

**GRADUATE BAND CONDUCTING RECITAL:
LESSON PLANS AND THEORETICAL/HISTORICAL ANALYSIS
OF LITERATURE**

By

ROSELYN DAWN SWEANEY

B.M.E.. SOUTHWEST BAPTIST UNIVERSITY, 1979

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

**Department of Music
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Approved by:

**Major Professor
Dr. Frank Tracz**

ABSTRACT

This report contains lesson plans, historical information and a theoretical analysis of the literature performed in the Spring Concert of the Sedan Jr./Sr. High Concert Band under the direction of Roselyn Sweaney. The recital was held on Tuesday, April 28, 2009 in the “New Gym” of the Sedan Jr./Sr. High School. The recital featured performances by the following ensembles: 5th Grade String Ensemble, 5th Grade Band, 6th Grade Band, 5th & 6th Grade Bands joined for 2 selections, Jr./Sr. High Concert Band. The 5th Grade String Ensemble played *Lightly Row*, *This Old Man*, *French Folk Song*, *Bingo* and *The William Tell Overture*. The 5th Grade Band played *Downtown Blues*, *Sounds of Beale Street*, *Barbara Ann* and *Hard Rock Blues* and the 6th Grade Band played *Brave New World*, *Sir Lancelot*, *Percussion On Parade* and *Surprise Symphony*. The 5th & 6th Grade Bands joined together to play *Soul Swinger*.

The Jr./Sr. High Concert Band performed *Crestwood* by Nancy Seward, *Shaker Variants* by Elliot Del Borgo, *Rock ‘N’ Roll Explosion!* arranged by Jerry Nowak, *America*, *The Beautiful* arranged by Dale Casteel, *Miss Liberty March* by Karl King, arranged by James Swearingen. Lauren Miller also performed a trumpet solo, *Aria* by George Golterman. Lauren had received a “I” for her trumpet solo at State Music Festival.

The concert was directed by Mrs. Rosie Sweaney and by ½ time teacher, Miss Trish Roudybush. This was Miss Roudybush’s first year of teaching, following her student teaching and implementation of the string program at Sedan during the 2007-08 school year.

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Dedication

I would like to dedicate this report to my husband, Dale, for his patience while I've worked on reports and been away from home while in class. Thank you, also, to my three sons, Phillip, Jeremy and Nathan, my daughter-in-law Sarah for their encouragement and understanding when mom was busy. I can't leave my first grandson out – thank you Isaac for being patient when Grandma had to do her homework instead of playing with you. I promise to make it up to you on your 1st birthday August 21, 2009!

CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

This Masters Report is written as the requirements for the completion of my Master’s Degree. I am writing about the selection of music prepared for our Spring Band Concert. I have learned the importance of understanding what the composer wished to achieve when he/she composed the selection, how we need to study the score to be prepared to guide our students to their best performance abilities.

Performance Information

The Spring Concert was held on Tuesday, April 28, 2009 in the “New Gym” of Sedan High School. Groups performing included Jr./Sr. High Concert Band, 6th Grade Band, 5th Grade Band and the 5th Grade String Ensemble. The concert was co-directed by Mrs. Rosie Sweaney and Miss Trish Roudybush.

Music Examined

Miss Roudybush and I looked at many selections from our inventory and selected Crestwood for our piece that would fulfill the composition from the Required List for Music Festival. I have always loved marches & I selected Miss Liberty while perusing music at KMEA.

Format of Analysis

I used the Frank Tracz approach of macro-micro score analysis.

Concert Program

The 5th Grade String Ensemble played *Lightly Row*, *This Old Man*, *French Folk Song*, *Bingo* and *The William Tell Overture*. The 5th Grade Band played *Downtown Blues*, *Sounds of Beale Street*, *Barbara Ann* and *Hard Rock Blues* and the 6th Grade Band played *Brave New World*, *Sir Lancelot*, *Percussion On Parade* and *Surprise Symphony*. The 5th & 6th Grade Bands joined together to play *Soul Swinger*.

The Jr./Sr. High Concert Band performed *Crestwood* by Nancy Seward, *Shaker Variants* by Elliot Del Borgo, *Rock 'N' Roll Explosion!* arranged by Jerry Nowak, *America, The Beautiful* arranged by Dale Casteel, *Miss Liberty March* by Karl King, arranged by James Swearingen. Lauren Miller also performed a trumpet solo, *Aria* by George Golterman. Lauren had received a "I" for her trumpet solo at State Music Festival and as tradition goes, she was allowed to perform her solo at the spring concert. This was her third "I" at the State Music Festival for a trumpet solo.

CHAPTER 2 - Music Education Mission Statement

I feel that I am blessed to be able to teach a subject that I have a passion for to eager minds at all age levels. I believe that music should be a mandatory curriculum for all children in our public and private schools.

Studies show that music engages every part of the brain when a student is listening or performing music. I believe that music offers an opportunity for students to achieve in a way that they might achieve in the regular classroom. I strongly feel that every student can be successful within a music program. They may all learn at different levels and time frames, but given extra help and patience, every student has the ability to learn to perform some aspect of music.

I strongly feel that as a teacher, it is my job to discover a way for a student to learn. There are many theories of learning that describe the various ways that students learn and as educators, we must be alert to the difficulties a student may have and search until we find a way for them to understand.

Preparation prior to teaching is of the utmost importance so we are prepared to maintain a rehearsal in the most effective way possible. Score study and rehearsal planning aide in the implementation of a successful music program.

CHAPTER 3 - Quality Literature Selection

Miss Roudybush and I began the music selection process in January, looking through scores for the appropriate age levels. The younger band ensembles did not require as much thought, however, we considered the following for determining the literature for the Jr./Sr. Concert Band: 1) we needed to find 2 contrasting selections that were appropriate for music festival, 2) we needed 1 selection that was on the KSHSAA Required Band List for Music Festival, 3) we agreed to select one song that was within our playing ability that we could spend more time on technique, 4) we wanted a piece that would challenge the band to achieve a higher playing level, and 5) we looked for a variety of songs to complete the concert repertoire.

We sight read through 3 different selections and decided on *Crestwood* as a composition that we could play without a lot of difficulty and it would be a song that every student could master, including the 7th grade band members. We felt that we could work more on the technical aspects of the music after we had learned the notes.

We selected *Miss Liberty March* after preview several selections sent to us from Senseney Music. *Miss Liberty* was definitely a challenge for our band but we felt they could rise to the occasion and that the challenge was attainable and would help the students to feel proud of their accomplishments. We listened to students comments about the pieces and the overall comments were positive so we felt we had made selections that would create a learning experience for our students.

We chose an arrangement that was in our inventory for a “pop” selection for the spring concert – *Rock ‘N’ Roll Explosion*. This song was a collection of popular Rock ‘N’ Roll songs from the late 50’s and early 60’s. Many of the songs were new to the students, while others were songs they recognized. Several different styles of music including the typical rock beat, a jazzy rhythm and a blues style were in this arrangement. It tested their ability to change styles constantly throughout the song.

Shaker Variants was chosen because we felt it was a “classic” piece of band literature that our students needed to be familiar with. It was not an extremely difficult piece, but provided our students with a different style and a melodic line that we wanted them to remember.

We began a tradition last year that we hope to carry on for many years to come. Coffeyville Community College hosts the Symphony of Winds every February for high school students from surrounding communities. The Symphony of Winds began at Independence Community College, organized by Dale Casteel, directed of instrumental music at ICC. I was a member of that band during my years at ICC. Dale composed an arrangement of *America The Beautiful* that debuted at the first Symphony of Winds. It has become tradition to end each SOW Concert with this arrangement. Now that I have students participating in the SOW Concert, I decided to carry the tradition a little farther and now this arrangement of one of the most beautiful patriotic songs is a part of our spring concert.

CHAPTER 4 - Miss Liberty March

Unit I. Composer/Arranger

Written by Karl L. King

Arranged by James Swearingen

Karl L. King is one of the most famous writers of march music. Karl was born on February 21, 1891 in Paintersville, Ohio. Shortly after birth, his family moved to Xenia for a short time, then around the turn of the century, the King family moved to Canton. It was there that young Karl was exposed to music and developed a deep interest in bands. His first instrument was the cornet, however he soon switched to the baritone. His first band experience was while he was in his teens, with the Thayer Military Band of Canton. He also spent time as a band member in Columbus and Danville, IL, in 1909. It was during his time spent with these bands that he began composing marches and other works. Beginning in 1910, King began a decade-long career as a circus musician. He spent one season each as a baritone player in the bands of the Robinson's Famous Circus, Yankee Robinson Circus, Sells Floto Circus, and the Barnum and Bailey "Greatest Show On Earth." While a member of these bands, he continued writing music and it was during

this time that he wrote what would become his masterpiece, “*Barnum and Bailey’s Favorite.*”

King accepted the position as bandleader on the Sells Floto/Buffalo Bill Combined Shows in 1914 and he remained with the show for three seasons. In 1917 and 1918, he returned to the Barnum and Bailey Circus band as leader and conductor. Since King had married, he decided to settle down and ended his circus “trouping days”. He returned to Canton in 1919 and led the Grand Army Band. In 1920, King moved to Fort Dodge, Iowa and assumed the leadership of the municipal band. He also operated his own publishing company, the K.L. King Music House. While at Fort Dodge, his band gained national recognition and King became a beloved member of the community as well as a band musician of national and international repute. King was honored with membership in the prestigious American Bandmasters Association. He served as ABA President in 1938 and was later named as an Honorary Life President. The remainder of his life was spent living in Fort Dodge and he passed away on March 31, 1971. After his passing, the Fort Dodge band was renamed the “Karl L. King Municipal Band in his honor.

King was one of the most prolific and popular composers in the history of band music. His compositions included 291 works, including 185 marches, 22 overtures, 12 galops, 29 waltzes and works in many other styles. Karl King had the ability to write first-rate marches for younger, less-experienced bands as well as the most experienced bands at the professional and university levels. Many of his compositions are still being arranged by current composers.

JAMES SWEARINGEN

James Swearingen is a name well-known to band directors today. His talents include performing, composer/arranger and educator. Swearingen has earned degrees from Bowling Green State University and The Ohio State University. He is currently Professor of Music, Department Chair of Music Education and one of several resident composers at Capital University in Columbus, Ohio. His appointment to Capital University was in 1987 and he also became a staff arranger for the Ohio State University Marching Band, a band that has gained nationwide fame.

Swearingen spent eighteen years teaching instrumental music in public schools across central Ohio, prior to his appointment to Capital University. His first teaching position was at Sunbury, Ohio. He then spent fourteen years as Director of Instrumental Music at Grove City High School. While there, his marching, concert and jazz bands all received acclaim for their high standards of performing excellence.

Mr. Swearingen has been very active as a guest conductor, adjudicator and educational clinician. He has participated in trips throughout the United States, Japan, Australia, Europe, Canada and The Republic of China.

Mr. Swearingen's arrangements and compositions have been enthusiastically received by school directors, student performers and audiences worldwide. He has written over 400 published works, including band compositions and arrangements in a variety of musical forms and styles. He has composed 79 commissioned works, many of

which have been chosen for contest and festival lists. He has received several ASCAP awards for published compositions and in 1992 was selected as an Accomplished Graduate of the Fine and Performing Arts from Bowling Green State University. Mr. Swearingen recently received the 2002 Community Music Educator Award given annually by the Columbus Symphony Orchestra. He is currently a member of numerous professional and honorary organizations, including OMEA, MENC, ASBDA, Phi Beta Mu and Pi Kappa Lambda. He was bestowed one the most prestigious awards that a band composer/director can receive when he was invited to join The American Bandmasters Association.

Unit II. Composition

Miss Liberty March was written by a composer that is ranked high among “march” composers. Karl L. King ranks right behind John Phillip Sousa for his powerful marches. I was not able to find any information about this march, other than it was written in 1955 and was one of Karl L. King’s best marches. It is presented a challenging to my younger band students but as I expected, they worked extremely hard to be able to perform the selections at our league and state music festival. The band received a “I” rating at League and a “II” rating at state music festival.

Unit III. Historical Perspective

Marches have been a part of the musical heritage of America since its birth around 1855. John Philip Sousa is known as the “*March King*,” for his many compositions including *Semper Fidelis*, *The Washington Post March*, *The Liberty Bell* and his most famous, *Stars and Stripes Forever*.

Earlier composers wrote what was known as the “early marches” into their symphonies or they were included in a movement known as a “suite”. Beethoven, Mozart and Handel each explored with this form, although most will argue that the movements were not thought of as “*typical American march music*.” Very few people even realize that those movements were considered a march.

R. B. Hall, Henry Fillmore and Karl King were also well known for their specialized form of “*typical American march music*.” King and Fillmore wrote these typical marches, also identified as “*screamer*”. These marches were faster and were very difficult to play. They have an abundance of runs, fanfares and other “showy” features. One unique feature was the showcasing of the low brass players. Many times, they would have one or more strains in which they are highlighted and show their speed and bombast.

Many circus marches would have a lyrical final strain which starts out “*maestoso*”(majestically – slower and more stately), then would speed up to end the march faster than the original tempo in the second half.

Marches are synonymous with American parades. Most branches of the military have used marches as their theme songs.

Unit IV. Technical Considerations

***Miss Liberty March* is considered a Grade III composition. This selection was a great choice for our band, considering that we had 7th-12th grade in our combination Jr./Sr. High Band. I was looking for something that was challenging, but playable for the band students.**

All band members were required to be prepared for a playing test before our contest date, where they would have to play any section at random.

One reason I selected this piece was because of the articulation required to perform it correctly. We worked extensively on the rhythms and tonguing and “playing the rests”.

This song was very challenging for our band, but I felt the students rose to the occasion and I was very proud of the results.

Specific rhythms that we worked on were: ex. m. 1 – dotted rhythm, playing the rhythm correctly; m. 3 – accenting every note; m. 7 – dotted rhythm played correctly; m. 17, 18 – observing the rest. Most of these examples are repeated throughout the piece. Another problem was making sure everyone was tonguing and not playing with a slur unless marked that way. Accents were also something that we had to be sure we played every note accented that was written that way. It was easy to miss some of them.

Each section would play their parts so everyone in the band could hear what was happening in other sections. Some parts that were specifically important were: m. 5-11 – low brass/tenor sax

accompaniment part; French Horn part throughout the piece because it is different than anyone else's part.

Articulation was the most important aspect of learning this piece, once the notes were learned.

We also held a workshop on the last Friday of school before spring break and invited 3 area band directors to come and work with the band students on their contest selections. Erin Shelton, band director at Independence High School, Dr. Charles Yingling, retired band instructor (Southwestern College-Winfield, Dexter High School and Oxford High School), and Ed Shubert, band director at Central High School-Burden worked with the band students in sectionals, helping them with technical concerns with the music. After the sectionals, Dr Yingling worked with the entire band on their selections. It was a great experience for the students and every section learned more about their instruments and how the song was to be interpreted.

Unit V. Stylistic Considerations

We listened to the march played on a CD so the kids could hear what it should sound like. I played many passages for the students to hear on my clarinet so they could hear how the articulation should sound. As mentioned before, there are many rhythms that are not technically difficult, but have to be played correctly to have the affect that is desired for a march. Each section that is repeated needs to be played at a different dynamic level. Each section in the band needs to be aware of the other parts, knowing whether they were playing the melody, the counter melody or an accompaniment part.

Unit VI. Musical Elements

Miss Liberty March begins in the key of Eb and moves to the key of Ab at the Trio. King uses many dominant of the dominant chords to create interesting leading tones. The entire piece is a typical march with the percussion playing with march like patterns to set the stage for the band. There are several passages in the piece where different sections play contrasting parts that need to be emphasized.

Unit VII. Form and Structure

Miss Liberty March begins with a 4 measure introduction followed by the repeated “A” section for 16 measures, then a 1st and 2nd ending. The “B” section continues for 16 measures that repeats and also has a 1st and 2nd ending. The Trio or part “C” begins in measure 39 and continues with woodwinds and low brass playing for 32 measures. At measure 71, the trumpets and trombones join the band and the Trio is repeated with full band.

<u>SECTION</u>	<u>MEASURE</u>	<u>EVENT AND STRUCTURE</u>
Introduction	1-4	First note is very important – sets the energy for the entire piece. Accents and articulation need to be crisp. Rests need to be “heard!” Beginning is loud and solid. Everyone is playing. Key of Eb Major.

<u>SECTION</u>	<u>MEASURE</u>	<u>EVENT AND STRUCTURE</u>
Theme “A”	5-21	Typical march style, medium loud. Dotted rhythms need to be crisp and clean. Hold out half notes through the entire measure. Observe the rests. Counter melody in trombones, tenor sax. Accents necessary part of this song. This part is repeated, playing a little softer the second time. French horn part will be played by an alto sax. There is a rest on beat 1 of the second ending – very effective!
Theme “B”	22-38	Very similar in style to Theme “A” but lyrical line is new. Many scale patterns throughout this section. Be careful with the accidentals. Harmonic structure explores many different chords in this section. Articulation still extremely important. This section is also repeated, again playing a little softer the second time through.
Theme “C-1” Trio	39-70	Key Change to Ab Major. Typical Trio style. No trumpets or trombones in this section. Dynamics are soft with crescendo and decrescendo toward the end of this section. Smooth legato phrases contrasted with articulated notes. Counter melody in baritone and tenor saxophone to bring out. French horn part (played by alto sax) also important.
Theme “C-2” Trio	71-102	Same as Theme “C-1” except that the trumpets and trombones are

<u>SECTION</u>	<u>MEASURE</u>	<u>EVENT AND STRUCTURE</u>
Theme “C-2” Cont. - Trio		added, both playing the melody. Naturally the dynamic level is louder due to the increased instrumentation. Momentum continues to the end with a final <i>sfz</i> ending the piece.

Unit VIII. Suggested Listening

I found a recording of Miss Liberty March at <http://listeninglab.stanton.com> for the kids to listen to. It is available for them to listen to it at home, also.

Unit IX: Additional References and Resources

King, Karl, composer and James Swearingen, arranger. Miss Liberty March Score Notes. Barnhouse Heritage of the March Series, C.L. Barnhouse Company, Oskaloosa, Iowa, 1955, 2006

Stanton’s Sheet Music Listening Lab – Miss Liberty March
<http://listeninglab.stantons.com/item.php?stno=346805>

Wikipedia – The Free Encyclopedia – Marches –
[http://en.wikipedia.org/march_\(music\)](http://en.wikipedia.org/march_(music))

Unit X. Seating Chart and Band Personnel

The seating chart is on the next page.

JR./SR. HIGH CONCERT BAND PERSONNEL

FLUTE

Kristyn Farrice (11)

Katie Allison (9)

Lindsay Jones (8)

Amanda Jones (8)

CLARINET

Baylee Williams (10)

Lanie Miller (9)

Emily Wark (9)

Hannah Williams (7)

Allyssa Kline (7)

Courtne Newby (7)

Melanie McGarity (8)

BASS CLARINET

Brittany Hills (9)

ALTO SAXOPHONE

Heather Chrisman (10)

Timothy Miller (7)

Jordyn Green (10)

Jaron Thompson (7)

TRUMPETS

Lauren Miller (11)

Caleb Bechtle (12)

Brandon Underwood (11)

Wes Copeland (9)

Crystal Clark (9)

Sterling Pray (8)

Hannah Smylie (7)

Bobbie Hartley (11)

Dylan Usry (10)

Jared Usry (8)

Lexi Burger (7)

TROMBONE

Jonathan Howard (7)

BARITONE

Timothy McDonough (10)

Kristopher Smilko (8)

TUBA

Jayson Stettler (12)

Cont. on next page

JR./SH. CONCERT BAND PERSONNEL, CONT.

TENOR SAXOPHONE

Kylee Baker (10)

Cheyenne Kline (8)

Grade Level in ()

PERCUSSION

Brandon McCann (12)

Bryson Zimmerman (8)

Paula Powell (8)

Austin Filtinberger (8)

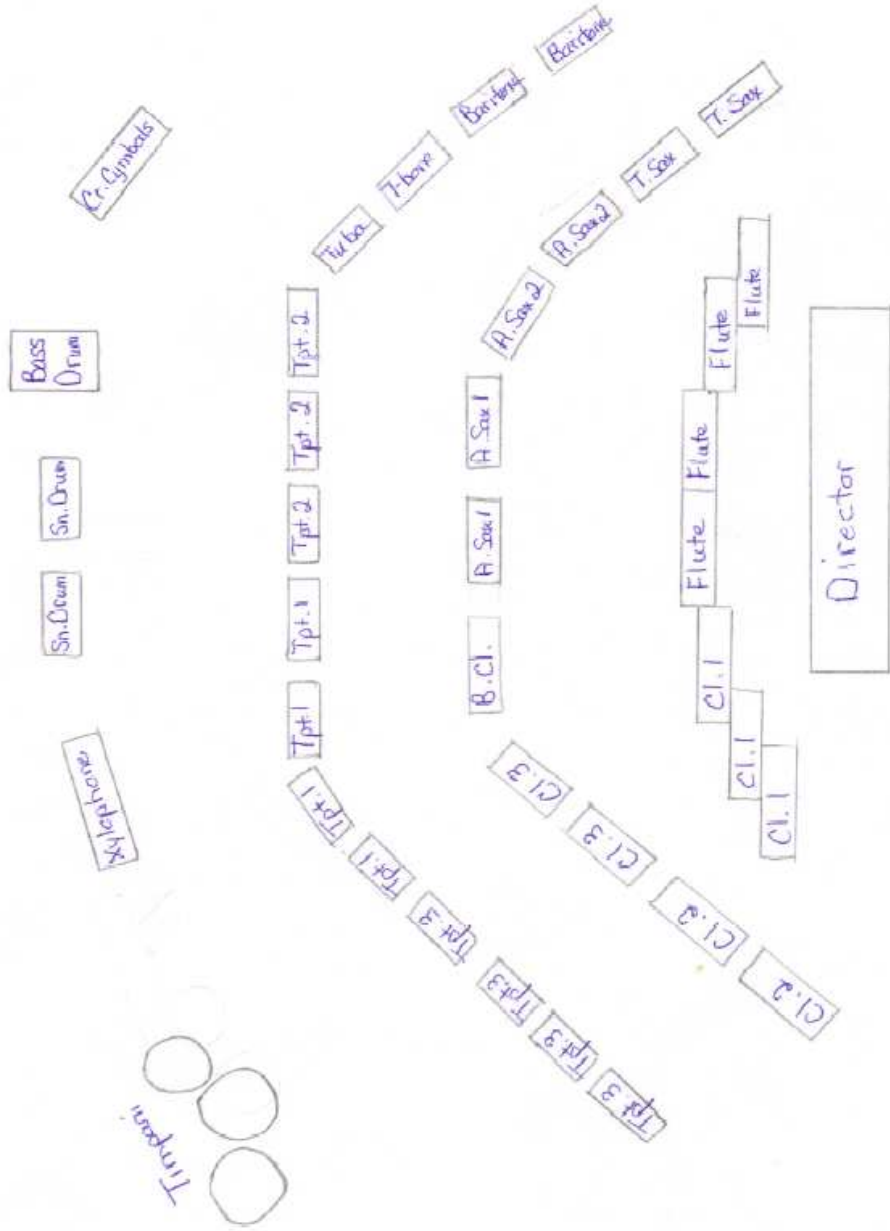
Chandler Brandon (7)

Jacob Chrisman (8)

Dylan Warmbrodt (9)

The seating chart is on the next page.

Sedan Jr./Sr. High Concert Band



Co-directors : Rosie Sweeney & Trish Roudybush

CHAPTER 5 – CRESTWOOD

Unit I. Composer

Written by Nancy H. Seward

Nancy Heitman Seward was born in August of 1930 in Oklahoma. She grew up in Lincoln, Illinois and earned her BME degree (cum laude) from Central Methodist College in 1952. While playing clarinet in the CNC Band, she met her husband Ken.

Nancy taught music in the elementary and secondary schools in Kansas and Missouri, then at her alma mater, Central Methodist College. She furthered her education with graduate courses at the University of Michigan and the University of Missouri.

Although retired from teaching, she has continued to compose band music and adjudicate music festivals. She recently arranged *An English Yuletide*, the last composition she intends to pen. *An English Yuletide* is based on traditional English carols.

Nancy has written many quality pieces for younger and smaller bands and the performance notes to each piece always clearly give learning objectives and stylistic considerations. Each piece also states the music standards that the composition addresses. Her goal has always been to improve the repertoire available to school bands.

Nancy has been honored by Central Methodist College with their Distinguished Alumni Award and also received the Hall of Fame Award from the Missouri Bandmasters Association.

Unit II. Composition

***Crestwood* was composed by Nancy H. Seward, a writer whose main purpose for composing was to write quality music for school bands, focusing on the younger bands. The band score offers many learning objectives on the inside cover that are helpful to the director.**

***Crestwood* begins with a slow, pensive section with dynamic nuances, helping the students gain an understanding of musical expression and phrasing in a legato style. Contrasting with the opening section, the lively Allegro section is in a detached style that includes syncopated figures. By utilizing a contrast of dynamics, legato vs. staccato and accented phrases, the piece offers an exciting dimension to the students.**

This selection uses many terms for the students to become acquainted with including: Andante – a slow walking tempo; Allegro – fast; Ritardando – gradually slowing; Fermata or “bird’s eye” – hold until director cuts you off; Caesura or “railroad tracks” – pause to allow for a change of mood or style; intonation – listen carefully and match your pitch to the rest of the band, particularly in the unisons. Other common terms include: legato, staccato, accent, mezzo piano, mezzo forte, crescendo and decrescendo. This selection is in 4/4 time.

Unit III. Historical Perspective

Crestwood is listed as an overture on the KSHSAA Required Music List for band. The original word “overture” came from the French word *ouverture*, meaning opening. In music it is the instrumental introduction to a dramatic, choral or occasionally, instrumental, composition. Composers such as Beethoven and Mendelssohn began to use the term during the early Romantic era to refer to early instrumental, programmatic works before the genres of symphonic poem were established.

The French overture consists of a slow introduction in a marked “dotted rhythm” followed by a lively movement in fugato style. *Crestwood* is written in this style. The traditional overture was frequently followed by a series of dance tunes before the curtain rose. It was also used in English opera with its distinctive rhythmic profile. Jean-Baptiste Lully, Henry Purcell and Johann Sebastian Bach used this style frequently. It is also most often used in preludes to suites and can be found in non-staged works such as cantatas.

The overture found its way to Italy and became established in operas. It eventually evolved into a fanfare-like element and took on the pattern of the sonatina form. Italian overtures were often detached from their opera and played as independent concert pieces. This led to the development of the symphony.

The overture continued to change through the Classical and Romantic period to match the changes taking place in the form of music. Gioachino Rossini can be credited for the revival of the overtures with the forms he had developed and perfected. The *William*

Tell Overture served as the model for the 19th century romantic overture.

During the nineteenth century, operettas and light operas substituted a medley of the melodies that were to follow in the production at the beginning of the performance. This idea caught on and was followed in the production of Broadway musicals. The overture was played before the curtain rose and many times repeated before the curtain rose signally the second half of the performance. By the end of the eighteenth century, opera overtures were beginning to be performed as separate items in the concert hall. The concert overture was intended to be performed as an individual concert piece without any reference to stage performance and it was generally based on some literary theme. Today, an overture is a composition that evokes a particular feeling and is often played alone or as a beginning to a musical, operetta or opera.

Unit IV. Technical Considerations

Crestwood is a Grade II composition according to the KSHSAA Required Band List. Since our size of school only needed one song from the list, we selected this piece. We felt it was a song that our band could be successful with and it would allow us an opportunity to work on technique after the notes were learned. Our second selection for Music Festival was a Grade III, so this was a good contrast to that selection.

Crestwood is written in the Key of Bb and uses mostly 4 bar phrases. The first half of the song is legato and lyrical in sound, very smooth and connected. One thing we worked consistently on was holding notes out for the entire phrase. Many were stopping the sound before the final beat of the phrase.

We also worked intensely on the articulation necessary to perform this piece correctly. There were a lot of two-note slurs in the first half of the song. Students had to constantly be thinking about what they were playing – not just playing notes. It was a great lesson in learning that you can either simply play notes....or you can make music. They learned that there is a distinct difference!

During the first part of the song, we also worked on the rise and fall of the 4-bar phrases. One thing that I stressed over and over was “if

it is on the page, then we need to do as it says!” Dynamics were another criteria that we paid intense attention to, making sure that we could hear the difference between markings such as *p* or *mp*.

The second part of the song was peppy and lively. It was definitely a contrast to the first part. We worked slowly on mastering the technique marked in the music. There was a constant changing from legato to staccato. Again, the phrases were 4-bar phrases with a dynamic rise and fall within the phrase. Both sections had a 4-bar phrase for the woodwinds and low brass, contrasting with another 4-bar phrase for trumpets and low brass.

The percussion part was very simple for the first half of the piece; however, the snare drum part was very rhythmical in the second half.

As mentioned before, *Crestwood* and *Miss Liberty March* were a good fit for our band. We were able to set goals that were attainable but not too simple. Also, as mentioned before, the band received a “I” rating at our League Music Festival and a “II” rating at State Music Festival. We were extremely pleased, especially since our band was half 7th and 8th graders.

Unit V. Stylistic Considerations

Tone quality is of utmost importance on a slower, lyrical piece like *Crestwood*. We have spent a lot of time working on the phrasing and listening to what we actually hear. There is a lot of contrary motion going on in this piece between the upper voiced instruments and the lower voices. The melody needs to be aware of what the harmony is doing and vice versa. The dynamics within each 4-bar phrase are what makes this song come to life. The crescendos need to gently rise to the peak of the phrase, then softly decrescendo, gradually to the end of the phrase.

As with any composition, students need to be aware of making music, not just playing notes. This song does a great job of making the most of contrast between the andante section compared to the allegro section. This song is a beautiful and exciting composition when the articulation is done correctly.

Unit VI: Musical Elements

This piece has a standard tonal center. The song is written in the key of Bb Major and does not vary from that center. The Bb major scale and arpeggio are used throughout the song in various instrumentation. This allows the students, especially the young band students to become completely familiar with the Concert Bb scale. Many of the sections will play part of the scale in stepwise motion at some aspect during the piece. Much of the movements between notes are intervals of seconds or thirds. There are no leaps over a fifth in the entire piece. The Bb Major chords (tonic), the Eb Major chords (sub-dominant) and the F Major chords are the main chords used throughout the piece.

Unit VII: Form and Structure

The form for *Crestwood* is a very simple and common form. The following chart demonstrates the form and structure:

<u>SECTION</u>	<u>MEASURE</u>	<u>EVENT AND SCORING</u>
Theme “A”	1-8	Full band playing, key of Bb Major, using this scale in contrary motion between sections. Each 4-bar phrase has dynamic rise and fall. Character is slow and pensive, very legato. Chord progression is back and forth between the I, IV, and V chords in a very typical fashion. Very little percussion – only triangle here.
Theme “B”	9-16	Very similar to Theme “A” in style. New melody line with upper wood-

<u>SECTION</u>	<u>MEASURE</u>	<u>EVENT AND STRUCTURE</u>
Theme “B” cont.		winds playing along with low woodwinds in the first 4 measures, then trumpets and low brass play the next 4 measures. No percussion until m. 16.
Theme “A”	17-24	Completely like the beginning Theme “A” except for the dynamic changes at m. 21 to mezzo piano and the ritardando at m. 24 with the fermata and the caesura.
Theme “C”	25-32	Allegro section with a 4 measure phrase followed by a 4 measure phrase that is a variation of the “C” Theme. Snare drum and bass drum join the piece with a lively rhythm. Very articulate with contrast between slurs and staccato notes. Many accents in this section.
Theme “D”	33-40	As in the first part of the song, this section has a 4 measure phrase that features the woodwinds only, followed by a 4 measure phrase featuring the brass section. Woodwinds are loud, while the brass are medium soft. Percussion continues as in section “C”. Strong crescendo in measure 40 leads into the final section.
Theme “C”	41-49	Same as the previous Theme “C” except for the final 2 measures. There is a ritardando and crescendo in the final 2 measures ending the piece on a loud climax.

Unit VIII: Suggested Listening

Nancy H. Seward, *Crestwood* –

www.sheetmusicplus.com/composers/20193?sort=top_selling

Unit IX – Additional References and Resources

**Seward, Nancy H. *Crestwood* Score Notes. Achievement Series,
Wingert-Jones Music, Inc., 1993.**

Music Program Notes- Nancy H. Seward

http://www.windband.org/foothill/pgm_note/notes_s.htm#seward

Wikipedia – The Free Encyclopedia – Overtures –

<http://en.wikipedia.org/wiki/overture>

Unit X. Seating Chart and Band Personnel

JR./SR. HIGH CONCERT BAND PERSONNEL

FLUTE

Kristyn Farrice (11)

Katie Allison (9)

Lindsay Jones (8)

Amanda Jones (8)

CLARINET

Baylee Williams (10)

Lanie Miller (9)

Emily Wark (9)

Hannah Williams (7)

Allyssa Kline (7)

Courtnie Newby (7)

Melanie McGarity (8)

BASS CLARINET

Brittany Hills (9)

ALTO SAXOPHONE

Heather Chrisman (10)

Timothy Miller (7)

Jordyn Green (10)

Jaron Thompson (7)

TRUMPETS

Lauren Miller (11)

Caleb Bechtle (12)

Brandon Underwood (11)

Wes Copeland (9)

Crystal Clark (9)

Sterling Pray (8)

Hannah Smylie (7)

Bobbie Hartley (11)

Dylan Usry (10)

Jared Usry (8)

Lexi Burger (7)

TROMBONE

Jonathan Howard (7)

BARITONE

Timothy McDonough (10)

Kristopher Smilko (8)

TUBA

Jayson Stettler (12)

Cont. on next page

JR./SH. CONCERT BAND PERSONNEL, CONT.

TENOR SAXOPHONE

Kylee Baker (10)

Cheyenne Kline (8)

Grade Level in ()

PERCUSSION

Brandon McCann (12)

Bryson Zimmerman (8)

Paula Powell (8)

Austin Filtinberger (8)

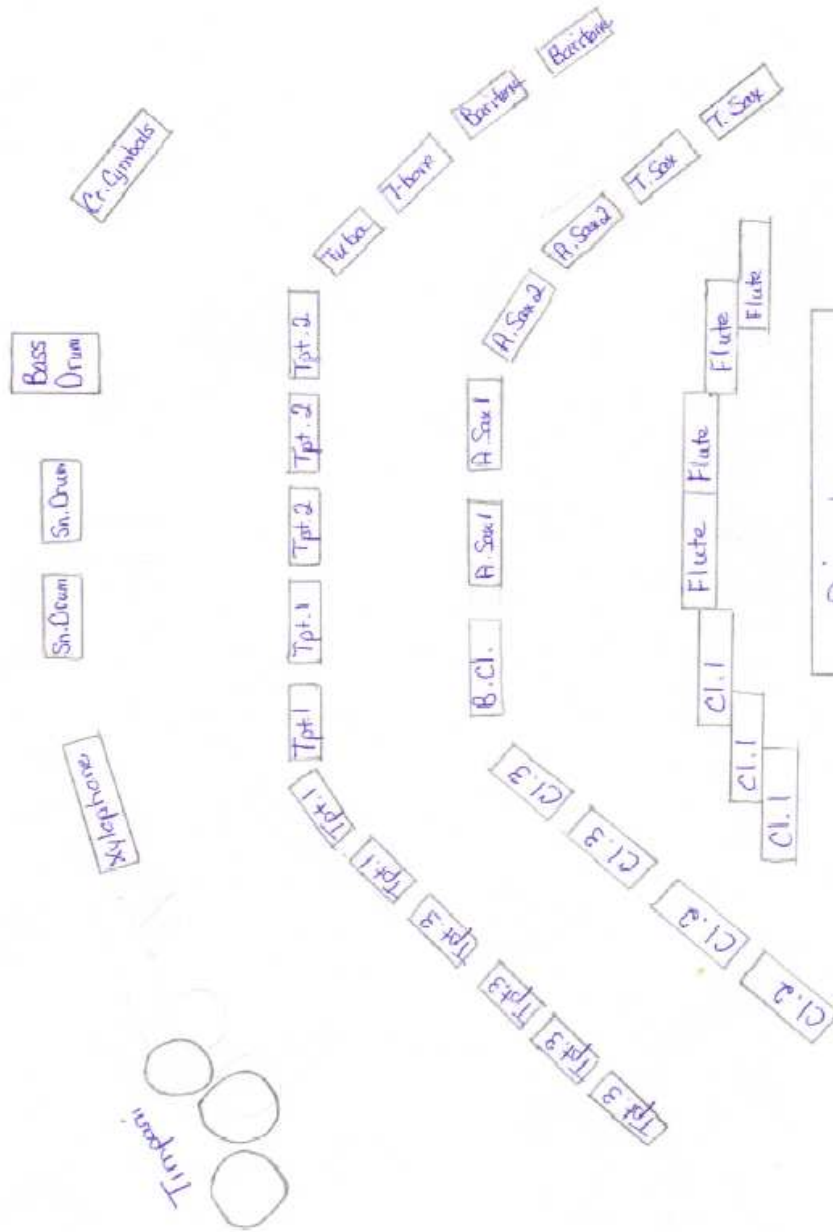
Chandler Brandon (7)

Jacob Chrisman (8)

Dylan Warmbrodt (9)

The seating chart is on the next page.

Sedan Jr./Sr. High Concert Band



Co-directors : Rosie Sweeney & Trish Roudybush

CHAPTER 6

LESSON PLANS

JR./SR. HIGH CONCERT BAND

Rehearsal Date: Week of February 2-6, 2009

Monday, February 2, 2009

Warm-up:

Symphonic Warm-ups For Band by Claude T. Smith

- I.3 - Concert Bb Scales – Part A and B
- II.I – Etude – Sightread
- III.1 – Chorales – A Mighty Fortress Is Our God

Literature:

Crestwood

- Read score notes to class
- Point out the Bb scale patterns they are familiar with
- Sightread through the piece.
- Discuss the difference between legato and staccato

Miss Liberty March

- Read score notes to class
- Discuss Eb Major
- Discuss the difference between a march and an overture
- Sightread through the piece.

Tuesday, February 3, 2009

Warm-up:

***Symphonic Warm-ups For Band* by Claude T. Smith**

- **I.3 - Concert Bb Scales – Part A and B**
- **II.I – Etude – mm. 1-4**
- **III.1 – Chorales – A Mighty Fortress Is Our God**

Crestwood

- **mm. 1-8 – Flutes, Clar. I, Tpt. I**
- **mm. 1-8 – Clar. II, Alto Sax., Tpt. II**
- **mm. 1-8 – B. Clar., T. Sax., T-bone, Baritone, Tuba**
- **Discuss phrasing**
- **Discuss dynamics**

Miss Liberty March

- **mm. 1-4 – all together – clap rhythm**
- **mm. 1-4 – all together – play notes**
- **Emphasize dotted pattern**
- **mm. 5-20 – play together**

Wednesday, February 4, 2009

Miss Roudybush is here today.

Warm-ups:

***Symphonic Warm-ups For Band* by Claude T. Smith**

- **I.3 - Concert Bb Scales – Part A and B**
- **II.I – Etude – mm. 1-4**
- **III.1 – Chorales – A Mighty Fortress Is Our God**

Sectionals:

- **Break into small groups and work on the following:**
- **Section leaders in charge**
- ***Crestwood* – mm. 1-25**
- ***Miss Liberty March* – mm. 1-38**
- **Section leaders are to guide rehearsals to learn every note in the measures assigned, especially helping the younger students.**
- **Students are also reminded to pay attention to musical aspects of the songs, such as dynamics, accents, and articulations.**

Thursday, February 5, 2009

Warm-ups:

***Symphonic Warm-ups For Band* by Claude T. Smith**

- **I.3 - Concert Bb Scales – Part A and B**
- **II.I – Etude – mm. 5-8**
- **III.1 – Chorales – A Mighty Fortress Is Our God**
- **These warm-ups will be part of a playing test in a few weeks**

Literature:

Miss Liberty March

- **mm. 1-20 - check different sections for accurate notes**
- **mm. 1-20 – percussion – check rhythms**
- **mm. 5-20 – Fl., Cl. 1, 2, 3**
- **mm. 5-20 – Tpt. 1, 2, 3**
- **mm. 5-20 – A. Sax 1, 2**
- **mm. 5-20 – T. Sax, T-bone, Baritone, Tuba**
- **mm. 5-20 – percussion**
- **mm. 5-20 – all play together**

Friday, February, 6, 2009

Warm-up:

Symphonic Warm-ups For Band by Claude T. Smith

- **I.3 - Concert Bb Scales – Part A and B**
- **II.I – Etude – mm. 5-8**
- **III.1 – Chorales – A Mighty Fortress Is Our God**
- **These warm-ups will be part of a playing test in a few weeks**

Literature:

Miss Liberty March

- **mm. 5-20 – All play together**
- **listen & make corrections**
- **discuss dynamics and accents**
- **work with percussion on all parts**

Crestwood

- **play through mm. 1-25**
- **mm. 1-9 – woodwinds only**
- **mm. 1-9 – brass only**
- **mm. 1-9 – all play**
- **mm. 9-12 – woodwinds**
- **mm. 13-16 – brass**
- **mm. 1-25 – play through again – all**

LESSON PLANS

JR./SR. HIGH CONCERT BAND

Rehearsal Date: Week of February 9-13, 2009

Monday, February 9, 2009

Miss Roudybush is here today & directing band

Warm-up:

Symphonic Warm-ups For Band

- I.3 – Concert Bb Scales – Part A, B & C
- II.1 – Etude – mm. 1-8
- III.1 – Chorales – A Mighty Fortress Is Our God

Literature:

Crestwood

- mm. 25-33 – Fl., Cl., A. Sax., Tpt.
- mm. 25-33 – T. Sax., B. Cl., T-bone, Baritone, Tuba
- mm. 25-33 – Percussion – sectional with Mrs. Sweaney
- mm. 25-33 – play together

Miss Liberty March

- mm. 1-21 – play through entire section – all parts
- work on problem areas
- review correct rhythm and articulation.
- mm. 22-37 – WW – sectional with Mrs. Sweaney
- mm. 22-37 – Brass – work out notes
- mm. 22-37 – Percussion – all play
- mm. 22-37 – All band together

Tuesday, February 10, 2009

Warm-up:

Play the Concert Bb scale on the rhythm that is played in mm. 7-8 of *Miss Liberty March*.

Miss Liberty March

- **mm. 22-37 – listen to each section play - woodwinds**
- **mm. 22-37 – listen to each section play – brass**
- **mm. 22-37 – listen to each section play – percussion**
- **mm. 22-37 – all sections play together**

Crestwood

- **mm. 33-36 – woodwinds – work on notes and articulation**
- **mm. 37-40 – brass – work on notes and articulation**
- **mm. 37-40 – percussion – work on rhythm**
- **mm. 37-40 – play all together.**

Wednesday, February 11, 2009

Miss Roudybush is here & directing today.

Warm-up:

Symphonic Warm-ups For Band

- **I.3 – Concert Bb Scales – Part A, B & C**
- **II.1 – Etude – mm. 1-8**
- **III.1 – Chorales – A Mighty Fortress Is Our God**

Crestwood

- **mm. 33-36 – woodwinds – review**
- **mm. 33-36 – brass – review**
- **mm. 33-36 – percussion – review**
- **mm. 1-36 – complete band play all together**

Miss Liberty March

- **mm. 1- 38 – complete band play all together**
- **mm. 39-54 – Fl., Cl., A. Sax., - work on notes**
- **mm. 39-54 – T. Sax., Baritone – work on notes**
- **mm. 39-54 – Percussion – work on rhythms**
- **mm. 39-54 – 1 Alto Sax plays transposed FH part**
- **mm. 71-86 – Tpt. – work on notes**
- **mm. 39-71 – complete band play all together**

Thursday, February 12, 2009

Warm-up:

Symphonic Warm-ups For Band

- **I.3 – Concert Bb Scales – Part D – Chromatic Scale**
- **II.1 – Etude – mm. 9-12**

Literature:

Rock ‘n’ Roll Explosion

- **mm. 1-5 – discuss rhythm – triplet patterns**
- **remind them to check on key signature and accidentals**
- **complete band play these measures together**
- **mm. 6-34 – sightread – “*Rock Around The Clock*”**
- **mm. 35-54 – sightread – “*Blueberry Hill*”**
- **mm. 1-54 – sightread through all measures**

Crestwood

- **complete band play all the way through**
- **review any parts that need extra work**
- **listen for intonation & articulation**

Miss Liberty March

- **read through entire piece, making note of areas that require extra work.**

Friday, February 13, 2009

“Friday Fun Day!”

No talking today – playing only.

Warm-up:

Concert Bb Major Scale

Concert Bb Chromatic Scale

Miss Liberty March

Crestwood

Review pep band songs per students choice.

LESSON PLANS

JR./SR. HIGH CONCERT BAND

Rehearsal Date: Week of February 16-20, 2009

Monday, February 16, 2009 – No School today – Inservice Day

Tuesday, February 17, 2009

Warm-up:

Symphonic Warm-ups For Band

- I.3 – Concert Bb Scales – Part D – Chromatic Scale
- II.1 – Etude – mm. 1-12 – work out rhythms that are still causing problems – also double check accidentals

Rock 'N' Roll Explosion

- review mm. 1-34 – all together
- review mm. 35-54
- sightread mm. 54-72

Crestwood

- mm. 1-24 – play all together, listening for legato sections played correctly.
- Remind them of dynamic levels
- Listen for contrasting parts to be heard in proportion.

Miss Liberty March

- mm. 39-70 – rehearse problem areas, making corrections to notes.
- mm. 71-102 – rehearse brass section, checking for correct notes.
- Mm. 39-102 – complete band play this section.

Wednesday, February 18, 2009

Miss Roudybush is here today and directing.

Warm-up

Symphonic Warm-ups For Band

- **I.3 – Concert Bb Scales – Part D – Chromatic Scale**
- **II.1 – Etude – mm. 1-12 – remind students they will be tested over this Etude at the beginning of March**

Miss Liberty March

- **Play through entire piece, making note of areas that still need attention**

Crestwood

- **Mm. 25-32 - Fl., Cl., A. Sax & Tpt. check notes and articulation**
- **Play through entire piece, making note of areas that still need attention**

Shaker Variants

- **Sightread through piece**
- **Break into sectionals for 15 minutes to work out parts**

Thursday, February 19, 2009

Warm-up:

Symphonic Warm-ups For Band

- **I.3 – Concert Bb Scales – Part D – Chromatic Scale**
- **Listen to scale by sections – remind students they will be tested on this scale the first of March.**

Shaker Variants

- **continue working with parts, breaking down into sections as needed.**

Miss Liberty March

- **mm. 1-38 – students who play the melody – all other band members listening critically to this section. Open discussion among band members of what they have heard. Postive comments directed to section.**
- **mm. 1-38 – percussion sections plays – same as above – all students listening critically.**
- **mm. 1-38 – students who do not play the melody – same as above.**
- **mm. 1-38 – entire band plays – again, listening to what is happening around them.**

Crestwood

- **Play entire piece with full band.**

Friday, February, 20, 2009

Warm-up:

Symphonic Warm-ups For Band

- **I.3 – Concert Bb Scales – Part D – Chromatic Scale**
- **Listen to scale by sections – remind students they will be tested on this scale the first of March.**

Rock “N” Roll Explosion

- **Begin at beginning and play as far as possible, stopping to restart as necessary.**

Crestwood

- **Play through entire piece, only stopping for major concerns.**

Miss Liberty March

- **Play through entire piece, only stopping for major concerns.**

Student choice for rest of class.

Lesson Plans will continue in the same format for the rest of the semester with the spring concert being held on April 28, 2009.

CHAPTER 7 – Macro-Micro Analysis

MACRO-MICRO ANALYSIS

MISS LIBERTY MARCH

Composer – Karl L. King

Arranger – James Swearingen

Pg. 47-53.

CRESTWOOD

Composer – Nancy H. Seward

Pg. 54-56.

Measure Number	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Form	Introduction																
Phrase Structure																	
Tempo																	
Dynamics	<p>f ></p> <p>mf repeat should be slighter softer than 1st time ></p>																
Meter/Rhythm	<p>2/4</p> <p>repeat patterns</p>																
Tonality	E ^b Major																
Harmonic Motion	V7 →																
Orchestration	<p>Complete Band w/ perc.</p> <p>March</p>																
General Character	<p>March</p> <p>Separation between notes important</p> <p>Crisp & clean</p>																
Means for Expression	<p>Accents have to be accurate.</p> <p>Everyone has to be silent together on rests</p>																
Conducting Concerns/Rehearsal Considerations	<p>Articulation - tonguing important</p> <p>"heard" throughout song.</p> <p>Since I have no French horn, have A. Sax player on F.H. part</p>																

Measure Number	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34
Form	"A" Cont.		Repeat 2nd End.		B Section												
Phrase Structure																	
Tempo	♩ = 120																
Dynamics	f > mf f																
Meter / Rhythm	 mostly simple rhythm but ♩ must be clean.																
Tonality	E ^b Major																
Harmonic Motion	V V ⁴ I V ⁴ vi IV I V ⁴ ii																
Orchestration	Complete Band w/ perc.																
General Character	March like w/ some legato measures																
Means for Expression	Slightly different, still uses articulation with ♩ phrase, alternating w/ ♩																
Conducting Concerns/ Rehearsal Considerations	Separation important Watch accidentals Fl. B ⁴ Bring out descending A Sax - G ⁴ scale, m. 23, 27 Cl./Tpt. C# L.Br. - B ⁴ Watch accidentals 7 on high note Climax																

Measure Number	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51
Form	"B" Cont.		Trio "C" Section														
Phrase Structure																	
Tempo	♩ = 120 cont.		♩ = 120 cont.														
Dynamics	Accents & rise in melody make dynamic contrast. <i>f - mp</i>																
Meter/Rhythm																	
Tonality	E ^b Major, cont.		A ^b Major														
Harmonic Motion	V I		I ii ii V I														
Orchestration	Full band		Full band except for trap & t-bone														
General Character	March like		Still has march-like feel, but more melodic in the trio														
Means for Expression	Climax of Section "B"		Smooth legato phrases. Rests are extremely important.														
Conducting Concerns/Rehearsal Considerations	Accented parts in low brass; T. Sax. & Important!		T. Sax & Euph. parts - counter melody. Bring out part.														

Measure Number	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68
Form	Trio-Cont. "C" Section - continuation of "C" first time through																
Phrase																	
Structure																	
Tempo	♩ = 130 cont.																
Dynamics	p allow not marked, dynamics should rise with melodic phrase																
Meter / Rhythm	2/4 cont.																
Tonality	A ^b Major																
Harmonic Motion	Vii ^b V I ii V I Vii ^b V/U V ^b V ^b																
Orchestration	Full band																
General Character	continue w/ soaring melodic line in Fl., Cl., Sax, counter melody in F.H. + Euph.																
Means for Expression	small climax then leads back to like beginning of "C"																
Conducting Concerns / Rehearsal Considerations	Check notes many 4ths & 5ths. Rehearse all like sections together. Each listening to other parts. Check rhythm & rests.																

Measure Number	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85
Form	"C" cont. Repeat of entire "C" Section																
Phrase Structure																	
Tempo	♩ = 120 cont.																
Dynamics	f f. as before phrases should be shaped. Trumpets joining @ m. 71 will automatically increase volume.																
Meter / Rhythm	same as before																
Tonality	A ^b Major																
Harmonic Motion	I V I ii IV I V V ^{9/10} VI/V V																
Orchestration	Tpt. + T-bone full band / w percussion																
General Character	March like w/ trio being more legato + flowing.																
Means for Expression	Bring out Fl. Pic. with 16th notes. Bring tpt. + t-bones in strong																
Conducting Concerns / Rehearsal Considerations	Last section needs to be strong, loud but not over bearing. Lots of motion to song.																

Measure Number	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102
Form	Continuation of Trio "C" to the end.																
Phrase Structure																	
Tempo	♩ = 120 conf.																
Dynamics	f - dynamics continue to rise & fall with each phrase - loud & strong at end w/ str on last chord.																
Meter/Rhythm	2/4 - same as before																
Tonality	A ^b Major																
Harmonic Motion	V I ii V I V ⁷ /V ⁶ V V ⁷ I I																
Orchestration	Full band w/ percussion - strong																
General Character	March like																
Means for Expression	The excitement of a band in a parade should be felt.																
Conducting Concerns/Rehearsal Considerations	Make sure rhythm remains accurate, melodic phrases rise & fall. Rests should be observed.																

Measure Number	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Form	Theme "A"								Theme "B"								"A"
Phrase Structure																	
Tempo	Andante e. legato																
Dynamics	mf mp mf																
Meter/Rhythm																	
Tonality	B ^b Major																
Harmonic Motion	I IV-I V I I V ₇ V ₇ I IV I IV V I																
Orchestration	Fl. Cl. Oboe, A. Sax., T. Sax., B. Cl., Tpt., T-bone, Baritone, B. Sax., Tuba, Sn. Drum, Triangle, S. Cym., B. Drum																
General Character	Slow, pensive; 4 measure musical phrases																
Means for Expression	Dynamics + phrasing are most important; Each 4 measure has rise + fall in dynamics; Ubrly legato.																
Conducting Concerns/Rehearsal Considerations	All phrases 4 measures - No breathing in between; have to be held full value																
	Students must feel the beauty of the piece + must hear each part to play this piece expressively.																
	A little different musical statement but still legato + pensive																

Measure Number	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34
Form	Theme "A" Theme "C" Variation "C1" Theme "D"																
Phrase Structure																	
Tempo	Andante e legato				rit. //				Allegro				Allegro				
Dynamics	mp				mp				mf				f				
Meter/Rhythm	4 same as before				4				4 only faster tempo				4				
Tonality	B ^b Major																
Harmonic Motion	IV-I VI-V I III-I V-I				I III-II V-I I				I III-II V-I I				I IV-I IV-I V-I				
Orchestration	Full winds Triangle, S. Gymbal				Full winds & percussion				Full winds & percussion				w.w.				
General Character	Slow, pensive				More exciting				More exciting				Accented				
Means for Expression	Same as 1st 8 measures A at m. 24, then //				Staccato & accented notes are very critical to this song. Silencenon rests - listen for it!				Staccato & accented notes are very critical to this song. Silencenon rests - listen for it!				Staccato & accented notes are very critical to this song. Silencenon rests - listen for it!				
Conducting Concerns/Rehearsal Considerations	Continue with 4 measure phrases.				Mood change Pay attention to different patterns played simultaneously.				Mood change Pay attention to different patterns played simultaneously.				Low brass on main beats				

Measure Number	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49
Form	Theme D. cant.														
Phrase Structure	Theme C														
Tempo	Allegro														
Dynamics	f — mp — mf — f														
Meter/Rhythm	4/4 4/4														
Tonality	B ^b Major														
Harmonic Motion	V I V I IV I I V I IV I IV I V I I														
Orchestration	W.W. L. B.W. Trp. T-bow Sn. Drum L. Brass B. Drum Sr. B. Drum														
General Character	Lively, exciting														
Means for Expression	Articulation Play loud but don't over bbw.														
Conducting Concerns/Rehearsal Considerations	Check snare force/accel. rhythm. Don't rush. Work like sections take. Work on slurs, staccato notes + rests.														