

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 TICHELI

by

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A REPORT

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MASTER OF MUSIC

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College of Arts and Sciences

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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

Unit IV. Technical Considerations	68
Unit V. Stylistic Considerations	69
Unit VI. Musical Elements	69
Unit VII. Form and Structure.....	70
Unit VIII. Seating Chart and Acoustical Justification	80
Unit IX. Rehearsal Plans and Evaluations	83
Rehearsal Plan – Rehearsal #1	83
Rehearsal Plan – Rehearsal #2.....	84
Rehearsal Plan – Rehearsal #3.....	85
Rehearsal Plan – Rehearsal #4.....	86
Rehearsal Plan – Rehearsal #5.....	87
Rehearsal Plan – Rehearsal #6.....	88
Rehearsal Plan – Rehearsal #7.....	89
Rehearsal Plan – Rehearsal #8.....	90
Rehearsal Plan – Rehearsal #9.....	91
Rehearsal Plan – Rehearsal #10.....	92
Rehearsal Plan – Rehearsal #11.....	93
Rehearsal Plan – Rehearsal #12.....	94
Rehearsal Plan – Rehearsal #13.....	95
Rehearsal Plan – Rehearsal #14.....	96
Rehearsal Plan – Rehearsal #15.....	97
Rehearsal Plan – Rehearsal #16.....	98
Rehearsal Plan – Rehearsal #17.....	99
Rehearsal Plan – Rehearsal #18.....	100
CHAPTER 7 - Cajun Folk Songs	101
Unit I. Composer.....	101
Figures and Tables	101
Unit II. Composition.....	103
Unit III. Historical Perspective	104
Unit IV. Technical Considerations	104
Unit V. Stylistic Considerations	104

Unit VI. Musical Elements	105
Unit VII. Form and Structure.....	106
Unit VIII. Seating Chart and Acoustical Justification	121
Unit IX. Rehearsal Plans and Evaluations	124
Rehearsal Plan – Rehearsal #1	124
Rehearsal Plan – Rehearsal #2.....	125
Rehearsal Plan – Rehearsal #3.....	127
Rehearsal Plan – Rehearsal #4.....	128
Rehearsal Plan – Rehearsal #5.....	129
Rehearsal Plan – Rehearsal #6.....	130
Rehearsal Plan – Rehearsal #7.....	131
Rehearsal Plan – Rehearsal #8.....	132
Rehearsal Plan – Rehearsal #9.....	133
Rehearsal Plan – Rehearsal #10.....	134
Rehearsal Plan – Rehearsal #11.....	135
Rehearsal Plan – Rehearsal #12.....	136
Rehearsal Plan – Rehearsal #13.....	137
Rehearsal Plan – Rehearsal #14.....	138
Rehearsal Plan – Rehearsal #15.....	139
Rehearsal Plan – Rehearsal #16.....	140
Rehearsal Plan – Rehearsal #17.....	141
Rehearsal Plan – Rehearsal #18.....	142
Rehearsal Plan – Rehearsal #19.....	143
Rehearsal Plan – Rehearsal #20.....	144
Rehearsal Plan – Rehearsal #21.....	145
Rehearsal Plan – Rehearsal #22.....	146
Rehearsal Plan – Rehearsal #23.....	147
Rehearsal Plan – Rehearsal #24.....	148
Rehearsal Plan – Rehearsal #25.....	149
References.....	150

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 McClenton
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 Heroes.....	John Williams
MMS 7th Grade Band	
Halo Theme from "Halo Suite".....	Arr. Robert Sheldon
MMS 8th 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	

Kyle Hopkins & Jeff Hewitt, Directors

~ ~ ~ MHS Symphonic Band ~ ~ ~

Flute

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

Oboe

Sarah Gaeddert
Becca Wagoner

Clarinet

Kenyatta Harden
Megan Ediger
Grace Heidebrecht
Libby Farney
Ashlea Hamilton
Kate Johnson
Dessy Berry
Joseph Martin
Jerod Corbus
Alez Graber
Evan Gawanda
Stephen Millard
Jami Hawkinson
Brittany Odermann

Base Clarinet

Brendan Bunge

Base Clarinet

Nikki Wentling
Rita Jumonville
Lauren McClenton

Bassoon

Rachel Lee
Jenny Steiner

Saxophone

Carolyn Bruns
David Hall
Brad Crown
Seth Cox
Jonathan Harper
Kyle McConnell
Bryan Sales

Tenor Saxophone

Nick Linruh
Alex Harter

Baritone

Terry Vickroy

Trumpet

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

French Horn

Evan Bissell
Hannah Martin
Steven Gawanda
Riley Campbell
Megan Word

Trombone

Levi Jumonville
Quinn Bowers
David Shorman
Evan Clary
Ryan Kresky
Sarah Aroum
Andrew Huber
Evan Osner

Baritone

Kaci Norman
Sarah Zimmerman
Chantalle Hanschu
Adam Watts

Tuba

JJ Krehbiel
Eric Lloyd

Percussion

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

MHS Jazz Band

Saxophone

Carolyn Bruns
David Hall
Joseph Martin
Nick Linruh
Terry Vickroy

Trumpet

Danielle Bishop
Evan Bissell
Isaac Hopkins
Lizzie Snell
Sarah Zimmerman

Trombone

Quinn Bowers
Levi Jumonville
Chantalle Hanschu
Kaci Norman

Guitar

Luke Cox
Nathan Holthus

Base

Chase Fortune

Piano

Jamie Frye

Set

Ethan Wagoner

* All State Band Member



MMS Symphonic Bands

6th Grade Band

Woodwinds

Flute

Nicole Gieselman
Gallagher Martin-Chavez
Darian Trost
Ashley Hines
AnnMarie Jennings

Clarinet

Darralle Bowen
Krista Campbell
Chelsea Kegehr
Kailey Cordell
Dalyn Chapman
Janell Johnson
Jack Wingert
Andrew Harter
Nick Purcell

Saxophone

Luke Williams
Coleman George

Percussion

Avery McCormick
Jaxon Jumonville
Raquel Otero
Tij Hart

Braze

Trumpet

Griffin Myers
Justin Kelling
Ethan VanDorn
Cody Starkel
Dakota Cavanaugh
Austin Thrash
Emily Ediger
Jaxon Ramsey
Tanisha Wilbourn
Caroline Gold
Gabriel Rowe
Collin Baldwin

Trombone

William Epp
Ryon Shaw
Riley Bahre
Chase Engel
Alex Conrardy

Percussion

Connor Kresky
Jason Anderson
Grant Barrett
Kyle Campbell



MMS Band Parent Booster Club Sponsors

Diamond Level

Dean & Julie Bruns
Jonathan & Leslie Frye
Kevin & Brenda Sales
Tip Top Tree, LLC
Sherrie Berry

Gold Level

Steve & Amy Campbell
Silver Level
Frederick & Louis Otero
Kris & Cheri Hanschu
Gene & Debra Shorman

8th Grade Band

Flute

Abbey Edwardson
Cami Bremyer
Alexa Urruh

Clarinet

Kelsey Thomas
Tim Ambrose
Janessa McVicker
Kyle Addington
Brooke Gaeddert

Alto Saxophone

Kurtis Klein
Tanner Hamilton
Joseph Jumonville

Tenor Saxophone

Tyler Cordell
Shasta Steinert

Trumpet

Abby Steiner
Adam Boyer
Meredith Hess
Beth Bouray
Russell Kegehr
Jessica Penner
Connor Schafer

French Horn

Hailee McClenton
Tanner Wilson

Tuba

Aaron Mason

Baritone

Ryan Fulcher
Joel Harper
Blake Huber

Percussion

Hannah Dalke
Matthew Fay
Allison Ivers
Colleen O'Connor
Kara Sawatzky

7th Grade Band

Flute

Nick Robbins
Crystal Nutter
Anne Burghart
Isabella Harvey
Katherine Geist

Clarinet

Jenessa Rose
Frank Garcia
Alisa Becker
Taryn Peterson
Billy Young
Tristan Kemper
Camen Nordstrom
Jordan Gollihar
Ryan Brown
Paige Morris
Laura Wurm

Alto Saxophone

Ryan Horton
Zane Richter

Trombone

Kerrick van Asselt
Collin Harvey
Eduardo Puentes
Logan Schrag
Peter Horton

Trumpet

Trenton Goering
D.J. Mellinger
Eric O'Reilly
Janaye Hanschu
Tyler Crown
Adam Bowers
Levi Baldwin
Ryon Trost
Matthew Guerrero
Anna Lindholm
Ethan Nadeau
Jacob Helmer
Ben Amezcua

French Horn

Jayme Brown
Ian Ferguson

Baritone

SueAnn Buster

Tuba

Janae Barnes

Percussion

Austin Crosby
Isaac Peck
Zach Strella

Program

Jazz

<i>The Chicken</i>	Alfred James Ellis
<i>The Creole Love Call</i>	Duke Ellington
<i>The Raider Returns</i>	Michael Mossman

Percussion Ensembles

<i>Primal Groove</i>	Jonan Keeny
<i>Lost Souls</i>	Nathan Daughtrey

Concert Band

<i>Tricycle</i>	Andrew Boysen
<i>Three Ayres from Gloucester</i>	Hugh Stuart
<i>Music for a Darkened Theatre</i>	Danny Elfman

Wind Ensemble

<i>God of Our Fathers</i>	Claude T. Smith
<i>Cajun Folk Songs</i>	Frank Ticheli
1. <i>La Belle et le Capitaine</i>	
2. <i>Belle</i>	
<i>Americans We</i>	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 D 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 duple 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-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.

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 Hawkinson
 Carly Jones
 Sophia Warnock
 Amanda Frandle
 Jenny Zavala
 Anna Dillon

Oboe

Sarah Gaeddert[^]
 Becca Wagoner

Clarinet

Kenyatta Harden[^]
 Joseph Martin*
 Ashlea Hamilton
 Grace Heidebrecht
 Megan Ediger
 Libby Farney
Kate Johnson
 Alex Graber[^]
 Dessy Berry
 Stephen Millard
 Jerod Corbus
 Brittany Odermann
 Evan Gawanda
 Jami Hawkinson

[^] = First Chair
 * = Jazz Band

Bass Clarinet

Brendan Burge[^]
Nikki Wentling
 Rita Jumonville[^]
 Lauren McClenton

Bassoon

Rachel Lee[^]
 Jenny Steiner

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
 Lizzie Snell*
 Danielle Bishop*
Dalton Clark
 Preston Galle[^]
 Chad Raybon
 Hailey Colaw

Andrew Stegman
 Montana Danler
 Nic Otero

French Horn

Evan Bissell^{^*}
 Steven Gawanda
Hannah Martin
 Megan Word[^]
 Riley Campbell

Trombone

Levi Jumonville^{^*}
 Quinn Bowers*
 David Shorman
Evan Clary
 Sarah Aroum[^]
 Ryan Kresky
 Andrew Huber
 Evan Osner

Baritone

Kaci Norman^{^*}
Chantalle Hanschu*
 Adam Watts[^]

Tuba

J.J. Krehbiel[^]
 Eric Lloyd[^]

Percussion

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

Guitar

Luke Cox*
 Nathan Holthus*

Bass

Chase Fortune*

Piano

Jamie Frye*



*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

Name	Genre	Publisher	Difficulty
Aloft!	Concert Band	Neil A. Kjos Music	5.5
As If Morning Might Arrive	Concert Band	Neil A. Kjos Music	4
Aubrey Fanfare	Concert Band	Neil A. Kjos Music	5
Bandancing	Concert Band	Neil A. Kjos Music	5.5
Be Thou My Vision	Concert Band	Neil A. Kjos Music	5
Cenotaph	Concert Band	Neil A. Kjos Music	3.5
Cheers!	Concert Band	Neil A. Kjos Music	5
Chorale and Toccata	Concert Band	Neil A. Kjos Music	4
Cloudsplitter Fanfare	Concert Band	Neil A. Kjos Music	6
Divertimento In F	Concert Band	Neil A. Kjos Music	5
Down East Fanfare	Concert Band	Neil A. Kjos Music	5
Elegy and Affirmation	Concert Band	Neil A. Kjos Music	4

Ere the World Began to Be	Concert Band	Daehn Publications	3
Escapade	Concert Band	Neil A. Kjos Music	5.5
Fanfare For A New Era	Concert Band	Neil A. Kjos Music	5
Fanfare: Sinfonia	Concert Band	Neil A. Kjos Music	5
Fanfare For The Great Hall	Concert Band	Neil A. Kjos Music	5
Gavorkna Fanfare	Concert Band	Neil A. Kjos Music	5
Held Still In Quick of Grace	Concert Band	Neil A. Kjos Music	4
In Final Obedience: An Elegy For Narrator And Band	Concert Band	Neil A. Kjos Music	5
In this hid clearing...	Concert Band	Neil A. Kjos Music	4.5
Lone Star Fanfare	Concert Band	Southern Music Company	4
Past The Equinox	Concert Band	Neil A. Kjos Music	4
Pastime: A Salute To Baseball	Concert Band	Neil A. Kjos Music	5
Prayer and Jubilation	Concert Band	Neil A. Kjos Music	4
Remembrance Of Things To Come	Concert Band	Neil A. Kjos Music	3.5
Ricercare	Concert Band	Neil A. Kjos Music	5
The Beltway Jam	Concert Band	Neil A. Kjos Music	5
The Star-Spangled Banner	Concert Band	Neil A. Kjos Music	4
Three Places in England	Concert Band	Neil A. Kjos Music	4.5
Variations on "Down Ampney"	Concert Band	Neil A. Kjos Music	4
Variations on a Bach Chorale	Concert Band	Neil A. Kjos Music	4
With Trump and Wing	Concert Band	Neil A. Kjos Music	5

Table 4.2 Discography of Works

Title	Recording Label	Date Published
Past the Equinox-The Music of Jack Stamp	Citadel	1993
Cloudsplitter-Music Composed and Conducted by Jack Stamp	Citadel	1999

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.

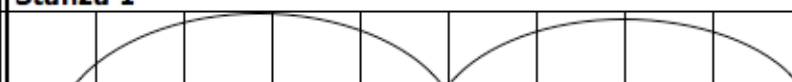
Table 4.3 Chordal Analysis by Section

Measures	Chordal Analysis
1-10	I-IV-V ⁶ -I
11-18	I-VI-ii/II-V-I
19-26	ii ⁷ -I-(a series of substitute chords in which tonality is suspended)-iii-vi-II-V
27-33	I-ii-iii-IV-VII-V-IV ⁶ -I-ii ^{4/2} -V
Coda	flat VI-flat II ^{7/MA} -I ⁶ -I



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 4.4 Formal Analysis

Measure #	1	2	3	4	5	6	7	8	9	10
Form	Introduction	Stanza 1								
Phrase Structure	Drone tone									
Tempo	72 bpm	72 bpm								
Dynamics	mp	mp								
Meter/Rhythm	Drone tone	3/4 time								
Tonality	E-flat major	E-flat major								
Harmonic Motion	Drone on 5th scale degree	Drone	Drone on tonic	IV chord	V ⁶ chord	Tonic triad				
Orchestration	Timp and low reeds	Soprano clarinets on melody, timp and low reeds as accompaniment								
General Character	Ominous	Sustained, smooth, soothing								
Means for Expression	Soft, yet secure entrances	Intonation and phrasing in clarinets, clarinets breathe in measure 6 at phrase end								
Conducting Concerns	Treat as a fermata	Clear cue to clarinets ms 2, legato 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								
Rehearsal Consideration	Intonation!!	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								

11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26		
Stanza 2								Stanza 3									
72 bpm								80 bpm									
mf								f		ff		mf		mf with subito f in trpts		f	
3/4 time								3/4 time									
E-flat major								E-flat major									
Tonic triad	VI	II to II to V	V	I-tonic triad outlined				IV/II ⁷ to I chromatically	Tonality suspended through chromatic progression, many borrowed/altered chords				Return to tonic: vi to II to V	V			
Saxes/horns on melody with low brass on bass line								Trumpets on melody with saxes/horns on counter-melody									
Building -flowing with full, but certainly not loud sound								Anticipation-building									
Phrasing and intonation in sax/horn melody								Increased dynamics with balanced sound throughout ensemble, phrasing in trumpet melody (breathe on beat 2 of measure 24 while others hold through)									
Cue sax/horn and low brass entrance measures 10-11, meld bts 1 and 2 in measures 12 and 16, cue trumpet entrance measure 18, legato movements throughout-left hand shape phrase								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									
Delicate entrances, bass line must move together, only melody should breathe in measure 14, watch accidentals in measure 13								Many accidentals in chromatic progression, watch horn/sax entrance with contrasting marcato style, trumpets change to marcato style in measure 24									

27	28	29	30	31	32	33	34	35
Stanza 4							Coda	
								
75 bpm							Directed	
f							f	ff
3/4 time							4/4 time	
E-flat major							E-flat major	
I to II to III	IV	flat VII	V	IV ⁶	I	II ⁹ to V	flat VI to flat II w/ Maj 7 ^m	I ⁶ to I
Add woodwinds-full tutti							Full tutti	
Heroic -with resolve							ARRIVAL	
Full, balanced tutti ensemble sound, change to marcato style							BALANCE! rich, sonorous sound	
Full conducting pattern, cues for woodwind and percussion entrances, cymbal crash measure 33, consistent conducting style in fermatas							Lift for breath on up-beat of beat 1, marcato style, meld bts 1 and 2 with tenuto gesture (ms 35)	
Uniform/balanced style, uniform releases after fermatas							Breathe together, balanced sound	

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

Title	Recording Label	Date Published
Celebrations	Citadel CD	1995
Cornerstones of the British Band Repertoire	Citadel CD	1999
Dello Joio-Songs of Abelard and Other World Premieres	Citadel CD	1997
Divertimento-Wind Music of American Composers	Citadel CD	1995
Night Fantasy-The Music of Robert Ward	Citadel	1994
Out of the Depths-Music by African American Composers	Citadel CD	2002
Pageant: American Music for Symphonic Bands	Citadel CD	1997
The Composer's Voice: Band Music of Alfred Reed	Keystone CD	2006
The Composer's Voice: Band Music of H. Owen Reed	Keystone CD	2004
The Composer's Voice: Band Music of Norman Dello Joio	Klavier Records	2003
The Composer's Voice: Band Music of William Schuman	Klavier Records	2005
Wind Visions: The Music of Samuel Adler	Keystone CD	1996

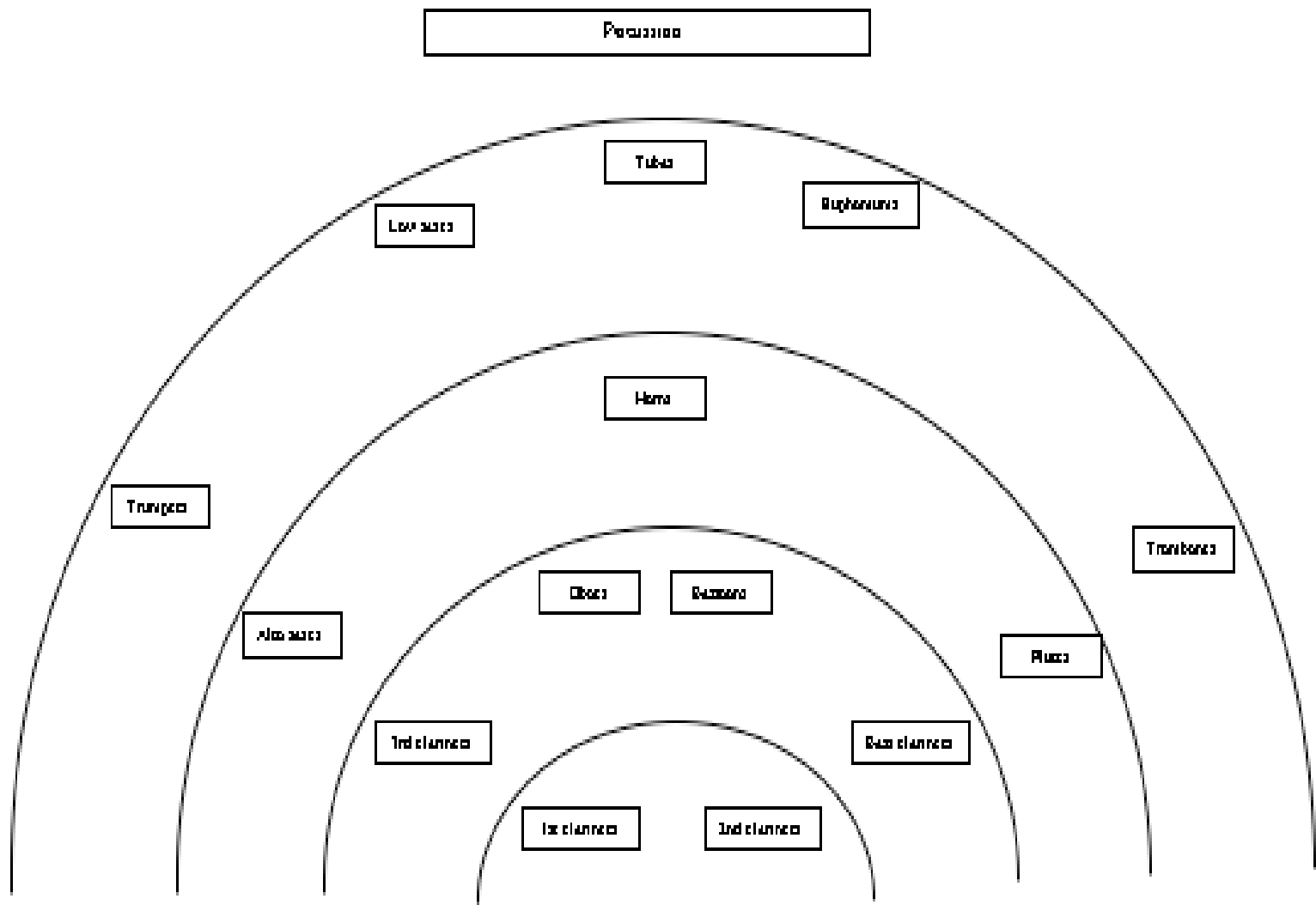
Unit IX. Seating Chart and Acoustical Justification

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 and 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

A Love Song...	Concerns for Future Rehearsals
<p data-bbox="214 641 976 673">-Discuss sight reading experience using acronym:</p> <ul data-bbox="214 690 976 950" style="list-style-type: none"><li data-bbox="214 690 976 722">S-signatures (key and time)<li data-bbox="214 738 976 771">T-tempo and tempo changes<li data-bbox="214 787 976 820">A-accidentals<li data-bbox="214 836 976 868">R-repeats<li data-bbox="214 885 976 917">S-signs (D.C., D.S., etc) <p data-bbox="214 1015 976 1047">-Sight read piece</p> <p data-bbox="214 1128 976 1161">-Listen to recording of piece</p>	<ul data-bbox="976 641 1848 787" style="list-style-type: none"><li data-bbox="976 641 1848 673">-Intonation issues at beginning of piece<li data-bbox="976 690 1848 722">-Horn entrance measure 11<li data-bbox="976 738 1848 771">-Balance in tutti sections

Rehearsal Plans – Rehearsal Plan #2

Rehearsal Date: 1-13-09

Goals: Measures 27-end

Literature: A Love Song to Our Country

Time: 20 minutes

A Love Song...	Concerns for Future Rehearsals
<p>-Work measures 27 to the end with emphasis on balance, blend and accurate articulations.</p>	<p>-Accents on running 8th notes in measures 29 and 30</p> <p>-Balance!! Trumpet high ‘c’ (ms 32 and 35) must be within group balance pyramid.</p> <p>-Releases on fermatas</p> <p>-Breathe together in measure 34</p> <p>-Accents measures 34 and 35</p> <p>-Balance!!</p>

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

A Love Song...	Concerns for Future Rehearsals
<p>-Review ms 27-end for balance and blend</p> <p>-Work ms 19-end</p>	<p>-Change in articulation (sax/horn ms 20, trumpets ms 24) needs further attention</p> <p>-Horn/sax intonation in ms 26 needs focus</p>

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

A Love Song...	Concerns for Future Rehearsals
<p>-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.</p> <p>-Check articulations in measures 20 and 24-25.</p> <p>-Check intonation in saxes and horns in measure 26.</p> <p>-Begin pick-ups to measure 11.</p>	<p>-Sax/horn entrance in measure 10 needs much attention.</p> <p>-Phrasing of melody line in measures 11-18 needs focus.</p>

Rehearsal Plans – Rehearsal Plan #5

Rehearsal Date: 1-27-09

Goals: Work beginning

Literature: A Love Song to Our Country

Time: 15 minutes

A Love Song...	Concerns for Future Rehearsals
<p>-Work beginning.</p>	<p>-Continued attention on phrasing in clarinets and bass clarinets</p> <p>-Horn/sax entrance in measure 10 still needs attention.</p>

Rehearsal Plans – Rehearsal Plan #6

Rehearsal Date: 1-29-09

Goals: Work all

Literature: A Love Song to Our Country

Time: 15 minutes

A Love Song...	Concerns for Future Rehearsals
<ul style="list-style-type: none">-Work 27 to end for balance, blend and intonation. -Review accents in measure 20 for saxes/horns and 24 for trumpets. -Review horn/sax intonation in measures 26-28. -Work phrasing and intonation in reeds at beginning.	<ul style="list-style-type: none">-Composition is almost performance ready. -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.

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

A Love Song...	Concerns for Future Rehearsals
<p>-Run 27-end working on sound, balance and blend. Alternate between singing and playing.</p> <p>-Work from beginning concentrating on entrances and sound, balance, blend, intonation.</p>	<p>-Last run-through is tomorrow before the concert. We are in good shape.</p>

Rehearsal Plans – Rehearsal Plan #8

Rehearsal Date: 2-5-09

Goals: Last rehearsal

Literature: A Love Song to Our Country

Time: 10 minutes

A Love Song...	Concerns for Future Rehearsals
<ul style="list-style-type: none">-Work beginning for phrasing. -Work end for sound, balance, blend, etc. -Run it in rehearsal for the last time.	<ul style="list-style-type: none">-We should be fine for tonight's concert.

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

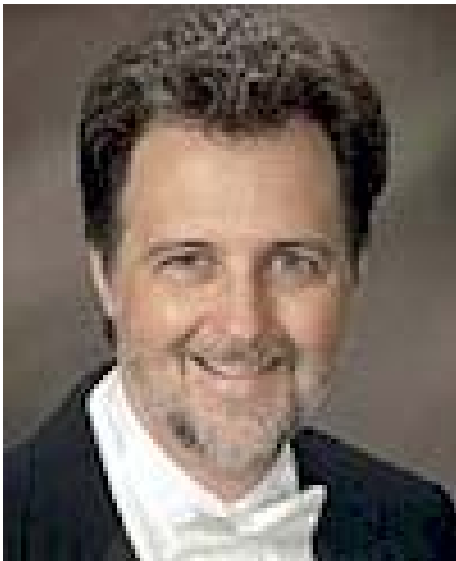


Table 5.1 List of Compositions

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

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. Pozdro's 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.

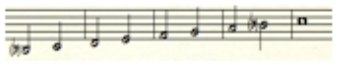
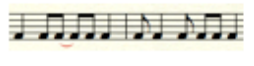



Unit VI. Musical Elements

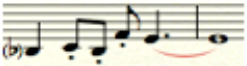
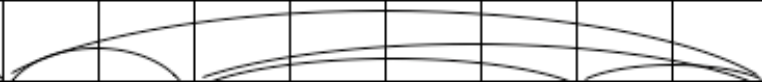


The key signature of this piece is F major throughout the whole piece. However, students need to understand and recognize that this piece does not “sound” like a piece in F major. Measures 1-6 can be the basis of an excellent comparison between the “sound” of a major key and the “sound” of the Lydian 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 5.2 Tonality and Root Movement

Measures	Tonality	Root movement
1-33	B-flat Lydian	V-I
33-64	f minor	i-VII-i
64-82	B-flat Lydian	I-VII-I
82-85	F Lydian	V-I
86-90	B-flat Lydian	n/a
91-92	f minor	n/a
93-end	B-flat Lydian	V-I

Table 5.4 Formal Analysis

Measure #	1	2	3	4	5	6	7	8	9	10
Form	Intro Theme 1 						Intro Theme 2 			
Phrase Structure										
Tempo	72 bpm						144 bpm			
Dynamics	ff entrance, then pp 						f			
Meter/Rhythm	4/4 time					2/4 time	4/4 time			
Tonality	B flat lydian mode									
Harmonic Motion	Root sustained in bass voices						5 th (f) held in bass voices			
Orchestration	Begins sparse (no high woodwinds or brass), but sustained scale tones create a stacked pyramid sound and thickening harmony						Mallet Percussion			
General Character	Suspense building						Excitement			
Means for Expression	Careful attention to vertical balance and horizontal sound/balance as the band builds through the crescendo						Accurate, driving rhythms			
Conducting Concerns	Left hand gesture throughout crescendo						Crisp baton patterns/movements			
Rehearsal Consideration	Intonation on unisons and unison octaves will be very exposed in this opening statement						Immediate tempo shift			

11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
Introduction of Theme 3 								Expansion of Theme 3 to other sections in a "round" style							
															
								144 bpm							
								ff sub p 							
								4/4 time							
								B flat Lydian mode							
								Low winds outline root and 5 th through elongation of Theme 3							
High brass								Full Band							
Anticipation								Arrival							
Uniform staccato style throughout ensemble								Uniform staccato style, balanced staggered entrances							
Cue high brass entrance								Rhythmic theme needs to keep driving. Pay attention to syncopated patterns in the elongation and extensions of Theme 3.							
Keep rhythm driving															

27	28	29	30	31	32
Transition					
ff					
Low voices outline B-flat triad					
Full band hits with percussion salls					
Shifting					
Uniform "housetop" accents					
Cue percussion solo/solls					
Percussion solo/solls					

33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
Development through elongation and inversion of Theme 3																	
144 bpm																	
to mf (solos are at f)																	
4/4 time																	
Pulling to f minor																	
Motion between new tonic (f) and VII (E-flat)																	
Low winds with solo in trumpet (inversion of Theme 3) and then trumpet soli with elongation of Theme 3 in f minor										High woodwinds join inversion/elongation (development) of Theme 3.							
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																	

51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67
Development through modulation of Theme 3															Transition	


																	f
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	---

Still f minor, but tonality somewhat suspended through multiple transpositions of (Inverted)Theme 3															Return to B-flat Lydian		Return of Theme 3 in B-flat Lydian	
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																		



68	69	70	71	72	73	74	75	76	77	78	79	80	81
Development through call and response													

f on theme (call) and mp on answers (response)	fp		f
--	----	--	---

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.

82	83	84	85	86	87	88	89	90
Development -call/response								
								
f								
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								

91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108		
RECAP Theme 2				RECAP Theme 1				RECAP											
160 bpm																			
f				mp				Soft, but ff percussion on Theme 3											
4/4 time																			
F minor				B-flat Lydian				F Lydian				B-flat Lydian							
V-I								Drone tone on 5 th ("C")				Root in bass voices							
Brass and low woodwinds								Light winds with heavy percussion on the theme				Full							
Return								Arrival											
Rhythm				Stacking pyramid of sound				Percussion dominant											
Balance on long crescendo								Mallet percussion must be heard, articulations must be uniform				BALANCE all 3 themes							

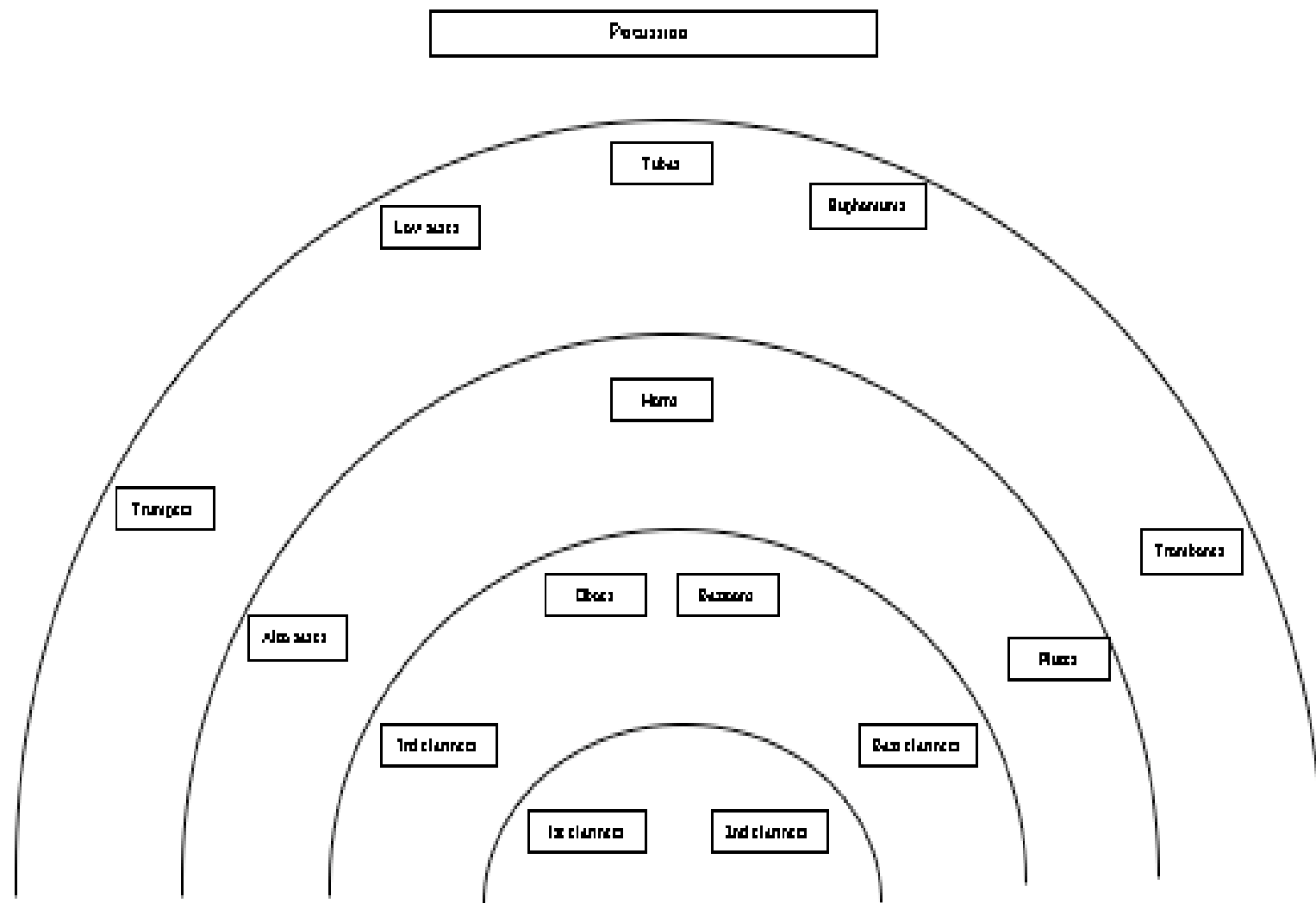
109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125
Conclusion																
																
144 bpm																
ff							ff							sfp 		
B-flat Lydian								B-flat Lydian								
All around root with Theme 3 clearly in bass voices								V-I								
Percussion and low winds								Full								
Concluding								Completion								
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 and 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

Tharsos	Concerns for Future Rehearsals
<p data-bbox="233 643 869 675">-Discuss sight reading experience using acronym:</p> <ul data-bbox="268 695 638 951" style="list-style-type: none"><li data-bbox="268 695 625 727">S-signatures (key and time)<li data-bbox="268 750 638 782">T-tempo and tempo changes<li data-bbox="268 805 449 837">A-accidentals<li data-bbox="268 860 394 893">R-repeats<li data-bbox="268 915 583 948">S-signs (D.C., D.S., etc) <p data-bbox="233 1026 449 1058">-Sight read piece</p> <p data-bbox="233 1136 596 1169">-Listen to recording of piece</p>	<p data-bbox="997 643 1839 951">-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.</p>

Rehearsal Plans – Rehearsal #2

Rehearsal Date: 1-6-2009

**Goals: Understanding of Lydian Mode
Successful initial reading experience**

Literature: Tharsos

Time: 25 minutes

Tharsos	Concerns for Future Rehearsals
<p data-bbox="212 553 869 643">-Play B-flat major scale and then B-flat Lydian to compare and contrast the different sounds.</p> <p data-bbox="212 719 953 857">-Play Theme 3 and have them find the one changed note from the B-flat major scale that creates the modal texture.</p> <p data-bbox="212 938 569 971">-Listen again to full piece.</p> <p data-bbox="212 1049 537 1081">-Play through the piece.</p>	<p data-bbox="995 553 1686 586">-Section beginning at measure 68 (exposed entrances)</p> <p data-bbox="995 662 1488 695">-Syncopation beginning in measure 83</p> <p data-bbox="995 773 1388 805">-Unified articulation in themes</p>

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	Concerns for Future Rehearsals
<p>-Have all instruments play Theme 3:</p> <ul style="list-style-type: none">Trpts/horns measure 11High woodwinds measure 19Saxes measure 19Bassoons measure 68Bass cl/Bari Sax/Tbones/Tuba ms 76Percussion 101 <p>Work to unify style on staccato notes in this theme</p> <p>-Work notes and rhythms from beginning to measure 32</p>	<p>-Continue working on staccato articulations on Theme 3</p> <p>-Subito piano measure 26 needs work</p> <p>-Percussion entrances measure 27 need secured</p> <p>-Measures 31-32 need note check (chromatic run)</p>

Rehearsal Plans – Rehearsal #4

Rehearsal Date: 1-8-09

Goals: Work measures 1-33

Literature: Tharsos

Time: 15 minutes

Tharsos	Concerns for Future Rehearsals
<ul style="list-style-type: none">-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	<ul style="list-style-type: none">-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

Time: 15 minutes

Tharsos	Concerns for Future Rehearsals
<ul style="list-style-type: none">-Work changed articulation in Theme 2 (switch to tenuto articulation)-Work balance with trumpet solo beginning in measure 35-Work balance with low winds entrance in measures 38 and 42-Work full band balance beginning in measure 43	<ul style="list-style-type: none">-Next rehearsal on this section needs to focus on phrasing throughout this section.-Trumpets' note accuracy beginning in measure 44 still needs attention.

Rehearsal Plans – Rehearsal #6

Rehearsal Date: 1-12-09

Goals: Combine percussion with winds on this piece

Literature: Tharsos

Time: 15 minutes

Tharsos	Concerns for Future Rehearsals
<p>-Combine percussion with winds and work measures 1-50</p>	<p>-Percussion want to rush rhythm beginning at measure 7</p> <p>-Tom-tom player needs to play more securely in measure 28</p> <p>-Triangle player needs to play more confidently in measure 31</p> <p>-Tom-tom player needs work on rhythm and confidence beginning in measure 33</p> <p>-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.</p>

Rehearsal Plans – Rehearsal #7

Rehearsal Date: 1-15-09

Goals: Start work on section beginning at ms 51

Literature: Tharsos

Time: 8 minutes

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

Rehearsal Plans – Rehearsal #8

Rehearsal Date: 1-20-09

Goals: Work ‘chamber’ section at measure 68

Literature: Tharsos

Time: 15 minutes

Tharsos	Concerns for Future Rehearsals
<p>-Begin working ‘chamber’ section (light instrumentation at measure 68).</p> <p>-Work individual entrances for note accuracy and style.</p> <p>-Teach rhythm beginning in measure 77 with quarter note triplets.</p>	<p>-‘fp’ in measure 78 needs further attention.</p> <p>-Pulse throughout this section is weak.</p> <p>-Continue working style, especially articulations.</p>

Rehearsal Plans – Rehearsal #9

Rehearsal Date: 1-23-09

Goals: Work measures 82-105

Literature: Tharsos

Time: 30 minutes

Tharsos	Concerns for Future Rehearsals
<p data-bbox="212 511 976 722">-Work by sections beginning in measure 82. trumpets/brass measures 82-85 woodwinds measures 86-91 brass measures 86-91</p> <p data-bbox="212 787 976 885">-Combine at slow tempo focusing on notes, rhythms and articulations.</p> <p data-bbox="212 950 976 998">-Work up tempo being careful to not sacrifice style.</p> <p data-bbox="212 1063 976 1112">-Rehearse dynamics and style in measures 99-105.</p>	<p data-bbox="976 511 1854 609">-Rhythms and notes are coming along nicely, but style (articulations) needs continued attention.</p>

Rehearsal Plans – Rehearsal #10

Rehearsal Date: 1-27-09

Goals: Work 105 to end

Literature: Tharsos

Time: 15 minutes

Tharsos	Concerns for Future Rehearsals
<p>-Review trumpet rhythms in measure 82 in large group (rhythm on board).</p> <p>-Work 105 to the end.</p>	<p>-Trumpet rhythms and notes in measure 116 need attention.</p> <p>-Full group articulations in measure 121 need focus.</p>

Rehearsal Plans – Rehearsal #11

Rehearsal Date: 2-2-09

Goals: Last Week-Concert Preparation

Literature: Tharsos

Time: 25 minutes

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

Rehearsal Plans – Rehearsal #12

Rehearsal Date: 2-4-09

Goals: Last Week-Concert Preparation

Literature: Tharsos

Time: 15 minutes

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

Rehearsal Plans – Rehearsal #13

Rehearsal Date: 2-5-09

Goals: Last rehearsal

Literature: Tharsos

Time: 10 minutes

Tharsos	Concerns for Future Rehearsals
<p data-bbox="212 570 976 662">-Work section beginning in measure 82 for articulations and pulse.</p> <p data-bbox="212 737 976 773">-Run the piece.</p>	<p data-bbox="976 570 1854 662">-This section held together much better today. I'm confident about tonight's concert.</p>

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



Table 6.1 List of Compositions

Name	Genre	Publisher	Difficulty level
Americans We	March	Carl Fischer LLC	3
His Honor	March	Carl Fischer LLC	3
King Karl King	March	Carl Fischer LLC	3
Klaxon March	March	Carl Fischer LLC	3
Lassus Trombone	Trombone Rag	Carl Fischer LLC	3
Men of Ohio	March	Carl Fischer LLC	3
Miami (March)	March	Carl Fischer LLC	3

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

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

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-V₇-I or I-ii-V₇-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

Tension	Measure	Release	Measure
v ^o ₇	3	V ₇	4
g ^{#o} ₇	7, 15	I ₆	8, 16
i ^o ₇	28	I	29
D ^b ₇ (surprise!)	33	I _{6/4}	34
e ^o _{4/2}	44	V ₇	45
c ^{#o} _{6/5}	64	I _{6/4}	65
D, g, C, F	71-79	delayed	-
F [#] , G, A ^b , A, B ^b , B	80-84	delayed	-
C, C [#] , D, E ^b	85	delayed	-
E, F ₇	86	I	87

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

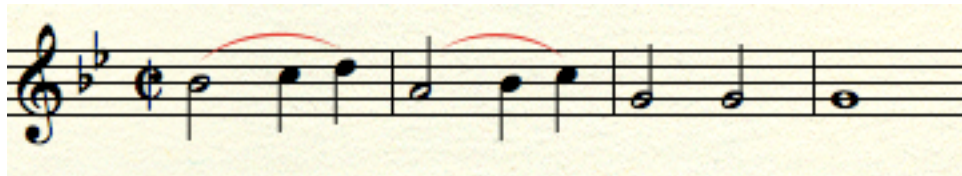




Table 6.4 Form and Structure

Section	Measures
Introduction	1-4
Theme A	5-21
Theme B	22-38
Trio-Theme C	39-70
Dog Fight	71-86
Conclusion-last strain	87-119

Table 6.5 Formal Analysis

Measure #	1	2	3	4
Form	Introduction			
Phrase Structure				
Tempo	March Tempo (120-144 bpm)			
Dynamics	ff			
Meter/Rhythm	Cut time			
Tonality	F major			
Harmonic Motion	I		v ^o ₇	V ₇
Orchestration	Trumpet flourish			
General Character	"Fanfarish"			
Means for Expression	Articulations-accents, short accents, staccatos			
Conducting Concerns				
Rehearsal Consideration	Uniform articulations, tension/release on the diminished 7th chord in measure 3			

5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
Theme A																
same																
ff			sub mf					ff			sub mf			sub f		
same																
same																
I	V _{4/3}	g ^{#o} ₇	I ₆	V ₇		I	V ₇	I	V _{4/3}	g ^{#o} ₇	I ₆	V _{6/4}	V _{7/ii} to V _{7/V}	V/V ₇		
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																

22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38
Theme B																
																
same																
ff			sub p													ff
same																
same																
V ₇	I	V ₇	v ^{6/5} to V _{6/5}	I to i ⁷	I	V ₇	I	D ^b ₇	I _{6/4}	V ₇	I					
Theme B in high woodwinds with countermelody in low winds												Brass flourish				
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-accents, short accents, staccato, tenuto; Subito piano in measure 25 and sfz in measure 33																

39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Trio-Theme C



Same

SOFT - P

Same

B^b major

I	I ₆ to e ^o ₄₇₂	V ₇	I ₆	I
---	--	----------------	----------------	---


SOFT and light with high winds on melody

Shifting, transition

Shape melody line, soft dynamic level with legato tongue

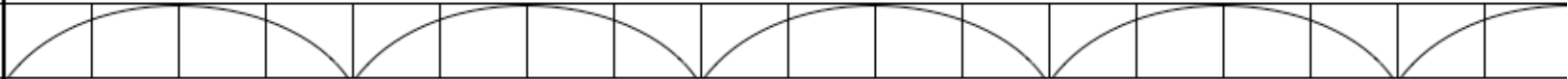
Soft dynamic level with balance between melody and countermelody, bring out trombone/euphonium countermelody line in measures 42, 45, 50, 58 and 61

58	59	60	61	62	63	64	65	66	67	68	69	70													
<p>Harmonic analysis for measures 58-70:</p> <table border="1"> <tr> <td></td><td>V₇/II</td><td>II</td><td>II₆</td><td>C^{no}_{6/5}</td><td>I_{6/4}</td><td>V₇/II</td><td>V₇/V</td><td>V^o_{4/3}/V to V₇</td><td>I</td><td colspan="3"></td> </tr> </table>														V ₇ /II	II	II ₆	C ^{no} _{6/5}	I _{6/4}	V ₇ /II	V ₇ /V	V ^o _{4/3} /V to V ₇	I			
	V ₇ /II	II	II ₆	C ^{no} _{6/5}	I _{6/4}	V ₇ /II	V ₇ /V	V ^o _{4/3} /V to V ₇	I																
Watch accidentals!						Return to articulations of accents and staccatos (Theme A)																			

71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86
DOG FIGHT															
															
Same															
ff															
Same															
Still B [♭] major, but heavy chromatic progressions against pedal point "f" create tremendous tension															
D MAJ	g min	D ₇ to g min	C MAJ	F MAJ	C ₇ 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 ₇ (V ₇)		
"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															

87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104
----	----	----	----	----	----	----	----	----	----	----	----	----	-----	-----	-----	-----	-----

Conclusion-last strain



Same

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

Same

B^o major

I	$g_{4/3}$ to $g_{4/3}^o$	V_7	I_6	I
---	--------------------------	-------	-------	---

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)

105	106	107	108	109	110	111	112	113	114	115	116	117	118	119
	I	V ₇ /II	II		II ₆	C ^{♯0} _{6/5}	I _{6/4}	V ₇ /II	V ₇ /V	II ⁰ _{4/3} /V ₇	I			

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.

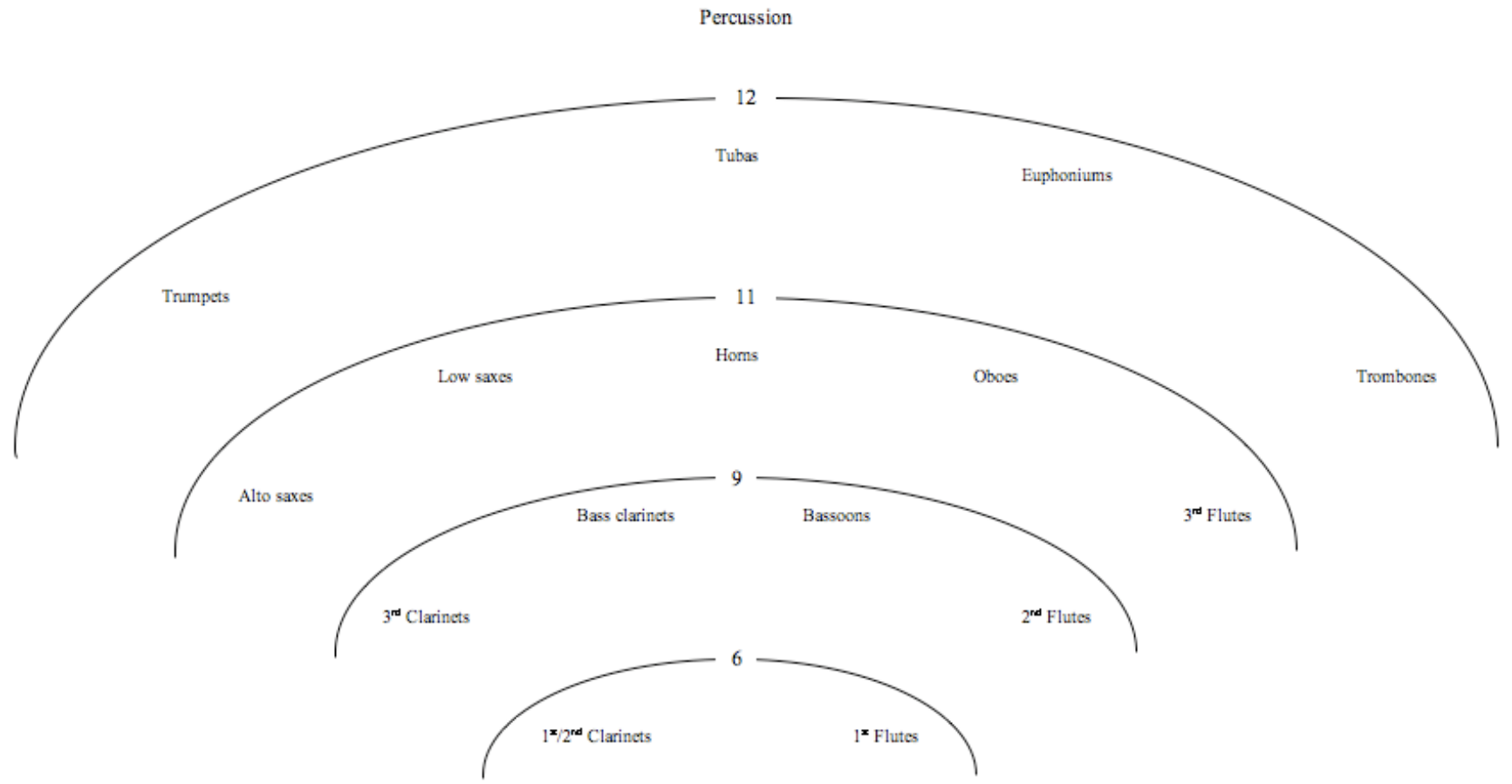
Originally, the flutes and oboes were placed on the third row so their sound would blend with the warmer, darker instruments in front of them. However, this placement did make it difficult to hear the flutes when their high timbre needed to be dominant. As a compromise, a few flutes were placed on each 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 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

Literature: Americans We

Time: 20 minutes

Americans We	Considerations for Future Rehearsals
<p data-bbox="233 699 947 784">-Introduce concept of double tonguing and practice it in given exercises.</p> <p data-bbox="233 862 537 894">-Sight read entire piece.</p>	<p data-bbox="995 699 1808 841">-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.</p>

Rehearsal Plan – Rehearsal #2

Rehearsal Date: 2-25-09

Rehearsal Goal(s): Begin work on first strain

Literature: Americans We

Time: 15 minutes

Americans We	Considerations for Future Rehearsals
<p>-Work beginning to letter 'C'. Work slowly to focus on right notes and style.</p>	<p>-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.</p>

Rehearsal Plan – Rehearsal #3

Rehearsal Date: 3-5-09

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

Literature: Americans We

Time: 30 minutes

Americans We	Considerations for Future Rehearsals
<p>-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.</p> <p>-Work letter ‘C’ slowly for right notes and then focus on style, dynamics and tempo.</p>	<p>-Woodwind runs still need regular attention to keep all the notes accurate.</p> <p>-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.</p>

Rehearsal Plan – Rehearsal #4

Rehearsal Date: 3-9-09

Rehearsal Goal(s): Work letter ‘C’ to ‘H’

Literature: Americans We

Time: 10 minutes

Americans We	Considerations for Future Rehearsals
<p>-Review notes in woodwind countermelody at ‘C’ and make sure they are not clipping the final note unless it is a staccato note.</p> <p>-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.</p>	<p>-Some players are still missing notes. Move on to get the whole piece working and then go back to pick up details.</p> <p>-Move on to dogfight section at next rehearsal. Come back to euphonium line in trio when entire march is working.</p>

Rehearsal Plan – Rehearsal #5

Rehearsal Date: 3-11-09

Rehearsal Goal(s): Work ‘dog-fight’ section to the end

Literature: Americans We

Time: 30 minutes

Americans We	Considerations for Future Rehearsals
<p data-bbox="214 570 976 771">-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.</p> <p data-bbox="214 846 976 933">-Work woodwind notes in last strain. Work balance on the <i>ff</i> last strain.</p>	<p data-bbox="976 570 1848 657">-Style is coming along on the ‘dog-fight’. Watch balance and be careful style is always played correctly.</p> <p data-bbox="976 846 1848 982">-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.</p>

Rehearsal Plan – Rehearsal #6

Rehearsal Date: 3-24-09

Rehearsal Goal(s): Work first strain

Literature: Americans We

Time: 10 minutes

Americans We	Considerations for Future Rehearsals
<p>-Work uniform staccato style using rhythm at ‘A’ around the Lisk circle of 4ths.</p> <p>-Work introduction for trumpet clarity of sound and articulations.</p> <p>-Work dynamics.</p>	<p>-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.</p>

Rehearsal Plan – Rehearsal #7

Rehearsal Date: 3-25-09

Rehearsal Goal(s): Spot playing quiz in woodwinds

Literature: Americans We

Time: 5 minutes

Americans We	Considerations for Future Rehearsals
<p>-Hear flutes and clarinets play measures 7 and 8 for accountability and to support/encourage technical work at home.</p>	<p>-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.</p>

Rehearsal Plan – Rehearsal #8

Rehearsal Date: 3-26-09

Rehearsal Goal(s): Work ‘C’-‘E’

Literature: Americans We

Time: 10 minutes

Americans We

-Work ‘C’-‘E’, slowly at first to focus on notes, articulations and style. Then speed it up to tempo without sacrificing those musical concepts.

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

Literature: Americans We

Time: 7 minutes

Americans We	Considerations for Future Rehearsals
<p>-Pop quiz in woodwinds between ‘C’-‘E’.</p>	<p>-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.</p>

Rehearsal Plan – Rehearsal #10

Rehearsal Date: 3-31-09

Rehearsal Goal(s): Work trio

Literature: Americans We

Time: 10 minutes

Americans We	Considerations for Future Rehearsals
<p>-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.</p>	<p>-Trio is sounding nice, move on to ‘dog fight’ section.</p>

Rehearsal Plan – Rehearsal #11

Rehearsal Date: 4-3-09

Rehearsal Goal(s): Work ‘dog-fight’ and last strain

Literature: Americans We

Time: 15 minutes

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

Rehearsal Plan – Rehearsal #12

Rehearsal Date: 4-7-09

Rehearsal Goal(s): See below

Literature: Americans We

Time: 10 minutes

Americans We	Considerations for Future Rehearsals
<p>-Work articulations in ‘dog-fight’ section using Lisk circle of 4ths.</p> <p>-Work intonation in low brass in ‘dog-fight’ section, especially the d-flat.</p> <p>-Check accents in measure 85 (long accents).</p> <p>-Work subito piano at ‘J’ in brass and low winds.</p>	<p>-Articulations are getting cleaner.</p> <p>-D-flat still not locking in.</p>

Rehearsal Plan – Rehearsal #13

Rehearsal Date: 4-9-09

Rehearsal Goal(s): Work entire march

Literature: Americans We

Time: 10 minutes

Americans We	Considerations for Future Rehearsals
-Work trumpet articulations at beginning.	-Better
-Work staccato notes in measure 33.	-Better
-Work to play SOFTER in trio.	-Better
-Work to unify low brass articulations in ‘dog-fight’.	-D-flat still not locking in.
-Work accents in measure 85.	-Better
-Work subito piano at ‘J’.	-Better

Rehearsal Plan – Rehearsal #14

Rehearsal Date: 4-14-09

Rehearsal Goal(s): Work entire march

Literature: Americans We

Time: 10 minutes

Americans We	Considerations for Future Rehearsals
<ul style="list-style-type: none">-Work slurred patterns in theme at ‘A’. -Check staccato notes before ‘D’. -Work melodic shape in trio. -Check concert Db at ‘H’.	<ul style="list-style-type: none">-Improving -Better, but still needs reinforcing. -Improving -Still a critical area.

Rehearsal Plan – Rehearsal #15

Rehearsal Date: 4-15-09

Rehearsal Goal(s): State Large Group Contest Today!

Literature: Americans We

Time: 10 minutes

Americans We	Considerations for Future Rehearsals
<p>-Run piece making any last minute spot checks.</p>	

Rehearsal Plan – Rehearsal #16

Rehearsal Date: 4-27-09

Rehearsal Goal(s): Work dynamics

Literature: Americans We

Time: 10 minutes

Americans We	Considerations for Future Rehearsals
<p>-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.</p>	<p>-Better</p>

Rehearsal Plan – Rehearsal #17

Rehearsal Date: 4-29-09

Rehearsal Goal(s): Review

Literature: Americans We

Time: 12 minutes

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

Rehearsal Plan – Rehearsal #18

Rehearsal Date: 4-30-09

Rehearsal Goal(s): Final run-through

Literature: Americans We

Time: 4 minutes

Americans We	Considerations for Future Rehearsals
-Final run-through before our concert tonight.	-Very nice

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 7.1 List of Compositions for Concert Band

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

Table 7.2 Discography of Works

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

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 D 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.

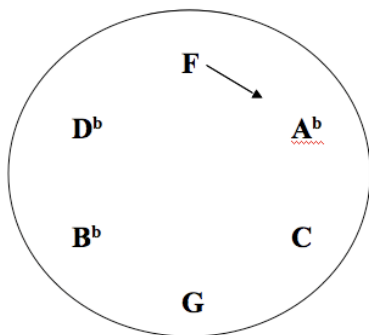
The key to the second movement is clear, but not overdone accents in both of the dance themes. Likewise, the agogic accents, while naturally occurring, should not be overstated. A clear distinction must also be made between the slurs and lightly tongued notes in both themes. The new countermelody introduced 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.

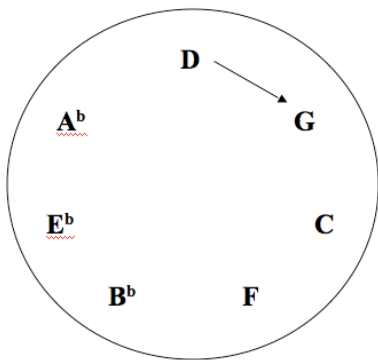
All elements of the second movement contribute to its dance feel. The tonality is defined primarily by the melodies of both themes which generally outline the tonic triad of the prevailing key. The composer also uses a reoccurring dissonance between the 1st and 2nd scale degrees to help establish tonality. 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^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



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 4^{ths} 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



Unit VII. Form and Structure

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

Table 7.3 Movement 1 Form and Structure

Section	Measures	Tonality
Introduction of theme	1-16	D dorian
2nd statement of theme	17-49	D dorian
Final statement of theme	50-74	D dorian

Table 7.4 Movement 2 Form and Structure

Section	Measures	Tonality
Introduction of Theme 1	1-11	F
Introduction of Theme 2	12-21	F
Theme 1	22-27	F
Theme 2	28-30	F
Development -Theme 1	31-58	A ^b to C to G to B ^b
Development-Theme 2	59-64	B ^b
Development-Theme 1	65-91	D ^b to F
Recapitulation	92-end	F to A ^b to C to F/A ^b /F/A ^b /F/A/F/A/F/D/F

Table 7.5 Formal Analysis

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Form	Introduction to Theme 1															
Phrase Structure																
Tempo	63 bpm															
Dynamics	Soft-solo at mf while accompaniment is at mp															
Meter/Rhythm	2/4 time									3/4		2/4		3/4		
Tonality	D dorian															
Harmonic Motion	Melody outlines D dorian triad														V-I cadence	
Orchestration	Solo						1st clarinets join									
General Character	thin-sad															
Means for Expression	Phrasing in solo									Contrary dynamics between solo line and clarinets						
Conducting Concerns																
Rehearsal Consideration	No breath in measure 3 if possible. Breathe in measure 6.								No breath in measure 9 if possible. Breathe in measure 11.				No breath in measure 14 if possible. No break between ms 16-17.			

17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
2nd statement of Theme 1						Variation on Theme 1						Theme 1		

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 19-20 in melody. Melody breathe in ms 22. Accompaniment stagger breathe in ms 21.	No breath in ms 25-26 in melody. Melody breathe in ms 28.	Move together in accompaniment lines- FEEL PULSE.
---	---	---

32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49
Soft-mf in soli (chamber) instrumentation																	
3/4			2/4			3/4						2/4			3/4		
V to I cadence						V to											
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.		

50	51	52	53	54	55	56	57	58	59	60	61
3rd statement of theme with countermelody (countermelody phrasing appears under phrasing of t											
mf in melody and countermelody, mp accompaniment											
2/4											
I											
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.											

62	63	64	65	66	67	68	69	70	71	72	73	74
heme)												
					PEAK f							
3/4				2/4		3/4						
I		IV	I				V	I				
Full and building----then release with less and less instrumentation to end of movement.												
BUILDING								RELEASE				
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.												

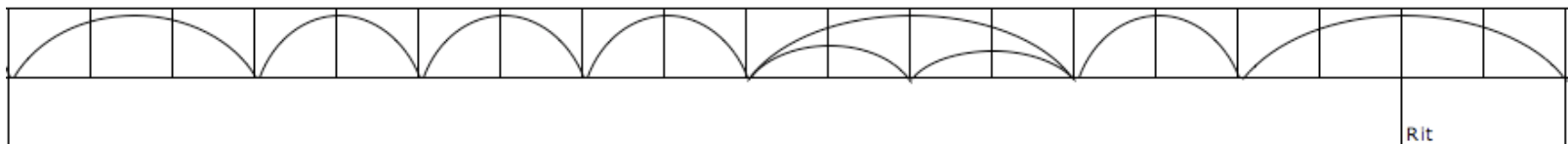
1	2	3	4	5	6	7	8	9	10	11
Introduction to Theme 1										
168 bpm										
p			mf (mp accompaniment)							
5/4										
f major										
Root sustained in bass										
Light with only solo or soli players										
Dance-like										
Accents on the up-beat of 2										
Accents must be clear, BUT NOT OVERDONE.										

12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	
Theme 2										Theme 1 in high WW's						Theme 2			
mp										mf									
2/4	5/4				2/4	5/4					2/4	5/4							
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						Dissonance between tonic and second scale degree.			
Light style, clear accents and defined slurs										Slurs and accents									

31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Development-Theme 1							Theme 1 development										
f							ff				f					mp	
				3/4		2/4		3/4					2/4		3/4		
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, slurs-STYLE							Accents										
Dissonance between tonic and 2nd scale degree							Intonation in bass voices										

49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68
										Theme 2 development				Theme 1					
2/4	3/4	4/4	2/4	3/4					2/4	3/4	2/4	3/4	2/4			3/4			
Bb major										Db major									
					D--G--C in bass					D--G--C--F--Bb in bass					F--Bb--Eb in bass				
					High woodwinds on Theme 1-brass on accompaniment					High woodwinds on Theme 2-brass on accompaniment					Sax/horn on Theme with low wind accompaniment				
										Thicker-darker					Circling				
<p>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.</p>																			
ACCENTS																			

69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----



															Rit			
mp theme, piano accompaniment											f		ff					mp

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

F major																		
---------	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Eb--Ab--C in bass					Static 'C' in bass					Db in bass			E-A-D in bass		A-D-G in bass			
-------------------	--	--	--	--	--------------------	--	--	--	--	------------	--	--	---------------	--	---------------	--	--	--

Trpt soli on Theme 2, high WW join at ms 72					Mid woodwinds on Theme 1					Full								
---	--	--	--	--	--------------------------	--	--	--	--	------	--	--	--	--	--	--	--	--

Building										Peak								
----------	--	--	--	--	--	--	--	--	--	------	--	--	--	--	--	--	--	--

Chromatic progression in trpts bulds tension and leads to tonic: Bb major-B major-C major-C# major-D major-Eb major-E major-F major (tonic)

Subito piano and crescendo poco a poco. Watch balance during crescendos.

88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107
				Recap Theme 1								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			
none				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			
"Wind down"				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															

108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----



														ff					
				2/4	3/4							2/4				3/4			
				C major			F	Ab	F	Ab	F				A	F	A	F	D
Gb in bass	C in bass			D-G-C in bass			D-G in bass			F	A ₇	F	A ₇	F	D ₇				
High woodwinds on theme										Perc build			FULL						
										Color shift to low voices			FINALE						

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

Castanets in ms 110

126	127	128	129	130	131	132
				fff		
F						
none						
Thin with sax trills				Full		
				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.

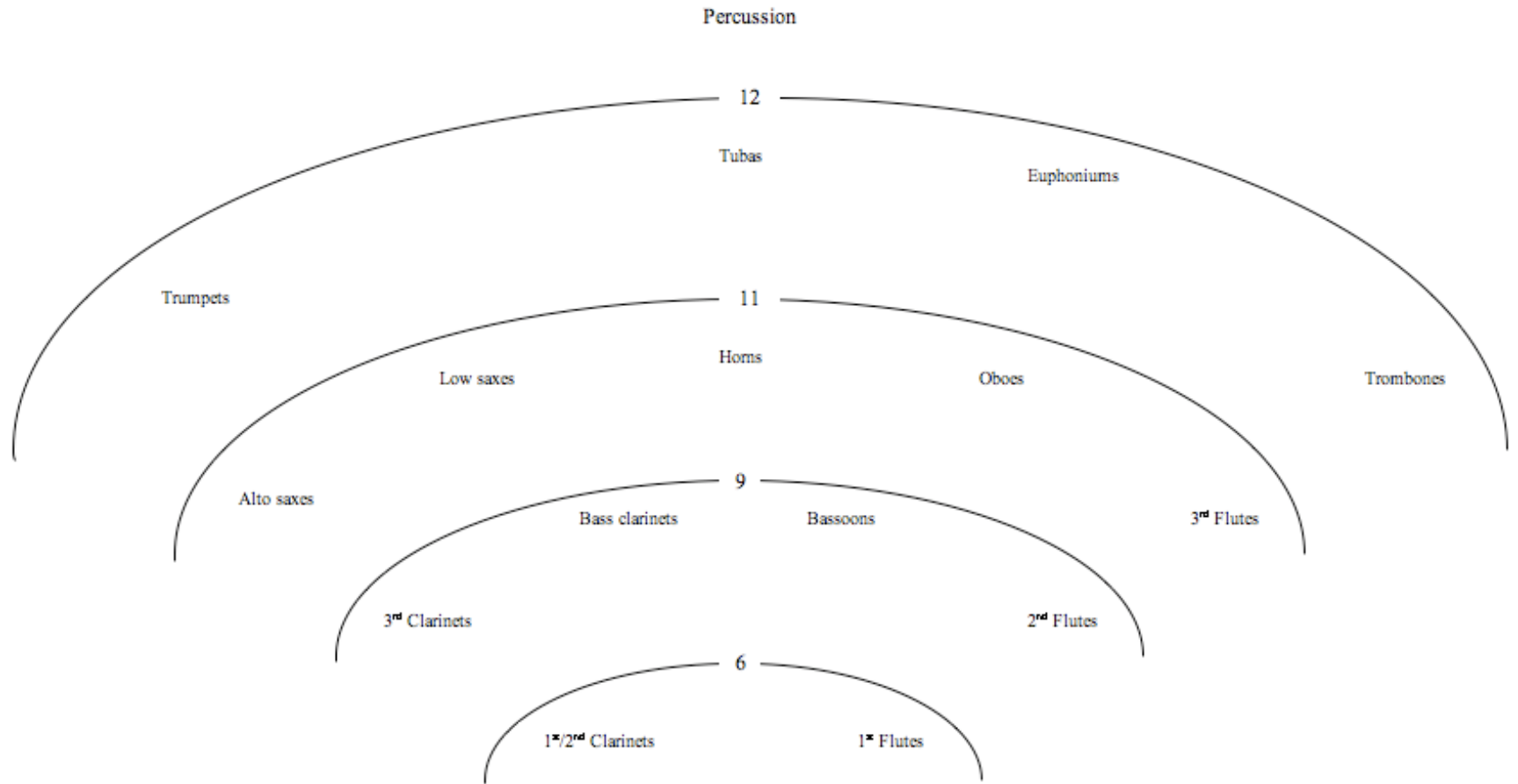
The horns were placed in the middle of the third row so their sound could be as much in the center of the group as possible. Again, this was done to increase the dark, warm sound of the ensemble. The saxophones were placed to the (conductor's) left of the horns so the horn sound could flow over the saxophones 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



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	Concerns for Future Rehearsals
<p>-Sight read entire composition.</p>	<p>-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.</p>

Rehearsal Plan – Rehearsal #2

Rehearsal Date: 2-23-09

Goal(s): Begin working on main themes

Literature: Cajun Folk Songs

Time: 30 minutes

Cajun Folk Songs	Concerns for Future Rehearsals
<p>-Movement 1-Begin working at measure 50. First priority is right notes, then emphasis on pulse. Then work phrasing and balance.</p> <p>-Movement 2-Begin working on dance style in themes.</p>	<p>-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.</p> <p>-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.</p>

Figure 7.5 Unison Rehearsal Sheet

Cajun Folk Songs
unison concept sheet

Flute

The musical score is written for a flute in 3/4 time. It begins in G major and concludes in F major. The score is divided into six staves, with measure numbers 10, 18, 29, 33, and 37 indicated at the start of their respective staves. The first staff starts with a mezzo-forte (*mf*) dynamic and includes a 'NB' instruction. The second staff continues with *mf* dynamics. The third staff features a forte (*f*) dynamic followed by a mezzo-forte (*mf*) dynamic. The fourth, fifth, and sixth staves continue the melodic line with various articulations and dynamics. The piece ends with a double bar line.

Rehearsal Plan – Rehearsal #3

Rehearsal Date: 2-24-09

Goal(s): Learn themes using the concept sheet

Literature: Cajun Folk Songs

Time: 30 minutes

Cajun Folk Songs	Concerns for Future Rehearsals
<p>-Learn themes in both movements using the concept sheet (see previous page).</p>	<p>-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.</p>

Rehearsal Plan – Rehearsal #4

Rehearsal Date: 2-25-09

Goal(s): Work second movement

Literature: Cajun Folk Songs

Time: 15 minutes

Cajun Folk Songs	Concerns for Future Rehearsals
<p>-Review main themes (movement 2) on concept sheet for style.</p> <p>-Work beginning to 31 in actual music.</p>	<p>-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.</p>

Rehearsal Plan – Rehearsal #5

Rehearsal Date: 3-2-09

Goal(s): Work beginning to measure 52 in movement 2

Literature: Cajun Folk Songs

Time: 30 minutes

Cajun Folk Songs	Concerns for Future Rehearsals
<p>-Work beginning to measure 52 in 2nd movement.</p>	<p>-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.</p>

Rehearsal Plan – Rehearsal #6

Rehearsal Date: 3-3-09

Goal(s): Move forward in both movements

Literature: Cajun Folk Songs

Time: 35 minutes

Cajun Folk Songs	Concerns for Future Rehearsals
<p data-bbox="214 570 976 771">-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.</p> <p data-bbox="214 846 976 933">-Work on clarinet intonation at beginning of movement 2 using resonance fingerings and listening skills.</p>	<p data-bbox="976 570 1848 657">-Phrasing is starting to happen. Next time, do the same thing with Theme 2, then work measures 50-end again.</p> <p data-bbox="976 846 1848 933">-Intonation is better, but will take continued focus on listening and adjusting during the beginning of this movement.</p>

Rehearsal Plan – Rehearsal #7

Rehearsal Date: 3-6-09

Goal(s): Move forward in both movements

Literature: Cajun Folk Songs

Time: 30 minutes

Cajun Folk Songs	Concerns for Future Rehearsals
<p data-bbox="214 570 976 657">-Play and sing Theme 2, then go to measure 50 in the actual music.</p> <p data-bbox="214 894 976 933">-Begin working measures 52-73</p>	<p data-bbox="976 570 1848 711">-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.</p> <p data-bbox="976 894 1848 1040">-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.</p>

Rehearsal Plan – Rehearsal #8

Rehearsal Date: 3-9-09

Goal(s): Move forward in movement 2

Literature: Cajun Folk Songs

Time: 20 minutes

Cajun Folk Songs	Concerns for Future Rehearsals
<p>-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.</p> <p>-Work beginning to measure 87 on metronome in movement 2.</p>	<p>-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.</p>

Rehearsal Plan – Rehearsal #9

Rehearsal Date: 3-10-09

Goal(s): Move forward in both movements

Literature: Cajun Folk Songs

Time: 35 minutes

Cajun Folk Songs	Concerns for Future Rehearsals
<p data-bbox="214 570 976 716">-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.</p> <p data-bbox="214 894 976 935">-Work 87-120 in movement 2.</p>	<p data-bbox="976 570 1850 659">-Phrasing and balance is really starting to work. Next time, begin movement 1 at measure 17.</p> <p data-bbox="976 894 1850 1097">-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.</p>

Rehearsal Plan – Rehearsal #10

Rehearsal Date: 3-12-09

Goal(s): Play all the way through both movements

Literature: Cajun Folk Songs

Time: 35 minutes

Cajun Folk Songs

-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).

-Work measure 120 to the end in movement 2. Then play entire movement from the beginning (first time since our sight-reading experience).

Concerns for Future Rehearsals

-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.

-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.

Rehearsal Plan – Rehearsal #11

Rehearsal Date: 3-24-09

Goal(s): Work movement 1

Literature: Cajun Folk Songs

Time: 20 minutes

Cajun Folk Songs	Concerns for Future Rehearsals
<p data-bbox="214 570 976 662">-Review themes in 1st movement using the unison concept sheet.</p> <p data-bbox="214 732 976 878">-Work measures 39-50 in movement 1 focusing on pulse, phrasing and contrary dynamics ('Grainger dynamics') between melody and accompaniment lines.</p>	<p data-bbox="976 570 1850 662">-Measures 39-50 need more attention, especially intonation between clarinets and flutes.</p>

Rehearsal Plan – Rehearsal #12

Rehearsal Date: 3-25-09

Goal(s): Beginning of movement 2

Literature: Cajun Folk Songs

Time: 25 minutes

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

Rehearsal Plan – Rehearsal #13

Rehearsal Date: 3-26-09

Goal(s): Work movement 1, measures 39-50

Literature: Cajun Folk Songs

Time: 10 minutes

Cajun Folk Songs	Concerns for Future Rehearsals
<p>-Work measures 39-50 focusing on intonation, balance and dynamics. Pay special attention to contrary dynamics ('Grainger dynamics') between the clarinets and flutes.</p>	<p>-Third clarinets need continued attention on intonation and dynamics.</p>

Rehearsal Plan – Rehearsal #14

Rehearsal Date: 3-27-09

Goal(s): Movement 2, measures 52-91

Literature: Cajun Folk Songs

Time: 20 minutes

Cajun Folk Songs

-Work measures 52-91, slowly at first to check notes and style, and then speed up with a metronome.

Concerns for Future Rehearsals

-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').

Rehearsal Plan – Rehearsal #15

Rehearsal Date: 3-31-09

Goal(s): Movement 1, measures 39-50

Literature: Cajun Folk Songs

Time: 15 minutes

Cajun Folk Songs	Concerns for Future Rehearsals
<p data-bbox="214 570 976 771">-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.</p> <p data-bbox="214 846 976 878">-Run whole movement.</p>	<p data-bbox="976 570 1850 657">-Third clarinets need continued encouragement to play their contrary dynamics.</p> <p data-bbox="976 846 1850 878">-Measures 17-39 will be the next section to work in isolation.</p>

Rehearsal Plan – Rehearsal #16

Rehearsal Date: 4-2-09

Goal(s): Movement 2, measures 92-end

Literature: Cajun Folk Songs

Time: 25 minutes

Cajun Folk Songs	Concerns for Future Rehearsals
<p data-bbox="233 573 873 605">-Review dance themes from unison concept sheet.</p> <p data-bbox="233 792 921 878">-Work measures 92-end, slowly at first and then up to tempo.</p>	<p data-bbox="995 573 1814 711">-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.</p> <p data-bbox="995 792 1619 824">-Measures 126-end are still unsure rhythmically.</p>

Rehearsal Plan – Rehearsal #17

Rehearsal Date: 4-3-09

Goal(s): Record piece for listening analysis

Literature: Cajun Folk Songs

Time: 12 minutes

<p style="text-align: center;">Cajun Folk Songs</p> <p>-Record piece for in-class listening analysis.</p>	<p style="text-align: center;">LISTENING ANALYSIS-REHEARSAL CONCERNS</p> <p>Movement 1: Intonation in measure 7 (downbeat) Clarinet contrary dynamics in measures 7-17 Release in measure 33 Wrong note in flutes in measure 39 Contrary dynamics in clarinets in measures 39-50 Wrong note in measure 65 (downbeat) Need more bassoon/bari sax in measure 71 More horns, less sax in the last 2 measures</p> <p>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</p>
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Rehearsal Plan – Rehearsal #18

Rehearsal Date: 4-7-09

Goal(s): Work 1st movement

Literature: Cajun Folk Songs

Time: 20 minutes

Cajun Folk Songs	Concerns for Future Rehearsals
-Check intonation in measure 7.	-Better
-Work contrary dynamics in measures 7-50.	-Better
-Watch release in measure 33.	-Better
-Check notes in measures 39 (flutes) and 65.	-Fixed
-Bring out bassoon/bari sax line in measure 71.	-Still need this moving line to be stronger.
-Bring out horn and tenor in last two measures.	-Still would like more horn.

Rehearsal Plan – Rehearsal #19

Rehearsal Date: 4-8-09

Goal(s): Movement 2

Literature: Cajun Folk Songs

Time: 25 minutes

Cajun Folk Songs	Concerns for Future Rehearsals
<p>-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.</p>	<p>-Continue using these techniques to keep the energy of the dance style up.</p>
<p>-Check intonation at beginning in woodwinds.</p>	<p>-Better, but an ongoing issue for the clarinets.</p>
<p>-Check low brass notes and style in middle section.</p>	<p>-Better</p>
<p>-Check releases in measure 87.</p>	<p>-Better</p>
<p>-Check intonation in measure 89.</p>	<p>-Euphoniums still struggle with the concert ‘c’.</p>

Rehearsal Plan – Rehearsal #20

Rehearsal Date: 4-9-09

Goal(s): Work entire piece

Literature: Cajun Folk Songs

Time: 20 minutes

Cajun Folk Songs	Concerns for Future Rehearsals
<p>Movement 1:</p> <ul style="list-style-type: none">-Work intonation in measure 7 (downbeat).-Work contrary dynamics in measures 7-50.-Work release in measure 33.-Work balance in measure 71 (more bassoon).-Work balance at end (more horn). <p>Movement 2:</p> <ul style="list-style-type: none">-Work accents on all dance themes.-Work intonation in clarinets in measures 9-10.-Work release in measure 87.-Work intonation in measure 89.	<ul style="list-style-type: none">-Improving-Improving-Improving-Work to bring out bassoons and bari sax.-Still need more horn. <ul style="list-style-type: none">-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

Literature: Cajun Folk Songs

Time: 20 minutes

Cajun Folk Songs	Concerns for Future Rehearsals
<p>-Work phrasing and contrary dynamics throughout 1st movement. Strive for warm tone throughout.</p> <p>-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.</p>	<p>-Very nice</p> <p>-Dance themes still need to ‘bounce’ more.</p>

Rehearsal Plan – Rehearsal #22

Rehearsal Date: 4-15-09

Goal(s): State Large Group Festival Today!

Literature: Cajun Folk Songs

Time: 20 minutes

Cajun Folk Songs	Concerns for Future Rehearsals
-Run entire piece making any last minute spot checks.	

Rehearsal Plan – Rehearsal #23

Rehearsal Date: 4-21-09

Goal(s): Movement 2

Literature: Cajun Folk Songs

Time: 12 minutes

Cajun Folk Songs	Concerns for Future Rehearsals
<p data-bbox="214 630 976 768">-Work intonation issues at beginning of Movement 2. Intonation is especially bad between oboe and other instruments.</p> <p data-bbox="214 849 976 930">-Work dance style at 160 bpm so it does not sound rushed and/or frantic.</p>	<p data-bbox="976 630 1850 768">-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.</p> <p data-bbox="976 849 1850 881">-160 bpm is the best tempo for this particular group.</p>

Rehearsal Plan – Rehearsal #24

Rehearsal Date: 4-23-09

Goal(s): Movement 1

Literature: Cajun Folk Songs

Time: 12 minutes

Cajun Folk Songs	Concerns for Future Rehearsals
-Louder clarinets at measure 7.	-Better
-Work entrance at measure 17 (sub-divide!).	-Better
-Softer at measure 50.	-Better
-Softer sax in measure 72.	-Better

Rehearsal Plan – Rehearsal #25

Rehearsal Date: 4-28-09

Goal(s): Review both movements

Literature: Cajun Folk Songs

Time: 10 minutes

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

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