

Paul Creston, *Concerto for Alto Sax and Band*

Clare Grundman, *Concertante for Alto Sax and Band*

Ralph Hermann, *Strawflower*

Alfred Reed, *Ballad*

Artie Shaw, *Concerto for Clarinet*

Unit IX. Seating Chart and Acoustical Justification

The arrangement and seating of the band should be based upon the demands of the literature that the ensemble is performing. The literature that was performed as a part of this report generally required instrument sections to be grouped together, because of the amount of section playing that was found throughout the music that we were performing. For example, as pictured in the figure below, the clarinet section is grouped together, including the bass clarinet; as is the entire saxophone section.

After making these basic grouping decisions, I then placed the low reeds and low brass as close to the center of each row as possible; allowing for the bass voices of the band to emulate from within the group. My thought process behind this decision was to encourage proper balance and dynamic control, as well as allowing for the solid foundation of our ensemble to come from the lowest voices.

Positioned in a straight line, the French horns are placed in the third row. This placement allows for the proper position of the French horn bell towards the rear of the ensemble, rather than angled out to the side of the ensemble or towards the audience. By positioning the French horns in a straight line, we were able to use the fourth row of music stands and personnel as shields to project the sound of the French horns.

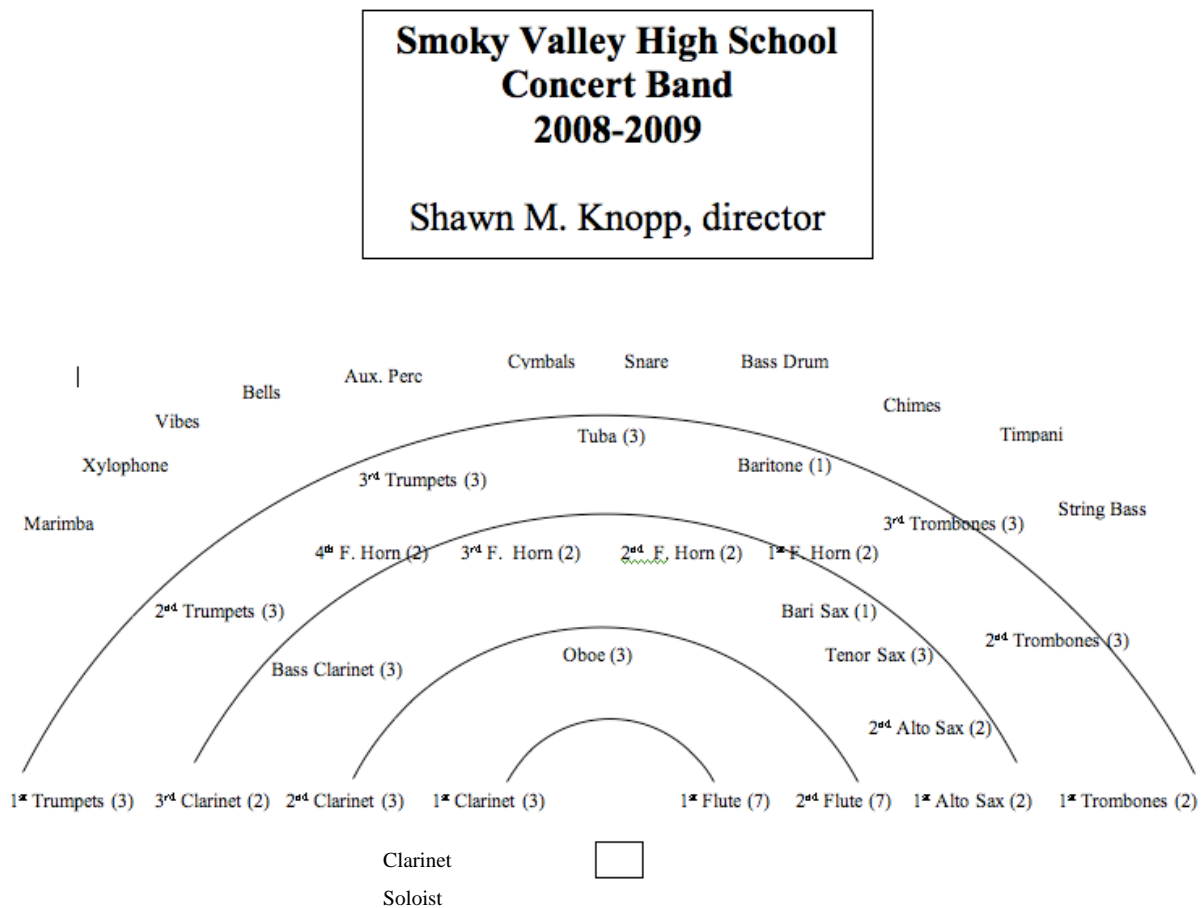
My next seating goal was to place all of the first chair players as close together as possible. To achieve this goal, all of the first chair players were placed on the outside edge of the band. This allowed the remaining members of each section to be spread out within the ensemble. One exception to this rule was the oboe section, which I usually seat in the first row

between the first flutes and first clarinets. With three students in the oboe section, it was often very difficult to achieve a good balance between the oboes and the band; they were usually too loud. By placing them in the middle of the second row, between the second flutes and second clarinets, their sound was dampened enough to prevent us from having each of them play at a consistently reduced dynamic level.

For *Strawflower*, the soloist was placed in front of the band, directly to the left of the conductor, facing the audience.

Overall, this seating arrangement worked well for this report, as it allowed the band to develop a section sound with their instrument families as well as providing the necessary structure for the band to achieve a proper balance of sound.

Figure 6.9 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan Overview – Week 1

Ensemble: SVHS Concert Band

Announcements:

Literature: *Strawflower*

Time: Approximately 50 minutes

Plan	Evaluation
<ol style="list-style-type: none"> 1. Sight read through entire piece. 2. Introduce form <ol style="list-style-type: none"> a. A- m. 3 (A)- m. 11 B- m. 22 A- m. 41 (A)- m. 49 b. Include Intros (m.1-2 & 39-40), Cadenza (m.38), Coda (m.57-end) 3. Rehearse A sections <ol style="list-style-type: none"> a. Measures 1-21 <ol style="list-style-type: none"> i. Dynamic levels are soft ii. Big crescendos and equally as big decrescendos b. Measures 39-56 <ol style="list-style-type: none"> i. Trumpet countermelody at m.49 needs to be smooth and legato. 	<ol style="list-style-type: none"> 1. Students will compare and contrast the harmonies of <i>Linden Lea</i> and <i>Strawflower</i> using adjectives. A thorough musical analysis is not necessary! Just some basic descriptions. Write these on a 3x5 note card. 2. Students will discuss with their neighbor the similarities and differences between the A section at the beginning and A section at the end. Ask several students to share their ideas with the whole band. 3. Record the initial sight-reading performance for later.

Rehearsal Plan Overview – Week 2

Ensemble: SVHS Concert Band

Announcements:

Literature: *Strawflower*

Time: Approximately 50 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Review A sections.<ol style="list-style-type: none">a. Play through these without stopping.b. Address issues as needed.c. Accidentals are still going to be a problem.2. Introduce B section<ol style="list-style-type: none">a. What’s different or new?<ol style="list-style-type: none">i. Trumpets, Rhythmic Percussionb. Work with Flutes and Oboes<ol style="list-style-type: none">i. These little flourishes should be simple and light. They will have a tendency to be too loud.c. Trumpet, Trombone Rhythm<ol style="list-style-type: none">i. Very syncopated here. Check articulation.ii. Play with the percussion section to establish this new “feel.” Playing the same rhythm as the snare drum.3. Play Initial A section through B section<ol style="list-style-type: none">a. No stops	<ol style="list-style-type: none">1. Compare A section to B section<ol style="list-style-type: none">a. What’s different? Similar?2. The full band will play the Trumpet, Trombone, Snare Drum rhythmic pattern at measure 22.3. Students will verbally respond with issues they feel need to be addressed. It is still early in the rehearsal process, but there are some issues that I may not be aware of.4. Accidentals are still a problem<ol style="list-style-type: none">a. Pass out fingering charts and mark all unfamiliar accidentals.

Rehearsal Plan Overview – Weeks 3-4

Ensemble: SVHS Concert Band

Announcements:

Literature: *Strawflower*

Time: Approximately 100 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Review A sections & B sections.2. Rehearse Coda<ol style="list-style-type: none">a. Students will need to watch for tempo changes and cues, as the soloist may extend the time here.3. Read through the entire piece again.4. Cadenza<ol style="list-style-type: none">a. Make a copy of the cadenza for all students to have and look at.5. Soloist (Mr. Steinberg) will come in and play with the band.6. Rehearse dynamics with the band<ol style="list-style-type: none">a. The band is too loud most of the time.b. Remind the band that the piece was originally written for alto sax solo. The clarinet can not cut through the band as well.c. Cut all dynamics in half while the soloist is playing.d. When the soloist is not playing, the band can play written dynamics.	<ol style="list-style-type: none">1. Show short video clip of “Clarinet on the Town”<ol style="list-style-type: none">a. Point out the communication between the soloist and conductor.b. Emphasize dynamic level between soloist and band.2. Using their copy of the cadenza, everyone (at the same time) should attempt to play the cadenza on their instrument. 2 minutes.3. Ask student volunteers to demonstrate various dynamics as indicated on the board.<ol style="list-style-type: none">a. Crescendo. Followed by decrescendob. crescendoc. piano passage from music

Rehearsal Plan Overview – Weeks 5-6

Ensemble: SVHS Concert Band

Announcements:

Literature: *Strawflower*

Time: Approximately 100 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Read through composition at least every other day.2. Mr. Steinberg (soloist) will need to play with the band twice during week five and two to three times during week 6, the concert week.3. Record one or two run-throughs for student critique and evaluation.4. Review transitions<ol style="list-style-type: none">a. Sections A to Bb. Introduction to Ac. Final A section to Coda5. Rehearse and review measures 57 to end.<ol style="list-style-type: none">a. Be sure to rehearse this with the soloist.b. Students need to count and know the soloist's part.6. Concert!	<ol style="list-style-type: none">1. Listen to initial sight-reading performance.<ol style="list-style-type: none">a. Compare and contrast to a recent recording.2. Students should critically analyze a recording of a recent rehearsal on <i>Strawflower</i>. Students should provide their comments via the band website blog. Due by the end of week 5.3. Week 6- After a run-through, ask for general comments from students about what is left to do, for this performance to really sparkle.4. Listen to the recording from the concert and evaluate the performance using the SLG rating sheet.

CHAPTER 7 - Emperata Overture

Unit I. Composer

Claude T. Smith (1932-1987) was born in Monroe City, Missouri. He studied music at Central Methodist College and the University of Kansas and later went on to teach instrumental music in the public schools of Missouri and Nebraska. Smith composed extensively for the band (110 works), but also composed for orchestra (12 works), and choir (15 works), as well as solos and small ensembles. Smith received numerous commissions from such ensembles as the U. S. Air Force Band, the "President's Own" U. S. Marine Band, the U. S. Navy Band, and the Army Field Band (Smith, 2002).

Claude T. Smith served on the faculty of Southwest Missouri State University in Springfield, Missouri, where he taught composition and theory and conducted the University Symphony Orchestra. In addition to his work in the schools, Smith was also a church musician. He directed a church choir for 5 years in Cozad, Nebraska, 10 years in Chillicothe, Missouri and nine years in Kansas City, MO (Kelly, 2009).

As a result of his talent and success in the area of composition, Smith served as the staff composer for Jenson Publications and received numerous awards for his works. After his death in 1987, Claude T. Smith received the Hall of Fame Award from the Missouri Bandmaster's Association (1988) and the Hall of Fame Award from the Missouri Music Educator's Association (1992).

Figures and Tables

Figure 7.1 Claude T. Smith



Picture from Claude T. Smith Publications

Table 7.1 List of compositions (Selected)

Name	Genre	Publisher	Difficulty	Date Published
Anthem for Winds and Percussion	Concert Band	Hal Leonard	Medium	1978
Bainbridge Fair	Concert Band	Claude T. Smith Publications	Medium	n/a
Chorale Prelude: All Things Bright and Beautiful	Concert Band	Hal Leonard	Medium Easy	1985
Citation (Concert March)	Concert Band	Wingert-Jones	Medium	1964
Danza Sonora	Concert Band	Claude T. Smith Publications	Medium	1983
Declaration Overture	Concert Band	Wingert-Jones	Medium	1986
Galop Humoresque	Concert Band	Claude T. Smith Publications	Medium Easy	n/a
Sonus Ventorum	Concert Band	Wingert-Jones	Medium	1970
Zia, Zia!	Concert Band	Claude T. Smith Publications	Medium Easy	n/a

Table 7.2 Discography of Works

Title	Recording Label	Numerical Code	Date Published
A Concert Celebration	Walking Frog	WFR43	n/a
A Daughter's Tribute	Claude T. Smith Publications	n/a	n/a
A Symphonic Portrait	Claude T. Smith Publications	n/a	n/a
Landscapes	Walking Frog	WFR669	n/a
The Music of Claude T. Smith	Claude T. Smith Publications	n/a	n/a

World Freedom	Walking Frog	WFR576	n/a
Accent II – The Legacy of Claude T. Smith	Wingert-Jones	5391552	1994

Unit II. Composition

Emperata Overture was Smith's first published work, published in 1964 (Kelly, 2009). In its most simplistic form, *Emperata Overture* is in A B A form. *Emperata* begins with a brass fanfare that is accompanied by percussion that leads to the A section and main theme that is stated by the clarinets with a rhythmic brass background. As is typical of compositions by Claude T. Smith, the meter of 7/8 is used occasionally, and in the case of this composition, to separate phrases. As the main theme develops and soon comes to conclusion, the clarinets, along with the upper woodwinds begin a new theme at measure 38, while the main theme is given to the alto and tenor saxophones, trumpets, and euphonium. This continues until measure 47, where the full band gives way to a French horn soli, which is accompanied by the low reeds and low brass. This leads to the B section, which is slow and includes solos for the flute, oboe, clarinet, French horn, and tuba.

The slow, middle section, gives way to a faster section, which is similar to the beginning A section. This final A section begins with a re-statement of the original clarinet theme, by the clarinets and French horns that leads to a phrase separating 7/8 measure and the beginning of the fugue. One section will state the eight-measure theme, then continue on with a counter-melody while a new section states the main theme either in the original key or at the fifth; the theme is presented a total of four times. This continues until measure 155, a twelve-measure transition that leads to the final statement of the main theme from measure 167 to measure 185, with a key change to C Major at measure 174. The 7/8 meter returns at measure 185 followed by two 4/4 measures which end the composition in grand style with a perfect cadence.

Unit III. Historical Perspective

Emperata Overture was published in 1964, when Claude T. Smith was only 32 years old. His first published work came at a time when much of the literature for the band was orchestral transcriptions or marches (Battisiti, 2002). Although there was a push for composers to write

original works for the wind band, and they were, these new works had not yet become staples of the band repertoire (Battisti, 2002, p.71). Much of these new works were quite difficult and only playable by very experienced ensembles, most of which were either professional bands or those at the college level. Overall, there were very few original works for band, yet the demand for original works was great.

Claude T. Smith had experience working with and teaching students in the public schools and as a result of this experience, he knew exactly what type of works were needed at the public school level; Smith definitely found a niche for which to compose. Having said this, many of Smith's works are quite difficult and require experienced ensembles, highlighting his broad range of compositional skills.

Unit IV. Technical Considerations

The introduction begins with a brass fanfare and percussion background, which require the brass to phrase together, releasing the end of each two measure phrase on beat three (Figure 7.2). Each of these phrases must be very clean and clear to allow the low reed and low brass to make their statement on beat four. The main theme begins in measure 10 with the clarinets being accompanied by the trombones, low reeds and low brass. The clarinet theme needs to be at the forefront, while the accompaniment is very soft. The challenge with the accompaniment here will be the articulation found in the trombone part. At a soft dynamic level, this accompaniment will tend to drag and be legato. It must remain light and separated.

As the entire band joins in at measure 18, the French horn part has a nice flourish line (Figure 7.3) that should be just as loud as the main theme. The flourish adds a nice contrast to the other musical ideas that are occurring and will be lost if not loud enough. If necessary, the alto saxophones have cue notes here that can be used.

At measure 47, the French horns have a soli that is unison for two measures and then splits into three-part harmony; this happens twice (Figure 7.4). The French horns should crescendo through the unison line to the three-part harmony. As this is a softer section, including only low reeds, low brass, and timpani, the French horns could have a tendency to play timidly. The part is marked forte and should be played accordingly. In the absence of French horns, the part is cued in the alto and tenor saxophones.

At the conclusion of the French horn soli, the clarinets make a short melodic statement at measure 54 (Figure 7.5). This short statement, in three parts, will expose any embouchure and hand placement issues as a result of the written range and accidentals. This clarinet figure leads into two fermatas before the slower B section begins.

The B section contains solos for flute, oboe, clarinet, French horn, and tuba. These solos are not technically difficult, but will require a great deal of musicianship from each soloist to play stylistically correct. The trumpet line at measure 71 will have a tendency to be too loud. This trumpet line is the melody, but the overall character of this section is soft and dark. Also, check to make sure that the trumpets are observing the marked F natural accidental in all three parts. During the French horn solo at measure 84, the clarinets need to play their harmonic accompaniment with a swell of dynamics in and out (Figure 7.6). The slower B section ends with a tuba solo followed by a clarinet solo. During the tuba solo at measure 99, the trumpets and first French horn are providing a moving half note accompaniment with straight mutes (Figure 7.7). Attention should be given to tuning as the accompaniment parts are generally in thirds. The trumpets and first horn will also need to phrase this accompaniment together. I had the accompanying line stagger breathe except for between measures 100 and 101, where there was a unison breath.

The fugue begins at measure 123 with the upper woodwinds. Each statement of the theme should be at the forte level and then should back off to at least a mezzo forte for the continuation of the counter-melody. The overall goal is to hear each part equally, with the theme being out in front. Throughout this section, the percussion should emphasize the wind parts as well as adding an overall rhythmic pulse for the fugue section.

At measure 155, two contrasting themes are presented simultaneously, one smooth and flowing and the other light and staccato. These parts should be rehearsed separately and then put together with the more legato line emphasized from the conductor. The French horn flourish returns in measure 167 and should be played at the same dynamic level as the main theme.

The key changes on beat three of measure 173, with the actual written key change in measure 174 (Figure 7.8). This should sound sudden and abrupt, but the overall pulse should continue. Aside from the key change, the only other change should be a full band crescendo into the key change.

Measure 181 (Figure 7.9) and 182 (Figure 7.10) provide a harmonic clashing of chords in the 2nd alto saxophone, 2nd and 3rd trumpets, and 1st horn parts. These are the only moving parts in the entire band and should be the focus of these two measures. This clashing chords should be played fortissimo as they serve as a musical signal for the beginning of the final five measures of the composition. From measure 183 to the end, most articulations are marked as staccato and should be played very short and separated, creating an agitated feel that continues through the 7/8 measure concluding with a perfect cadence (Figure 7.11).

Figures and Tables

Figure 7.2 Measures 1-4 – Two Measure Phrase Release (Smith, 1964)

Musical score for measures 1-4 of Figure 7.2. The score is in common time (C) and features a two-measure phrase release. The parts are: SOLO AND 1st B \flat CORNETS, II - III - IV B \flat CORNETS, I & II F HORNS, III & IV F HORNS, I TROMBONE, and II & III TROMBONES. Dynamics include fortissimo (ff) and accents. Handwritten markings include a '3' with a slur over the third measure of several parts.

Figure 7.3 Measures 18-23 – French Horn Flourish (Smith, 1964)

Musical score for measures 18-23 of Figure 7.3, showing a French Horn flourish. The score is in common time (C) and features a flourish with dynamics including mezzo-forte (mf) and accents.

Figure 7.4 Measures 47-50 – French Horn Soli (Smith, 1964)

Musical score for measures 47-50 of Figure 7.4, showing French Horn soli. The score is in common time (C) and features two staves of soli with dynamics including fortissimo (f) and accents.

Figure 7.5 Measures 54-58 – Clarinet Melodic Statement (Smith, 1964)

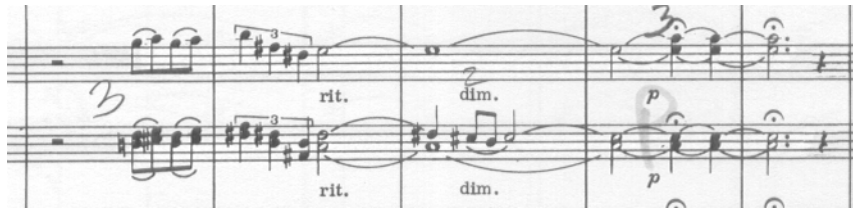


Figure 7.6 Measures 84-86 – Clarinet Dynamic Swell (Smith, 1964)

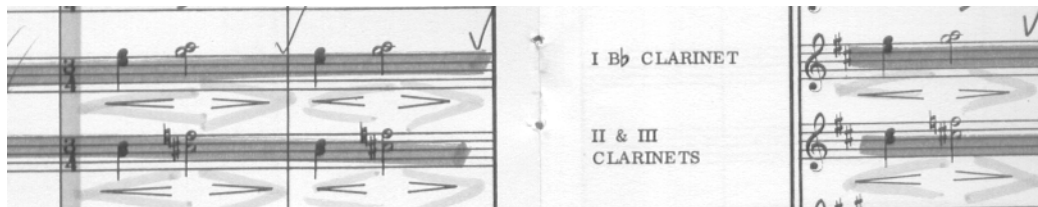


Figure 7.7 Measures 99-103 – Trumpet & French Horn Straight Mute (Smith, 1964)

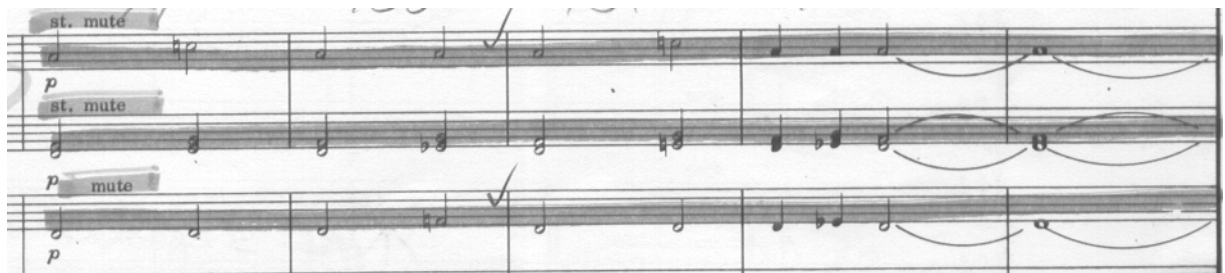


Figure 7.8 Measures 173-174 – Key Change (Smith, 1964)

This musical score page shows measures 173 and 174, featuring a key change. The instruments listed on the left are: C FLUTE PICCOLO, OBOES, E♭ CLARINET, I B♭ CLARINET, II & III CLARINETS, ALTO CLARINET, BASS AND CONTRA-BASS CLARINETS, E♭ CONTRABASS CLARINET, BASSOONS, I & II E♭ ALTO SAXOPHONES, E♭ TENOR SAXOPHONE, E♭ BARITONE SAXOPHONE, SOLO AND 1st B♭ CORNETS, II - III - IV B♭ CORNETS, I & II F HORNS, III & IV F HORNS, I TROMBONE, II & III TROMBONES, EUPHONIUM BARITONE, BASSES, STRING BASS, PERCUSSION I, and PERCUSSION II. The score includes handwritten measure numbers 171, 172, 173, and 174. The key signature changes from two flats (B♭, E♭) to one flat (B♭) at the start of measure 174. The dynamic marking *ff* is present throughout. The percussion parts show complex rhythmic patterns, including triplets and sixteenth-note runs.

Figure 7.9 Measure 181 – Clashing Chords (Smith, 1964)

The image shows a vertical strip of a musical score for Measure 181. The score is oriented vertically, with the top of the page at the left. It consists of multiple staves. The top five staves are heavily obscured by thick black horizontal bars, indicating that the notes are not legible. Below these, there are several staves with some legible notes and rests. A handwritten number '181' is written above one of the staves. Further down, there are two staves with handwritten numbers '12' and '21' above them. The bottom of the score shows more staves with notes and rests.

← 2nd Alto Saxophone

← 2nd & Third Trumpets

← French horns

Figure 7.10 Measure 182 – Clashing Chords (Smith, 1964)

The image displays a page of a musical score for Measure 182, titled "Clashing Chords" by Smith (1964). The score is arranged in a vertical column of staves, each representing a different instrument or section. The instruments listed on the left are: C FLUTE PICCOLO, OBOES, E♭ CLARINET, I B♭ CLARINET, II & III CLARINETS, ALTO CLARINET, BASS AND CONTRA-BASS CLARINETS, E♭ CONTRABASS CLARINET, BASSOONS, I & II E♭ ALTO SAXOPHONES, E♭ TENOR SAXOPHONE, E♭ BARITONE SAXOPHONE, SOLO AND 1st B♭ CORNETS, II - III - IV B♭ CORNETS, I & II F HORNS, III & IV F HORNS, I TROMBONE, II & III TROMBONES, EUPHONIUM BARITONE, BASSES, STRING BASS, PERCUSSION I, and PERCUSSION II. The score for Measure 182 is marked with a large "182" and the word "optional" above the SOLO AND 1st B♭ CORNETS staff. Three large black arrows point to the right, highlighting the clashing chords in the I & II E♭ ALTO SAXOPHONES, II - III - IV B♭ CORNETS, and I & II F HORNS staves.

Figure 7.11 Measures 183-187 - Articulations (Smith, 1964)

This musical score page features multiple staves with handwritten annotations. At the top, the numbers '2' and '4' are written above the first two staves. A large handwritten '2' is placed above the 185th measure. The measures are numbered 183, 184, 185, 186, and 187. The score includes various articulation marks such as slurs, accents, and dynamic markings like 'fff'. The bottom of the page includes the labels 'choke' and 'Chime'.

Unit V. Stylistic Considerations

The phrasing for this entire work is centered around the eight measure main theme. There are several instances of two and four bar phrases throughout, but these should be considered sub-phrases of the main eight bar phrase.

The main articulations are either legato or staccato. Often times Smith will present one idea in a legato style with a contrasting idea presented simultaneously in a more separated and staccato style. An example of this can be found at measure 10 (Figure 7.12) between the clarinets and trombones and at measure 155 (Figure 7.13) between the oboes, clarinets and trumpets.

Accents are used quite extensively for emphasis of certain lines and phrases and are especially crucial in the 7/8 and 9/8 measures; these accents should be overdone. I approached many of these accents, primarily in the fugue section at measure 123 (Figure 7.14), in a manner that encouraged the students to put a small amount of space between each accented note. Played by itself, this line would sound very disjunct and awkward, but when put together in the fugue, it provided the necessary clarity for each section to precisely line their parts up and be heard.

The solos that occur in the slower B section should be very lyrical with the band playing eight bar phrases accompanying the solos. The end of several phrases in this section conclude with a ritardando and have a rubato feel; as one phrase ends, another begins. The entire section should be very legato and flowing.

The final key change at measure 174 signals the beginning of the end for *Emperata Overture*. From this point on, the band should be pushing to the final measure, playing with a high level of energy that creates a full, thick, and rich band sound.

Figures and Tables

Figure 7.12 Measures 10-13 – Legato vs. Staccato (Smith, 1964)

The image displays a musical score for measures 10-13, comparing legato and staccato articulation. The score is divided into two systems, with measures 10-11 on the left and measures 12-13 on the right. The instruments listed are:

- I $\text{B}\flat$ CLARINET
- II & III CLARINETS
- ALTO CLARINET
- BASS AND CONTRA-BASS CLARINETS
- $\text{E}\flat$ CONTRABASS CLARINET
- BASSOONS
- I & II $\text{E}\flat$ ALTO SAXOPHONES
- $\text{B}\flat$ TENOR SAXOPHONE
- $\text{E}\flat$ BARITONE SAXOPHONE
- SOLO AND 1st $\text{B}\flat$ CORNETS
- II - III - IV $\text{B}\flat$ CORNETS
- I & II F HORNS
- III & IV F HORNS
- I TROMBONE
- II & III TROMBONES

Handwritten annotations include the numbers 10, 11, 12, and 13 in the left margin, and a large square bracket spanning measures 10 and 11. The score includes dynamic markings such as *mf* and *p*, and articulation markings like *simile*. The bottom staff shows a complex rhythmic pattern with *p* and *simile* markings.

Figure 7.13 Measures 155-158 – Legato vs. Staccato (Smith, 1964)

This musical score excerpt covers measures 155 through 158. The instruments listed on the left are: OBOES, E♭ CLARINET, I B♭ CLARINET, II & III CLARINETS, ALTO CLARINET, BASS AND CONTRA-BASS CLARINETS, E♭ CONTRABASS CLARINET, BASSOONS, I & II E♭ ALTO SAXOPHONES, E♭ TENOR SAXOPHONE, E♭ BARITONE SAXOPHONE, SOLO AND 1st B♭ CORNETS, and II - III - IV B♭ CORNETS. The score features a variety of dynamic markings including *mf* and *fp*. Performance instructions such as *Fl.* and *Fl. b* are present. Handwritten annotations include a large 'fp' in the Bass and Contrabass Clarinet part and measure numbers 155, 156, 157, and 158 written below the Solo and 1st B♭ Cornets staff.

Figure 7.14 Measures 123-126 - Accents (Smith, 1964)

This musical score excerpt covers measures 123 through 126. The instruments listed on the left are: C FLUTE PICCOLO, OBOES, E♭ CLARINET, I B♭ CLARINET, and II & III CLARINETS. The score features dynamic markings such as *f* and *8va to **. A large handwritten 'f' is visible in the E♭ Clarinet part.

Unit VI. Musical Elements

There are a total of 6 themes found throughout *Emperata Overture*. These themes are presented individually as well as simultaneously. The main theme is used extensively, being played by every section in the band, setting the tone for the entire composition.

Contrasting dynamics are crucial to the successful performance of this work. The A section is, for the most part, fairly loud with dynamics ranging from mezzo forte to fortissimo. The middle B section is considerably softer and more lyrical with the featured solos. The final A section is again, louder, and continually builds to the end. There are quick crescendos followed by quick decrescendos and steadily building crescendos that lead to new musical sections. Overall, the musicality of this selection depends upon the proper performance of the dynamics.

The ritardandos found in measures 55, 70, 76, 80, 87, and 94 can be as dramatic and rubato as the conductor would like. I found that because of the placement of these ritardandos coupled with the rhythms associated with these sections, I found that I needed to subdivide my conducting in several of these measures. Again, this sub-division will be dependent upon how extended the ritardandos are and the musical maturity of the group with which you are working with.

Finally, the 7/8 measures should be counted 3+2+2, with an emphasis on the first beat of each of those sections. The 9/8 measure should be counted 2+3+2+2, with an emphasis on the first beat of each of those sections. The eighth note must remain constant throughout this work.

Unit VII. Form and Structure



Measure	Form	Structure
1 – 8	Introduction	Full Band
8 – 9	Transition 7/8 bar	Saxes and French horns
10 – 17	Letter A A Section begins Theme 1	Clarinet melody
17	Transition 9/8 bar	Saxes, French horns, Percussion
18 – 25	Letter B	Theme 1: Oboe, Clarinet, Alto & Tenor Sax, Euphonium
26 – 33	Letter C Theme 2	Melodic variation of initial brass fanfare: Oboe & Clarinet

34 – 37	Theme 2a	Flute, Oboe, Clarinet
38 – 45	Letter D Theme 1	Alto & Tenor Sax, Trumpet, Euphonium
45 – 54	Letter E Theme 1	French horn melody
54 – 58		Clarinets take over for French horns
59 – 62	Letter F	Introduction to Theme 4 Low Brass and Low Reeds
63 – 70	Theme 4	Flute & Oboe solos/duet
71 – 76	Letter G	Trumpet section melody/harmony
77 – 80	Letter H Theme 4	Flute, Clarinet, Bassoon, Euphonium melody
81 – 88	Letter I Theme 4	Horn solo with clarinet accompaniment
89 – 94	Letter K Theme 5	Trumpet melody; add Flute, Oboe, Clarinet, Alto & Tenor Sax at measure 93
95 – 98	Letter L	Full band, decrescendo to Tuba solo
99 – 104	Theme 4	Tuba solo with Trumpet accompaniment
105 – 106	Letter M	Low Reed & Low Brass, Timpani
107 – 114	Theme 1	Clarinet and French horn melody
115 – 120	Letter N (m. 120)	Melodic variation of initial brass fanfare: Flute, Oboe, & Clarinet
121 – 122	7/8 & 4/4 bar	Full Band in 7/8, then Snare Drum solo
123 – 130	Fugue Section	Flute, Oboe, Clarinet melody with Snare Drum accompaniment
131 – 138	Letter O	Trumpets begin Theme 1 at the fifth
139 – 146	Letter P	French horns begin the original Theme 1
147 – 154	Letter Q	Low Reeds & Low Brass begin Theme 1 at the fifth
155 – 162	Letter R Theme 2 & 5	Theme 2- Oboe, Clarinet; Theme 5- Trumpet
163 – 166	Transition	Full Band transition to Themes 1 & 4
167 – 173	Letter S Themes 1 & 4	Theme 1- Oboe, Alto & Tenor Sax, Trumpet, Euphonium; Theme 4- Flute, Clarinets; Horn flourish
174 – 182	Letter T Themes 1 & 4	Full Band; Theme 1- Oboe, Alto & Tenor Sax, Trumpet, Euphonium; Theme 4- Flute, Clarinet; Horn flourish
183 – 184	Coda	Flute, Oboe, Clarinet, Alto & Tenor sax, Trumpet, French horn
185 – 187	7/8 & 44 (2) bars	Full Band

Figure 7.15 Score Analysis

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17		
Form	Introduction									A Theme 1 - Main Theme									
Phrase Structure																			
Tempo	Allegro Quarter Note = 128																		
Dynamics	ff								Melody - mf Accomp - p										
Meter/Rhythm	4/4								7/8 3+2+2		4/4							9/8 2+3+2+2	
Tonality	Bb Major																		
Harmonic Motion	Bb Major Triad Fanfare in First Inversion									I									
Orchestration	Brass Fanfare - Trumpets, Horns, Trombones with Low Reed & Low Brass Accompaniment; Woodwind Flourishes							Saxes and Horns		Melody - Clarinets; Countermelody - Trombones; Accomp - Low Reeds, Euphonium, Tuba						Saxes & Horns			
General Character	Fanfare								Light and Smooth									Rhythmic	
Means for Expression	Each two bar fanfare statement should release on 3.								The clarinet (melody) and trombones (countermelody) need to play together and interact.										
Conducting Concerns			Flourish on 3; Accomp on 4		Flourish on 3; Accomp on 4				in 3 3+2+2		in 4		The bass line needs to bounce and be ahead.			in 4 2+3+2+2			
Rehearsal Consideration	The overall phrase is eight bars with two, two bar sub-phrases and one four bar sub-phrase. Make it sound like on complete phrase.								The trombone line needs to be very separated and staccato. The melody is just the opposite, very legato.										

Measure #	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
Form	B								C Theme 2 (Interlude)							
Phrase Structure																
Tempo																
Dynamics	mf							<	mf			< >				< >
Meter/Rhythm	4/4															
Tonality																
Harmonic Motion	I								A melodic variation of the initial brass fanfare.							
Orchestration	Melody- Flute, Oboe, Clarinet, Alto Sax, Tenor Sax, Euphonium; Countermelody/Flourishes- Horns; Accomp- Low Reeds, Tuba, St. Bass; Accomp 2- Trombones; Add major percussion.								Melody- Oboe and Clarinet; Accomp- Flute, Eb Clarinet, Horns, Trombones				Add Low Reed, Tuba accomp.			
General Character	Complex and Exciting.....Building								Light; Interlude-like							
Means for Expression	There are four musical ideas happening here. Can you hear all of them?								Oboes & Clarinets take the melody and run with it.							
Conducting Concerns	The Horn line needs to be brought out. Keep the trombone line staccato and the melody flowing.								Small pattern here for the melody. Be sure to give clear gestures for the accompaniment on 3 & 4.							
Rehearsal Consideration	The band will want to really play here. Hold them back, it's only mf.								Rehearse the melody and harmonic lines separately. Check for a good woodblock sound/tone.							

Measure #	34	35	36	37	38	39	40	41	42	43	44	
Form	Theme 2a				D Theme 1							
Phrase Structure	~				~							
Tempo												
Dynamics			cresc.		f							
Meter/Rhythm												
Tonality												
Harmonic Motion												
Orchestration	Melody- Flutes, Oboes, Clarinets take over with rhythmic Sax and Horn accomp. Long sustained notes in Low Reed, Low Brass				Melody- Alto Sax, Tenor Sax, Trumpets, Euph.							
General Character					Big, Bold							
Means for Expression					Again, four musical ideas are happening here, in addition to the percussion.							
Conducting Concerns					Conduct the legato melody, but also provide some support at the end of the phrases for the countermelody.							
Rehearsal Consideration					Again, there is the legato melody and countermelodic line and the staccato horn and trombone line. Work these separately and then together.							

Measure #	45	46	47	48	49	50	51	52	53	54	55	56	57	58	
Form	E Theme 3														
Phrase Structure															
Tempo												rit.			
Dynamics	>	>	Mel- f Acc- mf								dim		p		
Meter/Rhythm															
Tonality												Transition to C Major begins			
Harmonic Motion	I at m. 45; Timpani Ostinato to Letter F													V	
Orchestration	Low Reed & Low Brass Sustained Notes; Timp rhythmic background			Horn melody					Clarinet melody; Low woodwind and brass pick-up on beat 4 of measure 58						
General Character	Bold and Dark														
Means for Expression	The horns have the spotlight										Now the clarinets have the spotlight.				
Conducting Concerns	Let the horn melody soar. Be sure to cue clarinet accompaniment on beat 3 of measure 50.										Conduct clarinets, may need to sub-divide.				
Rehearsal Consideration	Rehearse horn melody separate and then add accompaniment.....don't forget the timpani.										Clarinet tone may be suspect here. Firm corners and flat chin.				

Measure #	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76		
Form	F				Theme 4								G Theme 5							
Phrase Structure																				
Tempo	Andante Quarte Note = 65											rit on 3	piu mosso					rit		
Dynamics	mf								mf				p				mf			
Meter/Rhythm																				
Tonality	C Major											I	Ab Major in accomp to m. 75							
Harmonic Motion	I	Bass Line alternates between I and V											Ab Major in accomp to m. 75			DM ⁷ Chord	DbM ⁷ Chord			
Orchestration	Low Reed, Low Brass & Horn Accompaniment				Add Flute solo at m. 63 and Oboe solo at m. 67								Trumpet melody with Low Reed, Tbn, Euph, Tuba accomp.				Flutes, Oboes, Clarinets & A. Sax, T. Sax join the melody			
General Character	Calm and Collective				expressivo					expressivo									Building	
Means for Expression	Setting the framework for the flute and oboe solos.								Flute & Oboe Duet				Somewhat brighter as high brass have melody.				Building to a climax with a return of Theme 4			
Conducting Concerns	Smooth and flowing pattern.								Cue oboe on 3				Strong downbeat with trumpets on the and of 1.				Slowing....sub-divide.			
Rehearsal Consideration	Need plenty of bass line.								Rehearse Flute & Oboe part separate from accompaniment.				Trumpet melody and harmony needs to be brought out here.				Have the band play this section without a conductor			

Measure #	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94		
Form	H Theme 4				I Theme 4			J					K Theme 5							
Phrase Structure																				
Tempo	a tempo				a tempo			animato				rit		piu mosso				rit		
Dynamics	f							cresc.				>	mel- f accomp- p	< >		<	fp	< >	<	
Meter/Rhythm								3/4				4/4								
Tonality	C Major				Ab ⁷	V ⁷	Ab ⁷					I	I							
Harmonic Motion	I												Ab Major Chord							
Orchestration	Melody- Fl, Cl, Bsn, Euph; Countermelel- Ob, Tpt I				Horn solo with clarinet accompaniment. Clarinet melody begins at m. 87.								Melody- Trumpets; Accomp- Low Reeds, Tbn, Euph, Tuba.				Add to melody- Fl, Ob, A.Sx; Add all others to accomp.			
General Character	Big				Dark														Building	
Means for Expression	Let the melody be heard				Let the horn solo blend with the clarinets....very dark chocolate.								Somewhat brighter as high brass have melody.				Building to a climax with a return of Theme 4			
Conducting Concerns	Cue countermelody on three						Release Cl on 4	Release Cl on 3	Release Cl on 3	Release Cl on 3			Strong downbeat with trumpets on the and of 1.				Slowing....sub- divide.			
Rehearsal Consideration	Everybody is forte here, but there still must be a balance.				Rehearse clarinet accompaniment seperately. Intonation will be an issue here.								Trumpet melody and harmony needs to be brought out here.				Have the band play this section without a conductor			

Measure #	95	96	97	98	99	100	101	102	103	104	105	106
Form	L				Theme 4						M Theme1	
Phrase Structure												
Tempo										Fermata on 1	Allegro Quarter Note = 133	
Dynamics	ff	>			Solo- mf accomp- p					>	f	>
Meter/Rhythm					4/4					Fermata on 1	4/4	
Tonality					C Major						C Major	
Harmonic Motion	D Major 7	D Major 7	D Major 7	D Major 7 I	I V ⁷	I v ^{o7}	I V ⁷	I v ^{o7}	I	I	I	
Orchestration	Full Band	Fl, Ob, Cl, Out			Tuba solo with trumpet accomp. Tpts need st. mutes here.				Tuba solo finishes, Clarinet solo begin with tpt, horn, tuba accomp.		Low Reeds & Low Brass/Timpani	
General Character	Wow!				Dark and Mellow				Fading away		Fade Away	
Means for Expression	The biggest part of the middle section.				The tuba and clarinet solos should sound like a conversation between the two.							
Conducting Concerns	Open up the pattern.				Don't worry too much about the solos, they'll be fine. Give clear cues for trumpets and horns (they need st. mutes here).							
Rehearsal Consideration	Lead dynamics from the lows.				Check tuning in the trumpets and horn I, the straight mutes may cause some intonation issues.							
												Use a warm-up that uses a variety of dynamics with quick changes.

Measure #	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	
Form														N			
Phrase Structure																	
Tempo																	
Dynamics	Mel- mf Accomp- p										cresc.			f			
Meter/Rhythm														7/8 3+2+2	4/4		
Tonality															Bb Major		
Harmonic Motion															This is a variation of the initial brass intro from the beginning.		I
Orchestration	Melody- Clarinet and Horns. Accomp- Low Reeds and Low Brass- Ostinato on C to m.115								Flute, Oboe, Clarinets				Add saxes, horns, snare	Full Band	Snare solo		
General Character	Rhythmic																
Means for Expression	This is a re-statement of Theme 1 from the beginning of the piece.								This can be thought of as an introduction (or interlude) to the fugue section.								
Conducting Concerns	Legato and flowing for the melody.								The pattern must remain very clear and rhythmic.				In 3 3+2+2				
Rehearsal Consideration	Just like letter A, there should be some separation here to make it sound like a fanfare.								Articulations need to be over exaggerated.								

Measure #	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	
Form	Fugue Section Begins - Theme 1 - Main Theme								o								
Phrase Structure																	
Tempo	Don't rush....this must be precise.																
Dynamics	f								Mel- f Counter mel- mf								
Meter/Rhythm																	
Tonality	Marked Key Change Here																
Harmonic Motion									The theme is now presented at the 5th.								
Orchestration	Melody- Flute, Oboe, Clarinet; Accomp- Snare Drum								Melody- Trumpets take the theme, but start at the 5th; Countermelody- Flute, Oboe, Cl....add Tom Toms.								
General Character	Building to the end....bold.								Becoming more complex....two wind ideas and percussion.								
Means for Expression	The statement of the main theme should be one eight measure phrase.								The melody and countermelody should "fit" together. Listen for the connections.								
Conducting Concerns	Conduct the melody here, set the style.								Mainly conduct the melody, but help the countermelody to extend the end of phrases and cut-off together.								
Rehearsal Consideration	Have everyone play the main theme where they have it; play it all at the same time.								Slow everything down to Quarter Note=60. Listen for the connections between the melody and countermelody.								

Measure #	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154
Form	P								Q							
Phrase Structure	[Musical staff with phrasing slurs]								[Musical staff with phrasing slurs]							
Tempo																
Dynamics	Mel- f Counter mel- mf								Mel- f Counter mel- mf							
Meter/Rhythm	[Musical staff]															
Tonality																
Harmonic Motion	Theme 1 is back to its original key								Theme 1 is again presented at the 5th.							
Orchestration	Melody- French horns take melody in original key; Flutes, Oboes, Clarinets continue to develop the countermelody; Trumpets begin countermelody.								Melody- Low Reeds, Low Brass, presented at the 5th. Add timpani. Full Band is playing.							
General Character	Adding complexity								Very complex now.							
Means for Expression	The countermelody is continuing to develop in the upper woodwinds.								Everyone is playing now with the melody (theme 1) and the countermelody (at all stages). Listen for its complexity.							
Conducting Concerns	Help the melody begin, then assist the countermelody with phrasing and releases.								Conduct the upper woodwind line for articulations and style.							
Rehearsal Consideration	Try rehearsing only the countermelody so the band can hear how it develops.								The upper woodwinds have finished their countermelody. Have students compare the upper woodwind line to the melody and countermelody. Which is it like?							

Measure #	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173																																									
Form	R Themes 2 & 5												S Theme 1 & 4																																															
Phrase Structure	[Musical notation: A phrase starting at measure 155, peaking at 158, dipping at 162, peaking again at 165, and ending at 173.]																																																											
Tempo																																																												
Dynamics	Mel- mf Accomp- fp												Mel- mf Accomp. fp												cresc.												f												[Musical notation: A dynamic hairpin starting at measure 172 and ending at 173.]											
Meter/Rhythm	4/4 Varied Theme 5 here																																				The rhythm for Theme 4 has been Augmented.																							
Tonality																																																	Key change begins on 3											
Harmonic Motion																																																	Trombone line is similar to woodwind line at Q											
Orchestration	Melody- Oboe & Clarinet (Theme 2) Countermelody- Trumpet (Variation of Theme 5)						Low Reed & Low Brass sustained Gb						Full Band here						Add A.Sx, T.Sx to Trpt line						Full Band...Theme 1- Oboe, A.Sx, T.Sx, Tpts, Euph; Theme 4- Flute, Clarinets; Horns have a new flourish type theme.																																			
General Character	Light and Interlude like												Lots of energy and building												Very majestic and grand																																			
Means for Expression	Two themes happening now...Theme 2 & Theme 5												Increase energy level for the final push....GO!												Let each of the lines be independent of the others, but still blend together.																																			
Conducting Concerns	Conduct the melody and countermelody interjections.												Conduct the trumpet and sax line for style....cresc.												Conduct the horn flourish line.																																			
Rehearsal Consideration	the overall feel of this section should be legato.												French horn line needs to be very short.												Nice and big here, but make sure the horn line can be heard.																																			

Measure #	174	175	176	177	178	179	180	181	182	183	184	185	186	187	
Form	T Theme1, 4 & Horn flourish														
Phrase Structure															
Tempo															
Dynamics	ff													fff	
Meter/Rhythm												Eighth Note = Eighth Note 7/8 3+2+2			
Tonality	Concert C														
Harmonic Motion	I							Alto saxes, Trumpets and Horns provide some harmonic color.				V ⁷ V ⁷	I	I	
Orchestration	Full Band; Theme 1- Oboe, Alto Sax, Tenor Sax, Trumpet, Euph; Theme 4- Flute, Clarinet.									Fl, Ob, Cl, A.Sx, T.Sx, Tpts, Horns, Snare		Full Band			
General Character	Brighter, Fancy											Accents provide a nice kick feel			
Means for Expression	The key change is providing one last bit of excitement for the listener.									A sudden stop of thought		The big finish			
Conducting Concerns	This section is very rhythmic, however, the overall style needs to be flowing.									Conduct 1 & 3	Staccato 1,2,3,4	In 3 3+2+2	In 4	release on 1 then in on the end of 2	
Rehearsal Consideration	Again, listen for the horn line.									Push to m. 185		Line up the eighth notes in 7/8		Don't overblow the whole notes	

Unit VIII. Suggested Listening

Charles Carter, *Overture for Winds*

Samuel Hazo, *Novo Lenio* (m.20)

Alfred Reed, *A Festival Prelude*

Claude T. Smith, *Anthem for Winds and Percussion*

Clifton Williams, *Variation Overture*

Clifton Williams, *Caccia and Chorale*

Unit IX. Seating Chart and Acoustical Justification

The arrangement and seating of the band should be based upon the demands of the literature that the ensemble is performing. The literature that was performed as a part of this report generally required instrument sections to be grouped together, because of the amount of section playing that was found throughout the music that we were performing. For example, as pictured in the seating chart, the clarinet section is grouped together, including the bass clarinet; as is the entire saxophone section.

After making these basic grouping decisions, I then placed the low reeds and low brass as close to the center of each row as possible; allowing for the bass voices of the band to emulate from within the group. My thought process behind this decision was to encourage proper balance and dynamic control, as well as allowing for the solid foundation of our ensemble to come from the lowest voices.

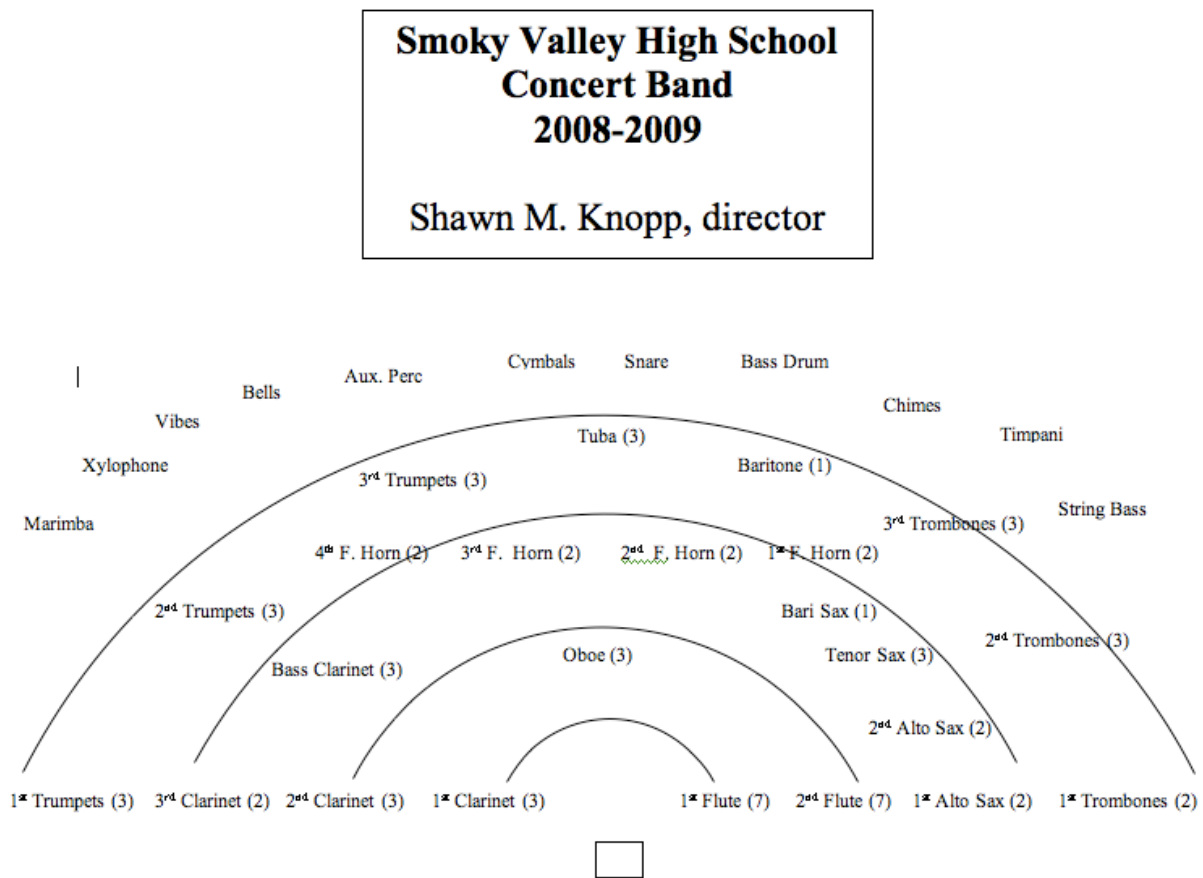
Positioned in a straight line, the French horns are placed in the third row. This placement allows for the proper position of the French horn bell towards the rear of the ensemble, rather than angled out to the side of the ensemble or towards the audience. By positioning the French horns in a straight line, we were able to use the fourth row of music stands and personnel as shields to project the sound of the French horns.

My next seating goal was to place all of the first chair players as close together as possible. To achieve this goal, all of the first chair players were placed on the outside edge of the band. This allowed the remaining members of each section to be spread out within the ensemble. One exception to this rule was the oboe section, which I usually seat in the first row

between the first flutes and first clarinets. With three students in the oboe section, it was often very difficult to achieve a good balance between the oboes and the band; they were usually too loud. By placing them in the middle of the second row, between the second flutes and second clarinets, their sound was dampened enough to prevent us from having each of them play at a consistently reduced dynamic level.

Overall, this seating arrangement worked well for this report, as it allowed the band to develop a section sound with their instrument families as well as providing the necessary structure for the band to achieve a proper balance of sound.

Figure 7.16 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan Overview – Week 1

Ensemble: SVHS Concert Band

Announcements:

Literature: *Emperata Overture*

Time: Approximately 50 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Listen to the professional recording.2. Sight-read through the entire piece.<ol style="list-style-type: none">a. Assign solos in advance.3. Identify overall form.<ol style="list-style-type: none">a. Themesb. Solosc. Fugue4. Introduction<ol style="list-style-type: none">a. Brass fanfare and phrasingb. Woodwind and percussion entrances/releasesc. 7/8 measure – constant eighth-note.5. A Section – Theme 1<ol style="list-style-type: none">a. Every plays this theme	<ol style="list-style-type: none">1. Students should identify which sections of this work will be the most difficult for them.<ol style="list-style-type: none">a. Use a 3x5.b. These should remain in the student folder for follow-up.2. Students will check their neighbor's music to make sure they have the correct parts of the form marked.3. Everyone should play Theme 1.<ol style="list-style-type: none">a. Listen for correct style and phrasing.b. Make sure this is transposed and printed for everyone.

Rehearsal Plan Overview – Week 2

Ensemble: SVHS Concert Band

Announcements:

Literature: *Emperata Overture*

Time: Approximately 50 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Review basic form.2. Review Introduction through A section and Theme 1.<ol style="list-style-type: none">a. Identify all statements of Theme 1.b. Play each example of Theme 1 where it happens.3. Rehearse A section and Themes 2, 2a, 3<ol style="list-style-type: none">a. Theme 2 – m. 26<ol style="list-style-type: none">i. Check for clean, clear articulationsii. Finger technique may be an issue here, work this during a warm-up for the whole band.b. Theme 2a – m. 34<ol style="list-style-type: none">i. Check for clean, clear articulations.ii. Motion must move forward and lead to m. 38c. Theme 3 – m. 45<ol style="list-style-type: none">i. Horn soli here. Line should be legatoii. Check intonation, articulation, dynamics	<ol style="list-style-type: none">1. Have students double check their neighbor's part for correct identification of the form.2. Students will begin to record each theme found throughout <i>Emperata</i> (this should be printed out for each instrument).<ol style="list-style-type: none">a. Students will record each theme on their instrument the way the composer intended the theme to be played.b. This will serve as a playing test grade.3. Possible Activity<ol style="list-style-type: none">a. Theme and Variation<ol style="list-style-type: none">i. Students will create a variation on each theme in <i>Emperata</i>, record it along with the theme.

Rehearsal Plan Overview – Weeks 3-4

Ensemble: SVHS Concert Band

Announcements:

Literature: *Emperata Overture*

Time: Approximately 100 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Review material from previous weeks.<ol style="list-style-type: none">a. Themes 1, 2, 2a, 3b. Intro, A section2. Measure 105-122 – Theme 1<ol style="list-style-type: none">a. Compare to previous statements of Theme 1b. Rehearse this section as an introduction to the Fugue section at measure 123.3. Fugue – Measure 123<ol style="list-style-type: none">a. Begins with statement of original theme 1b. Theme 1 at the 5th begins at m. 139.<ol style="list-style-type: none">i. Have students find the fifth and perform Theme 1 without the printed music. <i>Plan extra time for this.....it may be difficult for them at first.</i>4. Continue to progress through the Fugue section<ol style="list-style-type: none">a. Reduce tempo to line figures up.b. After each statement of the theme, the line continues. These figures may be challenging for the students because they are different and there are numerous musical ideas happening at once.<ol style="list-style-type: none">i. The entire band should play their line where they have it in the music. Don't worry about key or pitch, just make sure they line up the notes.	<ol style="list-style-type: none">1. Review Themes 1, 2, 2a, 3<ol style="list-style-type: none">a. Student volunteers should play these on their instruments.2. Remind students about recording assignment of themes.3. Fugue section<ol style="list-style-type: none">a. Using a students(s) from each section, have them perform the fugue.<ol style="list-style-type: none">i. This should give students an opportunity to really listen to what is going on in other sections.4. Play the professional recording.<ol style="list-style-type: none">a. Students should listen for Themes 1, 2, 2a, 3b. Students should compare and contrast the above themes.c. Listen to the Fugue section.<ol style="list-style-type: none">i. How can we improve this section?

Rehearsal Plan Overview – Weeks 5-8

Ensemble: SVHS Concert Band

Announcements:

Literature: *Emperata Overture*

Time: Approximately 200 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Review all previous material (themes, fugue, form)2. B Section – Themes 4, 5<ol style="list-style-type: none">a. Theme 4 – Everyone should play Theme 4 together.<ol style="list-style-type: none">i. Measure 63 – Flute solo – F. Horn, Low reed, Low brass accompaniment will need to be very supportive. Should be felt more than heard. Be sure to rehearse this separately.ii. Measure 77 - Flute, Clarinet, Bassoon, Euphonium – This section is a bit louder, but still must remain in control. <i>Forte</i> may be too loud. Check counter line in oboe/tpt 1iii. Measure 81 – Solo French horn – Very exposed here. French horn soloist needs to play with confidence....no need to play softly. Clarinet act as accompaniment and foundation.iv. Measure 99 – Tuba solo – Trumpets and Horns with mutes will need to check intonation....pull out. Again, play with confidence and support the solo tuba line.v. Measure 102 – Clarinet solo – Very brief here. Trumpets, Horns, and Tuba need to sustain pitch underneath....stagger breathe.b. Theme 5<ol style="list-style-type: none">i. Measure 71 – Trumpets – Soar here. All others need to be in the back ground; almost like a sunset. Check trombone notesii. Measure 89 – Trumpets – Same as before.	<ol style="list-style-type: none">1. Remind students about their assignment to record each theme.2. Have students take turns playing the solo in their section. Each flute, clarinet, French horn, and tuba should play the solo with the band.3. Describe using Verbs (an action/doing word)<ol style="list-style-type: none">a. Entire B sectionb. Theme 4c. Theme 5d. Write this in the musice. Share with the class.4. Play this section with and without a conductor.

Rehearsal Plan Overview – Weeks 9-12

Ensemble: SVHS Concert Band

Announcements:

Literature: *Emperata Overture*

Time: Approximately 200 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Review all previous material (themes, fugue, form)2. Perform from the beginning through the B section without stops<ol style="list-style-type: none">a. Record this for later.3. Fugue Section – m.154<ol style="list-style-type: none">a. Run this without stops4. Perform from the beginning – m.154 with no stops<ol style="list-style-type: none">a. Record this for later use.5. Measures 154 - 166<ol style="list-style-type: none">a. Themes 2 & 5 occurring simultaneously (flutes & trumpets)<ol style="list-style-type: none">i. Have band play each themeii. Split the band in half with half on each theme.iii. Smooth & Legato vs Short and Separated6. Measure 167-173<ol style="list-style-type: none">a. Themes 1 & 4 occurring simultaneously (flutes & trumpets)<ol style="list-style-type: none">i. Have band play each themeii. Split the band in half with half on each theme.b. Horn Flourish7. Measure 174-183<ol style="list-style-type: none">a. Key Change!b. Themes 1 & 4 occurring simultaneously (flutes & trumpets)<ol style="list-style-type: none">i. Have band play each themeii. Split the band in half with half on each theme.8. Measures 184-end<ol style="list-style-type: none">a. Articulation, Style, Tempo - All of these will be an issue-rehearse separate.b. 7/8 & 4/4 measure....keep eighth note constant	<ol style="list-style-type: none">1. Recording Project/Playing Test of Themes due by the end of week 11. Submit these on CD.2. Use student volunteers to demonstrate Themes 2 & 5 and Themes 1 & 4 that occur simultaneously.<ol style="list-style-type: none">a. Playing test at end of week 12.b. Students must play in duets of their choosing.c. Either Themes 2 & 5 or Themes 1&4.3. Compare/Contrast<ol style="list-style-type: none">a. Themes 1 & 4b. Themes 2 & 5<ol style="list-style-type: none">i. Base this on pitches, rhythm, dynamics, styleii. Use complete sentences.<ol style="list-style-type: none">a. A long word processed document is not necessary, but the writing does need to be in complete sentence statementsiii. Turn this in using MS Word.

Rehearsal Plan Overview – Weeks 13-16

Ensemble: SVHS Concert Band

Announcements:

Literature: *Emperata Overture*

Time: Approximately 200 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Review all Themes<ol style="list-style-type: none">a. Everyone plays each one in the style/character of where it appears in the music.2. Full Run-Throughs at least twice a week. As we get to week 15 and 16, try for a full run through four days each week.<ol style="list-style-type: none">a. Record several of these rehearsals.3. Guest Clinician rehearsal with students (Mr. Jerry Toews)<ol style="list-style-type: none">a. Will work solely on this piece for the entire rehearsal.b. Address style, articulation, phrasing.4. Assign back-up soloists. Allow them to perform several times.5. Move to stage for rehearsals during week 16.6. Review Transitions<ol style="list-style-type: none">a. Beginningb. m. 8-10c. m. 16-18d. 54-59e. 69-71f. 79-81g. 84-89h. 104-105i. 119-123j. 153-155k. 172-174l. 183-end7. Concert!	<ol style="list-style-type: none">1. Students receive the results of their Emperata Themes playing test. Go over the results.2. Evaluate recordings of full-run through rehearsals using the SLG Festival rating sheet.3. Listen to Professional recordings<ol style="list-style-type: none">a. What do we have left to fix/improve upon?4. Discuss results of Guest Clinician visit.<ol style="list-style-type: none">a. He made some great suggestions.<ol style="list-style-type: none">i. Which shall we put into practice?ii. Which shall we chose not to use?iii. Why?5. Listen to Concert recording.<ol style="list-style-type: none">i. Evaluate using SLG Festival rating sheet.6. Compare our rating sheets from rehearsal recordings.<ol style="list-style-type: none">i. Where have we improved? Stayed the same? Declined?7. Listen to initial sight-reading recording. We've come a long way!

CHAPTER 8 - Foshay Tower Washington Memorial March

Unit I. Composer

John Philip Sousa (1854-1932) is considered by many to be the father of American concert bands and earned the title “The March King” for his work in conducting bands and composing marches. Sousa’s cornet soloist, Herbert L. Clarke once wrote that, “in addition to his March King title, Sousa should have been called the King of the Concert Band” (Smith, 2002 p.551). John Philip Sousa began studying music at an early age, taking lessons on violin, piano, flute, cornet, baritone, trombone, and alto horn as well as taking lessons in music theory, harmony and voice (Smith, 2002 p.551). At the young age of 11, Sousa was permitted to rehearse with the U.S. Marine Band in which his father played trombone. In 1880, at the age of 26, Sousa became the director of the U.S. Marine Band, a position he held for twelve years (Brion & Sousa, 2004). It was during this time that Sousa earned the title, “The March King,” as a result of his compositions and the performances of those marches by the Marine Band. After his time with the Marine Band, Sousa formed his own band in 1892. In its first seven years, Sousa’s newly formed band gave 3,500 concerts (Brion & Sousa, 2004).

To his credit, John Philip Sousa has a phenomenal collection of works. Sousa’s biographer, Paul Bierley, credits Sousa with 15 operettas, 136 marches, 15 suites, two descriptive pieces, 70 songs, seven other vocal works, 11 waltzes, 12 dance form pieces, 14 humoresques, 27 band fantasies, three orchestra fantasies, six incidental pieces, four overtures, two concert pieces, four instrumental solos, 12 trumpet and drum pieces, and over 300 arrangements and transcriptions (Smith, 2002 p.551).

John Philip Sousa is a legend in the band world for his master talent in programming concerts, directing bands and composing. In regards to Sousa’s talent in composition, Bierley states that “if Sousa had a formula for composing successful marches, it was inspired simplicity. He was a master of counterpoint, but he used it prudently...his countermelodies and obligatos do not appear as mere embellishments or detract from melodic and rhythmic elements” (Smith, 2002 p.551).

Figures and Tables

Figure 8.1 John Philip Sousa

QuickTime™ and a
H.264 decoder are needed to see this picture.

Painting by John Joseph Capolino

Table 8.1 List of compositions

Name	Genre	Publisher	Difficulty	Date Published
Black Horse Troop, The	Concert Band	Alfred	Medium	1974
El Capitan	Concert Band	C.L. Barnhouse	Medium	1990
Fairest of the Fair	Concert Band	C.L. Barnhouse	Medium	2000
Glory of the Yankee Navy	Concert Band	Harold Gore Publishing	Medium	1994
Hands Across the Sea	Concert Band	C.L. Barnhouse	Medium	1997
King Cotton	Concert Band	Harold Gore Publishing	Medium	1983
Liberty Bell, The	Concert Band	C.L. Barnhouse	Medium	2001
Manhattan Beach March	Concert Band	C.L. Barnhouse	Medium	1996
Semper Fidelis	Concert Band	C.L. Barnhouse	Medium	1995
Stars and Stripes Forever, The	Concert Band	C.L. Barnhouse	Medium	1996
Washington Post March	Concert Band	C.L. Barnhouse	Medium	1997

Table 8.2 Discography of Works

Title	Recording Label	Numerical Code	Date Published
Complete Works of John Philip Sousa	Walking Frog	WFR300	2001
Fennell Conducts Hands Across the Sea	Mercury	434334	1994
Fennell Conducts Sousa	Philips	434300	1992
Grand Sousa Concert	Angel Records	0077775413021	1991
Hail Sousa!	Vanguard Records	1990	n/a
Marches I've Missed	Reference Recordings	RR-85	1998
Sousa Marches: Stars and Stripes Forever	Decca	418290	1990
Sousa Original – United States Marine Band	Altissimo Records	n/a	1996
Strictly Sousa	Reference Recordings	RR-94	2001
The Original All-American Sousa!	Delos Records	DE3102	1992

Unit II. Composition

Wilbur Foshay was an extremely rich and powerful utilities magnate in the 1920's, controlling telephone, water, gas, electric, and public transit in twelve states and several countries. In 1929, he completed construction of the tallest building in Minneapolis to be his corporate headquarters and luxurious home. It was inspired by the Washington Monument's architecture and bore Foshay's name at the top in enormous letters. The dedication of the building on Labor Day was an extravaganza including international dignitaries and the U.S. Secretary of War. Foshay engaged Sousa's Band to play and to premiere a new march commemorating the occasion.

When the stock market crashed several weeks later, Foshay's finances were found to be quite corrupt, causing a nationally celebrated scandal. Naturally, Sousa didn't want to be associated with Foshay's name and stopped performing the march, hiding the music at his home

in New York. Consequently, Sousa never received compensation for the march that he wrote for Foshay (Dorff, 1988).

Unit III. Historical Perspective

At the time John Philip Sousa was directing bands and composing marches, very few American orchestras existed. From the Civil War until about 1920, band concerts were the most important aspect of musical life in the United States of America (Brion & Sousa, 2004). As earlier stated, in its first seven years, the Sousa band gave over 3,500 concerts. The band performed European tours in 1900, 1901, 1903, 1905, and a world tour in 1910-1911; all of this traveling was done during an era when trains and ship travel were the main mode of long distance travel. Over a span of four decades, the Sousa band logged over a million miles (Brion & Sousa, 2004).

Unit IV. Technical Considerations

Foshay Tower is of typical form and character of Sousa marches. Instrumentation is scored for a large concert band with two parts each of flute, oboe, bassoon, cornet, and trumpet; and three parts each of clarinet and trombone; as well as the usual instrumentation. Percussion scoring includes snare drum, bass drum and cymbals. Depending on personal preference, an older style field drum may be used instead of the modern day snare drum.

The keys of F Major and Bb Major are used which should not present a problem for students. The technical woodwind part at measure 22 will need some work for students to be able to play this line at concert tempo (Figure 8.2). Clean and clear articulation is necessary, although the line should not be played staccato; some separation is necessary. At the trio, the woodwind countermelody, beginning at measure 41, will need some attention. The range for the flutes and Eb clarinet get high and the challenge will be playing at the mp level with clean and clear articulations (Figure 8.3). I reduced the overall number of flutes that played this part and it greatly improved the clarity and dynamic level. Finally, the breakstrain or dogfight section, poses some technical issues regarding flow and style. The dogfight section passes the melody back and forth between different brass and woodwind sections. The challenge will be passing this line back and forth while keeping a steady tempo. Also at issue is the style. The correct placement of the emphasis in 6/8 time will be of great importance. My students had a tendency

to place the emphasis on beat 3 and 6, rather than 1 and 4 of the first measure of the dogfight (Figure 8.4). If the placement is incorrect, the *dogfight* style is comprised.

Figures and Tables

Figure 8.2 Measures 22-29 – Technical Woodwind Passage (Sousa & Dorff, 1988)

Figure 8.2 shows a musical score for measures 22-29, labeled "Full Score". The score is for five woodwind parts: Piccolo (Picc.), Flute 1 (Fls. 1), Flute 2 (Fls. 2), Oboe 1 (Obs. 1), and Oboe 2 (Obs. 2). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score is marked with a circled 22 at the beginning and a circled 31 at the end. The dynamics are marked as *ff - mf* for all parts. The music consists of a complex, rhythmic pattern of eighth and sixteenth notes, with some rests and ties.

Figure 8.3 Measures 41-46 – Instrument Range and Dynamics (Sousa & Dorff, 1988)

Figure 8.3 shows a musical score for measures 41-46, focusing on the Flute 1 (Fls. 1), Flute 2 (Fls. 2), Oboe 1 (Obs. 1), and Oboe 2 (Obs. 2) parts. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score is marked with a circled 41 at the beginning and a circled 46 at the end. The dynamics are marked as *mp legato unis.* for all parts. The music consists of a complex, rhythmic pattern of eighth and sixteenth notes, with some rests and ties.

Figure 8.4 Measures 70-74 – Dogfight (Sousa & Dorff, 1988)

Figure 8.4 shows a musical score for measures 70-74, labeled "Dogfight". The score is for three woodwind parts: Flute 1 (Fls. 1), Flute 2 (Fls. 2), and Oboe 1 (Obs. 1). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score is marked with a circled 70 at the beginning and a circled 74 at the end. The dynamics are marked as *ff* for all parts. The music consists of a complex, rhythmic pattern of eighth and sixteenth notes, with some rests and ties.

Unit V. Stylistic Considerations

As I have previously stated, this march is in the meter of 6/8. My students enjoyed playing in 6/8, but didn't always play the correct style. They had a tendency to place the emphasis on the incorrect beat, regardless of the strain, dogfight, or grandioso. We did quite a bit of singing of parts, as well as clapping and warming up on different 6/8 figures found throughout the march.

Another stylistic challenge is found in the dynamics. Although most of the dynamics found throughout this work were added by the editor (Dorff), they are appropriate and do add interest. With a large concert band, it is difficult to balance the band in the trio section. The woodwind countermelody has a tendency to get swallowed up and the bass line is not often heard. We addressed these issues by reducing the number of players on the woodwind countermelody, which not only helped with the balance, but also helped with the clarity of the line.

Finally, we did a great deal of listening to Sousa marches as well as marches by other composers. We listened to marches in 6/8, 4/4, 2/4, and 2/2, all the while, listening for style, beat emphasis, and balance. These moments of listening were invaluable exercises in establishing the correct style needed to play *Foshay Tower*.

Unit VI. Musical Elements

The melody of *Foshay Tower* finds its way into every section of the band, so that at some point during the piece, everyone gets to have the melody, even the French horns. The countermelody and harmony work in such a way that at times they are almost as melodic as the melody itself, making it very exciting for the performer and listener. All of this combined makes for a great listening exercise for students. Once they have had some training in critical listening, it almost becomes a game to identify which is the melody and which is the countermelody. The tempo of the quarter note =120 is a standard march tempo and allows the meter of 6/8 to flow very well. A typical 6/8 march, *Foshay Tower* is a challenge for students on beat emphasis. It is very easy for the incorrect placement of the emphasis, but once corrected, the 6/8 meter in this Sousa composition is quite exciting to play and listen to. The timbre throughout is intended to resemble a traditional, large concert band. Careful attention must be given to proper balance throughout the piece, especially in the area of dynamics. The typical march dynamics exist

throughout, with the second time through the second strain louder than the first, a soft, dolce trio, and a fortissimo grandioso. Bands should crescendo from the lower instruments to maintain the proper balance.

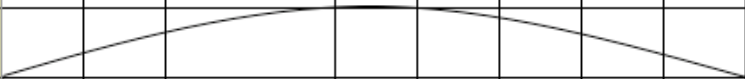
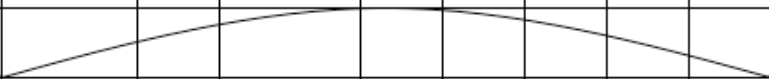

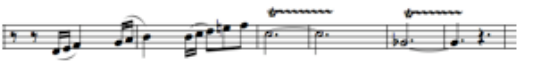
Unit VII. Form and Structure

Measure	Form	Structure
1 – 4	Introduction Concert F	Full Band
5 – 21 Repeated	1 st Strain	Melody- Flute, Oboe, Clarinet, Alto Sax, Tenor Sax, Cornet
22 – 38 Repeated	2 nd Strain	Melody- 1 st Clarinet, Alto & Tenor Sax, Cornet, Low Brass Counter melody- Flute, Oboe, Eb Clarinet
39 – 70 Repeated	Trio Concert Bb	Melody- Clarinets, Bass Clarinet, Bassoon, Alto & Tenor Sax, Cornets, Trumpets, Euphonium
71 – 86	Breakstrain	Alternating Melody- Cornets, Trumpets French horns, Trombones
87 – 120 Repeated to 71	Grandioso	Melody- Clarinets, Alto & Tenor Sax, Trumpets, Trombones, Euphonium Counter melody- Flute, Oboe, Eb Clarinet

Figure 8.5 Score Analysis

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21		
Form	Introduction				5 First Strain								13							1st Ending	2nd Ending		
Phrase Structure	Introduction				First Strain								13										
Tempo	Quarter Note = 120																						
Dynamics	ff			>	mf							f	mf							mp	mf	mp sub.ff	
Meter/Rhythm																							
Tonality	F Major																						
Harmonic Motion	Descending F major scale in base line.				I	V	I						V	I						I		iii	iii
Orchestration	Full Band; Melody-Upper WW's, A.Sx, Tpt.				Full Band; Melody-WW's, Trumpets								Full Band; Melody-WW's, Trumpets										
General Character	Bouncy, Short, Separated				Building, Steady, Articulate								Bouncy				Fading away						
Means for Expression	The band must establish the 6/8 feel in the first four measures.				Keep the overall style bouncy.				Your musical idea is coming to a close.				Keep the proper 6/8 style going....accent the downbeats.				Your musical idea is coming to a close.						
Conducting Concerns	Accent beat number two in the melody.				The emphasis in 6/8 must be on the downbeats.				Let the descending dotted quarter note cresc. And lead the band. Melody must cresc.				Keep the pattern clean and simple. Don't over-conduct.				Let the descending accompaniment lines prevail with decresc.						
Rehearsal Consideration	Rehearse the melodic line seperately from the accompaniment.				Use a warm-up in 6/8 that includes the melodic rhythm found at measure 5.				Articulation could be incorrect. Work these type of sections slowly.				To ensure proper style, keep the eighth note constantly going in your mind.				Bring overall level down until the last half of the first ending.						

Measure #	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	
Form	22 Second Strain								30							1st Ending	2nd Ending	
Phrase Structure																		
Tempo																		
Dynamics	1x-ff 2x-mf																	
Meter/Rhythm	WW Counter melody																	
Tonality																		
Harmonic Motion	\vee^{65} \vee^7												vi IV	V		I V	I	I
Orchestration	Full Band; Melody - Saxes and Low Reeds, Cornets, Low Brass																	
General Character	Contrasting					Legato against staccato; Two Ideas												
Means for Expression	Melody should prevail, but the woodwind counter melody should float on top. Horn and trumpet line should be precise and seperated.																	
Conducting Concerns	Conduct the melodic line. Be careful not to let the woodwind line dominate the style. Melody should almost be legato. Release measure 37 on beat 1																	
Rehearsal Consideration	The woodwind counter melody will need to be wood-shed. These are awkward note progressions. Don't let them slur these!																	

Measure #	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54
Form	39 Trio								47							
Phrase Structure																
Tempo																
Dynamics	mp		Counter melody - mp								Counter melody - mp					
Meter/Rhythm																
Tonality	Bb Major															
Harmonic Motion	I V	I						I V	I	IV ⁶⁴	I					
Orchestration	Mel- Cls, Alto&Bs, A.Sx, T.Sx, Cnt, Euph		Melody continues. Fl, Ob, Eb Cl. Interjection						Melody continues		Melody continues. Fl, Ob, Eb Cl. Interjection					
General Character	Dolce								Dolce							
Means for Expression	Keep the melodic line smooth and flowing. Accompaniment needs to bounce. Let the Fl, Ob, Eb Cl. Interjection float in and out.								Keep the melodic line smooth and flowing. Accompaniment needs to bounce. Let the Fl, Ob, Eb Cl. Interjection float in and out.							
Conducting Concerns	Small pattern. Keep it soft, smooth, and legato.								Small pattern. Keep it soft, smooth, and legato.							
Rehearsal Consideration	Horns and percussion are "in charge" of the tempo. Keep it steady - subdivide.								Horns and percussion are "in charge" of the tempo. Keep it steady - subdivide.							

Measure #	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	
Form	55								63								
Phrase Structure																	
Tempo																	
Dynamics																	
Meter/Rhythm																	
Tonality																	
Harmonic Motion	I V	I							IV							V I	
Orchestration	Melody continues		Melody continues to Breakstrain. Fl, Ob, Eb Cl Interjection.														
General Character	Dolce								Dolce								
Means for Expression	Keep the melodic line smooth and flowing. Accompaniment needs to bounce. Let the Fl, Ob, Eb Cl. Interjection float in and out.								Second strain is coming to a close. Keep the energy up and finish the phrase.								
Conducting Concerns	Melody should push to beat two of measure 57							Full Band take a quick breath		Keep the pattern small and don't let the band over play.							
Rehearsal Consideration	Horns and percussion are "in charge" of the tempo. Keep it steady - sub-divide.								Even as the intensity is building, the phrase must remain dolce.								

Measure #	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86
Form	71 Breakstrain												83			
Phrase Structure																
Tempo																
Dynamics	ff				ff				ff							
Meter/Rhythm																
Tonality	Bb Major															
Harmonic Motion	1 - Triad	Descending Chromatic Scale		Bb Major Triad		Descending Chromatic Scale		Bb Triad	Bb Triad	Descending Chromatic Scale	F G# ⁰⁷	F G# ⁰⁷	F F			
Orchestration	Trumpet/Cornet Melody	Low Reeds & Low Brass		Horns & Low Brass		Woodwinds		Trumpets & Clarinets	Low Reeds, Horns, Low Brass	Clarinets, Low Reeds, Euph, Tuba	Full Band					
General Character	Dogfight		Dogfight						Dogfight				The final punches			
Means for Expression	Trumpet Fanfare				Imagine that you are shouting or arguing with each other				m. 79-80 is one phrase even though it is split between sections.							
Conducting Concerns	Trumpets should lead to beat two.				Emphasize the correct beat part....1 & 2	Staccato...separate		Emphasize the correct beat part....1 & 2		Clarinet and Trumpet Parts - Watch articulations						Snare drum on one, band pick up on 2
Rehearsal Consideration					Keep the overall phrase intact at 4 bars.				Keep the overall phrase intact at 4 bars.							

Measure #	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102
Form	87 Grandioso								95							
Phrase Structure																
Tempo																
Dynamics	1x-mf 2x-ff															
Meter/Rhythm																
Tonality	Bb															
Harmonic Motion	I IV	I							I V						ii ^{o7}	V
Orchestration	Melody- Clarinet, Alto Sax, Tenor Sax, Cornet, Trombones, Euphonium; Counter Melody- Flut															
General Character	Big, Grandiose									Firm & Bouyant						
Means for Expression	Just like the trio, only bigger and bolder....GRANDIOSO!								Keep the underlying accompaniment and counter-melody firm to allow the melody to sing out.							
Conducting Concerns	First time keep the dynamic level in control....approx. mf. Second time let loose and go ff, but with a good tone.								Keep the overall phrase intact. Stagger breathe.							
Rehearsal Consideration	Work for good tone and balance control. This will be a challenge the second time through.								The accompaniment in the percussion, low reeds, and horns may have a tendency to rush. Run this a few times by itself.							

Measure #	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
Form	103								111						1st Ending		2nd Ending	
Phrase Structure																		
Tempo																		
Dynamics																		
Meter/Rhythm																		
Tonality																		
Harmonic Motion	I								Chromatic & Scalar Bass line.						Ascending Bb Major Scale			
Orchestration	Flute, Oboe, Eb Clarinet								Full Band - All have melody except Bassoon and Horns						Flute, Oboe, Eb Cl have Bb Major Scale			
General Character	Firm & Bouyant								Bombastic									
Means for Expression	Keep the underlying accompaniment and counter-melody firm to allow the melody to sing out.								The final statement and repeat to the Dogfight.									
Conducting Concerns	Keep the overall phrase intact. Stagger breathe.								With the composition wrapping up, the band will want to overplay. Keep the lows out front						Repeat to the Dogfight		Long Stinger...not too short	
Rehearsal Consideration	The accompaniment in the percussion, low reeds, and horns may have a tendency to rush. Run this a few times by itself.								It might be worthwhile to have them sing their parts here to help with the repeat to the dogfight.									

Unit VIII. Suggested Listening

E.E. Bagley, *National Emblem March*

Henry Fillmore, *American We*

Karl L. King, *Hosts of Freedom*

John Philip Sousa, *El Capitan*

John Philip Sousa, *The Stars and Stripes Forever*

John Philip Sousa, *The Washington Post March*

Unit IX. Seating Chart and Acoustical Justification

The arrangement and seating of the band should be based upon the demands of the literature that the ensemble is performing. The literature that was performed as a part of this report generally required instrument sections to be grouped together, because of the amount of section playing that was found throughout the music that we were performing. For example, as pictured in the figure below, the clarinet section is grouped together, including the bass clarinet; as is the entire saxophone section.

After making these basic grouping decisions, I then placed the low reeds and low brass as close to the center of each row as possible; allowing for the bass voices of the band to emulate from within the group. My thought process behind this decision was to encourage proper balance and dynamic control, as well as allowing for the solid foundation of our ensemble to come from the lowest voices.

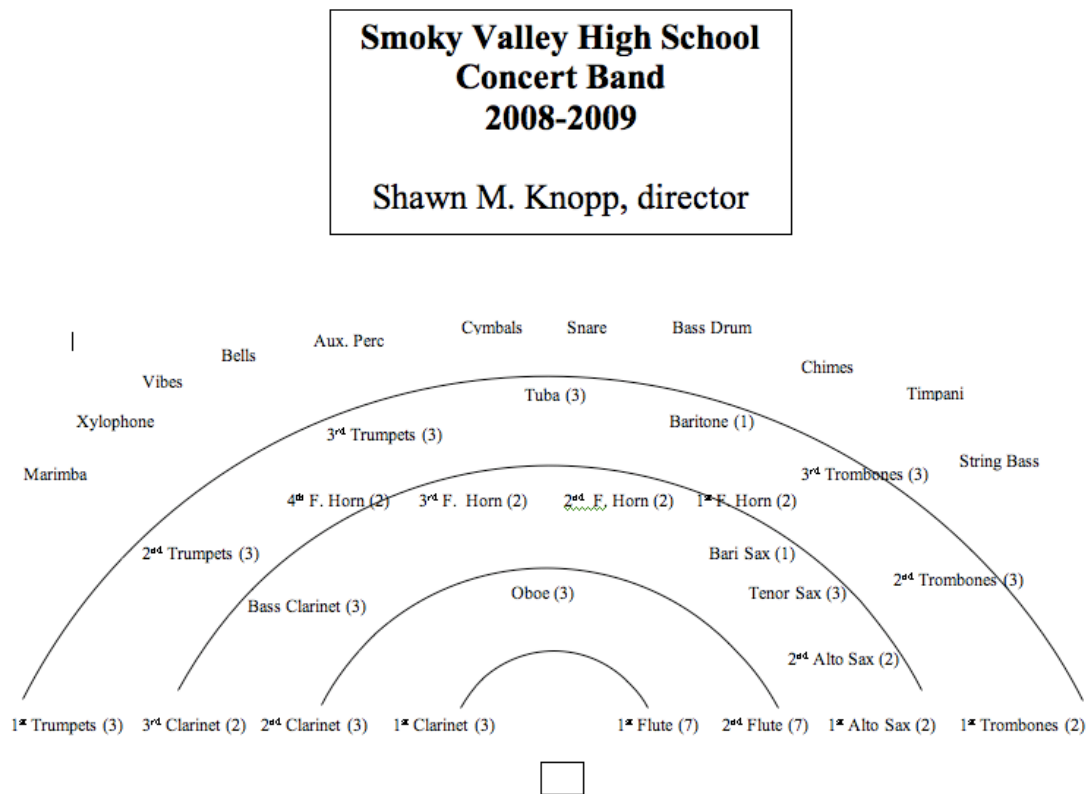
Positioned in a straight line, the French horns are placed in the third row. This placement allows for the proper position of the French horn bell towards the rear of the ensemble, rather than angled out to the side of the ensemble or towards the audience. By positioning the French horns in a straight line, we were able to use the fourth row of music stands and personnel as shields to project the sound of the French horns.

My next seating goal was to place all of the first chair players as close together as possible. To achieve this goal, all of the first chair players were placed on the outside edge of the band. This allowed the remaining members of each section to be spread out within the ensemble. One exception to this rule was the oboe section, which I usually seat in the first row

between the first flutes and first clarinets. With three students in the oboe section, it was often very difficult to achieve a good balance between the oboes and the band; they were usually too loud. By placing them in the middle of the second row, between the second flutes and second clarinets, their sound was dampened enough to prevent us from having each of them play at a consistently reduced dynamic level.

Overall, this seating arrangement worked well for this report, as it allowed the band to develop a section sound with their instrument families as well as providing the necessary structure for the band to achieve a proper balance of sound.

Figure 8.6 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan Overview – Week 1

Ensemble: SVHS Concert Band

Announcements:

Literature: *Foshay Tower*

Time: Approximately 50 minutes

Plan	Evaluation
<ol style="list-style-type: none"> 1. Identify form <ol style="list-style-type: none"> a. Intro – m. 1-4 – Concert F b. 1st Strain – m.5-21 (repeated) c. 2nd Strain – m. 22-38 (repeated) d. Trio – m. 39-70 – Concert Bb e. Breakstrain/Dogfight – m. 71-86 f. Grandioso – m. 87-120 (repeated to 71) 2. Listen to recording <ol style="list-style-type: none"> a. Recognize form/structure b. Identify areas that will need individual practice. Mark these with pencil in the parts. 3. Sight-read the entire piece. Record this for later. 4. Begin rehearsing 1st Strain <ol style="list-style-type: none"> a. Work for overall style first. Don't worry about wrong notes yet.....they will come. b. Greater concern will be proper beat emphasis. c. Absolute no weight on the pick-up note. d. Dynamics! Crescendos and Decrescendos <ol style="list-style-type: none"> i. Be flamboyant with these. 	<ol style="list-style-type: none"> 1. All parts should have all parts of the form marked. <ol style="list-style-type: none"> a. Check your neighbor's work. 2. Through the critical listening of the work, students should make some decision on what sections, measure, figures, etc., will challenge them and will require some individual attention. 3. Students should devise a Personal Plan for Individual Practice on Selected areas of concern in the composition. <ol style="list-style-type: none"> a. Describe why these are areas of concern. b. Your design/program for working on these sections. c. How can you help others achieve their Personal Plan.

Rehearsal Plan Overview – Week 2

Ensemble: SVHS Concert Band

Announcements:

Literature: *Foshay Tower*

Time: Approximately 50 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Review overall form.2. Review 1st Strain items.<ol style="list-style-type: none">a. Styleb. Beat emphasisc. Dynamicsd. Run all of the first strain3. Rehearse Introduction<ol style="list-style-type: none">a. A rather large beginning to this marchb. Only lasts for four measuresc. During this time, the overall style of the work is established. We must convince the audience!4. Rehearse Transition from Introduction to 1st Strain.5. Run Intro – 1st Strain<ol style="list-style-type: none">a. Measures 1 - 21	<ol style="list-style-type: none">1. Check your neighbor's music for written in parts of the form.2. The whole band will sing and finger their parts.<ol style="list-style-type: none">a. 1st Strainb. Introductionc. Introduction through 1st Straind. Include dynamics, just as they are written<ol style="list-style-type: none">i. Be dramatic!3. Listen to the recording of the Intro – 1st Strain.<ol style="list-style-type: none">a. How does our style compare to that of the recording?b. How can we improve?

Rehearsal Plan Overview – Weeks 3-4

Ensemble: SVHS Concert Band

Announcements:

Literature: *Foshay Tower*

Time: Approximately 100 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Review<ol style="list-style-type: none">a. Form, Style, Dynamicsb. Introc. 1st Strain2. Rehearse 2nd Strain<ol style="list-style-type: none">a. P.U. to 2nd Strain.....<i>subito ff</i>b. Rehearse Piccolo, Flute, Oboe, Eb. Clarinet parts separately from the band. Then put them together.<ol style="list-style-type: none">i. Full band will play this with them.ii. Articulate, Articulate, Articulate!c. Dynamic Contrast<ol style="list-style-type: none">a. 1x-ffb. 2x-mf3. Rehearse Transition from 1st Strain to 2nd Strain4. Rehearse 1st Strain through 2nd Strain5. Rehearse Introduction through 2nd Strain	<ol style="list-style-type: none">1. Schedule two activity period sectionals for the upper woodwinds on their part in the 2nd Strain.<ol style="list-style-type: none">a. This will need some individual drill & practice.2. Sing and finger parts<ol style="list-style-type: none">a. Address dynamic contrastb. Balance and Blend3. Listen to recording and compare/contrast style<ol style="list-style-type: none">a. What are we lacking in comparison to the recording to achieve the 6/8 march style?

Rehearsal Plan Overview – Weeks 5-8

Ensemble: SVHS Concert Band

Announcements:

Literature: *Foshay Tower*

Time: Approximately 200 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Review Beginning through 2nd Strain.2. Rehearse Breakstrain/Dogfight Section.<ol style="list-style-type: none">a. Transitions between trumpets and descending chromatic line.b. Transitions between French horns and descending chromatic line.c. Upper woodwind whole notes may be too much....back them off.3. Rehearse Grandioso<ol style="list-style-type: none">a. This is a big section, but the melody must prevail: Cl, A.Sax, T. Sax, Tpt, Tbn, Euph.b. Upper woodwind eighth note runs.<ol style="list-style-type: none">i. Must be clean and clear.ii. Individual practice here!4. Rehearse Trio<ol style="list-style-type: none">a. Concert Bbb. dolce<ol style="list-style-type: none">i. How can music be made to sound “sweet?”c. Interjecting upper woodwind gestures. Clean and precise.d. Upper woodwind trills – Fast, yet sweet!e. M. 63 – Upper woodwind chromatically descending octave jumps<ol style="list-style-type: none">i. Check embouchures, air stream, functioning instruments.	<ol style="list-style-type: none">1. Schedule sectionals for each individual section at least once, for one activity period block.2. Have volunteers from each section perform the Breakstrain/Dogfight. Try to convince as many students as possible to try!3. Full Band plays the Grandioso theme.<ol style="list-style-type: none">a. Now add the accompaniment back in and let the melody float out over top. Very grand.4. Describe Dolce<ol style="list-style-type: none">a. In relation to food, drinks, etc.b. In relation to musicc. In relation to your instrumentd. Bring a musical excerpt from your listening collection that exemplifies Dolce. Share with the class.

Rehearsal Plan Overview – Weeks 9-12

Ensemble: SVHS Concert Band

Announcements:

Literature: *Foshay Tower*

Time: Approximately 200 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Begin this rehearsal period with a full run through each week.<ol style="list-style-type: none">a. Record this.2. Listen to the professional recording.3. Full Band Review<ol style="list-style-type: none">a. Everybody plays the main theme of<ol style="list-style-type: none">i. 1st Strainii. 2nd Strainiii. Trioiv. Breakstrain/Dogfightv. Grandioso4. Rehearse Transitions<ol style="list-style-type: none">a. Intro & 1st Strainb. 1st Strain & 2nd Strainc. 2nd Strain & Trio (very crucial)d. Trio & Breakstrain/Dogfight (very crucial)e. Breakstrain/Dogfight & Grandioso5. Towards week 12, rehearse without a conductor<ol style="list-style-type: none">a. Also consider a Silent Rehearsal	<ol style="list-style-type: none">1. Immediately evaluate our run-through using the SLG Festival form.2. Technique<ol style="list-style-type: none">a. What are we lacking in comparison to the professional recording?b. Once we have identified our issues, what is our plan for improvement?3. Schedule sectionals as necessary for sections<ol style="list-style-type: none">a. Upper woodwindsb. Brass at the Breakstrain/Dogfightc. Trumpets at the 2nd strain.

Rehearsal Plan Overview – Weeks 13-16

Ensemble: SVHS Concert Band

Announcements:

Literature: *Foshay Tower*

Time: Approximately 200 minutes

Plan	Evaluation
<ol style="list-style-type: none">1. Full Run-Throughs at least twice a week. As we get to week 15 and 16, try for a full run through four days each week.<ol style="list-style-type: none">a. Record several of these rehearsals.2. Invite a guest conductor in to work with the students.<ol style="list-style-type: none">a. Mr. Jay Steinbergb. Work articulations, style, phrasing3. Listen to recording again (2x).<ol style="list-style-type: none">a. No comments this time from the director or students....just listen.4. Move to stage for rehearsals during the last week.5. Work large “chunks.” Only stop for things that are rather large errors and must be addressed. Otherwise, allow the students to get the feel of Playing the entire piece as much as possible.6. Concert!	<ol style="list-style-type: none">1. Evaluate run-throughs using the SLG Festival form.2. Compare SLG Festival forms that we have used to evaluate our rehearsals.<ol style="list-style-type: none">a. Where have we improved? Declined? Where can we still improve?3. During these last four weeks, students should prepare a short program note on this work.<ol style="list-style-type: none">a. Use information presented in classb. Scholarly and reliable referencesc. Hopefully several of these can be used for the program and/or presented at the concert.4. Listen to the concert recording and evaluate (SLG form)5. Listen to initial sight-reading recording. We’ve come a long way!

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