AN EXAMINATION OF MAJOR WORKS FOR WIND BAND: THE STAR-SPANGLED BANNER BY JACK STAMP, THARSOS BY JEFF JORDAN, AMERICANS WE BY HENRY FILLMORE AND CAJUN FOLK SONGS BY FRANK TICHEL

by

KYLE D. HOPKINS

B.A., The University of Kansas, 1989
B.M.E., Washburn University, 1999

A REPORT

Submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2009

Approved by:

Major Professor
Dr. Frank Tracz
Abstract

This document was constructed on the comprehensive examination questions based on the Graduate Conducting Recital of Kyle D. Hopkins. The theoretical and historical analysis includes *The Star-Spangled Banner* by Jack Stamp, *Tharsos* by Jeff Jordan, *Americans We* by Henry Fillmore, and *Cajun Folk Songs* by Frank Ticheli. Along with the analysis, this document contains rehearsal plans and procedures used in the preparation of the literature. The recital was performed in two parts by the McPherson High School Band on February 5, 2009 in the McPherson High School Roundhouse at 7:30 pm and April 30, 2009 in the McPherson High School Auditorium at 7:30 pm.
Table of Contents

List of Figures ............................................................................................................................... vii
List of Tables ............................................................................................................................... viii
CHAPTER 1 - Introduction and Report Information ................................................................. 1
   Introduction and Statement of Purpose .................................................................................... 1
   Performance Information ........................................................................................................ 1
   Music Examined ...................................................................................................................... 1
   Format of Analysis .................................................................................................................. 2
   Concert Programs .................................................................................................................. 3
CHAPTER 2 - Personal Philosophy of Music Education .......................................................... 8
CHAPTER 3 - Quality Literature Selection .............................................................................. 12
CHAPTER 4 - The Star-Spangled Banner .............................................................................. 15
   Unit I. Composer .................................................................................................................. 15
   Figures and Tables ............................................................................................................... 16
   Unit II. Composition ............................................................................................................ 18
   Unit III. Historical Perspective ............................................................................................ 18
   Unit IV. Technical Considerations ...................................................................................... 18
   Unit V. Stylistic Considerations ............................................................................................ 18
   Unit VI. Musical Elements ................................................................................................... 19
   Unit VII. Form and Structure ............................................................................................... 20
   Unit VIII. Suggested Listening ............................................................................................ 24
   Unit IX. Seating Chart and Acoustical Justification ............................................................ 24
   Unit X. Rehearsal Plans and Evaluations ............................................................................ 27
      Rehearsal Plans – Rehearsal Plan #1 ............................................................................... 27
      Rehearsal Plans – Rehearsal Plan #2 ............................................................................... 28
      Rehearsal Plans – Rehearsal Plan #3 ............................................................................... 29
      Rehearsal Plans – Rehearsal Plan #4 ............................................................................... 30
      Rehearsal Plans – Rehearsal Plan #5 ............................................................................... 31
      Rehearsal Plans – Rehearsal Plan #6 ............................................................................... 32
| Rehearsal Plans – Rehearsal Plan #7 | 33 |
| Rehearsal Plans – Rehearsal Plan #8 | 34 |
| CHAPTER 5 - Tharsos | 35 |
| Unit I. Composer | 35 |
| Figures and Tables | 35 |
| Unit II. Composition | 36 |
| Unit III. Historical Perspective | 36 |
| Unit IV. Technical Considerations | 37 |
| Unit V. Stylistic Considerations | 37 |
| Unit VI. Musical Elements | 38 |
| Unit VII. Form and Structure | 39 |
| Unit VIII. Seating Chart and Acoustical Justification | 49 |
| Unit IX. Rehearsal Plans and Evaluations | 51 |
| Rehearsal Plans – Rehearsal #1 | 51 |
| Rehearsal Plans – Rehearsal #2 | 52 |
| Rehearsal Plans – Rehearsal #3 | 53 |
| Rehearsal Plans – Rehearsal #4 | 54 |
| Rehearsal Plans – Rehearsal #5 | 55 |
| Rehearsal Plans – Rehearsal #6 | 56 |
| Rehearsal Plans – Rehearsal #7 | 57 |
| Rehearsal Plans – Rehearsal #8 | 58 |
| Rehearsal Plans – Rehearsal #9 | 59 |
| Rehearsal Plans – Rehearsal #10 | 60 |
| Rehearsal Plans – Rehearsal #11 | 61 |
| Rehearsal Plans – Rehearsal #12 | 62 |
| Rehearsal Plans – Rehearsal #13 | 63 |
| CHAPTER 6 - Americans We | 64 |
| Unit I. Composer | 64 |
| Figures and Tables | 66 |
| Unit II. Composition | 67 |
| Unit III. Historical Perspective | 68 |
List of Figures

Figure 4.1 Dr. Jack Stamp................................................................. 16
Figure 4.2 Seating Chart ................................................................. 26
Figure 5.1 Dr. Jeff Jordan................................................................. 35
Figure 5.2 Theme 1 ........................................................................ 39
Figure 5.3 Theme 2 ........................................................................ 39
Figure 5.4 Theme 3 ........................................................................ 39
Figure 5.5 Seating Chart ................................................................. 50
Figure 6.1 Henry Fillmore ............................................................... 66
Figure 6.2 Theme A ........................................................................ 70
Figure 6.3 Theme B ........................................................................ 71
Figure 6.4 Theme C ........................................................................ 71
Figure 6.5 Seating Chart ................................................................. 82
Figure 7.1 Frank Ticheli ................................................................. 101
Figure 7.2 ‘Dance’ of Tonality ......................................................... 105
Figure 7.3 ‘Dance’ of Bass Line ...................................................... 106
Figure 7.4 Seating Chart ................................................................. 123
Figure 7.5 Unison Rehearsal Sheet .................................................. 126
List of Tables

Table 4.1 List of Compositions ..................................................................................................... 16
Table 4.2 Discography of Works .................................................................................................. 17
Table 4.3 Chordal Analysis by Section ....................................................................................... 20
Table 4.4 Formal Analysis ............................................................................................................ 21
Table 4.5 Suggested Listening ...................................................................................................... 24
Table 5.1 List of Compositions ..................................................................................................... 36
Table 5.2 Tonality and Root Movement ....................................................................................... 38
Table 5.3 Form and Structure ....................................................................................................... 39
Table 5.4 Formal Analysis ............................................................................................................ 40
Table 6.1 List of Compositions ..................................................................................................... 66
Table 6.2 Discography of Works .................................................................................................. 67
Table 6.3 Tension-Building Chords .............................................................................................. 70
Table 6.4 Form and Structure ....................................................................................................... 71
Table 6.5 Formal Analysis ............................................................................................................ 72
Table 7.1 List of Compositions for Concert Band ...................................................................... 102
Table 7.2 Discography of Works ............................................................................................... 103
Table 7.3 Movement 1 Form and Structure .............................................................................. 106
Table 7.4 Movement 2 Form and Structure .............................................................................. 107
Table 7.5 Formal Analysis .......................................................................................................... 108
CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

This report encompasses the writer’s personal philosophy of music education, the selection of quality musical literature, the historical and theoretical analysis of musical literature, and rehearsal considerations and lessons plans used in preparing musical literature. The goal was to produce a scholarly document based upon the examination of selected musical literature and the details in preparing each musical selection from the first rehearsal to the final performance.

Performance Information

This conducting recital was performed in two parts. The first part was performed by the 86 member McPherson High School Band on February 5, 2009 at 7:30 pm in the McPherson High School Roundhouse. The works performed on that concert were The Star-Spangled Banner by Jack Stamp and Tharsos by Jeff Jordan. The second part was performed by a select, 43 member wind ensemble from the McPherson High School Band on April 30, 2009 at 7:30 pm in the McPherson High School Auditorium. The works performed on that concert were Americans We by Henry Fillmore and Cajun Folk Songs by Frank Ticheli.

Music Examined

The selected literature for this recital included The Star-Spangled Banner by Jack Stamp, Tharsos by Jeff Jordan, Americans We by Henry Fillmore, and Cajun Folk Songs by Frank Ticheli. The majority of this report is formed from the historical and theoretical analysis of this literature and rehearsal plans implemented to successfully prepare these works for the final performance.
Format of Analysis

The format of analysis is based upon the nine units of analysis used in Teaching Music Through Performance in Band edited by Richard Miles (1997).

Unit 1-Composer
Unit 2-Composition
Unit 3-Historical Perspective
Unit 4-Technical Considerations
Unit 5-Stylistic Considerations
Unit 6-Musical Elements
Unit 7-Form and Structure
Unit 8-Additional Listening
Unit 9-Resources

The contents of Unit 9 were omitted in the individual chapters and included in the references at the end of this document. Unit 8 was omitted if it was already included in the information about the composer in Unit 1.
Concert Programs

McPherson Combined Bands Concert
February 5, 2009
McPherson High School RoundHouse

A special "THANK YOU" to...

MHS Band Parent Club Board Members:
Diane Bishop
Linda Harger
Debbie Kresky
Gwen McClinton
Joyce Norman

Program

A Love Song to Our Country........................Arr. Jack Stamp
Dance Sinfonia..............................................Dennis Fisher
MHS Concert Band

Selections from Standard of Excellence........Bruce Pearson
MMS 6th Grade Band

Summon the Horrors......................................John Williams
MMS 7th Grade Band

Halo Theme from "Halo Suite".........................Arr. Robert Sheldon
MMS 6th Grade Band

Wind Machine..............................................Sammy Nestico
MHS Jazz Band

Pirate's Cave..................................................Mark Williams
MMS 6th Grade Band

Commemoration.............................................Robert W. Smith
MMS 7th Grade Band

Matrix...............................................................Gary Fagan
MMS 8th Grade Band

Better Get it in Your Soul...............................Charles Mingus
MHS Jazz Band

Tharsos.........................................................Jeff Jordan
MHS Concert Band

Grand Finale..................................................Traditional
All Bands
MHS Symphonic Band

Flute
Drew Harger
Emily Bissell
Sarah Moraine
Alaina Johnson
Libby Graber
Carly Jones
Jasmine Kegehr
Delaney Seely
Carissa Hawkins
Cassie Morris
Sophia Warmack
Amanda Frindle
Anna Dillon
Jenny Zavala

Oboe
Sarah Gaeddert
Becca Wagoner

Clarinet
Kenyatta Harden
Megan Edger
Grace Heidebrecht
Libby Farnen
Ashlea Hamilton
Kate Johnson
Deasy Berry
Joseph Martin
Jerod Corbus
Alez Graber
Evan Gawanda
Stephen Millard
Jami Hawkins
Brittany Odermann

Bass Clarinet
Brendan Burge

French Horn
Evan Bissell
Hannah Martin
Steven Gawanda
Riley Campbell
Megan Word

Trombone
Levi Junorville
Quinn Bowers
David Shorman
Evan Clark
Ryan Kresky
Sarah Aroum
Andrew Huber
Evan Osner

Baritone
Kaci Norman
Sarah Zimmerman
Chantalle Hanschu
Adam Watts

Tuba
JJ Krehbiel
Eric Lloyd

Trumpet
Isaac Hopkins*
Chris Weyand
Dalton Clark
Lizzie Snell
Hailey Colaw
Danielle Bishop
Nic Otero
Chad Rayburn
Preston Galle
Montana Danler
Andrew Stegman

* All State Band Member

MHS Jazz Band

Saxophone
Carlyn Fiore
David Hall
Joseph Martin
Nick Linz
Terry Vickers

Trumpet
Danielle Bishop
Evan Bissell
Isaac Hopkins
Lizzie Snell
Sarah Zimmerman

Trombone
Quinn Bowers
Levi Junorville
Chantalle Hanschu
Kaci Norman

Guitar
Luke Cox
Nathan Holthus

Base
Chase Fortune

Drums
James Frye

Set
Ethan Wagner
### 6th Grade Band
**Woodwinds**
- Flute: Nicole Gieselman, Gallagher Martin-Chavez, Darian Troot, Ashley Hines, AnnMarie Jennings
- Clarinet: Darrall Bowen, Krista Campbell, Chealsea Reghr, Kailey Cordell, Dalyn Chapman, Janell Johnson, Jack Wingert, Andrew Harker, Nick Purcell
- Saxophone: Luke Williams, Coleman George

**Brass**
- Trumpet: Griffin Myers, Justin Kelling, Ethan VanDorn, Cody Starkel, Dakota Cavanaugh, Austin Thrash, Emily Edger, Jaxon Ramsey, Tanisha Wilbourn, Caroline Gold, Gabriel Rowe, Collin Baldwin

**Percussion**
- Connor Kresky, Jason Anderson, Grant Barrett, Kyle Campbell

---

### 8th Grade Band
**Baritone**
- Abbey Edwardson, Cami Breuer, Alexa Linnin, Ryan Pulcher, Joel Harper, Blake Huler

**Clarinet**
- Kelsey Thomas, Tim Ambrose, Janessa McVicker, Kyle Addington, Brooke Gaedert, Hannah Dalke, Matthew Fay, Allison Ivers, Colleen O'Connor, Kara Sawatzky

**Alto Saxophone**
- Kurtis Klein, Tanner Hamilton, Joseph Junomville, Nick Robbins, Crystal Nutter, Anne Dunhart, Isabella Harvey, Katherine Geist

**Tenor Saxophone**
- Tyler Cordell, Shasta Steiner, Jenessa Rose, Frank Garcia, Alisa Decker, Tarun Peterson, Bally Young, Tristan Kemper, Jordan Gollhar, Ryan Brown, Paige Morris, Laura Wurm

**French Horn**
- Hailee McClenton, Tanner Wilson, Jamie Brown, Ian Ferguson, Sue Ann Buster, Tara Young, Jordan North, Jordan Coliher, Ryan Brown, Paige Morris, Laura Wurm

**Trumpet**
- Abby Steiner, Adam Boyer, Meredith Hess, Beth Bouray, Russell Regher, Jessica Peiker, Connor Schafer, Evan Crow, Levi Baldwin, Erik Troot, Matthew Guerrero, Anna Lindholm, Ethan Nadeau, Jacob Helmer, Ben Ameczua

**Tuba**
- Tiy Hart, Jack Austin, Janae Barnes

**Percussion**
- Austin Crosby, Isaac Peck, Zach Strela

---

**MMS Symphonic Bands**

---

**MHS Band Parent Booster Club Sponsors**

**Diamond Level**
- Dean & Julie Bruns
- Jonathan & Leslie Frey
- Kevin & Brenda Sales
- Tip Top Tree, LLC
  - Sherrie Berry

**Gold Level**
- Steve & Amy Campbell
- Frederick & Louise Otero
- Kris & Cheri Hanshu
- Gene & Debra Sherman

**Silver Level**
- Kris & Cheri Hanshu
- Gene & Debra Sherman

---

### 7th Grade Band
**Flute**
- Jon Robbins, Crystal Nutter, Anne Dunhart, Isabella Harvey, Katherine Geist

**Clarinet**
- Jenessa Rose, Frank Garcia, Alisa Decker, Tarun Peterson, Bally Young, Tristan Kemper, Jordan Gollhar, Ryan Brown, Paige Morris, Laura Wurm

**Alto Saxophone**
- Tyler Cordell, Shasta Steiner, Evan Crow, Levi Baldwin, Erik Troot, Matthew Guerrero, Anna Lindholm, Ethan Nadeau, Jacob Helmer, Ben Ameczua

**French Horn**
- Hailee McClenton, Tanner Wilson, Jamie Brown, Ian Ferguson, Sue Ann Buster, Tara Young, Jordan North, Jordan Coliher, Ryan Brown, Paige Morris, Laura Wurm

**Trumpet**
- Abby Steiner, Adam Boyer, Meredith Hess, Beth Bouray, Russell Regher, Jessica Peiker, Connor Schafer

**Tuba**
- Tiy Hart, Jack Austin, Janae Barnes

**Percussion**
- Austin Crosby, Isaac Peck, Zach Strela
Program

Jazz

The Chicken ........................................ Alfred James Ellis
The Creole Love Call ................................ Duke Ellington
The Raider Returns ................................. Michael Mossman

Percussion Ensembles

Primal Groove ....................................... Jonan Keeny
Lost Souls ........................................... Nathan Daughtrey

Concert Band

Tricycle ................................................ Andrew Boysen
Three Ayres from Gloucester ....................... Hugh Stuart
Music for a Darkened Theatre ..................... Denny Elfman

Wind Ensemble

God of Our Fathers ................................ Claude T. Smith
Cajun Folk Songs .................................... Frank Ticheli
1. La Belle et le Capitaine
2. Belle
Americans We ........................................ Henry Fillmore

Cajun Folk Songs is a wonderfully imaginative setting for two highly contrasting folk melodies. The first movement, La Belle et le Capitaine, is a lyrical, melancholy song in the Dorian mode. It tells the sad tale of a young girl who feigns death to avoid being seduced by a captain. The melody is remarkably free, shifting between dupe and triple meters. The second movement, Belle, is a highly spirited, dance-like movement in sharp contrast to the first movement. This movement has two primary themes which are alternated and developed throughout the movement. The fast tempo, frequent meter shifts and light, accented dance style make this movement very technically challenging.

Americans We has become associated with two other famous marches that represent American patriotism in its grandest musical manifestation: Haydn's National Emblem, and Sousa's The Stars and Stripes Forever. The relationship between bands and patriotism goes back to the historical relationship between bands and the military that is as old as the formation of the first band. Highest on Fillmore's list of those Americans he wanted to reach with his "old-fashioned patriotism" were the young high school band musicians all over the United States of America.

McPherson High School's Jazz and Concert Bands present their.....

Spring Concert

MHS Theatre
April 30th ~ 8 p.m.

Kyle Hopkins, Director
Jeff Hewitt, Asst. Director
Lew Faust, Principal
Shane Backhus, Asst. Principal
Greg Smith, Asst. Principal
Jazz and Concert Band Members

Flute
Drew Harger^  
Emily Bissell  
Sarah Moraine  
Alaina Johnson  
Delaney Seely  
Cassie Morris  
Libby Graber^  
Jasmine Regehr  
Carissa Hawkins  
Carly Jones  
Sophia Warnock  
Amanda Frandle  
Jenny Zavala  
Anna Dillon  

Clarinet
Kenyaatta Harden^  
Joseph Martin^  
Ashlea Hamilton  
Grace Heidebrecht  
Megan Ediger  
Libby Farney  
Kate Johnson  
Alex Graber^  
Desey Berry  
Stephen Millard  
Jerdon Corbus  
Brittany Odermann  
Evan Gawanda  
Jami Hawkins^  

Bass Clarinet
Brendan B urges  
Nikki Wentling  
Rita Junoville  

Saxophone  
David Hall^  
Carolyn Bruns  
Seth Cox  
Jonathan Harper  
Kyle McConnell  
Bryan Sales  

Tenor Saxophone  
Nick Unruh^  
Alex Harter  

Baritone Saxophone  
Terry Vickroy^  
Brad Crown  

Trumpet  
Isaac Hopkins  
Chris Weyand  
Lizzi Snell  

French Horn  
Evan Bissel  
Steven Gawanda  
Hannah Martin  
Megan Word  
Riley Campbell  

Trombone  
Levi Junoville  
Quinn Bowers  
David Shorman  
Evan Clary  
Sarah Aronson  
Ryan Kressky  
Andrew Huber  
Evan Oser  

Baritone  
Kaci Norman^  
Chantalle Hanchu  
Adam Watts  

Tuba  
J.J. Kreibie  
Eric Lloyd  

Percussion  
Michael Bruns  
Ethan Wagoner  
Nathan Holthus  
Jamie Frye  
Samantha Silver  
Evans Bowers  
Jacob Frye  
Jeremy Moore  
Allie Cullen  
Zach Rose  
Ryan Bate  

Guitar  
Luke Cox  
Nathan Holthus  

Bass  
Chase Fortune  

Piano  
Jamie Frye  

^ = First Chair  
* = Jazz Band  

Theatre Etiquette - A reminder...
No flash pictures during the performance.
No cellular phones or beepers/alarms. This is a formal performance.
Hats are not to be worn in the theatre.
Please do not enter or leave a performance during a music selection.
We would appreciate you taking young children who are crying, or disturbing those around you, out to the hallway.
Your courtesy to the performers and audience is appreciated.
Thank you.
CHAPTER 2 - Personal Philosophy of Music Education

The function of our formalized school system is to facilitate and guide the maturation of our students into life-long learners and contributors to our society. But beyond the simple acquisition of facts and information, the goal of education is more deeply defined. If the acquisition of facts and information was the only goal of our educational system, it would be much more efficient and effective to give students a library card (or internet access) and simply monitor their daily ingestion of information.

Schools do have a responsibility to teach facts and relate information to our students, but they also have the responsibility to develop a student’s emotional, social and physical development, in other words-the whole child. Gardner’s (1983) theory of multiple intelligences has profoundly changed education in the past twenty-five years by encouraging schools to view education as a more holistic approach. Some of the intelligences which have been recognized are; musical, verbal/linguistic, logical/mathematical, interpersonal and intrapersonal. Educating the whole child—the goal of education involves recognizing, understanding and developing ALL of a child’s intelligences and music education plays a unique and irreplaceable role in reaching that goal.

First and foremost, music is at the very fabric of our humanity. Throughout history, whenever humans have been faced with the ultimate questions of life and existence, they have relied upon the arts in their search for meaning and in the expression of their most profound emotions and feelings. The arts, and more specifically music, teach students how to recognize, understand and embrace their feelings in a unique way. The feelings evoked through music can be a reflection or remembrance of a previously felt emotion, or can even be a way to experience feelings and emotions that have not been previously felt. Through the discovery and reflection upon these feelings and emotions, music helps students to embrace and understand the very essence of their humanity. Or as Gaston (1968) puts it, “Sensitivity to and the making of beauty are one of humankind’s most distinguished characteristics” (p. 15).

While helping students to understand and experience their own humanity, music can also focus them outside of their own egocentric worldview. In a humanistic viewpoint, this can be thought of as the power of being a part of a shared musical community with significance far
greater than just the individual. In a spiritual viewpoint, this can be thought of as communication with or even a reflection of the divine.

In such a powerfully affective instructional medium, it is crucial that I make a connection with my students by communicating both verbally and non-verbally that I am concerned about them as individuals and as part of the group. I do not want to be simply a person they see for one hour a day, but rather a person who is a part of their lives and who has a positive and lasting impact upon their development. I want to inspire them in their study of music by modeling behavior that always reflects the pursuit of excellence in and deep love of music.

Secondly, music is a unique language. We have written symbols and verbal sound combinations that constitute written and spoken language and mathematic symbols that represent the language and properties of our physical universe. And similarly, music is a set of symbols that represents feelings and emotions. In spoken language acquisition, there is a ‘critical mass’ of vocabulary and idiomatic knowledge that must be achieved before an individual can fluently communicate in that language. Saying a few pat phrases can be a fun and enjoyable experience along the way, but the ultimate goal is fluency in speaking and understanding the language. Music is no different and that is why I encourage my students to always push toward the goal of ‘fluently’ experiencing music that comes through mastery of the foundational structure and syntax of music. In reality, not all of my students will experience true ‘fluency’ in music. But as in spoken language acquisition, there is a great deal of fun, satisfaction and fulfillment that comes along the way after having mastered another piece of musical structure or syntax and being able to put it to proper usage. Those peak moments of successful and memorable aesthetic experiences are critical in helping to sustain motivation and excitement along the path to ‘critical mass’. And since my students are at different individual ability levels, my challenge is to keep them constantly moving toward ‘critical mass’ and fluency in the language of music.

Since music is a language in and of itself, it provides students an entirely different avenue for expression and communication. A student who may have difficulty with written language expression may excel in expressing him/herself in the language of music. A student who struggles with numerical representations in mathematics may be able to find a niche in the language of music. This embodies one aspect of the goal of education—to help students find and develop their unique learning and communication styles, thereby enabling them to achieve greater success and gratification throughout the educational process.
“Without mathematical symbols, there would be no Einstein; without the symbols of language, there would be no Shakespeare; without music as symbols, there would be no Beethoven” (Boardman, 2001, p. 51).

Thirdly, the cross-curricular possibilities for music are limitless. And since my true passion is teaching, music provides me the opportunity to teach so much more than just what is on a sheet of music. Music is Science—it is exact, specific and demands precise acoustics and detailed observation and analysis. It involves daily exercises in problem solving and mental discipline using both sides of the brain. Music is Math—it is rhythmically based on subdivisions of time into fractions and calculations that must be performed without hesitation. Music is Foreign Language—it has its own syntax and vocabulary that enables a unique method of communication and self-expression. Music is History—it can reflect the environment and emotions of listeners at the time of its creation creating a window into the past for an entirely unique experience of history. Music is Anthropology—it helps a student understand his/her own culture while gaining an appreciation for other cultures. Music is Physical Education—it requires and develops fantastic coordination and cross-brain communication. Music is Communications—it helps develop strong interpersonal and leadership skills as students work together in social groups to solve problems, learn new concepts and achieve group goals.

In my own experience, the cross-curricular implications of music led me literally across the world! As a teen, I always had a love of Russian music. I was not particularly interested in history or culture, I just loved the music. But when I went to college, my love and fascination for Russian music became a catalyst for my interest in studying Russian history, culture and language. I immersed myself in those studies as an undergraduate and graduate student and even had the opportunity to be an exchange student in what was then the Soviet Union. All those rich experiences were a direct result of a love for Russian music. And without my interest in music, there is no doubt in my mind that I never would have had the motivation or interest to study those other disciplines.

Music is powerful—it can instruct across curriculums, across cultures, across time and across languages. But ultimately, the main reason I teach music is quite simply for the value of music in and of itself. By studying music, we grow in our own humanity, we grow closer to each other as part of society and we grow closer to the divine.
I love teaching and I love music. I continue to play my horn on a regular basis and never stop trying to increase my own ‘fluency’ in music. In other words, I practice what I preach. I love teaching and believe my love of music and continuing efforts to improve my own musical skills are reflected to my students. I have high expectations for myself as a teacher and I have high expectations for my students to succeed at whatever their individual skill level is. While I emphasize and assess technical mastery of foundational musical skills at all stages of development, I do so with a clearly stated purpose: I want my students to experience music at its best so they can experience life at its best.
CHAPTER 3 - Quality Literature Selection

A professional music educator is responsible for providing a musically based curriculum for his students. And because the foundation of all curriculum in music education is the literature a music educator selects for his ensemble, choosing high quality literature is one of the most essential responsibilities of any music educator (Heidel, 2006).

When a music educator is new to the profession, he may lack the experience to confidently select literature on his own. Fortunately, there are many excellent resources that can help a music educator select high quality literature. Many states have a required music list which they use for band competitions. Kansas has such a list and it is required of every band in the state to include at least one piece from that list in their contest repertoire. The Kansas list, like those in most other states, was compiled by a committee of experienced band directors with hundreds of years of combined experience. Such a list can be a valuable starting point for any music educator.

There are also many other widely available resources to aid in selecting quality literature. For example, the National Band Association compiled their Selective Music List for Bands through input from some of the most respected band directors in the country. The Best Music for Young Bands, written by Thomas Dvorak (1986), is an annotated listing of musical literature proven to be successful in diverse school settings. And Norman Smith (1979) compiled Band Music Notes, a text that provides background information on band composers and their compositions.

Perhaps the most exhaustive and significant collection is Teaching Music through Performance in Band, edited by Richard Miles (1997). This multi-volume series includes a detailed analysis of each listed piece and even includes accompanying C.D. recordings of the selected musical compositions.

As a music educator gains experience in selecting quality music literature using these resources, he will naturally begin to seek out music that meets the unique pedagogical and musical needs of his ensemble. For example, he might choose a Claude T. Smith piece like
Emperata Overture to teach his students compound meters or a Francis McBeth piece like Masque to teach his students double-tonguing within the context of classic band literature.

Eventually, the professional music educator will begin to form his own standard and definition of what comprises high quality literature. An excellent guide to forming a personal standard is the following list paraphrased from Anton Ostling’s (1978) criteria for measuring quality literature:

1. The composition has form (not just ‘a form’, but legitimate musical form), and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design and creates the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring.
4. The composition is sufficiently unpredictable to prevent an immediate grasp of its musical meaning.
5. The route through which the composition travels in reaching its musical goals is not completely obvious.
6. The composition is consistent in its quality throughout the entire composition and in its various sections.
7. The composition is consistent in its style and avoids lapses into trivial passages.
8. The composition reflects ingenuity in its development considering the stylistic context in which it exists.
9. The composition is genuine in idiom and not pretentious.
10. The composition reflects a musical validity which transcends factors of historical importance or factors of pedagogical usefulness (Ostling, 1978, pp. 23-30).

As the professional music educator continues to gain experience, he will collect literature ideas from many sources including discussions with colleagues and from attending high level band concerts such as district and state honor bands, college and professional bands. And his affinity for certain composers will strengthen as he recognizes the consistent quality of their compositions. All these ideas should be passed through the ‘filter’ of the above discussed references and measurement criteria.
One last aspect of literature selection that needs to be considered is that of audience appeal and ensemble interest. For example, a concert consisting entirely of aleatoric pieces will be understood by few, if any, audiences. And maintaining the ensemble’s focus and interest through the preparations for such a concert would be an uphill battle. The literature selected must be artistically significant, educationally relevant and musically challenging, but also engaging for the ensemble and appealing to the intended audience.
CHAPTER 4 - The Star-Spangled Banner

Unit I. Composer

Dr. Jack Stamp is Professor of Music and Director of Bands at Indiana University of Pennsylvania where he conducts the Wind Ensemble, Symphony Band, and teaches conducting. Dr. Stamp received his Bachelor of Music Education degree from IUP, a Master's in Percussion Performance from East Carolina University, and a Doctor of Musical Arts Degree in Conducting from Michigan State University where he studied with Eugene Corporon. Prior to his appointment at IUP, Dr. Stamp taught for several years in the public schools of North Carolina and served as chairman of the Division of Fine Arts at Campbell University. He also previously served as conductor of the Duke University Wind Symphony and the Triangle British Brass Band, leading them to a national brass band championship in 1989. His primary composition teachers were Robert Washburn and Fisher Tull (Stamp, n.d.).

Dr. Stamp is active as a guest conductor, clinician, adjudicator, and composer throughout North America and Great Britain and is the founder and conductor of the Keystone Wind Ensemble. His compositions have been commissioned and performed by leading military and university bands across the United States. In 1996, he received the Orpheus Award for service to music and was named a Distinguished Alumnus of Indiana University of Pennsylvania. In 1999, he received the Citation of Excellence from the Pennsylvania Music Educators Association and in 2000 he was inducted into the prestigious American Bandmasters Association (Stamp, n.d.).
Figures and Tables

Figure 4.1 Dr. Jack Stamp

Table 4.1 List of Compositions

<table>
<thead>
<tr>
<th>Name</th>
<th>Genre</th>
<th>Publisher</th>
<th>Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aloft!</td>
<td>Concert Band</td>
<td>Neil A. Kjos Music</td>
<td>5.5</td>
</tr>
<tr>
<td>As If Morning Might Arrive</td>
<td>Concert Band</td>
<td>Neil A. Kjos Music</td>
<td>4</td>
</tr>
<tr>
<td>Aubrey Fanfare</td>
<td>Concert Band</td>
<td>Neil A. Kjos Music</td>
<td>5</td>
</tr>
<tr>
<td>Bandancing</td>
<td>Concert Band</td>
<td>Neil A. Kjos Music</td>
<td>5.5</td>
</tr>
<tr>
<td>Be Thou My Vision</td>
<td>Concert Band</td>
<td>Neil A. Kjos Music</td>
<td>5</td>
</tr>
<tr>
<td>Cenotaph</td>
<td>Concert Band</td>
<td>Neil A. Kjos Music</td>
<td>3.5</td>
</tr>
<tr>
<td>Cheers!</td>
<td>Concert Band</td>
<td>Neil A. Kjos Music</td>
<td>5</td>
</tr>
<tr>
<td>Chorale and Toccata</td>
<td>Concert Band</td>
<td>Neil A. Kjos Music</td>
<td>4</td>
</tr>
<tr>
<td>Cloudsplitter Fanfare</td>
<td>Concert Band</td>
<td>Neil A. Kjos Music</td>
<td>6</td>
</tr>
<tr>
<td>Divertimento In F</td>
<td>Concert Band</td>
<td>Neil A. Kjos Music</td>
<td>5</td>
</tr>
<tr>
<td>Down East Fanfare</td>
<td>Concert Band</td>
<td>Neil A. Kjos Music</td>
<td>5</td>
</tr>
<tr>
<td>Elegy and Affirmation</td>
<td>Concert Band</td>
<td>Neil A. Kjos Music</td>
<td>4</td>
</tr>
<tr>
<td>Title</td>
<td>Recording Label</td>
<td>Date Published</td>
<td></td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>--------------------------</td>
<td>----------------</td>
<td></td>
</tr>
<tr>
<td>Past the Equinox-The Music of Jack Stamp</td>
<td>Citadel</td>
<td>1993</td>
<td></td>
</tr>
<tr>
<td>Cloudsplitter-Music Composed and Conducted by Jack Stamp</td>
<td>Citadel</td>
<td>1999</td>
<td></td>
</tr>
</tbody>
</table>
Unit II. Composition

Dr. Stamp originally wrote this arrangement back in 1986 while at Michigan State University studying with Eugene Corporon. Shortly after the attack on the World Trade Centers, Dr. Stamp reworked the arrangement as his tribute to the brave souls who support freedom in our country. George Naff, former band director at East Carolina University, said that a national anthem should be a citizen’s love song to their country. It is in this spirit that Dr. Stamp composed this arrangement (Stamp, 2002).

Unit III. Historical Perspective

On Sept. 13, 1814, Francis Scott Key visited the British fleet in Chesapeake Bay to secure the release of a prisoner of war. The release was secured, but Key was detained on ship overnight during the shelling of Fort McHenry, one of the forts defending Baltimore. In the morning, he was so delighted to see the American flag still flying over the fort that he began a poem to commemorate the occasion. He put his poem to the tune *To Anacreon in Heaven* which is believed to have been written by John Stafford Smith. *The Star-Spangled Banner* was officially made the national anthem by Congress in 1931, although it already had been adopted as such by the army and the navy.

Unit IV. Technical Considerations

This arrangement is in E-flat major and has few rhythmic elements that would be considered difficult. There are many dotted quarter notes followed by eighth notes and many dotted half note values. So younger groups will need to understand dotted rhythms as part of this piece. The challenge of this piece for an older group is not technical, but rather musical in that it requires a high level of musical maturity in ensemble playing. Sensitivity to attacks and releasing together, group phrasing, intonation and sonorous sound are the foundations for a successful performance of this arrangement.

Unit V. Stylistic Considerations

The stylistic demands of this piece are what make it a grade level 4 arrangement. Great attention should be given to articulations. Much of the piece is either slurred or tongued with a smooth legato tongue. However, in measures 20-end when a marcato articulation marking is
indicated, there needs to be a clear differentiation of styles. This is especially important in measures 20 and 22 in the saxes and horns. In those measures, the band is still playing legato and the saxes and horns come in with a marcato fanfare. Likewise, when the trumpets come in on measure 24 with marcato pick-ups, a great differentiation of styles must be established.

Dynamically, this arrangement builds all the way up to the first major climax in measure 30. Care must be taken to continue building the dynamic energy all the way up to (but not before) measure 30. Energy should then be sustained from measure 30 to the end of the piece. The subito forte in measure 24 in the trumpets should rise immediately out of the context of the ensemble. 27-end should be characterized by a full, but sonorous sound in the ensemble.

Tempo is largely at the discretion of the composer. There should be a slight speeding up at measure 19 and then a slowing down at measure 27. But throughout the entire piece there can and should be variations in tempo at the discretion of the director.

Phrasing generally adheres to a four bar vocal pattern and the ensemble should be very careful to breathe together when indicated and stagger breathe when a breath would break the phrase. For example, consider a breath in measure 6 in the melody while the bass line holds through the measure. Likewise, the melody could release on beat 3 of measure 10 while the bass line holds through the measure to set up the sax and horn entrance. Starting and ending notes together and careful phrasing and intonation as an ensemble are the biggest challenges and opportunities for learning in this arrangement.

**Unit VI. Musical Elements**

This arrangement treats our National Anthem as a hymn/ballad with many suspensions and substitute chords in striking contrast to the ‘drinking song’ style of the anthem’s origins. The table below contains a chordal analysis to show how some phrases are more ‘traditional’ sounding progressions and others are quite different to the ear. Note how as this arrangement builds in dynamic intensity, the chordal progressions become more complex.
Table 4.3 Chordal Analysis by Section

<table>
<thead>
<tr>
<th>Measures</th>
<th>Chordal Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-10</td>
<td>I-IV-V(^6)-I</td>
</tr>
<tr>
<td>11-18</td>
<td>I-VI-ii/II-V-I</td>
</tr>
<tr>
<td>19-26</td>
<td>ii'-I-(a series of substitute chords in which tonality is suspended)-iii-vi-II-V</td>
</tr>
<tr>
<td>27-33</td>
<td>I-ii-iii-IV-VII-V-IV(^6)-I-ii(^7/2)-V</td>
</tr>
<tr>
<td>Coda</td>
<td>flat VI-flat II(^7/MA)-I(^6)-I</td>
</tr>
</tbody>
</table>

**Unit VII. Form and Structure**

This arrangement follows the original form of the piece which is in Hymn form. Each section is one stanza of the verse. There are four, 8-bar stanzas and a one bar introduction at the beginning and a two bar ‘coda’ at the end. The table below contains a formal analysis of this piece.
<table>
<thead>
<tr>
<th>Measure #</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phrase Structure</td>
<td>Introduction</td>
<td>Stanza 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td>72 bpm</td>
<td>72 bpm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dynamics</td>
<td>mp</td>
<td>mp</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Meter/Rhythm</td>
<td>Drone tone</td>
<td>3/4 time</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonality</td>
<td>E-flat major</td>
<td>E-flat major</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonic Motion</td>
<td>Drone on 5th scale degree</td>
<td>Drone on tonic</td>
<td>IV chord</td>
<td>V chord</td>
<td>Tonic triad</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orchestration</td>
<td>Timp and low reeds</td>
<td>Soprano clarinets on melody, timp and low reeds as accompaniment</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General Character</td>
<td>Ominous</td>
<td>Sustained, smooth, soothing</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Means for Expression</td>
<td>Soft, yet secure entrances</td>
<td>Intonation and phrasing in clarinets, clarinets breathe in measure 6 at phrase end</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conducting Concerns</td>
<td></td>
<td>Clear cue to clarinets ms 2, locata conducting style, meld bts 1 and 2 in measures 4 and 8, cue clarinet breath in measure 6, cue sax/horn entrance in measure 10 while releasing clarinets on beat 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rehearsal Consideration</td>
<td>Treat as a fermata</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Intonation!!</td>
<td>No breath in measure 4, clarinets breathe together in measure 6 (bass line holds through), phrasing together, INTONATION, bring out 8th notes in bass line measure 9, sax/horns enter together measure 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stanza 2</td>
<td>Stanza 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>---------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7/2 bpm</td>
<td>8/4 bpm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mf</td>
<td>f</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3/4 time</td>
<td>3/4 time</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E-flat major</td>
<td>E-flat major</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonic triad</td>
<td>1/2 to 3</td>
<td>3/4 to 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VI</td>
<td>II to V</td>
<td>VI</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV/II to I chromatically suspended through chromatic progression, many borrowed/altered chords</td>
<td>Return to tonic: V to V</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Saxes/horns on melody with low brass on bass line</td>
<td>Trumpets on melody with saxes/horns on counter-melody</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Building</strong>—flowing with full, but certainly not loud sound</td>
<td><strong>Anticipation</strong>—building</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phrasing and intonation in sax/horn melody</td>
<td>Increased dynamics with balanced sound throughout ensemble, phrasing in trumpet melody (breaths on beat 2 of measure 24 while others hold through)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cue sax/horn and low brass entrance measures 10-11, melody begins in measures 12 and 16, cue trumpet entrance measure 18, legato movements throughout-left hand shape phrase</td>
<td>Larger conducting pattern for increased dynamics, marcato style for horn/sax line and big trumpet entrance in measure 24, left hand shape melodic phrase, percussion cue in measures 25 and 26</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Delicate entrances, bass line must move together, only melody should breathe in measure 14, watch accidentals in measure 13</td>
<td>Many accidentals in chromatic progression, watch horn/sax entrance with contrasting marcato style, trumpets change to marcato style in measure 24</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stanza 4</td>
<td>Coda</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------</td>
<td>------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$75 \text{ BPM}$</td>
<td>Directed</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$f$</td>
<td>$f$</td>
<td>$ff$</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$3/4 \text{ time}$</td>
<td>$4/4 \text{ time}$</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E-flat major</td>
<td>E-flat major</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$I \to \text{ II}$</td>
<td>$\text{flat VI to flat II w/ Maj } 7^\text{th}$</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$\text{IV}$</td>
<td>$I^6 \to V$</td>
<td>$I^6 \to I$</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Add woodwinds-full tutti</td>
<td>Full tutti</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Heroic**-with resolve | **ARRIVAL**

- Full, balanced tutti ensemble sound, change to marcato style
- BALANCE! rich, sonorous sound
- Lift for breath on up-beat of beat 1, marcato style, meld bts 1 and 2 with tenuto gesture (ms 35)
- Breathe together, balanced sound

Uniform/balanced style, uniform releases after fermatas
Unit VIII. Suggested Listening

The following table lists a number of CD’s recorded by the Keystone Wind Ensemble, founded and conducted by Dr. Stamp. These CD’s can provide further insight in Dr. Stamp’s musical interpretations.

Table 4.5 Suggested Listening

<table>
<thead>
<tr>
<th>Title</th>
<th>Recording Label</th>
<th>Date Published</th>
</tr>
</thead>
<tbody>
<tr>
<td>Celebrations</td>
<td>Citadel CD</td>
<td>1995</td>
</tr>
<tr>
<td>Cornerstones of the British Band Repertoire</td>
<td>Citadel CD</td>
<td>1999</td>
</tr>
<tr>
<td>Dello Joio-Songs of Abelard and Other World Premieres</td>
<td>Citadel CD</td>
<td>1997</td>
</tr>
<tr>
<td>Divertimento-Wind Music of American Composers</td>
<td>Citadel CD</td>
<td>1995</td>
</tr>
<tr>
<td>Out of the Depths-Music by African American Composers</td>
<td>Citadel CD</td>
<td>2002</td>
</tr>
<tr>
<td>The Composer’s Voice: Band Music of Alfred Reed</td>
<td>Keystone CD</td>
<td>2006</td>
</tr>
<tr>
<td>The Composer’s Voice: Band Music of H. Owen Reed</td>
<td>Keystone CD</td>
<td>2004</td>
</tr>
<tr>
<td>The Composer’s Voice: Band Music of William Schuman</td>
<td>Klavier Records</td>
<td>2005</td>
</tr>
</tbody>
</table>

Unit IX. Seating Chart and Acoustical Justification

This biggest challenge in arranging a seating chart for this composition was how to fit the large number of students in the McPherson Band (89 students) into a workable seating arrangement that also facilitated the type of sound and balance desired. The large numbers of flutes and saxes combined with the small number of clarinets created some automatic balance challenges. So the clarinets were placed in the front row with 1st clarinets on the conductor’s left
and 2nd clarinets on the conductor’s right. The second row had the remaining clarinets (3rd clarinets) on the conductor’s left and the bass clarinets on the conductor’s right. The double reeds were placed in the center of row two in order to fit into the bass sound of the tubas and horns directly behind them. Ideally, the bass clarinets would have been placed in the center also. But space limitations made that difficult and their need to be near the soprano clarinets for blending purposes outweighed the desire to put them in the middle of the band. The stage-front placement of bass clarinets in this configuration certainly brought out the low reed sound quite nicely. Having the oboes in the second row also helped take the edge off of their high timbre and blend with the warmer, lower sound of the clarinets.

The flutes are saxes were put on row three behind the other woodwinds because those sections were quite large and staging them behind the lower woodwinds helped to blend in their higher timbre with the rest of the ensemble. The trumpets were on the conductor’s left arranged by 1st, 3rd, then 2nds and the trombones directly across from them on the conductor’s right. The tubas were in the center of the band with the low saxes and euphoniums on either side. This allowed the brass section to be rooted in the low timbre of the tubas and low brass while the trumpets and trombones facing each other facilitated a more blended brass sound.
Figure 4.2 Seating Chart
Unit X. Rehearsal Plans and Evaluations

Rehearsal Plans – Rehearsal Plan #1

Rehearsal Date: 1-5-2009
Goals: Introduce piece

Literature: A Love Song to Our Country
Time: 15 minutes

<table>
<thead>
<tr>
<th>A Love Song…</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Discuss sight reading experience using acronym:</td>
<td>-Intonation issues at beginning of piece</td>
</tr>
<tr>
<td>S-signatures (key and time)</td>
<td>-Horn entrance measure 11</td>
</tr>
<tr>
<td>T-tempo and tempo changes</td>
<td>-Balance in tutti sections</td>
</tr>
<tr>
<td>A-accidentals</td>
<td></td>
</tr>
<tr>
<td>R-repeats</td>
<td></td>
</tr>
<tr>
<td>S-signs (D.C., D.S., etc)</td>
<td></td>
</tr>
</tbody>
</table>

-Sight read piece

-Listen to recording of piece
<table>
<thead>
<tr>
<th>Rehearsal Plans – Rehearsal Plan #2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rehearsal Date:</strong> 1-13-09</td>
</tr>
<tr>
<td><strong>Literature:</strong> A Love Song to Our Country</td>
</tr>
<tr>
<td><strong>A Love Song…</strong></td>
</tr>
<tr>
<td>- Work measures 27 to the end with emphasis on balance, blend and accurate articulations.</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>
**Rehearsal Plans – Rehearsal Plan #3**

**Rehearsal Date:** 1-15-09  
**Goals:** Work measures 19-end

**Literature: A Love Song to Our Country**  
**Time:** 10 minutes

<table>
<thead>
<tr>
<th>A Love Song…</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Review ms 27-end for balance and blend</td>
<td>-Change in articulation (sax/horn ms 20, trumpets ms 24) needs further attention</td>
</tr>
<tr>
<td>-Work ms 19-end</td>
<td>-Horn/sax intonation in ms 26 needs focus</td>
</tr>
</tbody>
</table>
**Rehearsal Plans – Rehearsal Plan #4**

**Rehearsal Date:** 1-20-09  
**Goals:** Work measures 11-end

**Literature:** A Love Song to Our Country  
**Time:** 15 minutes

<table>
<thead>
<tr>
<th>A Love Song…</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Work measure 27 for sound and balance. Have half the band sing while the other half plays, alternate, then have all band members sing their parts. Focus on dark sound and full band balance with good tone and good intonation.</td>
<td>-Sax/horn entrance in measure 10 needs much attention.</td>
</tr>
<tr>
<td>-Check articulations in measures 20 and 24-25.</td>
<td>-Phrasing of melody line in measures 11-18 needs focus.</td>
</tr>
<tr>
<td>-Check intonation in saxes and horns in measure 26.</td>
<td></td>
</tr>
<tr>
<td>-Begin pick-ups to measure 11.</td>
<td></td>
</tr>
</tbody>
</table>

30
Rehearsal Plans – Rehearsal Plan #5

Rehearsal Date: 1-27-09

Goals: Work beginning

Literature: A Love Song to Our Country

Time: 15 minutes

<table>
<thead>
<tr>
<th>A Love Song…</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Work beginning.</td>
<td>-Continued attention on phrasing in clarinets and bass clarinets</td>
</tr>
<tr>
<td></td>
<td>-Horn/sax entrance in measure 10 still needs attention.</td>
</tr>
</tbody>
</table>
**Rehearsal Plans – Rehearsal Plan #6**

**Rehearsal Date:** 1-29-09  
**Goals:** Work all

<table>
<thead>
<tr>
<th>Literature: A Love Song to Our Country</th>
<th>Time: 15 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A Love Song…</strong></td>
<td></td>
</tr>
<tr>
<td>- Work 27 to end for balance, blend and intonation.</td>
<td></td>
</tr>
<tr>
<td>- Review accents in measure 20 for saxes/horns and 24 for trumpets.</td>
<td></td>
</tr>
<tr>
<td>- Work phrasing and intonation in reeds at beginning.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Concerns for Future Rehearsals</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>- Composition is almost performance ready.</td>
</tr>
<tr>
<td>- Confidence and intonation in reeds at beginning still need focus. Low reeds still miss a note or two and don’t shape the phrase as well as they could.</td>
</tr>
</tbody>
</table>
**Rehearsal Plans – Rehearsal Plan #7**  
Rehearsal Date: 2-4-09  
Goals: Last week concert preparation

**Literature: A Love Song to Our Country**  
Time: 10 minutes

<table>
<thead>
<tr>
<th>A Love Song…</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
</table>
| -Run 27-end working on sound, balance and blend.  
Alternate between singing and playing.  
-Work from beginning concentrating on entrances and sound, balance, blend, intonation. | -Last run-through is tomorrow before the concert. We are in good shape. |
### Rehearsal Plans – Rehearsal Plan #8

**Rehearsal Date:** 2-5-09  
**Goals:** Last rehearsal

**Literature:** A Love Song to Our Country  
**Time:** 10 minutes

<table>
<thead>
<tr>
<th>A Love Song…</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Work beginning for phrasing.</td>
<td>- We should be fine for tonight’s concert.</td>
</tr>
<tr>
<td>- Work end for sound, balance, blend, etc.</td>
<td></td>
</tr>
<tr>
<td>- Run it in rehearsal for the last time.</td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER 5 - Tharsos

Unit I. Composer

Jeff Jordan currently serves on the faculty of Fort Hays State University where he conducts the Wind Ensemble and assists with the Tiger Marching Band. He also teaches conducting, music education, applied horn lessons and oversees student teachers. Dr. Jordan taught in public schools for sixteen years at all levels in central Florida and Kansas prior to his appointment at Fort Hays State University. While teaching in Florida, Dr. Jordan was elected to Who’s Who Among America’s Teachers, was selected as Teacher of the Year and was a Top Ten Finalist for County Teacher of the Year. Dr. Jordan holds a Bachelor of Arts Degree in Music Education from Florida Southern College, a Master’s in Composition from the University of Kansas and his Doctor of Musical Arts degree in Conducting from the University of Missouri-Kansas City Conservatory of Music. His principal teachers have included Gary Hill, Sarah McKoin, John Pozdro, James Barnes, Jack Stamp and Paul Rudy (Jordan, n.d.).

Figures and Tables

Figure 5.1 Dr. Jeff Jordan
Table 5.1 List of Compositions

<table>
<thead>
<tr>
<th>Name</th>
<th>Genre</th>
<th>Publisher</th>
<th>Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>and a time</td>
<td>Concert Band</td>
<td>C. Alan Publications</td>
<td>3</td>
</tr>
<tr>
<td>Flourish for Olana</td>
<td>Concert Band</td>
<td>Daehn Publications</td>
<td>2</td>
</tr>
<tr>
<td>Sunstorm</td>
<td>Brass Ensemble</td>
<td>C. Alan Publications</td>
<td>3</td>
</tr>
<tr>
<td>Synergy</td>
<td>Concert Band</td>
<td>Neil A. Kjos Music</td>
<td>3</td>
</tr>
<tr>
<td>Tharsos</td>
<td>Concert Band</td>
<td>Neil A. Kjos Music</td>
<td>4</td>
</tr>
<tr>
<td>The Adventures of Wynde Ding Wham</td>
<td>Concert Band</td>
<td>C. Alan Publications</td>
<td>4</td>
</tr>
<tr>
<td>The Green Blade</td>
<td>Concert Band</td>
<td>Neil A. Kjos Music</td>
<td>3</td>
</tr>
</tbody>
</table>

Unit II. Composition

This composition consists of three main themes. The first is a thickly harmonized Lydian scale that serves as the framework for the entire work. The second is a pervasive, two-measure rhythmic pattern that is present in almost every section of the piece. The third is a lively melody, also based on the Lydian mode, which is first heard in the high brass. This theme undergoes significant development through the use of instrumental color, imitation, inversion and elongation. All three themes and some of their variations are combined for the climax of the composition (Jordan, 2000).

Unit III. Historical Perspective

Tharsos is the Greek word for courage. Dr. Jordan dedicated this composition to, and chose the work’s title in honor of his teacher, Dr. John Pozdro. Dr. Pozdro taught for more than four decades in the University of Kansas’ Theory and Composition Department. Through this composition, Jeff Jordan honors and affirms Dr. Pozdros’ high degree of devotion to the profession of teaching and to the art of music (Jordan, 2000).
Unit IV. Technical Considerations

On the surface level, this composition does not appear to have significant technical concerns. The key signature is Concert F throughout the piece which is a common key even for very young bands. And upon a quick score review no particularly difficult rhythms are evident and no instruments are pushed to their extreme ranges. One may even wonder why this composition is published as a grade level 4 piece. However, the technical concerns of this piece become clear once careful score study has taken place and once rehearsals begin. While the main rhythmic theme (Theme 2) is neither long nor complicated, it undergoes several variations through changed articulations and instrumentation. The varying articulations certainly have stylistic implications, but they are discussed here because accurate and uniform articulations are such an important factor in thematic development. Theme 2 is first introduced in measure 7 with no articulation markings. Then the theme switches to tenuto articulations in measure 33 which support the change in tonality (f minor) and softer dynamics. In measure 53 some staccato articulations are introduced into the theme and in measure 109 vertical and horizontal accents are introduced. In all cases, the change of articulation should be treated as a thematic variation as well as a change in style. The underlying complexities of the key and tonality will be further discussed in the next sections.

Unit V. Stylistic Considerations

The above discussion of articulations applies to this section as well. Particularly in Theme 3 (melodic theme), the style in which it is played is critical to the overall impact of this composition. The staccato notes in Theme 3 are consistently stated throughout the piece and through all its variations, transpositions and instrumentation changes. The only exception to this general rule is a change to a heavier articulation of Theme 3 in measure 82 as the piece is driving to its conclusion.

Dynamics in this piece are controlled more by voicing and selection of instrumentation than simply by dynamic markings. For example, Theme 3 is first introduced in measure 11 at a forte level. However, it is only played by the high brass, so when the theme is restated in measure 19 with the full band at fortissimo, the actual dynamic contrast should be far greater than the simple difference between forte and fortissimo as it appears on paper. Likewise, the tone color shifts achieved by changing what instruments are playing, how many players are active,
and different dynamic levels between sections deserve careful attention. For example, the “call and response” section at measure 68 will be far more effective when the interchange between instrument sections, changes in dynamics and changes in articulations are all sensitively combined to shift the sound colors and textures.

Balance is another area of particular concern in this composition. In the statements of Theme 1 (measures 1 and 95), the band creates a stacked pyramid of sound while part of the band ascends the Lydian scale and the other instruments sustain notes creating multiple suspensions and thick harmonies. If careful attention to balance is not maintained, this stacking effect could become just a chaotic mass of sound which would not fit the stylistic intent of this work. After the initial statement of Theme 3 in measure 11, it is also stacked through staggered entrances beginning in measure 19. Balance is also critical here so all entrances are heard and allowed to add to the sound color of this section and not just a sound mass.

**Unit VI. Musical Elements**

The key signature of this piece is F major throughout the whole piece. However, students need to understand and recognize that this piece does not “sound” like a piece in F major. Measures 1-6 can be the basis of an excellent comparison between the “sound” of a major key and the “sound” of the Lydian mode. To have the students experience the major key “sound”, simply have them play the first 6 measures with a concert B-flat major key signature. Then play the first six measures again as written. The difference will be immediately obvious. The major sections of this composition and their key centers are outlined in the table below.

<table>
<thead>
<tr>
<th>Table 5.2 Tonality and Root Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
</tr>
<tr>
<td>----------</td>
</tr>
<tr>
<td>1-33</td>
</tr>
<tr>
<td>33-64</td>
</tr>
<tr>
<td>64-82</td>
</tr>
<tr>
<td>82-85</td>
</tr>
<tr>
<td>86-90</td>
</tr>
<tr>
<td>91-92</td>
</tr>
<tr>
<td>93-end</td>
</tr>
</tbody>
</table>
Unit VII. Form and Structure

This piece has a clear introduction, development and recapitulation which frame the three primary themes. The form, structure and themes are outlined in the below tables and figures.

Figure 5.2 Theme 1

Figure 5.3 Theme 2

Figure 5.4 Theme 3

Table 5.3 Form and Structure

<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURES</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION of Theme 1</td>
<td>1-6</td>
</tr>
<tr>
<td>Introduction of Theme 2</td>
<td>7-10</td>
</tr>
<tr>
<td>Introduction of Theme 3</td>
<td>11-18</td>
</tr>
<tr>
<td>Expansion of Theme 3</td>
<td>19-32</td>
</tr>
<tr>
<td>DEVELOPMENT (through elongation/inversion)</td>
<td>33-50</td>
</tr>
<tr>
<td>Development (through modulation)</td>
<td>51-67</td>
</tr>
<tr>
<td>Development (through call and response)</td>
<td>68-90</td>
</tr>
<tr>
<td>RECAPITULATION</td>
<td>91-115</td>
</tr>
<tr>
<td>Measure #</td>
<td>1</td>
</tr>
<tr>
<td>-----------</td>
<td>---</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Phrase Structure</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
<td>72 bpm</td>
</tr>
<tr>
<td><strong>Dynamics</strong></td>
<td>ff entrance, then pp</td>
</tr>
<tr>
<td><strong>Meter/Rhythm</strong></td>
<td>4/4 time</td>
</tr>
<tr>
<td><strong>Tonality</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Harmonic Motion</strong></td>
<td>Root sustained in bass voices</td>
</tr>
<tr>
<td><strong>Orchestration</strong></td>
<td>Begins sparse (no high woodwinds or brass), but sustained scale tones create a stacked pyramid sound and thickening harmony</td>
</tr>
<tr>
<td><strong>General Character</strong></td>
<td>Suspense building</td>
</tr>
<tr>
<td><strong>Means for Expression</strong></td>
<td>Careful attention to vertical balance and horizontal sound/balance as the band builds through the crescendo</td>
</tr>
<tr>
<td><strong>Conducting Concerns</strong></td>
<td>Left hand gesture throughout crescendo</td>
</tr>
<tr>
<td><strong>Rehearsal Consideration</strong></td>
<td>Intonation on unisons and unison octaves will be very exposed in this opening statement</td>
</tr>
<tr>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>----</td>
<td>----</td>
</tr>
<tr>
<td>Introduction of Theme 3</td>
<td>Expansion of Theme 3 to other sections in a &quot;round&quot; style</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>144 bpm</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>ff</th>
<th>sub p</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>4/4 time</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>B flat Lydian mode</th>
</tr>
</thead>
</table>

| Low winds outline root and 5th through elongation of Theme 3 |

<table>
<thead>
<tr>
<th>High brass</th>
<th>Full Band</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Anticipation</th>
<th>Arrival</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Uniform staccato style throughout ensemble</th>
<th>Uniform staccato style, balanced staggered entrances</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Cue high brass entrance</th>
<th>Rhythmic theme needs to keep driving. Pay attention to syncopated patterns in the elongation and extensions of Theme 3.</th>
</tr>
</thead>
</table>

| Keep rhythm driving | |
|---------------------| |
Transition

ff

Low voices outline B-flat triad

Full band hits with percussion solis

Shifting

Uniform "housetop" accents

Cue percussion solo/solis

Percussion solo/solis
**Development** through elongation and inversion of Theme 3

144 bpm

to mf (solos are at f)

4/4 time

Pulling to f minor

<table>
<thead>
<tr>
<th>Motion between new tonic (f) and VII (E-flat)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low winds with solo in trumpet (inversion of Theme 3) and then trumpet solo with elongation of Theme 3 in f minor</td>
</tr>
</tbody>
</table>

**Development-intrigue**

| Change to tenuto articulation in rhythmic theme (Theme 2) while still driving, careful attention to phrasing in solo |

| Directing phrasing/expression on solo |

| Uniform tenuto articulations and balance so solo can be heard |
### Development

Through modulation of Theme 3

<table>
<thead>
<tr>
<th>51</th>
<th>52</th>
<th>53</th>
<th>54</th>
<th>55</th>
<th>56</th>
<th>57</th>
<th>58</th>
<th>59</th>
<th>60</th>
<th>61</th>
<th>62</th>
<th>63</th>
<th>64</th>
<th>65</th>
<th>66</th>
<th>67</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Still f minor, but tonality somewhat suspended through multiple transpositions of (inverted) Theme 3

Primary motion is still between tonic (f) and VII (E-flat) as Theme 3 is inverted and transposed in multiple keys and passed through multiple different instrument sections.

Sparse as (inverted) Theme 3 is passed through multiple sections

### Wandering

Articulation change in Theme 2 as tone color changes occur while Theme 3 is passed around instrument sections

Triangle on Theme 2

Tenuto accents

Cue Triangle

Xylophone must be heard. Attention to articulation change in Theme 2 and tenuto accents
**Development through call and response**

- Clear statement of Theme 3 in B-flat Lydian returning tonality to Lydian mode
- I-VII-I with B-flat Lydian "call" and A-flat Lydian "response"
- Begins light and builds to measure 82 with heavy chromaticisms and tone clusters
- Playful call and response
- Triangle on Theme 2 and winds in call and response style on Theme 3. Dynamics (f-theme, mf-response) and changing instrumentation create color shifts in call and response style.
- Call and response style necessitates effective cues and eye contact between conductor and ensemble.
**Development:** call/response

| 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 |

- **F Lydian back to B-flat Lydian in measure 86**
- **V-I (F Lydian to B-flat Lydian)**

High brass, then woodwinds on Theme while low brass provide rhythmic and harmonic foundation

**Building**

- Accents in rhythmic and harmonic support

Uniform accents, balance throughout ensemble
<table>
<thead>
<tr>
<th></th>
<th>RECAP Theme 2</th>
<th>RECAP Theme 1</th>
<th>RECAP</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

160 bpm

\[ f \text{  mp  Soft, but ff percussion on Theme 3} \]

4/4 time

<table>
<thead>
<tr>
<th></th>
<th>F minor</th>
<th>B-flat Lydian</th>
<th>F Lydian</th>
<th>B-flat Lydian</th>
</tr>
</thead>
<tbody>
<tr>
<td>V-1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drone tone on 5\textsuperscript{th} (&quot;C&quot;)</td>
<td>Root in bass voices</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Brass and low woodwinds

Light winds with heavy percussion on the theme

Return

<table>
<thead>
<tr>
<th>Rhythm</th>
<th>Stacking pyramid of sound</th>
<th>Percussion dominant</th>
</tr>
</thead>
</table>

Arrival

<table>
<thead>
<tr>
<th>Balance on long crescendo</th>
<th>Mallet percussion must be heard, articulations must be uniform</th>
<th>BALANCE all 3 themes</th>
</tr>
</thead>
</table>
**Conclusion**

144 bpm

| ff | ff | sfp |

<table>
<thead>
<tr>
<th>B-flat Lydian</th>
<th>B-flat Lydian</th>
</tr>
</thead>
<tbody>
<tr>
<td>All around root with Theme 3 clearly in bass voices</td>
<td>V-I</td>
</tr>
<tr>
<td>Percussion and low winds</td>
<td>Full</td>
</tr>
</tbody>
</table>

### Concluding

| Accents | Uniform accents, bring out the reversed/flipped Theme 3 in woodwinds |

| Balanced sound—not overblown—careful of changed articulations in Theme 2 | Balance—careful of changed articulations in Theme 2 |
Unit VIII. Seating Chart and Acoustical Justification

This biggest challenge in arranging a seating chart for this composition was how to fit the large number of students in the McPherson Band (89 students) into a workable seating arrangement that also facilitated the type of sound and balance desired. The large numbers of flutes and saxes combined with the small number of clarinets created some automatic balance challenges. So the clarinets were placed in the front row with 1st clarinets on the conductor’s left and 2nd clarinets on the conductor’s right. The second row had the remaining clarinets (3rd clarinets) on the conductor’s left and the bass clarinets on the conductor’s right. The double reeds were placed in the center of row two in order to fit into the bass sound of the tubas and horns directly behind them. Ideally, the bass clarinets would have been placed in the center also. But space limitations made that difficult and their need to be near the soprano clarinets for blending purposes outweighed the desire to put them in the middle of the band. The stage-front placement of bass clarinets in this configuration certainly brought out the low reed sound quite nicely. Having the oboes in the second row also helped take the edge off of their high timbre and blend with the warmer, lower sound of the clarinets.

The flutes are saxes were put on row three behind the other woodwinds because those sections were quite large and staging them behind the lower woodwinds helped to blend in their higher timbre with the rest of the ensemble. The trumpets were on the conductor’s left arranged by 1st, 3rd, then 2nds and the trombones directly across from them on the conductor’s right. The tubas were in the center of the band with the low saxes and euphoniums on either side. This allowed the brass section to be rooted in the low timbre of the tubas and low brass while the trumpets and trombones facing each other facilitated a more blended brass sound.
Figure 5.5 Seating Chart
## Unit IX. Rehearsal Plans and Evaluations

### Rehearsal Plans – Rehearsal #1

**Rehearsal Date:** 1-5-2009  
**Goals:** Introduce Piece

**Literature:** Tharsos  
**Time:** 15 minutes

<table>
<thead>
<tr>
<th>Tharsos</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Discuss sight reading experience using acronym:</td>
<td>- My group REALLY struggled with the modal texture of this piece. At the next rehearsal, I need to spend some time on a comparison of the B-flat major scale and B-flat Lydian mode. After spending a few minutes discussing modes and keys, I’d like to listen to the piece again and then see if we can have a more successful early reading experience.</td>
</tr>
<tr>
<td>- S-signatures (key and time)</td>
<td></td>
</tr>
<tr>
<td>- T-tempo and tempo changes</td>
<td></td>
</tr>
<tr>
<td>- A-accidentals</td>
<td></td>
</tr>
<tr>
<td>- R-repeats</td>
<td></td>
</tr>
<tr>
<td>- S-signs (D.C., D.S., etc)</td>
<td></td>
</tr>
<tr>
<td>- Sight read piece</td>
<td></td>
</tr>
<tr>
<td>- Listen to recording of piece</td>
<td></td>
</tr>
</tbody>
</table>
Rehearsal Plans – Rehearsal #2

Rehearsal Date: 1-6-2009

Goals: Understanding of Lydian Mode
Successful initial reading experience

Time: 25 minutes

Literature: Tharsos

<table>
<thead>
<tr>
<th>Tharsos</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Play B-flat major scale and then B-flat Lydian to compare and contrast the different sounds.</td>
<td></td>
</tr>
<tr>
<td>- Play Theme 3 and have them find the one changed note from the B-flat major scale that creates the modal texture.</td>
<td></td>
</tr>
<tr>
<td>- Listen again to full piece.</td>
<td></td>
</tr>
<tr>
<td>- Play through the piece.</td>
<td>- Section beginning at measure 68 (exposed entrances)</td>
</tr>
<tr>
<td></td>
<td>- Syncopation beginning in measure 83</td>
</tr>
<tr>
<td></td>
<td>- Unified articulation in themes</td>
</tr>
</tbody>
</table>
Rehearsal Plans – Rehearsal #3

Rehearsal Date: 1-7-09

Goals: Introduce style on Theme 3
Learn notes and rhythms to measure 32

Literature: Tharsos

Time: 10 minutes

Tharsos

- Have all instruments play Theme 3:
  - Trpts/horns measure 11
  - High woodwinds measure 19
  - Saxes measure 19
  - Bassoons measure 68
  - Bass cl/Bari Sax/Tbones/Tuba ms 76
  - Percussion 101
- Work to unify style on staccato notes in this theme
- Work notes and rhythms from beginning to measure 32

Concerns for Future Rehearsals

- Continue working on staccato articulations on Theme 3
- Subito piano measure 26 needs work
- Percussion entrances measure 27 need secured
- Measures 31-32 need note check (chromatic run)
### Rehearsal Plans – Rehearsal #4

**Rehearsal Date:** 1-8-09  
**Goals:** Work measures 1-33

**Literature:** Tharsos  
**Time:** 15 minutes

<table>
<thead>
<tr>
<th>Tharsos</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
</table>
| - Review Theme 3 again as full band exercise (see rehearsal plan #3)  
- Review dynamics in measure 26  
- Review articulations in measures 27 and 28  
- Review notes in measures 31 and 32 | - Move on to section beginning in measure 33 at next rehearsal |
Rehearsal Plans – Rehearsal #5

Rehearsal Date: 1-9-09

Goals: Work section beginning at measure 33

Literature: Tharsos

<table>
<thead>
<tr>
<th>Tharsos</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Work changed articulation in Theme 2 (switch to tenuto articulation)</td>
</tr>
<tr>
<td>- Work balance with trumpet solo beginning in measure 35</td>
</tr>
<tr>
<td>- Work balance with low winds entrance in measures 38 and 42</td>
</tr>
<tr>
<td>- Work full band balance beginning in measure 43</td>
</tr>
</tbody>
</table>

Time: 15 minutes

Concerns for Future Rehearsals

<table>
<thead>
<tr>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Next rehearsal on this section needs to focus on phrasing throughout this section.</td>
</tr>
<tr>
<td>- Trumpets’ note accuracy beginning in measure 44 still needs attention.</td>
</tr>
</tbody>
</table>
**Rehearsal Plans – Rehearsal #6**

**Rehearsal Date:** 1-12-09  
**Goals:** Combine percussion with winds on this piece

<table>
<thead>
<tr>
<th>Literature: Tharsos</th>
<th>Time: 15 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tharsos</strong></td>
<td></td>
</tr>
<tr>
<td>- Combine percussion with winds and work measures 1-50</td>
<td></td>
</tr>
<tr>
<td><strong>Concerns for Future Rehearsals</strong></td>
<td></td>
</tr>
<tr>
<td>- Percussion want to rush rhythm beginning at measure 7</td>
<td></td>
</tr>
<tr>
<td>- Tom-tom player needs to play more securely in measure 28</td>
<td></td>
</tr>
<tr>
<td>- Triangle player needs to play more confidently in measure 31</td>
<td></td>
</tr>
<tr>
<td>- Tom-tom player needs work on rhythm and confidence beginning in measure 33</td>
<td></td>
</tr>
<tr>
<td>- Separate percussion ensemble rehearsals may need to be put on hold as they are struggling to keep up with the rest of the band on the full band literature.</td>
<td></td>
</tr>
</tbody>
</table>
### Rehearsal Plans – Rehearsal #7

**Rehearsal Date:** 1-15-09  
**Goals:** Start work on section beginning at ms 51

**Literature:** Tharsos  
**Time:** 8 minutes

<table>
<thead>
<tr>
<th>Tharsos</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Teach change in articulation of Theme 2 in measure 51 by having full band play the rhythm with the new articulation pattern.</td>
<td></td>
</tr>
<tr>
<td>-Show inversion of Theme 3 in this section by giving example using 1st trumpet (statement of theme) and tuba (inversion of theme).</td>
<td></td>
</tr>
<tr>
<td>-Work each entrance in this section with proper articulations.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>-Notes are there, but style (accents throughout section, sfp in measure 64) needs much attention.</td>
</tr>
</tbody>
</table>
Rehearsal Plans – Rehearsal #8

Rehearsal Date: 1-20-09

Goals: Work ‘chamber’ section at measure 68

<table>
<thead>
<tr>
<th>Literature: Tharsos</th>
<th>Time: 15 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tharsos</strong></td>
<td></td>
</tr>
<tr>
<td>-Begin working ‘chamber’ section (light instrumentation at measure 68).</td>
<td></td>
</tr>
<tr>
<td>-Work individual entrances for note accuracy and style.</td>
<td></td>
</tr>
<tr>
<td>-Teach rhythm beginning in measure 77 with quarter note triplets.</td>
<td></td>
</tr>
<tr>
<td><strong>Concerns for Future Rehearsals</strong></td>
<td></td>
</tr>
<tr>
<td>-‘fp’ in measure 78 needs further attention.</td>
<td></td>
</tr>
<tr>
<td>-Pulse throughout this section is weak.</td>
<td></td>
</tr>
<tr>
<td>-Continue working style, especially articulations.</td>
<td></td>
</tr>
</tbody>
</table>
**Rehearsal Plans – Rehearsal #9**

**Rehearsal Date:** 1-23-09  
**Goals:** Work measures 82-105

**Literature:** Tharsos  
**Time:** 30 minutes

<table>
<thead>
<tr>
<th>Tharsos</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Work by sections beginning in measure 82.</td>
<td>-Rhythms and notes are coming along nicely, but style (articulations) needs continued attention.</td>
</tr>
<tr>
<td>- trumpets/brass measures 82-85</td>
<td></td>
</tr>
<tr>
<td>- woodwinds measures 86-91</td>
<td></td>
</tr>
<tr>
<td>- brass measures 86-91</td>
<td></td>
</tr>
<tr>
<td>-Combine at slow tempo focusing on notes, rhythms and articulations.</td>
<td></td>
</tr>
<tr>
<td>-Work up tempo being careful to not sacrifice style.</td>
<td></td>
</tr>
<tr>
<td>-Rehearse dynamics and style in measures 99-105.</td>
<td></td>
</tr>
</tbody>
</table>

59
**Rehearsal Plans – Rehearsal #10**

**Rehearsal Date: 1-27-09**

**Goals: Work 105 to end**

**Literature: Tharsos**

**Time: 15 minutes**

<table>
<thead>
<tr>
<th>Tharsos</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Review trumpet rhythms in measure 82 in large group (rhythm on board).</td>
<td>-Trumpet rhythms and notes in measure 116 need attention.</td>
</tr>
<tr>
<td>-Work 105 to the end.</td>
<td>-Full group articulations in measure 121 need focus.</td>
</tr>
</tbody>
</table>
# Rehearsal Plans – Rehearsal #11

**Rehearsal Date:** 2-2-09  
**Goals:** Last Week-Concert Preparation

## Literature: Tharsos

<table>
<thead>
<tr>
<th>Tharsos</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Concert is this week!</td>
<td>- Style in opening theme (measures 11-18) is not clear.</td>
</tr>
<tr>
<td>- Work trumpets in measure 116 for notes and articulations.</td>
<td>- Style shift in measure 51 needs reviewed.</td>
</tr>
<tr>
<td></td>
<td>- Ensemble pulse in measures 51-61 is weak.</td>
</tr>
<tr>
<td></td>
<td>- Pulse in measures 82-91 is weak.</td>
</tr>
<tr>
<td>- Work full band articulations in measures 121 and 122.</td>
<td></td>
</tr>
<tr>
<td>- Work dynamics in measures 95-104.</td>
<td></td>
</tr>
<tr>
<td>- Play entire piece.</td>
<td></td>
</tr>
</tbody>
</table>
**Rehearsal Plans – Rehearsal #12**

**Rehearsal Date:** 2-4-09  
**Goals:** Last Week-Concert Preparation

**Literature:** Tharsos  
**Time:** 15 minutes

<table>
<thead>
<tr>
<th>Tharsos</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Work rhythm and pulse in section beginning at measure 82.</td>
<td>-Wish we had more time to reinforce section beginning at measure 82, but we should be fine for the concert tomorrow.</td>
</tr>
<tr>
<td>-Run whole piece.</td>
<td></td>
</tr>
</tbody>
</table>

62
### Rehearsal Plans – Rehearsal #13

**Rehearsal Date:** 2-5-09  
**Goals:** Last rehearsal

**Literature:** Tharsos  
**Time:** 10 minutes

<table>
<thead>
<tr>
<th>Tharsos</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
</table>
| - Work section beginning in measure 82 for articulations and pulse.  
- Run the piece. | - This section held together much better today. I’m confident about tonight’s concert. |
CHAPTER 6 - Americans We

Unit I. Composer

James Henry Fillmore, Jr., was born in Cincinnati, Ohio, in 1881. He was born into a family with a long musical tradition. His father, James Henry, Sr., was a composer of sacred music who co-founded the Fillmore Brothers Company in Cincinnati, Ohio, with his brother Charles in 1870. The business was created primarily to publish church hymnals and other sacred music. It is ironic that James Henry, Sr., initially opposed his son’s trombone playing and early compositions that emphasized the importance of the trombone ‘smears’. Little did he know that his son’s pieces for band would one day make the Fillmore Brothers Company one of the most successful music publishers in America (Bachman, 1969).

James Henry, Jr., (he dropped the ‘Junior’ designation and preferred to be known simply as ‘Henry’) began playing trombone at an early age, but only took one private lesson. He felt he could master the trombone by studying an instruction book on his own and from diligent practice. Likewise, Fillmore was impatient with traditional, pedantic methods of theory and harmony instruction. So while his teacher worked with the rest of the class, Fillmore went off to orchestrate music on his own (Bachman, 1969).

Fillmore organized his first band while studying at the Miami Military Academy in Ohio. Because so many instruments were missing, he began arranging music for his band’s particular instrumentation and shortly was writing his own compositions. Later, he gained professional experience playing in vaudeville theaters, minstrel show bands and with circuses playing both trombone and calliope. In the circus, he even doubled by performing in his own bicycle act (Bachman, 1969).

Fillmore inherited his father’s publishing business, but the transition was not easy. There were inheritance problems and some lean years during the depression. He relied on his talent for composing popular band music in addition to his hard work ethic, personal sacrifices and astute management skills to make Fillmore Music House one of the leading publishers and distributors of band music in America. Fillmore sold the business to Carl Fischer, Inc., of New York City in 1952 (Bachman, 1969).
According to Bachman (1968), Fillmore wrote compositions under his own name for better bands and under the name of Al Hayes for medium bands. For bands needing easier arrangements, he wrote under the names of Harold Bennett, Harry Hartley, Gus Beans and Ray Hill. However, Benton (1960) suggested that Fillmore wrote under nine different names simply because he thought that no director would buy several band books all written by the same person. And when a member of Fillmore’s band claimed Sousa’s marches were popular simply because of the prestige of Sousa’s name, Fillmore sharply disagreed and said a song succeeds on its own merits. To prove his point, Fillmore had the band member randomly pick a name from the Cincinnati telephone book (Gus Beans). In a few days, Fillmore had a new march ready—Mount Healthy by Gus Beans. It became very popular, though few people knew it was actually written by Fillmore (Benton, 1960).

Fillmore’s most important contribution to music must be considered his work for school bands. His instruction books, march books and solos filled an urgent need in the booming school bands of the early 20th century. When doctors advised him to move from the harsh Ohio climate, Fillmore continued his work in Florida by practically adopting all the Florida school and college bands. It was almost taken for granted that ‘Uncle Henry’ (as students called him) would appear at every concert of the Miami Senior High School and the University of Miami Bands. He was a friend to all the band members and inspired them in their music, school work and especially in their enjoyment of life. Fillmore even willed the bulk of his estate to the University of Miami Band and revenues from royalties, performance rights and profits from Fillmore publications continue to add many thousands of dollars each year to the benefaction (Bachman, 1969).

A former circus performer, an ex-professional football player, an ultimate showman, a dedicated music educator, an encouraging teacher and generous benefactor—even through Henry Fillmore never had children of his own, he certainly should be considered one of the founding fathers of the American band movement (Bachman, 1969).

Fillmore’s self-determined, self-sacrificing work ethic should certainly be reflected in the exacting rhythms and articulations in his works that must be perfected through diligent practice. His convivial attitude and love for life should be reflected in the memorable melodies and themes in his works that must be performed with the same lively and vigorous spirit in which they were written. And his ultimate showmanship should be reflected in the sheer enjoyment of conducting, performing and listening to one of his works.
Figures and Tables

Henry Fillmore wrote over 250 marches and arranged over 750 other works. Therefore, the table below is a listing of Fillmore’s best known compositions. Likewise, the discography of works includes some of the more significant (and available) recordings of *American’s We*.

**Figure 6.1 Henry Fillmore**

![Henry Fillmore](image)

**Table 6.1 List of Compositions**

<table>
<thead>
<tr>
<th>Name</th>
<th>Genre</th>
<th>Publisher</th>
<th>Difficulty level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Americans We</td>
<td>March</td>
<td>Carl Fischer LLC</td>
<td>3</td>
</tr>
<tr>
<td>His Honor</td>
<td>March</td>
<td>Carl Fischer LLC</td>
<td>3</td>
</tr>
<tr>
<td>King Karl King</td>
<td>March</td>
<td>Carl Fischer LLC</td>
<td>3</td>
</tr>
<tr>
<td>Klaxon March</td>
<td>March</td>
<td>Carl Fischer LLC</td>
<td>3</td>
</tr>
<tr>
<td>Lassus Trombone</td>
<td>Trombone Rag</td>
<td>Carl Fischer LLC</td>
<td>3</td>
</tr>
<tr>
<td>Men of Ohio</td>
<td>March</td>
<td>Carl Fischer LLC</td>
<td>3</td>
</tr>
<tr>
<td>Miami (March)</td>
<td>March</td>
<td>Carl Fischer LLC</td>
<td>3</td>
</tr>
</tbody>
</table>
Military Escort March Carl Fischer LLC 2.5
Mount Healthy March C.L. Barnhouse, Inc. 2.5
Noble Men March Carl Fischer LLC 2.5
Rolling Thunder March Carl Fischer LLC 4
The Circus Bee March Carl Fischer LLC 3
The Crosley March March Carl Fischer LLC 3
The Footlifter March Carl Fischer LLC 3
We’re Men of Florida March Carl Fischer LLC 3

Table 6.2 Discography of Works

<table>
<thead>
<tr>
<th>Title</th>
<th>Recording Label</th>
<th>Date Published</th>
</tr>
</thead>
<tbody>
<tr>
<td>All American by the River City Brass Band</td>
<td>Summit</td>
<td>2001</td>
</tr>
<tr>
<td>American Anthems</td>
<td>Koch Int’l Classics</td>
<td>2002</td>
</tr>
<tr>
<td>Americans We: The Great Marches of Henry Fillmore</td>
<td>Proarte</td>
<td>1993</td>
</tr>
<tr>
<td>Footlifters</td>
<td>River City Brass Band</td>
<td>1996</td>
</tr>
<tr>
<td>Forward March! Great American Marches</td>
<td>Altissimo Records</td>
<td>2005</td>
</tr>
<tr>
<td>Gems of the Concert Band</td>
<td>Walking Frog</td>
<td>2004</td>
</tr>
<tr>
<td>Marches: The Greatest Hits</td>
<td>Compendia</td>
<td>1994</td>
</tr>
<tr>
<td>Screamers (Circus Marches)</td>
<td>Phillips</td>
<td>1991</td>
</tr>
<tr>
<td>Screamers, Circus Marches, March Time</td>
<td>Phillips</td>
<td>2005</td>
</tr>
<tr>
<td>(<em>Frederick Fennell conducting the Eastman Wind Ensemble</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stars and Stripes: America’s Greatest Hits</td>
<td>Compendia</td>
<td>1997</td>
</tr>
<tr>
<td>World’s Greatest Marches</td>
<td>Intersound Records</td>
<td>1995</td>
</tr>
</tbody>
</table>

Unit II. Composition

*Americans We* was written sometime in the late 1920’s and published in 1929. The work was written for Fillmore’s Band which was famous in the 1920’s and 1930’s as a Cincinnati radio group and was one of the last great professional bands that provided America with their
unique combination of music and entertainment. The work was first performed at the Cincinnati Zoo in 1928. Fillmore used many titles during the first performances of this work, but by the time of publication in 1929 had selected the present title and added the dedication ‘to all of us’, which he sincerely meant. Americans We is widely considered to be one of Fillmore’s best marches (Fennell, 1979).

**Unit III. Historical Perspective**

*Americans We* has become associated with two other famous marches that represent American patriotism in its grandest musical manifestation-Bagley’s *National Emblem*, and Sousa’s *The Stars and Stripes Forever*. The relationship between bands and patriotism goes back to the historical relationship between bands and the military that is as old as the formation of the first band. Highest on Fillmore’s list of those Americans he wanted to reach with his ‘old-fashioned patriotism’ were the young high school band musicians all over the United States of America (Fennell, 1979).

**Unit IV. Technical Considerations**

*Americans We* should be played only by a musically mature group because of the musical control required, especially in dynamics and articulations. Fillmore uses subito dynamic changes frequently throughout the piece which require a mature understanding and control over one’s instrument so intonation and tone quality do not suffer as the dynamics immediately shift between loud and soft. The energy of the composition must be sustained while playing soft which also necessitates a high level of musical control and maturity. The subito dynamic changes are especially evident during the Theme A section in measures 8, 16 and 19, and during the Theme B section in measure 25.

Theme A, which reoccurs throughout the piece, requires either a very fast single tongue or the ability to double tongue. For many high school level groups, this may be the first piece in which double tonguing is needed for virtually every member of the band, so the director should begin to teach the group this concept prior to the first rehearsal of this work. For those in the group who are unable to double tongue (reeds), the main theme can be reduced to two staccato quarter notes to keep the theme clean and accurate. However, if too many members of the band
are unable to double tongue and therefore reduce the theme, the integrity of the piece will be compromised.

The last element under technical considerations is the many woodwind runs which occur throughout this work. The runs are heavily diatonic with only occasional accidentals. However, as the piece is played at faster metronome markings, these runs will require a higher and higher level of technical proficiency. Accuracy should never be sacrificed for the sake of speed.

Unit V. Stylistic Considerations

Articulations can make or break a successful performance and learning experience of this work. Theme A is staccato throughout and a clear distinction must be made between the light and detached staccato tongue (dah) and a short accent which requires a harder tongue (tah). The length of the staccato and short accented notes should be controlled by a diaphragmatic cessation of the air stream and not stopped with the tongue which can produce a very brittle short note with poor tone quality. Playing short notes correctly demands a high level of musical understanding, sensitivity and uniformity within the group. The other articulation markings in this work are the long accent, sometimes notated as a (sffz), and the tenuto. Both of these articulations represent full length notes, but the beginning attack should be with a harder (tah) tongue for the long accent and a softer (dah or even doo) tongue for tenuto notes.

Balance between the primary theme and its countermelody is another stylistic consideration necessitating advanced musical maturity. For example, the first statement of Theme B at measure 22 could be overwhelmed by the countermelody in the lower winds if proper balance is not maintained. And in the last strain (especially during the 2nd time) the statement of Theme C in the lower winds could be overshadowed by the countermelody in the high woodwinds without attention to proper balance. This will be especially problematic in bands without sufficient low winds.

Unit VI. Musical Elements

Fillmore’s use of compositional and stylistic devices to create and release tension warrants special consideration. Notice how the use of staccato notes in the ‘call’ of Theme A (measures 5-7) creates tension while the slurred notes in the ‘response’ (measure 8-12) provide a
release. The dynamics of loud and soft in the call and response, respectively, also accentuate the pull between tension and release.

Fillmore also uses chromatic progressions to create tension. In general, the common progressions of I-V 7-I or I-ii-V 7-I dominate this march. But Fillmore turns to chromatic progressions and the use of non-dominant, diminished 7th chords to create an even higher level of tension. The table below focuses on the use of these chords and progressions to create tension and release. For a complete chordal analysis, please refer to table 6.5.

Table 6.3 Tension-Building Chords

<table>
<thead>
<tr>
<th>Tension</th>
<th>Measure</th>
<th>Release</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>v 7</td>
<td>3</td>
<td>V 7</td>
<td>4</td>
</tr>
<tr>
<td>g#o 7</td>
<td>7, 15</td>
<td>I 6</td>
<td>8, 16</td>
</tr>
<tr>
<td>i o 7</td>
<td>28</td>
<td>I</td>
<td>29</td>
</tr>
<tr>
<td>D 7 (surprise!)</td>
<td>33</td>
<td>I 6/4</td>
<td>34</td>
</tr>
<tr>
<td>e 4/2</td>
<td>44</td>
<td>V 7</td>
<td>45</td>
</tr>
<tr>
<td>e 6/5</td>
<td>64</td>
<td>I 6/4</td>
<td>65</td>
</tr>
<tr>
<td>D, g, C, F</td>
<td>71-79</td>
<td>delayed</td>
<td>-</td>
</tr>
<tr>
<td>F # G, A b, A, B b, B</td>
<td>80-84</td>
<td>delayed</td>
<td>-</td>
</tr>
<tr>
<td>C, C #, D, E b</td>
<td>85</td>
<td>delayed</td>
<td>-</td>
</tr>
<tr>
<td>E, F 7</td>
<td>86</td>
<td>I</td>
<td>87</td>
</tr>
</tbody>
</table>

Unit VII. Form and Structure

Americans We follows the standard form of an American march. The tables and figures below outline the primary themes and sections of this composition.

Figure 6.2 Theme A
Figure 6.3 Theme B

Figure 6.4 Theme C

Table 6.4 Form and Structure

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-4</td>
</tr>
<tr>
<td>Theme A</td>
<td>5-21</td>
</tr>
<tr>
<td>Theme B</td>
<td>22-38</td>
</tr>
<tr>
<td>Trio-Theme C</td>
<td>39-70</td>
</tr>
<tr>
<td>Dog Fight</td>
<td>71-86</td>
</tr>
<tr>
<td>Conclusion-last strain</td>
<td>87-119</td>
</tr>
<tr>
<td>Measure #</td>
<td>1</td>
</tr>
<tr>
<td>-----------</td>
<td>---</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>Introduction</td>
</tr>
<tr>
<td><strong>Phrase Structure</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
<td>March Tempo (120-144 bpm)</td>
</tr>
<tr>
<td><strong>Dynamics</strong></td>
<td>ff</td>
</tr>
<tr>
<td><strong>Meter/Rhythm</strong></td>
<td>Cut time</td>
</tr>
<tr>
<td><strong>Tonality</strong></td>
<td>F major</td>
</tr>
<tr>
<td><strong>Harmonic Motion</strong></td>
<td>I</td>
</tr>
<tr>
<td><strong>Orchestration</strong></td>
<td>Trumpet flourish</td>
</tr>
<tr>
<td><strong>General Character</strong></td>
<td>&quot;Fanfarish&quot;</td>
</tr>
<tr>
<td><strong>Means for Expression</strong></td>
<td>Articulations-accents, short accents, staccatos</td>
</tr>
<tr>
<td><strong>Conducting Concerns</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Rehearsal Consideration</strong></td>
<td>Uniform articulations, tension/release on the diminished 7th chord in measure 3</td>
</tr>
</tbody>
</table>
### Theme A

<table>
<thead>
<tr>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
<th>15</th>
<th>16</th>
<th>17</th>
<th>18</th>
<th>19</th>
<th>20</th>
<th>21</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ff</strong></td>
<td><strong>sub mf</strong></td>
<td></td>
<td><strong>ff</strong></td>
<td><strong>sub mf</strong></td>
<td><strong>sub f</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>same</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- High woodwinds/brass on Theme A, low woodwinds/brass on harmonic foundation

### Happy

- Subito dynamics within the call and response format, contrasting motion between melody (Theme A) and harmonic foundation

- Contrasting dynamics, balance between Theme A and harmonic foundation, attention to all articulations—accents, staccatos
Theme B

<table>
<thead>
<tr>
<th>22</th>
<th>23</th>
<th>24</th>
<th>25</th>
<th>26</th>
<th>27</th>
<th>28</th>
<th>29</th>
<th>30</th>
<th>31</th>
<th>32</th>
<th>33</th>
<th>34</th>
<th>35</th>
<th>36</th>
<th>37</th>
<th>38</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*ff* sub *p* *ff*

same

**Forward momentum**

Contour of melody line, contrasting dynamic lines/"Grainger dynamics" (melody crescendo while countermelody decrescendo as in measure 24)

Balance between Theme B (high woodwinds) and countermelody in lower voices; articulations-acents, short accents, staccato, tenuto; Subito piano in measure 25 and sffz in measure 33
<table>
<thead>
<tr>
<th>39</th>
<th>40</th>
<th>41</th>
<th>42</th>
<th>43</th>
<th>44</th>
<th>45</th>
<th>46</th>
<th>47</th>
<th>48</th>
<th>49</th>
<th>50</th>
<th>51</th>
<th>52</th>
<th>53</th>
<th>54</th>
<th>55</th>
<th>56</th>
<th>57</th>
</tr>
</thead>
</table>

**Trio-Theme C**

SOFT - P

8° major

| 1 | \( I_4 \) to \( \epsilon^{\text{w}_{2}} \) | \( V_7 \) | \( I_6 \) | 1 |

SOFT and light with high winds on melody

**Shifting, transition**

Shape melody line, soft dynamic level with legato tongue

Soft dynamic level with balance between melody and countermelody, bring out trombone/euphonium countermelody line in measures 42, 45, 50, 53 and 61
DOG FIGHT

Same

ff

Same

Still B♭ major, but heavy chromatic progressions against pedal point "f" create tremendous tension

D MAJ g min D♭ to G min C MAJ F MAJ C♭ to F F (V) F♯ MAJ G MAJ A♭ MAJ A MAJ B♭ MAJ to B MAJ C MAJ to C♯ MAJ to D MAJ to E♭ MAJ E MAJ to F♯ (V,)

"Dog fight", very brassy with hard articulations

Intensity-tension

Return of Theme A (4 eighth notes) and marked articulations (accents, short accents, staccato)

Accidentals!!!!!! Return of marked/heavier articulations
Conclusion - last strain

Same

*pp 1st time and ff 2nd time (ff both times in high woodwinds)*

Same

B♭ major

\[ \begin{array}{cccc}
1 & G₃ \text{ to } G₇ & V_, & i_6 & 1
\end{array} \]

Low woodwinds and brass on Theme C and high woodwinds on countermelody

Release - conclusion

Contour of melody line, “Grainger dynamics” in measures 68, 90 and 106 (woodwinds decrescendo while brass crescendo)

Balance!!! (especially 2nd time)
Unit VIII. Seating Chart and Acoustical Justification

A select, 43 piece wind ensemble was given the opportunity to rehearse and perform this composition. The smaller ensemble allowed for creative placement of instruments to create the desired sonority of sound. The final seating chart was developed after several trials of different configurations in search of the best sound and balance for this particular group.

Since the clarinets in this group were a relatively small and musically weak section, both the 1<sup>st</sup> and 2<sup>nd</sup> clarinets were placed on the front row to boost their confidence and to insure the darker clarinet timbre would dominate the woodwind sound. The 3<sup>rd</sup> clarinets were placed on the second row to the conductor’s left. This stage front placement and proximity to the 1<sup>st</sup> and 2<sup>nd</sup> clarinets helped unify the section’s sound and make it the center of the woodwind choir. The bass clarinets were seated to the (conductor’s) right of the 3<sup>rd</sup> clarinets in the second row to support the clarinet choir sonority. The bassoons were seated to the (conductor’s) right of the bass clarinets which enabled those two sections to be in the center of the band with the other lower pitched instruments to bring out the dark, warm sound of the ensemble.

Originally, the flutes and oboes were placed on the third row so their sound would blend with the warmer, darker instruments in front of them. However, this placement did make it difficult to hear the flutes when their high timbre needed to be dominant. As a compromise, a few flutes were placed on each of the first three rows to the conductor’s right. This prevented their sound from dominating the woodwind choir, but also allowed their high timbre to be easily heard when needed. The oboes were kept on the third row primarily because of the ability level of the oboe players. Both of them were relatively inexperienced players with a developing sound. Placing them in the third row among lower instruments helped their sound blend with the darker timbres while taking the shrill edge off of their sound.

The horns were placed in the middle of the third row so their sound could be as much in the center of the group as possible. Again, this was done to increase the dark, warm sound of the ensemble. The saxophones were placed to the (conductor’s) left of the horns so the horn sound could flow over the saxophones and facilitate the balance and blend between those two sections since they play many of the same lines in the music.
The brass were placed on the fourth row with the trumpets on the conductor’s left and the trombones on the conductor’s right with the tuba and euphoniums in the center. The higher trumpets and trombones were seated on the outside of the ensemble so their sound was naturally directed more into the group while the lower brass players sound was focused more out to the audience straight across the middle of the band. All these factors were used to increase the depth and warmth of the ensemble’s sound.

The timpani and bass drum were placed behind the low brass and the mallet instruments were placed behind the trumpets to facilitate blending of the respective high and low timbres.
Figure 6.5 Seating Chart
## Unit IX. Rehearsal Plans and Evaluations

### Rehearsal Plan – Rehearsal #1

Rehearsal Date: 2-17-09  
Rehearsal Goal(s): Sight-read entire piece

<table>
<thead>
<tr>
<th>Literature: Americans We</th>
<th>Time: 20 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Americans We</td>
<td>Considerations for Future Rehearsals</td>
</tr>
<tr>
<td>-Introduce concept of double tonguing and practice it in given exercises.</td>
<td>-Tonguing was not as much of an issue during the sight-reading experience as were the woodwind runs. The band really struggled with those technical runs.</td>
</tr>
<tr>
<td>-Sight read entire piece.</td>
<td></td>
</tr>
</tbody>
</table>

---

83
### Rehearsal Plan – Rehearsal #2

**Rehearsal Date:** 2-25-09  
**Rehearsal Goal(s):** Begin work on first strain

<table>
<thead>
<tr>
<th>Literature: Americans We</th>
<th>Considerations for Future Rehearsals</th>
</tr>
</thead>
</table>
| *Americans We*  
- Work beginning to letter ‘C’. Work slowly to focus on right notes and style. | *- Review woodwind runs again and style. Notes were not bad today, but we need to review dynamics and style again before pushing to full march tempo and then moving on to the next section.* |
### Rehearsal Plan – Rehearsal #3

#### Rehearsal Date: 3-5-09

#### Rehearsal Goal(s): Work letter ‘C’-‘E’

#### Literature: Americans We

<table>
<thead>
<tr>
<th>Americans We</th>
<th>Time: 30 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Review beginning to letter ‘C’. Play at slow tempo with all notes long as if it were a chorale to focus on sound and balance/blend. Then review style through ‘sizzle’ exercise and add style and faster march tempo.</td>
<td></td>
</tr>
<tr>
<td>-Work letter ‘C’ slowly for right notes and then focus on style, dynamics and tempo.</td>
<td></td>
</tr>
</tbody>
</table>

#### Considerations for Future Rehearsals

- Woodwind runs still need regular attention to keep all the notes accurate.

- Continue to work on dynamics. In the woodwind countermelody, watch the last note of each run-they want to clip those notes off when they should be full value with full sound.
### Rehearsal Plan – Rehearsal #4

**Rehearsal Date:** 3-9-09  
**Rehearsal Goal(s):** Work letter ‘C’ to ‘H’

**Literature: Americans We**

<table>
<thead>
<tr>
<th><strong>Americans We</strong></th>
<th><strong>Considerations for Future Rehearsals</strong></th>
</tr>
</thead>
</table>
| -Review notes in woodwind countermelody at ‘C’ and make sure they are not clipping the final note unless it is a staccato note.  
-Work dynamics, especially in trio. Have just juniors and seniors play the trio and then bring in the rest of the group working to match that dynamic level. | -Some players are still missing notes. Move on to get the whole piece working and then go back to pick up details.  
-Move on to dogfight section at next rehearsal. Come back to euphonium line in trio when entire march is working. |

**Time:** 10 minutes
### Rehearsal Plan – Rehearsal #5

**Rehearsal Date:** 3-11-09  
**Rehearsal Goal(s):** Work ‘dog-fight’ section to the end

<table>
<thead>
<tr>
<th>Literature: Americans We</th>
<th>Time: 30 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Americans We</strong></td>
<td></td>
</tr>
<tr>
<td>- Play ‘dog-fight’ section slowly for right notes and correct style. Make a distinction between short staccato notes and short accented notes. Likewise, make a distinction between long notes and long accented notes.</td>
<td></td>
</tr>
<tr>
<td>- Work woodwind notes in last strain. Work balance on the <em>ff</em> last strain.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Considerations for Future Rehearsals</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>- Style is coming along on the ‘dog-fight’. Watch balance and be careful style is always played correctly.</td>
<td></td>
</tr>
<tr>
<td>- Woodwinds really struggled on the runs in the last strain. We played them slowly to get the notes going, but this will take consistent attention from now until the performance.</td>
<td></td>
</tr>
</tbody>
</table>
**Rehearsal Plan – Rehearsal #6**

**Rehearsal Date:** 3-24-09  
**Rehearsal Goal(s):** Work first strain

<table>
<thead>
<tr>
<th>Literature: Americans We</th>
<th>Time: 10 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Americans We</strong></td>
<td></td>
</tr>
<tr>
<td>- Work uniform staccato style using rhythm at ‘A’ around the Lisk circle of 4ths.</td>
<td></td>
</tr>
<tr>
<td>- Work introduction for trumpet clarity of sound and articulations.</td>
<td></td>
</tr>
<tr>
<td>- Work dynamics.</td>
<td></td>
</tr>
<tr>
<td><strong>Considerations for Future Rehearsals</strong></td>
<td></td>
</tr>
<tr>
<td>- Style and dynamics are coming along nicely. Woodwinds are still struggling with the runs, so we will have a playing quiz during the next rehearsal of this piece.</td>
<td></td>
</tr>
</tbody>
</table>
**Rehearsal Plan – Rehearsal #7**  
**Rehearsal Date:** 3-25-09  
**Rehearsal Goal(s):** Spot playing quiz in woodwinds  

<table>
<thead>
<tr>
<th>Literature: Americans We</th>
<th>Time: 5 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Americans We</strong></td>
<td><strong>Considerations for Future Rehearsals</strong></td>
</tr>
<tr>
<td>-Hear flutes and clarinets play measures 7 and 8 for accountability and to support/encourage technical work at home.</td>
<td>-This was very discouraging since only 6 of our 13 flutes and clarinets could play it. We need to continue to find ways to encourage home practice, especially on these fast, technical runs. Spot playing quizzes will occur much more frequently to heighten individual practice standards.</td>
</tr>
</tbody>
</table>
**Rehearsal Plan – Rehearsal #8**

**Rehearsal Date:** 3-26-09  
**Rehearsal Goal(s):** Work ‘C’-‘E’

**Literature: Americans We**

<table>
<thead>
<tr>
<th>Americans We</th>
<th>Time: 10 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Work ‘C’-‘E’, slowly at first to focus on notes, articulations and style. Then speed it up to tempo without sacrificing those musical concepts.</td>
<td></td>
</tr>
</tbody>
</table>

**Considerations for Future Rehearsals**

- Balance and style are coming along nicely. However, the woodwind runs are still very weak. We will have a spot playing quiz in this section for the woodwinds during our next rehearsal on this piece.
Rehearsal Plan – Rehearsal #9
Rehearsal Date: 3-30-09

Rehearsal Goal(s): Woodwind pop quiz

<table>
<thead>
<tr>
<th>Literature: Americans We</th>
<th>Time: 7 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Americans We</td>
<td></td>
</tr>
<tr>
<td>- Pop quiz in woodwinds between ‘C’-‘E’.</td>
<td>Considerations for Future Rehearsals</td>
</tr>
<tr>
<td></td>
<td>-9 of the 12 woodwind players tested today were able to play their part. That shows a big improvement from the last playing quiz and is evidence that more home practice is taking place.</td>
</tr>
</tbody>
</table>
### Rehearsal Plan – Rehearsal #10

**Rehearsal Date:** 3-31-09  
**Rehearsal Goal(s):** Work trio

**Literature: Americans We**  
**Time: 10 minutes**

<table>
<thead>
<tr>
<th>Americans We</th>
<th>Considerations for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Work trio. Start with just tuba working on a resonance, ‘string bass’ sound with accompaniment. Then add only seniors on melody and later bring in full group maintaining soft dynamic level.</td>
<td>- Trio is sounding nice, move on to ‘dog fight’ section.</td>
</tr>
</tbody>
</table>
**Rehearsal Plan – Rehearsal #11**

**Rehearsal Date:** 4-3-09  
**Rehearsal Goal(s):** Work ‘dog-fight’ and last strain

**Literature: Americans We**  
**Time:** 15 minutes

<table>
<thead>
<tr>
<th>Americans We</th>
<th>Considerations for Future Rehearsals</th>
</tr>
</thead>
</table>
| -Work ‘dog-fight’ articulations using Lisk circle of 4ths exercise.  
-Record piece for listening analysis in class. | -Low brass need continued reinforcement on unifying articulations in ‘dog-fight’.  
**-LISTENING ANALYSIS-REHEARSAL CONCERNS**  
Trumpet articulations at beginning  
Staccato notes in measure 33  
SOFTER in trio  
Low brass unify articulations in ‘dog-fight’  
Accents in measure 85, NOT SHORT NOTES  
Subito piano at ‘J’ |
### Rehearsal Plan – Rehearsal #12

**Rehearsal Date:** 4-7-09  
**Rehearsal Goal(s):** See below

**Literature: Americans We**

<table>
<thead>
<tr>
<th>Time: 10 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Americans We</strong></td>
</tr>
<tr>
<td>- Work articulations in ‘dog-fight’ section using Lisk circle of 4ths.</td>
</tr>
<tr>
<td>- Work intonation in low brass in ‘dog-fight’ section, especially the d-flat.</td>
</tr>
<tr>
<td>- Check accents in measure 85 (long accents).</td>
</tr>
<tr>
<td>- Work subito piano at ‘J’ in brass and low winds.</td>
</tr>
</tbody>
</table>

### Considerations for Future Rehearsals

- Articulations are getting cleaner.
- D-flat still not locking in.
**Rehearsal Plan – Rehearsal #13**

Rehearsal Date: 4-9-09  
Rehearsal Goal(s): Work entire march

**Literature: Americans We**  
Time: 10 minutes

<table>
<thead>
<tr>
<th>Americans We</th>
<th>Considerations for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Work trumpet articulations at beginning.</td>
<td>- Better</td>
</tr>
<tr>
<td>- Work staccato notes in measure 33.</td>
<td>- Better</td>
</tr>
<tr>
<td>- Work to play SOFTER in trio.</td>
<td>- Better</td>
</tr>
<tr>
<td>- Work to unify low brass articulations in ‘dog-fight’.</td>
<td>- D-flat still not locking in.</td>
</tr>
<tr>
<td>- Work accents in measure 85.</td>
<td>- Better</td>
</tr>
<tr>
<td>- Work subito piano at ‘J’.</td>
<td>- Better</td>
</tr>
</tbody>
</table>
**Rehearsal Plan – Rehearsal #14**  
*Rehearsal Date: 4-14-09*  
*Rehearsal Goal(s): Work entire march*  

**Literature: Americans We**  
**Time: 10 minutes**

<table>
<thead>
<tr>
<th>Americans We</th>
<th>Considerations for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Work slurred patterns in theme at ‘A’.</td>
<td>-Improving</td>
</tr>
<tr>
<td>-Check staccato notes before ‘D’.</td>
<td>-Better, but still needs reinforcing.</td>
</tr>
<tr>
<td>-Work melodic shape in trio.</td>
<td>-Improving</td>
</tr>
<tr>
<td>-Check concert Db at ‘H’.</td>
<td>-Still a critical area.</td>
</tr>
</tbody>
</table>

96
**Rehearsal Plan – Rehearsal #15**

Rehearsal Date: 4-15-09  
Rehearsal Goal(s): State Large Group Contest Today!

<table>
<thead>
<tr>
<th>Literature: Americans We</th>
<th>Time: 10 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Americans We</td>
<td>Considerations for Future Rehearsals</td>
</tr>
<tr>
<td>-Run piece making any last minute spot checks.</td>
<td></td>
</tr>
</tbody>
</table>

97
**Rehearsal Plan – Rehearsal #16**

**Rehearsal Date:** 4-27-09  
**Rehearsal Goal(s):** Work dynamics

<table>
<thead>
<tr>
<th>Literature: Americans We</th>
<th>Time: 10 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Americans We</strong></td>
<td></td>
</tr>
</tbody>
</table>
| - Work dynamics in trio and in last strain (first time).  
  Have juniors and seniors ONLY play these section, then work to have the rest of the band match that dynamic level when they all play. |                  |

<table>
<thead>
<tr>
<th>Considerations for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Better</td>
</tr>
</tbody>
</table>
**Rehearsal Plan – Rehearsal #17**

Rehearsal Date: 4-29-09  
Rehearsal Goal(s): Review

**Literature: Americans We**  
**Time: 12 minutes**

<table>
<thead>
<tr>
<th>Americans We</th>
<th>Considerations for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Review dynamics at trio and in last strain. Run the march.</td>
<td>-This will be fine tomorrow night.</td>
</tr>
</tbody>
</table>

- This will be fine tomorrow night.
**Rehearsal Plan – Rehearsal #18**

**Rehearsal Date:** 4-30-09  
**Rehearsal Goal(s):** Final run-through

**Literature: Americans We**

<table>
<thead>
<tr>
<th>Americans We</th>
<th>Considerations for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Final run-through before our concert tonight.</td>
<td>-Very nice</td>
</tr>
</tbody>
</table>

**Time:** 4 minutes
CHAPTER 7 - Cajun Folk Songs

Unit I. Composer

Frank Ticheli was born on January 21, 1958 in Monroe, Louisiana. He has composed a great variety of music including works for band, wind ensemble, orchestra, chamber ensemble, and even theater music. His compositions have been performed world-wide by professional orchestras such as the Pacific Symphony Orchestra, Jerusalem Symphony and the Philadelphia Orchestra as well as hundreds of university, high school, and middle school groups (Ticheli, 1991).

Dr. Ticheli received his Doctor of Musical Arts and Masters Degrees in Music Composition from the University of Michigan, and his Bachelor of Music in Composition from Southern Methodist University. He is a Professor of Composition at the University of Southern California and was Composer-in-Residence of the Pacific Symphony Orchestra from 1991-1998 (Ticheli, 1991).

Figures and Tables

Figure 7.1 Frank Ticheli
<table>
<thead>
<tr>
<th>Name</th>
<th>Publisher</th>
<th>Difficulty</th>
<th>Date Published</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abracadabra</td>
<td>Manhattan Beach Music</td>
<td>3</td>
<td>2005</td>
</tr>
<tr>
<td>Amazing Grace</td>
<td>Manhattan Beach Music</td>
<td>3</td>
<td>1994</td>
</tr>
<tr>
<td>An American Elegy</td>
<td>Manhattan Beach Music</td>
<td>4</td>
<td>2000</td>
</tr>
<tr>
<td>Ave Maria</td>
<td>Manhattan Beach Music</td>
<td>3</td>
<td>2004</td>
</tr>
<tr>
<td>Blue Shades</td>
<td>Manhattan Beach Music</td>
<td>5</td>
<td>1997</td>
</tr>
<tr>
<td>Cajun Folk Songs</td>
<td>Manhattan Beach Music</td>
<td>3</td>
<td>1991</td>
</tr>
<tr>
<td>Cajun Folk Songs 2</td>
<td>Manhattan Beach Music</td>
<td>4</td>
<td>1997</td>
</tr>
<tr>
<td>Fortress</td>
<td>Manhattan Beach Music</td>
<td>3</td>
<td>1989</td>
</tr>
<tr>
<td>Gaian Visions</td>
<td>Manhattan Beach Music</td>
<td>6</td>
<td>1994</td>
</tr>
<tr>
<td>Joy</td>
<td>Manhattan Beach Music</td>
<td>2</td>
<td>2005</td>
</tr>
<tr>
<td>Joy Revisited</td>
<td>Manhattan Beach Music</td>
<td>3</td>
<td>2005</td>
</tr>
<tr>
<td>Loch Lomond</td>
<td>Manhattan Beach Music</td>
<td>3</td>
<td>2002</td>
</tr>
<tr>
<td>Nitro</td>
<td>Manhattan Beach Music</td>
<td>4</td>
<td>2006</td>
</tr>
<tr>
<td>Pacific Fanfare</td>
<td>Manhattan Beach Music</td>
<td>5</td>
<td>2003</td>
</tr>
<tr>
<td>Portrait of a Clown</td>
<td>Manhattan Beach Music</td>
<td>2</td>
<td>1988</td>
</tr>
<tr>
<td>Postcard</td>
<td>Manhattan Beach Music</td>
<td>5</td>
<td>1994</td>
</tr>
<tr>
<td>Sanctuary</td>
<td>Manhattan Beach Music</td>
<td>5</td>
<td>2006</td>
</tr>
<tr>
<td>A Shaker Gift Song</td>
<td>Manhattan Beach Music</td>
<td>2</td>
<td>2004</td>
</tr>
<tr>
<td>Shenandoah</td>
<td>Manhattan Beach Music</td>
<td>3</td>
<td>1999</td>
</tr>
<tr>
<td>Simple Gifts</td>
<td>Manhattan Beach Music</td>
<td>3</td>
<td>2002</td>
</tr>
<tr>
<td>Sun Dance</td>
<td>Manhattan Beach Music</td>
<td>3</td>
<td>1997</td>
</tr>
<tr>
<td>Symphony No. 2</td>
<td>Manhattan Beach Music</td>
<td>6</td>
<td>2004</td>
</tr>
<tr>
<td>Vesuvius</td>
<td>Manhattan Beach Music</td>
<td>4</td>
<td>1999</td>
</tr>
<tr>
<td>Wild Nights</td>
<td>Manhattan Beach Music</td>
<td>4</td>
<td>2007</td>
</tr>
</tbody>
</table>
Table 7.2 Discography of Works

<table>
<thead>
<tr>
<th>Title</th>
<th>Recording Label</th>
<th>Numerical Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blue Shades: The Music of Frank Ticheli</td>
<td>Mark Records</td>
<td>MCD-2744</td>
</tr>
<tr>
<td>(includes Cajun Folk Songs)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composer’s Collection: Frank Ticheli</td>
<td>GIA Publications</td>
<td>CD-680</td>
</tr>
<tr>
<td>Postcards</td>
<td>Klavier</td>
<td>K-11058</td>
</tr>
<tr>
<td>Simple Gifts: The Music of Frank Ticheli, Volume 2</td>
<td>Mark Records</td>
<td>MCD-4838</td>
</tr>
<tr>
<td>Teaching Music Through Performance in Band Reference</td>
<td>GIA Publications</td>
<td>CD-490, CD-473,</td>
</tr>
<tr>
<td>Recordings, Volumes 1, 3, 4, 5 (Cajun Folk Songs is in</td>
<td></td>
<td>CD-418, CD-510,</td>
</tr>
<tr>
<td>Volume 1)</td>
<td></td>
<td>CD-623</td>
</tr>
</tbody>
</table>

Unit II. Composition

This composition is a wonderfully imaginative setting for two highly contrasting Cajun folk songs. The first movement, *La Belle at le Capitaine*, is a lyrical, melancholy song in the Dorian mode. It tells the sad tale of a young girl who feigns death to avoid being seduced by a captain. The main theme is stated three times. First, it is stated in the solo alto sax. The second statement increases the number of players, but is still generally soft and includes a variation which extends the main theme. The final statement is in the low winds with a new countermelody introduced in the high winds. In all three statements the melody is remarkably free, shifting between duple and triple meters (Ticheli, 1991).

The second movement, *Belle*, is a highly spirited, dance-like movement in sharp contrast to the first movement. This movement has two primary themes which are alternated and developed throughout the movement. The fast tempo, frequent meter shifts and light, accented dance style make this movement more technically challenging than the first movement.

The composition was commissioned and premiered in 1990 by the Murchison Middle School Band in Austin, Texas (Ticheli, 1991).
Unit III. Historical Perspective

Using a folk song as the basis for a musical work is a common compositional technique among composers. Percy Grainger composed an enormous number of compositions for wind bands using folk songs as his thematic foundation. Clare Grundman also composed dozens of band works based upon folk melodies from around the world (Miles, 1997).

Cajuns are descended from Acadians—early French colonists who first settled in Nova Scotia in the early 17th century. In the mid-18th century, the Acadians were driven out by the British and resettled in Southern Louisiana. Today there are close to a million French-speaking descendants of the Acadians still living in Southern Louisiana and Texas preserving the culture and music of their ancestors. Alan and John Lomax worked among the Louisiana Acadians in 1934 collecting and recording many Cajun folk songs for the Archive of Music in the Library of Congress. The folk songs used in this composition are part of that collection (Ticheli, 1991).

Unit IV. Technical Considerations

The first movement alternates between duple (2/4) and triple (3/4) meters at only 63 beats per minute. The slower tempo requires a highly developed sense of internal pulse within the ensemble to keep the lyrical flow of the song steady throughout the alternating meters. The transparent scoring of this movement also requires careful attention to intonation throughout the group, especially on the many long decrescendos.

The second movement creates higher technical demands with a very quick tempo of 168+ beats per minute. In addition to a very fast tempo, this movement also alternates between duple (2/4 and 4/4), triple (3/4) and compound (5/4) meters. The transparent scoring requires a great deal of confidence from every player in independent counting and playing.

Unit V. Stylistic Considerations

The first movement must be played lyrically with a warm, dark sound. Proper band balance is critical in maintaining the sonority of sound and in insuring that the countermelody can be heard alongside the main theme beginning in measure 50. Phrasing should follow the
melodic contour of the theme and, when possible, breaths should only be taken between the full five or six measure phrases and not between the shorter, two or three measure sub-phrases.

The key to the second movement is clear, but not overdone accents in both of the dance themes. Likewise, the agogic accents, while naturally occurring, should not be overstated. A clear distinction must also be made between the slurs and lightly tongued notes in both themes. The new countermelody introduced in measure 92 has staccato articulations which distinguish it stylistically from the two main themes.

**Unit VI. Musical Elements**

The first movement is in the D dorian mode and employs contrary dynamics (‘Grainger dynamics’) between the melody and accompaniment lines throughout much of the movement. In measures 50-71, independent phrasing is also used between the main theme and the new countermelody. But the composer is masterfully able to line up the peak moments of each phrase in measures 55, 59, 65 and 71 to unify the ‘weaving’ melody and countermelody.

All elements of the second movement contribute to its dance feel. The tonality is defined primarily by the melodies of both themes which generally outline the tonic triad of the prevailing key. The composer also uses a reoccurring dissonance between the 1\textsuperscript{st} and 2\textsuperscript{nd} scale degrees to help establish tonality. The frequent key modulations during this movement function as a kind of ‘dance’ in a playful circle of thirds. With the exception of the modulation from the key of C to the key of G, modulations always occur in the interval of a third. In measures 114-end, this ‘circle dance’ frantically speeds up and is confined to the keys of F and A\textsuperscript{b} with a final ‘spin’ between the keys of F and D. The figure below outlines this tonal ‘dance’.

**Figure 7.2 ‘Dance’ of Tonality**

![Figure 7.2 ‘Dance’ of Tonality](image-url)
The bass line shows little traditional harmonic movement to support the melodic themes. Often there is a static note in the bass line which may or may not even be in the same key as the melody. So like the tonality of this movement, the bass motion should be viewed as a separate ‘dance’ that supports the feel of the song while not directly supporting the melody harmonically. The interval of a 4th dominates the bass line and in measures 53-73 the bass line does its own ‘dance’ in a circle of 4ths as shown in the figure below. This ‘dance’ is quoted several more times such as in measures 83 (e-a-d), 85 (a-d-g) and 115 (d-g-c).

**Figure 7.3 ‘Dance’ of Bass Line**

![Bass Line Diagram](image)

**Unit VII. Form and Structure**

The tables below outline the form and structure of this composition.

**Table 7.3 Movement 1 Form and Structure**

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction of theme</td>
<td>1-16</td>
<td>D dorian</td>
</tr>
<tr>
<td>2nd statement of theme</td>
<td>17-49</td>
<td>D dorian</td>
</tr>
<tr>
<td>Final statement of theme</td>
<td>50-74</td>
<td>D dorian</td>
</tr>
</tbody>
</table>
Table 7.4 Movement 2 Form and Structure

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong> of Theme 1</td>
<td>1-11</td>
<td>F</td>
</tr>
<tr>
<td>Introduction of Theme 2</td>
<td>12-21</td>
<td>F</td>
</tr>
<tr>
<td>Theme 1</td>
<td>22-27</td>
<td>F</td>
</tr>
<tr>
<td>Theme 2</td>
<td>28-30</td>
<td>F</td>
</tr>
<tr>
<td><strong>Development</strong>-Theme 1</td>
<td>31-58</td>
<td>A♭ to C to G to B♭</td>
</tr>
<tr>
<td>Development-Theme 2</td>
<td>59-64</td>
<td>B♭</td>
</tr>
<tr>
<td>Development-Theme 1</td>
<td>65-91</td>
<td>D♭ to F</td>
</tr>
<tr>
<td><strong>Recapitulation</strong></td>
<td>92-end</td>
<td>F to A♭ to C to F/A♭/F/A♭/F/A/F/A/F/D/F</td>
</tr>
</tbody>
</table>
Table 7.5 Formal Analysis

<p>| Measure # | 1   | 2   | 3   | 4   | 5   | 6   | 7   | 8   | 9   | 10  | 11  | 12  | 13  | 14  | 15  | 16  |
|-----------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| Form      |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
|           | <strong>Introduction to Theme 1</strong> |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Phrase    |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Structure |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Tempo     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
|           | <strong>63 bpm</strong> |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Dynamics  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
|           | <strong>Soft-solo at mf while accompaniment is at mp</strong> |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Meter/Rhythm | <strong>2/4</strong> | <strong>3/4</strong> | <strong>2/4</strong> | <strong>3/4</strong> |     |     |     |     |     |     |     |     |     |     |     |     |
| Tonality  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
|           | <strong>D dorian</strong> |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Harmonic Motion | <strong>Melody outlines D dorian triad</strong> |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Orchestration | <strong>Solo</strong> | <strong>1st clarinets join</strong> |     |     |     |     |     |     |     |     |     |     |     |     |     |
| General Character | <strong>thin-sad</strong> |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Means for Expression | <strong>Phrasing in solo</strong> |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Conducting Concerns |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Rehearsal Consideration | <strong>No breath in measure 3 if possible. Breathe in measure 6.</strong> | <strong>No breath in measure 9 if possible. Breathe in measure 11.</strong> |     |     |     |     |     |     |     |     |     |     |     |     |     | <strong>No breath in measure 14 if possible. No break between ms 16-17.</strong> |</p>
<table>
<thead>
<tr>
<th>17</th>
<th>18</th>
<th>19</th>
<th>20</th>
<th>21</th>
<th>22</th>
<th>23</th>
<th>24</th>
<th>25</th>
<th>26</th>
<th>27</th>
<th>28</th>
<th>29</th>
<th>30</th>
<th>31</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd statement of Theme 1</td>
<td>Variation on Theme 1</td>
<td>Theme 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**mf melody with mp accompaniment**

2/4

Static 'D' (tonic) in tuba/bass clarinet and static 'A' (fifth) in bassoon

More players, but still soft

*Flowing*

Phrasing, balance, "Grainger dynamics" in accompaniment


No breath in ms 25-26 in melody. Melody breathe in ms 28.

Move together in accompaniment lines- FEEL PULSE.
Soft-mf in soli (chamber) instrumentation

3/4   2/4   3/4   2/4   3/4

V to I cadence

Flutes take over theme-return to soli feel

Phrasing-"Grainger dynamics" in accompaniment lines

No breath in ms 31-32 in melody. Melody breathe in ms 33. Accompaniment stagger breathe in ms 35. NO BREATH in ms 36-37.

No breath in ms 41. Melody can breathe in ms 43.

Stagger breathe in accompaniment. Feel pulse in accompaniment.

No breath in ms 46-47 in melody. Nobody breathe in ms 49-50.
3rd statement of theme with countermelody (countermelody phrasing appears under phrasing of theme)

mf in melody and countermelody, mp accompaniment

2/4

Melody in low voices - countermelody in high voices

Building

Continue same phrasing in melody.

Balance between melody and countermelody. Different phrasing between melody and countermelody, although dynamic peaks still line up in measures 55 and 59.
Full and building—then release with less and less instrumentation to end of movement.

Cresc little by little—DYNAMICS

BALANCE and intonation on decrescendos. NO HARD TONGUES (no "tah"). Independent phrasing between melody and countermelody, but peak points still line up in measures 67 and 71.
# Introduction to Theme 1

168 bpm

P | mf (mp accompaniment)

3/4

f major

Root sustained in bass

Light with only solo or solo players

Dance-like

Accents on the up-beat of 2

Accents must be clear, BUT NOT OVERDONE.
<table>
<thead>
<tr>
<th>Theme 2</th>
<th>Theme 1 in high WW's</th>
<th>Theme 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>mp</td>
<td>mf</td>
</tr>
<tr>
<td></td>
<td>2/4</td>
<td>2/4</td>
</tr>
<tr>
<td></td>
<td>5/4</td>
<td>5/4</td>
</tr>
</tbody>
</table>

**Root sustained in bass**

- **High WW's on Theme 2**: add saxes and other flutes/clarinets in ms 17
- **High woodwinds**
- **High woodwinds**
- **Playful**
- **Color shift**
- **Rising tension**

**Accents**

- **Accents**
- **Accents**

- **Light style, clear accents and defined slurs**
- **Slurs and accents**
- **Dissonance between tonic and second scale degree**
<table>
<thead>
<tr>
<th>31</th>
<th>32</th>
<th>33</th>
<th>34</th>
<th>35</th>
<th>36</th>
<th>37</th>
<th>38</th>
<th>39</th>
<th>40</th>
<th>41</th>
<th>42</th>
<th>43</th>
<th>44</th>
<th>45</th>
<th>46</th>
<th>47</th>
<th>48</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Development-Theme 1</strong></td>
<td><strong>Theme 1 development</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>f</th>
<th>ff</th>
<th>f</th>
<th>m.p</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4</td>
<td>2/4</td>
<td>3/4</td>
<td>2/4</td>
</tr>
</tbody>
</table>

- Ab major
- C major
- G major

| Same (sustained) | g-flat in bass | d-flat in bass | g in bass | none |

- Theme in low brass
- Full-woodwinds and high brass on Theme 1

- Developing
- Tension through dissonance in bass line

- Accents

- Accents, slurs-STYLE

- Dissonance between tonic and 2nd scale degree
- Intonation in bass voices
Harmonic motion in bass line does not parallel or even support tonality of theme. Melody outlines tonality and bass line creates dissonance and feeling of motion against that tonality.
<table>
<thead>
<tr>
<th>69</th>
<th>70</th>
<th>71</th>
<th>72</th>
<th>73</th>
<th>74</th>
<th>75</th>
<th>76</th>
<th>77</th>
<th>78</th>
<th>79</th>
<th>80</th>
<th>81</th>
<th>82</th>
<th>83</th>
<th>84</th>
<th>85</th>
<th>86</th>
<th>87</th>
</tr>
</thead>
</table>

Ric

**mp theme, piano accompaniment**

|-----|-----|-----|-----|-----|-----|-----|-----|

F major

<table>
<thead>
<tr>
<th>Eb--Ab--C in bass</th>
<th>Static 'C' in bass</th>
<th>Db in bass</th>
<th>E-A-D in bass</th>
<th>A-D-G in bass</th>
</tr>
</thead>
</table>

Trpt solo on Theme 2, high WW join at m$^5$ 72

Mid woodwinds on Theme 1

Building

Peak

Chromatic progression in trpts builds tension and leads to tonic: B♭ major-B major-C major-C♯ major-D major-E♭ major-E major-F major (tonic)

Subito piano and crescendo poco a poco. Watch balance during crescendos.
<p>|     | 88 | 69 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | 101 | 102 | 103 | 104 | 105 | 106 | 107 |
|-----|----|----|----|----|----|----|----|----|----|----|----|----|-----|-----|-----|-----|-----|-----|-----|
| <strong>Recap Theme 1</strong> | Recap Theme 2 |
| 88 b.p.m. | a tempo |
| mp | mf | f |
| 4/4 | 5/4 | 2/4 | 5/4 | 3/4 |
| F major | Ab major |
| <strong>none</strong> | Static 'C' in bass | Static 'F' and 'C' in bass | Static 'C' in bass | Eb in bass |
| Thin tenor sax, horns, euphonium on melody | 1st trpts on melody, bassoons on NEW countermelody | Flutes/saxes join melody, euph/tuba play countermelody | High WW on Theme 2, high brass on accompaniment | Sax/horn melody |
| &quot;Wind down&quot; | Restatement |
| Tenuto in melody | Staccato articulations in new countermelody |
| Trill needs to be well balanced with rest of ensemble and not overdone. | Must be able to hear bassoons on new countermelody, castanets in ms 96 and tambourine in ms 101 |</p>
<table>
<thead>
<tr>
<th>Measure</th>
<th>Chord</th>
<th>Measure</th>
<th>Chord</th>
<th>Measure</th>
<th>Chord</th>
<th>Measure</th>
<th>Chord</th>
</tr>
</thead>
<tbody>
<tr>
<td>118</td>
<td>Cmaj</td>
<td>119</td>
<td>F</td>
<td>120</td>
<td>A</td>
<td>121</td>
<td>F</td>
</tr>
<tr>
<td>119</td>
<td>Gb</td>
<td>120</td>
<td>Ab</td>
<td>121</td>
<td>A</td>
<td>122</td>
<td>A</td>
</tr>
<tr>
<td>120</td>
<td>C</td>
<td>121</td>
<td>D-G-C</td>
<td>122</td>
<td>F</td>
<td>123</td>
<td>F</td>
</tr>
<tr>
<td>121</td>
<td>G</td>
<td>122</td>
<td>D-G</td>
<td>123</td>
<td>A</td>
<td>124</td>
<td>D</td>
</tr>
</tbody>
</table>

**Percussion crescendo in measures 117-118, clear and consistent accents in winds**

**Castanets in ms 110**
<table>
<thead>
<tr>
<th>126</th>
<th>127</th>
<th>128</th>
<th>129</th>
<th>130</th>
<th>131</th>
<th>132</th>
</tr>
</thead>
<tbody>
<tr>
<td>G.P.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>fff</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F</td>
<td></td>
<td>none</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thin with sax trills</td>
<td>Full</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

BALANCE!!
Unit VIII. Seating Chart and Acoustical Justification

A select, 43 piece wind ensemble was given the opportunity to rehearse and perform this composition. The smaller ensemble allowed for creative placement of instruments to create the desired sonority of sound. The final seating chart was developed after several trials of different configurations in search of the best sound and balance for this particular group.

Since the clarinets in this group were a relatively small and musically weak section, both the 1st and 2nd clarinets were placed on the front row to boost their confidence and to insure the darker clarinet timbre would dominate the woodwind sound. The 3rd clarinets were placed on the second row to the conductor’s left. This stage front placement and proximity to the 1st and 2nd clarinets helped unify the section’s sound and make it the center of the woodwind choir. The bass clarinets were seated to the (conductor’s) right of the 3rd clarinets in the second row to support the clarinet choir sonority. The bassoons were seated to the (conductor’s) right of the bass clarinets which enabled those two sections to be in the center of the band with the other lower pitched instruments to bring out the dark, warm sound of the ensemble.

Originally, the flutes and oboes were placed on the third row so their sound would blend with the warmer, darker instruments in front of them. However, this placement did make it difficult to hear the flutes when their high timbre needed to be dominant. As a compromise, a few flutes were placed on each of the first three rows to the conductor’s right. This prevented their sound from dominating the woodwind choir, but also allowed their high timbre to be easily heard when needed. The oboes were kept on the third row primarily because of the ability level of the oboe players. Both of them were relatively inexperienced players with a developing sound. Placing them in the third row among lower instruments helped their sound blend with the darker timbres while taking the shrill edge off of their sound.

The horns were placed in the middle of the third row so their sound could be as much in the center of the group as possible. Again, this was done to increase the dark, warm sound of the ensemble. The saxophones were placed to the (conductor’s) left of the horns so the horn sound could flow over the saxophones and facilitate the balance and blend between those two sections since they play many of the same lines in the music.

The brass were placed on the fourth row with the trumpets on the conductor’s left and the trombones on the conductor’s right with the tuba and euphoniums in the center. The higher
trumpets and trombones were seated on the outside of the ensemble so their sound was naturally
directed more into the group while the lower brass players sound was focused more out to the
audience straight across the middle of the band. All these factors were used to increase the depth
and warmth of the ensemble’s sound.

The timpani and bass drum were placed behind the low brass and the mallet instruments
were placed behind the trumpets to facilitate blending of the respective high and low timbres.
Figure 7.4 Seating Chart

Percussion

12
Tubas

Euphoniums

11
Trumpets

Horns

10
Low saxes

Oboes

9
Alto saxes

Bass clarinets

3rd Flutes

8
3rd Clarinets

Bassetons

7
2nd Flutes

6
1st/2nd Clarinets

1st Flutes
Unit IX. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Rehearsal Date: 2-16-09  Goal(s): Sight-read entire piece

Literature: Cajun Folk Songs  Time: 30 minutes

Cajun Folk Songs
-Sight read entire composition.

Concerns for Future Rehearsals
-Changing meter was the biggest stumbling block for the band today. Stylistically, they sight read it pretty well. Note-wise it was not bad either. But the meter posed many problems for the group as we read through it today.
**Rehearsal Plan – Rehearsal #2**

**Rehearsal Date:** 2-23-09  
**Goal(s):** Begin working on main themes

**Literature: Cajun Folk Songs**

<table>
<thead>
<tr>
<th>Caun Folk Songs</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
</table>
| -Movement 1- Begin working at measure 50. First priority is right notes, then emphasis on pulse. Then work phrasing and balance.  
-Movement 2- Begin working on dance style in themes. | -Movement 1- Missed a lot of notes. Need to make sure all the right notes and rhythms (pulse) are there before we can really focus on phrasing and balance. SOLUTION-Develop unison concept sheet (see next page) so ALL band members can work on main melody and countermelody together. That way, nobody will have to sit for extended periods of time and the whole band can work on melodic phrasing together.  
-Movement 2- The group really struggled with the changing meter. SOLUTION-Develop unison concept sheet (see next page) so ALL band members can work main themes together. That way, everybody will be participating on learning the themes and their styles and nobody will just sit and be bored. |

*Time: 30 minutes*
Figure 7.5 Unison Rehearsal Sheet

Cajun Folk Songs
unison concept sheet

Flute
Rehearsal Plan – Rehearsal #3
Rehearsal Date: 2-24-09
Goal(s): Learn themes using the concept sheet

Literature: Cajun Folk Songs

<table>
<thead>
<tr>
<th>Cajun Folk Songs</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Learn themes in both movements using the concept sheet (see previous page).</td>
<td>-The concept sheet worked very well. We were able to discuss and practice phrasing in movement 1 as a whole group. And in movement 2, the transition between Theme 1 and Theme 2 made a lot more sense to the students when the whole band could work on it together. Continue using the concept sheet as the band begins working on the actual music.</td>
</tr>
</tbody>
</table>

Time: 30 minutes
### Rehearsal Plan – Rehearsal #4

**Rehearsal Date:** 2-25-09  
**Goal(s):** Work second movement

<table>
<thead>
<tr>
<th>Literature: Cajun Folk Songs</th>
<th>Time: 15 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cajun Folk Songs</strong></td>
<td></td>
</tr>
<tr>
<td>- Review main themes (movement 2) on concept sheet for style.</td>
<td></td>
</tr>
<tr>
<td>- Work beginning to 31 in actual music.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Style is starting to work. We need to move on beginning in measure 31 to get more people involved. Continue using concept sheet to review dance style.</td>
</tr>
</tbody>
</table>
**Rehearsal Plan – Rehearsal #5**

**Rehearsal Date:** 3-2-09  
**Goal(s):** Work beginning to measure 52 in movement 2

<table>
<thead>
<tr>
<th>Literature: Cajun Folk Songs</th>
<th>Time: 30 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cajun Folk Songs</strong></td>
<td></td>
</tr>
<tr>
<td>- Work beginning to measure 52 in 2\textsuperscript{nd} movement.</td>
<td></td>
</tr>
<tr>
<td><strong>Concerns for Future Rehearsals</strong></td>
<td></td>
</tr>
<tr>
<td>- Stylistically and rhythmically it’s starting to click. However, intonation at the beginning is still awful. Check throat tone ‘g’ in clarinets with resonance fingerings and work intonation at beginning before moving on.</td>
<td></td>
</tr>
</tbody>
</table>
**Rehearsal Plan – Rehearsal #6**

**Rehearsal Date:** 3-3-09  
**Goal(s):** Move forward in both movements

**Literature:** Cajun Folk Songs  
**Time:** 35 minutes

<table>
<thead>
<tr>
<th>Cajun Folk Songs</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
</table>
| -Have group alternate singing and playing of Theme 1 in movement 1 (unison concept sheet). Then work phrasing and quality of sound/tone production from measure 50-end in actual music.  
-Work on clarinet intonation at beginning of movement 2 using resonance fingerings and listening skills. | -Phrasing is starting to happen. Next time, do the same thing with Theme 2, then work measures 50-end again.  
-Intonation is better, but will take continued focus on listening and adjusting during the beginning of this movement. |
**Rehearsal Plan – Rehearsal #7**

**Rehearsal Date:** 3-6-09  
**Goal(s):** Move forward in both movements

<table>
<thead>
<tr>
<th>Literature: Cajun Folk Songs</th>
<th>Time: 30 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cajun Folk Songs</strong></td>
<td></td>
</tr>
<tr>
<td>- Play and sing Theme 2, then go to measure 50 in the actual music.</td>
<td></td>
</tr>
<tr>
<td>- Begin working measures 52-73</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Concerns for Future Rehearsals</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>- Phrasing in Theme 1 and 2 is starting to happen nicely. Measures 62-67 struggle with pulse and balance. Focus on that section next time.</td>
</tr>
<tr>
<td>- The group is struggling with the independent playing required in this section. Work this section again slowly to gain confidence, then move to the next section.</td>
</tr>
</tbody>
</table>
**Rehearsal Plan – Rehearsal #8**

**Rehearsal Date:** 3-9-09  
**Goal(s):** Move forward in movement 2

<table>
<thead>
<tr>
<th>Literature: Cajun Folk Songs</th>
<th>Time: 20 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cajun Folk Songs</strong></td>
<td></td>
</tr>
<tr>
<td>- I am shifting my goals this week to move faster and get all the way through the piece. This is the last week before Spring Break and we really need to be playing all the way through both movements before we leave. Then after Spring Break we can dive into the specifics.</td>
<td></td>
</tr>
<tr>
<td>- Work beginning to measure 87 on metronome in movement 2.</td>
<td></td>
</tr>
</tbody>
</table>

**Concerns for Future Rehearsals**

- Using the metronome and loudspeaker helped the group feel the quarter note pulse during all the meter changes. Lots of notes are still being missed, but move on and get the piece working as a whole and then go back and pick up the details.
Rehearsal Plan – Rehearsal #9

Rehearsal Date: 3-10-09

Goal(s): Move forward in both movements

Literature: Cajun Folk Songs

<table>
<thead>
<tr>
<th>Cajun Folk Songs</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Sing and play both themes in movement 1 (unison concept sheet), then play piece beginning at measure 50. Work notes, pulse, balance in measures 62-67.</td>
<td>-Phrasing and balance is really starting to work. Next time, begin movement 1 at measure 17.</td>
</tr>
</tbody>
</table>

-Work 87-120 in movement 2.

-Time: 35 minutes

-Movement 2 is working up to 155 beats per minute. Work ending next time beginning in measure 120. Once we can get through the entire piece, then we can start to really focus on the details.
Rehearsal Plan – Rehearsal #10
Rehearsal Date: 3-12-09
Goal(s): Play all the way through both movements

Literature: Cajun Folk Songs

<table>
<thead>
<tr>
<th>Cajun Folk Songs</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Review themes in movement 1 by playing and singing them both. Then play movement all the way through from the beginning (first time since our sight-reading experience).</td>
<td></td>
</tr>
<tr>
<td>-Work measure 120 to the end in movement 2. Then play entire movement from the beginning (first time since our sight-reading experience).</td>
<td></td>
</tr>
<tr>
<td>-The run-through went surprisingly well. The beginning was beautiful since we’ve already worked phrasing on the theme. Measures 39-50 need attention and the contrary dynamics in the first part of the movement need attention.</td>
<td></td>
</tr>
<tr>
<td>-While we are able to get through movement 2, the independent playing continues to be a struggle. Confidence on the exposed entrances needs continued attention. Intonation at the beginning between the clarinets and bassoons continues to be a problem.</td>
<td></td>
</tr>
</tbody>
</table>

Time: 35 minutes
**Rehearsal Plan – Rehearsal #11**

**Rehearsal Date:** 3-24-09  
**Goal(s): Work movement 1**

<table>
<thead>
<tr>
<th>Literature: Cajun Folk Songs</th>
<th>Time: 20 minutes</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cajun Folk Songs</strong></td>
<td></td>
<td>- Measures 39-50 need more attention, especially intonation between clarinets and flutes.</td>
</tr>
<tr>
<td>- Review themes in 1st movement using the unison concept sheet.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Work measures 39-50 in movement 1 focusing on pulse, phrasing and contrary dynamics (‘Grainger dynamics’) between melody and accompaniment lines.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Rehearsal Plan – Rehearsal #12**

**Rehearsal Date:** 3-25-09  
**Goal(s):** Beginning of movement 2

**Literature: Cajun Folk Songs**

<table>
<thead>
<tr>
<th>Cajun Folk Songs</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
</table>
| - Review main dance themes on unison concept sheet focusing on style, accents and dance-like feel.  
- Work beginning, focusing on security of entrances, style, and intonation on the concert ‘f’ which frequently occurs between 3rd clarinets and tenor saxophone.  
- Work beginning to measure 52 with a metronome. | - Style is very nice when entire group plays it. There is less confidence in style when played in the soli sections.  
- Intonation and security of entrances is improving, but still tentative.  
- Tempo is at 160 bpm. |
**Rehearsal Plan – Rehearsal #13**

**Rehearsal Date:** 3-26-09  
**Goal(s):** Work movement 1, measures 39-50

<table>
<thead>
<tr>
<th>Literature: Cajun Folk Songs</th>
<th>Time: 10 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cajun Folk Songs</strong></td>
<td></td>
</tr>
<tr>
<td>- Work measures 39-50 focusing on intonation, balance and dynamics. Pay special attention to contrary dynamics (‘Grainger dynamics’) between the clarinets and flutes.</td>
<td></td>
</tr>
</tbody>
</table>

**Concerns for Future Rehearsals**

- Third clarinets need continued attention on intonation and dynamics.
Rehearsal Plan – Rehearsal #14
Rehearsal Date: 3-27-09
Goal(s): Movement 2, measures 52-91

Literature: Cajun Folk Songs
Time: 20 minutes

<table>
<thead>
<tr>
<th>Cajun Folk Songs</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Work measures 52-91, slowly at first to check notes and style, and then speed up with a metronome.</td>
<td>-This section is coming along nicely. However, woodwind notes in measures 78-81 need continued attention. Intonation in euphoniums in measures 89 and 91 needs continued attention (Concert ‘c’).</td>
</tr>
</tbody>
</table>
**Rehearsal Plan – Rehearsal #15**

**Rehearsal Date:** 3-31-09  
**Goal(s):** Movement 1, measures 39-50

**Literature:** Cajun Folk Songs

<table>
<thead>
<tr>
<th>Cajun Folk Songs</th>
<th>Time: 15 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Begin by reviewing themes in movement 1 on the unison concept sheet. Alternate playing and singing these themes. Then work measures 39-50 working on contrary dynamics between clarinets and flutes.</td>
<td>-Concerns for Future Rehearsals</td>
</tr>
<tr>
<td>-Run whole movement.</td>
<td>-Third clarinets need continued encouragement to play their contrary dynamics.</td>
</tr>
<tr>
<td></td>
<td>-Measures 17-39 will be the next section to work in isolation.</td>
</tr>
</tbody>
</table>
**Rehearsal Plan – Rehearsal #16**

**Rehearsal Date:** 4-2-09  
**Goal(s):** Movement 2, measures 92-end

**Literature: Cajun Folk Songs**

<table>
<thead>
<tr>
<th>Cajun Folk Songs</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Review dance themes from unison concept sheet.</td>
<td>- Be careful that the accented note does not ‘football’. Accent should be clear and tone should be consistent through the whole duration of the note.</td>
</tr>
<tr>
<td>- Work measures 92-end, slowly at first and then up to tempo.</td>
<td>- Measures 126-end are still unsure rhythmically.</td>
</tr>
</tbody>
</table>

**Time:** 25 minutes
**Rehearsal Plan – Rehearsal #17**

Rehearsal Date: 4-3-09  
Goal(s): Record piece for listening analysis

**Literature: Cajun Folk Songs**  
Time: 12 minutes

<table>
<thead>
<tr>
<th><strong>LISTENING ANALYSIS-REHEARSAL CONCERNS</strong></th>
<th><strong>Cajun Folk Songs</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Movement 1:</strong></td>
<td>-Record piece for in-class listening analysis.</td>
</tr>
<tr>
<td>Intonation in measure 7 (downbeat)</td>
<td></td>
</tr>
<tr>
<td>Clarinet contrary dynamics in measures 7-17</td>
<td></td>
</tr>
<tr>
<td>Release in measure 33</td>
<td></td>
</tr>
<tr>
<td>Wrong note in flutes in measure 39</td>
<td></td>
</tr>
<tr>
<td>Contrary dynamics in clarinets in measures 39-50</td>
<td></td>
</tr>
<tr>
<td>Wrong note in measure 65 (downbeat)</td>
<td></td>
</tr>
<tr>
<td>Need more bassoon/bari sax in measure 71</td>
<td></td>
</tr>
<tr>
<td>More horns, less sax in the last 2 measures</td>
<td></td>
</tr>
</tbody>
</table>

| **Movement 2:**                          |                      |
| Need clearer accents on all dance themes and faster tempo |                      |
| Intonation in 3rd clarinets in measures 9-10 |                      |
| Lengthen last note of series such as in measure 68 |                      |
| Release in measure 87                      |                      |
| Intonation in measure 89                  |                      |
**Rehearsal Plan – Rehearsal #18**

**Rehearsal Date:** 4-7-09  
**Goal(s):** Work 1st movement

**Literature: Cajun Folk Songs**  
**Time:** 20 minutes

<table>
<thead>
<tr>
<th>Cajun Folk Songs</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Check intonation in measure 7.</td>
<td>-Better</td>
</tr>
<tr>
<td></td>
<td>-Better</td>
</tr>
<tr>
<td>-Work contrary dynamics in measures 7-50.</td>
<td></td>
</tr>
<tr>
<td>-Watch release in measure 33.</td>
<td>-Better</td>
</tr>
<tr>
<td>-Check notes in measures 39 (flutes) and 65.</td>
<td>-Fixed</td>
</tr>
<tr>
<td>-Bring out bassoon/bari sax line in measure 71.</td>
<td></td>
</tr>
<tr>
<td>-Bring out horn and tenor in last two measures.</td>
<td>-Still need this moving line to be stronger.</td>
</tr>
<tr>
<td></td>
<td>-Still would like more horn.</td>
</tr>
</tbody>
</table>
**Rehearsal Plan – Rehearsal #19**

**Rehearsal Date:** 4-8-09  
**Goal(s):** Movement 2

<table>
<thead>
<tr>
<th>Literature: Cajun Folk Songs</th>
<th>Time: 25 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cajun Folk Songs</strong></td>
<td></td>
</tr>
<tr>
<td>- Work dance rhythm using the Lisk circle of 4ths at a very fast tempo (180 bpm). Then review the dance themes off the unison concept sheet at 180 bpm to get the energy and dance style activated.</td>
<td></td>
</tr>
<tr>
<td>- Check intonation at beginning in woodwinds.</td>
<td></td>
</tr>
<tr>
<td>- Check low brass notes and style in middle section.</td>
<td></td>
</tr>
<tr>
<td>- Check releases in measure 87.</td>
<td></td>
</tr>
<tr>
<td>- Check intonation in measure 89.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Concerns for Future Rehearsals</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>- Continue using these techniques to keep the energy of the dance style up.</td>
<td></td>
</tr>
<tr>
<td>- Better, but an ongoing issue for the clarinets.</td>
<td></td>
</tr>
<tr>
<td>- Better</td>
<td></td>
</tr>
<tr>
<td>- Better</td>
<td></td>
</tr>
<tr>
<td>- Euphoniums still struggle with the concert ‘c’.</td>
<td></td>
</tr>
</tbody>
</table>
Rehearsal Plan – Rehearsal #20

Rehearsal Date: 4-9-09  
Goal(s): Work entire piece

Literature: Cajun Folk Songs  
Time: 20 minutes

<table>
<thead>
<tr>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Improving</td>
</tr>
<tr>
<td>-Improving</td>
</tr>
<tr>
<td>-Improving</td>
</tr>
<tr>
<td>-Work to bring out bassoons and bari sax.</td>
</tr>
<tr>
<td>-Still need more horn.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Movement 1:</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Work intonation in measure 7 (downbeat).</td>
</tr>
<tr>
<td>-Work contrary dynamics in measures 7-50.</td>
</tr>
<tr>
<td>-Work release in measure 33.</td>
</tr>
<tr>
<td>-Work balance in measure 71 (more bassoon).</td>
</tr>
<tr>
<td>-Work balance at end (more horn).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Movement 2:</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Work accents on all dance themes.</td>
</tr>
<tr>
<td>-Work intonation in clarinets in measures 9-10.</td>
</tr>
<tr>
<td>-Work release in measure 87.</td>
</tr>
<tr>
<td>-Work intonation in measure 89.</td>
</tr>
</tbody>
</table>

| -Continue to focus on style.  |
| -Will always be an issue to work on.  |
| -Improving  |
| -Improving  |
**Rehearsal Plan – Rehearsal #21**

Rehearsal Date: 4-14-09  
Goal(s): Work both movements

<table>
<thead>
<tr>
<th>Literature: Cajun Folk Songs</th>
<th>Time: 20 minutes</th>
</tr>
</thead>
</table>

- Work phrasing and contrary dynamics throughout 1st movement. Strive for warm tone throughout.

- Work style in 2nd movement using measures 120-121, 125-126 and 65-82 as examples of contrast between short notes in dance themes and long notes in bass line.

<table>
<thead>
<tr>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
</table>

- Very nice

- Dance themes still need to ‘bounce’ more.
Rehearsal Plan – Rehearsal #22

Rehearsal Date: 4-15-09  
Goal(s): State Large Group Festival Today!

Literature: Cajun Folk Songs  
Time: 20 minutes

<table>
<thead>
<tr>
<th>Cajun Folk Songs</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Run entire piece making any last minute spot checks.</td>
<td></td>
</tr>
</tbody>
</table>
**Rehearsal Plan – Rehearsal #23**

**Rehearsal Date:** 4-21-09  
**Goal(s):** Movement 2

**Literature:** Cajun Folk Songs  
**Time:** 12 minutes

<table>
<thead>
<tr>
<th>Cajun Folk Songs</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
</table>
| - Work intonation issues at beginning of Movement 2. Intonation is especially bad between oboe and other instruments.  
- Work dance style at 160 bpm so it does not sound rushed and/or frantic. | - Oboes were causing most of the intonation problems. Identifying and isolating that section has helped to solve most of the intonation problems at the beginning of this movement.  
- 160 bpm is the best tempo for this particular group. |
Rehearsal Plan – Rehearsal #24

Rehearsal Date: 4-23-09
Goal(s): Movement 1

Literature: Cajun Folk Songs
Time: 12 minutes

<table>
<thead>
<tr>
<th>Cajun Folk Songs</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Louder clarinets at measure 7.</td>
<td>-Better</td>
</tr>
<tr>
<td>-Work entrance at measure 17 (sub-divide!).</td>
<td>-Better</td>
</tr>
<tr>
<td>-Softer at measure 50.</td>
<td>-Better</td>
</tr>
<tr>
<td>-Softer sax in measure 72.</td>
<td>-Better</td>
</tr>
</tbody>
</table>
**Rehearsal Plan – Rehearsal #25**

**Rehearsal Date:** 4-28-09

**Goal(s):** Review both movements

**Literature:** Cajun Folk Songs

**Time:** 10 minutes

<table>
<thead>
<tr>
<th>Cajun Folk Songs</th>
<th>Concerns for Future Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Review both movements.</td>
<td>-Movement 1 is very strong.</td>
</tr>
<tr>
<td></td>
<td>-Movement 2 needed some review of the dance feel. It was much better when we reviewed the style.</td>
</tr>
</tbody>
</table>
References


