

AN EXAMINATION OF WORKS FOR WIND BAND: *OLD CHURCHES* BY MICHAEL COLGRASS, *LITTLE SUITE FOR BAND* BY CLARE GRUNDMAN, *THIS IS MY FATHER'S WORLD* BY FRANKLIN L. SHEPPARD AND HYMN SETTING BY FRED J. ALLEN, AND *PRELUDE AND PRIMAL DANSE* BY ED HUCKEBY

by

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A REPORT

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## **Abstract**

This document is based on the preparation, rehearsal, and performance of selected pieces for the Graduate Conducting Recital of Dara C. Jochum. The pieces examined in the theoretical and historical analysis for this report are *Old Churches* by Michael Colgrass, *Little Suite for Band* by Clare Grundman, *This Is My Father's World* by Franklin L. Sheppard with hymn setting by Fred J. Allen, and *Prelude and Primal Danse* by Ed Huckleby. This document also contains rehearsal plans and procedures for the preparation of the literature. The recital was performed on March 7, 2008 in Hart Recital Hall on the campus of the University of Central Missouri, and was performed by the members of the Leeton High School Concert Band as well as guest performers from the University of Central Missouri Wind Ensemble.

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# **CHAPTER 1 - Introduction and Report Information**

## **Introduction and Statement of Purpose**

My purpose for this project is to apply the knowledge I have gained through my graduate courses at Kansas State University. It is a chance to make an accurate documentation of the varied details of what I do as a music educator through the preparation and performance of selected literature. I have included a thorough investigation of each of the performed works, providing information ranging from composers and historical perspectives to structured score analysis and performance considerations. I have also included examples of my rehearsal plans, my instructional ideas, and seating charts for the performance.

Upon completion of this project I found that I have learned many new techniques and ideas that have helped me grow as an educator. I have become more expressive with my conducting and am much more conscientious of the signals I am sending to my ensembles, not just with the baton, but also my face, free hand and entire body. I have worked to better organize my rehearsals to become more efficient in my instruction. And perhaps my most meaningful learning came from the realization of how much score study and preparation I, as the teacher, have to do to give the students the optimal musical learning experience. Together, all of these things have become invaluable to me as I continue working to become a great educator.

Finally, my intended use for this document will be to serve as a reminder and a guide as I continue growing in my knowledge and practice of good teaching. I will use the various rehearsal and conducting techniques I have learned to run efficient rehearsals. I will use the score analysis techniques I have learned to help deliver the necessary knowledge to my students. And, through clearly defining my personal philosophy of music education, I can continue to hold

myself accountable to it as I develop curriculum and select literature that will help my students reach the objectives I set for them.

### **Performance Information**

The performance of the literature studied in this document took place on March 7, 2008 in Hart Recital Hall on the campus of the University of Central Missouri. The music was performed by the members of the Leeton High School Concert Band as well as guest performers from the University of Central Missouri Wind Ensemble and selected members of my family. Leeton High School, from Leeton, Missouri, has fewer than 100 students grades nine through twelve, and only thirty in the concert band.

Because I wanted the students to have the experience of playing literature with a fuller instrumentation, I began by adding in nine of the Leeton eighth graders. I taught them the music before school, after school, during study hall, and even some during their general music time. I also asked a few members of both my family and the University of Central Missouri Wind Ensemble to supplement some parts and complete the instrumentation. I also added a few players to supplement the areas of weakness within the Leeton band (i.e. tuba, horn, bass clarinet, and trumpet). Because I only had three percussionists in the high school band, I often substituted students from the wind sections to complete the percussion needs. See Appendix A for the full list of personnel on each piece performed on the recital.

I should also note that the students of Leeton High had only played concerts in gymnasiums before! Therefore, I chose Hart Recital Hall at the University of Central Missouri to give both the students and audience the rewarding and exciting experience of playing in a much better facility. For the first time, they played in an acoustically favorable hall complete

with a brightly lit stage and darkened audience seating. The atmosphere was almost reverent and the students seemed to be in a state of heightened emotion as they proudly took the stage.

### **Music Examined**

The music examined in this document includes *Old Churches* by Michael Colgrass, *Little Suite for Band* by Clare Grundman, *This Is My Father's World* by Franklin L. Sheppard and hymn setting by Fred J. Allen, and *Prelude and Primal Danse* by Ed Huckleby.

As I set out to choose this program, I discovered that I had two main criteria that the literature must satisfy for me to justify its presence in my recital. The first was that I wanted the selections to be contrasting, but complimenting to each other as well. I wanted to leave the audience feeling as though they had listened to a complete concert, with varied styles, tempos, keys, modalities, and rhythms. My second requirement was that the literature be challenging to the students in a way that would promote growth in the areas I targeted for the ensemble, but showcasing its strengths as well.

I would like to begin by acknowledging that I chose to open my concert with a piece, *Declaration and Dance* by Larry Clark, which I did not add as part of my Masters project. This piece's sole purpose was to be a lively concert opener so simple that my students could use it as a time to conquer their nerves and hear how the concert hall would react with a nearly-capacity crowd. It is because of the simplistic nature of the work that I chose not to include it in my examination of literature and instead focus on the four "meatier" pieces of the concert.

*Old Churches* fit beautifully into my concert scheme as it is a more intense work that evokes certain images in the mind of the listener. Educationally, I knew that this was a piece my students could never experience without the added instrumentation. For example, there are measures where the flutes break up into five different contrasting notes and this would be

impossible to do with only three flutes in my high school band. One of the most amazing things about this composition is the beauty found in the different colors and textures of the sounds created from having full instrumentation and I wanted my students to have this experience.

*Little Suite for Band* delivers exactly what the title promises. I wanted my students to play a multi-movement work, but with only eighteen rehearsals, I needed to find something of great musical value that we could tackle in a short amount of time. Our time studying the *suite* as it relates to musical form and its derivation from the earlier dance pieces of the baroque era was well spent. Though the piece is rather short in length, it is truly a complete work and definitely worthy of our study.

I programmed *This Is My Father's World* knowing that geographically, Leeton is definitely in the heart of the “bible belt” of the nation, and that this piece would be a very nice contrast to my concert closer. It was written as a hymn, something a great number of my students (and audience) were already quite familiar with, and beautifully arranged for band by Fred J. Allen.

Finally, to end my concert, I chose *Prelude and Primal Danse* because I felt this piece could accurately tie together my entire program. It is full of rhythmic challenges, meter changes, and articulation demands, while simultaneously delivering a catchy, very appealing melody that the students often left my room humming to themselves. I knew it would be a hit with both students and audience.

### **Format of Analysis**

The analysis for each piece of literature in this document will be presented in a very similar manner to the structure found in the series titled *Teaching Music through Performance in Band* and edited by Richard Miles. That is, information will be categorized into ten different

units labeled with headings that will indicate the aspect of analysis being presented in that unit. They are: Composer, Composition, Historical Perspective, Technical Considerations, Stylistic Considerations, Musical Elements, Form and Structure, Suggested Listening, Seating Chart and Acoustical Justification, and Rehearsal Plans and Evaluations. The **Composer** unit will present background information about the composer and may include the composer's birth and death dates, nationality and place of residence, musical background, known teachers and/or students, awards, and other major works by that composer. The **Composition** unit will include more specific information about the work in question. One may find information on the date of the composition, if it was a commissioned project, if the title has significant meanings, or other interesting information available about the piece. **Historical Perspective** provides the reader a look into the historically and culturally significant developments going on in society when the piece was written. This may also give historical information pertaining to the style or form in which the piece was written, or from which the inspiration was taken. **Technical Considerations** refers to the indication of any technical skills needed by students to be able to perform the work adequately, while **Stylistic Considerations** gives a look into performance requirements for correct style, articulation, and expression in the piece. The **Musical Elements** unit will present information the work's melodies, harmonies, rhythms and timbres produced within the work. Tonality, use of scales or patterns, modulations, meters, and the use of certain compositional devices may be discussed in any of the previous three units. The **Form and Structure** will be used to give an overview of the way the piece is constructed, and **Suggested Listening** will provide a list of other literature that is comparable to the analyzed work in ways that may become a useful resource to the instructor.

The last two units to be presented for each piece of literature are not similar to what is found in the *Teaching through Performance in Band* series. They are more geared toward the tangible “hands-on” approach that educators must take with their pupils. The ***Seating Chart and Acoustical Justification*** unit shows the way I set up my ensemble for the performance of the work and why I chose to do it as such. While it is just one possibility of many, it may provide ideas for workable variations for each instructor’s personal situation. The ***Rehearsal Plans and Evaluations*** unit shows sample lesson plans that I used for rehearsal with my ensemble and records of my thoughts and feelings on how well the plan worked.

Finally, at the end of each Unit Study, I have attached a measure by measure formal analysis of the score that includes each of twelve categories. They are: form, phrase structure, tempo, dynamics, meter and rhythm, tonality, harmonic motion, orchestration, general character, means for expression, conducting concerns, and rehearsal considerations. ***Form*** refers to the how the piece is constructed in sections. ***Phrase Structure*** shows arcing lines to demonstrate both the larger and smaller phrases present in the work. ***Tempo*** shows the acceptable speeds at which the music travels, while ***Dynamics*** presents the overall dynamic level measure by measure. ***Meter and Rhythm*** includes not only any changes in meter, but also any important or challenging rhythmic figures that show up throughout the work. The ***Tonality*** category shows all changes in tonal center measure by measure, and the ***Harmonic Motion*** category demonstrates how the harmonic structure changes within the various tonal centers. The section for ***Orchestration*** indicates the different instrumentation used in each section, while the ***General Character*** category is a description of how the music should sound to the listener or what feeling the music is conveying. The ***Means for Expression*** explains what the conductor should do to influence the ensemble to produce the correct character or style within the work. ***Conducting***

**Concerns** shows my notes on specific aspects of my conducting, such as who I will look at or what dynamic level I conduct. **Rehearsal Concerns** are my notes as to what to watch out for in a rehearsal. This is definitely an important part of preparing for a rehearsal.



## Concert Program

### Leeton High School Concert Band

Friday, March 7<sup>th</sup>, 2008  
Hart Recital Hall ~ UCM

Mrs. Dara Jochum, band director  
Mr. Jeff Curley, high school principal  
Mrs. Susan Crooks, elementary principal  
Dr. Bill Nicely, superintendent

#### Music: Education

“Whether by voice or by instrument, musical performance requires physical control and precision of a high order. A child working at mathematics or a language can sit back, mentally, for minutes before facing difficulty. The same child, singing or playing a part, must both obey exactly and artistically the present behests of the music, and at the same time think ahead to prepare himself to deal equally faithfully with what is coming. In no other subject is a child called upon to make four or five decisions a second and act on them continuously for such stretches of time. This combination of constant, continuous vigilance and forethought with ever-changing physical responses constitutes an educational experience of unique value. Moreover, by its nature and traditions, the art lends itself more readily than most activities to the pursuit of excellence, to which there is no nobler aim of education.”

**From Music in Training Colleges; Music Section, Association of Teachers in Colleges and Departments of Education, 1959**

## CONCERT BAND PROGRAM

Declaration and Dance (1996).....Larry Clark

Old Churches (2002).....Michael Colgrass

Little Suite for Band (1957).....Clare Grundman  
I. Prelude  
II. Ballad  
III. Festival

This Is My Father's World (1992).....Franklin L. Sheppard  
Hymn setting by Fred J. Allen

Prelude and Primal Danse (1993).....Ed Hucyby

Mrs. Dara Jochum, conductor

## PERFORMERS

### FLUTE

Jessica Beltz  
Kristin Gallagher\*  
Megan Tylar  
Ali Syler  
Megan Uptegrove

### OBOE

Ashley Korson

### CLARINET

Dana Burford  
Bryanne Corrine  
Mallory Early  
Amanda Gavitt\*  
Caitlyn Hosking  
Jessica Jewell  
Lauren Miller\*  
Jessica Spalding\*

### BASS CLARINET

Kylie Shanley  
Kami Stoneking

### CONTRA ALTO CLAR.

Jacob McCormack

### ALTO SAXOPHONE

John Fleming  
Roy McAllister  
Courtney Robinson\*

### TENOR SAXOPHONE

Taylor Elwell\*

### BARITONE SAXOPHONE

Jonathon McCormack

### FRENCH HORN

Alex Anstine

### TRUMPET

Vincent Binder  
Devon Hamline  
Chelsea Martin  
Melissa McMullin  
Ryan Shanley  
Timothy Spalding\*

### TROMBONE

Cameron Elwell  
David Fleming  
Cody Korson  
Cody McCormack

### EUPHONIUM

Stephanie McCoy

### TUBA

Daniel Callaway  
Jonathon Roseberry

### PERCUSSION

Brett Fox  
Jacob Shawver  
Derrick Stoneking

\* denotes leadership team    ♯ denotes 8<sup>th</sup> grade members

## PROGRAM NOTES

**Larry Clark** (b. 1963) was born and raised in the state of Florida. His father, a long time band director, taught him the joys of music at an early age. He went on to obtain a bachelor's degree in Music Education from Florida State University and then to teach in Florida public schools for a time. After receiving master's degrees in Conducting and Composition from James Madison University in Virginia, he served as Director of Bands at Syracuse University for four years. Clark has also served as an Instrumental Music Editor for Warner Bros. Publications in Miami. He is currently Vice President for Carl Fischer, LLC in New York. At Carl Fischer he serves as the chief editor and coordinates all of Carl Fischer's publishing in all genres of music.

Because of his interest in developing educational material for today's music students, his over 100 compositions represent playability at every performance level. Though *Declaration and Dance* was written for young bands, Larry Clark has achieved a unique harmonic structure and colorful textures that are not normally found in pieces of this grade level. The work opens, as expected, with a bold and exciting musical *Declaration*, and then is followed by a *Dance* that features a simple diatonic melody that is lighthearted and memorable. Other notable works by Larry Clark include *Engines of Resistance*, *Upon a New Horizon* and *A More Perfect Union (The Legacy of James Madison)*.

---

**Michael Colgrass** (b. 1932) grew up without the benefit of musical parents and surroundings. In Brookfield, Illinois, music was found only on the radio and in the movies. It was from watching a movie that he saw drummer Ray Bauduc playing *Big Noise from Winnetka* and discovered a desire to learn percussion. He taught himself as much as he could by starting his own band, listening to live jazz in Chicago, and imitating every rhythmic sound he heard. It was when he went to the University of Illinois that he finally got to study percussion with Paul Price who challenged him to begin writing his own music. His first compositional endeavor was a huge success and

was published in 1961, when he was just 21 years old. Colgrass went on to receive many awards for his unique compositions. He has been honored with a Pulitzer Prize for his work *Déjà vu* (1978) and has even won an Emmy for the PBS Documentary *Soundings: The Music of Michael Colgrass*.

*Old Churches* uses Gregorian chant to create a slightly mysterious monastery scene filled with the prayers and chanting of monks in an old church. Gregorian chant is ancient church music that has been in existence for over 1900 years. The chant unfolds through call and response patterns. One monk intones a musical idea, then the rest of the monks respond by singing back. This musical conversation continues throughout the piece, with the exception of a few brief interruptions. Perhaps they are the quiet comments church visitors make to one another.

---

**Clare Grundman** (1913-1996) was one of the foremost composers of band music in recent American history, having composed over sixty works for band. His arrangements of famous orchestral works are also played throughout the world. The suite is a musical form that originated in the Baroque era. Derived from the term *Suytte* (meaning pieces that followed one another), the earliest suites consisted of groups of dance pieces. Composers have since used the form in variety of personal ways, ranging from a collection of excerpts taken from a larger work, to complete works that are simply a series of contrasting movements.

*Little Suite for Band* is written in three movements. The first movement, *Prelude*, features a lively fanfare-type melody. The second movement, *Ballad*, is to be a direct contrast in that it is played at a much slower tempo and is more thinly scored as it begins with the melody played by muted, solo trumpet. *Festival*, the exciting third movement, brings back the bright sounds and tempo of the first movement, but with a more rhythmic approach.

---

Hymn Story: Maltbie Babcock (1858-1901), a pastor in Lockport, New York, enjoyed hiking in an area called "the escarpment"-an ancient upward ledge near the city. Heading out on such walks, he often proclaimed that "I am going out to see my Father's world." And from his vantage point on the escarpment, he had a beautiful view of God's creation indeed; from the greens of farms and orchards to the blues of Lake Ontario.

It's said that these walks inspired the words to *This Is My Father's World*. Babcock's lovely poem was not published, however, until after his untimely death in 1901. At that time his wife, Catherine, collected and published many of his writings, including the poetry to *This Is My Father's World*. **Franklin L. Sheppard** (1852-1930), a friend of Babcock's, composed the hymn melody, *Terra Beata*, after his death. The hymn was first published in *Alleluia*, a Presbyterian songbook for children, published in 1915.

LYRICS:

This is my Father's world, and to my listening ears  
All nature sings, and round me rings the music of the spheres.  
This is my Father's world: I rest me in the thought  
Of rocks and trees, of skies and seas;  
His hand the wonders wrought.

This is my Father's world, the birds their carols raise,  
The morning light, the lily white, declare their Maker's praise.  
This is my Father's world: He shines in all that's fair;  
In the rustling grass I hear Him pass;  
He speaks to me everywhere.

This is my Father's world. O let me ne'er forget  
That though the wrong seems oft so strong, God is the ruler yet.  
This is my Father's world: the battle is not done;  
Jesus who died shall be satisfied,  
And earth and heaven be one.

---

Composed in 1993, *Prelude and Primal Danse* was commissioned by the Southwestern Michigan Band and Orchestra Association for the District VI All Star Band. It opens with the sounds of distant ritualistic-sounding percussion. A haunting, but beautiful flute solo, leads into the steady, unchanging strains of the *Prelude*. Centered around the key of C natural minor and constantly changing between the time signatures of 4/4 and 3/4, the *Prelude* ends with a brief cadence in the dominant key of G major. The *Primal Danse* is an exciting study of various mixed-meter rhythms. The driving beat is provided by the bass voices of the ensemble and requires at least 10 percussionists playing a total of 14 different instruments. The melody is highly syncopated, but the real challenge is not in playing the rhythms, but in producing the correct accented style that is notated by the composer.

This stimulating concert closer is from the pen of composer, **Ed Huckleby** (b. 1948), who is currently a Professor of Music and Associate Vice President for Academic Affairs at Northeastern State University-Broken Arrow where he serves as the chief academic administrator for the campus. Prior to this appointment, he was an arts administrator for Tulsa Ballet Theatre, Inc, directing the general operations of Oklahoma's premier international ballet company. He also holds the title of emeritus professor of music at Northwestern Oklahoma State University where he served for over two decades as Music Department Chairman and Dean of the Graduate School. Huckleby has over 100 publications for marching, concert and jazz band. He was selected as an "Outstanding Young Man in America," is listed in the "International Who's Who in Music," and was inducted into the Oklahoma Bandmasters Association "Hall of Fame" in 1996. He has created over 35 commissioned works and regularly serves as a clinician, adjudicator and conductor for instrumental ensembles around the world.

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## THANKS TO:

**Leeton Band Students:** If I teach for the rest of my life, I'll never forget this night. Thank you for the hard work and dedication. It's obvious that you enjoy making music. BRAVO!

**Guest Performers:** You answered my call and helped to make this a great musical experience for us.

**Dr. Carla Maltas:** Your love of music education shows in all you do. Thanks for giving your time and energy to help out a fellow Husker fan's wife!!!

**CMENC Students:** You're already great colleagues! Good luck in your future endeavors.

**Dr. Scott Lubaroff:** You're a great teacher and mentor. Your help in organizing this evening was priceless.

**LHS faculty, staff, and administration:** This night wouldn't have happened without you.

**Jennifer Zielke:** I'm so blessed to call you a colleague and a friend.

**Jared:** For all your help (at a moment's notice!), I hope to repay you someday.

**Em:** You're my hero.

**My Family:** Your unfailing love and support mean the world to me. I love you all.

**Chris:** Thank you for being the best husband and father... and for packing a lunch for me every day. I love you.

## **CHAPTER 2 - Music Education Mission Statement**

### **Education: A Foundation for Life Skills**

Attending school is a necessary part of every child's journey to adulthood. While in school, children not only learn about the values and traditions that make up our unique culture, but they practice it as well. Students learn, both directly and indirectly, the physical skills necessary to care for and control their bodies in an acceptable manner. Schools promote socially acceptable behavior and teach students to weigh the consequences of their behavior before making choices. They create opportunities to develop reasoning and logic through the experience of problem solving.

Schools are valuable because of the varied social aspects. In school, students cultivate interpersonal skills through cooperation and collaboration with peers and adults. They learn how to act and interact with each other in social settings, and through this, they form the foundations of their moral character.

Schools are valuable because students discover the art of self-expression. They gain self confidence and pride from successful endeavors and they define their individual value system as they attach worth and meaning to the responsibilities of school.

Schools provide an amazingly multi-faceted education. The life skills taught are absolutely necessary to the development of well-rounded young people. In essence, the purpose is to educate the whole child, body, mind, and soul.

### **Music Education: The Role of the Teacher**

As an educator striving to give my students the best possible musical learning experiences, I believe that it is imperative to be conscientious of the many student learning

theories when planning rehearsals. My own teaching will be rooted in the theories of brain-based learning, constructivism, and observational learning theory.

Brain-based learning is based largely upon the thought that the brain cannot function at its highest peak if there is something preventing it from doing so. As a teacher, I need to create a safe and non-threatening learning environment for the students. Musical training is very conducive to brain-based learning because we engage the “whole” child. While the musician is thinking about several different concepts and performing several tasks at once, we also engage the emotional side and therefore wholly immerse the student in the learning process.

The constructivist theory of learning is really the idea that student learning is built from prior knowledge. New ideas are attached to what is already known to produce new understanding. For me, the idea of “scaffolding” will be in my mind while lesson planning. I will evaluate where the students are currently and develop appropriate goals so they may draw from their prior knowledge to understand new concepts.

Observational learning theory is based on the understanding that students learn from the signals sent by the focus of their attention. As the head of my class, I simultaneously fill the roles of instructor, conductor, and musical mentor to the students. Observational learning theory tells me that my students will always pick up on my actions, emotions, and attitudes and will be a very accurate reflection of my best and worst qualities. Whether I like it or not, I am always modeling for my students so I better “be” what I want them to be. Another large part of this theory is the concept of motivation. Students will only choose to learn what they are motivated to learn, so positive reinforcement from the instructor is very necessary.

As a music educator, it is also important that I be thoroughly prepared to teach the literature I selected as curriculum. This document is evidence of the benefits that come from

proper score study and complete analysis, from every angle, before performing a specific work. When I have done my homework, I will be more competent and confident in the classroom and the students will benefit from a more efficient rehearsal as well. And because music education involves so much more than just learning to play the notes on the page, by becoming more knowledgeable about the music, I will be well-equipped to present pertinent information leading to the students' more comprehensive understanding of the curriculum.

### **Music Education: An Essential Part of Schools**

Throughout history, every civilization known to man has used music as a tool of communication and expression, and recognized music as a valuable art form conveying culture and heritage, and if we want to further our human existence in the same manner, it is our obligation to provide every student with a structured and sequential music education. Students must be exposed to the lessons that are taught mainly, if not exclusively, in the music classroom. These lessons include, but are not limited to:

- The study of a universal symbol system that is music. Musical literacy is achieved through using decoding and interpretive skills much the same as reading any verbal language requires.
  
- The transfer of culture and history. Performing and listening to music helps students to gain a new perspective of culture and history. Music can provide an exclusive description of humanity; a meaningful connection to people, places, events, objects, or even ideas portrayed through musical expression.



- Making connections with the unfamiliar. Performing and listening to music from unknown lands, races, religions, and time periods aids students in making cross-cultural connections to such new ideas. Such exposure may bring about tolerance and even appreciation for the topic.
  
- The development of fine motor skills. Learning to play a musical instrument requires that students refine their psychomotor skills, while simultaneously training the student to use proper body posture and breathing techniques.
  
- The communication of emotion. Music is a means of expression that words cannot rival, and therefore students must be given the opportunities to become fluent in this exclusive form of communication, much like they would in a writing class.
  
- Life-long participation in music. Because music is everywhere from radio and television, to the concert in the park or even the background music in a store, the goal is to cultivate knowledgeable consumers of music. These students may even be the future of music education. Whatever they choose, music will certainly play a part of their life and they need to know how to appreciate music and use it to enhance their human existence.
  
- Finding a sense of belonging. Musical ensembles should offer to students an environment where they may feel safe and comfortable. Many students thrive in

musical ensembles simply because these basic needs are being met. Once students feel safe and valued within the group, they are better equipped to make musical decisions (higher level learning), which are important to their individual musical education as well as their contribution to the whole group.

- Outlet for creativity and self-expression. While performing, students constantly make musical choices, and studying their reasons and outcomes helps the student mature to new musical decisions. In essence, creativity is developed, and students form relationships between their music and their individuality. Gaston states that “Music is the essence of humanness not only because people create it, but because they create their relationships to it” (1968).
  
- Finding personal fulfillment and success. Music nourishes our souls with something necessary to our existence. As humans, we are so fortunate to feel emotions. Music elicits emotions that are unique to each individual, and thus causes a highly personal experience for those individuals. Performing music is challenging and takes persistent effort to attain the necessary skills. It is through all these experiences that we find the satisfaction of success and the drive to learn more.
  
- Music for enjoyment and entertainment. For some students, this is the main reason they belong to a performing ensemble. They may not find this kind of enjoyment or entertainment anywhere else in their day. They can relax and

simply let music have a calming effect, or they may feel invigorated and refreshed while sharing music with friends and peers in a cooperative and supportive environment.

- Valuable aesthetic education. Another goal of music education is to help students encounter the aesthetic value of music. We want them to achieve the supreme musical experience; an intimate connection to the music that can have a profound effect on the essence of our humanity. This is probably the most intense result of music education, and yet the most difficult to put into words. Portnoy's explanation from a 1963 essay was that "Music's value lies not in musical structure, but in its effect on people." Or likewise, In 1964, Merriam suggested that aesthetic enjoyment is "Contemplating music in terms of its beauty, meaning, and/or power to evoke a feelingful experience." Whatever the description, the aesthetic value of music education cannot be denied.

History, culture, enjoyment, and aesthetics... all are valid and important reasons for musical involvement, but the greatest benefit lies in the complete entity that is music education. Unlike any other class, studying music simultaneously engages the body, mind, and soul of the child and fills an exclusive part of the curriculum. The study of music truly represents a complete education.

## CHAPTER 3 - Quality Literature Selection

### The Need for Quality Literature Selection

Ernest Newman, one of the finest music critics of all time, and certainly the most renowned writer in English, once remarked that any music worth playing is worth playing badly! This means that it is more important, ultimately if not immediately, to play the right kind of music... even if it cannot be played “perfectly.” It is much more important to play the right kind with mistakes than to play the wrong kind of music without them.

(p. 34)

These are the words of Alfred Reed, as quoted in Joseph L. Casey’s 1993 revision of *Teaching Techniques and Insights for Instrumental Music Educators*, and I believe they are powerful words indeed. Quality literature selection is both a responsibility and an obligation to the music educator.

Though most band directors would agree that students should play quality literature, their approaches to finding that literature may be as different as day and night. Some may have been teaching long enough that they tend to choose a few pieces and cycle through them every four years, while some may put on the latest sampler CD and expect the music company to determine what quality literature is. I believe that the best music educators will let the curriculum drive the literature selection process. One of the greatest things about being a music educator is that I am not stuck with following a certain text book to cover my curriculum, though I am still aware of my obligation to thoroughly cover the curriculum in its entirety. This freedom, while refreshing and challenging becomes one of my greatest responsibilities as I make decisions based on the knowledge of my students curricular needs and what literature may satisfy those needs.

## The Structure of Quality Literature

What, then, can be considered quality literature? There are many theories about the answer to such a question. I believe the answer can be found by conducting thorough investigation of the work in question. My philosophy aligns with that of Dr. Jack Stamp, chair of the Music Department and Director of Band Studies at Indiana University of Pennsylvania. He is also a well-known composer of wind band literature and a contributing author to the second volume of the *Teaching Music through Performance in Band* series. In it, he refers to nine qualities that are common in all great musical works. They are:

1. A variety of keys or key centers
2. Use of non-diatonic melodies
3. Use of non-triadic harmony
4. Accompaniment not restricted to *ostinato*
5. Texture (transparent and full)
6. Contrasts and unpredictability
7. Counterpoint
8. Transitions
9. Rhythmic variety including *hemiola* and meter changes (p. 95)

By turning these nine qualities into a checklist of sorts, one may begin to really dissect a musical work and make an informed decision about the level of craftsmanship it offers.

Another example of a reliable list is that of a required or approved list of selected literature. Several states require their music instructors to choose contest material from a pre-selected list, thus ensuring the study of at least one well-crafted work of literature per year. The Kansas Music Educators Association (KMEA) and the Kansas Bandmasters Association (KBA)

have put together such a list and made it available on line to benefit anyone interested. As found on the second page of the Kansas State High School Activities Association Required Music List, representatives from KMEA, KBA and KSHSAA have designated the following criteria for music selection:

- Compositions must exhibit a high degree of compositional craft.
  
- Compositions must contain important musical constructs providing opportunities for the development of the expressive qualities in music: melody, rhythm, harmony, form, tone color, texture, phrasing, and dynamics.
  
- Compositions must provide opportunities for educational and musical growth.
  
- Compositions must provide opportunities for technical advancement.
  
- Compositions must represent a balance between repetition and contrast.
  
- Compositions must provide opportunities for the development of musical independence for both the individual and the section.
  
- Compositions must be representative of a variety of styles and periods.
  
- The composition attempts to be genuine and original as an educational and artistic work. (p. 2)

This type of checklist is important to the educator because it goes a step further in asking the ultimate curricular question of “What can my students gain from experiencing this literature?”

### **Creating a Quality Program**

Creating a quality program means taking a step beyond choosing quality literature. My approach is to begin with the end result in mind. I begin by establishing a framework for my program, and then I find the right puzzle pieces (literature) to fit within it. This may mean choosing one or possibly two pieces to be the main focus of the program and then filling in with complimenting literature, or it may mean choosing a concept or theme for the program and then choosing all of the literature to fit into the scheme.

Whatever the concept, a great concert should represent variety in form, tempo, meter, tonality, historical period, and character of the chosen music, always keeping in mind the level of the students. It is also important that the director check the duration of each piece and the ranges required of the students. Younger students may not have the necessary endurance to perform several heavy works back to back. Also, directors should take into account the number of rehearsals planned before the performance date when selecting a program. The students may be able to play several harder works, but time may not allow for the necessary preparations. There is a lot of really great easier works for band that still promote the curricular goals, and the band may be able to achieve a performance level with less preparation time. It is for these reasons that I chose the program studied in this document.

Commissioned by the American Composers Forum, Michael Colgrass wrote *Old Churches* to be interesting, expressive and challenging, yet playable by young band students who aren't seasoned performers. This piece offers simple melodies reminiscent of Gregorian vocal chant that are often presented in unisons using quarter notes and eighth notes. The harmonies are

simple, and are designed to help the students build confidence as they create the beautiful sounds. The music is amazingly effective in conveying the scene of an ancient monastery with sounds of murmured prayers. As expected, the chant is presented largely in call and response form as it symbolizes one monk singing the musical idea and the other monks responding in turn. Also, I knew that this work would challenge my ensemble to learn to play together at a very slow tempo. I wanted them to work on supporting and sustaining pitches while producing their best sound, and the open fourths and fifths that often make up the chant harmonies of *Old Churches* are the perfect tool for reaching these goals. Another unique feature is the creation of special effects through the use of modern compositional techniques or aleatoric music. The students must play independently their interpretations of these measures, and this ensures that no two performances will ever be alike.

The brilliant opening of the first movement of *Little Suite for Band* brings the audience to life after the quiet reverence of *Old Churches*. The fanfare-like motive woven throughout the short *Prelude* is a delightful contrast to the more lyrical B theme. The contrasting *Ballad* that is the second movement features a solo cornet to introduce the melody. Educationally, this was the perfect learning experience for my lead trumpet player who had only been playing the instrument for a total of three years! I was also able to show off my clarinet section during the second movement. We had worked hard toward a better tone quality, and I knew they would be excited to have the spotlight for even a brief period of time. The third movement, set at the *allegro* tempo is light, but requires the use of many accents to achieve the correct dramatic effect. I knew this would be a great challenge for my ensemble as articulation was an area that I really wanted to improve upon.



By programming *This Is My Father's World*, I really wanted to draw on the connections that the students could make with this style of music and also the contrasts made with the chant style of *Old Churches*. An added bonus of this work was the section that features a brass choir sound. The added instrumentation would allow the students to play the work as originally intended instead of using woodwinds to fill in the instrumentation gaps. To successfully play a hymn style piece, the students must work to achieve great dynamic contrasts, gentle, controlled entrances and releases, and above all else, play in a very lyrical and smooth style.

As a closer, Ed Huckleby's *Prelude and Primal Danse* was the best choice for this program. *The Prelude* section sounds as though it were almost a pagan hymn, plodding and repetitious, calling for great control from the players, and features a simple, but effective flute solo to add to the mystery. In sharp contrast to the *Prelude* is the *Primal Danse*, featuring driving rhythms and a catchy melody that require precision in both pitch and articulation. *Prelude and Primal Danse* is also a great lesson in mixed meters. Throughout the piece, the meter changes (on average) every one to four bars. It isn't until the ending that the meter remains consistent for a total of six measures! One other really unique feature of this piece is that it makes great use of no fewer than ten percussionists. My students had never performed a piece like that because of the size of their band, and I knew that they would really enjoy learning it even as they met the rhythmic and meter challenges head on.

## CHAPTER 4 - OLD CHURCHES

### Unit I. Composer – Michael Colgrass (b. 1932)

Michael Colgrass was born in Chicago, Illinois in 1932, but grew up in Brookfield, Illinois. Living in a small town, Colgrass often went to the movies as a form of entertainment when he had free time, and it was there that he first saw bassist Bob Haggart and drummer Ray Bauduc performing *Big Noise from Winnetka*. The performance was memorable because of the unusual duet style where Haggart whistled the melody and played the bass with Bauduc accompanying on the drums. Midway through the solo, Bauduc began drumming on the strings of the bass while Haggart played the left hand creating a unique percussive bass line. This performance is what Colgrass gives credit to for his beginning interest in music. Colgrass then convinced his father to help him purchase his first drum after working all summer as a caddy at a golf course to earn twenty-five dollars to put toward the purchase. Shortly after, he formed a band. He pursued jazz drumming by imitating every recording he could find.

In a 2004 interview with Michael Colgrass, Freedman reveals that by the age of twelve, he began to build his professional resume as a jazz drummer in the Chicago area. Another unique talent he possessed was the gift of being an artist. Since downtown Chicago was just twenty-five minutes from his home town, every Saturday Colgrass went and listened to the likes of Benny Goodman, Jimmy Dorsey, Tommy Dorsey, Gene Krupa, and Buddy Rich where he would go to the stage door and give them the drawings he made of them. This got him in the door where they would sit and visit with him and he could ask as many questions as he wanted. Gradually, he got to sit in with more bands and kept with it through his graduation from the University of Illinois with a degree in music performance and composition in 1954.

In the score for *Old Churches* (2002), Colgrass relates that once in college, Paul Price, Colgrass' percussion instructor, took him to a percussion ensemble concert in effort to encourage him toward other kinds of music. After the concert, he asked Colgrass what he thought, and Colgrass boldly told his teacher that he liked the playing, but that the music was "terrible!" His teacher challenged him to write something better.

Thus began Colgrass' compositional career. While pursuing his degree in composition, Colgrass was fortunate to study with Darius Milhaud at the Aspen Festival and Lukas Foss at Tanglewood. Perhaps one of his most famous percussion works was also his first to be published. *Three Brothers* for nine percussionists was written in 1951, the result of the challenge from his percussion instructor! During college, he went on to write several works for percussion until, upon graduation, he spent time serving as the timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany. After just two years, Colgrass went back to composing in New York City. He supplemented his composition income as a freelance percussionist for eleven years.

While in New York from 1956-1967, Colgrass continued his study of composition, working with Wallingford Riegger, who was his teacher at the University of Illinois, (1958) and Ben Weber (1958-60), and he performed with groups such as the New York Philharmonic, Dizzy Gillespie, the original *West Side Story* orchestra on Broadway, the Columbia Recording Orchestra's *Stravinsky Conducts Stravinsky* series, and numerous ballet, opera, and jazz ensembles.

In 1967, with the help of a Rockefeller Foundation grant, Colgrass began to study arts outside of his previous ventures. For two years he studied mime, ballet, singing, fencing, acting, directing, scene study, improvisation, and the study of commedia dell' arte in both the United

States and Europe. In a 1978 interview by Mary Lou Humphrey entitled “Michael Colgrass: Music’s Pulitzer Prize-winning Pitcher”, Colgrass admits

I got a tremendous perspective on myself and the profession by being away from [music] for a while. I was so deeply into my studies that I didn’t compose for about 1 ½ years, and I even got a couple of acting offers! (p. 25)

But before long, he was back to composing (as his list of commissions had never ceased) and using his new artistic skills to give workshops for performers. By this time, he was confident in his value as a composer and was able to sustain himself and his family on his earnings from composing and giving workshops.

Since 1969, Colgrass has made studying and teaching performance and creativity a very large part of his life. More recently, he has applied his learning toward the composition of several works for young band. In the September, 2004 issue of the *Music Educator’s Journal*, Colgrass recounted his time spent in schools trying to relate to the needs of young band members. During this time, he made some important discoveries about himself as a composer. “I could write complex, highly demanding pieces, but I simply didn’t know how to write interestingly for amateur musicians, let alone twelve-year-olds” (p. 21). In total, he spent more than five months working with beginning band students to learn how to teach them to use creativity in their music making. He discovered the necessity for doubling parts in the music and ways to keep the music interesting, even in its simplicity. In 2000, with the premier of *Old Churches*, Colgrass became a part of the BandQuest series of new pieces for middle-level bands sponsored by the American Composers Forum. In it, Colgrass and other composers have been commissioned throughout North America to create truly innovative pieces for young bands that utilize modern compositional techniques.

For the past forty years, Colgrass has been living as a highly sought-after composer. He has received commissions from every major orchestra in the United States including the New York Philharmonic and the Boston Symphony (twice). In 1978, he won the Pulitzer Prize for Music for *Déjà vu*, a work for four solo percussionists and orchestra which was commissioned and premiered by the New York Philharmonic. Shortly after, in 1982, he received an Emmy Award for a PBS documentary “Soundings: The Music of Michael Colgrass.” In addition, he has been awarded two Guggenheim Fellowships, a Rockefeller Grant, first prize in the Barlow and Sudler International Wind Ensemble competitions, and the 1988 Jules Leger Prize for Chamber Music. He has written a book entitled *My Lessons with Kumi – How I Learned to Perform with Confidence in Life and Work*. In it, he outlines his methods and philosophies about performance and creativity. In total, he has composed more than 50 works for mediums ranging from solos to wind ensembles, from chamber works to chorus and musical theater. At the age of 77, he currently lives in Toronto, Canada with his wife, Ulla. His son Neal is an editor, journalist and screenwriter.

## Figures and Tables

**Figure 4.1 Photograph of Michael Colgrass**



**Table 4.1 List of Compositions**

| <b>Name</b>                               | <b>Genre</b>              | <b>Publisher</b> | <b>Difficulty</b> | <b>Date Published</b> |
|---|---------------------------|------------------|-------------------|-----------------------|
| A Flute in the Kingdom of Drums and Bells | Flute and Four Percussion | Carl Fischer     |                   | 1994                  |
| Apache Lullaby                            | Young Band                | Carl Fischer     | Level 1-2         | 2003                  |
| Arctic Dreams                             | Wind Ensemble             | Carl Fischer     |                   | 1991                  |
| Arias                                     | Solo Clar. & Orch.        | Carl Fischer     |                   | 1992                  |
| As Quiet As                               | Orchestra                 | EAM              |                   | 1966                  |
| Auras                                     | Solo Harp & Orch.         | Carl Fischer     |                   | 1972                  |
| Bach-Goldberg Variations                  | Chamber Orchestra         | Carl Fischer     |                   |                       |
| Bali                                      | Wind Ensemble             | Carl Fischer     |                   | 2005                  |
| Best Wishes USA                           | Chorus & Orch.            | Carl Fischer     |                   | 1976                  |
| Chaconne                                  | Solo Viola & Orch.        | Carl Fischer     |                   | 1984                  |
| Chamber Music for Percussion Quintet      | 5 Percussion              | Colla Voce Music |                   | 1954                  |

|                           |                                       |                  |         |      |
|---------------------------|---------------------------------------|------------------|---------|------|
| Chameleon                 | Solo Alto Saxophone                   | Carl Fischer     |         | 1999 |
| Chameleon                 | Alto Saxophones                       | Carl Fischer     |         | 2001 |
| Concertino for Timpani    | Brass & Percussion                    | Colla Voce Music |         | 1953 |
| Concertmasters            | 3 Solo Violins & Orch.                | Carl Fischer     |         | 1974 |
| Crossworlds               | Solo flute & piano<br>with Orch.      | Carl Fischer     |         | 2002 |
| Déjà vu                   | 4 solo perc. & Orch.                  | Carl Fischer     |         | 1977 |
| Déjà vu                   | 4 solo perc. & Wind Ens.              | Carl Fischer     |         | 1977 |
| Delta                     | Solo vln, cl, perc. &<br>double reeds | Carl Fischer     |         | 1979 |
| Dream Dancer              | Solo alto sax & Wind<br>Ens.          | Carl Fischer     |         | 2001 |
| Fantasy Variation         | Solo perc. & 6 perc.                  | Colla Voce Music |         | 1961 |
| Flashbacks                | Brass Quintet                         | Carl Fischer     |         | 1979 |
| Folklines                 | String Quartet                        | Carl Fischer     |         | 1988 |
| Ghosts of Pangea          | Orchestra                             | Carl Fischer     |         | 2002 |
| Got to Make Noise         | Young Band                            | Carl Fischer     | Level 2 | 2003 |
| Hammer & Bow              | Violin, Marimba                       | Carl Fischer     |         | 1997 |
| Image of Man              | SATB & Orch.                          | Carl Fischer     |         | 1974 |
| Inventions on a Motive    | 5 Percussion                          | Colla Voce Music |         | 1955 |
| Letter From Mozart        | Orchestra                             | Carl Fischer     |         | 1976 |
| Light Spirit              | Flute, Viola, guitar,<br>2 perc       | EAM              |         | 1963 |
| Memento                   | Two Pianos                            | Carl Fischer     |         | 1982 |
| Memento                   | 2 solo pianos & Orch.                 | Carl Fischer     |         | 1982 |
| Memento Trio              | Flute, piano, cello                   | Carl Fischer     |         | 1999 |
| Mystery Flowers of Spring | Soprano, Piano                        | Carl Fischer     |         | 1978 |
| Mystic With a Credit Card | Solo Trombone                         | Carl Fischer     |         | 1980 |
| New People                | Mezzo, Viola, Piano                   | Carl Fischer     |         | 1969 |
| Night of the Raccoon      | Soprano, mixed ensemble               | Carl Fischer     |         | 1979 |

|                                     |                         |                  |           |      |
|-------------------------------------|-------------------------|------------------|-----------|------|
| Old Churches                        | Young Band              | Hal Leonard      | Level 2-3 | 2002 |
| Percussion Music                    | 4 Percussion            | Colla Voce Music |           | 1953 |
| Rhapsodic Fantasy                   | Solo perc. & Orch.      | Carl Fischer     |           | 1964 |
| Rhapsody                            | Clarinet, Violin, Piano | Carl Fischer     |           | 1962 |
| Snow Walker                         | Solo Organ & Orch.      | Carl Fischer     |           | 1990 |
| Something's Gonna Happen            | Musical Theater         | Carl Fischer     |           | 1978 |
| Strangers                           | Clarinet, Viola, Piano  | Carl Fischer     |           | 1986 |
| Tales of Power                      | Solo Piano              | Carl Fischer     |           | 1980 |
| Te Tuma Te Papa                     | Solo Percussion         | Carl Fischer     |           | 1994 |
| The Beethoven Machine               | Young Band              | Carl Fischer     | Level 2-3 | 2003 |
| The Earth's A Baked Apple           | Chorus & Orch.          | EAM              |           | 1969 |
| The Schubert Birds                  | Mixed ensemble          | Carl Fischer     |           | 1989 |
| Theater of the Universe             | SATB & Orch.            | Carl Fischer     |           | 1972 |
| Three Brothers                      | 9 Percussion            | Colla Voce Music |           | 1951 |
| Urban Requiem                       | Sax quartet & Wind Ens. | Carl Fischer     |           | 1995 |
| Variations for Four Drums and Viola | Viola & 1 Percussion    | Colla Voce Music |           | 1957 |
| Virgil's Dream                      | Musical Theater         | Carl Fisher      |           | 1967 |
| Wild Riot of the Shaman's Dreams    | Solo Flute              | Carl Fischer     |           | 1992 |
| Wind Quintet                        | 5 winds                 | EAM              |           | 1962 |
| Winds of Nagual                     | Wind Ensemble           | Carl Fischer     |           | 1985 |
| Wolf                                | Solo Cello              | Carl Fischer     |           | 1976 |

**Table 4.2 Discography of Works**

| <b>Title</b>  | <b>Recording Label</b> | <b>Numerical Code</b> | <b>Date Published</b> |
|---------------|------------------------|-----------------------|-----------------------|
| Arctic Dreams | Centaur Records        | CRC 2288              |                       |
| Bali          | GIA Publications       |                       |                       |
| Chaconne      | CBC Records            | 2-5087                |                       |



|                                     |                       |                 |      |
|-------------------------------------|-----------------------|-----------------|------|
| Concertmasters                      | Vox                   | 5158            |      |
| Déjà vu                             | New World Records     | NW 318          |      |
| DÉJÀ VU                             | Klavier               | KCD-11091       |      |
| Dream Dancer                        | Troy Records          | Troy 525        |      |
| Hammer & Bow                        | Fleur de son Classics | FDS 57941       |      |
| Light Spirit                        | New World Records     | NW 318          |      |
| Snow Walker                         | Cedille Records       | CDR 90000 0 063 |      |
| Urban Requiem                       | Albany Records        | Troy 212        |      |
| Urban Requiem                       | Innova Records        | CD 517          | 1998 |
| Urban Requiem                       | Equilibrium Records   | EQ 66           |      |
| Variations for Four Drums and Viola | Centrediscs           | CMC CD 5798     | 1998 |
| Winds of Nagual                     | Mark Records          | MCD 780         |      |
| Winds of Nagual                     | Summit Records        | DCD 313         |      |
| Winds of Nagual                     | Naxos                 | 8.570244        |      |

## Unit II. Composition

*Old Churches* was commissioned by the American Composers Forum and published as a part of the BandQuest series for middle-level bands. Though the piece is relatively simple in design, composing it was a long and tedious process, even with the help of some eighth grade band members! Colgrass commented in his article “Composers and Children: A Future Creative Force?” in the September 2004 issue of the *Music Educators Journal* that “In terms of time, this was an expensive lesson... The five months I spent at the Winona Drive Senior School were probably more of an education for me than for the band members” (p. 20).

From the onset, Colgrass realized that he had much to learn about writing for middle-level bands as he described his trials and failures working with the students. What Colgrass soon discovered is having students sing the abstract ideas before playing them gave the students a much needed boost of confidence, as they had been using their voices all of their lives, and only playing their instruments for a few years. He also found that they could demonstrate their understanding of the graphic notation with their voices, even though they could not yet produce the sounds on their instruments. After working with the students two or three times a week for five months, they not only understood and played the graphic notations, but were beginning to write their own compositions for the class to play. Colgrass took these hands-on experiences with the children to heart and the resulting piece, *Old Churches*, is a great blending of simply constructed melodies with voices doubled to ensure confidence in the students' playing and modern compositional techniques, employing the use of graphic notation to satisfy the creative side of his writing.

Just the title, *Old Churches* evokes certain mental images. As the name suggests, Colgrass wanted to base his piece on the sounds of ancient places of worship. His idea was to use the simple melodies of the ancient liturgical chant used in the Roman Catholic Church, or Gregorian chant (named for Pope Gregory I), as the central focus for his work. In it, one can hear a monk's monophonic chant calling out to the worshippers over the murmuring of hushed voices, and the response of his fellow monks, as they reply with their praises. The sounds of this musical call and response create the imagery of a haunting atmosphere within the monastery while open fourths and fifths make for mysterious-sounding harmonies.

The clever use of chance techniques (pitches played without dictated rhythm) and graphic notation (rapidly played notes in the instrument's low register that suggest a murmuring of

voices) along with the distinctive sound of aluminum kitchen bowls played with pieces of wood helps to create the interruptions of melody and harmony that give the musical phrases beginnings and endings, but also connects it and makes it one entity. For me, these sounds evoke images of stained glass windows and great cathedrals, and together with the melody and harmony, the musical package can be quite effective to the senses. As an educator, the effect can be even more enhanced by giving the students a chance to listen to the music a darkened room with a slideshow of images of ancient churches, cathedrals, monasteries, monks in worship, or even stained glass windows to add effect.

### **Unit III. Historical Perspective**

Plainsong or plainchant is the earliest music known, and dates back over 1500 years. Plainsong is a style of monophonic chant that is a single melody, unaccompanied. Its use was reserved for Mass and other church services in the Roman Catholic Church, performed by monks in monasteries as a form of communion with God. After the 6<sup>th</sup> century, the reign of Pope Gregory I, it is often referred to as Gregorian chant, though he did not actually invent the chant. By the late 9<sup>th</sup> century, two part chants began to be heard. Usually the second part was the melody transposed by the consonant interval of a perfect fourth or fifth. This more developed style of chant is known as *organum* and is often found in Colgrass' *Old Churches*. By the 10<sup>th</sup> century, Gregorian chant became the first music to be notated. This meant that it could be used as a tool to unify the Roman Catholic Church because services could be conducted in similar manners and specific music could be written for specific services.

To create the harmonies found in *Old Churches*, Colgrass used mainly the intervals of open fourths or fifths as pedal tones droning underneath the sounds of the organum, though at

certain points in the music, Colgrass deliberately used a tri-tone for dramatic effect. The use of the tri-tone in early music was heartily avoided as it was considered to be the *diabolus in musica*, or the devil in music. This is found in measures 17 and 29 and can be a great teaching tool for students.

Conversely paired with the strong history of Gregorian chant is the effective use of modern compositional techniques. Through the use of these special effects in the music, students can interpret the way to create their music. These techniques make each performance of this piece unique in its own way, and certainly hold their own place in the history of musical composition.

## Figures and Tables

Figure 4.2 Early form of notation (circa 1400 A.D.)



**Figure 4.3 13<sup>th</sup> century monastery**



FIG.43

#### **Unit IV. Technical Considerations**

*Old Churches* is scored for full band instrumentation including three flute, clarinet, trumpet and trombone parts each. The director must look critically at the size of his or her band as sometimes those parts are written in *divisi* as well. For example, within the first four measures there are eight separate flute parts shown on the score! Please also note that the composer has indicated that the trumpets should be muted throughout the song. Keeping in mind that it was written for 8<sup>th</sup> grade band, the bassoon part is optional and there is only one very playable French horn part, which is a great help, as they are often still learning to play independently in the eighth grade. The percussion parts are all written for either bells or bowls. These are designated as kitchen-style aluminum bowls, mounted to promote ringing, and played with large chunks of wood to create the right effect.

The tempo marking is indicated at quarter note equals 60 beats per minute. There are only 53 measures, so the entire performance should take about five and a half minutes. The meter is consistently in 4/4, except for measure 38 which is a 2/4 bar. Immediately, the meter is 4/4 again until the last two measures, which are left open to the director's discretion, and the tonal center is A Aeolian mode. Colgrass incorporated very little use of accidentals, so the key itself may be the biggest challenge to the students where notes are concerned. Because of the harmonic usage of the open fourths and fifths throughout the piece, the conductor must realize that this will be an area that will need focus in rehearsal; a great opportunity for growth in listening and adjusting.

The necessary ranges for the students to play should be easily achieved. The first flutes spend only one measure playing above high D and the first trumpet part briefly needs the high G in the same measure (m. 35). All of the clarinet parts spend time crossing the break, but the first clarinet part frequently remains in the upper register, though it only goes up to the high G. Of the brass instruments, the baritone part probably calls for the most time spent in the upper register. Though D is the extent called for, in measures 19-21, the baritone player must sustain the upper notes, playing melody in a legato style with only the first trombone doubling an octave below. This can be nerve racking if there is only one baritone player!

A cautionary note to the conductor would be to know very well all of the entrances and releases of the aelatoric sections. Sometimes the students have trouble keeping track of the beats when they are playing notes with random speed for measures at a time! Also, this piece will be a great challenge to the students to play expressively in a legato style at such a slow tempo. Conducting patterns must be very clear and the students will need to be able to subdivide to keep from rushing.

## Unit V. Stylistic Considerations

*Old Churches* should be played in the same way that chant is sung; seamlessly, and with the natural dynamics that follow the shape of the musical phrase. This may be a simple task for a band director to produce, but for the students, there is a wealth of knowledge, understanding, and physical ability that is necessary for this simple concept. If the students aren't already well-versed in the art of connecting notes, this song will be the perfect opportunity to master the skill. As indicated in Unit X of this chapter, I began by having my students produce four connected quarter notes on each degree of the scale. When that didn't produce the right result, I broke it down a step further and explained how the airstream must continue while the tongue briefly "bumps" the airstream. I had them practice blowing air on their hands, while articulating with a "doo" or a "loo" with their tongues. Next we practiced the concept on just one note of the scale. I gave them time to practice out loud, then partner up and play, and finally, I went the trouble of listening to the students individually because this skill is so essential to playing not only this piece of music, but to achieving a more mature sounding style throughout the ensemble. Eventually, I was able to ask for connected quarter notes as we practiced our scales, then applied the concept to the music, and in the end, after much practice, the benefits were amazing!

As mentioned previously, the other challenging skill for achieving a more chant-like style was the ability to shape the musical phrases. David Holsinger explained it very well in his essay entitled "Views from the Composer to the Conductor Pertaining to Score Study and Preparation" in the book *Composers on Composing for Band* edited by Mark Camphouse. In it he states that "music always moves forward, not note to note, but rather, point to point" (p. 180).

To help demonstrate this concept, I spent time having the kids listen to examples of chant. I had them sing their lines of music the way they felt they should play it, and then to help them evaluate their own achievements, I recorded them playing and let them listen to it to decide

if they were doing enough with the phrases. Listening to the recording of themselves was the biggest eye-opener to them. They reflected to me afterward that they really THOUGHT they were making changes with the dynamics, but that it takes so much more than they originally felt necessary to really make a musical statement. I would recommend this technique to anyone who is trying to get a similar point across to their students.

## **Unit VI. Musical Elements**

### ***Melody***

The melodies in *Old Churches* are very chant-like; very vocal in nature. That is, the notes are close together and contain very few leaps or skips as this style was sung only *a cappella*, or without accompaniment. The melody is also presented most often in a call and response style, where the end of one musical phrase overlaps with the beginning of another. The call and response instrumentation is usually high voices versus low, with the trumpet often doubling flute and clarinet. In measures 24-31, one can clearly see exchange between high and low voices as the high voices present a musical idea with an immediate response by the lower voices, then once again a statement by the high voices to finish the interaction.

### ***Harmony***

The harmonies in *Old Churches* come primarily from sustained pitches (pedal tones) or most often from the *vox organalis*, or second voice that parallels the melody (*vox principalis*) at the interval of an open fourth or fifth, though Colgrass really wrote more polyphony than heterophony, as the second voice veers slightly away from a strictly parallel organum. Often the second voice may have a few notes of the melody, a few that move in parallel motion, and the



notes in between the two that make up brief periods of tension and release in the harmony. A great example of such an effect would be measures 26-29 between the baritone and tuba parts.

### ***Rhythm***

The rhythms found in *Old Churches* are very simple indeed, including half notes, quarters, and eights, and occasionally a dotted quarter/ eighth note pairing. It is because of the slow tempo that students may have trouble with the simple rhythms. To combat this issue, I worked with my students on subdividing the quarters into eighths to keep a steadier pulse and move together throughout the phrases.

### ***Timbre***

The different tone colors present in *Old Churches* are what give this piece its distinctive character. Right away in the introduction, it is the light tinkling sounds of flutes, bells, and aluminum kitchen bowls that create a mysterious sound, almost like wind chimes and stained glass windows. Colgrass used clarinets and flutes playing open fifths in their low registers as the first stabilized sound and the first clarinets play the first melodic phrase, almost like the sound of a monk singing in a clear tenor voice. The lower woodwinds are often used as the sounds of murmuring voices in the sanctuary by playing soft notes of their choice as fast as possible. The trumpet section is supposed to remain muted throughout the entire song. This effect helps their sound to stay under and support the woodwind sounds, whomever they may be doubling at that time. Most often, the call and response nature of the chant displays the colors of the high voices, with reeds the most prominent creating a lighter and brighter tone, versus the low voices, with the brass sounds helping to add darker, more mysterious responses. The chance techniques or aleatoric measures remain in the percussion and woodwinds, as it calls for rapid movement of

their keys or random note playing. The most challenging aspect about creating the right kinds of sounds is helping the ensemble to balance and blend with each other. A technique that I used to help them hear the difference between balanced and not is to have them purposely play it wrong (while I hold my hands a certain way) and then I have them consciously move to good balance as I move my hands to an opposite position. They hear the change take place as they see my hands move, and eventually I just have to hold my hands in that way for them to think about making the balance better.

### Unit VII. Form and Structure

| <u>Section</u>                       | <u>Measures</u> | <u>Event and Scoring</u>   |
|--------------------------------------|-----------------|--|
| Introduction                         | 1-5             | Bowls – free rhythm, flutes 1&2- divisi with free rhythm, clarinets 2&3 and flute 3- divisi with open 5ths ( <i>p</i> dynamic)   |
| Chant melody                         | 6-7             | Chant melody, centered in A Aeolian, presented in clarinet 1 ( <i>p</i> dynamic)   |
| Interruption                         | 8-10            | Bassoon, bass cl. and alto sax murmuring effect ( <i>p</i> dynamic)  |
| Chant response                       | 9-11            | Bassoon, baritone, F. horn, and opt. tenor sax present melody; tuba, trombone & trumpet 1 sustain open 5ths ( <i>p</i> dynamic)  |
| Interruption                         | 11-14           | Bowls ( <i>p</i> ) and clarinets ( <i>mf</i> ) – open 4ths, free rhythm  |
| Chant melody<br>(upper<br>woodwinds) | 12-18           | Flutes present chant melody in unison; bassoon, F. horn, and alto sax sustain whole notes in open 5ths. ( <i>p</i> dynamic) Clarinet 1 and alto sax finish the chant statement at m.17. A tri-tone is present between the flutes B and the clarinet and sax concert F.<br>Trombone, F. horn, bass cl. & bassoon enter to carry on the open 5ths. ( <i>p</i> < <i>mf</i> <) |
| Chant response<br>(low voices)       | 19-21           | Trombone 1 and baritone present the <i>vox principalis</i> in octaves; tuba and bari sax present the <i>vox organalis</i> while other low voices sustain the open 5ths. ( <i>f</i> dynamic)  |

|   |       |   |
|---|-------|---|
| Interruption                              | 22-24 | Flutes and clarinets “murmur” ( <i>mf</i> ) while bowls play free rhythms ( <i>mf</i> > <i>p</i> )  |
| Chant melody<br>(upper voices)            | 24-26 | First flutes and trumpets present melody; Rest of flutes, trumpets, oboe, alto and tenor saxs sustain the open 5ths. ( <i>mf</i> dynamic)   |
| Chant response<br>(low voices)            | 26-28 | <i>Vox principalis</i> is in baritone, F. horn, and bassoon; tuba plays the <i>vox organalis</i> . Trombone, tenor sax, bass cl. and bassoon enter to sustain the open 5ths. ( <i>mf</i> dynamic)   |
| Melodic and<br>harmonic<br>digression     | 29-31 | Flutes present a brief tri-tone; a point of extreme tension. Clarinets sustain an F major chord, while the alto saxs hold a concert Db creating a tone cluster. ( <i>mf</i> dynamic)  |
| Interruption                              | 31-33 | Bowls and bells play freely; tone cluster created by bowls. ( <i>mf</i> dynamic)  |
| Chant melody                              | 33-38 | Presentation of melody in flute 1, oboe, clarinet 1&2, alto 1 and trumpet 1. All other flute, clarinet, bassoon, bass clarinet, alto sax, tenor sax, and trumpet sustain open 5ths. ( <i>f</i> dynamic)<br>Musically, this should be the fullest and brightest sounding phrase of the work. |
| Chant response                            | 39-41 | Final chant response presented by alto sax, trumpet, horn and trombone ending on the open A- E interval of a 5 <sup>th</sup> . Baritone, tuba, bari sax and bassoon sustain the tonic A.  |
| Interruption                              | 41-43 | As in the beginning... Bowls – free rhythm and all flutes- divisi with free rhythm. ( <i>mf</i> > dynamic)  |
| Chant melody                              | 43-46 | Just as the first melody statement, the final melody statement is in the clarinet voice with oboe to support. No harmony, true plainsong.   |
| Harmony                                   | 46-48 | Staggered entrances of sustained open 5ths from tuba, trombone, horn, and alto and tenor sax.   |
| Melodic<br>digression and<br>interruption | 47-50 | Chord structure is the same as m. 29-31, but presented in moving eighths from the upper woodwinds. By measure 49, the tone cluster is sustained through a series of slower to faster, then slower notes. The bowls and bells join in for the interruption.                                  |

|        |       |   |
|--------|-------|---|
| Ending | 51-53 | Low voices move back to the A-E open to bring tonality back. Woodwinds “murmur”, low voices sustain open 5ths, and bowls and bells play free rhythms. Voices fade away as the conductor cuts them off one by one. M. 52 and 53 are open bars, to be played as long as the conductor feels is appropriate. |
|--------|-------|---|

### Unit VIII. Suggested Listening

**Gregorian Chant** – there can be no better description of how the students should play the phrases than to hear it in its original medium, the voice.

Composer Examples:

|                     |                                  |
|---------------------|----------------------------------|
| Leonin              | Guillaume Dufay                  |
| Perotin             | Josquin des Prez                 |
| Hildegard of Bingen | Giovanni Pierluigi da Palestrina |

**The Music of Michael Colgrass** – listening to other wind band compositions by the composer can give great insight to the sounds typically found in their music.

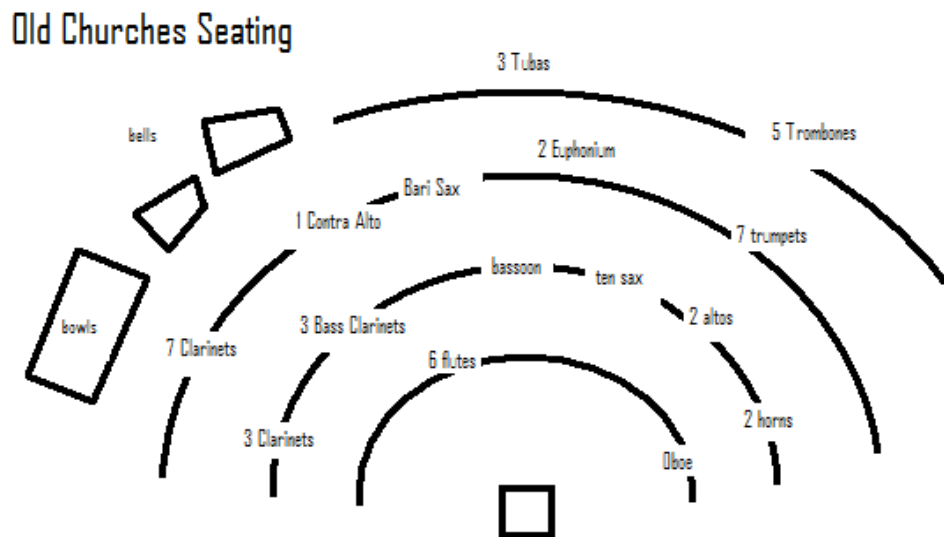
Wind Band Examples:      *Déjà vu*  
   *Winds of Nagual*

### Unit IX. Seating Chart and Acoustical Justification

For *Old Churches*, the tubas are centered in the back to allow the entire ensemble to listen and adjust to pitch. Euphonium is centered in front of the tubas because they often carry the melody in the chant responses. Contra alto clarinet and baritone saxophone are seated close to woodwinds and tubas because they often support or double the tubas, but their sound will blend nicely with the woodwinds. Clarinets are all seated to the director’s left side close to the audience so their sound will cut through. Flutes and oboe are in the front because they are the hardest to hear for my ensemble. Horns and alto saxophones are seated together because they are the alto voices and they are more confident that way. Tenor sax is seated to blend with the

alto sound, but also to support the euphonium and bassoon sound as they often play the same parts. Trumpets and trombone are perhaps the easiest to hear so they are toward the back. Trumpets are also situated to be able to hear the clarinets and vice versa, as they often double melody. Percussion is set up to blend in as they often play while the woodwinds are “murmuring”.

**Figure 4.3 Seating Chart**



## Unit X. Rehearsal Plans and Evaluations

### *Rehearsal Plan – Rehearsal #1*

**Ensemble: Leeton High Band**

**Announcements:**

**Literature: Old Churches**

**Time: 45 minutes**

| <b>Plan</b>   | <b>Evaluation</b>  |
|---|--|
| <ol style="list-style-type: none"><li>1. Warm-up: Centered on C major. Long tones, scales, exercises to work legato style.</li><li>2. Tuning: Concert F, Bb, A</li><li>3. Introduce “Old Churches”. (Overview of key center, chant, aleatoric measures, tempo etc.)</li><li>4. Sight Read “Old Churches”</li><li>5. Fix major issues... rhythms, accidentals etc.</li><li>6. Read again... let the students get used to it.</li></ol> | <ol style="list-style-type: none"><li>1. Warm up was fine... had to remind the students of their various key signatures and the notes they would be most likely to miss.</li><li>2. Tuning is something we do every day... students will be ready to begin tuning the open fifths in the music next rehearsal.</li><li>3. Most students had a good idea of what chant is and the legato style needed to play it. Having the skills to play it that way is another story!</li><li>4. Rough sight reading experience. I think their previous teacher tried to always let them listen to a recording before sight reading... yikes!</li><li>5. I ended up just asking the students to listen to some of the melodies by themselves so they could better know what to listen for during the music.</li></ol> |

**Rehearsal Plan – Rehearsal #2**

**Ensemble: Leeton High Band**

**Announcements:**

**Literature: Old Churches**

**Time: 30 minutes**

| <b>Plan</b>  | <b>Evaluation</b>  |
|--|--|
| <ol style="list-style-type: none"><li>1. Legato Style exercises. Describing the way the air should move while the tongue bumps the air stream. Having them practice on their own, then demonstrate for the class.</li><li>2. Listen to recording: Students are to raise their hand when they hear their part as the melody and mark those places in the music.</li><li>3. Play / sight read one more time.</li><li>4. M. 46: tune low bras and open fifths.<br/>Demonstrate the use of the tri-tone.</li><li>5. M. 29 tune and tri-tones / tone clusters.</li><li>6. Work melody lines</li></ol> | <ol style="list-style-type: none"><li>1. Style improved: ready for legato scale exercises next time.</li><li>2. Went very well. Students well engaged. At this point many students still don't like the piece, but are willing to try.</li><li>3. Much better after hearing the recording. Many parts missing because the band is so small.</li><li>4. Needs more work.</li><li>5. Same... Air support is an issue for sustaining pitches.</li><li>6. Rhythms are actually somewhat difficult because the tempo is slow.</li></ol> |

***Rehearsal Plan – Rehearsal #3***

**Ensemble: Leeton High Band**

**Announcements:**

**Literature: Old Churches**

**Time: 20 minutes**

| <b>Plan</b>  | <b>Evaluation</b>   |
|--|---|
| <ol style="list-style-type: none"><li>1. Warm-up with legato scale exercises, changing tempos and showing tenutos to encourage students to follow me.</li><li>2. Listen to recordings of early chant music to demonstrate style.</li><li>3. Beginning through M. 22: work releases of the murmurs, open fifths, shaping the melody within the soft dynamic, and all phrases (call and response).</li></ol> | <ol style="list-style-type: none"><li>1. Warm-up was fine.</li><li>2. This was a fine activity to break up the rehearsal as well as give a really good example of what we are trying to achieve in our playing.</li><li>3. Went well. Phrasing will be the biggest issue. They just have to be asked to do it to a bigger extent.</li></ol> |



***Rehearsal Plan – Rehearsal #4***

**Ensemble: Leeton High Band**

**Announcements:**

**Literature: Old Churches**

**Time: 30minutes**

| <b>Plan</b>   | <b>Evaluation</b>   |
|---|---|
| <ol style="list-style-type: none"><li>1. Warm-up done earlier in the rehearsal.</li><li>2. M. 1-21 Review phrasing and tuning.</li><li>3. M. 24-41 work phrasing and pitches.</li><li>4. Record melody parts without the other parts and play back so students can hear themselves.</li></ol> | <ol style="list-style-type: none"><li>1. NA</li><li>2. Students need to hear themselves play to understand the phrasing better.</li><li>3. Stagger breathing is fine, generally good air support, but still not enough dynamic contrast.</li><li>4. This really helped them understand what needs to happen dynamically to have effective phrasing!!!</li></ol> |

## Score Analysis for OLD CHURCHES

Composition: Old Churches  
 Composer: Michael Colgrass

| Measure #                      | 1   | 2 | 3                  | 4              | 5        | 6   | 7        | 8   | 9                          | 10       | 11       | 12  | 13   | 14                             | 15       | 16           | 17        |               |
|--------------------------------|---|---|--------------------|----------------|----------|---|----------|---|----------------------------|----------|----------|---|--|--------------------------------|----------|--------------|-----------|---------------|
| <b>Form</b>                    | Introduction  |   |                    |                |          | Chant Melody  |          |   | Chant Response             |          |          | Chant Melody  |  |                                |          |              |           |               |
| <b>Phrase Structure</b>        |   |   |                    |                |          |   |          |   |                            |          |          |   |  |                                |          |              |           |               |
| <b>Tempo</b>                   | Quarter Note = 60   |   |                    |                |          |   |          |   |                            |          |          |   |  |                                |          |              |           |               |
| <b>Dynamics</b>                | <i>p</i>  |   | <i>p</i>           | <i>p</i>       |          | <i>p</i>  | <i>p</i> | <i>p</i>  | <i>p</i>                   | <i>p</i> | <i>p</i> |   | <i>p</i>   | <i>p</i>                       | <i>p</i> |              | <i>mf</i> |               |
| <b>Meter/Rhythm</b>            | 4/4   |   |                    |                |          |   |          |   |                            |          |          |   |  |                                |          |              |           |               |
| <b>Tonality</b>                | A Aeolian   |   |                    |                |          | A Aeolian   |          |   |                            |          |          |   |  |                                |          |              |           |               |
| <b>Harmonic Motion</b>         | tone cluster  |   | A-E open 5th       |                |          | A minor   |          |   |                            |          |          | A minor   |  |                                |          | B-F tri-tone |           |               |
| <b>Orchestration</b>           | fl, bowls   |   | add cl 2/3         |                | add fl 3 | add cl 1  | fl & cl  | As, bssn, bcl   | brass, ts, bssn +cl & bwls |          |          | cl & bwls   |  | flute, bssn, cl, as, hrn, bwls |          |              |           | add tbn & bcl |
| <b>General Character</b>       | Mysterious, stained glass and wind chimes.  |   |                    |                |          | Chant-like, in the distance.  |          |   | As if drawing nearer.      |          |          | Chant-like  |  |                                |          |              |           |               |
| <b>Means for Expression</b>    | 1. Approach the podium slowly with a somber, reverent mood. 2. Right hand smooth and left help with individual entrances  |   |                    |                |          | Smooth and flowing conducting style. Give small gesture of syncopation to bring in the 1st clarinets. Show legato style and quiet dynamic in hands. Show shape of phrases with left hand. |          |   |                            |          |          | Use left hand to keep the entrances smooth and quiet. Let phrases shape from <i>piano</i> dynamic. Lead trombones to a <i>mf</i> , but gentle attack in 17. |  |                                |          |              |           |               |
| <b>Conducting Concerns</b>     | Clear, but smooth downbeat and concise tempo.   |   | Bring in Clarinets | Bring in Flute |          | Eye contact w/ cl 1. Release the fl and bowls in 7. Bring in murmurs in 8. Bring in response (low voices) in 9. Bring in bowls and clarinets at count 3 of 11.                            |          |   |                            |          |          | After prepping with eye contact, bring in altos while giving small gesture of syncopation for flutes' entrance. Bring in tbn in 17.                         |  |                                |          |              |           |               |
| <b>Rehearsal Consideration</b> | Flutes and bowls will need to practice their release. They often lose count as they are playing free rhythms. Tune clarinets and flutes at the open 5th to make for a solid foundation for the first chant. |   |                    |                |          |   |          | Keep tenor sax under the sound of the baritone if used. |                            |          |          |   | Watch out for a clean release between 14 and 15. |                                | TUNE!    |              |           |               |

Composition: Old Churches  
 Composer: Michael Colgrass

| 18  | 19       | 20 | 21 | 22   | 23 | 24  | 25           | 26                       | 27        | 28        | 29  | 30        | 31 | 32  | 33           | 34                         | 35       | 36           | 37 |  |
|---|----------|----|----|--|----|---|--------------|--------------------------|-----------|-----------|---|-----------|----|---|--------------|----------------------------|----------|--------------|----|--|
| → Chant Response  |          |    |    |  |    | Chant Melody  |              | Chant Response           |           |           | Harmonic/Melodic Divergence   |           |    |   | Chant Melody |                            |          |              |    |  |
|   |          |    |    |  |    |   |              |                          |           |           |   |           |    |   |              |                            |          |              |    |  |
| Quarter Note = 60   |          |    |    |  |    |   |              |                          |           |           |   |           |    |   |              |                            |          |              |    |  |
| <   | <i>f</i> |    | >  | <i>mf</i>  |    | <i>mf</i>   | <i>&gt;p</i> |                          | <i>mf</i> | <i>mf</i> |   | <i>mf</i> |    | <i>&gt;p</i>  | <i>mf</i>    |                            | <i>f</i> | <i>&gt;p</i> |    |  |
| 4   |          |    |    |  |    |   |              |                          |           |           |   |           |    |   |              |                            |          |              |    |  |
| A Aeolian →   |          |    |    |  |    | A Aeolian →   |              |                          |           |           | Tone Cluster  |           |    |   | A Aeolian →  |                            |          |              |    |  |
| A minor   |          |    |    | Tone cluster   |    | E minor   |              | A minor                  |           |           | Tone Cluster  |           |    | A minor   |              |                            |          |              |    |  |
| low brass & ww; horn & ts   |          |    |    | fl, cl, bwls   |    | upper ww, as, ts, tpt, hrn  |              | low brass & ww, ts, horn |           |           | fl, cl, as +perc  |           |    | bells & bowls   |              | all woodwinds and trumpets |          |              |    |  |
| Dark Chant  |          |    |    |  |    | Steady, chant-like  |              |                          |           |           | Ominous, building tension   |           |    | Brighter, chanting praise   |              |                            |          |              |    |  |
| Use left hand for helping students to remember to listen and balance.             |          |    |    | wiggle fingers to emulate water flowing for smooth sounds. |    | Use an encouraging and reassuring facial expression at this half way point to give them feedback. Keep the pattern smooth, left hand only needs to help. Eye contact!!! |              |                          |           |           | Show the tension on face. May have need to change left hand to fist to get a bit more aggression. |           |    | Biggest point in the music. Use large pattern, maybe some mirroring to get the dynamic contrast out of the group. Raise eyebrows for encouragement. |              |                            |          |              |    |  |
| Eye contact with tuba, bs, and btn before entrance. Larger pattern to show forte. |          |    |    | Bring in bells and bowls. Release low voices.              |    | Watch out for all entrances and releases. Bowls on 3, clarinets on 1, entrances on 3. Gesture of syncopation on 1 of 26 to bring in baritone and tuba.                  |              |                          |           |           | Steady... let the means of expression do the work.  |           |    | Keep pattern clear and concise when using a larger pattern.   |              |                            |          |              |    |  |
| Always check for pitch in the sustained notes... Open 5ths!                       |          |    |    |  |    | If no bassoon, or baritones are weak, the tenor sax part could be re-written to double, as long as the concert E is sustained by the trombone 1.                        |              |                          |           |           | Point out the use of the tri-tone and its "non"function in Gregorian Chant!                       |           |    | Balance is the key to making this sound good. Don't let the trumpets play too loudly. Strong low woodwinds are necessary.                           |              |                            |          |              |    |  |

Composition: Old Churches  
 Composer: Michael Colgrass

| 38   | 39                       | 40 | 41    | 42  | 43                    | 44 | 45 | 46  | 47  | 48 | 49 | 50                    | 51       | 52                                 | 53                          |  |
|--|--------------------------|----|-------|---|-----------------------|----|----|---|---|----|----|-----------------------|----------|------------------------------------|-----------------------------|--|
| → Chant Response   |                          |    |       | Chant Melody  |                       |    |    | Harmonic/Melodic Divergence   |   |    |    | Ending                |          |                                    |                             |  |
|  |                          |    |       |   |                       |    |    |   |   |    |    |                       |          |                                    |                             |  |
| Quarter Note = 60  |                          |    |       |   |                       |    |    |   |   |    |    |                       |          | Open Tempo                         |                             |  |
| >p   | f                        |    | >p mf |   | mp                    | >p |    | mp  | mp  | mp | mp |                       | p        | p                                  | pp                          |  |
|  |                          |    |       |   |                       |    |    |   |   |    |    |                       |          |                                    |                             |  |
| A Aeolian →  |                          |    |       |   |                       |    |    | Tone Cluster  |   |    |    | A Aeolian             |          |                                    |                             |  |
| A minor  |                          |    |       | tone cluster  | A minor               |    |    |   | A-E pedal tone under tone cluster           |    |    |                       | A minor  | A-E pedal tones under tone cluster |                             |  |
| ww & tpt   | all brass, saxs, bssn    |    |       | bowls   | clarinet & oboe       |    |    |   | Tuba, tbn, horn, as, ts, cl, ob, & fl +bwls |    |    | upper ww & percussion |          | low voices                         | full ensemble fading 1 by 1 |  |
|  | Calmer again, dying away |    |       |   | Fading, distant chant |    |    |   | Discordant                                  |    |    |                       | resolved | mysterious                         |                             |  |
| Show the dynamic digression with the left hand and make the pattern smaller as the phrase comes to an end. |                          |    |       | Face should be showing more calmness. Shoulders relaxed, pattern relaxed and smooth. Use left hand sparingly so it means something when used. |                       |    |    |   |   |    |    |                       |          |                                    |                             |  |
| Keep a clean pattern as the dynamic goes from forte to piano.  |                          |    |       | Begin making the pattern very small to keep their attention during the final fade.  |                       |    |    |   |   |    |    |                       |          |                                    |                             |  |
| Still, balance is important... especially when the dynamic goes from forte to piano in three measures!     |                          |    |       | Work for expression even though the dynamic level is piano.   |                       |    |    | Practice the order that the voices fade out. The students should know the order so they won't quit early. Ask them to wait until they see the hand motion from the conductor that signals their fade out. |   |    |    |                       |          |                                    |                             |  |

## CHAPTER 5 - LITTLE SUITE FOR BAND

### Unit I. Composer – Clare Grundman (1913-1996)

Born in 1913, Clare Grundman grew up in Cleveland, Ohio where he began taking clarinet lessons at the age of thirteen. Shortly after beginning, the clarinet ended up in the attic for a year or two because his teacher was less than inspiring to him. In high school, the music teacher gave the students a piece that intrigued him enough to pick it back up and begin playing in the orchestra. He was playing the A clarinet on the difficult Albert system, so when he began playing saxophone in a few dance bands, it was a welcome and easy change. During high school, Grundman got his first opportunities to arrange music. After purchasing a few books to help guide him, his teachers let him arrange for both band and dance band.

Grundman attend the Ohio State University for his bachelor's degree. During this time, he really got interested in both scoring and original writing. After graduation, he taught public school music in Columbus, Ohio for a year and Lexington, Kentucky for two years. In a 1982 interview with *The Instrumentalist*, Grundman described his time in Kentucky.

. . . it seemed like I was teaching music to the entire town. I taught five grade school bands, two in junior high, and the high school band. Some days I think I spent more time riding in my car than teaching. (p. 20)

It was during his time teaching that Grundman really put a functional use to his scoring and compositional talents. He often wrote new music for his younger bands and rescored other music in order to fit his ensembles and enable them to sound their best. Often, it was simply a matter of breaking up the parts and simplifying them so the kids would gain confidence in their playing.

After two years in Kentucky, Grundman again went back to his alma mater to pursue a master's degree. While back at Ohio State, he instructed orchestration, woodwinds, and bands for four years. During that time, though, he took a short leave of absence to study composition and counterpoint with the renowned Paul Hindemith at the Berkshire Music Center at Tanglewood in Massachusetts. It was there that he decided that he would like to work in radio and television as an arranger and composer. After completing his tenure at the Ohio State University, Grundman moved to New York where he landed an arranging job with the Lucky Strike Hit Parade Program. He also worked writing background music for the Helen Hayes Theatre. "I was just beginning to get really involved in New York when the war broke out" recalled Grundman in his interview with *The Instrumentalist* (1982, p. 20).

While serving four years in the Coast Guard during World War II, Grundman gained experience both in and in front of bands. He played clarinet in the Coast Guard band and also organized and taught several army transport bands. Though he did not compose much during this time, he did meet up with a music publisher from Boosey & Hawkes who suggested that he write an easy overture or something for junior high bands. From this suggestion came his first published work, *Two Moods*, which is still one of his most popular works today. Shortly thereafter *American Folk Rhapsody* was published, though it was actually composed before the war.

After the war, Grundman went back to New York to resume writing for television, musicals, and ballets. Though he did not enjoy it as much as he wanted, he did have a few fond memories to share with *The Instrumentalist* in his 1982 interview.

The best experience for me, I think, was a musical called *Lend An Ear* starring Carol Channing – before she'd become a big name. I did all the orchestration and conducting

in the pit for six months. I liked it for a while but then got tired of it. (p. 20)

In the end, *Lend An Ear* was the only full show he took on. After that, he went to helping other composers finish their work when they could not keep up. He even helped Leonard Bernstein complete his *Mass* in time for its opening in New York City. Ultimately, Clare Grundman wanted to write for bands, and going under contract with Boosey & Hawkes allowed him to do just that. He moved out of the city to South Salem, NY where he spent the rest of his days writing great works for band, and even a few for orchestra, chorus, and wind ensemble.

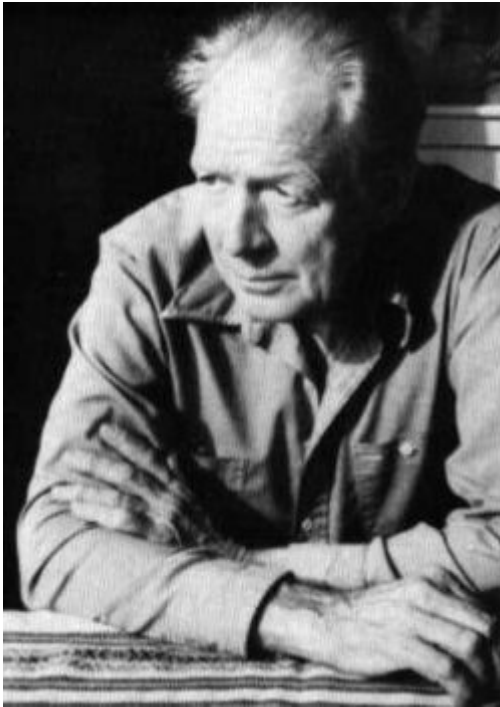
Throughout his life, Clare Grundman was an advocate of the development of wind bands and wind band literature. He was commissioned to write several works for the United States Marine Band under the direction of Col. John Bourgeois; he was a member of the American Society of Composers, Authors and Publishers; and in 1981, he was a founding member of the World Association for Symphonic Bands and Ensembles. In 1983, Grundman was presented with the Edwin Franko Goldman award for his contributions to wind band literature at an Ohio State University bands concert. In his 1996 article “Notes from Northfield: The Gentle Giant”, Col. John Bourgeois paid tribute to the late Clare Grundman saying “At one time or another, Clare received almost every award there was to be given by various musical organizations” (p.2). And, when describing just how much Grundman meant to the world of wind band, he declared

With over 70 published band works to his credit, there is no one in American music who deserves more credit for building American bands than Clare Grundman. At one time or another, almost every city or town with a school band has played the music of Clare Grundman; his music is at the heart of the concert band repertoire. (p. 2)

It goes without saying that Clare Grundman and his music are invaluable to American bands.

## Figures and Tables

**Figure 5.1 Photograph of Clare Grundman**



**Table 5.1 List of compositions**

| <b>Name</b>                | <b>Genre</b>     | <b>Publisher</b> | <b>Difficulty</b> | <b>Date Published</b> |
|----------------------------|------------------|------------------|-------------------|-----------------------|
| 3 Sketches For Winds       | Symphonic Band   | Boosey & Hawkes  | A                 | 1969                  |
| American Folk Rhapsody     | Symphonic Band   | Boosey & Hawkes  | M                 | 1948                  |
| American Folk Rhapsody     | Full Orchestra   | Boosey & Hawkes  | MA                |                       |
| American Folk Rhapsody 2   | Symphonic Band   | Boosey & Hawkes  | M                 | 1959                  |
| American Folk Rhapsody 2   | Full Orchestra   | Boosey & Hawkes  | M                 | 1992                  |
| American Folk Rhapsody 3   | Symphonic Band   | Boosey & Hawkes  | M                 | 1970                  |
| American Folk Rhapsody 4   | Symphonic Band   | Boosey & Hawkes  | M                 | 1977                  |
| Bagatelles for 4 Clarinets | Clarinet Quartet | Boosey & Hawkes  | M                 |                       |
| Bernstein Tribute, A       | Symphonic Band   | Boosey & Hawkes  | M                 | 1991                  |
| Black Knight               | Symphonic Band   | Boosey & Hawkes  | ME                | 1956                  |
| Blue And The Gray, The     | Symphonic Band   | Boosey & Hawkes  | M                 |                       |



|                                   |                     |                        |    |      |
|-----------------------------------|---------------------|------------------------|----|------|
| Burlesque                         | Symphonic Band      | Boosey & Hawkes        |    |      |
| Candide Overture (arrangement)    | Symphonic Band      | Hal Leonard Publishing | A  | 1986 |
| Candide Suite (arrangement)       | Symphonic Band      | Hal Leonard Publishing | M  | 1993 |
| Caprice                           | Clarinet Quartet    | Boosey & Hawkes        | ME |      |
| Ceremonial Procession (arr.)      | Symphonic Band      | Boosey & Hawkes        |    |      |
| Classical Overture                | Symphonic Band      | Boosey & Hawkes        |    |      |
| Colonial Legend                   | Symphonic Band      | Boosey & Hawkes        |    |      |
| Concertante for Sax & Band        | Sax/ Symphonic Band | Boosey & Hawkes        |    |      |
| Concertante                       | Sax / Piano         | Boosey & Hawkes        |    |      |
| Concord                           | Symphonic Band      | Boosey & Hawkes        | M  | 1987 |
| Conversation for Cornet           | Cornet / Piano      | Boosey & Hawkes        | ME |      |
| Copland Portrait                  | Symphonic Band      | Boosey & Hawkes        | M  |      |
| Copland Tribute, A                | Symphonic Band      | Boosey & Hawkes        | M  | 1986 |
| Cowboy In Cuba                    | Symphonic Band      | Boosey & Hawkes        |    |      |
| Dance & Interlude                 | Symphonic Band      | Boosey & Hawkes        |    | 1968 |
| English Christmas                 | Symphonic Band      | Boosey & Hawkes        | ME |      |
| English Suite                     | Symphonic Band      | Boosey & Hawkes        | M  |      |
| Fantasy on American Sailing Songs | Symphonic Band      | Boosey & Hawkes        | M  | 1952 |
| Fantasy on English Hunting Songs  | Symphonic Band      | Boosey & Hawkes        | M  |      |
| Festive Piece                     | Symphonic Band      | Boosey & Hawkes        |    |      |
| Finnish Rhapsody                  | Symphonic Band      | Boosey & Hawkes        | M  |      |
| Flutation                         | Symphonic Band      | Boosey & Hawkes        |    |      |
| Flutation                         | Flute trio / piano  | Boosey & Hawkes        | ME |      |
| Green Domino                      | Symphonic Band      | Boosey & Hawkes        | ME |      |
| Harlequin                         | Symphonic Band      | Boosey & Hawkes        | M  |      |
| Hebrides Suite                    | Symphonic Band      | Boosey & Hawkes        | M  | 1962 |
| Holiday                           | Marching Band       | Boosey & Hawkes        |    |      |
| Holiday                           | Symphonic Band      | Boosey & Hawkes        | ME | 1956 |

|                            |                       |                 |    |      |
|----------------------------|-----------------------|-----------------|----|------|
| Irish Rhapsody             | Symphonic Band        | Boosey & Hawkes | ME | 1971 |
| Japanese Rhapsody          | Symphonic Band        | Boosey & Hawkes |    |      |
| Kentucky 1800              | Symphonic Band        | Boosey & Hawkes | ME |      |
| Kentucky 1800              | String Orchestra      | Boosey & Hawkes |    |      |
| Little English Suite       | Symphonic Band        | Boosey & Hawkes | ME |      |
| Little March               | Symphonic Band        | Boosey & Hawkes | ME |      |
| Little Suite For Band      | Symphonic Band        | Boosey & Hawkes | ME | 1955 |
| March Processional         | Symphonic Band        | Boosey & Hawkes |    |      |
| March Winds                | Symphonic Band        | Boosey & Hawkes |    | 1971 |
| Medieval Story             | Symphonic Band        | Boosey & Hawkes | ME |      |
| Midnight Beguine           | Symphonic Band        | Boosey & Hawkes |    |      |
| Music For A Carnival       | Symphonic Band        | Boosey & Hawkes |    |      |
| Nocturne                   | Harp / Wind Ensemble  | Boosey & Hawkes |    |      |
| Normandy                   | Symphonic Band        | Boosey & Hawkes | ME |      |
| Northwest Saga             | Symphonic Band        | Boosey & Hawkes | ME |      |
| Norwegian Rhapsody         | Symphonic Band        | Boosey & Hawkes | ME |      |
| Overture On A Short Theme  | Symphonic Band        | Boosey & Hawkes |    |      |
| Pat-a-Pan                  | 2 flutes / snare drum | Boosey & Hawkes |    |      |
| Pat-a-Pan                  | Chorus                | Boosey & Hawkes | ME |      |
| Pomp & Circumstance (arr.) | Symphonic Band        | Boosey & Hawkes | ME | 1964 |
| Puppets                    | Clarinet Duo          | Boosey & Hawkes |    |      |
| Quiet Christmas            | Symphonic Band        | Boosey & Hawkes | ME |      |
| Scottish Rhapsody          | Symphonic Band        | Boosey & Hawkes | ME | 1981 |
| Slava! (transcription)     | Symphonic Band        | Boosey & Hawkes | A  | 1977 |
| Spirit of 76               | Symphonic Band        | Boosey & Hawkes |    | 1964 |
| Somerset Rhapsody (arr.)   | Symphonic Band        | Boosey & Hawkes | M  |      |
| Three Carols For Christmas | Symphonic Band        | Boosey & Hawkes | M  |      |
| Three Carols For Christmas | Chorus                | Boosey & Hawkes |    |      |

|  |                                 |                 |    |           |
|--|---------------------------------|-----------------|----|-----------|
| Three Noels                              | Symphonic Band                  | Boosey & Hawkes | M  |           |
| Three Noels                              | Chorus                          | Boosey & Hawkes | E  |           |
| Three Songs For Christmas                | Symphonic Band                  | Boosey & Hawkes |    |           |
| Three Songs For Christmas                | Chorus                          | Boosey & Hawkes | E  |           |
| Trumpets Triumphant                      | Symphonic Band                  | Boosey & Hawkes |    |           |
| Tuba Rhapsody                            | Symphonic Band                  | Boosey & Hawkes |    |           |
| Tuba Rhapsody                            | Tuba / Piano                    | Boosey & Hawkes |    |           |
| Two Irish Songs                          | Symphonic Band                  | Boosey & Hawkes | ME | 1974      |
| Two Moods Overture                       | Symphonic Band                  | Boosey & Hawkes | E  | 1947/1987 |
| Variations on Joy to the World<br>(arr.) | Symphonic Band                  | Boosey & Hawkes | MA |           |
| Waltz And Interlude                      | Wind Ensemble                   | Boosey & Hawkes |    |           |
| Waltz And Interlude                      | Flute / Clarinet Duet           | Boosey & Hawkes | E  |           |
| Welsh Rhapsody                           | Symphonic Band                  | Boosey & Hawkes | ME | 1968      |
| Westchester Overture                     | Symphonic Band                  | Boosey & Hawkes | ME | 1952      |
| Western Dance                            | Symphonic Band                  | Boosey & Hawkes | M  |           |
| Zoo Illogical Voice                      | Wind and Percussion<br>Ensemble | Boosey & Hawkes |    |           |

**Table 5.2 Discography of Works**

| <b>Title</b>  | <b>Recording Label</b> | <b>Numerical Code</b> | <b>Date Published</b> |
|---|------------------------|-----------------------|-----------------------|
| Music Of Clare Grundman                                 | Hal Leonard Publishing | HL 48019835           | 2009                  |
| Favorite Overtures Vol. 2                               | Walking Frog Records   | WFR840                |                       |
| Best Of Scotland Marching Bands                         | Bandleader             | B00004SRI1            | 2001                  |
| The Golden Age of Light Music:<br>Bandstand in the Park | Guild                  | B000CEVUBW            | 2006                  |
| Soliloquy   | Ranch Records          | B000009JW6            | 1994                  |
| Guards in Britain                                       | Bandleader             | B00004TZSZ            | 2000                  |
| We'll Keep A Welcome                                    | Bandleader             | B00005KAO7            | 2001                  |

|  |                        |            |      |
|--|------------------------|------------|------|
| Edinburgh Castle                                   | Bandleader             | B000024J72 | 1997 |
| Call To Freedom: The Music of a Great Nation       | Spirit of America Band | B002CJ20ZA | 2009 |
| Teaching Music Through Performance in Band, Vol. 1 | GIA Publications       | 8913826JE  | 1998 |
| Teaching Music Through Performance in Band, Vol. 2 | GIA Publications       | 8913824JE  | 1999 |
| Teaching Music Through Performance in Band, Vol. 3 | GIA Publications       | 8913821JE  | 2000 |
| Teaching Music Through Performance in Band, Vol. 5 | GIA Publications       | 8913818JE  | 2005 |

## **Unit II. Composition**

Clare Grundman wrote *Little Suite for Band* in 1955 and dedicated his composition to Richard Otto and the Lyman Hall High School Band from Wallingford, Connecticut. Published in 1957, this work consists of three movements (fast, slow, and fast) and is an excellent teaching tool for junior high bands or smaller high school bands with limited technical skills. Keeping true to its given title, the entire work can be played in less than five minutes, making it the perfect introduction to a multi-movement work for developing bands.

### ***Mvt. I: Prelude***

The first movement, “Prelude”, is 40 measures long and about 1 minute, 40 seconds in duration. Written entirely in 4/4 time, the tempo is indicated to be *allegro moderato* and does not relent until the last three measures where there is a *rallentando* marked. It has a brilliant fanfare-like theme that returns four times (roughly every 10-11 measures) with very lyrical interludes in between. As expected, the fanfare is accented, *marcato*, and much fuller sounding than the softer, smoother interludes.

### ***Mvt. II: Ballad***

The second movement, “Ballad”, is only 26 measures long and also about 1 minute, 40 seconds in duration. Again using the 4/4 time signature, the words *marcato – quietly* are at the beginning, indicating both the tempo and the desired mood of the piece. Very simplistic in nature, it begins with a solo, muted cornet playing the eight-measure theme followed by the upper woodwinds presenting it once with the last motive of the theme repeating until the end of the movement.

### ***Mvt. III: Festival***

The final movement, “Festival”, is 90 measures long and (because of the *allegro* tempo marking and the 2/4 time signature) only takes about 90 – 95 seconds to play. The recurring theme is 20 measures long and is stated first in the trumpet section, then passed to the low brass, and finally the upper woodwinds. The introduction and the coda utilize virtually the same material, ending with the full ensemble slowing to a unison final pitch, creating a great sense of finality to the entire work, but maintaining the simplistic integrity of the “Festival”.

## **Unit III. Historical Perspective**

The suite is a musical form that first showed up in the Baroque era, and consists of a number of movements, each in the character of a dance and (at that time) usually presented in one key signature. This form was utilized to the fullest extent by composers such as Bach, Telemann, and Handel, who wrote both *Water Music* and *Music for the Royal Fireworks* in this form. By the 1750’s, the suite was considered to be somewhat old fashioned and was replaced by the more popular symphony or concerto.

The late 19<sup>th</sup> century saw the revival of the suite with a more modern twist in which the traditionally used dances were replaced by more freely selected movements of different characters. Composers also began to arrange ballets, operas, and other larger works into suites that would make them more accessible to a larger audience. Examples of this would be Tchaikovsky's *The Nutcracker Suite*, or the suite from *Appalachian Spring* by Aaron Copland.

By the early 20<sup>th</sup> century, composers such as Gustav Holst (*First Suite in Eb*, *Second Suite in F*), Ralph Vaughn Williams (*English Folk Song Suite*), and Gordon Jacob (*An Original Suite*, *William Byrd Suite*, *Suite in Bb*) brought the suite to the forefront of the wind band world, and Grundman as well as many other composers since that time have utilized this respected musical form.

#### **Unit IV. Technical Considerations**

*Little Suite for Band* was written for full instrumentation, including three clarinet, cornet, and trombone parts. There are four French horn parts written, but as there are always one or two parts doubled, it could potentially be played by only three horns if the correct parts were played at the right time in the music. Four percussionists are necessary to cover all the parts, however to have at least five would be easier for young students.

The first cornet part requires a strong high G, and the first trombone and baritone parts require the high F. The horn ranges are very manageable by young students. All wind players will see a frequent use of accidentals and the director should be prepared to really be picky to see that the kids play the correct notes.

The rhythms are very basic with a sparing use of sixteenth notes. Most rhythms are constructed using whole, half, quarter, and eighth notes. The most challenging rhythms will be the legato sections that require counting through various tied notes.

The first movement, “Prelude”, is performed at the *allegro moderato* tempo and is in 4/4 time. This 40 measure movement is in the key of Bb major, and requires that the upper woodwinds perform a thirty-second note septuplet scalar run in Bb on four separate occasions. The second movement, “Ballad”, begins with a solo from the first cornet, cross-cued in the flute and oboe parts, that requires long, melodic lines, while slurring to the high G. In both the second movement and the third movement, the music requires that the entire cornet section be muted for a period of time. Note that the students may have trouble in the “Festival” getting their mutes into their horns with only six counts of rest before rehearsal letter J to make the change. Perhaps the most fun to play, the third movement is also technically the easiest of the three movements.

## **Unit V. Stylistic Considerations**

*Little Suite for Band* is brilliantly scored to help the students create the contrasting characters that make up this piece. Because there are so many contrasting moods within this work, one of my main concerns with my ensemble was that they played with great tone. I wanted them to play the full and bright sounding fanfares without any harshness, and the more subdued ballad with a rich blend of tone colors. To work on the necessary skills, I focused a lot of attention toward the warm-up. After discussing everything from posture and embouchure, to air stream and vibrato, we used long tones as our first source for improvement. Warning: this can be very tedious for the students, so I suggest to plan well and keep the time spent short, but intense so their minds stay focused on improving tone and not just going through the motions.

Some more specific considerations begin within the first movement, where the students will have to demonstrate their abilities to play in a marcato fanfare style as well as legato and lyrical in between fanfares. They will need to produce dynamic levels from *piano* to *fortissimo* while blending and balancing to the ensemble sound.

The second movement requires great care to make sure the accompaniment remains quietly under the melody. Both the instructor and the students must approach the entrances and releases with subtlety, making sure the notes are held to their full value. The instructor will also probably need to address the issue of balancing to the melody, especially as the muted cornets play the staccato notes at rehearsal letter H.

The third movement can become especially effective when special attention is paid to the crescendos and decrescendos that make this piece a lively 90 seconds of contrast. Students playing almost every instrument will get a chance to present the melody at one point or another, so they will need to learn to listen carefully to each other and make sure their styles match.

## **Unit VI. Musical Elements**

### ***Melody***

The melodies in *Little Suite for Band* could be described as both easy and effective. As this work was composed with students in mind, Grundman utilized a great blend of scalar movement as well as gentle leaps within his melodies to make them playable with very little use of chromaticism. And, though there are often variations of the original themes presented in the individual movements, the variations are quite natural and the themes remain easily recognizable to the students studying the work. To offer more chances for variation, he often repeated the melody and passed it around the ensemble so each developing student got a great education from playing the work.

One unique feature about the melodies that make up *Little Suite for Band* is that in each of the three movements, Grundman chose to use the cornet as the first presenter of the main theme. In the first movement, it is used to convey the recurring fanfare theme; in the second, it is with the use of the muted, solo cornet that the lyrical ballad theme is stated; and finally in the



third, with the entire section muted, the cornets again are responsible for declaring the theme of the “Festival” before passing it to the low brass, and eventually the upper woodwinds and horns. From this emphasis placed on the cornet, one might conclude that Grundman felt this sound would be a great way to tie together the three contrasting movements of *Little Suite for Band*.

### ***Harmony***

The key signatures used in *Little Suite for Band* are great for developing students. The first movement is entirely in the key of Bb major, the second is in F major (with frequent use of chords borrowed from F natural minor), and the third opens in Bb major and finishes in Eb major. While these keys should be quite comfortable to students, the fact that they are mixed up and changing within the work makes it a great piece to force the kids to think about the keys and their specific characteristics while learning the song.

Though the piece was written for developing students, Grundman found great ways to keep the music interesting. One such way was the use of borrowed chords. While this suite is almost exclusively homophonic in nature, Grundman used easy chromatic changes to the chords to make the music flow and to achieve tension (dissonance) and release (consonance) within the music. For example, the beginning of the second movement, “Ballad” is obviously in F major, but as early as the first measure, we see both the Eb and Ab borrowed from the F natural minor scale.

### ***Rhythm***

The rhythms in *Little Suite for Band* are very simplistic in nature. There is really nothing harder than a few eighth-sixteenth note patterns and a few dotted rhythms. The brilliant thing about the simple rhythms is that, from a teaching standpoint, the educator can really use this

work to focus on the necessity of great tone. Grundman did not write this work to be a rhythmic study. He was a master of great scoring, which is what makes this work so worth playing.

### *Timbre*

Throughout *Little Suite for Band*, in probably as much as 90% of the work, the full ensemble is used, and yet, it remains exciting and fascinating! This effect is achieved through the inventive scoring for which Grundman was so well-known. For example, at rehearsal letter P in the third movements, the upper woodwinds have the melody, but to add depth of sound to the woodwinds, he added both French horn and baritone to double. Also, it is usually within the little two to four measure transitions that we hear interesting colors come out as it may be muted cornet, or clarinet, or even French horn that gets the spotlight before the full ensemble is back in.

The fact that such a full orchestration is utilized throughout this piece is (to an educator) another great aspect. Grundman set out to write an educational piece for students and what better way to learn than by having students be responsible for playing and learning almost the entire time? Often, composers rely on changing the orchestration, centering on small ensembles, to keep their music interesting and to achieve a palate of beautiful tone colors. Somehow, Grundman managed to do just that while giving all of the students an opportunity to play!

## Unit VII. Form and Structure

| <u>Section</u>    | <u>Measures</u> | <u>Event and Scoring</u>   |
|-------------------|-----------------|--|
| <b>1. PRELUDE</b> |                 |  |
| Fanfare           | 1-4             | Full Ensemble: Upper brass, baritone, and tenor sax have melody. Key: Bb Major |
| Extension         | 5-8             | Low voices, clarinets, and cornets   |
| Fanfare           | 9-13            | Full Ensemble: Upper brass, baritone, and tenor sax have melody.               |

|                    |       |  |
|--------------------|-------|--|
| Theme A            | 14-21 | Full ensemble: fl, cl, ob, alto 1, bari, and baritone have melody. Percussion adds in measure 21.  |
| Fanfare            | 22-24 | Full Ensemble  |
| Extension          | 25-28 | Full Ensemble (no fl, ob, or cornet): motive repeated three times in different keys ( <i>planing technique</i> ).                        |
| Theme A material   | 29-33 | Full Ensemble: percussion and cornets enter at 32. More planing technique used with theme A material.                                    |
| Fanfare            | 34-37 | Full Ensemble  |
| Ending             | 38-40 | Full Ensemble: Rallentando and authentic cadence.  |
| <b>2. BALLAD</b>   |       |  |
| Introduction       | 1-2   | Clarinets, Saxophones, Bassoon, Tuba, Tympani, and Triangle: Establish the accompaniment pattern. Key: F Major.                          |
| Theme A            | 3-9   | Same as above with first cornet muted solo playing melody.   |
| Tag: A material    | 10-11 | Full Ensemble, but no upper woodwinds.   |
| Theme A (varied)   | 12-19 | Full Ensemble: Upper woodwinds play the melody, cornets (muted) play staccato chordal accompaniment, all else play legato accompaniment. |
| Tag: A material    | 20-24 | Full Ensemble: Extension of “A” material in upper woodwinds, cornets come through the texture and all else continue as before.           |
| Ending             | 25-26 | Full Ensemble: Cadences from a Neapolitan chord to tonic.  |
| <b>3. FESTIVAL</b> |       |  |
| Introduction       | 1-6   | Full Ensemble: Upper woodwinds, horns, and cornets with moving notes. Key: Bb Major  |
| Extension          | 7-10  | Full Ensemble (no flute, oboe, cornets): repeated pitches with chord changes underneath.   |
| Theme A            | 11-33 | Full Ensemble: Cornets introduce melody, all else with   |

|                       |       |   |
|-----------------------|-------|---|
|                       |       | rhythmic, chordal accompaniment.  |
| Extension: A material | 34-40 | Full Ensemble (no flute or oboe): Establish the key change to Eb Major by changing chords between I, V7 and back to I.                            |
| Theme A (varied)      | 41-60 | Full Ensemble: Low Brass with melody and rhythmic, chordal accompaniment continues with the addition of sustained pitches in the upper woodwinds. |
| Theme A (varied)      | 61-76 | Full Ensemble: Upper Woodwinds, French horn, and Baritone carry melody. Accompaniment changes feeling to a more sustained style.                  |
| Extension: A material | 77-84 | Full Ensemble: Percussion adds character with woodblock and triangle.   |
| Codetta               | 85-91 | Full Ensemble: Just like the introduction, only in the key of Eb Major.   |
| Ending                | 92-93 | Full Ensemble: Rallentando to a perfect authentic cadence.  |

### Unit VIII. Suggested Listening

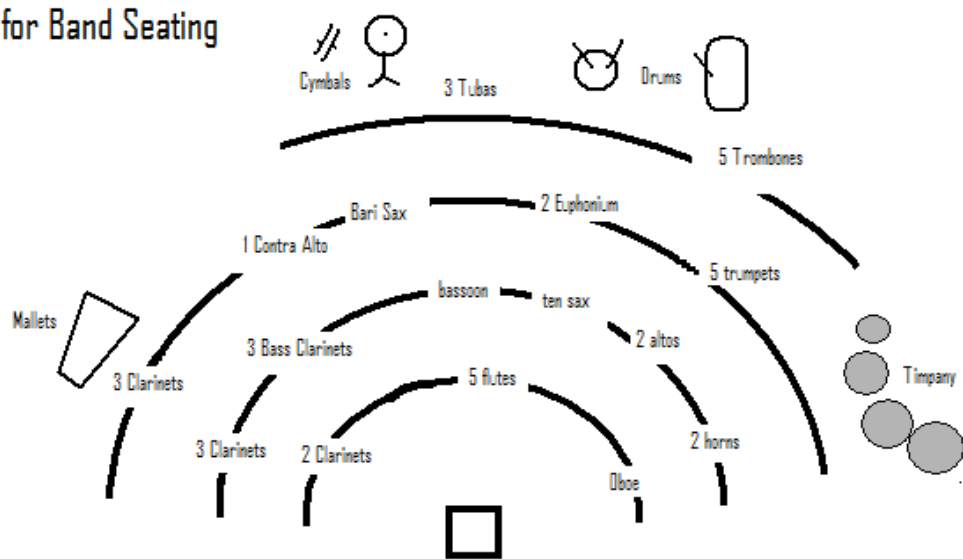
Clare Grundman – Listening to other music from the same composer can help the students to understand the sounds that the composer favors through his unique scoring techniques. Also, Grundman has composed a number of other suites that can be great examples to students and their instructor. Examples: *Hebrides Suite*, *Little English Suite*, *Kentucky 1800*, and *American Folk Rhapsody*.

Wind Band Suites – Listening to examples of other composers’ wind band suites, especially the well-known British band composers of the early 20<sup>th</sup> century can be both educational and inspiring to young band students. It never hurts to let them listen to what you want them to become! Examples: *First Suite in Eb* and *Second Suite in F* by Gustav Holst;

English *Folk Song Suite* by Ralph Vaughn Williams; *Suite in Bb* by Gordon Jacob, or *Suite Francaise* by Darius Milhaud.

Figure 5.2 Seating Chart

Little Suite for Band Seating



## Unit X. Rehearsal Plans and Evaluations

### *Rehearsal Plan – Rehearsal #1*

**Ensemble: Leeton Concert Band**

**Announcements:**

**Literature: Little Suite for Band**

**Time: 30 minutes**

| <b>Plan</b>   | <b>Evaluation</b>  |
|---|--|
| <ol style="list-style-type: none"><li>1. Warm-up: Long tones (focus on tone), scales and tuning.</li><li>2. Sight read <i>Little Suite</i> (go over all musical elements, note values, etc. before playing each movement twice before moving to the next)</li><li>3. Get feedback from students/Give feedback to the students</li><li>4. Give time for section leaders to answer questions or demonstrate to their section.</li><li>5. Play (sight-read) again.</li></ol> | <ol style="list-style-type: none"><li>1. We need to keep working to open up the sound.</li><li>2. Interesting... They did well on movement 1 and 3, but crashed on the slower tempo of movement 2</li><li>3. They were perceptive to the tempo problems on the second movement. Someone even suggested that they need to subdivide, which pleased me even though the really needed to just make sure they were holding the tied notes full value!</li><li>4. Went ok, sometimes the kids don't know what questions to ask, and the leaders don't really know what else to say because it makes sense to them.</li><li>5. BETTER!</li></ol> |

**Rehearsal Plan – Rehearsal #2**

**Ensemble: Leeton Concert Band**

**Announcements:**

**Literature: Little Suite for Band**

**Time: 25 minutes**

| <b>Plan</b>   | <b>Evaluation</b>   |
|---|---|
| <ol style="list-style-type: none"><li>1. <i>Little Suite</i> Mvt. I: Begin with Fanfare theme... break down the parts and discuss style.</li><li>2. M. 5-8: discuss releases. Get clarinets to bring out their sound.</li><li>3. Letter C: Work melody and accompaniment separately. Work legato style and phrasing.</li><li>4. M. 24-28: Clean up all the accidentals, accents, and check pitch.</li><li>5. Letter F: Work balance and tone during the rallentando to the end.</li></ol> | <p>The rehearsal went very well. I know the kids are capable of playing this movement very well. I hope that they can retain all that they worked on today!</p> <p>We will need to continue work on the low brass... they don't want to play out and there are so few of them that it is very difficult to achieve a <i>forte</i> dynamic without losing our balance.</p> <p>Trumpets will need much work in playing the parts independently.</p> <p>Attacks and releases as well as much work on tone color will be important.</p> |

**Rehearsal Plan – Rehearsal #3**

**Ensemble: Leeton Concert Band**

**Announcements:**

**Literature: Little Suite for Band**

**Time: 25 minutes**

| <b>Plan</b>   | <b>Evaluation</b>  |
|---|--|
| <ol style="list-style-type: none"><li>1. <i>Little Suite</i> Mvt. II: begin by having all first cornets, flutes and oboe play the solo. Students will find safety in numbers and if my soloist is gone during rehearsal, someone else can step up.</li><li>2. Work all accompaniment parts. Discuss the proper length of the notes, the attack, and the release. Check for the correct chromatic notes.</li><li>3. Practice all melody parts at letter H. Work phrasing and staggered breathing.</li><li>4. Practice cornet part at H, style, pitch and balance</li></ol> | <p>The rehearsal went well. The kids really don't have the maturity of sound they should have by high school, but that is something that I can't develop in them over night.</p> <p>We're really going to have to work on air speed and direction to improve the tone quality.</p> |



***Rehearsal Plan – Rehearsal #4***

**Ensemble: Leeton Concert Band**

**Announcements:**

**Literature: Little Suite for Band**

**Time: 20 minutes**

| <b>Plan</b>   | <b>Evaluation</b>   |
|---|---|
| <ol style="list-style-type: none"><li>1. <i>Little Suite</i> Mvt. III: Begin by practicing straight eighth notes in scales to establish the correct style for this movement.</li><li>2. Practice sfzp cresc. at the beginning of the piece.</li><li>3. Work cornet melody at letter J. Work low brass and upper woodwinds and horns at N and P respectively.</li><li>4. Work all accompaniment parts separately to reinforce style.</li></ol> | <p>This is definitely the easiest of the three movements. The students seem to like it as well. If they retain what we did today, we'll be doing very well.</p> |

## Score Analysis for LITTLE SUITE FOR BAND

Composition: Little Suite for Band

Composer: Clare Grundman



| Measure #                      | 1   | 2                  | 3 | 4 | 5  | 6        | 7                       | 8  | 9  | 10            | 11                 | 12                   | 13   | 14              | 15        |
|--------------------------------|---|--------------------|---|---|--|----------|-------------------------|----|--|---------------|--------------------|----------------------|--|-----------------|-----------|
| <b>Form</b>                    |   | Fanfare (original) |   |   |  |          |                         |    |  |               | Fanfare (modified) |                      |  | Theme A →       |           |
| <b>Phrase Structure</b>        |   |                    |   |   |  |          |                         |    |  |               |                    |                      |  |                 |           |
| <b>Tempo</b>                   | Allegro moderato →  |                    |   |   |  |          |                         |    |  |               |                    |                      |  |                 |           |
| <b>Dynamics</b>                | <i>f</i>  |                    |   |   |  | <i>p</i> | cresc.                  |    | <i>f</i>   |               |                    |                      |  | <i>mp</i>       |           |
| <b>Meter/Rhythm</b>            |   |                    |   |   |  |          |                         |    |  |               |                    |                      |  |                 |           |
| <b>Tonality</b>                | Bb Major →  |                    |   |   |  |          |                         |    |  |               |                    | F Nat. Minor         |  |                 |           |
| <b>Harmonic Motion</b>         | V   | I                  |   |   |  | bIII     |                         | IV | V  | I             |                    | Chromatic Modulation |  | I -V7/III       | I -V7/III |
| <b>Orchestration</b>           | Full Ensemble   |                    |   |   | Clarinet + low   |          | Trumpets and low voices |    |  | Full Ensemble |                    |                      |  | Full - no perc. |           |
| <b>General Character</b>       | Brilliant; Fanfare-like   |                    |   |   | Quiet; Building in intensity   |          |                         |    | Brilliant; Fanfare-like  |               |                    |                      | Smooth; Lyrical  |                 |           |
| <b>Means for Expression</b>    | Face alert. Deep breath. Show focus and concentration.  |                    |   |   | Hold back. Raise eyebrows and show left hand palm to indicate quiet playing.   |          |                         |    | Relax face as fanfare begins again. Let the sound open up by using left hand in an appropriate manner. |               |                    |                      | Show the quietness with face and smoothness with the left hand.      |                 |           |
| <b>Conducting Concerns</b>     | Begin with a fairly large pattern. Show marcato style.  |                    |   |   | Small pattern. Smoother pattern. Conduct trumpets as the sound builds.   |          |                         |    | Large pattern again. Marcato style.  |               |                    |                      | Small pattern. Be sure to be as legato as possible!                  |                 |           |
| <b>Rehearsal Consideration</b> | Make sure the marcato style is matched by everyone but upper woodwinds. Approach the accents in the same way. |                    |   |   | Don't let clarinets die away too soon. Keep the cornet part light and bouncy with the sustained notes well-balanced. |          |                         |    | Tune measure 12 and 13. Let the students really listen to each chord and the way it changes.           |               |                    |                      | Tenuto style and accompaniment chord changes need special attention. |                 |           |

Composition: Little Suite for Band

Composer: Clare Grundman

| Measure #                      | 16  | 17 | 18 | 19 | 20 | 21        | 22  | 23 | 24 | 25   | 26 | 27 | 28  | 29 | 30 |
|--------------------------------|---|----|----|----|----|-----------|---|----|----|--|----|----|---|----|----|
| <b>Form</b>                    | →   |    |    |    |    |           | Fanfare (modified)  |    |    | Modulation   |    |    | Theme A material →  |    |    |
| <b>Phrase Structure</b>        |   |    |    |    |    |           |   |    |    |  |    |    |   |    |    |
| <b>Tempo</b>                   | Allegro moderato →  |    |    |    |    |           |   |    |    |  |    |    |   |    |    |
| <b>Dynamics</b>                | mp  | <  |    |    |    | < f       | f   |    |    | mf   |    |    | mp  |    |    |
| <b>Meter/Rhythm</b>            |   |    |    |    |    |           |   |    |    |  |    |    |   |    |    |
| <b>Tonality</b>                | →   |    |    |    |    |           | Bb Major  |    |    | Modulation   |    |    |   |    |    |
| <b>Harmonic Motion</b>         |   | v  |    |    |    | I         | I   |    |    |  |    |    |   |    |    |
| <b>Orchestration</b>           | Full ensemble w/o percussion  |    |    |    |    | add perc. | Full Ensemble   |    |    | Horns, low brass, and woodwinds (no fl. or ob.)                            |    |    | Full, no tpt. or percussion   |    |    |
| <b>General Character</b>       | Happy; Pleasing; Smooth and Lyrical   |    |    |    |    |           | Brilliant; Fanfare-like   |    |    | Going somewhere...   |    |    | Happy; flowing →  |    |    |
| <b>Means for Expression</b>    | Eye contact with the percussion to prepare them for their upcoming entrance.  |    |    |    |    |           | Express relaxation in the face to keep the kids going and enjoying the music.                             |    |    | Intensity in the eyes. Pattern growing larger as body leans forward a bit. |    |    | Relax again. Left hand can show palm to keep the dynamic level quiet. |    |    |
| <b>Conducting Concerns</b>     | Smooth and flowing; legato pattern. Don't forget to bring in the percussion at 21.  |    |    |    |    |           | Relax! Mentally prepare for measure 25.   |    |    | Left hand should help with the releases in the accompaniment.              |    |    | Small and legato pattern.   |    |    |
| <b>Rehearsal Consideration</b> | All of the slurs and different rhythms could be quite chaotic for young students. Check each part and then add more until the full ensemble is comfortable. |    |    |    |    |           | Measure 24 will need attention to tuning and balance as it is in the upper register for most instruments. |    |    | Check for the correct releases. The rests are very important.              |    |    | Check to make sure the accompaniment is solid.                        |    |    |

Composition: Little Suite for Band  
 Composer: Clare Grundman

| Measure #                      | 31  | 32 | 33 | 34  | 35 | 36 | 37 | 38          | 39 | 40 |
|--------------------------------|---|----|----|---|----|----|----|-------------|----|----|
| <b>Form</b>                    | →   |    |    | Fanfare (modified) and Ending   |    |    |    |             |    |    |
| <b>Phrase Structure</b>        | →   |    |    | →   |    |    |    |             |    |    |
| <b>Tempo</b>                   | Allegro moderato →  |    |    |   |    |    |    | Rallentando |    |    |
| <b>Dynamics</b>                | →   |    |    | ff →  |    |    |    |             |    |    |
| <b>Meter/Rhythm</b>            | 4  |    |    |   |    |    |    |             |    |    |
| <b>Tonality</b>                |   |    |    | Bb Major →  |    |    |    |             |    |    |
| <b>Harmonic Motion</b>         |   |    |    |   |    |    |    |             |    |    |
| <b>Orchestration</b>           | FULL ENSEMBLE   |    |    |   |    |    |    |             |    |    |
| <b>General Character</b>       | →   |    |    | Brilliant; Fanfare-like; Proud; Grandiose   |    |    |    |             |    |    |
| <b>Means for Expression</b>    | →   |    |    | Reflect pride and assurance in face and body posture. Communicate with face, eyes, and left hand if balance gets out of hand!   |    |    |    |             |    |    |
| <b>Conducting Concerns</b>     | →   |    |    | Make a clean and clear rallentando for ensemble to follow!  |    |    |    |             |    |    |
| <b>Rehearsal Consideration</b> | Carefully check chromatic notes!  |    |    | This is the loudest point in the piece. Make sure students don't play with a harsh tone. Check to make sure the rallentando is executed together and the unison Bb is balanced and in tune. |    |    |    |             |    |    |


Composition: Little Suite for Band Mvt. II  
 Composer: Clare Grundman

| Measure #                      | 1   | 2 | 3   | 4 | 5 | 6 | 7 | 8     | 9     | 10   | 11 | 12   | 13 | 14 | 15 |
|--------------------------------|---|---|---|---|---|---|---|-------|-------|--|----|--|----|----|----|
| <b>Form</b>                    | Introduction  |   | Theme A   |   |   |   |   |       |       | Tag: A material                            |    | Theme A (modified)   |    |    |    |
| <b>Phrase Structure</b>        |   |   |   |   |   |   |   |       |       |  |    |  |    |    |    |
| <b>Tempo</b>                   | Moderato - quietly  |   |   |   |   |   |   |       |       |  |    |  |    |    |    |
| <b>Dynamics</b>                | p   |   |   |   |   |   |   |       |       | mp   |    | mf   |    |    |    |
| <b>Meter/Rhythm</b>            | 4   |   |   |   |   |   |   |       |       |  |    |  |    |    |    |
| <b>Tonality</b>                | F Major (but with frequent use of borrowed chords from F natural minor)   |   |   |   |   |   |   |       |       |  |    |  |    |    |    |
| <b>Harmonic Motion</b>         | I   |   |   |   |   |   |   | V/iii | Neap. | I  |    | V/iii  |    |    |    |
| <b>Orchestration</b>           | All Clarinets, All Saxophone, Bassoon, Tuba (bass), Timp. And Triangle<br>Solo Cornet begins with pick-ups to M. 3  |   |   |   |   |   |   |       |       | Add tbn, btn, and horn                     |    | Add oboe, flute, and all cornets (full ensemble)   |    |    |    |
| <b>General Character</b>       | Pensive   |   | Nostalgic, Calm   |   |   |   |   |       |       | Growing in intensity                       |    | Confident, but relaxed   |    |    |    |
| <b>Means for Expression</b>    | Relax face, body, even baton grip   |   | Probably palm to the accompaniment players to remind them to stay under the soloist. Keep movements to a minimum keep the audience's attention focused on the soloist.  |   |   |   |   |       |       |  |    | Express relaxation and enjoyment in the face and body.   |    |    |    |
| <b>Conducting Concerns</b>     | Facilitate a gentle, but confident entrance.  |   | The main conducting concern will be to reassure the soloist and keep the accompaniment under that sound, while attacking and releasing together... The baton must be clear and easy to read. Soloist may take liberties with tempo, so ensemble must be able to focus on the pattern to achieve these things. |   |   |   |   |       |       |  |    | Use left hand to help ensemble remember to balance. Pattern can get a little larger and reflect the smooth legato style.                         |    |    |    |
| <b>Rehearsal Consideration</b> | Accompaniment: Practice legato attacks, steady air stream, and really check that the notes are held full value with the release together. Practice slow to check for pitch. Soloist: Must be legato with complete control of the slurs. Check to make sure soloist is breathing in places that are appropriate. |   |   |   |   |   |   |       |       | Check for pitch when the low brass enters. |    | Upper woodwinds are in unison. Pitch will become a big factor. Muted cornet section will need to rehearse the proper dynamic, balance and style. |    |    |    |

Composition: Little Suite for Band Mvt. II  
 Composer: Clare Grundman

| Measure #                      | 16            | 17 | 18 | 19 | 20   | 21 | 22 | 23 | 24 | 25     | 26 |   |
|--------------------------------|---------------|----|----|----|--|----|----|----|----|--------|----|---|
| <b>Form</b>                    | →             |    |    |    | Tag: Theme A material  |    |    |    |    | Ending |    |   |
| <b>Phrase Structure</b>        | ~             |    |    |    | ~  |    |    |    |    |        |    |   |
| <b>Tempo</b>                   | →             |    |    |    |  |    |    |    |    |        |    | ↕ |
| <b>Dynamics</b>                |               |    |    |    |  |    |    |    |    |        | ↔  |   |
| <b>Meter/Rhythm</b>            |               |    |    |    |  |    |    |    |    |        |    |   |
| <b>Tonality</b>                |               |    |    |    |  |    |    |    |    |        |    |   |
| <b>Harmonic Motion</b>         | Neap. I       |    |    |    |  |    |    |    |    | Neap.  |    | I |
| <b>Orchestration</b>           | Full Ensemble |    |    |    | Full Ensemble  |    |    |    |    |        |    |   |
| <b>General Character</b>       | →             |    |    |    | Steady; Confident  |    |    |    |    |        |    |   |
| <b>Means for Expression</b>    | →             |    |    |    | Just keep everything calm, tranquil, steady to reflect the character of the piece.                             |    |    |    |    |        |    |   |
| <b>Conducting Concerns</b>     | →             |    |    |    | There is no ritardando or rallentando of any kind. Don't let the students slow down. Keep motion in the baton. |    |    |    |    |        |    |   |
| <b>Rehearsal Consideration</b> | →             |    |    |    | The last four measures could pose pitch problems. Check to make sure the releases are clean and unhurried.     |    |    |    |    |        |    |   |

Composition: Little Suite for Band Mvt. III  
 Composer: Clare Grundman

| Measure #                      | 1   | 2   | 3      | 4 | 5 | 6 | 7         | 8 | 9 | 10 | 11   | 12 | 13 | 14 | 15 |
|--------------------------------|---|---|--------|---|---|---|-----------|---|---|----|--|----|----|----|----|
| <b>Form</b>                    | Introduction  |   |        |   |   |   | Extension |   |   |    | Theme A  |    |    |    |    |
| <b>Phrase Structure</b>        |   |   | ~      |   |   |   |           |   |   |    |  | ~  |    |    |    |
| <b>Tempo</b>                   | Allegro →   |   |        |   |   |   |           |   |   |    |  |    |    |    |    |
| <b>Dynamics</b>                | sfzp  |   | cresc. |   |   | f |           |   |   |    | mf   |    |    |    |    |
| <b>Meter/Rhythm</b>            | 2<br>4  | This movement involves half, quarter, and eighth notes throughout. The rhythms are very basic; not challenging. |        |   |   |   |           |   |   |    |  |    |    |    |    |
| <b>Tonality</b>                | Bb Major →  |   |        |   |   |   |           |   |   |    |  |    |    |    |    |
| <b>Harmonic Motion</b>         | IV  |   |        |   |   |   | v         | I |   |    | v  | I  |    |    |    |
| <b>Orchestration</b>           | Full Ensemble →   |   |        |   |   |   |           |   |   |    |  |    |    |    |    |
| <b>General Character</b>       | Buoyant; Light  |   |        |   |   |   |           |   |   |    | Festive!   |    |    |    |    |
| <b>Means for Expression</b>    | Slightly less pause between the end of movement two and the beginning of movement three than used between the first two movements. Show the new mood on face.   |   |        |   |   |   |           |   |   |    | Makes sure to be relaxed with a very encouraging stance as they settle into this movement.                           |    |    |    |    |
| <b>Conducting Concerns</b>     | Give a good breath in tempo. Clean pattern to establish a good tempo.   |   |        |   |   |   |           |   |   |    | Make sure to show the style in the conducting.   |    |    |    |    |
| <b>Rehearsal Consideration</b> | Really work hard on the sfzp  to make sure it is adequately dramatic. This movement is so simple, it can become boring without specific attention to dynamic contrasts. |   |        |   |   |   |           |   |   |    | Work style, style, style with the cornets. Also work the transition from not muted to muted because it happens fast! |    |    |    |    |

Composition: Little Suite for Band Mvt. III  
 Composer: Clare Grundman

| Measure #                      | 16  | 17 | 18   | 19 | 20 | 21 | 22 | 23 | 24 | 25  | 26 | 27 | 28 | 29 | 30 |
|--------------------------------|---|----|--|----|----|----|----|----|----|-----|----|----|----|----|----|
| <b>Form</b>                    | Theme A (Cont.)   |    |  |    |    |    |    |    |    |     |    |    |    |    |    |
| <b>Phrase Structure</b>        |   |    |  |    |    |    |    |    |    |     |    |    |    |    |    |
| <b>Tempo</b>                   | Allegro   |    |  |    |    |    |    |    |    |     |    |    |    |    |    |
| <b>Dynamics</b>                | mf  |    |  |    |    |    |    |    |    |     |    |    |    |    |    |
| <b>Meter/Rhythm</b>            | 2<br>4  |    |  |    |    |    |    |    |    |     |    |    |    |    |    |
| <b>Tonality</b>                | Bb Major  |    |  |    |    |    |    |    |    |     |    |    |    |    |    |
| <b>Harmonic Motion</b>         |   | I7 | Succession of Maj/Maj 7th chords changing every two bars |    |    |    |    |    |    | iii | V7 | I  |    |    |    |
| <b>Orchestration</b>           | Full Ensemble   |    |  |    |    |    |    |    |    |     |    |    |    |    |    |
| <b>General Character</b>       | Festive!  |    |  |    |    |    |    |    |    |     |    |    |    |    |    |
| <b>Means for Expression</b>    | Relax and enjoy.  |    |  |    |    |    |    |    |    |     |    |    |    |    |    |
| <b>Conducting Concerns</b>     | Just communicate to the accompaniment players if they are too loud or soft.   |    |  |    |    |    |    |    |    |     |    |    |    |    |    |
| <b>Rehearsal Consideration</b> | Pitch will definitely become a factor when cornets are muted. Also make sure the accompaniment is playing with appropriate style and balance. |    |  |    |    |    |    |    |    |     |    |    |    |    |    |



Composition: Little Suite for Band Mvt. III  
 Composer: Clare Grundman

| Measure #                      | 31              | 32 | 33 | 34   | 35 | 36 | 37               | 38 | 39 | 40 | 41  | 42 | 43 | 44 | 45 |
|--------------------------------|-----------------|----|----|--|----|----|------------------|----|----|----|---|----|----|----|----|
| <b>Form</b>                    | Theme A (Cont.) |    |    | Extension  |    |    |                  |    |    |    | Theme A   |    |    |    |    |
| <b>Phrase Structure</b>        | —               |    |    | —  |    |    |                  |    |    |    | —   |    |    |    |    |
| <b>Tempo</b>                   | Allegro →       |    |    |  |    |    |                  |    |    |    |   |    |    |    |    |
| <b>Dynamics</b>                | mf              |    |    |  |    |    |                  |    | mf |    |   |    |    |    | f  |
| <b>Meter/Rhythm</b>            | 2<br>4          |    |    |  |    |    |                  |    |    |    |   |    |    |    |    |
| <b>Tonality</b>                | Bb Major →      |    |    |  |    |    | Eb Major →       |    |    |    |   |    |    |    |    |
| <b>Harmonic Motion</b>         | I               | V  | I  |  | I7 |    |                  |    | I  | V7 | I   | V7 |    |    | I  |
| <b>Orchestration</b>           | Full Ensemble   |    |    |  |    |    | No flute or oboe |    |    |    | Full Ensemble   |    |    |    |    |
| <b>General Character</b>       |                 |    |    | Steady; Happy  |    |    |                  |    |    |    | Festive; lighthearted   |    |    |    |    |
| <b>Means for Expression</b>    |                 |    |    | Definitely activate the left hand to indicate that a change is coming.   |    |    |                  |    |    |    | Use the left hand to hold back the accompaniment players until melody is well established.  |    |    |    |    |
| <b>Conducting Concerns</b>     |                 |    |    | Prepare the low brass for their upcoming melody.   |    |    |                  |    |    |    | Keep it clear and steady. Tempo may try to change with new melody players!  |    |    |    |    |
| <b>Rehearsal Consideration</b> |                 |    |    | The low brass is holding a unison Bb... this would be a good time to have the ensemble get used to checking this easy pitch reference as they prepare for the new key. |    |    |                  |    |    |    | New melody players, new accompaniment. Check for style in both, and make sure balance is adjusted so melody doesn't get covered up. |    |    |    |    |




Composition: Little Suite for Band Mvt. III  
 Composer: Clare Grundman

| Measure #                      | 46   | 47 | 48   | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57  | 58 | 59 | 60 |
|--------------------------------|--|----|--|----|----|----|----|----|----|----|----|-----|----|----|----|
| <b>Form</b>                    | Theme A (Cont.)  |    |  |    |    |    |    |    |    |    |    |     |    |    |    |
| <b>Phrase Structure</b>        |  |    |  |    |    |    |    |    |    |    |    |     |    |    |    |
| <b>Tempo</b>                   | Allegro  |    |  |    |    |    |    |    |    |    |    |     |    |    |    |
| <b>Dynamics</b>                | <i>f</i>   |    |  |    |    |    |    |    |    |    |    |     |    |    |    |
| <b>Meter/Rhythm</b>            | 2/4  |    |  |    |    |    |    |    |    |    |    |     |    |    |    |
| <b>Tonality</b>                | Eb Major   |    |  |    |    |    |    |    |    |    |    |     |    |    |    |
| <b>Harmonic Motion</b>         |  | I7 | Succession of Maj/Maj 7th chords changing every two bars |    |    |    |    |    |    |    |    | iii | V7 |    |    |
| <b>Orchestration</b>           | Full Ensemble  |    |  |    |    |    |    |    |    |    |    |     |    |    |    |
| <b>General Character</b>       | Festive; lighthearted  |    |  |    |    |    |    |    |    |    |    |     |    |    |    |
| <b>Means for Expression</b>    | Remember to smile and show enjoyment on your face.   |    |  |    |    |    |    |    |    |    |    |     |    |    |    |
| <b>Conducting Concerns</b>     | See previous page.   |    |  |    |    |    |    |    |    |    |    |     |    |    |    |
| <b>Rehearsal Consideration</b> | Check for the low brass to have the Db in tune in measure 47 and 48. Make sure the quarter note players are holding full value and releasing together. |    |  |    |    |    |    |    |    |    |    |     |    |    |    |

Composition: Little Suite for Band Mvt. III  
 Composer: Clare Grundman

| Measure #                      | 61   | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70   | 71 | 72 | 73 | 74 | 75 |
|--------------------------------|--|----|----|----|----|----|----|----|----|--|----|----|----|----|----|
| <b>Form</b>                    | Theme A  |    |    |    |    |    |    |    |    |  |    |    |    |    |    |
| <b>Phrase Structure</b>        |  |    |    |    |    |    |    |    |    |  |    |    |    |    |    |
| <b>Tempo</b>                   | Allegro  |    |    |    |    |    |    |    |    |  |    |    |    |    |    |
| <b>Dynamics</b>                | f  |    |    |    |    |    |    |    |    |  |    |    |    |    |    |
| <b>Meter/Rhythm</b>            | 2<br>4   |    |    |    |    |    |    |    |    |  |    |    |    |    |    |
| <b>Tonality</b>                | Eb Major   |    |    |    |    |    |    |    |    |  |    |    |    |    |    |
| <b>Harmonic Motion</b>         | I  |    |    |    |    |    |    | 17 |    | Succession of Maj/Maj 7th chords changing every two bars |    |    |    |    |    |
| <b>Orchestration</b>           | Full Ensemble  |    |    |    |    |    |    |    |    |  |    |    |    |    |    |
| <b>General Character</b>       | Festive; lighthearted  |    |    |    |    |    |    |    |    |  |    |    |    |    |    |
| <b>Means for Expression</b>    | Keep movements small. Only activate left hand if there is something to say. Eyes and face should be inviting and encouraging. The percussion parts may need to be quieted depending upon how many are playing them.                                      |    |    |    |    |    |    |    |    |  |    |    |    |    |    |
| <b>Conducting Concerns</b>     | Not too large a pattern, even though the music is at it's loudest point. Clear, concise, and steady is best.   |    |    |    |    |    |    |    |    |  |    |    |    |    |    |
| <b>Rehearsal Consideration</b> | Upper woodwinds, horns, and baritones now have melody. Check to make sure that all parts are balanced so their tone colors can be heard. Accompaniment players may tend to play their notes a bit short. Check that attacks and releases are controlled. |    |    |    |    |    |    |    |    |  |    |    |    |    |    |

Composition: Little Suite for Band Mvt. III  
 Composer: Clare Grundman

| Measure #                      | 76   | 77  | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85  | 86 | 87     | 88 | 89 | 90 |
|--------------------------------|--|-----|----|----|----|----|----|----|----|---|----|--------|----|----|----|
| <b>Form</b>                    | Extension using "A" material   |     |    |    |    |    |    |    |    | Codetta using intro material                                |    |        |    |    |    |
| <b>Phrase Structure</b>        |  |     |    |    |    |    |    |    |    |   |    |        |    |    |    |
| <b>Tempo</b>                   | Allegro        |     |    |    |    |    |    |    |    |   |    |        |    |    |    |
| <b>Dynamics</b>                | f  |     |    |    |    |    |    |    |    | sfzp  |    | cresc. |    |    | ff |
| <b>Meter/Rhythm</b>            | 2<br>4   |     |    |    |    |    |    |    |    |   |    |        |    |    |    |
| <b>Tonality</b>                | Eb Major       |     |    |    |    |    |    |    |    |   |    |        |    |    |    |
| <b>Harmonic Motion</b>         |  | iii |    | V7 |    | I  |    | V7 | I  |   | V7 | IV     |    |    | V7 |
| <b>Orchestration</b>           | Full Ensemble  |     |    |    |    |    |    |    |    |   |    |        |    |    |    |
| <b>General Character</b>       | Steady; buoyant  |     |    |    |    |    |    |    |    | Light; happy  |    |        |    |    |    |
| <b>Means for Expression</b>    | Make eye contact with the percussionists as they add comic flavor to the end of the piece.       |     |    |    |    |    |    |    |    | Facilitate the sfzp cresc. With the left hand and the face. |    |        |    |    |    |
| <b>Conducting Concerns</b>     | Conduct and cue specifically to the percussion.  |     |    |    |    |    |    |    |    | Facilitate a strong attack in 87,                           |    |        |    |    |    |
| <b>Rehearsal Consideration</b> | The woodblock and triangle parts are very important.   |     |    |    |    |    |    |    |    | Dynamics!   |    |        |    |    |    |

Composition: Little Suite for Band Mvt. III  
 Composer: Clare Grundman

| Measure #                      | 91   | 92     | 93 |
|--------------------------------|--|--------|----|
| <b>Form</b>                    |  | Ending |    |
| <b>Phrase Structure</b>        |  |        |    |
| <b>Tempo</b>                   | Rallentando  |        |    |
| <b>Dynamics</b>                | ff   |        |    |
| <b>Meter/Rhythm</b>            | 2<br>4   |        |    |
| <b>Tonality</b>                | Eb Major   |        |    |
| <b>Harmonic Motion</b>         | I (perfect authentic cadence)  |        |    |
| <b>Orchestration</b>           | Full Ensemble  |        |    |
| <b>General Character</b>       | Grandiose  |        |    |
| <b>Means for Expression</b>    | Let face show how proud you are!   |        |    |
| <b>Conducting Concerns</b>     | Clear, concise, and dramatic rallentando at the end.   |        |    |
| <b>Rehearsal Consideration</b> | Balance, blend, and intonation will need work along with great tone at the FF dynamic level at the end of the piece. |        |    |

## CHAPTER 6 - THIS IS MY FATHER'S WORLD

### Unit I. Arranger – Fred J. Allen (b. 1953)

Fred J. Allen was born in 1953. A native Texan, he has spent his entire life living and working in Texas. Growing up in a very musical family, Allen became interested in playing music when he began taking piano lessons in the second grade, and by the 7<sup>th</sup> grade he wrote his first composition for band. He continued composing, though he never told anyone, and in the eighth grade, he decided to be a band teacher. Allen attributes a lot of his early success to his high school band director in a fall, 2006 interview for the *South Central Music Bulletin* saying “My high school band director, John Kunkel, gave me a lot of encouragement to compose and arrange. He played many of my works in my last two years of high school, and even after I graduated” (Stevenson, p. 8). After graduation, Allen attended Abilene Christian University for his bachelor's in Music Education and eventually obtained his master's of music from East Texas State University.

Fred J. Allen began his teaching career in the public schools of Texas. He taught at Dimmitt from 1976 to 1979 and in North Richland Hills from 1979 to 1987. In 1987 went back to his alma mater, Abilene Christian University to teach band, and in 1994, he decided to accept the director of bands position at Stephen F. Austin State University in Nacogdoches, Texas, where he has been ever since. In addition to conducting the wind ensemble, which has routinely been invited to play at events such as the Texas Music Educators Association and the College Band Director's National Association conventions, Allen also teaches conducting, orchestration, and music education courses at SFASU.

As both a composer and a band director, Allen takes special care to keep his two jobs separate.

Composing is not my primary job at the university. Therefore, I have to be sure I put my “Director of Bands” duties first. I choose to do all of my composing on my own time, and always away from school. That helps me keep each part of my life in the right place.  
(Interview, 2006, p. 11)

He also maintains an active schedule as a guest conductor, clinician, and adjudicator in Texas and the surrounding areas. He is a member of Phi Beta Mu International Bandmasters’ Fraternity, College Band Directors National Association, the Texas Bandmasters Association, and the Texas Music Educators Association. As a woodwind specialist, he has performed professionally at several different venues including Opryland USA, the Ice Capades, over forty musical productions and operas, and several orchestras in the state of Texas.

## Figures and Tables

**Figure 6.1 Photograph of Fred J. Allen**



**Table 6.1 List of compositions**

| <b>Name</b>                    | <b>Genre</b>          | <b>Publisher</b> | <b>Difficulty</b> | <b>Date Published</b> |
|--------------------------------|-----------------------|------------------|-------------------|-----------------------|
| They Led My Lord Away          | Symphonic Band        | TRN              | 3                 | 1990                  |
| When The Stars Began To Fall   | Symphonic Band        | TRN              | 2.5               | 1992                  |
| This Is My Father's World      | Symphonic Band        | TRN              | 1.5               | 1992                  |
| Fantasy On "Barbara Allen"     | Symphonic Band        | TRN              | 4                 | 1993                  |
| Moravian Hymn Dance            | Symphonic Band        | TRN              | 4.5               | 1994                  |
| Touchstone March               | Symphonic Band        | TRN              | 1                 | 1995                  |
| Celebration Hymn               | Symphonic Band        | TRN              | 3                 | 1995                  |
| Chorale Prelude: Abide With Me | Symphonic Band        | TRN              | 3                 | 1996                  |
| They Martyr                    | Symphonic Band        | TRN              | 1.5               | 1996                  |
| The Restful Journey            | Symphonic Band        | TRN              | 2                 | 1996                  |
| Bosnian Folk Songs             | Symphonic Band        | TRN              | 2                 | 1997                  |
| Romanza Semplice               | Symphonic Band        | TRN              | 2.5               | 1997                  |
| Thanksgiving Hymn              | Symphonic Band        | TRN              | 2                 | 1998                  |
| Quest Of The Knights           | Symphonic Band        | TRN              | 1                 | 1998                  |
| Where You There                | Symphonic Band        | TRN              | 4.5               | 1998                  |
| Sweet Hour Of Prayer           | Band w/ Horn Solo     | TRN              | 2/3               | 1998                  |
| All Through The Night          | Flute Choir           | Southern Music   | 3                 | 1995                  |
| Come, O Come, Emmanuel         | Flute Choir           | Southern Music   | 4                 | 1996                  |
| Millennium Fanfare             | Symphonic Band        | Schorer Music    | 2.5               | 1998                  |
| Pine Forest Festival           | Symphonic Band        | Schorer Music    | 2.5               | 2000                  |
| Gospel Echoes                  | Band w/ Alto Sax Solo | TRN              | 2-5               | 2006                  |
| Accord                         | Symphonic Band        | Southern Music   |                   | 2002                  |
| He's Gone Away                 | Symphonic Band        | Southern Music   |                   | 2002                  |

**Table 6.2 Discography of Works**



| <b>Title</b> | <b>Recording Label</b> | <b>Numerical Code</b> | <b>Date Published</b> |
|--------------|------------------------|-----------------------|-----------------------|
| TRN CD 16    | TRN                    | TRNCD16               |                       |
| TRN CD 18    | TRN                    | TRNCD18               |                       |
| TRN CD 20    | TRN                    | TRNCD20               |                       |
| TRN CD 25    | TRN                    | TRNCD25               |                       |
| TRN CD 26    | TRN                    | TRNCD26               |                       |
| TRN CD 27    | TRN                    | TRNCD27               |                       |
| TRN CD 30    | TRN                    | TRNCD30               |                       |
| TRN CD 31    | TRN                    | TRNCD31               |                       |
| TRN CD 32    | TRN                    | TRNCD32               |                       |
| TRN CD 33    | TRN                    | TRNCD33               |                       |
| TRN CD 46    | TRN                    | TRNCD46               |                       |
| TRN CD 52    | TRN                    | TRNCD52               |                       |

## **Unit II. Composition**

Fred J. Allen arranged *This Is My Father's World* in 1992 for the Hodges Bend Middle School in Sugarland, Texas, Bobby Brown, conductor. He based his work off the hymn song *This Is My Father's World*, lyrics by Maltbie Babcock and tune adapted by Franklin L. Sheppard from the early English folk tune "Ruspel". This arrangement is for full band instrumentation with two parts for the clarinet and trumpet. It is written entirely in 4/4 time signature and centers around the keys of C natural minor and Eb major. It is roughly 3 minutes and 25 seconds in duration.

## Unit III. Historical Perspective

### *Hymn Story*

Maltbie Babcock (1858-1901), a pastor in Lockport, New York, often went hiking in an area called the Niagara Escarpment to enjoy the natural beauty of Lake Ontario and the valley below. It is said that he would explain to his wife, Catherine, that he was going out “to see my father’s world.” As the story has been handed down, these walks inspired the words for his poem, entitled “This Is My Father’s World.”

Shortly after his untimely death at the age of 43, she gave his poem to his friend, Franklin L. Sheppard. Sheppard set his words to music using a melody that he had learned as a child called “Ruspel”. *This Is My Father’s World* was first published in *Alleluia*, a Presbyterian songbook for children in the year 1915. Babcock never heard his hymn sung. Because of his many accomplishments in his life and his popularity as a pastor, his wife eventually had many of his writings and poems published, including “This Is My Father’s World.” He is buried at Oakwood Cemetery in Syracuse, New York.

### Figures and Tables

**Figure 6.2 Picture of Maltbie Davenport Babcock (1853-1901)**



### Figure 6.3 Lyrics to “This Is My Father’s World”

This is my Father's world, and to my listening ears  
All nature sings, and round me rings the music of the spheres.  
This is my Father's world: I rest me in the thought  
Of rocks and trees, of skies and seas;  
His hand the wonders wrought.

This is my Father's world, the birds their carols raise,  
The morning light, the lily white, declare their Maker's praise.  
This is my Father's world: He shines in all that's fair;  
In the rustling grass I hear Him pass;  
He speaks to me everywhere.

This is my Father's world. O let me ne'er forget  
That though the wrong seems oft so strong, God is the ruler yet.  
This is my Father's world: the battle is not done;  
Jesus who died shall be satisfied,  
And earth and heaven be one.

## **Unit IV. Technical Considerations**

*This Is My Father's World* is centered around the related keys of C natural minor and Eb major. It is labeled at a grade 2 and would be quite suitable for junior high band. The ranges are playable by junior high, requiring that the trumpets play briefly up to the high F. The low brass is scored within a very comfortable part of their range and the French horn part extends from the low Bb to the high Eb. Woodwinds should be comfortable with the demands of their parts.

Playing this piece requires that most students perform short, slurred, eighth note runs with the last pitch sustained for a period of time. At the divisi parts in clarinet, trumpet, and low brass, the parts will often have different rhythms, so the students will have to be able to play independently as their section may be divided. Students will also need to count and come in with confidence as there are several staggered entrances throughout the piece.

The original hymn theme is played at measure 9 by the French horn section, with the rest of the band accompanying. It is cross cued in the alto saxophone part, but can be quite effective if the band can show off their horn section! The second time through the melody, Allen used a brass choir setting to deliver the parts of the hymn. Again, it is cross cued in the woodwind parts (which can be great for smaller bands), but using woodwinds does take away from the intended tone colors for which the arranger scored.

## **Unit V. Stylistic Considerations**

The biggest stylistic challenge this piece presents is playing it as one would sing a hymn in church. Allen often writes in his music the *accelerandos*, *ritardandos*, and even *fermatas* that church choirs perform so naturally. He made it clear in his 2006 interview with Steven L.

Stevenson for the *South Central Music Bulletin* that he feels it is the conductor's responsibility to teach the students to play the music expressively.

I have been frustrated sometimes at performances devoid of any passion. If a piece is lyrical and even says 'espressivo', it is incomprehensible to me that a conductor would not seize the opportunity to use the natural rubato common in lyrical music. (p. 11)

This kind of rubato Allen spoke of can pose a big issue when working with student in junior high who can become quite nervous during a performance. *This Is My Father's World* is a great lesson in communication between conductor and ensemble, no matter their ages!

## **Unit VI. Musical Elements**

### ***Melody***

As *This Is My Father's World* was originally a hymn to be sung, Fred J. Allen stayed very true to the purity of the original melodies. The melodies are written very faithfully in four-bar phrases, as one might expect, and there is little, if any, variation or ornamentation added to the original tune. The only concession to change is when the melody is presented in the relative natural minor key the first time through.

Mr. Allen composed the introduction theme and used it between hymn verses and as a coda as well. This original introduction material is very scalar in nature and does nothing to detract from the hymn itself. That is, there are no unusual chords or progressions used that could be considered to be in contrast to the hymn sound.

### ***Harmony***

A hymn song is practically the definition of homophonic music, and again, Allen stayed very true to the nature of an authentic hymn. The harmonies are very simplistic in nature,

staying largely centered around the tonic, the dominant, and the sub-dominant with a large use of the perfect authentic cadence. Allen did make one indulgence toward changing the piece from the original, though, and that is between measures 9 and 25 when the hymn and accompaniment are presented in the relative natural minor key.

### ***Rhythm***

Rhythms in this piece are, of course, quite easy, as it was originally a vocal piece. There is nothing beyond the realm of whole, half, quarter, and eighth notes. While the rhythms are extremely easy, the students still have to count in their heads because there are often times when one or two voices will start a phrase and the accompaniment parts enter separately. They also need to count to make sure they are holding the notes full value and releasing with the conductor. With such simple rhythms, it takes just as much focus to play correctly as a piece with a wider variety of rhythms.

### ***Timbre***

*This Is My Father's World* definitely shows off the brass in the ensemble. The beautiful French horn soli section sets a dark tone for the hymn set in a minor key, and again Allen used a brass choir to change the character into a more joyous tone when the melody is stated for the second time, this time in the relative major key. To create a brighter sound, the flute and clarinet are often paired with the sound of the trumpet, and at one point, Allen used a five note run pattern in complete unison across the band (measure 55).

## Unit VII. Form and Structure

| <u>Section</u>          | <u>Measures</u> | <u>Event and Scoring</u>   |
|-------------------------|-----------------|--|
| Introduction            | 1-8             | Full Ensemble: Key is in Eb major for two measures then immediately the relative minor (C minor) is established.       |
| Theme A                 | 9-12            | French horn (soli melody), low brass, low woodwinds  |
| Theme B                 | 13-16           | French horn (soli melody), low brass, low woodwinds  |
| Theme C                 | 17-20           | Trumpets (melody), all woodwinds, horn, trombone   |
| Theme B                 | 21-24           | Trumpets (melody), all woodwinds, horn, trombone   |
| Introduction Material   | 25-32           | Full Ensemble: Intro material is used to get back into the key of Eb Major.  |
| Theme A                 | 33-36           | All Brass: melody is restated in the major key.  |
| Theme B                 | 37-40           | All Brass: melody is restated in the major key.  |
| Theme C                 | 41-44           | Full Ensemble: Flute, Clarinet, Oboe, and 1 <sup>st</sup> Trumpet take melody.   |
| Theme B                 | 45-48           | Full Ensemble: Flute, Clarinet, Oboe, and 1 <sup>st</sup> Trumpet take melody.   |
| Theme C                 | 49-52           | Full Ensemble: Upper woodwinds have melody; trumpets play fanfare-like material from the introduction.                 |
| Theme B                 | 53-56           | Full Ensemble: Unison runs in measure 55.  |
| Intro. Material as Coda | 57-64           | Full Ensemble: Introduction material again slightly varied to act as a dramatic coda with a perfect authentic cadence. |

## Unit VIII. Suggested Listening

Fred J. Allen – Listening to other pieces written by the same composer can be a great insight as to what that person would have their music sound like. Allen has written many other pieces of similar grade levels and also based on hymns. Examples: *When The Stars Began To Fall*, *They Led My Lord Away*, *Where You There*, *The Martyr*, and *Sweet Hour of Prayer*.

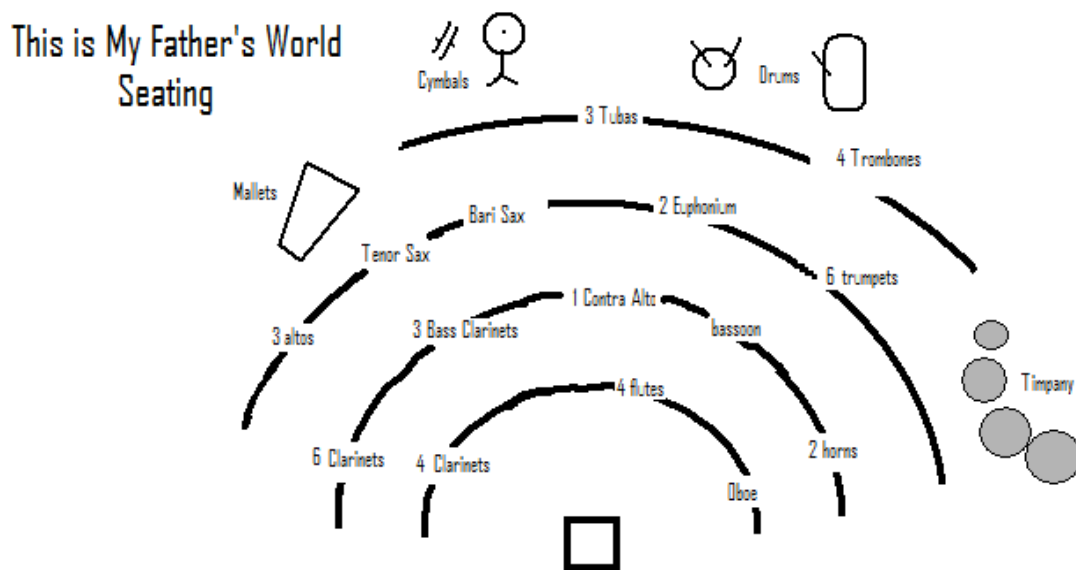
Hymn songs – By letting students listen to other composers' interpretations of hymns, they will learn of the many similarities between the two and therefore connect them as common practice for hymns. They may even begin to notice subtle differences within the compositional style and techniques of those composers! Examples: *Amazing Grace* by Frank Ticheli, *Beautiful*

*Savior* by James Swearingen, and *On A Hymnsong of Phillip Bliss* or *On A Hymnsong of Lowell Mason* by David Holsinger.

### Unit IX. Seating Chart and Acoustical Justification

For *This is My Father's World*, I chose to put all of the brass together as there are eight bars of brass choir in the middle of this piece. Also, the horn has a beautiful solo at measure 9 that I really wanted to be heard. The woodwinds are primarily placed on the conductor's left side and in the front with the alto saxophones sitting behind the clarinet section to boost and blend their sound. Percussion is placed for the ensemble to be able to hear them best.

Figure 6.4 Seating Chart





## Unit X. Rehearsal Plans and Evaluations

### *Rehearsal Plan – Rehearsal #1*

**Ensemble: Leeton Concert Band**

**Announcements:**

**Literature: This Is My Father’s World**

**Time: 20 minutes**

| <b>Plan</b>   | <b>Evaluation</b>  |
|---|--|
| <p>Warm-up: Long tones, scales, chords, tuning.</p> <p>Pass out music; pretend we’re sight-reading at contest. No one plays, we talk, and we get one chance.</p> <p>3 minutes of individual practice time.</p> <p>Students ask questions, I give instructions</p> <p>Play it again.</p> | <p>Sight reading at contest is something that is very hard for my students. Perhaps it is because with the previous director they learned a lot by rote? More likely, it is the size of the ensemble and they are often one or two on a part! We need work! This was a great exercise for us!</p> <p>Individual practice time allowed them to think of all the things they missed the first time through and to ask questions with their neighbors. It was a good activity... so much so that it turned into more like five minutes because they were using their time wisely!</p> <p>Got much better the last time through!</p> |

***Rehearsal Plan – Rehearsal #2***

**Ensemble: Leeton Concert Band**

**Announcements:**

**Literature: This Is My Father’s World**

**Time: 35 minutes**

| <b>Plan</b>   | <b>Evaluation</b>  |
|---|--|
| <p>Boot camp, part 1 (Woodshed rehearsal)<br/>Last two measures: Watch, balance, blend.</p> <p>57 to End: Unison notes—blend!</p> <p>49: Trumpet/sax fanfare—accented! Melody and accompaniment—legato, air support!</p> <p>41: Dynamics—everyone has to do them.</p> <p>33: Brass choir—work individual parts. Low brass must project, second trumpets-confidence!</p> <p>Recap / Student Feedback</p> | <p>Rehearsal went well... full of focus. Hope they remember all that we worked on. I had them write down a lot of it, but I'm still skeptical!</p> <p>Feedback was good. Students felt like we accomplished a lot, but hope we can pick up from there next time.</p> |

**Rehearsal Plan – Rehearsal #3**

**Ensemble: Leeton Concert Band**

**Announcements:**

**Literature: This Is My Father’s World**

**Time: 45 minutes**

| <b>Plan</b>  | <b>Evaluation</b>   |
|--|---|
| <p>Boot camp, part 2 (Another woodshed)</p> <p>*25-33: Tpt, cl, and flute have to blend. Quarter notes are getting clipped and must be full value.</p> <p>*17: Trumpets, flutes, and clarinets need work. Sound is overly bright. Trombone needs to play more legato.</p> <p>*9: Horn/sax soli. We need to really work the phrasing and rubato in the music. FOLLOW DIRECTOR!!!</p> <p>*Beginning: Cymbal players need to know how important they are the entire time!!!!!!</p> <p>Otherwise, no quarter notes get held less than full value!</p> <p>*Review last rehearsal and play through, stopping as necessary.</p> | <p>This rehearsal wasn’t as good as our previous one. Trumpets are weak and flute and clarinets are trying to be heroes.</p> <p>I really want to record them so they can hear their phrasing, their accelerandos and ritardandos, their note values, and their tone. I think it is still too bright. Brass needs better air and to open their throats! I wish I was a brass player... I just can’t find the words to help them the way they need. Time for a clinician!</p> |

**Rehearsal Plan – Rehearsal #4**

**Ensemble: Leeton Concert Band**

**Announcements:**

**Literature: This Is My Father’s World**

**Time: 20 minutes**

| <b>Plan</b>   | <b>Evaluation</b>  |
|---|--|
| Put it together!  |  |
| Play through.   |  |
| Discuss/Feedback  | Wow! Recording sure did the trick! The kids had a longer list of things to fix than I did! We made a list on the board and I had the kids pick one or two things from the list that they could for sure get right the next time we played. I had them write them down on the top of their page, and then when we played, we did much better. |
| Record  |  |
| Listen / Discuss / Feedback                                     |  |
| Play the sections that had the most problems in the kids’ eyes. | My goal is to continue working on tone and communication between myself and the ensemble. I want to be able to ebb and flow in the appropriate places in the music.  |

## Score Analysis for THIS IS MY FATHER'S WORLD

Composition: This Is My Father's World  
 Arranger: Fred J. Allen

| Measure #                      | 1   | 2 | 3               | 4 | 5          | 6 | 7 | 8 | 9  | 10 | 11          | 12 | 13          | 14 | 15 |    |
|--------------------------------|---|---|-----------------|---|------------|---|---|---|--|----|-------------|----|-------------|----|----|----|
| <b>Form</b>                    | Introduction  |   |                 |   |            |   |   |   | Theme A  |    |             |    | Theme B     |    |    |    |
| <b>Phrase Structure</b>        |   |   |                 |   |            |   |   |   |  |    |             |    |             |    |    |    |
| <b>Tempo</b>                   | Moderato con moto   |   |                 |   |            |   |   |   | Slower, rubato   |    | Accel. Rit. |    | Accel. Rit. |    |    |    |
| <b>Dynamics</b>                | f   | f |                 |   | mf         | < | f | > | p  | mf |             | mf |             |    | <  | >  |
| <b>Meter/Rhythm</b>            | 4   |   |                 |   |            |   |   |   |  |    |             |    |             |    |    |    |
| <b>Tonality</b>                | Eb Major  |   | C Natural Minor |   |            |   |   |   |  |    |             |    |             |    |    |    |
| <b>Harmonic Motion</b>         | I   |   | i               |   | iv         | i | V | i |  |    | iv          | I  | V7          | i  |    | v7 |
| <b>Orchestration</b>           | Flute, Clarinet, and Cornet enter first, full ensemble is used.   |   |                 |   |            |   |   |   | French horn soli, low woodwinds and low brass accompaniment.   |    |             |    |             |    |    |    |
| <b>General Character</b>       | Joyful  |   |                 |   | Mysterious |   |   |   | Mournful   |    |             |    |             |    |    |    |
| <b>Means for Expression</b>    | Approach podium with confidence and calm manner. Eye contact around the ensemble, then settle on the trumpets for the first notes.  |   |                 |   |            |   |   |   | Eyes to the French horn section. Use left hand only if necessary.  |    |             |    |             |    |    |    |
| <b>Conducting Concerns</b>     | Full, open throat breath. Clear pattern. Immediately turn to bring others in.   |   |                 |   |            |   |   |   | Help accompaniment to enter well at 10. Be clear and concise, but make the students follow through the accelerandos and ritardandos. |    |             |    |             |    |    |    |
| <b>Rehearsal Consideration</b> | Crash cymbal and suspended cymbal rolls are very important in this song. Sometime the crash cymbal player will want to hold back. Don't forget to give that person feedback about their volume. |   |                 |   |            |   |   |   | Change the tempo often so the students don't come to expect it to be one way. That way they will try their best to follow.           |    |             |    |             |    |    |    |

Composition: This Is My Father's World

Arranger: Fred J. Allen

| Measure #                      | 16              | 17   | 18 | 19 | 20 | 21      | 22 | 23 | 24 | 25  | 26 | 27       | 28 | 29 | 30 |
|--------------------------------|-----------------|--|----|----|----|---------|----|----|----|---|----|----------|----|----|----|
| <b>Form</b>                    |                 | Theme C  |    |    |    | Theme B |    |    |    | Introduction as transition to major key   |    |          |    |    |    |
| <b>Phrase Structure</b>        |                 |  |    |    |    |         |    |    |    |   |    |          |    |    |    |
| <b>Tempo</b>                   |                 | Moderato con moto  |    |    |    |         |    |    |    | Moderato con moto   |    |          |    |    |    |
| <b>Dynamics</b>                |                 | f  | f  |    | p  |         |    |    |    | f   | f  |          |    | mf |    |
| <b>Meter/Rhythm</b>            | 4<br>4          |  |    |    |    |         |    |    |    |   |    |          |    |    |    |
| <b>Tonality</b>                | C Natural Minor |  |    |    |    |         |    |    |    |   |    | Eb Major |    |    |    |
| <b>Harmonic Motion</b>         | i               |  |    | iv | i  |         |    | V  | i  |   |    | I        |    | IV | I  |
| <b>Orchestration</b>           |                 | Trumpets, Woodwinds, Horn and Trombone   |    |    |    |         |    |    |    | Full Ensemble   |    |          |    |    |    |
| <b>General Character</b>       | Dark            |  |    |    |    |         |    |    |    |   |    | Brighter |    |    |    |
| <b>Means for Expression</b>    |                 | Praise the horns with the eyes and face.                                       |    |    |    |         |    |    |    | Flute, clarinet, and trumpet needs attention so they enter correctly. Offer with the left hand and raised eyebrows. |    |          |    |    |    |
| <b>Conducting Concerns</b>     |                 | Prepare the trumpets for their entrance before 17. Breathe with them.          |    |    |    |         |    |    |    | Tempo may be a little more bright once the key is changing. Just make it clear!                                     |    |          |    |    |    |
| <b>Rehearsal Consideration</b> |                 | Really work the second trumpet and second clarinet. They need to be confident! |    |    |    |         |    |    |    | Very important cymbal parts here. Again, discuss volume so they know!   |    |          |    |    |    |

Composition: This Is My Father's World

Arranger: Fred J. Allen

| Measure #                      | 31       | 32 | 33   | 34 | 35 | 36 | 37      | 38   | 39 | 40 | 41  | 42 | 43 | 44    | 45 |
|--------------------------------|----------|----|--|----|----|----|---------|------|----|----|---|----|----|-------|----|
| <b>Form</b>                    |          |    | Theme A (major key)  |    |    |    | Theme B |      |    |    | Theme C   |    |    | Th. B |    |
| <b>Phrase Structure</b>        |          |    |  |    |    |    |         |      |    |    |   |    |    |       |    |
| <b>Tempo</b>                   | Rit.     |    | A tempo <i>con moto</i>  |    |    |    |         |      |    |    |   |    |    |       |    |
| <b>Dynamics</b>                | p        |    | mf   |    |    |    |         |      |    |    | f   |    |    | mp    |    |
| <b>Meter/Rhythm</b>            | 4/4      |    |  |    |    |    |         |      |    |    |   |    |    |       |    |
| <b>Tonality</b>                | Eb Major |    |  |    |    |    |         |      |    |    |   |    |    |       |    |
| <b>Harmonic Motion</b>         | V7       | I  | V  | I  | IV | V  | I       | I6/4 | I  | V  | I   |    | IV | I     |    |
| <b>Orchestration</b>           |          |    | All Brass  |    |    |    |         |      |    |    | Full Ensemble   |    |    |       |    |
| <b>General Character</b>       |          |    | Reverant   |    |    |    |         |      |    |    | Inspired  |    |    |       |    |
| <b>Means for Expression</b>    |          |    | Relaxed stance, but may need the body and left arm to push the tempo forward.                                      |    |    |    |         |      |    |    | Invite the others to play with a pleasant look on the face. |    |    |       |    |
| <b>Conducting Concerns</b>     |          |    | Tempo marking is <i>con moto</i> . Be clear and urge them to move.   |    |    |    |         |      |    |    |   |    |    |       |    |
| <b>Rehearsal Consideration</b> |          |    | Let them play it very slow to listen to the tone they are producing and the pitch. Work for a full and rich sound. |    |    |    |         |      |    |    | Keep balance as the new voices enter.                       |    |    |       |    |

Composition: This Is My Father's World

Arranger: Fred J. Allen

| Measure #                      | 46                         | 47 | 48 | 49   | 50 | 51 | 52 | 53      | 54 | 55 | 56 | 57                         | 58 | 59 | 60 |
|--------------------------------|----------------------------|----|----|--|----|----|----|---------|----|----|----|----------------------------|----|----|----|
| <b>Form</b>                    | Theme B                    |    |    | Theme C  |    |    |    | Theme B |    |    |    | Introduction as Coda       |    |    |    |
| <b>Phrase Structure</b>        |                            |    |    |  |    |    |    |         |    |    |    |                            |    |    |    |
| <b>Tempo</b>                   | Rit.                       |    |    | A tempo  |    |    |    |         |    |    |    |                            |    |    |    |
| <b>Dynamics</b>                |                            |    |    | f  |    |    |    |         |    |    |    |                            |    |    |    |
| <b>Meter/Rhythm</b>            | 4/4                        |    |    |  |    |    |    |         |    |    |    |                            |    |    |    |
| <b>Tonality</b>                | Eb Major                   |    |    |  |    |    |    |         |    |    |    |                            |    |    |    |
| <b>Harmonic Motion</b>         | I                          | V7 | I  | I  | V7 | I  | IV | I       | V7 | I  | V  | I                          |    |    | V  |
| <b>Orchestration</b>           | Full ensemble, no trumpets |    |    | Full Ensemble  |    |    |    |         |    |    |    | Full Ensemble              |    |    |    |
| <b>General Character</b>       | Inspired                   |    |    |  |    |    |    |         |    |    |    | Joyful                     |    |    |    |
| <b>Means for Expression</b>    |                            |    |    | Help the students to remember dynamic contrasts with the use of the left hand.   |    |    |    |         |    |    |    |                            |    |    |    |
| <b>Conducting Concerns</b>     |                            |    |    | Pattern should go from large and legato, to small and legato in the space of only four measures.   |    |    |    |         |    |    |    |                            |    |    |    |
| <b>Rehearsal Consideration</b> |                            |    |    | Work for a full, rich and dark sound with the full ensemble. Try to sound like an organ! Make large dynamic contrasts! Unison notes in 55 will need work to move together, stay in balance, and not be too loud. |    |    |    |         |    |    |    | Hold the notes full value. |    |    |    |



Composition: This Is My Father's World

Arranger: Fred J. Allen

| Measure #                      | 61   | 62                | 63       | 64 |
|--------------------------------|--|-------------------|----------|----|
| <b>Form</b>                    | →  |                   |          |    |
| <b>Phrase Structure</b>        | ↗  |                   |          |    |
| <b>Tempo</b>                   | Rit...   |                   |          |    |
| <b>Dynamics</b>                | f  |                   |          |    |
| <b>Meter/Rhythm</b>            | 4<br>4   |                   |          |    |
| <b>Tonality</b>                |  | Perfect Authentic |          |    |
| <b>Harmonic Motion</b>         | ii    vii  | I6    I           | IV    V7 | I  |
| <b>Orchestration</b>           | Full Ensemble  |                   |          |    |
| <b>General Character</b>       | Triumphant   |                   |          |    |
| <b>Means for Expression</b>    | Use left hand to encourage balance and blending within the ensemble. |                   |          |    |
| <b>Conducting Concerns</b>     | Long, smooth, strokes with the baton. Watch out for the ritardando!  |                   |          |    |
| <b>Rehearsal Consideration</b> | Work to make the style ultra-legato!!!                               |                   |          |    |

## CHAPTER 7 - PRELUDE AND PRIMAL DANSE

### Unit I. Composer – Ed Huceby

Ed Huceby was born, raised, and has lived his entire life in the state of Oklahoma. Upon completing his bachelor's degree in music education from East Central University in Ada, Oklahoma, Huceby returned to his hometown of Allen (for two years) where he began his career as a music educator. He then spent six years teaching as the director of bands at Poteau High School in eastern Oklahoma. By 1976, he was appointed to the position of band director at Northwestern Oklahoma State University where he remained for two decades serving as both Music Department Chairman and Dean of the graduate school. During his tenure at Northwestern, Huceby had over 75 of his works for both young band and symphonic band published by the C.L. Barnhouse Publishing Company. Huceby currently serves as Professor of Music and Associate Vice President of academic affairs at Northeastern Oklahoma State University in Broken Arrow, Oklahoma. He holds a master's degree in music education from the University of Oklahoma and an Ed.D. in administration from Oklahoma State University. He remains active as a conductor, adjudicator and clinician where he has served in 35 states, Canada and Australia.

In addition to his teaching and composing, Huceby stays busy with a number of other activities in his life. He has had numerous opportunities to perform in his native Oklahoma. He has played horn in orchestra, trumpet in jazz band, bass guitar (and vocals) in a contemporary Christian quintet, and serves regularly as a church organist and pianist. As a scholar, Huceby has had his music education articles published by many major journals including *The Instrumentalist*, *The American Music Teacher*, and *The Journal of the International Horn*

*Society*. He is a member of the advisory board for the Tulsa Symphony Orchestra. He is the current chair-elect for the Broken Arrow Chamber of Commerce Board of Directors, a member of the Broken Arrow Arts Council and the city's Public Art Advisory Board, and he also serves on the Tulsa Mayor's "Save the Arts" Task Force.

His professional associations include Music Educator's National Conference; Oklahoma Music Educators Association; Oklahoma Bandmasters Association; the American Society of Composers, Authors and Publishers; Phi Mu Alpha Sinfonia; and Phi Beta Mu, where he served as a member of the national board of directors as well as state chapter president. In 1996, he was inducted into the Oklahoma Bandmasters Association Hall of Fame and has received recognition for over a decade as an annual ASCAPPLUS Award Recipient in the Concert Music Division. With over 40 commissioned and more than 150 total works to his credit, Huceby has definitely made his mark on the world of American band composition.

## **Figures and Tables**

**Figure 7.1 Photograph of Ed Huceby**



**Table 7.1 List of compositions**

| <b>Name</b>                         | <b>Genre</b>   | <b>Publisher</b> | <b>Difficulty</b> | <b>Date Published</b> |
|-------------------------------------|----------------|------------------|-------------------|-----------------------|
| Academic Processional & Recessional | Symphonic Band | C.L. Barnhouse   | 3                 | 2009                  |
| Acclamations                        | Symphonic Band | C.L. Barnhouse   | 2.5               | 1990                  |
| Accolada                            | Symphonic Band | C.L. Barnhouse   | 3                 | 1996                  |
| American Folk Fantasia              | Symphonic Band | C.L. Barnhouse   | 3.5               | 1997                  |
| And We Proceeded On                 | Symphonic Band | C.L. Barnhouse   | 3.5               | 2004                  |
| Annandale Chronicles                | Symphonic Band | C.L. Barnhouse   | 4                 | 2005                  |
| Antecedium                          | Symphonic Band | C.L. Barnhouse   | 3                 | 1999                  |
| Ascentium                           | Symphonic Band | C.L. Barnhouse   | 3                 | 2004                  |
| Bridgeview Overture                 | Symphonic Band | C.L. Barnhouse   | 3                 | 2003                  |
| By the Rivers of Babylon            | Symphonic Band | C.L. Barnhouse   | 3                 | 2000                  |
| Canticle of the Saints              | Symphonic Band | C.L. Barnhouse   | 3                 | 2007                  |
| Celebrations                        | Symphonic Band | C.L. Barnhouse   | 3                 | 1988                  |
| Concertante for Winds               | Symphonic Band | C.L. Barnhouse   | 3                 | 1991                  |
| Declaration, Ballade & Finale       | Symphonic Band | C.L. Barnhouse   | 3                 | 1990                  |
| Explorations                        | Symphonic Band | C.L. Barnhouse   | 3                 | 1994                  |
| Eye of the Falcon                   | Symphonic Band | C.L. Barnhouse   | 3.5               | 2008                  |
| Fanfare and Toccata                 | Symphonic Band | C.L. Barnhouse   | 3.5               | 1992                  |
| Fanfare, Hymn and Dedication        | Symphonic Band | C.L. Barnhouse   | 3.5               | 1999                  |
| Fiera Winds                         | Symphonic Band | C.L. Barnhouse   | 3.5               | 2001                  |
| For Thy Courts Above                | Symphonic Band | C.L. Barnhouse   | 3                 | 2001                  |
| From Whom All Blessings Flow        | Symphonic Band | C.L. Barnhouse   | 3.5               | 1995                  |
| Glorioso                            | Symphonic Band | C.L. Barnhouse   | 3                 | 2001                  |
| God Rest You Merry,                 | Symphonic Band | C.L. Barnhouse   | 3                 | 2002                  |

|                                 |                |                |     |      |
|---------------------------------|----------------|----------------|-----|------|
| Gentlemen                       |                |                |     |      |
| The Golden Circle               | Symphonic Band | C.L. Barnhouse | 4   | 2000 |
| Heroic Sketches                 | Symphonic Band | C.L. Barnhouse | 4   | 2002 |
| Intrada and Festival            | Symphonic Band | C.L. Barnhouse | 3   | 1988 |
| Intrada, Recitative and Rondo   | Symphonic Band | C.L. Barnhouse | 3   | 2007 |
| Jubiloso                        | Symphonic Band | C.L. Barnhouse | 3   | 1989 |
| Legend of the Ida Glenn         | Symphonic Band | C.L. Barnhouse | 3   | 1997 |
| Let There Be Peace On Earth     | Symphonic Band | C.L. Barnhouse | 3.5 | 2005 |
| Lexicon                         | Symphonic Band | C.L. Barnhouse | 3   | 2002 |
| The Magic of Mozart             | Symphonic Band | C.L. Barnhouse | 3   | 1991 |
| March of the Roughnecks         | Symphonic Band | C.L. Barnhouse | 3   | 2006 |
| Of A Distant Star               | Symphonic Band | C.L. Barnhouse | 3.5 | 1993 |
| On Angel Wings                  | Symphonic Band | C.L. Barnhouse | 3   | 2005 |
| On Wings of Eagles              | Symphonic Band | C.L. Barnhouse | 3   | 1994 |
| Overture Internationale         | Symphonic Band | C.L. Barnhouse | 3   | 2005 |
| Overtura                        | Symphonic Band | C.L. Barnhouse | 3   | 1992 |
| Overture to a New Millennium    | Symphonic Band | C.L. Barnhouse | 3   | 1998 |
| Pastorale                       | Symphonic Band | C.L. Barnhouse | 3   | 1996 |
| Pine River Trilogy              | Symphonic Band | C.L. Barnhouse | 3   | 1993 |
| Prelude and Primal Danse        | Symphonic Band | C.L. Barnhouse | 3.5 | 1994 |
| Prelude, Opus 28, No. 4         | Symphonic Band | C.L. Barnhouse | 3   | 2006 |
| Prima Rock                      | Symphonic Band | C.L. Barnhouse | 2   | 1986 |
| Proclamation & Symphonic Decree | Symphonic Band | C.L. Barnhouse | 4   | 1996 |
| Prologue and Festiva            | Symphonic Band | C.L. Barnhouse | 3   | 2006 |
| The Spirit of Christmas         | Symphonic Band | C.L. Barnhouse | 3.5 | 1998 |
| Ring the Bells on Christmas     | Symphonic Band | C.L. Barnhouse | 3   | 2006 |

|                          |                |                |     |      |
|--------------------------|----------------|----------------|-----|------|
| Day                      |                |                |     |      |
| Spirit of the Heartland  | Symphonic Band | C.L. Barnhouse | 3   | 1996 |
| Still, Still, Still      | Symphonic Band | C.L. Barnhouse | 3   | 2007 |
| Spirit of Unity          | Symphonic Band | C.L. Barnhouse | 3.5 | 2003 |
| Symphonium               | Symphonic Band | C.L. Barnhouse | 3.5 | 2009 |
| Three Southern Vignettes | Symphonic Band | C.L. Barnhouse | 3.5 | 2003 |
| West Salem Winds         | Symphonic Band | C.L. Barnhouse | 3   | 1995 |
| What Child Is This?      | Symphonic Band | C.L. Barnhouse | 3.5 | 2009 |
| When The Tears Fell      | Symphonic Band | C.L. Barnhouse | 4   | 2006 |
| Abington Ridge           | Young Band     | C.L. Barnhouse | 2.5 | 1989 |
| Addison Way              | Young Band     | C.L. Barnhouse | 2.5 | 1994 |
| American Folk Dance      | Young Band     | C.L. Barnhouse | 1.5 | 2008 |
| American Patrol          | Young Band     | C.L. Barnhouse | 2   | 1991 |
| American Volunteers      | Young Band     | C.L. Barnhouse | 2.5 | 2008 |
| Ancient Echoes           | Young Band     | C.L. Barnhouse | 2   | 2004 |
| Angela's Song            | Young Band     | C.L. Barnhouse | 2.5 | 1989 |
| Animoso                  | Young Band     | C.L. Barnhouse | 2   | 2007 |
| Antigua Bay              | Young Band     | C.L. Barnhouse | 2.5 | 2000 |
| Ashland Park             | Young Band     | C.L. Barnhouse | 2.5 | 1996 |
| Away In A Manger         | Young Band     | C.L. Barnhouse | 2.5 | 2004 |
| Beyond the Stars         | Young Band     | C.L. Barnhouse | 2   | 2006 |
| Blue Lake Reflections    | Young Band     | C.L. Barnhouse | 2   | 1988 |
| Bolero Africana          | Young Band     | C.L. Barnhouse | 2.5 | 2003 |
| Brandon Bay              | Young Band     | C.L. Barnhouse | 2.5 | 1992 |
| Cambrian Overture        | Young Band     | C.L. Barnhouse | 2.5 | 1987 |
| Celebrata                | Young Band     | C.L. Barnhouse | 2.5 | 2006 |
| Chant and celebration    | Young Band     | C.L. Barnhouse | 2.5 | 1996 |
| Christmas Cheer          | Young Band     | C.L. Barnhouse | 1.5 | 2005 |

|                                     |            |                |     |      |
|-------------------------------------|------------|----------------|-----|------|
| Concentra                           | Young Band | C.L. Barnhouse | 2   | 2005 |
| Covenant                            | Young Band | C.L. Barnhouse | 3   | 1987 |
| Crystal Medallion Overture          | Young Band | C.L. Barnhouse | 2.5 | 1995 |
| Danza Espanol                       | Young Band | C.L. Barnhouse | 1.5 | 2007 |
| Deck the Halls With Chips and Salsa | Young Band | C.L. Barnhouse | 2.5 | 2001 |
| Dreamscape                          | Young Band | C.L. Barnhouse | 2   | 2002 |
| Drummin' Surf-ari                   | Young Band | C.L. Barnhouse | 1   | 2008 |
| Equinox                             | Young Band | C.L. Barnhouse | 2.5 | 1999 |
| Erika's Dream                       | Young Band | C.L. Barnhouse | 2.5 | 2007 |
| Evening Portrait                    | Young Band | C.L. Barnhouse | 2.5 | 1989 |
| Faces of the World                  | Young Band | C.L. Barnhouse | 2.5 | 1992 |
| Falcon Ridge                        | Young Band | C.L. Barnhouse | 2   | 2003 |
| Fernando's Fandango                 | Young Band | C.L. Barnhouse | 1.5 | 2006 |
| Foxfire                             | Young Band | C.L. Barnhouse | 2.5 | 2000 |
| Heartland Legacy                    | Young Band | C.L. Barnhouse | 3   | 2009 |
| Horn-A-Plenty                       | Young Band | C.L. Barnhouse | 2.5 | 1990 |
| Intrada                             | Young Band | C.L. Barnhouse | 2.5 | 2008 |
| Introduction and Rondo              | Young Band | C.L. Barnhouse | 2.5 | 1988 |
| Journey to Centaurus                | Young Band | C.L. Barnhouse | 1.5 | 1999 |
| Joyant Winds                        | Young Band | C.L. Barnhouse | 2.5 | 1990 |
| Joyful and Triumphant               | Young Band | C.L. Barnhouse | 1   | 2009 |
| Kidz' Klassix                       | Young Band | C.L. Barnhouse | 1.5 | 2002 |
| The King's Court                    | Young Band | C.L. Barnhouse | 1.5 | 1994 |
| King's Mountain Adventure           | Young Band | C.L. Barnhouse | 2.5 | 1997 |
| Kitty Hawk                          | Young Band | C.L. Barnhouse | 1.5 | 2006 |
| Knights of the Round Table          | Young Band | C.L. Barnhouse | 1.5 | 2001 |
| Knock Before You Rock               | Young Band | C.L. Barnhouse | 2   | 2003 |

|                              |            |                |     |      |
|------------------------------|------------|----------------|-----|------|
| Leader of the Class          | Young Band | C.L. Barnhouse | 1.5 | 2000 |
| Let Freedom Ring!            | Young Band | C.L. Barnhouse | 2   | 2004 |
| Lost Creek Adventure         | Young Band | C.L. Barnhouse | 2.5 | 1991 |
| March Britannia              | Young Band | C.L. Barnhouse | 1.5 | 1988 |
| March of the Kangaroos       | Young Band | C.L. Barnhouse | 1   | 1998 |
| Marching Down Main Street    | Young Band | C.L. Barnhouse | 1   | 2005 |
| Matrix March                 | Young Band | C.L. Barnhouse | 1.5 | 2007 |
| Modal Episode                | Young Band | C.L. Barnhouse | 1.5 | 1997 |
| Morning Song                 | Young Band | C.L. Barnhouse | 2.5 | 1993 |
| My Favorite Time of the Year | Young Band | C.L. Barnhouse | 2   | 1997 |
| Mystic Visions               | Young Band | C.L. Barnhouse | 2   | 2008 |
| Northwest Territory          | Young Band | C.L. Barnhouse | 1   | 1991 |
| Themes from the Nutcracker   | Young Band | C.L. Barnhouse | 2.5 | 1999 |
| Of Courage and Valor         | Young Band | C.L. Barnhouse | 2   | 2004 |
| One Christmas Night          | Young Band | C.L. Barnhouse | 2   | 1990 |
| One O'Clock Rock             | Young Band | C.L. Barnhouse | 1.5 | 1997 |
| Oxford Point                 | Young Band | C.L. Barnhouse | 2.5 | 1993 |
| The Phantom Train            | Young Band | C.L. Barnhouse | 3   | 2008 |
| Rising Star                  | Young Band | C.L. Barnhouse | 2   | 1998 |
| Royal Empire                 | Young Band | C.L. Barnhouse | 1.5 | 1992 |
| Sagebrush Saga               | Young Band | C.L. Barnhouse | 2   | 2003 |
| Santa Loves to Cha-Cha       | Young Band | C.L. Barnhouse | 2.5 | 2003 |
| Santa's Sleigh Ride          | Young Band | C.L. Barnhouse | .5  | 2008 |
| Saxsational!                 | Young Band | C.L. Barnhouse | 2.5 | 2009 |
| Scarborough Fair             | Young Band | C.L. Barnhouse | 2   | 1995 |
| Shades of Gold               | Young Band | C.L. Barnhouse | 1.5 | 2009 |
| The Secrets of McDougal's    | Young Band | C.L. Barnhouse | 2.5 | 2004 |



|                                      |               |                |     |      |
|--------------------------------------|---------------|----------------|-----|------|
| Cave                                 |               |                |     |      |
| Shawnee Creek Legend                 | Young Band    | C.L. Barnhouse | 2   | 1993 |
| Slide Show                           | Young Band    | C.L. Barnhouse | 2.5 | 1998 |
| Slippery Slide Rag                   | Young Band    | C.L. Barnhouse | 2.5 | 2006 |
| Smokey Mountain Rhapsody             | Young Band    | C.L. Barnhouse | 2.5 | 2002 |
| Spirit of the Sphinx                 | Young Band    | C.L. Barnhouse | 1.5 | 2002 |
| Starwatcher                          | Young Band    | C.L. Barnhouse | 2   | 2007 |
| Stone Creek Episode                  | Young Band    | C.L. Barnhouse | 2.5 | 1998 |
| Stone Mountain Fantasy               | Young Band    | C.L. Barnhouse | 2.5 | 2001 |
| Super Mom Symphony                   | Young Band    | C.L. Barnhouse | 1.5 | 2004 |
| Surprise Symphony                    | Young Band    | C.L. Barnhouse | 1.5 | 2001 |
| Taco Time                            | Young Band    | C.L. Barnhouse | 1.5 | 2000 |
| Tool Time Tango                      | Young Band    | C.L. Barnhouse | 1.5 | 2005 |
| Uncle Buck's Truck                   | Young Band    | C.L. Barnhouse | .5  | 2007 |
| Woodland Hills                       | Young Band    | C.L. Barnhouse | 1.5 | 1988 |
| Struttin'                            | Jazz Band     | C.L. Barnhouse | 3   | 1995 |
| Bravio!                              | Marching Band | C.L. Barnhouse |     | 1994 |
| Charges. Cheers! and Other Fun Stuff | Marching Band | C.L. Barnhouse |     | 1994 |
| Energize!                            | Marching Band | C.L. Barnhouse |     | 1995 |
| A Festive Christmas March            | Marching Band | C.L. Barnhouse |     | 1991 |
| Fight Song                           | Marching Band | C.L. Barnhouse |     |      |
| Gettin' Busy                         | Marching Band | C.L. Barnhouse |     | 1992 |
| Have You Got That Spirit?            | Marching Band | C.L. Barnhouse |     | 1993 |
| Hot Shot!                            | Marching Band | C.L. Barnhouse |     | 1990 |
| Impact Zone!                         | Marching Band | C.L. Barnhouse |     | 1994 |
| Journey of the Cosmic Centurions     | Marching Band | C.L. Barnhouse |     | 1991 |

|                                 |                           |                |     |      |
|---------------------------------|---------------------------|----------------|-----|------|
| Joy to the World                | Marching Band             | C.L. Barnhouse |     | 1989 |
| Kick Start                      | Marching Band             | C.L. Barnhouse |     | 1993 |
| Let Freedom Ring!               | Marching Band             | C.L. Barnhouse |     | 1990 |
| Lil' Liza Jane                  | Marching Band             | C.L. Barnhouse |     | 1996 |
| Low Down Dirty Shame            | Marching Band             | C.L. Barnhouse |     | 1996 |
| Power Station                   | Marching Band             | C.L. Barnhouse |     | 1989 |
| Ragtime Rockin' Roll            | Marching Band             | C.L. Barnhouse |     | 1995 |
| Rock It!                        | Marching Band             | C.L. Barnhouse |     | 1991 |
| Rollin' In My Sweet Baby's Arms | Marching Band             | C.L. Barnhouse |     | 1993 |
| 7 <sup>th</sup> Street Swing    | Marching Band             | C.L. Barnhouse |     | 1993 |
| Struttin'                       | Marching Band             | C.L. Barnhouse |     | 1990 |
| Talkin' Back                    | Marching Band             | C.L. Barnhouse |     | 1996 |
| Trailblazer                     | Marching Band             | C.L. Barnhouse |     | 1995 |
| Turbo Rock                      | Marching Band             | C.L. Barnhouse |     | 1993 |
| When Johnny Comes Marching Home | Marching Band             | C.L. Barnhouse |     | 1991 |
| Whiz Kids                       | Marching Band             | C.L. Barnhouse |     | 1988 |
| Intrada, Recitative and Rondo   | Solo (varied instruments) | C.L. Barnhouse | 3.5 | 2007 |
| Norman Lee Pep Band Book        | Pep Band                  | C.L. Barnhouse |     | 1992 |

**Table 7.2 Discography of Works**

| <b>Title</b>                      | <b>Recording Label</b> | <b>Numerical Code</b> | <b>Date Published</b> |
|-----------------------------------|------------------------|-----------------------|-----------------------|
| Of A Distant Star                 | Walking Frog           | WFR103                | 2001                  |
| Beyond The Higher Skies           | Walking Frog           | WFR191                |                       |
| The Golden Circle                 | Walking Frog           | WFR 199               |                       |
| Songs Of Grace And Songs Of Glory | Walking Frog           | WFR184                |                       |

|                               |              |        |      |
|-------------------------------|--------------|--------|------|
| Rushmore                      | Walking Frog | WFR194 |      |
| Beyond the Horizon            | Walking Frog | WFR322 |      |
| Rise of the Firebird          | Walking Frog | WFR316 | 2002 |
| Jubilance                     | Walking Frog | WFR180 |      |
| From the Eye of the Storm     | Walking Frog | WFR340 |      |
| Moonscape                     | Walking Frog | WFR335 |      |
| Where Eagles Soar             | Walking Frog | WFR329 |      |
| New World Variations          | Walking Frog | WFR318 |      |
| A Vision of Majesty           | Walking Frog | WFR186 |      |
| Make a Joyful Noise!          | Walking Frog | WFR332 |      |
| Happy Holidays!               | Walking Frog | WFR319 |      |
| The Witch And The Saint       | Walking Frog | WFR334 |      |
| River of Life                 | Walking Frog | WFR185 |      |
| Defying Gravity               | Walking Frog | WFR331 |      |
| Beyond the Breaking Tides     | Walking Frog | WFR341 |      |
| Toward the North Star         | Walking Frog | WFR358 |      |
| Eye of the Falcon             | Walking Frog | WFR357 |      |
| Sun Dancing                   | Walking Frog | WFR350 |      |
| Spotlight                     | Walking Frog | WFR354 |      |
| Perilous Voyage               | Walking Frog | WFR328 |      |
| Night Ride Through Metropolis | Walking Frog | WFR364 | 2009 |
| Ghost in the Attic            | Walking Frog | WFR359 |      |
| The Distant Castle            | Walking Frog | WFR360 |      |
| Spirit of the Winds           | Walking Frog | WFR351 |      |
| Extreme!                      | Walking Frog | WFR355 |      |
| Bravura!                      | Walking Frog | WFR333 |      |
| Beyond the Stars              | Walking Frog | WFR342 |      |

|                          |              |        |  |
|--------------------------|--------------|--------|--|
| Whispers of the Wind     | Walking Frog | WFR336 |  |
| Equinox                  | Walking Frog | WFR192 |  |
| Dreamscape               | Walking Frog | WFR323 |  |
| Renegade Dances          | Walking Frog | WFR330 |  |
| A Lantern in the Window  | Walking Frog | WFR187 |  |
| Fire Dance               | Walking Frog | WFR317 |  |
| Kings Mountain Adventure | Walking Frog | WFR183 |  |
| Tribute and Triumph      | Walking Frog | WFR195 |  |
| Free Spirit              | Walking Frog | WFR130 |  |

## **Unit II. Composition**

Ed Hucceby wrote *Prelude and Primal Danse* for the Southwestern Michigan Band and Orchestra Association for the 1993 All Star Band. It is written in two parts. The “Prelude” is slow, legato, and mysterious, and the “Primal Danse” is rhythmic and exciting. Put together the work is roughly 5 minutes and 20 seconds in length. *Prelude and Primal Danse* is written for full symphonic band including three clarinet, trumpet, and trombone parts, four horn parts, and enough percussion parts to require ten people to cover all of them. It is largely due to the unique percussion requirements that this work is set apart from so many others. Students, in particular find it a lot of fun to play.

## **Unit III. Technical Considerations**

The work opens in a 4/4 time signature with nothing but the soft sounds of percussion. It is marked *pesante misterioso* with the quarter note at 56-60 beats per minute. As the percussion grows louder, a solo flute part leads easily into a bass line ostinato pattern in the key of C minor. The “Prelude” utilizes a time signature marked 4/4:3/4 in which every other measure is in 4/4,

and every other measure is in 3/4 time alternating respectively. This unique time signature is a great lesson for developing students and lasts through the entire “Prelude”.

The “Primal Dance” is marked *allegro* with the quarter note at 144-152. It would be best described as mixed meter, utilizing 4/4, 3/4, 2/4, and 2/2 time signatures in an organized manner. This constantly changing meter can definitely present a challenge to young students, but once they figure out the patterns, they will be able to play it with very little difficulty. See Figure 7.3 for examples of the various challenging rhythms. The “Primal Dance” remains in the key of C minor, until measure 128 when it abruptly moves up one full step to the key of D minor.

The ranges necessary for the instruments should be easily playable by high school bands. The flutes, trumpets and low brass are required a high F, and the clarinets a high Bb. It is within the percussion section that one might find the biggest challenge. The parts are often quite independent and highly syncopated which can trip up young students. The flute solo at the very beginning requires a good amount of air support to sustain the fermatas and a fairly mature vibrato adds to the mood of the piece. It is important also to make sure that all three trumpet and clarinet parts have equally good players to keep the balance strong.

## Figures and Tables

Figure 7.2 Rhythmic Challenges



## **Unit IV. Stylistic Considerations**

There are many stylistic challenges represented in *Prelude and Primal Danse*. To begin with, the percussionists have to play in a very sensitive manner, paying close attention to the dynamic and “feel” of the notes they are playing. The soft dynamics should be almost distant, and the accented patterns must be delivered in a convincing and effective way. The interaction between the flute solo and percussion in measures 5-7 should be played freely, with both parts having equal importance. The legato notes in the bass line of the “Prelude” should be reverent, heavy, and completely connected; almost chant-like, as it is marked *pesante misterioso*.

Huckeby often wrote in accents and tenutos within the “Primal Danse” leaving no doubt of the importance of style to this work. The entire ensemble must work together to produce the exact same style so the piece can live up to its potential effectiveness.

## **Unit V. Musical Elements**

### ***Melody***

The melody lines in the “Prelude” are very simple and short. Their primary function seems to be that they be a short jaunt away from the constancy of the C minor bass line ostinato pattern. Within four measures, however, the melody comes back home to a concert C.

In sharp contrast to the “Prelude”, the melodies of the “Primal Danse” work in tandem with the rhythmic ostinato bass line to drive the piece forward. They are highly rhythmic in nature with several arpeggios represented in the leaps.

### ***Harmony***

The harmonies represented in *Prelude and Primal Danse* are very much centered around and made to function with the tonic C minor chord. Within the first movement, the chordal

progression of “i – VII – i” is repeated virtually the entire time. Within the second movement, the progression on the ostinato bass line becomes a bit more interesting in that it becomes “i – v7 – i – VII – i” with the presence of a four measure extension of harmonic material inserted around each melodic theme. Generally speaking, though, the harmonies in this work reflect the character of the piece in both their simplicity and their repetition.

### ***Rhythm***

To developing students, this work represents a wide variety of challenging rhythms within constantly changing meters. It is highly syncopated and calls for a firm understanding of the articulation marks that help drive the rhythms. While repetitive, there is a enough variety within the presentation of the rhythms to keep the piece both interesting and effective to the audience and to the students. For specific rhythmic challenges, see Figure 7.3 of unit IV.

### ***Timbre***

Ed Huceby utilized the natural contrasts within the sounds of the instruments to create certain levels of brightness and darkness within *Prelude and Primal Danse*. The chant lines are always presented with a combination of lower, more mellow-sounding instruments, while the melodies are presented primarily in the upper woodwinds and trumpets, a much brighter-sounding combination. This scheme of contrasts is consistent throughout the entire piece. One other very important addition to the sounds of the work is that of the percussion. Their parts call for many different and distinctive instruments. From tympani and pitched toms to suspended cymbal and maracas, each instrument adds to the overall character of the sound.

## Unit VI. Form and Structure

| <u>Section</u>       | <u>Measures</u> | <u>Event and Scoring</u>   |
|----------------------|-----------------|--|
| Introduction         | 1-7             | Percussion begins; flute solo enters at measure 5. Tonal center: C minor   |
| Ostinato Bass Line 1 | 8-15            | Bass voices carry the chant-like bass line; every two measures more voices enter until everyone is in at 16. Trombones play sustained chords; woodwinds play slurred eighth notes in chords centered around C minor. |
| Theme A              | 16-21           | Full ensemble: theme is carried by piccolo, altos, trumpets, and horns   |
| Ostinato Bass Line 1 | 22-25           | Melody voices drop out. Bass line continues; other voices as before.   |
| Theme B              | 26-28           | Upper woodwinds.   |
| Extension            | 29-33           | Full ensemble: Chords carried out over ostinato bass line.   |
| Ostinato Bass Line 1 | 34-37           | Full ensemble (no trumpet or piccolo)  |
| End of "Prelude"     | 38-40           | Full ensemble: abrupt tonal center change to C major (using accidentals) Ends with a C major-major 7 chord.  |
| Ostinato Bass Line 2 | 41-56           | Low voices and percussion: Beginning of the "Primal Danse" presents a new ostinato bass line; chords emerge as parts are added. Key is C minor.  |
| Theme C              | 57-64           | Low voices and upper woodwinds: The main theme of the "Primal Danse" is presented in upper woodwinds over the ostinato bass line.  |
| Extension            | 65-68           | Low voices, trumpets and percussion: This extension uses the notes from the ostinato bass line and the rhythms from the main theme. 4/4, 2/4, 4/4, 2/4   |
| Theme C              | 69-76           | Full ensemble (no trumpets or horns): Melody in upper woodwinds is now split and presented in chords.  |
|                      |                 |  |



|                            |         |  |
|----------------------------|---------|--|
| Extension                  | 77-83   | Low voices, French horns, and percussion: This uses the same extension material as 65-68 with a sustained C minor chord at the end.  |
| Theme D                    | 84-87   | Brass and percussion: Time signature is 2/2. Theme is basically a progression of half note chords in trumpets and French horns.      |
| Extension                  | 88-91   | Low voices, brass, and percussion: Similar to 65-68  |
| Theme D with Countermelody | 92-95   | Brass, clarinets, and percussion: Clarinets now present a rhythmic countermelody to go with the half note chords progression.        |
| Extension                  | 96-99   | Low voices, brass, and percussion: Similar to 65-68  |
| Theme D with Countermelody | 100-103 | Full ensemble: Trumpets, horns, and altos play the half note chord progression and upper woodwinds play the countermelody in chords. |
| Extension                  | 104-107 | Low voices and percussion: Similar to 65-68  |
| Theme C                    | 108-115 | Upper woodwinds and altos: Theme c is presented in a monophonic style.   |
| Theme C                    | 116-123 | Full ensemble (no trumpets or horns): Theme C again with accompaniment of ostinato bass line 2                                       |
| Extension                  | 124-127 | Low voices and percussion: Similar to 65-68  |
| Theme C                    | 128-135 | Full ensemble: Key changes to D minor. Material is a direct transposition from measures 116-123, but with trumpets and horns added   |
| Extension (tag)            | 136-147 | Full ensemble: same rhythms and chords as used before, but new voices are added every four measures to create a building effect.     |
| Coda                       | 148-153 | Full ensemble: Coda created using theme C material in unison, then sustaining chords VI, V7, I (D major)                             |

## **Unit VII. Suggested Listening**

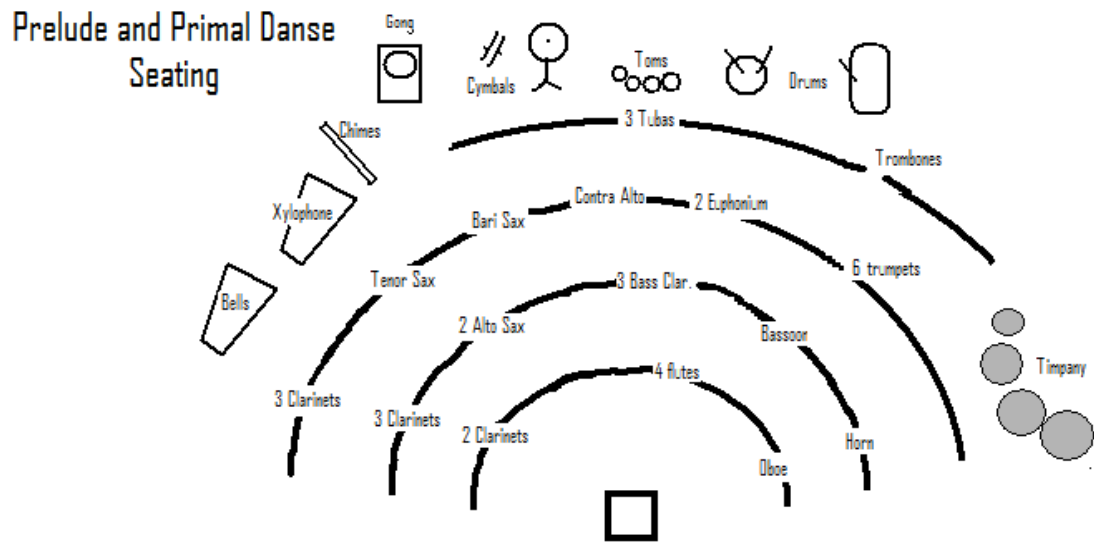
Ed Hucceby – Listening to other pieces written by the same composer can be a great insight as to what that person would have their music sound like. Hucceby has written many other pieces of similar grade levels using all kinds of styles and sounds, and the kids should be exposed to this variety. Examples: *Eye of the Falcon*, *Of a Distant Star*, and *Explorations*.

Other Composers – Finding songs with similar ideas or themes can also give the students a great experience hearing other composers' interpretations of a similar subject. Two such contrasting examples are: *The Rite of Spring* by Igor Stravinsky and *Ancient Air and Dance* by Elliot Del Borgo.

## **Unit VIII. Seating Chart and Acoustical Justification**

For *Prelude and Primal Danse*, the upper woodwinds are in the front and close to the audience so each part can be heard. The saxophones are together to keep the best blend in their sound. Those who play bass parts (tuba, contra alto clarinet, baritone saxophone, bass clarinets and bassoon are all in the center so they can be heard for balance. The brighter sounds of the trombones and trumpets are in the back and to the sides so they don't overpower the rest of the ensemble. Percussion is placed so the battery is closer together and the mallets are close to each other as well. Tympani remain on the conductor's right so they can be heard by all.

Figure 7.3 Seating Chart



## Unit IX. Rehearsal Plans and Evaluations


### *Rehearsal Plan – Rehearsal #1*

**Ensemble:** Leeton Concert Band

**Announcements:**

**Literature:** Prelude and Primal Dance

**Time:** 40 minutes

| <b>Plan</b>  | <b>Evaluation</b>   |
|--|---|
| <ol style="list-style-type: none"><li>1. Warm-up: Long Tones, chords, tuning.<br/>Scales: Concert Eb major, C minor, F major, and D minor.</li><li>2. Look over, discuss, and read “Prelude”</li><li>3. Practice rhythms on Concert Bb scale.<br/></li><li>4. Practice those rhythms in the music.</li><li>5. Go over melodies in “Primal Dance” at a very slow tempo.</li><li>6. Discuss, then read “Primal Dance”</li><li>7. Listen to CD, get feedback from students.</li><li>8. 5 minutes practice on-your-own time.</li><li>9. Play entire piece, stopping as necessary</li></ol> | <p>Students love the piece and want to play it well, but there are so many mistakes right now!</p> <p>Listening to CD was a smart move... they did much better keeping up the second time. Percussion has their work cut out for them.</p> <p>Need to just work on percussion parts and ostinato rhythms before we tackle the “Primal Dance” again.</p> |

***Rehearsal Plan – Rehearsal #2***

**Ensemble: Leeton Concert Band**

**Announcements:**

**Literature: Prelude and Primal Danse**

**Time: 30 minutes**

| <b>Plan</b>  | <b>Evaluation</b>  |
|--|--|
| <ol style="list-style-type: none"><li>1. Practice C minor scales using rhythms from the “Primal Danse”, paying close attention to the style of the articulations.</li><li>2. Transfer that style into the ostinato patterns in the music. Begin at m. 41 and go from there.</li><li>3. Measure 77-80 comes next. Same design. Same concept.</li><li>4. Measure 69 now. Just work melody slowly.</li><li>5. Put together measures 41-83. Play it until it begins to groove and get comfortable.</li></ol> | <p>Percussion did better today. Their parts are repetitive enough that they could at least help the ensemble stay together today!</p> <p>Students did well understanding the concepts of the rhythms, but style is still hard.</p> <p>Clarinets rocked out on the melody... flutes will catch up when they get a bit more confident.</p> |

**Rehearsal Plan – Rehearsal #3**

**Ensemble: Leeton Concert Band**

**Announcements:**

**Literature: Prelude and Primal Danse**

**Time: 30 minutes**

| <b>Plan</b>  | <b>Evaluation</b>  |
|--|--|
| <ol style="list-style-type: none"><li>1. Measure 1-7: Work percussion and flute solo. Allow upper woodwinds and altos to go to the vocal room to work on any hard spots.</li><li>2. “Prelude”: Plan phrasing and breathing. Work balance and blend. Let percussion trade places with woodwinds for sectionals on “Primal Danse”.</li><li>3. Measure 16-22: Work trumpet, piccolo, and French horn parts separately, then with the accompaniment.</li><li>4. Measure 26-33: Work first woodwinds, plan breathing. Then work all brass.</li><li>5. Bring percussion back to play “Prelude” and review the “Danse” in sections.</li></ol> | <p>Because I only have two trombones and one baritone in my high school band class it is very difficult to guess how the balance will be when I bring in the 8<sup>th</sup> graders and the UCM student to help cover all the parts. Right now, it sounds awfully thin and the woodwinds are really overpowering the brass. I’m so proud of the tubas! One of them has only been playing for about 2 weeks (having never been in band before) and he’s really matching pitch well. Air support is difficult, but the chant-like “Prelude” is something he can really be successful on!</p> |

**Rehearsal Plan – Rehearsal #4**

**Ensemble: Leeton Concert Band**

**Announcements:**

**Literature: Prelude and Primal Danse**

**Time: 45 minutes**

| <b>Plan</b>  | <b>Evaluation</b>   |
|--|---|
| <p>Woodshed rehearsal!!!</p> <ol style="list-style-type: none"><li>1. Measure 148: Play unisons slowly to listen for blend and balance. Match style on the last four notes of the piece.</li><li>2. Measure 128: D minor key needs notes checked. Listen to each similar part as small groups; put them together.</li><li>3. Measure 116: Check that the timpanist can make the necessary changes between keys.</li><li>4. Measure 108: Work woodwind parts. Check articulations.</li><li>5. Measure 100: Work upper woodwinds slowly. Check articulations.</li><li>6. Measure 84: Work trumpets &amp; horn.</li><li>7. Play entire “Primal Danse”</li></ol> | <p>We got a lot done today. We really worked to unify articulations. We fixed a lot of notes.</p> <p>Rhythms aren’t a problem at this point, but style must be exaggerated to be effective. They still need reminded of this.</p> <p>Measure 108 may need to be heard on an individual basis so I know they can play it!</p> <p>Trumpets are very timid in their playing. Having the 8<sup>th</sup> graders and extra help will be good at the concert!</p> |

## Score Analysis for PRELUDE AND PRIMAL DANSE

Composition: Prelude and Primal Danse  
 Arranger: Ed Huckeby

| Measure #                      | 1   | 2 | 3      | 4      | 5  | 6 | 7 | 8   | 9       | 10             | 11     | 12                              | 13     | 14                  | 15     |  |
|--------------------------------|---|---|--------|--------|--|---|---|---|---------|----------------|--------|---------------------------------|--------|---------------------|--------|--|
| <b>Form</b>                    | Introduction  |   |        |        |  |   |   | bass ostinato   |         | add bass chant |        | add moving eighth note ostinato |        |                     |        |  |
| <b>Phrase Structure</b>        |   |   |        |        |  |   |   |   |         |                |        |                                 |        |                     |        |  |
| <b>Tempo</b>                   | Quarter = 56-60   |   |        |        |  |   |   | freely;<br>rit.   | Tempo 1 |                |        |                                 |        |                     |        |  |
| <b>Dynamics</b>                | mp  |   | cresc. | cresc. | f  | < | < | mf  |         | mf             |        | mf                              |        | mf                  |        |  |
| <b>Meter/Rhythm</b>            | 4<br>4  |   |        |        |  |   |   | 4<br>4  | 3<br>4  | 4<br>4         | 3<br>4 | 4<br>4                          | 3<br>4 | 4<br>4              | 3<br>4 |  |
| <b>Tonality</b>                | None  |   |        |        |  |   |   | C Natural Minor   |         |                |        |                                 |        |                     |        |  |
| <b>Harmonic Motion</b>         |   |   |        |        |  |   |   | i   | VII i   |                | VII i  |                                 | VII i  |                     | VII    |  |
| <b>Orchestration</b>           | Percussion; flute solo enters at m. 5   |   |        |        |  |   |   | Low brass and low woodwinds   |         |                |        | add clarinets                   |        | add flutes and oboe |        |  |
| <b>General Character</b>       | Distant; mysterious   |   |        |        |  |   |   | solemn; mysterious  |         |                |        |                                 |        |                     |        |  |
| <b>Means for Expression</b>    | Approach the podium with calmness and very little movement. Scan entire band, settle focus on percussion. Communicate with the flute player to make sure he/she can sustain the fermatas to an effective level. |   |        |        |  |   |   | Look of concentration on face. Prepare each new voice to come in.   |         |                |        |                                 |        |                     |        |  |
| <b>Conducting Concerns</b>     | Use left hand for cueing specific instruments. Clear pattern, doesn't need to be smooth because it's percussion. Keep it soft and then crescendo.   |   |        |        |  |   |   | Smooth, almost flat conducting pattern. Stretch or "lean" on count three of the 3/4 bars.   |         |                |        |                                 |        |                     |        |  |
| <b>Rehearsal Consideration</b> | The composer asks that the percussion parts be played freely, in a somewhat improvised manner.  |   |        |        | The flute solo should also be played freely, but remember to give the player time to breath! |   |   | The bass line will need tuning as it is centered around concert C. This means the baritone and tuba will be using the (inherently out-of-tune) third valve and the trombone will need to listen to tune the sixth position. |         |                |        |                                 |        |                     |        |  |



Composition: Prelude and Primal Dance  
 Arranger: Ed Huckeby

| Measure #                      | 16   | 17     | 18     | 19     | 20     | 21     | 22                   | 23     | 24     | 25   | 26                                  | 27     | 28   | 29             | 30     |
|--------------------------------|--|--------|--------|--------|--------|--------|----------------------|--------|--------|--|-------------------------------------|--------|--|----------------|--------|
| <b>Form</b>                    | Theme A  |        |        |        |        |        | Ostinato Bass Line 1 |        |        |  | Theme B                             |        |  | Extension      |        |
| <b>Phrase Structure</b>        |  |        |        |        |        |        |                      |        |        |  |                                     |        |  |                |        |
| <b>Tempo</b>                   | Quarter = 56-60  |        |        |        |        |        |                      |        |        |  |                                     |        |  |                |        |
| <b>Dynamics</b>                | f  |        |        |        |        | dim.   | mf                   |        |        |  |                                     |        |  |                |        |
| <b>Meter/Rhythm</b>            | 4<br>4   | 3<br>4 | 4<br>4 | 3<br>4 | 4<br>4 | 3<br>4 | 4<br>4               | 3<br>4 | 4<br>4 | 3<br>4   | 4<br>4                              | 3<br>4 | 4<br>4   | 3<br>4         | 4<br>4 |
| <b>Tonality</b>                | C Min.   |        |        |        |        |        |                      |        |        |  |                                     |        |  |                |        |
| <b>Harmonic Motion</b>         | I  | VII I  |        | VII I  |        | VII I  |                      | VII I  |        | VII I  |                                     | VII I  |  | VII I          |        |
| <b>Orchestration</b>           | Full Ensemble  |        |        |        |        |        |                      |        |        |  | Upper woodwinds and alto saxophones |        |  | Add Low voices |        |
| <b>General Character</b>       | mysterious; hopeful  |        |        |        |        |        |                      |        |        |  |                                     |        |  |                |        |
| <b>Means for Expression</b>    | Prepare trumpets and piccolo. Use left hand to show the sustained notes.   |        |        |        |        |        |                      |        |        | Invite woodwinds to come in using a palm-up gesture. |                                     |        |  |                |        |
| <b>Conducting Concerns</b>     |  |        |        |        |        |        |                      |        |        |  |                                     |        |  |                |        |
| <b>Rehearsal Consideration</b> | Work style (long, legato notes) in the accompaniment and balance in the entire ensemble to make sure the trumpet theme is heard as the full ensemble is playing. |        |        |        |        |        |                      |        |        | Pitch check! Make sure each part is heard.           |                                     |        | Work for a confident, but not overpowering entrance by low voices. |                |        |

Composition: Prelude and Primal Danse  
 Arranger: Ed Huckeby

| Measure #                      | 31              | 32                     | 33    | 34                         | 35    | 36   | 37    | 38   | 39   | 40  | 41  | 42 | 43 | 44                      | 45  |
|--------------------------------|-----------------|------------------------|-------|----------------------------|-------|------|-------|--|------|-----|---|----|----|-------------------------|-----|
| <b>Form</b>                    | Extension       |                        |       | Ostinato Bass Line 1       |       |      |       | End of "Prelude"   |      |     | Ostinato Bass Line 2  |    |    |                         |     |
| <b>Phrase Structure</b>        |                 |                        |       |                            |       |      |       |  |      |     |   |    |    |                         |     |
| <b>Tempo</b>                   | Quarter = 56-60 |                        |       |                            |       |      |       |  | Rit. | ^   | Allegro (Quarter = 144-152)   |    |    |                         |     |
| <b>Dynamics</b>                | mf              |                        |       | dim.                       |       | dim. |       | mp   | p    | p < | mf  |    |    |                         | mf  |
| <b>Meter/Rhythm</b>            | 3/4             | 4/4                    | 3/4   | 4/4                        | 3/4   | 4/4  | 3/4   | 4/4  | 3/4  | 4/4 |   |    |    |                         | 4/4 |
| <b>Tonality</b>                | C Min.          |                        |       |                            |       |      |       | C Major  |      |     | C Natural Minor   |    |    |                         |     |
| <b>Harmonic Motion</b>         | VII i           |                        | VII i |                            | VII i |      | VII i | I maj/maj 7  |      |     | i   | v  | i  | v                       | i   |
| <b>Orchestration</b>           |                 | Add trumpets and horns |       | Full Ensemble (no piccolo) |       |      |       |  |      |     | Bass Voices   |    |    | add tbn 3, btn & t. sax |     |
| <b>General Character</b>       |                 |                        |       |                            |       |      |       | Unresolved, curious  |      |     | Mysterious, distant   |    |    |                         |     |
| <b>Means for Expression</b>    |                 |                        |       |                            |       |      |       | Chin down, eyebrows up to help sustain the fermata.  |      |     | Pleasant expression on face. Body relaxed.                              |    |    |                         |     |
| <b>Conducting Concerns</b>     |                 |                        |       |                            |       |      |       | Fermata should be stretched, maracas cued with left, and new tempo set without stopping the sound. |      |     | Light, bouncy, smallish pattern.  |    |    |                         |     |
| <b>Rehearsal Consideration</b> |                 |                        |       |                            |       |      |       | The C maj/maj 7th chord will be tough to tune and balance!   |      |     | Work for really great style exaggerating all of the articulation marks. |    |    |                         |     |

Composition: Prelude and Primal Dance  
 Arranger: Ed Huckleby

| Measure #                      | 46   | 47 | 48  | 49               | 50 | 51 | 52 | 53               | 54 | 55  | 56 | 57  | 58 | 59 | 60  |  |
|--------------------------------|--|----|-----|------------------|----|----|----|------------------|----|-----|----|---|----|----|-----|--|
| <b>Form</b>                    | Ostinato Bass Line 2   |    |     |                  |    |    |    |                  |    |     |    | Theme C   |    |    |     |  |
| <b>Phrase Structure</b>        |  |    |     |                  |    |    |    |                  |    |     |    |   |    |    |     |  |
| <b>Tempo</b>                   | Allegro (Quarter = 144-152)  |    |     |                  |    |    |    |                  |    |     |    |   |    |    |     |  |
| <b>Dynamics</b>                |  |    |     | mf               |    |    |    | mf               |    |     |    |   | mf |    |     |  |
| <b>Meter/Rhythm</b>            |  |    | 3/4 |                  |    |    |    | 4/4              |    |     |    | 3/4   |    |    |     |  |
| <b>Tonality</b>                | C Min.   |    |     |                  |    |    |    |                  |    |     |    |   |    |    |     |  |
| <b>Harmonic Motion</b>         | v  | i  |     | VII              | i  |    | v7 | i                |    | VII | i  |   | v7 | i  | VII |  |
| <b>Orchestration</b>           |  |    |     | add alto & tbn 2 |    |    |    | add alto & tbn 1 |    |     |    | woodwinds and bass voices   |    |    |     |  |
| <b>General Character</b>       | Growing stronger   |    |     |                  |    |    |    |                  |    |     |    | Happy, dance-like   |    |    |     |  |
| <b>Means for Expression</b>    | Make sure to invite each voice to play as they add to the sound.   |    |     |                  |    |    |    |                  |    |     |    | Keep a pleasant expression. Maybe step back on the podium to get out of their way a bit and let them play!            |    |    |     |  |
| <b>Conducting Concerns</b>     | Beat three of the 3/4 measures should be just a little larger as a way to emphasize that the next count 1 comes at a different time than expected. |    |     |                  |    |    |    |                  |    |     |    | Keep the pattern clear, but not too large so they don't get too loud too fast.  |    |    |     |  |
| <b>Rehearsal Consideration</b> | Make sure to check pitch and balance as the new voices add their parts to the mix of sound.  |    |     |                  |    |    |    |                  |    |     |    | Don't let the tone get too bright right away, though melody must be heard. Check for good style in the melody voices! |    |    |     |  |

Composition: Prelude and Primal Dance  
 Arranger: Ed Huckeby

| Measure #                      | 61                          | 62 | 63   | 64 | 65   | 66 | 67    | 68 | 69  | 70 | 71   | 72 | 73    | 74 | 75   |  |
|--------------------------------|-----------------------------|----|------|----|--|----|-------|----|---|----|------|----|-------|----|------|--|
| <b>Form</b>                    | Theme C (cont.)             |    |      |    | Extension  |    |       |    | Theme C   |    |      |    |       |    |      |  |
| <b>Phrase Structure</b>        |                             |    |      |    |  |    |       |    |   |    |      |    |       |    |      |  |
| <b>Tempo</b>                   | Allegro (Quarter = 144-152) |    |      |    |  |    |       |    |   |    |      |    |       |    |      |  |
| <b>Dynamics</b>                |                             |    |      |    | mf  cresc.   |    |       |    | f   |    |      |    |       |    |      |  |
| <b>Meter/Rhythm</b>            | 4/4                         |    |      |    | 3/4  |    |       |    |   |    | 4/4  |    | 3/4   |    | 4/4  |  |
| <b>Tonality</b>                | C Min.                      |    |      |    |  |    |       |    |   |    |      |    |       |    |      |  |
| <b>Harmonic Motion</b>         | I                           |    | v7 I |    | VII I  |    | VII I |    | VII I   |    | v7 I |    | VII I |    | v7 I |  |
| <b>Orchestration</b>           | Woodwinds and bass voices   |    |      |    | Full ensemble (no horns)   |    |       |    | Full ensemble (no trumpets or horns)  |    |      |    |       |    |      |  |
| <b>General Character</b>       |                             |    |      |    | Resolute, steady   |    |       |    | Happily, dance-like   |    |      |    |       |    |      |  |
| <b>Means for Expression</b>    |                             |    |      |    | Use left hand and face to encourage good style with the accents and articulation marks.      |    |       |    |   |    |      |    |       |    |      |  |
| <b>Conducting Concerns</b>     |                             |    |      |    | Make beat two of the 2/4 bar a little larger to emphasize the next downbeat.                 |    |       |    |   |    |      |    |       |    |      |  |
| <b>Rehearsal Consideration</b> |                             |    |      |    | Make sure the first four eighth notes are completely connected with the fourth one staccato. |    |       |    | Keep good style, but also let it be bouncy and energetic. Don't let percussion get too heavy. |    |      |    |       |    |      |  |

Composition: Prelude and Primal Dance  
 Arranger: Ed Hucceby

| Measure #                      | 76   | 77     | 78     | 79     | 80     | 81     | 82     | 83     | 84  | 85 | 86  | 87       | 88  | 89     | 90     |  |
|--------------------------------|--|--------|--------|--------|--------|--------|--------|--------|---|----|-----|----------|---|--------|--------|--|
| <b>Form</b>                    | Extension  |        |        |        |        |        |        |        | Theme D   |    |     |          | Extension   |        |        |  |
| <b>Phrase Structure</b>        |  |        |        |        |        |        |        |        |   |    |     |          |   |        |        |  |
| <b>Tempo</b>                   | Allegro (Quarter = 144-152)  |        |        |        |        |        |        |        |   |    |     |          |   |        |        |  |
| <b>Dynamics</b>                | f  |        |        |        |        | dim.   |        | mf     | mf  |    |     |          | mf  |        |        |  |
| <b>Meter/Rhythm</b>            | 3<br>4   | 4<br>4 | 2<br>4 | 4<br>4 | 2<br>4 | 4<br>4 | 2<br>4 | 4<br>4 |   |    |     |          | 4<br>4  | 2<br>4 | 4<br>4 |  |
| <b>Tonality</b>                | C Min.   |        |        |        |        |        |        |        |   |    |     |          |   |        |        |  |
| <b>Harmonic Motion</b>         | VII i  |        | VII i  |        | VII i  |        |        |        | VII   | V7 | iv7 | VII v4/3 | i   | VII i  |        |  |
| <b>Orchestration</b>           | low voices, french horns and percussion  |        |        |        |        |        |        |        | brass and percussion  |    |     |          | low voices, brass and percussion  |        |        |  |
| <b>General Character</b>       | Becoming passive   |        |        |        |        |        |        |        | Shy, timid  |    |     |          | Becoming aggressive   |        |        |  |
| <b>Means for Expression</b>    |  |        |        |        |        |        |        |        | Use left hand to shape the four bar phrase.                                 |    |     |          |   |        |        |  |
| <b>Conducting Concerns</b>     | Don't slow down, but make pattern smaller and use left hand to help the decrescendo and sustained notes. |        |        |        |        |        |        |        | Keep a smooth pattern, don't show subdivisions within the pattern.          |    |     |          |   |        |        |  |
| <b>Rehearsal Consideration</b> | Make this a very effective decrescendo. Work to sustain the pitch, but get very soft.                    |        |        |        |        |        |        |        | Trumpets will need to work on listening to each other for balance and blend |    |     |          | Let these extensions become a bit louder each time to lead in to the next phrase. |        |        |  |

Composition: Prelude and Primal Dance

Arranger: Ed Huckleby

| Measure #                      | 91   | 92  | 93 | 94  | 95                               | 96     | 97     | 98     | 99   | 100    | 101 | 102 | 103          | 104 | 105    |        |
|--------------------------------|--|-----|----|-----|----------------------------------|--------|--------|--------|--|--------|-----|-----|--------------|-----|--------|--------|
| <b>Form</b>                    | Theme D with counter melody  |     |    |     | Extension                        |        |        |        | Theme D with counter melody                        |        |     |     | Extension    |     |        |        |
| <b>Phrase Structure</b>        |  |     |    |     |                                  |        |        |        |  |        |     |     |              |     |        |        |
| <b>Tempo</b>                   | Allegro (Quarter = 144-152)  |     |    |     |                                  |        |        |        |  |        |     |     |              |     |        |        |
| <b>Dynamics</b>                | mf   |     |    |     |                                  |        |        |        | mf   |        |     |     |              |     |        |        |
| <b>Meter/Rhythm</b>            | 2<br>4   |     |    |     |                                  | 4<br>4 | 2<br>4 | 4<br>4 | 2<br>4   | 2<br>4 |     |     |              |     | 4<br>4 | 2<br>4 |
| <b>Tonality</b>                | C Min.   |     |    |     |                                  |        |        |        |  |        |     |     |              |     |        |        |
| <b>Harmonic Motion</b>         | VII  | VI7 | V7 | iv7 | VII v4/3                         | i      | VII i  |        | VII  | VI7    | V7  | iv7 | VII v4/3     | i   | VII    |        |
| <b>Orchestration</b>           | Brass, clarinets and percussion  |     |    |     | low voices, brass and percussion |        |        |        | Full ensemble                                      |        |     |     | lows & perc. |     |        |        |
| <b>General Character</b>       | Cheerful   |     |    |     |                                  |        |        |        |  |        |     |     |              |     |        |        |
| <b>Means for Expression</b>    | Relaxed stance, but maybe lean to the upper woodwinds to encourage them to play. Then, if they are too loud, you are in a position to quiet them down with minimal movement. |     |    |     |                                  |        |        |        |  |        |     |     |              |     |        |        |
| <b>Conducting Concerns</b>     |  |     |    |     |                                  |        |        |        |  |        |     |     |              |     |        |        |
| <b>Rehearsal Consideration</b> | Work the woodwind passage at extremely slow tempos to help students gain confidence before working up to tempo.  |     |    |     |                                  |        |        |        | Check for light, quick articulations in woodwinds. |        |     |     |              |     |        |        |

Composition: Prelude and Primal Dance  
 Arranger: Ed Huckleby

| Measure #                      | 106                         | 107    | 108  | 109  | 110 | 111    | 112    | 113  | 114 | 115    | 116                                  | 117  | 118 | 119    | 120    |
|--------------------------------|-----------------------------|--------|--|------|-----|--------|--------|------|-----|--------|--------------------------------------|------|-----|--------|--------|
| <b>Form</b>                    | Ext. (cont.)                |        | Theme C  |      |     |        |        |      |     |        | Theme C                              |      |     |        |        |
| <b>Phrase Structure</b>        |                             |        |  |      |     |        |        |      |     |        |                                      |      |     |        |        |
| <b>Tempo</b>                   | Allegro (Quarter = 144-152) |        |  |      |     |        |        |      |     |        |                                      |      |     |        |        |
| <b>Dynamics</b>                | Cresc.                      | <      | f  |      |     |        | f      |      |     |        | f                                    |      |     |        |        |
| <b>Meter/Rhythm</b>            | 4<br>4                      | 2<br>4 | 4<br>4   |      |     | 3<br>4 | 4<br>4 |      |     | 3<br>4 | 4<br>4                               |      |     | 3<br>4 | 4<br>4 |
| <b>Tonality</b>                | C Min.                      |        |  |      |     |        |        |      |     |        |                                      |      |     |        |        |
| <b>Harmonic Motion</b>         | i                           | VII i  |  | v7 i |     | VII i  |        | v7 i |     | VII i  |                                      | v7 i |     | VII i  |        |
| <b>Orchestration</b>           | lows & perc.                |        | upper woodwinds and alto saxophones  |      |     |        |        |      |     |        | Full ensemble (no trumpets or horns) |      |     |        |        |
| <b>General Character</b>       |                             |        | Edgy   |      |     |        |        |      |     |        |                                      |      |     |        |        |
| <b>Means for Expression</b>    |                             |        | May need to use eyes to keep those who aren't playing still and focused.   |      |     |        |        |      |     |        |                                      |      |     |        |        |
| <b>Conducting Concerns</b>     |                             |        | Keep pattern small and unobtrusive; nothing to take the focus off the sound.   |      |     |        |        |      |     |        |                                      |      |     |        |        |
| <b>Rehearsal Consideration</b> |                             |        | The open 4ths and 5ths could be a challenge to tune. Style, balance and blend are imperative as there is absolutely no accompaniment going on. |      |     |        |        |      |     |        |                                      |      |     |        |        |

Composition: Prelude and Primal Dance  
 Arranger: Ed Huckeby

| Measure #                      | 121  | 122 | 123    | 124                       | 125 | 126    | 127    | 128  | 129    | 130    | 131 | 132 | 133    | 134    | 135 |        |
|--------------------------------|--|-----|--------|---------------------------|-----|--------|--------|--|--------|--------|-----|-----|--------|--------|-----|--------|
| <b>Form</b>                    | Theme C (cont.)  |     |        | Extension                 |     |        |        | Theme C  |        |        |     |     |        |        |     |        |
| <b>Phrase Structure</b>        |  |     |        |                           |     |        |        |  |        |        |     |     |        |        |     |        |
| <b>Tempo</b>                   | Allegro (Quarter = 144-152)                                    |     |        |                           |     |        |        |  |        |        |     |     |        |        |     |        |
| <b>Dynamics</b>                | f  |     |        |                           |     |        |        |  |        |        |     |     |        |        |     |        |
| <b>Meter/Rhythm</b>            |  |     | 3<br>4 | 4<br>4                    | 2   | 4<br>4 | 4<br>4 | 2  | 4<br>4 | 4<br>4 |     |     | 3<br>4 | 4<br>4 |     | 3<br>4 |
| <b>Tonality</b>                | C Min.   |     |        |                           |     |        |        | D Min.   |        |        |     |     |        |        |     |        |
| <b>Harmonic Motion</b>         | v7   |     | VII    |                           | VII |        | VII    |  | v7     |        | VII |     | v7     |        | VII |        |
| <b>Orchestration</b>           | Full (no tpt or horn)  |     |        | Low voices and percussion |     |        |        | Full ensemble  |        |        |     |     |        |        |     |        |
| <b>General Character</b>       |  |     |        |                           |     |        |        | Joyful   |        |        |     |     |        |        |     |        |
| <b>Means for Expression</b>    | Prepare students for the key change by engaging the left hand. |     |        |                           |     |        |        |  |        |        |     |     |        |        |     |        |
| <b>Conducting Concerns</b>     |  |     |        |                           |     |        |        | Students may begin to rush. Keep it steady and controlled.   |        |        |     |     |        |        |     |        |
| <b>Rehearsal Consideration</b> |  |     |        |                           |     |        |        | Practice this slowly, as students will play flats that are no longer in the key signature. Playing slowly will also give them a chance to listen to the change in pitch and timbre with the new key. |        |        |     |     |        |        |     |        |



Composition: Prelude and Primal Dance  
 Arranger: Ed Huckeby

| Measure #                      | 136   | 137      | 138    | 139      | 140    | 141      | 142    | 143      | 144    | 145      | 146    | 147      | 148   | 149      | 150    |        |
|--------------------------------|---|----------|--------|----------|--------|----------|--------|----------|--------|----------|--------|----------|---|----------|--------|--------|
| <b>Form</b>                    | Extension material (tag)  |          |        |          |        |          |        |          |        |          |        |          | Coda (theme C material)   |          |        |        |
| <b>Phrase Structure</b>        |   |          |        |          |        |          |        |          |        |          |        |          |   |          |        |        |
| <b>Tempo</b>                   | Allegro (Quarter = 144-152)   |          |        |          |        |          |        |          |        |          |        |          |   |          |        |        |
| <b>Dynamics</b>                | f   |          |        |          |        |          |        |          |        | Cresc.   |        |          |   | ff       |        | Cresc. |
| <b>Meter/Rhythm</b>            | 4<br>4  | 2<br>4 4 | 4<br>4 | 2<br>4 4 | 4<br>4 | 2<br>4 4 | 4<br>4 | 2<br>4 4 | 4<br>4 | 2<br>4 4 | 4<br>4 | 2<br>4 4 | 4<br>4  | 2<br>4 4 | 4<br>4 |        |
| <b>Tonality</b>                | D Min.  |          |        |          |        |          |        |          |        |          |        |          |   |          |        |        |
| <b>Harmonic Motion</b>         | i   | VII i    | i      | VII i    | i      | VII i    | i      | VII i    | i      | VII i    | i      | VII i    | i   |          |        | V17    |
| <b>Orchestration</b>           | Full Ensemble   |          |        |          |        |          |        |          |        |          |        |          | Full Ensemble   |          |        |        |
| <b>General Character</b>       | Building  |          |        |          |        |          |        |          |        |          |        |          | Forceful  |          |        |        |
| <b>Means for Expression</b>    | Use left hand to keep the volume down, then slowly crescendo.   |          |        |          |        |          |        |          |        |          |        |          | Engage left hand, palm upward, to keep the full sound.                      |          |        |        |
| <b>Conducting Concerns</b>     | Keep pattern matching the style and dynamic that is needed from students. Pattern will get larger as the crescendo progresses.                              |          |        |          |        |          |        |          |        |          |        |          | Reflect that this is the loudest point in the music so far.                 |          |        |        |
| <b>Rehearsal Consideration</b> | Again, style and balance become factors as more and more voices get added to the mix. Practice making this a great crescendo, but without sacrificing tone. |          |        |          |        |          |        |          |        |          |        |          | Practice slowly, listening for great pitch and balance in the unison notes. |          |        |        |

Composition: Prelude and Primal Danse  
 Arranger: Ed Huckleby

| Measure #                      | 151   | 152 | 153 |
|--------------------------------|---|-----|-----|
| <b>Form</b>                    | Coda  |     |     |
| <b>Phrase Structure</b>        |   |     |     |
| <b>Tempo</b>                   | Allegro (144-152)   |     |     |
| <b>Dynamics</b>                |   |     | fff |
| <b>Meter/Rhythm</b>            | 4<br>4  |     |     |
| <b>Tonality</b>                | D Min.  |     |     |
| <b>Harmonic Motion</b>         | v7  | I   |     |
| <b>Orchestration</b>           | Full ensemble   |     |     |
| <b>General Character</b>       | Resolute  |     |     |
| <b>Means for Expression</b>    | No movement after the cut-off. Let the students enjoy their last notes dying away!    |     |     |
| <b>Conducting Concerns</b>     | Cut-off is on the "and" of count four.  |     |     |
| <b>Rehearsal Consideration</b> | Check style of the last four eighth notes. Also work for full sound without blasting! |     |     |

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## Appendix A - List of Personnel for Each Piece

### Old Churches

#### Flute

Jessica Beltz  
Doti Burgess  
Kristin Gallagher  
Megan Tylar  
Ali Syler  
Megan Uptegrove

#### Oboe

Ashley Korson

#### Bassoon

Brian Danbom

#### Clarinet

Erin Barrier  
Dana Burford  
Bryanne Cornine  
Mallory Early  
Amanda Gavitt  
Caitlyn Hosking  
Jessica Jewell  
Erin Johnson  
Lauren Miller  
Jessica Spalding

#### Bass Clarinet

Jennifer Newberry  
Kylie Shanley  
Kami Stoneking

#### Contra Alto Clarinet

Jacob McCormack

#### Alto Saxophone

Roy McAllister  
Courtney Robinson

#### Tenor Saxophone

Taylor Elwell

#### Baritone Saxophone

Jonathon McCormack

#### Trumpet

Vincent Binder  
Ross Burgess  
Devon Hamline  
Chelsea Martin  
Melissa McMullin  
Ryan Shanley  
Timothy Spalding

#### French Horn

Alex Anstine  
Will Foss

#### Trombone

Jacob Crawford  
Cameron Elwell  
David Fleming  
Cody Korson  
Cody McCormack

#### Euphonium

Brad Hudson  
Stephanie McCoy

#### Tuba

Daniel Callaway  
Brandon Hord  
Jonathon Roseberry

#### Percussion

John Fleming  
Bret Fox  
Jacob Shawver  
Derrick Stoneking

## Little Suite for Band

### Flute

Jessica Beltz  
Doti Burgess  
Kristin Gallagher  
Megan Tylar

### Oboe

Ashley Korson

### Bassoon

Brian Danbom

### Clarinet

Erin Barrier  
Bryanne Cornine  
Amanda Gavitt  
Caitlyn Hosking  
Jessica Jewell  
Erin Johnson  
Lauren Miller  
Jessica Spalding

### Bass Clarinet

Jennifer Newberry  
Kylie Shanley  
Kami Stoneking

### Contra Alto Clarinet

Jacob McCormack

### Alto Saxophone

Roy McAllister  
Courtney Robinson

### Tenor Saxophone

Taylor Elwell

### Baritone Saxophone

Jonathon McCormack

### Trumpet

Ross Burgess  
Devon Hamline  
Melissa McMullin  
Ryan Shanley  
Timothy Spalding

### French Horn

Will Foss

### Trombone

Jacob Crawford  
Cameron Elwell  
David Fleming  
Cody Korson

### Euphonium

Brad Hudson  
Stephanie McCoy

### Tuba

Daniel Callaway  
Brandon Hord  
Jonathon Roseberry

### Percussion

Vincent Binder  
Dana Burford  
Bret Fox  
Jacob Shawver  
Derrick Stoneking

## **This Is My Father's World**

### Flute

Jessica Beltz  
Doti Burgess  
Kristin Gallagher  
Megan Tylar

### Oboe

Ashley Korson

### Bassoon

Brian Danbom

### Clarinet

Erin Barrier  
Dana Burford  
Bryanne Cornine  
Mallory Early  
Amanda Gavitt  
Caitlyn Hosking  
Jessica Jewell  
Erin Johnson  
Lauren Miller  
Jessica Spalding

### Bass Clarinet

Jennifer Newberry  
Kylie Shanley  
Kami Stoneking

### Contra Alto Clarinet

Jacob McCormack

### Alto Saxophone

John Fleming  
Roy McAllister  
Courtney Robinson

### Tenor Saxophone

Taylor Elwell

### Baritone Saxophone

Jonathon McCormack

### Trumpet

Vincent Binder  
Ross Burgess  
Devon Hamline  
Chelsea Martin  
Melissa McMullin  
Timothy Spalding

### French Horn

Alex Anstine  
Will Foss

### Trombone

Jacob Crawford  
Cameron Elwell  
David Fleming  
Cody Korson

### Euphonium

Brad Hudson  
Stephanie McCoy

### Tuba

Daniel Callaway  
Brandon Hord  
Jonathon Roseberry

### Percussion

Bret Fox  
Cody McCormack  
Ryan Shanley  
Jacob Shawver  
Derrick Stoneking  
Ali Syler  
Megan Uptegrove



## Prelude and Primal Danse

### Flute

Jessica Beltz  
Doti Burgess  
Kristin Gallagher  
Megan Tylar

### Oboe

Ashley Korson

### Bassoon

Brian Danbom

### Clarinet

Erin Barrier  
Bryanne Cornine  
Amanda Gavitt  
Caitlyn Hosking  
Jessica Jewell  
Erin Johnson  
Lauren Miller  
Jessica Spalding

### Bass Clarinet

Jennifer Newberry  
Kylie Shanley  
Kami Stoneking

### Contra Alto Clarinet

Jacob McCormack

### Alto Saxophone

Roy McAllister  
Courtney Robinson

### Tenor Saxophone

Taylor Elwell

### Baritone Saxophone

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Ali Syler  
Megan Uptegrove