

AN EXAMINATION OF MAJOR WORKS FOR WIND BAND AND BRASS
ENSEMBLE: "INCIDENTAL SUITE" BY CLAUDE T. SMITH, "CONCERTO
FOR 23 WINDS" BY WALTER S. HARTLEY, AND "FANFARE FOR LA
PERI" BY PAUL DUKAS

by

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A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

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College of Arts and Sciences

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Manhattan, Kansas

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Approved by:

Major Professor
Frank Tracz, Ph.D.

Abstract

The following report is research and analysis from the comprehensive examination question based on the Graduate Conducting Recital of Andrew D. Feyes. The recital, performed by the Kansas State University Symphony Band, was given in McCain Auditorium on the campus of Kansas State University on March 13, 2007 at 7:30pm. The repertoire included *Fanfare for La Peri*, by Paul Dukas, *Concerto for 23 Winds*, by Walter S. Hartley, and *Incidental Suite*, by Claude T. Smith. This examination contains thorough theoretical and historical analyses of the included literature. The report also includes the procedures of planning and performing the graduate conducting recital.

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Chapter I Introduction and Report Information

Introduction and Statement of Purpose

The purpose of this report is to detail the process of performing the graduate conducting recital. Areas to be analyzed within include selecting quality literature for wind band, researching and analyzing the selected literature, planning and evaluating rehearsals, and the performance of the recital. This document will seek to provide a scholarly examination of each piece and provide the reader with insight into the performance process.

Performance Information

The conducting recital was performed on March 13th, 2007 in McCain Auditorium on the campus of Kansas State University. The personnel used in the performance were members of the Kansas State University Symphony Band and select members of the University Brass Ensemble. Works performed on the recital include *Fanfare for La Peri* by Paul Dukas, *Concerto for Twenty-Three Winds* by Walter S. Hartley, and *Incidental Suite* by Claude T. Smith.

Music Examined

The Literature selected for performance and examination in this report include *Fanfare for La Peri* by Paul Dukas, *Concerto for Twenty-Three Winds* by Walter S. Hartley, and *Incidental Suite* by Claude T. Smith. Both a historical and theoretical analysis of each of the works follows in this report.

Format of Analysis

The format for each of the analyses is based upon the Unit Study concept found in the *Teaching Music Through Performance in Band* series edited by Richard Miles and Larry Blocher. The format is as follows:

Unit 1: Composer

Unit 2: Composition

Unit 3: Historical Perspective

Unit 4 Technical Considerations

Unit 5: Stylistic Considerations

Unit 6: Musical Elements

Unit 7: Form and Structure

Unit 8: Suggested Listening

Unit 9: Additional Reference and Resources

For this report Unit 9 was omitted in chapters four, five, and six in place of a full bibliography at the end of the report. The analysis of each work also includes a micro-macro-micro score analysis, as devised by Dr. Frank Tracz.

Concert Program

Kansas State University

presents a

Graduate Conducting Recital

featuring the

KSU Symphony Band

Andrew Feyes

Graduate Conductor

Gavin Smith

Graduate Conductor

Edward Stein

Graduate Conductor



March 13, 2007

7:30

**McCain Auditorium
Kansas State University**

Symphony Band

'Fanfare' for *La Péri*.....Paul Dukas

Andrew Feyes, Conductor

La Péri, composed in 1912 when Dukas was 47, was his last important work. "Péri" was originally a Persian word meaning "genie" or "elf," though it has been taken unchanged into many Western languages. The Fanfare precedes the dance proper in the form of an overture, although there is no thematic similarity between the two sections. Strikingly demonstrated is the sound of pure brass in one of the most famous fanfares in 20th-century literature.

Trumpet

Kari Brooks, Brian Stuckenschmidt, Phil Ward

Horn

Anna Eaverson, Karyn Shafer, Matt Wilson, Sharyn Worcester

Trombone

Elisa Adkison, Sam Fahrenholtz, Cody Wheeler

Tuba

Mike Campbell

Weather Movements.....Steve Riley

I. *Spring Wind*

II. *Storm Warning and Dance*

Gavin Smith, Conductor

Weather Movements was originally a two movement work, but divided into two separate works by the publisher. *Spring Wind* creates the calm before the storm. *Storm Warning and Dance* begins very slowly, creating an eerie, mysterious effect. After a fermata, the mood abruptly changes as the tempo is suddenly vivace and the texture becomes much thicker.

***Pantomime*.....Mercure**

Edward Stein, Conductor

Throughout his life, Pierre Mercure was one of the most ardent protagonists of contemporary music in Quebec. His life revolved around the axis of integration; a theme permeating his compositions with the inclusion of creative media. Frequently collaborating with choreographers and painters, Mercure's works are delicate, meticulously crafted works of art. *Pantomime* embodies Mercure's mastery of instrumentation and craftsmanship through its various tone colors and lyricism, while infusing the complexities of harmony and counterpoint.

***Concerto for 23 Winds*.....Walter Hartley**

I. Andante-Allegro non troppo

III. Lento

IV. Allegro Molto

Andrew Feyes, Conductor

Walter Hartley composed *Concerto for 23 Winds* in 1957 for Frederick Fennel and the Eastman Wind Ensemble, and it was premiered by that group during the Eastman School's annual Festival of American Music in 1958. The piece is essentially a large chamber work composed in four movements. The first and last movements make use of the full ensemble, the second features the brass, and the third features the woodwinds. The harmonic style of the piece is freely tonal throughout and it is structured in a Neo-Classical style indicative of Stravinsky and other composers of the time.

INTERMISSION

***Prelude Op. 34 No. 14*.....Dmitri Shostakovich**

Gavin Smith, Conductor

The *Twenty-four Preludes* for piano were composed in 1932 – 1933, and the *Prelude in E-flat minor*, opus 34, no.14 was one in this set. Opening with a calm but strong chordal statement, this piece continues to build in a single direction to a grand climax after which it quickly returns to the quiet mood and material of the beginning. While only 36 measures long, one senses a much more expansive and lengthy composition than its few short minutes reveal.

***From Chaos to the Birth of a Dancing Star*.....Bell**

Edward Stein, Conductor

From Chaos to the Birth of a Dancing Star was created in response to the week Allan Bell spent as a “composer in the schools” working with the students on the notions surrounding creativity in music. During the course of their explorations the students created an evocative piece which they called “From Chaos to Tranquility.” The title reminded the composer of an epigram from the philosopher, Friedrich Nietzsche. In describing the creative process he wrote it is only through chaos that there can be the birth of a dancing star. Hence, from Nietzsche and the students comes the title of this piece. The work follows the program of the title, from the violence of the opening, through the introduction of a short melodic motive and its development as a melody with orchestral variations, to its serene conclusion.

***Incidental Suite*.....Claude T. Smith**

- I. Tarantella
- II. Nocturne
- III. Rondo

Andrew Feyes, Conductor

Written in 1966, Claude T. Smith's *Incidental Suite* is a three-movement work for band. The first movement, *Tarantella* provides a fast 6/8 dance that is characterized by the constant use of hemiola. In contrast, the *Nocturne* croons a slow, lazy melody accompanied by lush and sometimes dissonant harmonies. The Rondo opens and closes with the percussion rhythmically stating the melody in a martial cadence style. *Incidental Suite* is one of 110 compositions by Smith for band, choir, and full orchestra.

***Tafelmusik*.....Ridout**

Edward Stein, Conductor

Composed in 1976 in response to a commission by the University of Toronto Faculty of Music Alumni Association, *Tafelmusik* is a light hearted two movement work which serves to cleanse the musical palette. The first movement transforms the ensemble into a blues band with a symphonic twist, while the second movement counteracts the mood with a flourish of color and a glistening Allegro. Godfrey Ridout's music is characterized by a boyish quality and sense of fun while still allowing for deep mysticism and sentiment. It is no surprise that Ridout's music remains on the lighter side of the dark compositional practices of the 20th century.

***Tempered Steel*.....Charles R. Young**

Gavin Smith, Conductor

As we grow stronger and more resilient through hardship, we become 'tempered.' *Tempered Steel* is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all.

As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the "tempest" is a symmetric hexachord that is exposed and developed through a variety of juxtaposed gestures and themes. *Tempered Steel* was commissioned in 1997 as the first work to be commissioned by the Big 12 Band Directors Association.

Conductors

Andrew Feyes is originally from Oregon, Ohio. He received his Bachelor's in Music Education from Bowling Green State University in the spring of 2003. While at BGSU he performed in the Symphonic, Concert and Marching Bands on the trumpet. From 2003-05 Andrew served as Assistant Director of Bands for Bryan City Schools where he instructed 5-12 Band and 4-6 General Music. Under his direction, the Bryan High School Marching and Concert Bands have performed in several parades and festivals, including the 2004 Nokia Sugar Bowl Halftime Show in New Orleans, LA.

Gavin Smith received his undergraduate degree from Texas Tech University. While there, he was part of the Goin' Band from Raiderland, concert band, trumpet choir, and many other ensembles that were offered. In addition to this, he marched lead soprano for the Phantom Regiment Drum and Bugle Corps. He has also been hired by multiple marching bands as a consultant and clinician. After receiving his undergraduate degree, Gavin became the Assistant Director of Bands of the Holliday Independent School District in North Texas.

Edward Stein completed his Bachelor of Music and Bachelor of Education at the University of Alberta in his hometown of Edmonton, Alberta, Canada. At the University of Alberta his major instrument was the Euphonium, however he frequently doubles on the Tuba as well. Edward's brass endeavors included numerous wind ensembles, British brass bands and the band of the Ceremonial Guard; one of Canada's most prestigious military marching bands, as well as solo performances. In addition to playing in bands, Edward is also an avid singer and accordionist.

This recital is being presented by Andrew Feyes, Gavin Smith, and Edward Stein in Partial fulfillment of the requirements for the Master of Music Education degree.

There will be a reception following the concert in 201 McCain sponsored by Kappa Kappa Psi and Tau Beta Sigma.

Symphony Band Personnel

PICCOLO/FLUTE

Wendy Crawford
Amy Heikes
Amanda Jolly
Kirsten McManus
Kathleen Rivers

OBOE/ENGLISH HORN

Cindy Knudsen
Jauni Novak
Will Paulson

BASSOON

Dr. Bruce Gbur*
Heather Hagstrom
Brian Long

BASS CLARINET

Amanda Clark

CLARINET

Lauren Gillespie
Chris Johnson
Annabelle Malcolm
Christina Mason
Christine Merklein
Ann Scheufler
Meghan Spriggs
Kevin Welch
Meghan Whitesell
Melissa Woodworth

ALTO SAX

Adrain Angold
Ben Berry
Adam Pham

TENOR SAX

Nick Pool

BARI SAX

Melanie Caster

TRUMPET

Darren Brooks
Nate Edwards
Garrett Parker
Becki Ronen

FRENCH HORN

Anna Eaverson
Adam Paxson
Karyn Schafer
Sharyn Worcester

TROMBONE

Mike Ruckert
Janne Silverberg
Lyle Sobba
Bass Trombone Cody Wheeler

EUPHONIUM

Nathaniel Grote

TUBA

Mike Campbell
Zack Corpus
Tomoya Suzuki
Paden Town

PERCUSSION

Brian Anderson
Chris Exum
Dean Linton
Tim Orton
Brad Regier
Jeff Stille
Blake Vignery
David Whitman

Listed alphabetically *=Faculty

Chapter II Music Education Mission Statement

As a music educator, I consider it my personal responsibility to use music, in all of its forms as a vehicle for students to learn about themselves, the life they wish to live, and how to be a productive and successful individual personally and professionally. The type of music program I seek to create will exist solely for the betterment of the students that choose to participate in it. In all of the ensembles I direct the students will be taught the concepts of group and personal performance, theoretical analysis and composition, musical expression, personal expression, independent creativity, and group collaboration. Each of these concepts will be assessed and built upon continuously as the student progresses in music.

It is my goal as a band director to always seek the highest level of understanding and musical expression before seeking a perfect performance. As an ensemble director it is my belief that no performance is complete without musical understanding and the expression of the emotions that are inside us all. Every student, regardless of age, gender, or musical ability is believed to be capable of musical understanding and expression. The environment that I aim to foster will always use the tools of personal experience (of both teacher and student), musical knowledge, quality literature selection, and the open minds of the students to achieve these goals.

Chapter III Quality Literature Selection

Perhaps the most important musical decision faced by any ensemble director is the selection of performance literature. The question of “What music to play?” can dictate student motivation, community appeal, and our teaching curriculum. This chapter seeks to answer the question, “What is Quality Literature?” Research and published information will be examined with the intent of discovering exactly what characteristics define a quality piece of music.

In the forward of the book, “Best Music for High School Band” by Thomas Dvorak, Frederick Fennell says the following about the selection of band literature, “...it is the power and responsibility of the band director to choose music that will inspire students and attract the attention of audiences. We must learn to teach music – not band, not orchestra, not chorus, but music itself.”¹ If this is true then, ensemble directors must explore music that will inspire, and communicate with our audiences. The music that is chosen must exhibit certain qualities or characteristics that are at the root of what inspires performers and communicates to audiences.

In a synthesis of many published and non-published ideas, Acton Eric Ostling Jr. listed a set of criteria agreed upon by many great conductors, musicologists, and philosophers. This set of criterion is as follows:

- 1) The Composition has form. Not ‘a form’ but form – and reflects a proper balance between repetition and contrast.
- 2) The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.

¹ Thomas Dvorak, Best Music for High School Band. (Manhattan Beach Music, NY) 1993, p. 7.

- 3) The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.
- 4) The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
- 5) The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct or obvious.
- 6) The composition is consistent in its quality throughout its length and its various sections.
- 7) The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
- 8) The composition reflects ingenuity in its development, given the stylistic context in which it exists.
- 9) The composition is genuine in idiom, and is not pretentious.
- 10) The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.²

One other publication that has listed specific criteria for quality literature that requires inclusion in this examination is *Best Music for High School Band* by Thomas Dvorak. The criteria set forth in this book are as follows:

Compositions must exhibit a high degree of compositional craft. This will determine what students will learn from a piece, and more importantly, what level of aesthetic experience they might ultimately gain from it.

Compositions must contain important musical constructs necessary for the development of musicianship. Among these (not all of which need be present in any given work, of course), are: a variety of keys – major, minor, modal; a variety of meters – duple, triple, combinations, and both proportional metric or graphic notation; a variety of harmonic styles, ranging from traditional to contemporary to avant garde; a variety of articulation styles – smooth, light, heavy, detached, legato, and so on. Compositions lacking sensitivity, appropriateness, and perhaps variety in these areas are less likely to be of musical value and interest.

Compositions must exhibit an orchestration that, within the restrictions associated with a particular grade level, encourage musical independence both of individuals and sections. Too much repertoire emphasizes homophonic scoring, usually with large groupings within the ensemble playing all at once. When this is

² Acton Eric Ostling Jr., “An Evaluation of Composition for Wind Band According to Specific Criteria of Serious Artistic Merit.” (Ph.D. dissertation, University of Iowa, Iowa City, Iowa, 1978) p. 23-30.

done too much and too often it will rob the individual of independent musical growth.³

Although the study by Ostling offers a more detailed approach and the Dvorak study may be a more practical approach, both are essentially stating that quality literature must contain three main characteristics. First, a variety of musical concepts (for performance and teaching interpretations) must be present. These may include, but are not limited to: articulations; key signatures; tonal centers; rhythms; and orchestration. Second, quality music requires form. A sense of Form and Structure must be apparent and in most cases is to be developed throughout the piece of music. Lastly, quality literature is in need of an emotional quality that when performed or listened to invokes a certain level of aesthetic communication.

These three components seem to be at the heart of true quality music and thus quality literature. When selecting literature for any ensemble, these guidelines will lead ensemble directors to literature that promotes individual music education, a natural structure and order, and emotional communication, which most believe to be the very essence of quality music.

³ Dvorak, Best Music for High School Bands, p. 10.

Chapter IV *Fanfare for La Peri* by Paul Dukas

Unit I. Composer

French composer, critic, and teacher Paul Dukas was born in 1865.⁴ While Dukas' most substantial works in the field of music stem from his critiques and teachings, his compositions had a lasting effect on the work of 20th century composers like Zemlinsky, Berg, and Messiaen.⁵

At the age of sixteen Dukas enrolled in the Paris Conservatory of Music where he studied harmony, composition, and piano. While at the conservatory Dukas became close friends with Claude Debussy, who was only three years younger. Dukas' love for composing grew when he enrolled in the class of Ernest Guiraud.⁶ It was in this class that Dukas' compositions first began to be noticed by other students and faculty. After several attempts at winning the 'Prix de Rome' and one impressive second place finish Dukas decided to enlist in the military while becoming a music critic. Upon his return from military service, Paul Dukas began his pursuit of the dual career of critic and composer.⁷

In 1910 Dukas was appointed to the faculty at the Paris Conservatory where he had many pupils including Oliver Messiaen.⁸ Dukas remained in this position at the conservatory until his death in 1935. During his tenure at the conservatory, Dukas became a very prominent figure in the French Impressionistic culture. He preferred the company of poets and painters rather than musicians or other critics. The only exception

⁴ Stanley Sadie, "Dukas, Paul," The New Grove Dictionary of Music and Musicians, 2nd Edition, vol. 7 (Macmillan: 2001), p. 670.

⁵ Ibid., p. 670.

⁶ Ibid., p. 670.

⁷ Ibid., p. 670.

⁸ Nicolas Slonimsky, "Duksa, Paul," Baker's Biographical Dictionary of Musicians, col. 2 (Schirmer Books), p. 948.

to this is his friendship with Debussy, which remained strong until the death of Debussy in 1918.

Dukas is known today mostly for his orchestra scherzo, *L'Apprenti Sorcier*. However in his time, Paul Dukas received the majority of his fame from the opera *Ariane et Barbe-Bleue*.⁹ Dukas's other notable works include a Symphony in C Major and the ballet *La Peri*. Unfortunately it is unknown as to how large Dukas' compositional output actually was. A short time before his death Dukas destroyed all of his compositions that he deemed to be not of high enough quality to remain.¹⁰

Unit II. Composition

La Peri, a ballet, was composed in 1911 and was commissioned by the esteemed Ballet Russe Company led by Diaghilev. The ballet was choreographed by Nijinsky, also of the Ballet Russe.¹¹

During the time of French Impressionistic music it was not uncommon for composers to draw upon Oriental and Asian influences and Dukas' *La Peri* is no exception. The ballet is set in Iran where King Iskender searches his kingdom for the key to eternal life. In his searches the King finds the goddess Peri sleeping with the Lotus of Immortality in her hands. King Iskender steals the flower and Peri loses her godliness. To win the flower back Peri does the 'Dance of the Winged Ones' wherein she gains the

⁹ Sadie, "Dukas," *New Grove*, p. 671.

¹⁰ *Ibid.*, p. 670.

¹¹ Wikipedia [web site], "La Peri" site address: http://en.wikipedia.org/wiki/La_Per%C3%A9ri

lotus back and takes the life of the King. While the themes of the ballet borrow from the tonalities of Western Asian and Eastern Europe, Dukas never visited these regions.¹²

When compared to the ballet, the fanfare is more typical of French music and serves a clear introductory purpose. It is written in a holistic ABA form with a bright, articulated brass fanfare that leads to a more fluid, although brief, second section. The main fanfare material returns in the end to complete the two-and-a-half minute work. The Fanfare is scored for three trumpets, four horns, three trombones, and tuba, and was first performed in Paris in 1912.¹³

Unit III. Historical Perspective

For most everyone in the world, the first twenty years of the twentieth century were a period of change. Politically, in 1912, the world saw China declare itself a Republic and a self-made global power. In 1908 Henry Ford introduced the first Model-T car, which would help usher in the industrial revolution. In Europe, in 1914, the assassination of Archduke Franz Ferdinand sparked the beginnings of the first world war. By 1918, the world would finally know peace again, and European Countries would find themselves rebuilding. Lastly, in 1919, the League of Nations was formed to attempt to extend this peace through the Treaty of Versailles.¹⁴

It was just before World War I, in 1912, when Paul Dukas composed the Fanfare for La Peri. Artistically, this was also a period of great change. Around the turn of the century artists began to shift from the Late-Romantic Era to the beginnings of the Modern

¹² Ibid., “La Peri”

¹³ Ibid., “La Peri”

¹⁴ Wikipedia [web site], “1911” site address: <http://en.wikipedia.org/wiki/1911>

or Twentieth Century Era. In this new era, composers such as Schoenberg, Debussy, and Bartok explored new ways to approach harmonic and melodic writing, while composers like Mahler, Stravinsky, and Shostakovich wrote some of the greatest works for the modern symphony.

The early 1900s also began to give birth to the American Band movement. Just a few years before Dukas' Fanfare for La Peri (1912), the very first wind societies were formed in France, Dukas' own country. The members of these wind societies began to flee France with the onset of World War I, and travel to America where John Philip Sousa had already begun to foster a sweeping change in the musical landscape of the western world.¹⁵ Undoubtedly, by proximity alone, Paul Dukas was influenced by the formation of the wind societies and by the constant advancements in wind instruments. These societies and advancements may in fact be the reason that Paul Dukas choose to write an all-brass introduction to his work, La Peri.

Unit IV. Technical Considerations

The Fanfare that precedes *La Peri* is can be a fairly technical brass fanfare. Perhaps the most crucial element when addressing the technique of this piece is the unification of articulations throughout the ensemble, as in measures 1-3, 13-15, 23-25, and 40-47. In the examples of measures 3, 15, 25, 42, and 44, the ensemble is almost homo-rhythmic with either accent or marcato markings on all pitches. All notes, regardless of articulation marking, must be played in a precise manner, which only intensifies the importance of clearly defined staccato and marcato markings.

¹⁵ Frank Battisti, The Winds of Change (Galesville, MD: Meredith Music Publications, 2002), p. 9-12.

A large amount of attention should also be placed upon the releases of held pitches, especially in measures 1-2, and 40-41, when we find the introductory and final statements of the main theme. In these two smaller sections it should be noted that the horns and the tuba must execute a clean release on beat 3, while the trumpets and trombones should release on beat 2. These releases are needed for not only a unified release, but a unified entrance that is to follow each release.

There are also many opportunities for contrasting dynamics and articulations. In measure 6, the theme played by the horns and later imitated by trumpets, is to sound very pointed and precise. While the accompaniment, played mezzo forte should be smooth, connected, and move together. Another opportunity for articulation and dynamic contrast is found in measures 34-40. These measures are the transition from the smoother, more legato 'B' section to the defined re-statement of the opening fanfare. This particular shift from legato to accented and soft to loud is unique because of the gradual shift that must occur. Dynamics and articulations are to change over a period of 7 measures. This idea of contrast can easily be practiced with the group by playing a group of 21 quarter notes (7 measures in 3/4 time), and beginning legato and soft, and gradually shifting both conducting and playing to a louder, more aggressive articulation, until you reach the volume and precision required for the re-statement of the fanfare.

Performers of the Fanfare will more than likely find some issues with a few of the rhythms in the piece. In measures 1-2, and 40-41, there is a difficult rhythmic concept of 1/16 note triplets leading into duple 1/16 notes, found in measures 1 and 2 of the analysis, that must be achieved and unified across the ensemble. One way to achieve a precise performance of this rhythm is to make the ensemble aware of the holistic rhythm, (the

combination of the entire ensemble's rhythms into one, two measure long rhythm), and have the group say the rhythm using 'ta', or sizzle the rhythm with an 'ss' sound. Doing this will increase the ensemble's awareness of pulse, and the flow of the rhythms from instrument to instrument.

Another rhythm that will need to be addressed is found in the ensemble's accompaniment in measures 13-14, and 23-24. The rhythm, played by 1st and 2nd trumpet, trombones, and tuba, involves a 32nd note pickup to two 1/8 notes on beat three, followed by a sustained downbeat. The attack of the 32nd note must be in-time and precise. To accomplish this, have the players release the first pitch in measures 13 and 14 together, and then breathe together before each of the 32nd notes.

Unit V. Stylistic Considerations

To achieve a proper 'French' style of performance, attention must be directed to the lightness of notes and to a clearly defined separation of articulated pitches. For example in measure 3 the accented eighth notes are not to be played at full value as in the classical style. Rather there should be a unified amount of separation between each note. The concept of 'French' performance style in fanfares may also be found in Claude Debussy's *Fanfare du Martye de Saint Sebastien*, composed in 1911.

The combination of the works' French origin and the composition's nature, being that of a fanfare, creates the requirement of a defined pulse throughout unless otherwise indicated. This concept of defined pulse is ascertained by the programmatic nature of fanfares, and what fanfares as a genre attempt to accomplish. There also should be a feeling of pride and passion that must be achieved both musically and stylistically

through air direction and proper phrasing to present the piece correctly. As in any bold introductory statement, it must be made with conviction and expression to achieve the musical or emotional purpose of the work.

Conductors may also discover a question regarding the slurred notes in the trumpet parts in measure 47. In the score, you will find that two of the trumpet parts are marked with a slur, while the second trumpet part has a sustained pitch that must be articulated to achieve the rhythm. Some performances have the pitches being slurred, with a legato second trumpet articulation, and others perform all three parts with a more precise accent articulation. For example, in a recording performed by the United States Air Force Band of the Rockies, conductor, Captain Matthew Henry, implored a well defined accent in all trumpet parts. Where as in a recording by the Brass Ensemble of Paris, conductor, Jean Francois Paillard uses a much more legato approach. Conductors should research all possible interpretations and make a proper judgment regarding their own personal belief on the performance of this style of music.

Unit VI. Musical Elements

There are several elements to the piece that require particular attention in terms of musicality. The first is the use of non-traditional harmony. All performers need to be aware of the composer's use of quartal and quintal chords in the opening statements of the fanfare. Quartal or quintal chords are a set of pitches, all a fourth or fifth apart, stacked atop each other. They are most commonly used as broken, or pyramid chords that gradually build tension across a period of time, however that is not the case in the Dukas fanfare. These types of chords, while dissonant in nature, must have a dark color that

leads into the major chord resolution. In the Dukas fanfare, these chords are found in measures 1-3, and 40-42.

On sustained chords and pitches, such as measures 16-19, it is of great importance that proper balance is achieved by listening down to the lower voices. This style of balance, with bass voices dynamically stronger than treble voices is very standard in the wind band medium. However, only once proper balance is achieved can the ensemble begin to properly tune and blend these dark chords.

Attention should also be paid to the final three chords for careful balancing and tuning. In measure 45, the ensemble plays a chord rooted in 'A' and voiced 'A, E, D-flat'. This chord progresses to a major seven in D-flat rooted on an E-flat, and resolves to a D-flat major chord. The final D-flat major chord requires a very strong foundation from the third trombone, tuba, first horn, and the second trumpet parts. These instruments all have a sustained concert D-flat that must be tuned and lead the ensemble balance structure. This progression will require all players to listen across the ensemble to gain an understanding for their role in the overall progression.

Unit VII. Form and Structure

| | |
|-----------|------------------------------------|
| mm. 1-5 | Introduction |
| mm. 6-12 | A Section |
| mm. 13-19 | A Section with Elision |
| mm. 20-29 | Repeat of A Section with Extension |
| mm. 30-39 | B Section |
| mm. 40-43 | Introduction Theme |
| mm. 44-47 | Coda with Elision |

Unit VIII. Suggested Listening

Beethoven, Ludwig Van. *Equale No. 1 for four Trombones*

Debussy, Claude. *Fanfare du Martyre de Saint Sebastien* (1911).

Dukas, Paul. *L'Apprenti Sorcier* (1897)

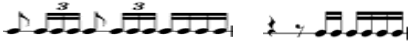
Dukas, Paul. *La Peri* (1911)

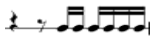

Dukas, Paul *Symphony in C Major* (1897)


Jolivet, Andre. *Fanfares pour Britannicus* (1962)

Roussel, Albert. *Fanfare pour un sacre paien* (1921)

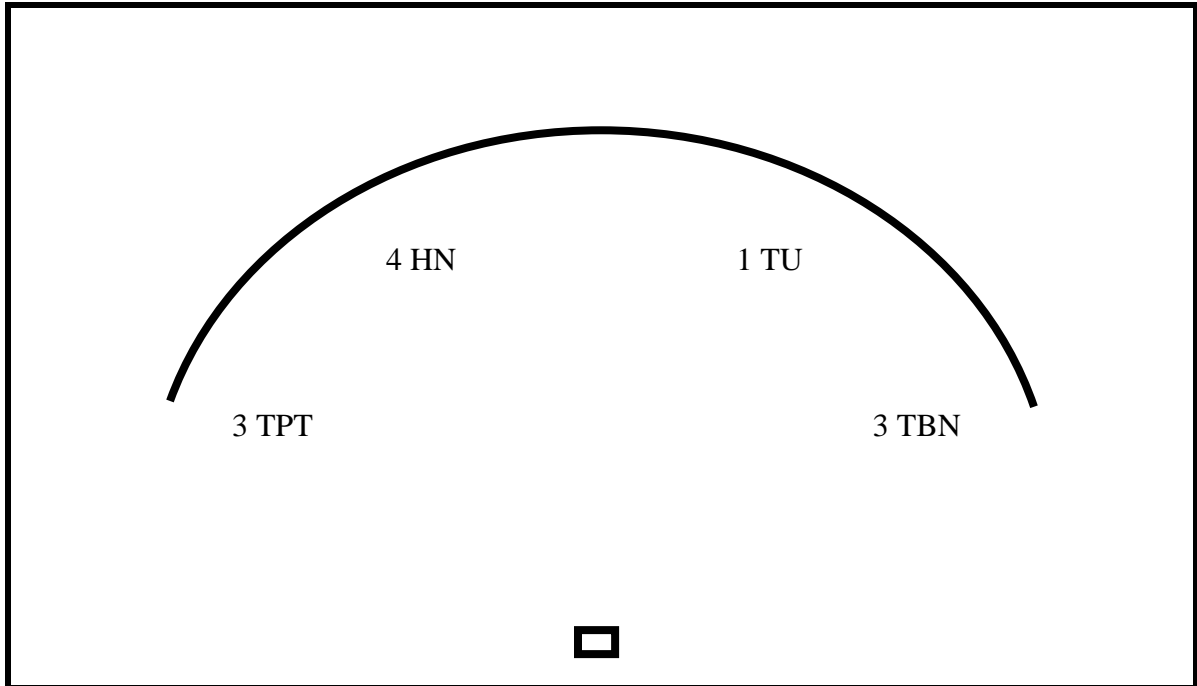
Schmidt, Florent. *Fanfare from Antony and Cleopatra, Op. 69* (1920).

| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | |
|--|--|---|----|---|----|--|----|----|----|--------|--|---------------------------|----|--|------|------|---|---------|-------------|----|------|
| Form | Introduction | | | | | A Section | | | | | | A' Section with Extension | | | | | | | | | |
| Phrase | Intro | | | | | A | | | A' | | | A'-Extension/Elision | | | | | | | | | |
| Structure | | | | | | | | | | | | | | | | | | | | | |
| Tempo | Moderement Anime----- | | | | | | | | | | | | | | | | | | | | |
| Dynamics | fff----- | | | | f> | mf----- | | | f | f----- | | | | | | | | | | f | |
| Meter/ Rhythm | 3/4  | | | | | | | | | | | | | | | | | | Tempo I---- | | |
| Tonality | Bb Major----- | | | | | | | | | | | | | | | | | | Db Major | | |
| Harmonic Motion | Quintal----- | | Bb | | | Ab | Bb | Ab | Bb | Ab-Cm7 | F | Ab-Cm7 | F | F | F-Db | C9/G | Bb9 | Db----- | Abm7-11 | | |
| Orchestration | PM-Tp/Tb/Tu CM-Hn | | | | | PM-Hn AC-Tp/Tb/Tu | | | | | PM-Tp AC-Tp3/Tb/Tu | | | PM-Tp/Tb/Tu RAC-Hn/Tp3 | | | HM-All | | | | ---- |
| General Character | Heroic, Triumphant | | | | | Reserved Strength | | | | | Building | | | Surging Forward | | | Broad and Dark | | | | ---- |
| Means for Expression | Brass Fanfare Style. Air direction and phrase completion is paramount for proper execution. | | | | | Deep Accompaniment sounds vs. light and refined melody. | | | | | Accomp. punctuates with stronger articulations. | | | Rhythmic Accomp in Hn/Tp3 constant 1/16 th Attacks and Releases of rest. | | | Voicing of Chords creates a deep resonance. Allow Tu to lead into ms. 18. | | | | ---- |
| Conducting Concerns/ Rehearsal Considerations | m. 1-2, Ensemble must unify rhythm and push to downbeats. Triple vs. duple 1/16 th notes will be made clear through releases on beat 2 and 3. | | | | | Solid pick-up notes by horns define style. Accompaniment should 'hairpin' every 2 measures and float the top note. | | | | | Conducting focus is on Accomp. Tuba entrance is echoed by Tb/Tp3 in staccato style | | | Allow 1/16 th to flow into next measure Gesture for weight on bt. 3, leading to 1. | | | Release each chord and sustain ms. 18 to finalize the A section's first main statement. | | | | ---- |

| Measure # | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | | |
|---|---|---------|-----|---|-----|----|----|----|----|--|------|------------------|---|------|------|------|--------|--------|-------------|--------|--|---------------------------------------|
| Form | Repeat of A with Extension | | | | | | | | | B Section | | | | | | | | | Recap | | | |
| Phrase Structure | A | | | A Extension and Elision | | | | | | B | | | B with extension to Recapitulation | | | | | | Intro | | | |
| Tempo | Tempo I ----- | | | | | | | | | Slightly slower than Tempo Primo-----slight rit. | | | | | | | | | Temp. Primo | | | |
| Dynamics | f ----- | | | | | | | | | mp < mf > mp < f > mf < f > mf < piuf < < ff | | | | | | | | | | | | |
| Meter/Rhythm | 3/4   | | | | | | | | | | | | | | | | | | | | | |
| Tonality | Db Major----- To A Maj | | | | | | | | | A Major----- | | | Chromatic-----leading to Bbm7/Ab (Db6/4) | | | | | | | | | |
| Harmonic Motion | Db | Abm7-11 | Db9 | Db | Db9 | Eb | G+ | A | A | A _{Bb7} | Ab C | A _{Bb7} | Ab C | B C7 | Bb D | B C7 | Bb/D/C | E/Db/F | D/F#/G7 | Db 6/4 | | |
| Orchestration | PM-Tp3/Hn AC-Tp2/Tb/Tu | | | PM-Tp3/Hn RAC-Tp1 HM-ALL AC-Tp2/Tb/Tu | | | | | | PM-Tp1 H-Rest | | | | | | | | | | | | Pushing to Homorhythmic lead to Recap |
| General Character | Dignified | | | Leaning Forward wt Determination | | | | | | Free, Legato, Cantabile | | | Evolving, Reshaping/forming. Gaining Courage | | | | | | To the Fore | | | |
| Means for Expression | Deep Accompaniment sounds vs. light and refined melody. | | | Rhythmic Accomp in Tp1 constant 1/16 th Attacks and Releases of rest. Tp3 Triplets against 1/16ths of Tp 1 create tension on beat 3 and should flow to beat 1. | | | | | | Slurs, triplets, descending melodic line create fluidity. | | | Melodic line evolves through articulations and dynamics into the original fanfare motive from introduction. | | | | | | --- | | | |
| Conducting Concerns/ Rehearsal Considerations | Solid pick-up notes by horns define style. Accompaniment should 'hairpin' every 2 measures and float the top note. | | | Allow 1/16 th to flow into next measure. Gesture for weight on bt. 3, leading to 1. Pattern and style should lead ensemble to measure 28. | | | | | | Melding gestures, show flow and direction rather than time to contrast the A section and bring out legato phrases. | | | Conducting should reflect the gradual shift from dark, legato melding gestures to brighter, forte, and accented fanfare gestures. | | | | | | --- | | | |

| Measure # | 41 | 42 | 43 | 44 | 45 | 46 | 47 |
|---|---|--------|----|---|------|----|----|
| Form | Recapitulation of Introduction Fanfare | | | Coda on Extension theme | | | |
| Phrase Structure | Intro Theme | | | 'Elision' Coda | | | |
| Tempo | Tempo Primo | | | En largissant-----Tempo Primo | | | |
| Dynamics | ff----- | | | piuff and intensity to end | | | |
| Meter/Rhythm | 3/4 | | |  | | | |
| Tonality | Db----- | | | V ----- II ----- I | | | |
| Harmonic Motion | Db----- | Gb 3/4 | | Ab | A/Db | Eb | Db |
| Orchestration | PM-Tp/Tb/Tu CM-Hn | | | All Voices Homorhythmic to end in block chords | | | |
| General Character | Return to Glory | | | Final Triumphant Statement | | | |
| Means for Expression | Contrasting Style with direction and intensity. | | | Enlargement of a portion of theme I to dramatize the final chords Trumpet Flourish on beat 1 of m.47. | | | |
| Conducting Concerns/ Rehearsal Considerations | Climax of piece is not until measure 47. Save intensity and strength. | | | Subdivision of 1/8 th beginning on the pick-up to measure 44 Depth and darkness of tone to bring out the light of measure 47. | | | |

Seating Chart: Fanfare for 'La Peri'



Acoustical Justification

The seating chart for Dukas's *Fanfare for 'La Peri'* is a standard set up for a brass fanfare. The bass voices are situated to the right for unification of upper and lower voices. Third trumpet will be seated closest to the horns because the orchestration of the fanfare calls for the third trumpet to be voiced with the horns in many instances. This type of set up also allows for a balance between trumpets and trombones on the left and the right, respectively. These two instruments should not be placed on the same side simply because these are the only instruments with front opening bells. When seated apart, these instruments balance towards the conductor and the audience to create a more pleasing performance.

Symphony Band Personnel

TRUMPET

Kari Brooks

Brian Stuckenschmidt

Phil Ward

FRENCH HORN

Anna Eaverson

Karyn Schafer

Sharyn Worcester

Matt Wilson

TROMBONE

Elisa Adkison,

Sam Fahrenholtz

BASS TROMBONE

Cody Wheeler

TUBA

Mike Campbell

Listed Alphabetically

Rehearsal Plan and Evaluation – Rehearsal #1

Ensemble: KSU Brass Ensemble

Rehearsal Date: 2/19/07

Announcements: None

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

Literature: 1. Dukas, Fanfare for ‘La Peri’

2.

Time: 12 min

Time:

| Dukas, Fanfare for ‘La Peri’ | Evaluation |
|---|---|
| <p>A) Establish rhythm and style for introduction</p> <ul style="list-style-type: none"> 1) Pulse must be very consistent 2) Strong accents flowing to the next measure <p>B) Horn melody pick-ups into measure 6</p> <ul style="list-style-type: none"> 1) Show only beat two for cue and breath to the horn section <p>C) Define 32nd note pick ups in measure 14 and 15</p> <p>D) Treatment of measures 16-18 as fermata</p> <ul style="list-style-type: none"> 1) Horn release and pick ups into measure 20 <p>E) Run the entire piece</p> | <p>A) Once the holistic rhythm was sang several times as a group, the pulse and flow of tone was very well performed by the ensemble.</p> <p>B) Horns need reinforcement and breath prep on beat two to achieve a solid attack.</p> <p>C) Having the ensemble release together before the performance of the 32nd note pickups is the key to success.</p> <p>D) Sustain and release were conducted and performed well.</p> <p>E) Completed</p> |

Rehearsal Plan and Evaluation – Rehearsal #2

Ensemble:

KSU Brass Ensemble

Rehearsal Date: 2/26/07

Announcements: None

Literature: 1. Dukas, Fanfare to ‘La Peri’

Time: 20 min

2.

Time:

| Dukas, Fanfare to ‘La Peri’ | Evaluation |
|--|--|
| <p>A) Address accompaniment dynamics flow and contrast -Tuba should be made aware of its role in accenting the rise and fall dynamic contrast</p> | <p>A) Accompaniment concept needed to be reapplied as accompaniment instruments changed.</p> |
| <p>B) Explain the treatment of the fermata and releases / pickups in mm. 19. -Trumpet 3 and Horns release on beat 1 for pickups on beat 2 -All others release on beat 2 and enter when indicated</p> | <p>B) After explanation fermata, releases and attacks were performed very well.</p> |
| <p>C) Solidify accompaniment’s 32nd note pickup in mm. 13-14 and 23-24. -Release of previous pitch on beat 2 will create the space required for proper attack.</p> | <p>C) 32nd note treatment as ‘Grace Note’ style pickup into beat 3 when it occurs. -The Emphasis is on beat 3 and all flow should be directed towards it</p> |
| <p>D) Run the entire piece: address any balance and blend issues</p> | <p>D) Horn balance in unison passages may need reinforcement</p> |

Rehearsal Plan and Evaluation – Rehearsal #2

Ensemble:

KSU Brass Ensemble

Rehearsal Date: 2/26/07

Announcements: None

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

Literature: 1. Dukas, Fanfare to ‘La Peri’

2.

Time: 20 min

Time:

| Dukas, Fanfare to ‘La Peri’ | Evaluation |
|---|--|
| <p>A) Address accompaniment dynamics flow and contrast -Tuba should be made aware of its role in accenting the rise and fall dynamic contrast</p> <p>B) Explain the treatment of the fermata and releases / pickups in mm. 19. -Trumpet 3 and Horns release on beat 1 for pickups on beat 2 -All others release on beat 2 and enter when indicated</p> <p>C) Solidify accompaniment’s 32nd note pickup in mm. 13-14 and 23-24. -Release of previous pitch on beat 2 will create the space required for proper attack.</p> <p>D) Run the entire piece: address any balance and blend issues</p> | <p>A) Accompaniment concept needed to be reapplied as accompaniment instruments changed.</p> <p>B) After explanation fermata, releases and attacks were performed very well.</p> <p>C) 32nd note treatment as ‘Grace Note’ style pickup into beat 3 when it occurs. -The Emphasis is on beat 3 and all flow should be directed towards it</p> <p>D) Horn balance in unison passages may need reinforcement</p> |

Chapter V Concerto for Twenty-Three Winds by Walter Hartley

Unit I. Composer

Walter S. Hartley was born in Washington, DC on February 21, 1927 into a family of Scottish decent. He began composing at the age of five and received most of his public school education in the Washington, DC area. It was at the age of sixteen that he became purely devoted to composing music. After high school Hartley received all of his degrees including a Ph.D. in composition from the University of Rochester's Eastman School of Music. While there he studied with Burril Phillips, Thomas Canning, Herbert Elwell, Bernard Rodgers, Howard Hanson, and Dante Fiorillo.¹⁶

By many, Walter Hartley is viewed as a 'neo-classic' composer that fuses the harmonies and orchestrations of modern music with classic forms and counterpoint.

About his compositional style, Hartley has this to say:

I have been called a "traditional contemporary" composer, which sounds contradictory, and yet is essentially true. Although I am a university teacher, I do not fit the common stereotype of "ivory tower" or Ivy League university composers (one who writes only for fellow composers). Rather, primarily for performers, and through them, for audiences; to give them music that is challenging, and yet enjoyable.¹⁷

¹⁶ Robert Foster, "Concerto for Twenty-Three Winds," Teaching Music Through Performance in Band, vol. 1 (GIA), p. 559.

¹⁷ *Ibid.*, p. 559.

In an interview with Walter Hartley conducted by Robert Foster, Mr. Hartley stated that his primary compositional influence was the entire Western Art Music tradition as a whole. Hartley chooses not to downgrade non-Western or avant-garde music, instead he points out their relative lack of interest to him as a composer. About his lack of interest in modern compositional techniques Hartley said the following:

I could not write a piece based on tone-colors and dynamics only, or one disclaiming all linear or vertical relationships whatever, or one consisting of seemingly endless unvaried repetition. I do not doubt that such things can be done well, but I have no desire to do them at all. The usual label for such views is “conservative,” but I prefer to be called a “conservationist” of values I do not wish to see disappear, whatever others might prefer; values such as craftsmanship, seriousness or purpose, and aesthetic integrity.¹⁸

Unit II. Composition

In 1957 Walter Hartley was approached by Frederick Fennell and the Eastman Wind Ensemble to compose the *Concerto for Twenty-Three Winds*. According to Hartley, Fennell approached a large number of composers to write original works for instrumentation that was different than that of the typical concert band. Fennell’s push for new literature in this medium greatly influenced the formation of the ‘wind ensemble’ as a viable performance ensemble. Hartley was eager to be a part in the development of this new medium.¹⁹

¹⁸ Foster, “Concerto,” *Teaching Music*, p. 560.

¹⁹ *Ibid.*, p. 561

Completed on September 2, 1957 and dedicated to Fennell and the Eastman Wind Ensemble, the concerto was premiered on May 3, 1958. The Concerto is greatly influenced by the neo-classical works of Stravinsky, namely his *Symphonies of Wind Instruments*, where Hartley borrowed the idea of writing for twenty-three wind instruments. The actual texture, harmonies, orchestration, and compositional style were influenced by Stravinsky's *Symphony in C* and *Concerto for Piano and Winds*.²⁰

In a note to Fredrick Fennell, Hartley wrote the following comments describing his concerto:

It is in four movements roughly corresponding to those of the classical symphony or sonata in form, but is textually more related to the style of the Baroque concerto, being essentially a large chamber work in which different soloists and groups of soloists play in contrast with each other and with the group as a whole. The color contrasts between instruments and choirs of instruments are sometimes simultaneous, sometimes antiphonal; both homophony and polyphony are freely used, and the musical interest is distributed widely among the components of the wind section of a symphony orchestra. The first and last movements make the most use of the full ensemble; the second, a scherzo, features the brass instruments, and the slow third movement, the woodwinds. The harmonic style is freely tonal throughout. There is a certain three-note motif (ascending G-A-D), which is heard harmonically at the beginning and dominates the melodic material of the last three movements.²¹

²⁰ Foster, "Concerto," *Teaching Music*, p. 562.

²¹ *Ibid.*, p. 562.

Unit III. Historical Perspective

Walter Hartley said the following regarding his perspective on the *Concerto for Twenty-Three Winds*:

The Concerto for Twenty-Three Winds occupies a special place in my compositional output. It was my first work for a large wind ensemble in response to Fredrick Fennell's invitation to a large number of composers to write for the newly founded Eastman Wind Ensemble. It is the only one of my thirty wind ensemble works to use orchestral wind instrumentation only (3, 3, 3, 3, 4, 3, 3, 1), omitting the saxophone family, euphonium, and contrabass clarinet found in most of my other wind ensemble works. It is also the only one to use three oboes and three bassoons which, along with its ensemble difficulties, has limited the number and type of performing groups that can play it.²²

Author, Robert Foster in the book *Teaching Music Through Performance in Band* writes this regarding Hartley's *Concerto*:

The Concerto for Twenty-Three Winds was originally written to be performed either by a reduced orchestra or band, but in fact the first orchestral performance known to Hartley was a performance by the wind section of the National Symphony Orchestra under Frederick Fennell on September 2, 1983. Coincidentally, this was twenty-six years to the day after the work's completion. On the occasion of the 1983 Fennell performance, which occurred in the Kennedy Center, the following statement was revealed to Hartley, which had been made shortly after the concerto's world premiere in Rochester by the late American Composer and Eastman faculty member Lyndol Mitchell to Fredrick Fennell on April 23, 1958:

²² Ibid., p. 562-563.

There are three kinds of pieces:

1. The composition is so good that the performance is not critical;
2. The composition is such that the performance is critical before that compositional excellence will be apparent;
3. There are compositions where the piece is so good that the performance is *extremely critical*; *Hartley's Concerto for Twenty-Three Winds* is one of these pieces.²³

Unit IV. Technical Considerations

Movement I. *Andante/Allegro non troppo*

Technically this movement requires the performers to create a unified articulation depending upon their own entrance style. In measure 1, flute, clarinet, bassoon, and horn all have legato entrances on count one, while the trumpets and trombones have staccato eighth-notes marked *pianissimo*. These contrasting articulations create a very unique texture that must be consistent throughout this section of the movement, in terms of attacks and releases.

The *Allegro non troppo* section of the movement requires independent rhythmic accuracy in virtually all parts. The first, and perhaps most difficult, of these rhythmic sections can be found in measures 27-29 in the horns. Each horn has a layered entrance of scalar material that requires individual players to be aggressive and articulate in their performance. Also, throughout the movement, many of the melodies are broken into canonic segments that require individual performers to match style, dynamic, and rhythmic precision.

²³ Foster, "Concerto," *Teaching Music*, p. 563.

There are also some technically demanding sections in the flute, piccolo, and clarinet parts including measures 90, and 95-100. The difficulty of these sections is many due to the rhythmic precision and scalar facility that is required to perform them accurately. Time should be taken in a rehearsal to check the rhythmic accuracy of these specific sections.

Movement II. *Vivace*

The technique of the second movement is highly demanding on the brass players. The marked tempo of $mm=120$ in the triple meters of 6/8, 3/8, and 9/8 create some challenging passages for all players. Generally the difficulty arises from the passages that appear to be major scale segments. These segments turn out to be of neo-classical tonality, and can prove to be deceiving to the ear of a performer that is not completely proficient on their part.

Other technical problems are encountered when Hartley mixes the feels of 3 against 2 in the 6/8 meter. The most obvious occurrence of this is in the introduction of the movement from measures 1-10. While this combination of rhythms should be of no trouble to professional performers, it will still require a moderate amount of attention when performed by musicians with less technical ability.

Movement III. *Lento*

Special care is to be given to any line involving sixteenth-notes. Beginning in measure 18, the first oboe and the second flute must unify the length of the dotted quarter-note that proceeds two slurred sixteenths. These lines will also determine the

exact flow of the tempo and should be listened to very closely by the rest of the ensemble.

Movement IV. *Allegro Molto*

This movement begins with an exchange between trumpet and trombone. Both provide the listener with the main thematic component of the movement and both should make use of the correct style. Weight and length must be applied to the quarter notes and certain amount of separation and lightness must be attained on all eighth notes. If performed correctly this will foster flow between parts, while maintaining the bounce and drive the movement requires.

Technically there are some moderately difficult woodwind lines beginning in measure 27. These will require some rehearsal in order to unify the rhythms. Beginning in measure 97, the flute, oboe, and clarinet exchange melodic content, each off-set by one measure. The accents in the brass should be used to aid the woodwind players in their pursuit of rhythmic accuracy.

In measure 143, the movement briefly shifts to *Andante*. In this section the English horn and flute are featured and all others must retain an accompaniment dynamic so the solos may be heard. In measure 158, the movement returns to the original tempo and repeats melodic content from the opening of the movement.

At measure 173, the composer adjusts the time signature to 3/8 and creates an entirely new feel. A rhythmically accurate performance of this closing section is absolutely crucial. Attention must be given to the brass sections use of the melody from

measure 175-197. Beginning in measure 201, the woodwind septuplets will need to be rehearsed for a unified direction and accurate speed to the end.

Unit V. Stylistic Considerations

Movement I. Andante/Allegro non troppo

In the first section the contrast in styles from soloist to accompaniment must be maintained at all times. Brass entrances, both staccato and sustained should be unified as one sound and attack in time with the entire ensemble.

In the second section of the movement, care should be given to the slurring versus tonguing of pitches in both the horn counter-melody and the melody of the trumpets. The same interpretation should be maintained by the entire ensemble throughout the rest of the movement. Brass need to apply forward direction to their sixteenth-note themes in measures 27-33, 45-47, 49-60, 71-75, 90-101, 109-112, and 119-124.

Movement II. Vivace

The second movement of the work is scored to feature the brass section. Most of the orchestration groups like instruments homo-rhythmically with only the development section featuring any true independent lines. The most difficult aspect of this movement is the light and staccato style of playing that is required throughout the movement.

Hartley chose to feature the brass by essentially taking them out of their element. The brass section needs to work towards a dance feel that is only established when they emulate the style of a classical woodwind chamber group. Light, dainty, refined and

controlled (in all aspects of articulation and tempo) are excellent ways to describe the intended style.

Movement III. *Lento*

The style of this movement should be that of a beautifully shaped solo line that is accompanied and supported by all other performers to create a texture that is frequently passed across the woodwind family. Moving notes such as eighths and sometimes even quarters as in measures 1-11 should flow and progress together.

Movement IV. *Allegro molto*

This movement begins with an exchange between trumpet and trombone. Both provide the listener with the main thematic component of the movement and both should make use of the correct style. Weight and length must be applied to the quarter notes and certain amount of separation and lightness must be attained on all eighth notes. If performed correctly this will foster the flow between parts, while maintaining the bounce and drive the movement requires.

Unit VI. Musical Elements

Movement I. *Andante/Allegro non troppo*

Soloist should be given a moderate amount of freedom to shape their individual lines, but should remain within the rhythmic context of the piece. All other voices should adjust balance and blend to provide the soloists with dynamic support.

Another item of great importance in this section is the composer's use of dynamic contrast. Most balance issues were taken care of by the composer through his use of subtle dynamic shifts. The performers need to display these subtle shifts and create an audible difference between markings like piano and pianissimo.

Movement II. *Vivace*

Due to the canonic nature of the movement, many of the themes presented are heard as echoes of original material. The dynamic markings often reflect this echo style, but at times the shape of the melody does not. Performers should take care to not find themselves trapped in the norm of contour shaping. Instead performers must heed the dynamic markings closely to ensure the proper phrasing and musical shape of each individual statement of thematic material.

Movement III. *Lento*

The tempo marked for this movement is sixty beats per minute. A tempo this slow can create some performance issues. Performers would do well to listen very closely to each other and allow the subtle expressive tempo shifts to occur as a group, rather than as a soloist. Much like the *Andante* of the first movement, moving lines and parts marked as solo should be brought out and should lead the ensemble in terms of style, articulation and dynamic contrast.

Movement IV. *Allegro molto*

The fourth movement of the piece develops the thematic material through layering and small fugue-like segments. These fugue passages can be seen in the very beginning of the movement where the trumpet and trombone exchange ideas. In each of these instances the conductor should take great care to unify the musical approach of the musicians by explaining the proper phrasing of the line and allowing the musicians to phrase the theme properly whenever their statement begins. Dynamics should also be slightly adjusted so that each entrance of thematic material is recognized by the listener.

In the concluding section of the work, balance can become an issue. The woodwind trill passages need to remain secondary at all times to the melodic statements of the brass. Brass players may aid in this pursuit by strengthening their accents and playing with a very powerful presence of sound.

Unit VII. Form and Structure

Movement I. *Andante/Allegro non troppo*

| | |
|----------|------------------------|
| m. 1-26 | Introduction |
| m. 27-36 | Theme A |
| m. 37-44 | Theme B |
| m. 45-52 | Theme A1 |
| m. 53-56 | Development of Theme A |
| m. 57-62 | Theme C |
| m. 63-66 | Theme B1 |

| | |
|------------|---------------------------------|
| m. 67-85 | Development of Theme C |
| m. 86-90 | Theme A2 |
| m. 91-95 | Theme C1 |
| m. 96-103 | Juxtaposition of Themes A and C |
| m. 104-118 | Development of Theme B |
| m. 119-125 | Theme A3 |
| m. 124-131 | Codetta |

Movement II *Vivace*

| | |
|------------|------------------------|
| m. 1-21 | Introduction |
| m. 22-32 | Theme A |
| m. 33-56 | Development of Theme A |
| m. 57-76 | Fugue on Theme A |
| m. 77-98 | Theme B and Fugue |
| m. 99-120 | Theme C |
| m. 121-146 | Theme A and Fugue |
| m. 147-156 | Theme B1 |
| m. 157-160 | Codetta |

Movement III. *Lento*

| | |
|----------|--|
| m. 1-11 | Theme A |
| m. 12-21 | Theme B |
| m. 22-34 | Dev. of Theme A wt. Inversion of Theme B |
| m. 35-40 | Fragments of Theme A |
| m. 41-58 | Theme C |
| m. 59-68 | Coda on Theme A |

Movement IV. *Allegro molto*

| | |
|------------|--|
| m. 1-8 | Introduction and Fugue on Theme A |
| m. 9-17 | Theme A |
| m. 18-25 | Fugue on Theme A Fragments |
| m. 26-32 | Development of Theme A |
| m. 33-68 | Theme B and Fugue |
| m. 69-96 | Dev. and Fragmentation of Themes A and B |
| m. 97- 111 | Cannon on Theme A |
| m. 112-123 | Development of Theme A |
| m. 124-142 | Development of Theme B/Transition |
| m. 143-157 | Augmentation of Theme A |
| m. 158-172 | Recapitulation of Theme A |
| m. 173-212 | Coda on Theme A |

Unit VIII. Suggested Listening

Hartley, Walter *Concerto for Twenty-Three Winds*, the Eastman Wind Ensemble, Fredrick Fennell conducting. Mercury Records (LP).

Hartley, Walter *Concerto for Twenty-Three Winds*, the Cincinnati Conservatory Wind Ensemble, Eugene Corporon conducting. Klavier Recording (CD).

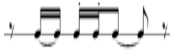
Hartley, Walter *Concerto for Twenty-Three Winds*, the Tokyo Kosei Wind Orchestra, Fredrick Fennell conducting. Brain-Co., Ltd., BOCD-7406 (CD).

Stravinsky, Igor *Concerto for Piano and Winds*

Stravinsky, Igor *Symphony in C*.


Stravinsky, Igor *Symphony of Wind Instruments*.


| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
|---|---|----|---|---|---|---|-----------------------|---|-----------------------|----|----|-------------------|---|----|----|--------------------|---|----|----|----|
| Form | Introduction | | | Exposition- Theme I | | | | | | | | | Exposition Cont'd | | | | Expo Cont'd | | | |
| Phrase Structure | Intro | | | a | | | a' | | a' | | | Interlude | | | | a'' | | | | |
| Tempo | Andante----- | | | | | | | | | | | | | | | | | | | |
| Dynamics | p/pp----- | | | pp----- | | | pp----- | | pp----- | | | p----- | | | | | | | | |
| Meter/Rhythm | 5/4 | | | | | | | | | | | | | | | | | | | |
| Tonality | G Center | | | Lack of Tonal Center | | | | | | | | | | | | | G | | | |
| Harmonic Motion | G9 | G9 | | Homophonic | | | Chromatic | | Chromatic | | | Chromatic | | | | G7 | CQ | | | |
| Orchestration | PM-FL, RA-TP/TB, HM-FL/CL/BN/HN | | | PM-HN | | | PM-OB, HM-HN/BN/CL/FL | | PM-FL, HM-HN/BN/CL/FL | | | HM-HN/CL/TU | | | | PM-FL, HM-FL/OB/BN | | | | |
| General Character | Solemn | | | Calming | | | Meek, Mild | | Quiet, Reserved | | | Leaning, Ethereal | | | | Flowing Gently | | | | |
| Means for Expression | Accented Harmony Shifts. | | | Exposed solos, Sharpe forms of harmonic dissonance and consonance due to the ethereal harmonic accompaniment. | | | | | | | | | Very subtle harmonic shifting Void of melodic content. | | | | Return of Melody in Flute Solo. | | | |
| Conducting Concerns/ Rehearsal Considerations | Show attacks and harmonic changes only, rest is meant to be static. | | | Soloists must not fight intonation with the tensions that are created. Allow dissonance to occur and support dissonance and the movement or return to consonance. | | | | | | | | | Shaping of subtle lines and changes. Performers should lean on changing pitches. | | | | Static harmony must shape and flow with melodic shifting. | | | |

| Measure # | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | | | | | |
|---|---|--------|----|---------|----|----|--|-----|----|----|---|-----|----|-----|--|------|----|---------|--|----|----|--|----|--|--|
| Form | Exposition Cont'd | | | | | | Development | | | | | | | | | | | | | | | | | | |
| Phrase Structure | Theme II/wt. elision | | | | | | A | | | | B | | | | Theme I (Memory) | | | | C | | | | | | |
| Tempo | Andante----- | | | | | | Allegro Molto----- | | | | | | | | | | | | | | | | | | |
| Dynamics | | p----- | | pp----- | | | ff----- | | | | ff | fff | > | mf | mp | p/pp | | pp----- | | | | | | | |
| Meter/Rhythm | 5/4 | | | | | | 4/4  | | | | | | | | | | | | | | | | | | |
| Tonality | G | | | | | | C | | | | Bb | | | | Bb | | | | Bb | | | | | | |
| Harmonic Motion | | D+4 | | C9 | | G9 | b7 | C11 | | | | | | A11 | Bb+4 | | | | | | Bb | | Bb | | |
| Orchestration | PM-CL, HM-TB/HN/TP/FL/BN | | | | | | PM-Brass, RA-HN | | | | Brass and W.W. Call and Response | | | | PM-HN, HM-OB/CL | | | | PM-FL, AC-BN | | | | | | |
| General Character | Static, Coming to Rest with anticipation | | | | | | Fierce | | | | Rigid | | | | Breath of fresh air | | | | Jovial | | | | | | |
| Means for Expression | Melody is chromatic in nature, and supported by static harmony. | | | | | | Original statement of development theme. | | | | Woodwinds and horn vs. Brass in Call and Response themes. | | | | Exposed horn solo based on previous theme. | | | | W.W. Chamber feel Upper register Bassoon with fluid solo lines. | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | Accompaniment must shape their static lines to aid the soloist. | | | | | | Set style in Trumpets and Horns- Light, Full, Detached and Strong. | | | | Moving lines are always to be giving the right of way. | | | | Allow accompaniment to relax under the solo. | | | | Allow bassoons to roll the thematic material, should be fun, if not comical. | | | | | | |

| | | | | | | | | | | | | | | | | | | | | | |
|---|--|----|--------|---------|--|----|----|----|---|----------|----|--------|--|----|----|----|---|----|----|----|--|
| Measure # | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | |
| Form | Development Continued | | | | | | | | | | | | | | | | | | | | |
| Phrase Structure | D | | | | A' | | | | D' | | | | C' | | | | E | | | | |
| Tempo | Allegro Molto----- | | | | | | | | | | | | | | | | | | | | |
| Dynamics | p | p | p----- | pp----- | p----- | fp | mp | p | mp | > p----- | p | p----- | f | | | | | | | | |
| Meter/Rhythm | 4/4 | | | | | | | | | | | | | | | | | | | | |
| Tonality | G | | | | Tonally Ambiguous | | | | | | | | | | | | F | | | | |
| Harmonic Motion | G | | | | Bb9 | | | | d | eo7 | | | | | | | | F9 | | | |
| Orchestration | PM-CL/BN/FL, AC-FL | | | | PM-TP, AC-TB/TU, RA-HN | | | | PM-TP/TU/BN, AC-HN/TB/FL/CL | | | | PM-ALL (16ths) | | | | PM-TP, AC-HN/TU | | | | |
| General Character | Reserved intensity | | | | Quiet, Quick, Hustle | | | | Quiet Chaos | | | | Expanded Chaos | | | | Almost March-Like | | | | |
| Means for Expression | Woodwind Chamber feel. | | | | Brass Chamber feel. | | | | Constant 1/16 th notes Slur 2, Tongue 2 effect. | | | | 1/16ths are traded rapidly at low dynamic markings. | | | | Accompaniment is regimental. | | | | |
| Conducting Concerns/ Rehearsal Considerations | Make sense of individual lines through group conception of direction and flow. | | | | Light, Dainty-separated with flow and solid attacks. | | | | Balance the 'chamber feel at softer dynamics and lower levels of intensity. | | | | Slur 2, Tongue 2 Solid Pulse throughout Listen for melodic content among the 1/16 th notes. | | | | Added weight is to be placed on the eighth notes within the accompaniment regardless of placement in the measure. | | | | |


| | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|----|--------------------------------------|-----|----|--|------|------|----|---------|--|--------|-----|-----|----|--|----|----|----|----|--|--|--|--|--|
| Measure # | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | | | | | |
| Form | Development Continued | | | | | | | | | | | | | | | | | | | | | | | | |
| Phrase Structure | Theme II Memory | | C'/E | | | E' | | | | | Variations on E' | | | | | Transition | | | | | | | | | |
| Tempo | Allegro Molto----- | | | | | | | | | | | | | | | | | | | | | | | | |
| Dynamics | f | > | p----- | p < | f | p----- | mf < | fp < | ff | ff----- | mp > | p----- | | | | | | | | | | | | | |
| Meter/Rhythm | 4/4 | | | | | | | | | | | | | | | | | | | | | | | | |
| Tonality | F (brief) | | Tonally Ambiguous | | | | | | | | | | | | | | | | | | | | | | |
| Harmonic Motion | F | | a | | d | G6 | | | | | D#7 | | D#7 | g+4 | | | | F | | | | | | | |
| Orchestration | PM-FL/CL, AC-ALL | | PM-EH, HM-BN/TU | | | PM-BN/EH | | | | | Brass and Woodwind Call and Response | | | | | PM-CL/OB, AC-FL/BN/TP | | | | | | | | | |
| General Character | Restful | | Reserved Joy | | | Exposed, Gaining Energy | | | | | On the Attack! Surging Forward | | | | | Fading Calmly | | | | | | | | | |
| Means for Expression | Soloist naturally pull pace back. | | Remnants of several old themes. | | | Soloist building tension, adding instruments in natural crescendo. | | | | | Rolling Whole-Tone movement in Woodwinds and Horns is paramount. | | | | | Solos take control of melodic content from the whole-tone theme. | | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | Pulse must not suffer at softer dynamics. | | Brief Interlude of peaceful motives. | | | Pushing forward to the brass attacks in measure 71. | | | | | Brass-Focus on the woodwind movement Woodwinds- Theme should roll along easily. | | | | | Balance to solos Stark dynamic contrast from previous phrase. | | | | | | | | | |

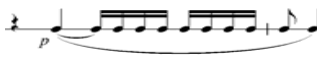
| Measure # | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
|---|--|---|--------|-----|----|--|----|--------|-----|-----|---|----------|----|----|----|--|----|----|----|-----|
| Form | Development Continued | | | | | | | | | | | | | | | | | | | |
| Phrase Structure | Transition Material | | | | | A'' | | | | | E | | | | | A / D | | | | |
| Tempo | Allegro Molto----- | | | | | | | | | | | | | | | | | | | |
| Dynamics | p----- | pp----- | f----- | | | | ff | p----- | p > | pp | sf | fff----- | | | | fff | | | | |
| Meter/Rhythm | 4/4 |  | | 3/4 | | | | | 4/4 | 3/4 | | | | | | | | | | |
| Tonality | Tonally Ambiguous | | | | | Tonally Ambiguous | | | | | Tonally Ambiguous | | | | | Tonally Ambiguous | | | | |
| Harmonic Motion | Chromatic, Whole Tone Development of chord structure | | | | | | | | | | | | | | | Tritone / half-step chords | | | | |
| Orchestration | PM-OB, AC-TP/HN/FL/TB | | | | | PM-CL/FL/BN | | | | | PM-TP, AC-HN/TB/FL/BN/TU | | | | | PM-Brass, AC-Woodwinds | | | | |
| General Character | Fluid, Echoes of Chaos | | | | | Chaotic and Busy | | | | | Light and Rhythmic | | | | | Suddenly Strong and Vibrant | | | | |
| Means for Expression | Soloists provide transitory material that leads to measure 87. | | | | | Woodwinds chaos theme. | | | | | Contrasting dynamics between Horns and Tuba should be over exaggerated. | | | | | Brass, Woodwinds, and Horns are in conflict of thematic material. | | | | |
| Conducting Concerns/ Rehearsal Considerations | Brass accompaniment in 1/16 th notes are the 'echoes' of previous themes and prelude to the recapitulation to come. | | | | | Slur 2, Tongue 2 woodwind technique must be addressed. | | | | | Slight Waltz feel, performers are to emphasize pulse 1 in the 3/4 section while maintaining balance with the soloist. | | | | | Brass- Remain percussive Woodwinds- Chaos Theme in 1/16ths Horn- Frolicking theme from measure 27. | | | | |

| Measure # | 101 | 102 | 103 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 | | | | | |
|--|--|-----|-----|---|-----|-----|-----|---|-----|-----|---------|-----|--|-----|-----|------|-----|--|----------------|-----|--|-------------|--|-----|--|
| Form | Development Continued | | | | | | | | | | | | | | | | | | Recapitulation | | | | | | |
| Phrase | A / D | | | C / E | | | | B' | | | | | Re-Transition | | | | | A | | | | | | | |
| Structure | | | | | | | | | | | | | | | | | | | | | | | | | |
| Tempo | Allegro Molto----- | | | | | | | | | | | | | | | | | | Allegro Molto | | | | | | |
| Dynamics | ff molto dim... | | | pp----- | | | | p----- | | | pp----- | | p----- | | | > pp | | | p < | | | | | | |
| Meter/ Rhythm | 4/4  | | | | | | | | | | | | | | | | | | | | | 3/2 4/4 5/4 | | 4/4 | |
| Tonality | Tonally Ambiguous | | | Tonally Ambiguous | | | | Tonally Ambiguous | | | | | Whole-tone harmonic shifting | | | | | Bb | | | | | | | |
| Harmonic Motion | Tritone / half-step chords | | | Whole-tone | | | | Whole-tone | | | | | Bb Whole-tone | | | | | Bb | | | | | | | |
| Orchestration | PM-Brass, AC-Woodwinds | | | PM-FL/OB, HM-BN/CL | | | | PM-FL/CL, AC-Rest | | | | | PM-OB/BN, HM-HN | | | | | PM-TP, AC-HN/TB/BN | | | | | | | |
| General Character | Suddenly Strong and Vibrant | | | Quirky, Not Right | | | | Chaos becoming Tranquil | | | | | Peaceful Resolutions | | | | | Familiar, Friendly | | | | | | | |
| Means for Expression | Brass, Woodwinds, and Horns are in conflict of thematic material. | | | Several Solos must remain balanced against the bassoon theme. | | | | 1/16 th note theme gradually loses control of the phrase as rhythmic complexity slackens. | | | | | The resolutions are designed to tonally lead to the recapitulation. | | | | | Dynamic Surge to measure 125. | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | Brass- Remain percussive Woodwinds- Chaos Theme in 1/16ths Horn- Frolicking theme, m.27. | | | Collision of different themes at the dynamic marking of 'pp'. Pulse must remain constant. | | | | Pulse is to remain throughout the degradation of the rhythmic activity as the harmonic motion takes hold. | | | | | Allow fluidity of style and allow solos to push the limits of time as the re-transition becomes more tranquil. | | | | | Gradual rise and fall in recapitulation. | | | | | | | |


| Measure # | 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 |
|--|--|-----|--|-----|-----|-----|---|------|-----|-----|-----|
| Form | Recapitulation | | | | | | | | | | |
| Phrase Structure | A | | | B | | | | Coda | | | |
| Tempo | Allegro Molto----- slight rit..... | | | | | | | | | | |
| Dynamics | p----- sfz -- | | | | | | p----- pp | | | | |
| Meter/ Rhythm | 4/4 | | | | | | | | | | |
| Tonality | Bb | | Bb | | | | Bb | | | | |
| Harmonic Motion | Bb | | | | | | | | | | Bb |
| Orchestration | PM-TP, AC-HN/TB/BN | | PM-FL/OB/CL/HN, AC-TP/TB/TU | | | | PM-BN/HN, HM-FL/CL/TP/TB/TU | | | | |
| General Character | Familiar, Friendly | | Preparing | | | | Arriving-Coming to a close | | | | |
| Means for Expression | Dynamic Surge to measure 125. | | Climax of the recapitulation in measure 125. | | | | Gradual, controlled relaxation of harmony and rhythmic activity. | | | | |
| Conducting Concerns/ Rehearsal Considerations | Gradual rise and fall in recapitulation. | | Full Brass Sound should be dominant Do not over due the 'sfz' . | | | | Consistent tempo until last two measures. Work for gradual shift in dynamics Balance Final Chord. | | | | |

| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | | | | |
|---|---|---|---|---|---|--|---|---|---|----|--|--------------|----|----|----|--|----|----|-----|----|--|--|--|--|
| Form | Theme A----- | | | | | | | | | | | Theme B----- | | | | | | | | | | | | |
| Phrase Structure | A | | | | | A' | | | | | B | | | | | B' | | | | | | | | |
| Tempo | Lento----- | | | | | | | | | | | | | | | | | | | | | | | |
| Dynamics | p > | | | | | p > pp | | | | | p p p p | | | | | p < mp > | | | | | | | | |
| Meter/Rhythm | 4/4 | | | | | | | | | | | | | | | | | | | | | | | |
| Tonality | Bb | | | | | Quartal and Whole-tone Influence----- | | | | | | | | | | | | | | | | | | |
| Harmonic Motion | Bb Chromatic | | | | | d#11 | | | | | | Bb9 | E7 | | | | | | G#+ | | | | | |
| Orchestration | PM-OB/CL, HM-BCL/BN | | | | | PM-FL/OB, HM-CL/HN/BN | | | | | PM-FL/CL/EH/BN, HM-HN/BN | | | | | PM-OB, HM-CL/HN/BCL | | | | | | | | |
| General Character | Dark yet Free | | | | | Depressing, Slowly Falling | | | | | Flowing Brighter | | | | | Crying | | | | | | | | |
| Means for Expression | Chromatic movement in the melody and harmonic dissonance combine with dark low reed sounds. | | | | | Falling Flute duet over sustained, static pitches. | | | | | 8 th note motive in flutes and clarinets Horns provide harmonic shifting. | | | | | Oboe melody of 16 th notes provides melodic shape. | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | Unification of pulse throughout. Attacks and releases in a soft dynamic and legato style. | | | | | Intonation of flutes Gradual down slope cascading of flute sound underneath a well supported accompaniment. | | | | | 8 th note motive must be heard, while maintaining a consistency of sound in from the horns. Horns should play into their harmonic shifts. | | | | | 16 th notes should fall into the next beat. Dynamics should be well controlled, yet provide contrast. | | | | | | | | |

| Measure # | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 |
|---|---|--|----|----|----|----|---|---------|-----|--------|---|----|---------|---|--------------|----|----|----|----|----|
| Form | Theme B Cont'd----- | | | | | | | | | | | | | | Theme A----- | | | | | |
| Phrase Structure | B' Development | | | | B' | | | | B'' | | | | A | | | | | | | |
| Tempo | Lento----- | | | | | | | | | | | | | | | | | | | |
| Dynamics | p | > | pp | | | | p | | | | > | p | | < | > | p | | > | pp | |
| Meter/Rhythm | 4/4  | | | | | | | | | | | | | | | | | | | |
| Tonality | Quartal and Whole-tone Influence----- | | | | | | | Bb----- | | C----- | | | Bb----- | | | | | | | |
| Harmonic Motion | -- | PC Set [0,1,4] and [0,1,3] | | | | | Static | | | | C+4 | | | Parallel Harmonic Chromatics | | | | | | |
| Orchestration | -- | PM-FL/OB/CL, HM-FL/HN | | | | | PM-HN/CL, HM-OB | | | | PM-EH, HM-BN/FL/CL | | | PM-FL, HM-HN/CL/OB/HN | | | | | | |
| General Character | -- | Cold, Hurtful | | | | | Warmer | | | | Gently Cascading | | | Relief, Return to Home | | | | | | |
| Means for Expression | -- | Continuation of Oboe 16 th note motive with new counter line in flutes and clarinets. | | | | | Horn provides rich, warm brassy texture in contrast to previous material. | | | | Rhythmic duet detensifies as harmony intensifies into m. 35. | | | Familiar Bb from Bassoon ushers in a new consonant beginning. | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | -- | Previous melody becomes accompaniment, and a harmonic duet ensues with the new counter line. | | | | | Brief reminder of 8 th and 16 th note motives. | | | | Extended combination of 8 th and 16 th note motives create a tension that will release upon the return of our original theme. | | | Theme A feels more comfortable the second time because of the contrasting dissonance and lack of tonal center throughout the B theme. | | | | | | |

| Measure # | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 |
|---|--|----|----|----|--|----|----|--|----|----|----|---|----|----|---|----|--|------------|------------|----|
| Form | Theme A Cont'd | | | | Transition | | | Theme C----- | | | | | | | | | | | Transition | |
| Phrase Structure | A'' | | | | Transitory | | | C | | | | C' | | | C'' | | | Transitory | | |
| Tempo | Lento-----molto tenuto----- | | | | | | | | | | | | | | | | | | | |
| Dynamics | pp | < | > | p | > | | | p | < | mp | > | p | < | > | pp | > | pp | ppp | | pp |
| Meter/Rhythm | 4/4 | | | |  | | | | | | | | | | | | | | | |
| Tonality | F#----- | | | | Homophonic | | | Homophonic | | | | F#----- | | | D----- | | | | | |
| Harmonic Motion | F#7----- | | | | -- | | | -- | | | | f# a+4 C9 f#9 | | | D9----- | | D9---- | | | |
| Orchestration | PM-FL/CL, HM-HN/BN | | | | PM-BN/EH, HM-TB | | | PM-FL, HM-OB/CL/BCL | | | | PM-EH, HM-FL/CL/BN/TB | | | PM-FL/CL, HM-FL/CL/BN/TB | | PM-FL, HM-BN/HN | | | |
| General Character | Empty, Alone | | | | Loneliness | | | Frustration | | | | Calming Chorale | | | Disjunct | | falling | | | |
| Means for Expression | Static F#7 chord scored in muted horns Flute and Clarinet solos are of previous themes. | | | | soloists must take control of musical shape and tone. | | | Flute solo and unison clarinets and bass clarinet solos trade off. | | | | Brief chorale bring some semblance of tonality and harmonic tension. | | | solos range from perfect harmony to severely dissonant. | | return of the cascading flute duet. | | | |
| Conducting Concerns/ Rehearsal Considerations | Horn accompaniment needs to remain constant, yet completely static and unshaped. | | | | homophonic and soloistic texture requires solid pulse throughout. | | | Bass clarinet should lead the sonority for a deeper darker tone color. | | | | Trombones enrich the homo-rhythmic texture that is intentionally constructed purely of tone colors. | | | Allow harmonies to be purely in tune, and maintain the agitation of the dissonance. | | unification of flute attacks, releases and intonation. | | | |


| Measure # | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 |
|---|--|----|--|----|----|----|----|----|
| Form | Transition | | Theme A | | | | | |
| Phrase Structure | Transitory | | A'' | | | | | |
| Tempo | Lento----- | | | | | | | |
| Dynamics | p----- | | ppp pp > ppp | | | | | |
| Meter/Rhythm | 4/4 | | | | | | | |
| Tonality | D----- | | Bb----- Polytonal----- | | | | | |
| Harmonic Motion | | | Bb-----A5, B5, C5----- | | | | | |
| Orchestration | PM-FL, HM-BN/HN | | PM-OB/BN, HM-CL/BCL/FL | | | | | |
| General Character | falling | | Return to warmth-----Agitation | | | | | |
| Means for Expression | return of the cascading flute duet. | | Bold bassoon Bb is needed to usher in the return to consonance However, the polytonal ending leaves the listener slightly agitated. | | | | | |
| Conducting Concerns/ Rehearsal Considerations | unification of flute attacks, releases and intonation. | | Theme A feels more comfortable the second time because of the contrasting dissonance and lack of tonal center throughout the B and C themes. | | | | | |

| -Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
|--|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|---|----|----|----|
| Form | Introductory Fugue----- | | | | | | | | A Section----- | | | | | | | | | | | |
| Phrase Structure | Introduction | | | | | | | | A | | | | | | | | A' | | | |
| Tempo | Allegro Molto $q = 144$ ----- | | | | | | | | | | | | | | | | | | | |
| Dynamics | f f----- f > p < | | | | | | | | ff-----ff ff f | | | | | | | | ff----- | | | |
| Meter/Rhythm |  | | | | | | | | | | | | | | | | | | | |
| Tonality | G--- [G,A,D] Trichord----- | | | | | | | | G--- [G,A,D] Trichord----- | | | | | | | | G--- [G,A,D] | | | |
| Harmonic Motion | Contrapunctal in Nature----- | | | | | | | | G----- a | | | | | | | | G----- | | | |
| Orchestration | PM-TP/TB Solos, AC-HN | | | | | | | | Brass and Woodwind Call and Response | | | | | | | | Brass entrances | | | |
| General Character | Bold and Playful | | | | | | | | Strong with a Lilt | | | | | | | | Pounding Voices | | | |
| Means for Expression | Solos in Counterpoint Sustained Horn in accompaniment 'forte' dynamics combined with accents. | | | | | | | | Individual accented lines are crucial Three note motive is to be brought out anytime it is played. | | | | | | | | Brass variations on [G,A,D] chord. | | | |
| Conducting Concerns/ Rehearsal Considerations | Equal balance between trombone and trumpet. Very marcato style with separated 8 th notes and bold quarter notes. *Add slurs to Trombone 16 th notes to mirror the trumpet and for easy of performance. | | | | | | | | Brass in measure 13 need to crescendo to the end of their musical line to support the woodwind growth above. Do not allow the ensemble to rush the pulse. 16 th notes should remain very rigid. | | | | | | | | Individual entrances must be brought out. | | | |

| Measure # | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 |
|--|---|----|----|----|----|--|----|----|----|----|----|--|----|----|----|--|----|----|----|----|
| Form | A Section Cont'd----- | | | | | | | | | | | | | | | B Section----- | | | | |
| Phrase Structure | A' | | | | | Variations on A' | | | | | | Transition | | | | B | | | | |
| Tempo | Allegro Molto $q = 144$ ----- | | | | | | | | | | | | | | | | | | | |
| Dynamics | ff----- | | | | | ff ff-----f > | | | | | | f > p | | | | pp----- | | | | |
| Meter/ Rhythm | 2/4 | | | | | | | | | | | | | | | | | | | |
| Tonality | Polytonal----- | | | | | | | | | | | | | | | Polytonal----- | | | | |
| Harmonic Motion | A | | | | | G----- | | | | | | [G,A,D] / [Ab,Bb,Eb] | | | | [G,A,D] / [Ab,Bb,Eb] | | | | |
| Orchestration | PM-Brass Three Note Motive | | | | | PM-Brass, AC-Woodwinds | | | | | | PM-OB/HN | | | | PM-TP, AC-TB | | | | |
| General Character | Pounding Voices | | | | | Fluidity beginning to take control | | | | | | Playfully Fading | | | | Dolce, Contrastingly smooth | | | | |
| Means for Expression | Brass variations on [G,A,D] chord. | | | | | Flowing 16 th notes begin to overtake the three note motive. | | | | | | Fading 3-note motive. Staccato articulations are remnants of marcato style of A section. | | | | Trumpet solo introduces new thematic material. | | | | |
| Conducting Concerns/ Rehearsal Considerations | Individual entrances must be brought out. | | | | | Strong horn entrances in measure 26. Horn decrescendo is crucial to motivic development of the 16 th note themes. | | | | | | Three note motive must become light as it is passed off to the trombones. | | | | Staccato trombones need to solidify the pace of the piece with a very light staccato attack. Lyrical trumpet solo must provide smooth contrast. | | | | |

| Measure # | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 |
|--|--|----|----|---|----|----|----|----|----|--|----|----|----|----|--|----|----|----|----|----|
| Form | B Section----- | | | | | | | | | | | | | | Development of B Section----- | | | | | |
| Phrase Structure | B | | | B' | | | | | | B'' | | | | | Development | | | | | |
| Tempo | Allegro Molto $q = 144$ ----- | | | | | | | | | | | | | | | | | | | |
| Dynamics | pp----- | | | p----- | | | | | | p----- | | | | | p----- | | | | | |
| Meter/ Rhythm | 2/4 | | | | | | | | | | | | | | | | | | | |
| Tonality | Polytonal----- | | | | | | | | | | | | | | Polytonal----- | | | | | |
| Harmonic Motion | [G,A,D] / [Ab,Bb,Eb] | | | [G,A,D]----- | | | | | | [G,A,D] / [Ab,Bb,Eb] | | | | | [G,A,D] / [Ab,Bb,Eb] | | | | | |
| Orchestration | PM-TP, AC-TB | | | PM-TP/HN, AC-TB | | | | | | PM-FL/CL, AC-BN | | | | | PM-OB/EH, AC-CL/FL | | | | | |
| General Character | Dolce, Smooth | | | Smooth with pulse and flow | | | | | | Lyrical, yet abnormal | | | | | Lyrical, yet abnormal | | | | | |
| Means for Expression | Trumpet solo introduces new thematic material. | | | Momentary counterpoint precludes the sections to come. Trombone staccato chords. | | | | | | Solo voices duel at counterpoint interval of a half step. | | | | | Voices and solos begin to be broken and traded between several instruments. | | | | | |
| Conducting Concerns/ Rehearsal Considerations | Lyrical trumpet solo must provide smooth contrast. | | | Trombone articulations must be unified to achieve a clear attack. Horn should add the abnormality of the counterpoint at a 5 th . | | | | | | Equality must be maintained in terms of balance and blend between solo voices. half step provides the oddity of the phrase. | | | | | Cueing becomes difficult as the number of entrances grows. Style, treatment of shape, dynamics, and moving lines becomes paramount. | | | | | |


| Measure # | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 |
|---|---|----|----|--|----|----|----|----|---|----|----|----|----|----|----|----|----|----|----|----|
| Form | Development of B Section Cont'd----- | | | | | | | | | | | | | | | | | | | |
| Phrase Structure | Development | | | Development | | | | | Development of Theme B | | | | | | | | | | | |
| Tempo | Allegro Molto $\text{♩} = 144$ ----- | | | | | | | | | | | | | | | | | | | |
| Dynamics | p-----pp | | | p-----sub. f----- | | | | | mp-----p----- < > f/p | | | | | | | | | | | |
| Meter/Rhythm | 2/4 | | | | | | | | | | | | | | | | | | | |
| Tonality | Polytonal----- | | | G Quartal----- | | | | | G Quartal----- | | | | | | | | | | | |
| Harmonic Motion | [G,A,D] / [Ab,Bb,Eb] | | | [G,A,D]----- | | | | | [G,A,D]----- | | | | | | | | | | | |
| Orchestration | PM-OB/EH, AC-CL/FL | | | PM-HN, AC-CL/BN/TP/TB | | | | | PM-FL/OB, AC-CL/HN/OB | | | | | | | | | | | |
| General Character | Lyrical, yet abnormal | | | Floating | | | | | Rhythmic Accompaniment versus Fluid Melodies | | | | | | | | | | | |
| Means for Expression | Voices and solos begin to be broken and traded between several instruments. | | | Melodic segments are usually fluid and free Accompaniment tends to be rhythmic and articulate. | | | | | Style of clarinet and bassoon staccatos should be light and rhythmic and remain underneath the fluid solos. Solos should freely shape lines, but lean on chromatic passages. | | | | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | Style, treatment of shape, dynamics, and moving lines becomes paramount. | | | Accompaniments cannot over-balance the melodic fragments. Staccato playing should not become heavy. | | | | | Rehearsal should focus on accompaniment pulse as it is traded from instrument to instrument. Allow for soloist freedom on lyrical passages. | | | | | | | | | | | |

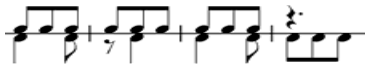
| Measure # | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
|---|---|----|----|----|----|----|---|----|----|----|----|----|----|----|----|--|----------------------|----|----|-----|
| Form | Variation of B Section's Development----- | | | | | | | | | | | | | | | | A Section Variations | | | |
| Phrase Structure | Variation of B' | | | | | | Variation of B' | | | | | | | | | Variation of A | | | | |
| Tempo | Allegro Molto $q = 144$ ----- | | | | | | | | | | | | | | | | | | | |
| Dynamics | f----- f f f f | | | | | | ff-----ff----- ff > f----- f ff | | | | | | | | | > p/f----- | | | | |
| Meter/Rhythm | 2/4  | | | | | | | | | | | | | | | | | | | |
| Tonality | Polytonal----- | | | | | | Lack of Tonal Center----- | | | | | | | | | G----- | | | | |
| Harmonic Motion | abnormal counterpoint | | | | | | No Tonal Center----- | | | | | | | | | C# G F E D | | | | |
| Orchestration | PM-HN/TP/TB | | | | | | PM-Call and Response between Horns and Tpt/Trombone | | | | | | | | | PM-FL/OB/CL, AC-All Brass | | | | |
| General Character | Fragmented, Broken | | | | | | Melodically Uneven, Full and Unbalanced | | | | | | | | | Partial Return | | | | |
| Means for Expression | Layered five note themes are traded amongst upper brass voices in counterpoint. Often offset by half-steps. | | | | | | Layered five note themes are traded amongst upper brass voices in counterpoint. Often offset by half-steps. | | | | | | | | | Woodwinds re-state the A section theme in counterpoint. Brass dynamics and soft accents. | | | | |
| Conducting Concerns/ Rehearsal Considerations | Entrances need to be heard, phrases must be finished completely, which will both require precise conducting and a steady pulse. | | | | | | Very similar to previous section. Added sustained pitches must remain secondary to the motives presented in the five note themes. | | | | | | | | | Dynamic contrast is crucial in accordance with a consistent style at all dynamic levels. | | | | |

| Measure # | 101 | 102 | 103 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 |
|--|--|-----|-----|-----|--|-----|-----|-----|-----|-----|-----|-----|---|-----|-----|-----|--|-----|-----|-----|
| Form | A Section Variations | | | | B section Variations | | | | | | | | Development of Previous Material | | | | | | | |
| Phrase | Variations of A | | | | B Var. | | | | | | | | B Var.-Development | | | | B Var.-Cont'd | | | |
| Structure | | | | | | | | | a | | | | b | | | | | | | |
| Tempo | Allegro Molto $q = 144$ ----- | | | | | | | | | | | | | | | | | | | |
| Dynamics | -----p p | | | | pp-----p > pp-----f | | | | | | | | p-----p-----p | | | | | | | |
| Meter/ Rhythm | 2/4 | | | | | | | | | | | | | | | | | | | |
| Tonality | G----- | | | | G----- | | | | | | | | F#----- becoming Chromatic | | | | | | | |
| Harmonic Motion | G F E D E7 | | | | C-----B-----Bb----- | | | | | | | | c-----b-----d----- | | | | | | | |
| Orchestration | PM-FL/OB/CL, AC-All Brass | | | | PM-OB/BN/FL, AC-CL/HN/OB | | | | | | | | PM-OB, AC-CL/TP/TB | | | | PM-FL/EH/BCL, AC-CL/BN | | | |
| General Character | Partial Return | | | | Restful and Relaxing | | | | | | | | Playful ----- Coming to Rest | | | | | | | |
| Means for Expression | Woodwinds re-state the A section theme. Brass dynamics and soft accents. | | | | Woodwind chamber feel through instrumentation All voices should yield to the moving lines in the flute and bassoon parts Brass act as reminder of previous statements. | | | | | | | | Woodwind chamber feel through instrumentation Brass act as reminder of previous statements. | | | | Legato solos, Chromatic motion in harmonic structure. | | | |
| Conducting Concerns/ Rehearsal Considerations | Dynamic contrast is crucial in accordance with a consistent style at all dynamic levels. | | | | Trill and sustained pitches are only elements of coloration. Once the color is established it is important that the motivic development in the oboe, flute and bassoon be heard through the texture. | | | | | | | | Trill and sustained pitches are only elements of coloration. Once the color is established it is important that the motivic development in the oboe be heard through the texture. | | | | Lyrical playing in solos Chromatic harmonies need to be played out to emphasize the harmonic rhythm. | | | |

| Measure # | 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 | 136 | 137 | 138 | 139 | 140 |
|--|--|-----|-----|-----|-----|-----|-----|-----|-----|-----|---|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| Form | Development of Previous Material Cont'd----- | | | | | | | | | | | | | | | | | | | |
| Phrase Structure | Development of A and B Themes | | | | | | | | | | Brief Developments and Re-Statements of Themes | | | | | | | | | |
| Tempo | Allegro Molto $q = 144$ ----- | | | | | | | | | | | | | | | | | | | |
| Dynamics | p-----p-----p----- > | | | | | | | | | | pp-----p p----- pp ppp----- | | | | | | | | | |
| Meter/ Rhythm | 2/4 | | | | | | | | | | | | | | | | | | | |
| Tonality | Chromatic----- | | | | | | | | | | G Tonal Center----- | | | | | | | | | |
| Harmonic Motion | Ambiguous Key Areas and Tonal Centers----- | | | | | | | | | | Tritone and Half-Step Chord Based Structures | | | | | | | | | |
| Orchestration | PM-FL/EH/BCL, AC-CL/BN | | | | | | | | | | PM-TP/HN, AC-CL/BN/FL/EH | | | | | | | | | |
| General Character | Playfulness coming to close | | | | | | | | | | Echoes of Past | | | | | | | | | |
| Means for Expression | Legato and slurred solos Chromatic motion in harmonic structure and melodic content. | | | | | | | | | | Brief melodic segments are designed to echo previous statements Motives are broken and traded between instruments. | | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | Lyrical playing in solos. Chromatic harmonies need to be played out to emphasize the harmonic rhythm. | | | | | | | | | | Each past motive and entrance of new material or sonority is to be well supported and brought through the texture despite the dynamic markings used. All elements of the coloration must be firmly established. | | | | | | | | | |

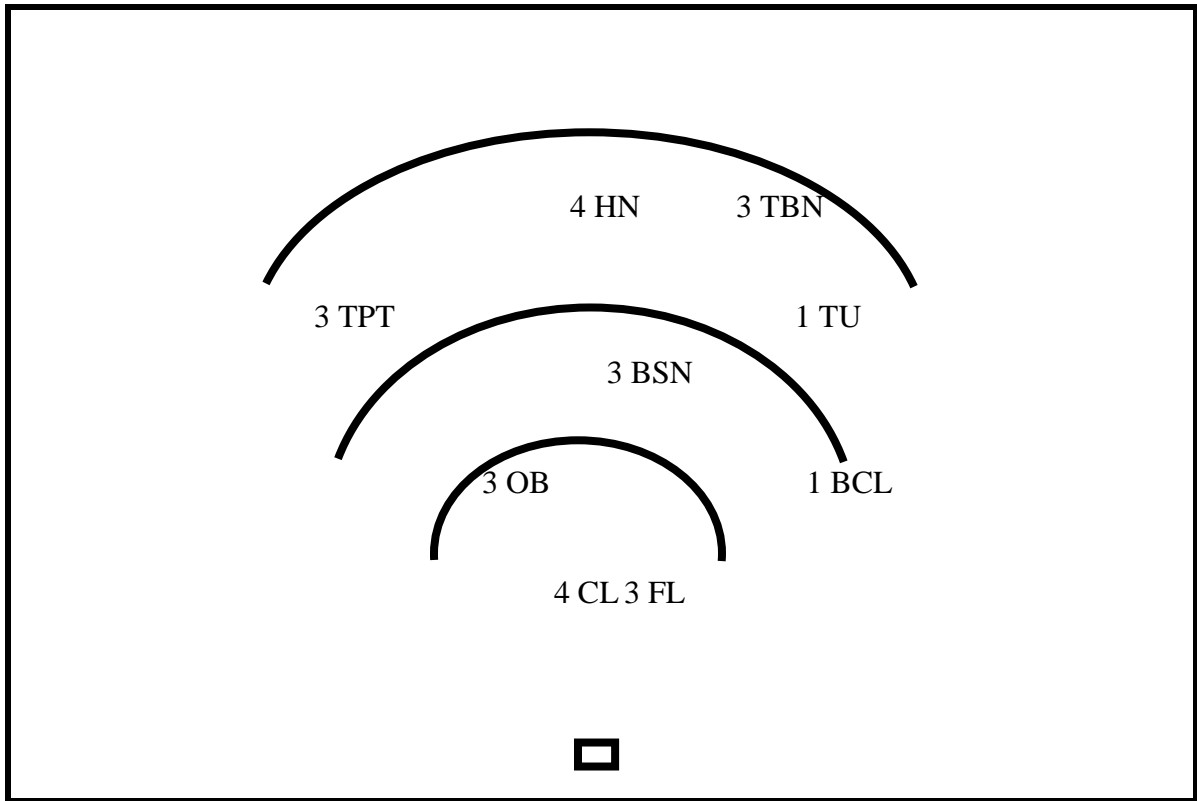
| Measure # | 141 | 142 | 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 | 151 | 152 | 153 | 154 | 155 | 156 | 157 | 158 | 159 | 160 |
|--|---------------|-----|--|-----|-----|-----|---|-----|--|-----|-----|-----|---|-----|-----|-----|-----------------|-----------|-----|-----|
| Form | ----- | | Coda I (Restatements)----- | | | | | | | | | | | | | | Coda II----- | | | |
| Phrase | | | | | | | | | | | | | | | | | | | | |
| Structure | | | A | | | | B | | C | | | | A | | | | | | | |
| Tempo | Allegro | | Andante $h = q$ ----- | | | | | | | | | | | | | | $q = h$ Tempo I | | | |
| Dynamics | > | | pp----- | | | | pp-----pp | | pp-----p p----- | | | | ff ff ff | | | | | | | |
| Meter/ Rhythm | 2/4 | | 2/4 | | | | 3/4 | | 2/4 | | | | 2/4 | | | | | | | |
| Tonality | G Center----- | | | | | | | | | | | | | | | | | Polytonal | | |
| Harmonic Motion | G | | G F/C/G e7 | | | | C9 ----- | | G | | | | g | | | | Ab/Db | | | |
| Orchestration | ----- | | PM-EH, HM-FL/CL/BN | | | | PM-FL, HM-OB/CL/BN/HN | | PM-FL/CL, HM-HN/BN | | | | PM-TB/HN/TP/OB | | | | | | | |
| General Character | ----- | | Gentle, Subtle | | | | Questioning | | Fading and Drifting | | | | Racing | | | | | | | |
| Means for Expression | ----- | | New tempo and drastically more fluid lyrical style Expressivo markings. | | | | Flute melody becomes highly chromatic and strays from normal melodic functioning. | | Orchestration thins drastically, solos are exposed and should be very musical. | | | | Accented motives combine with sudden change to forte dynamic. | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | ----- | | Transition into tempo change from measures 140-143. Potentially treat measures 141-142 as fermata to produce clear tempo into measure 143. | | | | Sustained parts should remain mostly static with little shaping. | | Soloistic playing is required by all Free shaping of melodic line is encouraged. | | | | Dynamics cannot begin to get out of hand. Entrances need to be heard. | | | | | | | |

| Measure # | 161 | 162 | 163 | 164 | 165 | 166 | 167 | 168 | 169 | 170 | 171 | 172 | 173 | 174 | 175 | 176 | 177 | 178 | 179 | 180 |
|---|---|-----|-----|-----|---|-----|-----|-----|-----|-----|-----|-----|--|-----|-----|-----|-----|-----|-----|-----|
| Form | Coda II (Restatement II)----- | | | | | | | | | | | | Coda III (Finale)----- | | | | | | | |
| Phrase Structure | A | | | | B | | | | | | | | A | | | | | | | |
| Tempo | Allegro Molto $q = 144$ ----- | | | | | | | | | | | | e=e (e. =108) | | | | | | | |
| Dynamics | ff----- | | | | ff fff----- | | | | | | | | sfz f f f f f f | | | | | | | |
| Meter/Rhythm | 2/4 | | | | | | | | | | 3/4 | | 3/8  | | | | | | | |
| Tonality | Polytonal | | | | G Center----- | | | | | | | | G Center----- | | | | | | | |
| Harmonic Motion | Ab/Db, Chromatic | | | | [G,A,D]----- | | | | | | | | [G,A,D]----- | | | | | | | |
| Orchestration | PM-TB/HN/TP/OB | | | | PM-FL/CL/HN/TP, AC-TB/TU | | | | | | | | PM-HN/TP/TB, HM-WW/TU | | | | | | | |
| General Character | Racing Forward | | | | Return to Original statements | | | | | | | | Shimmering, Exciting | | | | | | | |
| Means for Expression | Accented motives combine with sudden change to forte dynamic. | | | | Original Themes of Mvt. IV return in almost full orchestration. | | | | | | | | Woodwind trills, keep pulse and stay in time. Brass provide the blight-hearted dance feel Trumpet and Trombone melodic counterpoint. | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | Dynamics cannot begin to get out of hand. Entrances need to be heard. | | | | fff Should still be in reserve for finale section to come. Do not over power the balance in this section. Style should remain light and dance-like. | | | | | | | | Super-metric Patterns, Transition to 3/8, focus on Horn I entrance and trumpet melody. | | | | | | | |
| | | | | | | | | | | | | | 2 | - | 2 | - | 2 | - | 2 | - |

| Measure # | 181 | 182 | 183 | 184 | 185 | 186 | 187 | 188 | 189 | 190 | 191 | 192 | 193 | 194 | 195 | 196 | 197 | 198 | 199 | 200 |
|--|---|-----|-----|-----|-----|-----|---|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| Form | Coda III----- | | | | | | Coda III Cont'd----- | | | | | | | | | | | | | |
| Phrase Structure | A | | | | | | A' | | | | | | | | | | | | | |
| Tempo | e. =108----- | | | | | | | | | | | | | | | | | | | |
| Dynamics | f----- | | | | | | ff----- sfz ff----- | | | | | | | | | | | | | |
| Meter/Rhythm | 3/8  | | | | | | | | | | | | | | | | | | | |
| Tonality | G Center----- | | | | | | Ab Center----- | | | | | | | | | | | | | |
| Harmonic Motion | [G,A,D]----- | | | | | | Ab/Db----- E----- | | | | | | | | | | | | | |
| Orchestration | PM-HN/TP/TB, HM-WW/TU | | | | | | PM-FL/CL/TP, AC-HN/TB/TU | | | | | | | | | | | | | |
| General Character | Shimmering, Exciting | | | | | | Pounding, Gaining Intensity | | | | | | | | | | | | | |
| Means for Expression | Woodwind trills, keep pulse and stay in time. Brass provide the blight-hearted dance feel. | | | | | | Orchestration in polyphony, Melody vs. Accompaniment. Melody provides hemiola over the accompaniment's 8 th note pulse. | | | | | | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | Super-metric Patterns, Transition to 3/8, focus on Horn I entrance and trumpet melody. | | | | | | Hemiolas need to subdivide through and listen to constant 8 th note pulse for solidification Super-metric Patterns to emphasize the desired phrasing. | | | | | | | | | | | | | |
| | 2 | - | 2 | - | 2 | - | 2 | - | 2 | - | 3 | - | - | 4 | - | - | - | 3 | - | - |

| Measure # | 201 | 202 | 203 | 204 | 205 | 206 | 207 | 208 | 209 | 210 | 211 | 212 |
|--|--|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| Form | Coda III----- | | | | | | | | | | | |
| Phrase Structure | | | | | | | | | | | | |
| Tempo | e. =108----- | | | | | | | | | | | |
| Dynamics | fff fff ----- sfz | | | | | | | | | | | |
| Meter/ Rhythm | 3/8 | | | | | | | | | | | |
| Tonality | G Center----- | | | | | | | | | | | |
| Harmonic Motion | [G,A,D]----- G | | | | | | | | | | | |
| Orchestration | PM-Brass/BN/BCL/OB/EH, AC-FL/CL/PC | | | | | | | | | | | |
| General Character | Massive, Augmenting, Pulsating | | | | | | | | | | | |
| Means for Expression | <p>Large sustained chords in melody, accented at fff, Lower voices and orchestration.</p> <p>Frantic septuplets in woodwinds.</p> | | | | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | <p>Defined pulse in super-metric patterns, Scalar septuplets in upper woodwinds. Create a final dynamic push and surge to the last notes. Allow final chord to ring at full value.</p> | | | | | | | | | | | |
| | 2 | - | 2 | - | 3 | - | - | 4 | - | - | - | 1 |

Seating Chart: Concerto for 23 Winds



Acoustical Justification

For the *Concerto for 23 Winds* a typical wind ensemble seating chart was used. In this fashion, majority of the solo woodwind voices are staged either in the front arc, or on the outsides of the second arc. All of the brass voices are seating in the last arc so that their sound will carry over the ensemble. Bass voices such as bassoon, trombone, tuba, and bass clarinet are unified on the right side of the ensemble for balance and blend purposes as well.

Symphony Band Personnel

PICCOLO/FLUTE

Amy Heikes

Amanda Jolly

Kirsten McManus

OBOE/ENGLISH HORN

Cindy Knudsen

Jauni Novak

Will Paulson

BASSOON

Dr. Bruce Gbur*

Heather Hagstrom

Brian Long

BASS CLARINET

Amanda Clark

CLARINET

Chris Johnson

Christina Mason

Kevin Welch

Melissa Woodworth

TRUMPET

Darren Brooks

Garrett Parker

Becki Ronen

FRENCH HORN

Anna Eaverson

Adam Paxson

Karyn Schafer

Sharyn Worcester

TROMBONE

Mike Ruckert

Lyle Sobba

Bass Trombone Cody Wheeler

TUBA

Zack Corpus

*=Faculty

Listed alphabetically

Rehearsal Plan and Evaluation – Rehearsal #1

Ensemble:

KSU Symphony Band

Rehearsal Date: 2/19/07

Announcements: None

Literature: 1. Hartley Concerto for 23 Winds- IV
2. Hartley Concerto for 23 Winds- I

Time: 10 min
Time: 10 min

| Concerto for 23 Winds, Movements IV and I | Evaluation of the Lesson |
|--|--|
| <p>A) Mvt. IV m. 158-Allegro to End 1) Transition in 3/8 (m.166-End) -Supermetric Patterns -Phrasing and Growth in 3/8 section -Tone and release of last pitch</p> <p>B) m.124-Andante 1) Transitions into m.143 -Fermata @ m. 142-watch for downbeat 2) Transition to m. 158, fermata in m. 157</p> <p>C) Mvt. IV Beginning to m. 36, Tp., Tb., Solos</p> <p>D) Mvt. I Introduction-Andante Flow, Style, and phrasing -Chromatic leaning and resolutions -Brass attacks and releases of articulate notes in intro.</p> <p>E) Measure 37 1) Jolly, Happy feel from bassoons 2) Transition into Clarinets in m. 41 3) Return of Theme in measure 45</p> | <p>A) Trombone and Trumpet parts in counterpoint sections are not learned completely yet. Solo trumpet, flutes and piccolos are not playing correct rhythms in measure 187. A clearer ictus, making use of the tip of the stick will help to define the pulse throughout the hemiola section. Tone and release of last pitch was excellent, got better every time.</p> <p>B) Solo work in Andante was great. Transitions went well after explanation</p> <p>C) Trumpet and Trombone solos are not ready.</p> <p>D) Consider different 5/4 patterns. Combinations on three and two may work better than a five pattern</p> <p>E) Very well played by the bassoons and strong clarinet transitions.</p> |

Rehearsal Plan and Evaluation – Rehearsal #2

Ensemble:

KSU Symphony Band

Rehearsal Date: 2/21/07

Announcements: None

Literature: 1. Hartley Concerto for 23 Winds- I
2. Hartley Concerto for 23 Winds- III

Time: 20 min
Time: 20 min

| Concerto for 23 Winds, Movements I and III | Evaluation of the Lesson |
|---|--|
| <p>A) Mvt. I, mm. 27-36. Solidify pulse in all performers -Horn calls, style and time. Brass melody attacks. Woodwind entrances. -Passing of 16th notes in time (clear ictus and solid cueing)</p> <p>B) mm. 37-56. Passing 16th notes in the melodic fragments -Return of original theme in brass, dynamic contrast, show this through size of rebound and pattern</p> <p>C) mm. 56-85. Tpt solo is new legato material, combined with rigid accompaniment from brass.</p> <p>D) Mvt. III. Treatment of the opening theme. Soothing the first time, pushing ahead each consecutive time. -Importance of BSN 2 Bb. -Movement of 8th notes throughout ensemble (bend time)</p> <p>E) Return of opening theme in mm. 35, treatment of solo lines in terms of balance and blend</p> <p>F) Flute solo in mm. 48, Unison CL in 51, Chorale in mm. 53</p> | <p>A) Once weight and direction was defined, the performance was very strong. Dynamics should not overbalance melody. -Passing 16th themes will constantly need addressing. Soloist and individuals in ensemble must be active throughout.</p> <p>B) Good contrasting dynamics</p> <p>C) Soloist can play out. Accompaniment is balanced well.</p> <p>D) Strong Bb from bassoon. -Oboe is doing well with the movement of time through the return of the original themes. -8th notes must be moved by all soloists.</p> <p>E) Good balance and soothing tone throughout</p> <p>F) Flute can take more time with solo in mm. 48 -Chorale in mm. 53 will be stretched and manipulated.</p> |

Rehearsal Plan and Evaluation – Rehearsal #3

Ensemble:

KSU Symphony Band

Rehearsal Date: 2/26/07

Announcements: None

Literature: 1. Hartley Concerto for 23 Winds- IV

Time: 15 min

2. Hartley Concerto for 23 Winds- I

Time: 10 min

| Concerto for 23 Winds, Movements IV and I | Evaluation of the Lesson |
|--|---|
| <p>A) Mvt. IV mm.1-25. Tp, Tb solos at beginning matching style with the entire ensemble in mm. 10-25. -Breadth of time on first articulation of the motive. -Separation of accented 8th notes in contrast to the quarter.</p> <p>B) mm. 32-80. Solo variations on opening theme with changing accompaniments. Balance of solos, style of accompaniment.</p> <p>C) mm. 80-104. Return of counterpoint themes (see ‘A’)</p> <p>D) mm.105-142. Preparation for Andante. -Work transition into Andante and the gradual style change of articulations and dynamics that ushers in the new section.</p> <p>E) Mvt. I mm. 1-26. Work Introduction with new pattern shapes. (divisions of 3 and 2) -New patterns allow for all entrances and releases to occur on a main beat within the shape of the pattern.</p> <p>F) Perform the entire movement. Check for retention from previous rehearsals and stop only if absolutely needed.</p> | <p>A) Solos were better in style, worked on tone and fluidity</p> <p>B) Show more style contrast as accompaniment changes</p> <p>C) Good overall, worked on horn balance</p> <p>D) Discuss with Dr. Tracz the need for conducting the new tempo before the ‘Andante’ section begins</p> <p>E) Divisions of three and two were received okay. Ensemble was slightly confused at the start and will require more work in next rehearsal.</p> <p>F) Did not have the chance to address the entire movement. This movement will be the first priority for the next rehearsal.</p> |

Rehearsal Plan and Evaluation – Rehearsal #4

Ensemble:

KSU Symphony Band

Rehearsal Date: 2/28/07

Announcements: None

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

Literature: 1. Hartley Concerto for 23 Winds- I, III, IV
2.

Time: 30 min
Time:

| Concerto for 23 Winds, Movements I, III, and IV | Evaluation of the Lesson |
|---|---|
| <p>A) Mvt. IV mm. 158-End, Continuity of Fugue ideas matching style and pulse throughout</p> <p>B) mm. 79-97, Fugue style and matching -Passing the melody off and picking the melody up</p> <p>C) mm. 97-143, Work transitions into and out of the Andante section.</p> <p>D) First performance run of the entire piece if possible</p> <p>E) With remaining time address the needs of the 1st or 4th movements</p> | <p>A) This is a trouble spot in terms of matching style across the brass instruments -The tendency is to sustain the final pitch of a motive too long</p> <p>B) Same issues as mm. 158-End</p> <p>C) Transitions work rather well</p> <p>D) Mvt. I, English Horn tuning issues required attention. -Consistently flat in mm. 63-71 solos</p> <p>E) There was not enough to time run the 3rd movement</p> |

Rehearsal Plan and Evaluation – Rehearsal #5

Ensemble:

KSU Symphony Band

Rehearsal Date: 3/2/07

Announcements: None

Literature: 1. Hartley Concerto for 23 Winds- I
2.

Time: 20 min
Time:

| Concerto for 23 Winds, Movements I and IV | Evaluation of the Lesson |
|---|---|
| <p>A) Movement I, Introduction -Focus on new 5/4 patterns -Allow ensemble to gain confidence with new conducting style.</p> <p>B) Balance and Blend of Brass in mm. 27-30. -Tendency for the horns to over play the melody</p> <p>C) Sustain and ensemble crescendo effect from mm. 66-72 -Crescendo idea is passed across ensemble and needs to reach a full double forte by mm. 72</p> <p>D) Dynamic and style contrast from mm 91-95 and 96-101.</p> <p>E) Work the short syncopated motive across the meter changes from mm. 111-118.</p> <p>F) Complete a full run of movement I</p> | <p>A) New 5/4 patterns took several tries for the ensemble to gain confidence. -Made ensemble aware of shifts from 2-3 to 3-2</p> <p>B) Balance of brass was very good during this rehearsal</p> <p>C) Parts are marked deceivingly. Changed some dynamics to correspond with the ensemble dynamic shift.</p> <p>D) Work on conducting the dynamic shift as well. Breath and cue into mm. 96 is crucial for success.</p> <p>E) Syncopated motive was well heard in the tinned orchestration</p> <p>F) Full run through was not completed due to time</p> |

Rehearsal Plan and Evaluation – Rehearsal #6

Ensemble:

KSU Symphony Band

Rehearsal Date: 3/9/07

Announcements: None

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

Literature: 1. Hartley Concerto for 23 Winds- I, IV

2.

Time: 25 min

Time:

| Concerto for 23 Winds, Movements I, III, and IV | Evaluation of the Lesson |
|---|---|
| <p>A) Begin with an evaluation of the brass progress on the 3/8 section at the end of movement IV</p> <p>B) Work the introduction to movement IV -Focus on consistent style of soloists</p> <p>C) mm. 31-63. Individual solos need to be prevalent above the accompaniment. -Staccato accompaniments do not need to be heavy</p> <p>D) Run Movement IV and proceed to a run through of movement I if time allows for recording purposes</p> | <p>A) Trumpets are still having difficulties lining up the 8th notes in mm. 190 and 193. -Waltz ‘weight’ was placed on each measure to reinforce the pulse</p> <p>B) Introduction solos were performed well</p> <p>C) Staccato accompaniment is not always precise upon the initial attack. -Focus on breath and cue in a light staccato style</p> <p>D) Both movements were recorded well</p> |

Rehearsal Plan and Evaluation – Rehearsal #7

Ensemble:

Rehearsal Date:

Announcements:

| |
|-----------------|
| Dress Rehearsal |
| |
| |
| |

Literature: 1.
2.

Time:
Time:

| Concerto for 23 Winds, Movements I, III, and IV | Evaluation of the Lesson |
|---|--|
| <p>A) Time will only allow for a run through of the entire piece</p> <p>B) Address any needed issues with Dr. Gibur -This will be the first opportunity for him to rehearse this piece with my conducting and he may require clarification with certain conducting patterns, transitions, and gestures</p> | <p>A) A full run through was accomplished</p> <p>B) All of Dr. Gibur’s needs were met in the time allowed.</p> |

Chapter VI *Incidental Suite* by Claude T. Smith

Unit I. Composer

Claude Thomas Smith was born in Monroe City, Missouri. He is known nationally for his work as a composer of school band, choir, and orchestra music. In addition, Smith was known to many as a wonderful conductor, clinician, and promoter of music education. For the band idiom, Smith wrote over 110 works including *Emperata Overture*, for which he is most well-known. Through his many compositions, Smith gained great fame and was offered many commissioning projects by groups like the Air Force Band, the Marine Band, and the Army Field Band.²⁴

Claude T. Smith received his undergraduate training at Central Methodist College in Fayette, Missouri and at the University of Kansas. After an extensive career in the public schools of Nebraska and Missouri, Smith accepted a position on the faculty of Southwest Missouri State University in Springfield, Missouri. While there he taught composition and theory, and conducted the University Symphony Orchestra.²⁵

Smith was also known for his love of sacred and choral music. Throughout his life he directed church choirs in three different states for over 24 years. It was shortly after conducting a Christmas Concert in Raytown, Missouri that Claude T. Smith died of a heart attack on December 13th, 1987.²⁶

²⁴ Bruce Moss. "God of Our Fathers," *Teaching Music Through Performance in Band*, vol 5 p.432.

²⁵ *Ibid.*, p. 432.

²⁶ Mary Jones, "Claude Thomas Smith: American Composer, Conductor, and Music Educator." (DMA. Dissertation, University of Missouri at Kansas City, Kansas City, Missouri, 1992)

Unit II. Composition

Incidental Suite by Claude T. Smith was composed in 1966. It is a three movement work beginning with *Tarantella*, followed by *Nocturne*, and concluding with *Rondo*. The *Tarantella* makes use of a 6/8 motive originally stated by the trumpets at the beginning of the piece. This motive is then developed and shared by many different voices across the ensemble. After several statements of the original theme, Smith uses the clarinet section to create a contrapuntal effect by layering entrances of the theme. The original idea is then restated in a thick, full-band texture and gradually fades into a soloistic conclusion that is both rhythmically challenging and extremely exposed.

The second movement, subtitled, *Nocturne* is a beautiful ballad that makes use of many different color contrasts and combinations through Smith's orchestration. The main theme of the *Nocturne* is presented at the start in the bassoon section. The theme is a three-note motive including an ascending minor seventh followed by a descending minor third. In the second section of the *Nocturne*, Smith labels the score with 'piu mosso'. This B section is designed to flow forward into a dramatic climax that is accented by the brass and some minimal percussion. Upon reaching the climax, Smith resolves into a return to the original three-note motive including some dark counter lines in the alto voices of the ensemble.

The final movement of the work is subtitled *Rondo* and follows the typical rondo form very closely. This entire movement makes up for the second movements' lack of percussion usage by imploring a standard 'battery percussion'. Through the use of the percussion section, Smith opens the Rondo with a four measure cadence that is nothing

short of bombastic. The B section of the *Rondo* can be rhythmically difficult because of its use of sixteenth note pick-ups and a somewhat out of place 7/8 measure. After a return to the A section the movement's C section provides some contrast to the first two sections by taking the approach of a march-style. Within the C sections Smith alternates between 6/8 and 4/4 several times to create a very unique feel to the march-style he sets at the beginning of the section. Smith completes the Rondo with a D.S. back to the main theme in measure 5, followed by a uniquely written Coda intended to surprise the audience with an 'extra' entrance of the solo snare drum in the style of the beginning of the movement, which ushers in one final chord that grows from *piano* to *fortissimo* thus completing the entire work.²⁷

Unit III. Historical Perspectives

With *Incidental Suite* being composed in 1966, the work was published eight years into Smith's twenty year teaching career. Because Smith was an accomplished music educator at this time, it stands to reason that his works were mostly composed for high school level musicians. *Incidental Suite*, *Emperata Overture*, and *Dramatic Prelude* are all examples of compositions by Smith that present high school musicians with tonal and rhythmic challenges that are both teachable and attainable by most high school bands. The true purpose of *Incidental Suite*'s composition seems to be unknown, but it may have been composed specifically for one of Smith's own ensembles.

²⁷ Norman Smith, "Program Notes for Band" Claude T. Smith, *Incidental Suite*, p. 547.

Unit IV. Technical Considerations

Movement I. Tarantella

The technique required by any individual performer is not great in this movement. However, the performer's ability to balance, blend, and unify rhythms is paramount to the ensemble's success. Many of the movements' themes are augmented through the use of meter extensions and require the performers to constantly stay active and not assume their parts.

All melodic aspects of the piece are within the key of concert F Major, which presents very few problems for the performers. The clarinet fugue in measures 65-85 is by far the most demanding portion of the movement, and it requires a nimble sound from the bass clarinet that is not often easily obtained in young bands.

Movement II. Nocturne

The tonality of this movement presents no great difficulties by firmly establishing itself in concert D minor. There is only one rhythmic issue that requires the anticipation of troubles and it occurs first in a flute solo in measure 27, and then again in the oboe and clarinet parts in measure 106. The only other possible difficulties that a young band may encounter will be the accidentals used in both *piu mosso* sections of the piece. However, these sections are exact replicas of each other and will not require too much attention.

Movement III. *Rondo*

This movement requires aggressive and confident playing from most sections of the ensemble, especially trumpets and percussion. The trumpets often introduce the return of the main thematic material by performing two sets of double-tongued sixteenth notes. With a younger band, the conductor may be required to simplify this rhythm into four eighths for some of the players to produce the best clarity possible. The percussion also will require some attention, as they both begin and end the movement with very bombastic cadences that must be played accurately.

In measures 14-18 of the rondo's B section there are two rhythmic concerns that may cause issues with ensemble pulse. The first is the low brass and reeds $1/16^{\text{th}}$ note pick up into measure 14. These players should focus on breathing together to establish a unified attack. Second, measure 18 is unique to the movement because of the composer's use of the $7/8$ time signature. This measure can prove difficult if the percussion and low brass and low reeds are unable to maintain pulse throughout. Conductors should rely upon the percussion to provide a solid downbeat, and the winds to push the pulse into the next measure.

Unit V. Stylistic Considerations

Movement I. *Tarantella*

Accents and slurs are crucial in the proper performance of this movement. The opening motive in the trumpets can present some troubles because of the slur from B to D, which will require a great deal of confidence and air support. This motive is then

echoed across the movement, and will always require a unified style of attack. When the motive is slurred, the articulation should be approached in the same fashion as a standard 'slur-two, tongue-two' set of sixteenth notes as in measures 1, 3, and 5-6.

During the statements of the main thematic material, attention should be focused on the lyrical line of the alto clarinet, bassoons, alto saxophones, and baritones. When balanced correctly, the lyrical idea provides a unique coloration to a theme that is repeated several times.

Movement II. *Nocturne*

Care is to be given to all accompaniment lines in the opening statement of Theme A from measures 5-31. The soloist will require that the accompaniment shape the line and listen in to the melodic contour. As in measures 20-22, when the main theme is approaching a cadence point, the pace of the harmonic rhythm increases. Accompaniment performers would benefit from a clear understanding of their role in the coming cadence so that specific pitches may be brought out to enhance these cadence points. To do this, conductors should focus on the contour of the accompaniment, while allowing the soloist the freedom to complete the cadence.

Movement III. *Rondo*

On the whole this movement is to be played strong but light enough so that rhythm and articulation are very clear and precise. The majority of the movement is accented, with the exception of Theme C, which requires a light-hearted dance style that alternates between 6/8 and 4/4 meters. While tempo is to be maintained along with a

'March style' accompaniment the half notes and quarter notes of measures 38 and 44 should be played at full value and very legato to create a stylistic contrast between itself and the accompaniment.

Unit VI. Musical Elements

Movement I. Tarantella

During the statements of the main thematic material, attention should be focused on the lyrical line of the alto clarinet, bassoons, alto saxophones, and baritones. When balanced correctly, the lyrical idea provides a unique coloration to a theme that is repeated several times.

Attention should also focus upon dynamic contrast, especially the use of dynamics in the accompaniment lines from measures 31-53 and 86-108. A clear distinction should be made in each of these sections between 'forte-piano' accents with crescendos, and those without.

Lastly, the works' B section, beginning in measure 31 and again in measure 86 must seek to achieve a sense of forward motion as fragments of thematic material are passed from instrument to instrument. The sole purpose of this section is to bring the listener back to the original theme. Therefore, consistency of a driving, internal eighth note subdivision across the ensemble is required for effective performance.

Movement II. Nocturne

Solos in the flute, alto saxophone, and clarinet will require very expressive playing and a musical shape that will require constant dynamic motion. In the two large

'*piu mosso*' sections from measures 32-58 and 76-102 the conductor would serve the ensemble best by allowing the performers to move the line forward themselves by placing the responsibility of tempo flux on the performers with the moving lines. This may require a slightly more mature ensemble to achieve, but it will most certainly increase the maturity of the group once a mutual understanding of forward motion is achieved. Each of these sections culminates in a fermata chord, which crescendos to the opening interval of a minor seventh. This interval should be performed in such a way that it leads into the tension of the suspensions that occur in the oboe, clarinets, trumpets, and trombones, as in measures 58 and 103. These suspensions and releases are the heart of this movement and should be played very musically by the ensemble.

Movement III. *Rondo*

Due to the form of the movement (rondo), dynamic contrast is required at all times to ensure a musical performance. This movement can very easily turn into a loud march that becomes over-bearing to the listener if dynamic markings are not closely followed. Theme C for instance is marked at *mezzo forte*, but could actually be performed at *piano* to foster even more musical contrast from that of the repeated Theme A. These small dynamic details must be attended to, or a bland performance containing a lack of contrast and musicality may occur.

Unit VII. Form and Structure

Movement I. *Tarantella*

| | |
|------------|--------------------|
| m. 1-8 | Introduction |
| m. 9-22 | Theme A |
| m. 23-30 | Theme A1 |
| m. 31-53 | Theme B |
| m. 54-65 | Theme A1 |
| m. 66-85 | Fugue on Theme A |
| m. 86-108 | Theme B |
| m. 109-120 | Theme A1 |
| m. 121-130 | Theme A |
| m. 131-140 | Codetta on Theme A |

Movement II. *Nocturne*

| | |
|------------|--------------|
| m. 1-15 | Introduction |
| m. 16-31 | Theme A |
| m. 32-49 | Theme B |
| m. 50-58 | Theme C |
| m. 59-75 | Theme A |
| m. 76-93 | Theme B |
| m. 94-102 | Theme C |
| m. 103-110 | Theme A |

m. 111-119 Codetta on Theme A

Movement III. *Rondo*

m. 1-4 Introduction

m. 5-13 (D.S.) Theme A

m. 14-27 (Coda) Theme B

m. 28-35 Theme A

m. 36-47 Theme C

m. 48-55 Transitory to Theme A (D.S. al Coda)

m. 56-63 Coda

Unit VIII. Suggested Listening

Smith, Claude T., *Dramatic Prelude*

Smith, Claude T., *Emperata Overture*

Smith, Claude T., *Eternal Father Strong to Save*

Smith, Claude T., *Flight*

Smith, Claude T., *God of Our Fathers*

Smith, Claude T., *Incidental Suite*

Smith, Claude T., *Variations on a Hymn by Louis Bourgeois*

Smith, Claude T., *Variations on a Revolutionary War Hymn*

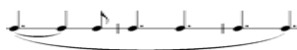
| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
|---|--|----|---|--------|----|----|---|---|--|----|----|----|---|-----|----|----|----|----|----|----|
| Form | Introduction----- | | | | | | | | Theme A ----- | | | | | | | | | | | |
| Phrase Structure | Introduction | | | | | | | | Transition | | | | A | | | | | | | |
| Tempo | Allegro Vivo----- | | | | | | | | | | | | | | | | | | | |
| Dynamics | ff | ff | | ff | ff | ff | | | | | | | > | p | mf | | | | mf | |
| Meter/Rhythm | 6/8 | | | | | | | | | | | | 9/8 | 6/8 | | | | | | |
| Tonality | d minor----- | | | | | | | | | | | | | | | | | | | |
| Harmonic Motion | d | A | d | A----- | | | | | d | G | d | Bb | d | G | d | Bb | d | G | Bb | d |
| Orchestration | PM- TP vs. TB/TU Call and Response | | | | | | | | AC-BCL/HN/TB/TU | | | | PM- FL/CL, AC- BCL/HN/TB/TU | | | | | | | |
| General Character | Declaratory, Fighting | | | | | | | | Popping, Jumping | | | | light, bouncy and vibrant | | | | | | | |
| Means for Expression | Strong Ictus in right hand and defined cues with left will properly display the desired style. Pep beat to begin is also crucial. Must be in time and style. | | | | | | | | Dotted quarter note accents should be clearly seen. | | | | Clearly define cue for the melody in mm. 13 and an ictus with a light and bouncy style. | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | Once performed at true 'Allegro Vivo' conduct in a 'half-time' feel to aid in the exaggeration of the accented pitches and the weight of the first note of each measure. | | | | | | | | Shape the decay of the accompaniment to prepare for the entrance of theme A. | | | | Try to not get in the way during the 9/8 measures. Allow the ensemble to subdivide and find the pulse. Accompaniment is the key to a solid foundation of pulse throughout this section. | | | | | | | |


| Measure # | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | | |
|--|---------------------|-----|---|----|----|-----|----|----|-----|----|---|----|----|----|----|----|----|----|----|----|--|--|
| Form | Theme A Cont'd----- | | | | | | | | | | Development----- | | | | | | | | | | | |
| Phrase | A | | A' | | | | | | | | B | | | | | | | | | | | |
| Structure | A | | A' | | | | | | | | B | | | | | | | | | | | |
| Tempo | Allegro Vivo----- | | | | | | | | | | | | | | | | | | | | | |
| Dynamics | p < | | mf | | | | | | | | fp / mf | | f | | fp | | | | | | | |
| Meter/ Rhythm | 6/8 | 9/8 | 6/8 | | | 9/8 | | | 6/8 | | | | | | | | | | | | | |
| Tonality | d minor----- | | | | | | | | | | A Major----- | | | | | | | | | | | |
| Harmonic Motion | d | d | d | G | d | Bb | d | G | Bb | d | A----- | | | | | | | | | | | |
| Orchestration | PM- FL/CL | | PM- FL/CL/AX, CM-EU/BN/BCL/TX, AC-TAM/TU/TB/HN/BX | | | | | | | | PM-TP/TB, CM-FL, AC-CL/AX/TX/TU | | | | | | | | | | | |
| General Character | frantic | | Chaotic Dancing | | | | | | | | Call and response between a Fanfare and Raindrops | | | | | | | | | | | |
| Means for Expression | --- | | At this point the appearance of a counter melody requires the conductor's full attention. Show the fluidity of the counter line with the left hand as pulse is maintained with the right. | | | | | | | | Sudden style changes are required of performers and conductor. Brass entrances require a full breath and solid attack with baton, woodwinds need to be lighter almost like splashing raindrops. | | | | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | --- | | The entire ensemble is either melody or accompaniment with the exception of euphonium, tenor sax, and bassoon. This counter line must be balanced too. | | | | | | | | Brass must not crescendo after forte piano attacks. Use left hand to 'tap' the woodwind entrances and the Right to show strength of brass attacks. | | | | | | | | | | | |

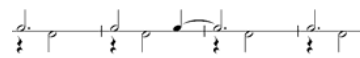
| Measure # | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | |
|--|-------------------------|----|---|----|----|----|----|----|----|----|----|----|----|--|----|----|---|--------|----|----|--|
| Form | Development Cont'd----- | | | | | | | | | | | | | Theme A----- | | | | | | | |
| Phrase | B | | B' | | | | | | | | | | | Transition | | | A | | | | |
| Structure | B | | B' | | | | | | | | | | | Transition | | | A | | | | |
| Tempo | Allegro Vivo----- | | | | | | | | | | | | | | | | | | | | |
| Dynamics | f > | | mf----- < fp ff ff | | | | | | | | | | | ff > p | | | mf/ff | | | | |
| Meter/ Rhythm | 6/8 | | | | | | | | | | | | | | | | | | | | |
| Tonality | A----- | | A----- | | | | | | | | | | | d minor----- | | | | | | | |
| Harmonic Motion | A----- | | A----- (A, E, D) A----- | | | | | | | | | | | d | G | d | Bb | d----- | | | |
| Orchestration | PM-TP/TB | | PM-HN/TP, AC-BN/TU/TB/BX/TX/CL/FL/OB/PC | | | | | | | | | | | AC-BCL/TB/TP/TU/PC | | | | | | | |
| General Character | Broken | | Reforming and Becoming Vibrant again | | | | | | | | | | | Familiar, jumping | | | Call to the Dance | | | | |
| Means for Expression | --- | | A forward sense of energy is required from the baton and the performers to complete the overall transition back into Theme A. | | | | | | | | | | | Dotted quarter note accents should be clearly seen from right hand. | | | Clearly define cue for the melody and an ictus with a light and bouncy style. | | | | |
| Conducting Concerns/ Rehearsal Considerations | --- | | Crescendos in measure 48 and 49 should be lead by the horns. However do not show too loud of a dynamic too soon. The final return comes as the pick-up into mm. 54 and all strength should be directed towards that resolution. | | | | | | | | | | | Shape the decay of the accompaniment to prepare for the entrance of theme A. | | | Accompaniment needs to provide solid foundation. | | | | |

| Measure # | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 |
|---|---|-----|----|----|--|----|----|--|----|----|----|----------------------------------|----|----|----|---------------------------|----|----|----|----|
| Form | Theme A | | | | Transition | | | Fugue on Theme A----- | | | | | | | | | | | | |
| Phrase Structure | A | | | | Transition | | | C | | | | C' | | | | C'' | | | | |
| Tempo | Allegro Vivo----- | | | | | | | | | | | | | | | | | | | |
| Dynamics | ff ----- | | | | f ----- | | | f ----- | | | | f ----- | | | | f mf ----- | | | | |
| Meter/Rhythm | 9/8 | 6/8 | | | 9/8 | | | 6/8 | | | | | | | | | | | | |
| Tonality | d minor----- | | | | | | | | | | | | | | | | | | | |
| Harmonic Motion | d | | Bb | d | Homophonic | | | Homophonic | | | | Duet (d) | | | | Trio (d) | | | | |
| Orchestration | PM- FL/CL/AX, CM-BN/BCL/, AC-TU/TB/HN | | | | PM-CL solo | | | PM-2 nd CL----- | | | | PM-2 nd CL + BCL----- | | | | + 1 st CL----- | | | | |
| General Character | Call to the Dance Floor | | | | Abrupt, exposed | | | Solitary Dancer grabbing partners on the floor | | | | | | | | | | | | |
| Means for Expression | Clearly define cue for the melody in mm. 13 and an ictus with a light and bouncy style. | | | | Focus facial expression on clarinets. | | | Fugue on Theme A travels through the entire clarinet section. Cueing all entrances is paramount to success. Ictus should remain light and crisp throughout the Fugue. | | | | | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | Accompaniment is the key to a solid foundation of pulse throughout this section. | | | | Immediate exposed 2 nd clarinets will take some rehearsing for comfort and ease of performance. | | | Each part needs to rebalance upon the entrance of a new voice. Chromatic resolutions are to be tuned and brought out. Tarantella style and pulse must be maintained. | | | | | | | | | | | | |


| Measure # | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
|--|-----------------------|--|----|----|----|---|----|----|----|----------|----|----|----|----|----|----|----|----|-----------|-----|
| Form | Fugue on Theme A----- | | | | | Development ----- | | | | | | | | | | | | | | |
| Phrase | C | | | | | B | | | | | | | | | | | | | B' | |
| Structure | | | | | | | | | | | | | | | | | | | | |
| Tempo | Allegro Vivo----- | | | | | | | | | | | | | | | | | | | |
| Dynamics | | f ----- | | | | fp ----- | | f | | fp ----- | | | | | | f | | mf | | |
| Meter/ Rhythm | 6/8 | | | | | | | | | | | | | | | | | | | |
| Tonality | d minor ----- | | | | | A ----- | | | | | | | | | | | | | | |
| Harmonic Motion | -- | Quartet (d) | | | | A | D | A | D | A | | A | | | | | | | | A |
| Orchestration | -- | + 3 rd CL----- | | | | PM-TP/TB, CM-FL, AC-CL/AX/TX/TU | | | | | | | | | | | | | PM-HN/TP | |
| General Character | -- | Gaining Momentum | | | | Call and response between a Fanfare and Raindrops | | | | | | | | | | | | | Reforming | |
| Means for Expression | -- | Ictus should remain light and crisp throughout the Fugue. | | | | Sudden style changes are required of performers and conductor. Brass entrances require a full breath and solid attack with baton, woodwinds need to be lighter almost like splashing raindrops. | | | | | | | | | | | | | ---- | |
| Conducting Concerns/ Rehearsal Considerations | -- | Each part needs to rebalance upon the entrance of a new voice. | | | | Brass must not crescendo after forte piano attacks. Use left hand to 'tap' the woodwind entrances and the Right to show strength of brass attacks. | | | | | | | | | | | | | ---- | |

| Measure # | 101 | 102 | 103 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 | |
|--|--|-----|--|-----|-----|-----|-----|-----|--|-----|-----|-----|--|-----|-----|-----|-----|-----|-----|-------|--|
| Form | Development----- | | | | | | | | Transition----- | | | | Theme A----- | | | | | | | Trans | |
| Phrase | B' | | | | | | | | Transition | | | | A' | | | | | | | | |
| Structure | | | | | | | | | | | | | | | | | | | | | |
| Tempo | Allegro Vivo----- | | | | | | | | | | | | | | | | | | | | |
| Dynamics | mf----- < f mf ff ff < | | | | | | | | > p | | | | mf ff----- | | | | | | | f | |
| Meter/ Rhythm | 6/8 | |  | | | | | | | | | | 9/8 | | 6/8 | | | | | | |
| Tonality | A ----- (A, E, D) A---- | | | | | | | | d minor ----- | | | | | | | | | | | | |
| Harmonic Motion | A ----- (A, E, D) A---- | | | | | | | | d | G | d | Bb | d | G | d | Bb | d | G | Bb | | |
| Orchestration | PM-HN/TP, AC-BN/TU/TB/BX/TX/CL/FL/OB/PC | | | | | | | | AC-BCL/HN/TB/TU | | | | PM- FL/CL/AX, CM-EU/BN/BCL/TX, AC-TAM/TU/TB/HN/BX | | | | | | | -- | |
| General Character | Reforming and Becoming Vibrant again | | | | | | | | Popping, Jumping | | | | Chaotic Dancing | | | | | | | -- | |
| Means for Expression | A forward sense of energy is required from the baton and the performers to complete the overall transition back into Theme A. | | | | | | | | Dotted quarter note accents should be clearly seen. | | | | At this point the appearance of a counter melody requires the conductor's full attention. Show the fluidity of the counter line with the left hand as pulse is maintained with the right. | | | | | | | -- | |
| Conducting Concerns/ Rehearsal Considerations | Crescendos in measure 103 and 104 should be lead by the horns. However do not show too loud of a dynamic too soon. The final return comes as the pick-up into mm. 109 and all strength should be directed towards that resolution. | | | | | | | | Shape the decay of the accompaniment to prepare for the entrance of theme A. | | | | The entire ensemble is either melody or accompaniment with the exception of euphonium, tenor sax, and bassoon. This counter line must be balanced too. | | | | | | | -- | |

| Measure # | 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 | 136 | 137 | 138 | 139 | |
|---|---|------------------------------------|---|-----|-----|-----|-----|-----|-----|---------------------------------|---|-----|-----|-----|-----|-----|-----|-----|-----|--|
| Form | Theme A ----- | | | | | | | | | | Codetta ----- | | | | | | | | | |
| Phrase Structure | Transition | | A'' | | | | | | | | Codetta | | | | | | | | | |
| Tempo | Allegro Vivo----- | | | | | | | | | | | | | | | | | | | |
| Dynamics | f | | mf p----- | | | | | | | | mf----- mf > pp | | | | | | | | | |
| Meter/Rhythm | 6/8 | 9/8 | 6/8 | | | | 9/8 | | 6/8 | |  | | | | | | | 9/8 | | |
| Tonality | d minor ----- | | | | | | | | | | | | | | | | | | | |
| Harmonic Motion | Homo- phonic | d | G | d | Bb | d | G | Bb | d | d ----- | A/G | d | | | | | | | | |
| Orchestration | PM-FL/CL | PM-FL/CL, CM-BN, AC-TU/TB/HN/CL/PC | | | | | | | | PM-FL/OB/BN/BCL/TP/TB/CL AC-Tam | | | | | | | | | | |
| General Character | Brief | | Dance floor is emptying | | | | | | | | Quickly Fading | | | | | | | | | |
| Means for Expression | Exposed solos require eye contact. | | Show the thinning texture and dynamics with the communication triangle | | | | | | | | Cueing of exposed solos in a consistent pulse. Clear preparatory beat for muted brass. | | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | Usher in the new melody at a new dynamic. | | Retain the style of the music despite the new dynamics. There are new levels of balance to be addressed. Balance to the Bassoon Counter Line. | | | | | | | | Release and attack the final pitch clearly. A round sound on the release is preferred. Soloists must pass the line off, do not clip the last note of a solo. Muted Brass provide a unique contrast in accompaniment and should be heard and cued. | | | | | | | | | |

| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
|---|--|---|---|---|---|---|----|---|----|----|----|--|----|----|---------|---|----|----|----|----|
| Form | Introduction ----- | | | | Theme I ----- | | | | | | | Transition ----- | | | | Theme I ----- | | | | |
| Phrase Structure | Intro | | | | A | | | | | | | Transition | | | | A' | | | | |
| Tempo | Andante ----- rit..... | | | | | | | | | | | Andante ----- | | | | | | | | |
| Dynamics | mp ----- | | | | p ----- | | | | | | | p ----- | | | | mf ----- | | | | |
| Meter/Rhythm | 3/4 | | | | 2/4 | | | | | | | 3/4  | | | | | | | | |
| Tonality | d minor ----- | | | | Chromatic----- | | | | | | | d minor ----- | | | | | | | | |
| Harmonic Motion | A ----- | | | | Bb | A | Ab | G | Gb | F | E | Eb | d | g7 | d ----- | d | g | d | Bb | d |
| Orchestration | PM-BN/OB -Solos | | | | PM-FL, HM-HN/CL/OB | | | | | | | HM-BCL/CL/SB | | | | PM-AX, HM-BCL/CL/SB, CM-FL | | | | |
| General Character | Free and Moving | | | | Lovingly | | | | | | | Calming, Soothing | | | | Tender and Sweet | | | | |
| Means for Expression | Homophonic Solos with no accompaniment create a open texture. | | | | Precise ictus is required for the staccato accompaniment to play accurately This is the first full appearance of theme I. | | | | | | | A slow and lazy waltz must dominate the texture lead by the bass clarinet. | | | | Alto Sax melody is paramount to the texture until it is blended with the flute. Dynamically the work begins to open up. | | | | |
| Conducting Concerns/ Rehearsal Considerations | Weight should be placed on the opening pitches of the motive. Soloists should make good use of rubato until the pick-ups into measure 5. | | | | Conductor should focus on the solo only for the slight stretching of time at cadence points. Conduct with the accompaniment, show all articulations and releases in the style of the music. Accompaniment can also play into the descending chromatic line. | | | | | | | Conductor should express the idea of a push on beat 1, a glide on beat 2, and a lift on beat 3. Each instrument must be aware of its role. | | | | Accompaniment waltz needs to decrescendo into mm. 16 to accommodate for the melodic development. | | | | |

| Measure # | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | | | | | | |
|---|--|----|----|---|----|----|----|----|----|----|----|---|----|----|------------|----|----|---------------|----|----|-------------------------|--|--|--|--|--|
| Form | Theme I Cont'd ----- | | | | | | | | | | | Theme II ----- | | | | | | | | | | | | | | |
| Phrase Structure | A' | | | A'' | | | | | | | | B | | | | | | | | | | | | | | |
| Tempo | Andante ----- | | | | | | | | | | | Piu Mosso ----- | | | | | | | | | | | | | | |
| Dynamics | p ----- | | | p ----- | | | | | | | | mf < > | | | mf f > f > | | | mf < > | | | | | | | | |
| Meter/Rhythm | 3/4 | | | | | | | | | | | | | | | | | | | | | | | | | |
| Tonality | d minor ----- | | | | | | | | | | | G ----- | | | | | | | | | | | | | | |
| Harmonic Motion | d | | | d ----- Eb7 | | | | | | | | d ----- | | | G | | | G Center----- | | | | | | | | |
| Orchestration | PM-AX, HM-BCL/CL/SB, CM-FL | | | PM-AZ/FL, AC-TU/CL/BCL | | | | | | | | | | | | | | | | | PM-HN/TB/TP/FL, HM-Rest | | | | | |
| General Character | Tender and Sweet | | | Lazily, yet beautiful | | | | | | | | Shifting and Evolving | | | | | | | | | | | | | | |
| Means for Expression | Alto Sax melody is paramount to the texture until it is blended with the flute. | | | As the melodic content begins to develop slightly, the emotion of performer and conductor must also grow. Allow the flute and alto sax to provide each other with tensions and releases. | | | | | | | | Independent 'hairpin' dynamics must be the sole responsibility of each performing section. All non-moving lines are to remain softer and static until mm. 39 and 48. At these points a unified sweeping crescendo is required to shape and finalize the motive's development. | | | | | | | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | Accompaniment waltz needs to decrescendo into mm. 16 to accommodate for the melodic development. | | | Accompaniment should grow along with the texture change. Open up the conducting pattern and use a warm and tender facial expression to elicit emotional playing. Flute pitch at the end of phrase may need to be addressed. | | | | | | | | 'Piu Mosso' provides the conductor with some freedoms that are to be explored until a proper contrast is achieved from theme I. Individual eye contact and cues are imperative in this section due to the ethereal and floating sensation of loss of time. | | | | | | | | | | | | | | |

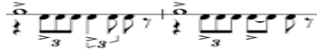
| Measure # | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 |
|---|---|----|----|----|----|----|----|----|----|---|-----|---------|-----|---------|---|----|----------|----|----------------|----|
| Form | Theme II Cont'd ----- | | | | | | | | | Theme III ----- | | | | | | | | | Theme I | |
| Phrase Structure | B' | | | | | | | | | C | | | | | | | | | A'' | |
| Tempo | Piu Mosso ----- Y | | | | | | | | | | | | | | | | | | Andante -- | |
| Dynamics | < > mf f > f < > | | | | | | | | | mf < f < ff fp <ff | | | | | | | | | f ----- | |
| Meter/Rhythm | 3/4 | | | | | | | | | 4/4 | 3/4 | 4/4 | 3/4 | 4/4 |  | | 3/4 | | | |
| Tonality | Bb ----- | | | | | | | | | Db | | E | | G | | A | d m----- | | d minor--- | |
| Harmonic Motion | Bb ----- Sound Mass----- | | | | | | | | | Db ----- | | E ----- | | G ----- | | A | A | A | d ----- | |
| Orchestration | PM-HN/TB/TP/FL, HM-Rest | | | | | | | | | PM-AX/CL, HM-TB/TU/BX/BN, AC-HN/EU | | | | | | | | | PM-FL/CL/EU/AX | |
| General Character | Shifting and Evolving | | | | | | | | | Preparing to Return while Evolving | | | | | | | | | Lush | |
| Means for Expression | Independent 'hairpin' dynamics must be the sole responsibility of each performing section. All non-moving lines are to remain softer and static until mm. 39 and 48. At these points a unified sweeping crescendo is required to shape and finalize the motive's development. | | | | | | | | | Fluid melodic statements should be legato and connected. Each new statement of the melodic content is designed to be stronger and bolder than the last leading up to the climatic accents with percussion and the fermata into mm. 59 where the main theme returns. | | | | | | | | | ----- | |
| Conducting Concerns/ Rehearsal Considerations | 'Piu Mosso' provides the conductor with some freedoms that are to be explored until a proper contrast is achieved from theme I. Individual eye contact and cues are imperative in this section due to the ethereal and floating sensation of loss of time. | | | | | | | | | Conduct must be clear on the treatment of the fermata. Baton style must be indicative of the style to be performed by the ensemble. As the ensemble approaches the climax, the music becomes more rigid and fierce. Emphasize the chromatic harmonies of the accompaniment as they lead into the new statements of melodic content. | | | | | | | | | ----- | |

| Measure # | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 |
|---|---|----|----|-----|----|----|---|----|----|----|----|----|----|----|---------|--|----|----|----|----|
| Form | Theme I Cont'd ----- | | | | | | | | | | | | | | | Theme II ----- | | | | |
| Phrase Structure | A'' | | | | | | A''' | | | | | | | | | B | | | | |
| Tempo | Andante ----- rit..... | | | | | | | | | | | | | | | Piu Mosso ----- | | | | |
| Dynamics | f ----- > | | | | | | p ----- > | | | | | | | | | mf < mf > f > | | | | |
| Meter/Rhythm | 3/4 | | | | | | 2/4 | | | | | | | | | 3/4 | | | | |
| Tonality | d minor ----- | | | | | | | | | | | | | | | G ----- | | | | |
| Harmonic Motion | d ----- | | | Eb7 | d | C | B | Bb | A | Ab | bb | F | d | d | G ----- | | | | | |
| Orchestration | PM-EU/AX/BN/C:/FL, HM-TU/TB/BCL, AC-HN | | | | | | PM-FL/CL-Duet | | | | | | | | | PM-HN/TB/TP/FL, HM-Rest | | | | |
| General Character | Lush, Deep Heartache | | | | | | Thin and exposed, Insecure | | | | | | | | | Shifting and Evolving | | | | |
| Means for Expression | The initial suspension in the counter line should be bold and very emotive. Allow the main theme to be the focus. Balance to the full ensemble at the appropriate dynamic level. | | | | | | Flute and clarinet solos are suddenly alone. Sharpe contrast from the lush chorale section in terms of dynamics, orchestration and harmony as we shift back to the second theme in its original tonal center of G. | | | | | | | | | Independent 'hairpin' dynamics must be the sole responsibility of each performing section. All non-moving lines are to remain softer and static until mm. 83 and 92. | | | | |
| Conducting Concerns/ Rehearsal Considerations | The counter melody and harmony parts provide the lushness of sound and a sense of interplay must be achieved between these individual voices for the true emotion of the piece to be brought out. | | | | | | Freedom is to be given to the soloists to play off of each other. Conductor should remain far out of the way and needs to take control back gradually during the ritard of mm.73-75. The clarinet soloist should beware of m.70-71 were the flute solo is absent. | | | | | | | | | 'Piu Mosso' provides the conductor with some freedoms that are to be explored until a proper contrast is achieved from theme I. | | | | |

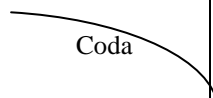
| Measure # | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
|--|--|----|----|----|---|----|----|----|----|----|----|----|----|---|-----|---------|-----|---------|----|-----|
| Form | Theme II Cont'd ----- | | | | | | | | | | | | | Theme III ----- | | | | | | |
| Phrase | B | | | | B' | | | | | | | | | C | | | | | | |
| Structure | B | | | | B' | | | | | | | | | C | | | | | | |
| Tempo | Andante ----- | | | | Piu Mosso ----- | | | | | | | | | | | | | | | |
| Dynamics | f < mf < > | | | | mf < > mff > f < > | | | | | | | | | mf mf ----- f < ff | | | | | | |
| Meter/ Rhythm | 3/4 | | | | | | | | | | | | | 4/4 | 3/4 | 4/4 | 3/4 | 4/4 | | |
| Tonality | G ----- | | | | Bb ----- | | | | | | | | | Db | | E | | G | | A |
| Harmonic Motion | G ----- G Center | | | | Bb ----- Sound Mass----- | | | | | | | | | Db ----- | | E ----- | | G ----- | | A |
| Orchestration | PM-HN/TB/TP/FL, HM-Rest | | | | PM-HN/TB/TP/FL, HM-Rest | | | | | | | | | PM-AX/CL, HM-TB/TU/BX/BN, AC-HN/EU | | | | | | |
| General Character | Shifting and Evolving | | | | Shifting and Evolving | | | | | | | | | Preparing to Return while Evolving | | | | | | |
| Means for Expression | At these points a unified sweeping crescendo is required to shape and finalize the motive's development. | | | | Independent 'hairpin' dynamics must be the sole responsibility of each performing section. All non-moving lines are to remain softer and static until mm. 83 and 92. At these points a unified sweeping crescendo is required to shape and finalize the motive's development. | | | | | | | | | Fluid melodic statements should be legato and connected. Each new statement of the melodic content is designed to be stronger and bolder than the last leading up to the climatic accents and the fermata into mm. 103 where the main theme returns. | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | Individual eye contact and cues are imperative in this section due to the ethereal and floating sensation of loss of time. | | | | 'Piu Mosso' provides the conductor with some freedoms that are to be explored until a proper contrast is achieved from theme I. Individual eye contact and cues are imperative in this section due to the ethereal and floating sensation of loss of time. | | | | | | | | | Conduct must be clear on the treatment of the fermata. Baton style must be indicative of the style to be performed by the ensemble. As the ensemble approaches the climax, the music becomes more rigid and fierce. Emphasize the chromatic harmonies of the accompaniment as they lead into the new statements of melodic content. | | | | | | |

| Measure # | 101 | 102 | 103 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 |
|---|------------|-----|---|-----|-----|-----|-----|-----|-----|-----|--|-----|-----|-----|--------|-----|-----|-----|-----|
| Form | Theme III | | Theme I ----- | | | | | | | | Coda ----- | | | | | | | | |
| Phrase Structure | C | | A'' | | | | | | | | Coda on A | | | | | | | | |
| Tempo | Piu M. Y Y | | A Tempo----- rit..... Y | | | | | | | | | | | | | | | | |
| Dynamics | fp < | | ff ----- > | | | | | | | | mf/p ----- p dim..... | | | | | | | | |
| Meter/Rhythm | | | 3/4 | | | | | | | | | | | | | | | | |
| Tonality | d m----- | | d minor ----- | | | | | | | | | | | | | | | | |
| Harmonic Motion | A ----- | | d ----- | | | | Eb7 | d | d | G | d | Bb | d | Eb7 | d----- | | | | |
| Orchestration | PM-AX/CL | | PM-EU/AX/BN/C:/FL, HM-TU/TB/BCL, AC-HN | | | | | | | | PM-FL, HM-BCL/TU/HN | | | | | | | | |
| General Character | Evolving | | Lush, Deep Heartache | | | | | | | | Fading Gently into the Distance | | | | | | | | |
| Means for Expression | ---- | | The initial suspension in the counter line should be bold and very emotive Allow the main theme to be the focus. Balance to the full ensemble at the appropriate dynamic level. | | | | | | | | The softer dynamics, thinner texture, and use of theme I solo motives creates the fading of our main motive idea from this movement. | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | ---- | | The counter melody and harmony parts provide the lushness of sound and a sense of interplay must be achieved between these individual voices for the true emotion of the piece to be brought out. | | | | | | | | This section mirrors the introductions use of soloist motives. However, the free reign of rubato cannot be given to each one measure solo. Time should remain consistent until the ritard in mm. 116. Allow the final clarinet solo to take their time and have the entire ensemble gradually fade into nothing. | | | | | | | | |

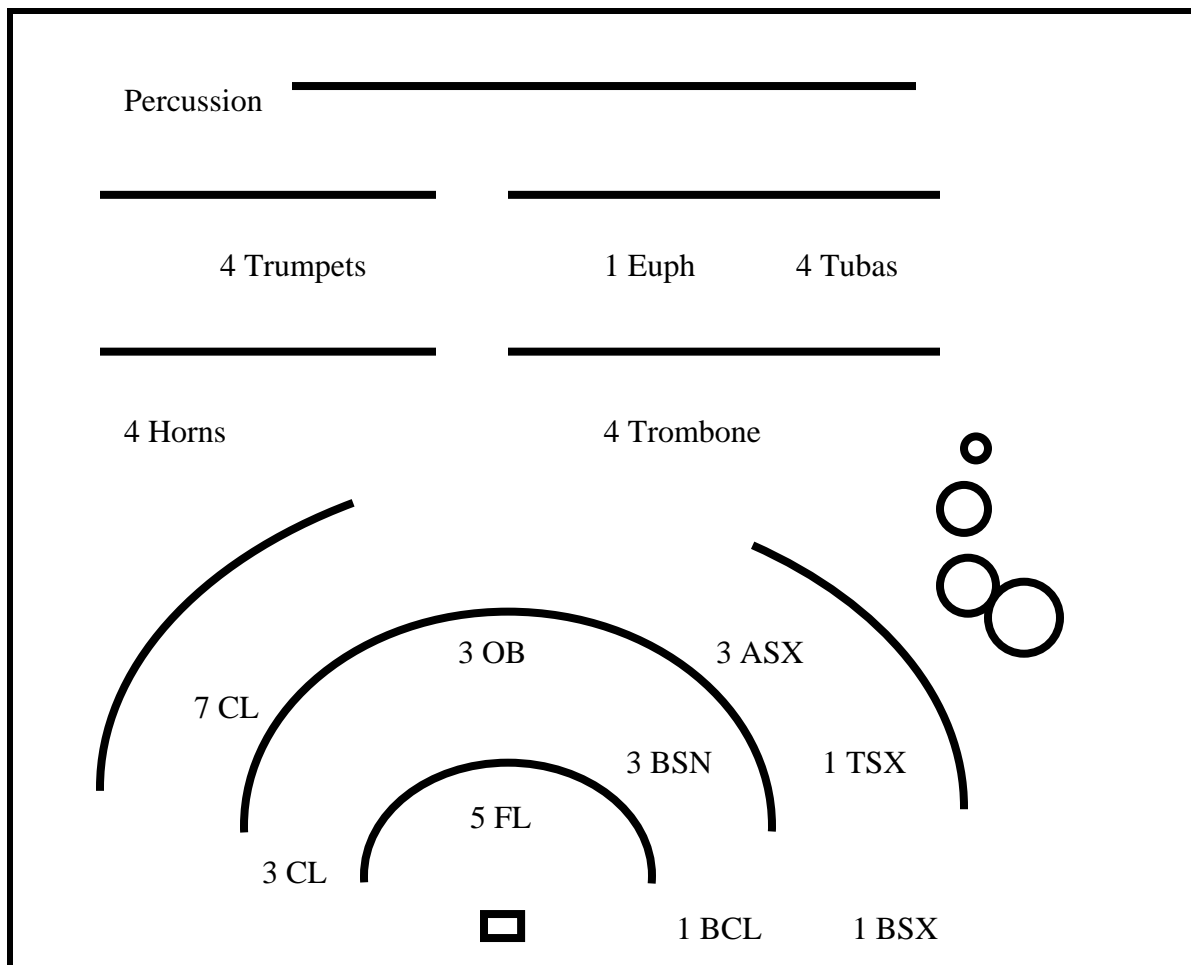
| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
|---|---|---|---|---|---|---|---|---|---|----|----|----|----|---|-----|---------|----|---------|----|-----|
| Form | Introduction ----- | | | | % A Section ----- | | | | | | | | | B Section ----- | | | | | | |
| Phrase Structure | Introduction | | | | a | | | A | | | a | | | b | | | | b' | | |
| Tempo | Allegro Moderato ----- | | | | | | | | | | | | | | | | | | | |
| Dynamics | ff ----- | | | | 1 st time ff 2 nd time pp----- | | | | | | | | | mf ----- | | | | | | |
| Meter/Rhythm | 4/4 | | | | | | | | | | | | | | | | | 7/8 | | 4/4 |
| Tonality | d minor----- | | | | | | | | | | | | | A ----- | | | | | | |
| Harmonic Motion | d | A | d | A | d | | | | | A | d | | | A/d | A/d | A ----- | | A ----- | | |
| Orchestration | PM-Percussion | | | | PM-TP/OB/CL, AC ALL Others | | | | | | | | | PM- Call and Response-Low Voices, Trumpets, and Woodwinds and Horns | | | | | | |
| General Character | Bombastic | | | | Declaration, Bold and Daring | | | | | | | | | Individual Assertions of Strength | | | | | | |
| Means for Expression | Battery Style Percussion cadence rhythmically states the opening theme. | | | | Full orchestration with contrasting motives creates a unique thematic concept. Sharpe dynamic contrast on the repeat. | | | | | | | | | Fanfare writing in the brass is traded between voices and only interrupted by aggressive percussion solos. | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | Solid attacks and clear ictus are required for tempo to be maintained into the trumpet pickups. | | | | Pulse is an issue on the repeat at a softer dynamic. The ensemble needs to have an internalized sense for the pulse throughout the piece. Pattern size, shape, and ictus must reflect the dynamic contrast. | | | | | | | | | 16 th note pickups in the brass must be clean and articulate. Allow the ensemble to be aware of the percussion in mm. 18. Do not allow the low brass to drag the quarter note triplet in mm. 22, keep the pulse steady at all times. | | | | | | |

| Measure # | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | | | | | | | | | | | | | | | | | | | | | |
|--|------------------------|----|--|----|----|----|----|---|----|----|----|----|----|----|--|-----|---------|-----|----|-----|---------|-----|--|--|--|--|--|---|---|--|--|--|--|---|--|---|--|--|--|--|--|
| Form | B Section Cont'd ----- | | | | | | | A Section ----- | | | | | | | C Section ----- | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Phrase | b' | | | | | | | c | | | | | | | a | | | | | | | A | | | | | | a | | | | | | d | | | | | | | |
| Structure | b' | | | | | | | c | | | | | | | a | | | | | | | A | | | | | | | a | | | | | | | d | | | | | |
| Tempo | Allegro Moderato ----- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Dynamics | mf----- | | fp < fp < fp < fp < | | | | | ff ----- | | | | | | | mf ----- | | | | | | f ----- | | | | | | | | | | | | | | | | | | | | |
| Meter/ Rhythm | 4/4 | |  | | | | | | | | | | | | | 6/8 | | 4/4 | | 6/8 | | 4/4 | | | | | | | | | | | | | | | | | | | |
| Tonality | A ----- | | E ----- | | | | | d ----- | | | | | | | G ----- | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Harmonic Motion | A ----- | | E ----- | | | | | d ----- | | | d | | A | | d | | G ----- | | | | | | | | | | | | | | | | | | | | | | | | |
| Orchestration | ---- | | PM-AX/TX/HN, HM-All Others | | | | | PM-TP/OB/CL/PC, AC All Others | | | | | | | PM-AX/HN/EU, AC-BN/HN/TU | | | | | | | | | | | | | | | | | | | | | | | | | | |
| General Character | ---- | | Gaining Momentum | | | | | Declaration, Bold and Daring | | | | | | | Marching Onward | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Means for Expression | ---- | | Fortepiano / Crescendos adding intensity to a growing motive lead by the horns and saxophones. | | | | | Full orchestration with contrasting motives creates a unique thematic concept. Allow the flow to be in two rather than one to foster direction and tone growth through the phrases. | | | | | | | Sudden contrast in orchestration to homo-rhythmic staccato 8 th notes in a solid metric pattern. | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | ---- | | Accompaniment crescendos are not to exceed the volume of the motive. A super-metric four pattern will show the ensemble the required flow from mm. 26-28. | | | | | Continue to allow the 'A Section' to be a strong thematic voice. Use the intensity of face and left hand to drive the ensemble to every phrase's end. | | | | | | | Use the 6/8 measures to spring board the ensemble into over-exaggerating the half note in mm.38. Use the left arm for a sweeping crescendo in mm. 41 to lift into the repeat of the section. | | | | | | | | | | | | | | | | | | | | | | | | | | |

| Measure # | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | | | |
|--|--------------------------------------|----|--|----|----|----|----|--|----|---------|------|----|--|----------|----|------------------------|---------------|---|---------|----|--|--|--|
| Form | C Section Cont'd ----- D. S. al Coda | | | | | | | | | | | | | | | Coda ----- | | | | | | | |
| Phrase | d ----- d' ----- e ----- e' | | | | | | | | | | | | | | | Coda | | | | | | | |
| Structure | d ----- d' ----- e ----- e' | | | | | | | | | | | | | | | Coda | | | | | | | |
| Tempo | Allegro Moderato ----- | | | | | | | | | | | | | | | Allegro Moderato ----- | | | | | | | |
| Dynamics | p < mf | | mf ----- | | | f | | fp < | | | mf < | | | f < ff | | | fp < ff ff ff | | | | | | |
| Meter/ Rhythm | 4/4 | | | | | | | | | | | | | | | | | | | | | | |
| Tonality | G ----- | | Bb ----- | | | | | | | | | | | | | | | | | | | | |
| Harmonic Motion | G ----- | | Bb ----- | | | | | Db ----- | | E ----- | | G | | Bb ----- | | A --- | | | d ----- | | | | |
| Orchestration | PM-AX/HN/EU | | PM-AX/HN/EU, AC Rest | | | | | PM-TP/CL/OB, AC-BN/TU/TB/EU | | | | | PM-PC/Upper Voices, AC-Rest | | | | | PM-TP/PC, HM-All Others | | | | | |
| General Character | ---- | | Marching Onward | | | | | Surging Forward | | | | | Returning | | | | | Militant and Fierce | | | | | |
| Means for Expression | ---- | | Sudden contrast in orchestration to homo-rhythmic staccato 8 th notes in a solid metric pattern. | | | | | Accented accompaniment versus slurs in a whole toned melody. | | | | | Percussion make a brief statement of the original theme similar to that of the introduction. | | | | | Trumpet and snare drum must stay at piano until mm.58. Low voice pyramid building through to the woodwinds. Military style drum cadence. | | | | | |
| Conducting Concerns/ Rehearsal Considerations | ---- | | Use the 6/8 measures to spring board the ensemble into over-exaggerating the half note in mm.44. Use the left arm for a sweeping crescendo in mm. 47 to lift into the repeat of the section. | | | | | All voices are pushing towards mm. 54-55 Sustained pitches must not crescendo too much too soon. Allow each statement to grow independently. | | | | | All voices are pushing towards mm. 54-55 Sustained pitches must not crescendo too much too soon. Allow each statement to grow independently. | | | | | Generally 3-voiced texture refines itself to homo-rhythmic and percussion get full control, similar to the introduction. Complete silence is needed on beat 2 of mm. 61 for the final statement of the theme. | | | | | |

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|--|---|
| Measure # | 61 62 63 |
| Form | Coda ----- |
| Phrase Structure |  |
| Tempo | Allegro Moderato |
| Dynamics | $p < fff$ |
| Meter/ Rhythm | 4/4 |
| Tonality | d minor ----- |
| Harmonic Motion | d ----- |
| Orchestration | PM-Percussion, AC- All others |
| General Character | Militant |
| Means for Expression | Low voice pyramid building through to the woodwinds. Military style drum cadence. |
| Conducting Concerns/ Rehearsal Considerations | Complete silence is needed on beat 2 of mm. 61 for the final statement of the theme. |

Seating Chart: Incidental Suite



Acoustical Justification

The seating chart used for *Incidental Suite* is the typical set up for the Kansas State University Symphony Band. This was chosen as the set up for two main reasons. First, the performers in the ensemble are familiar with this set up. Each individual is aurally comfortable with their standard surroundings. Second, *Incidental Suite* appears in the second half of our concert program. In this half each conductor will present his full ensemble work and this seating chart will be used for on stage logistical reasons.

This type of set up is fair standard with bands in America. The front three arcs are designed to house the woodwinds family of instruments in a balanced setting. The remaining straight lines in the back are reserved for the more powerful brass voices that are capable of carrying their sound across the ensemble to blend and balance with the entire group.

Symphony Band Personnel

PICCOLO/FLUTE

Wendy Crawford
Amy Heikes
Amanda Jolly
Kirsten McManus
Kathleen Rivers

Meghan Spriggs

Kevin Welch
Meghan Whitesell
Melissa Woodworth

OBOE/ENGLISH HORN

Cindy Knudsen
Jauni Novak
Will Paulson

ALTO SAX

Adrain Angold
Ben Berry
Adam Pham

BASSOON

Dr. Bruce Gbur*
Heather Hagstrom
Brian Long

TENOR SAX

Nick Pool

BASS CLARINET

Amanda Clark

BARI SAX

Melanie Caster

CLARINET

Lauren Gillespie
Chris Johnson
Annabelle Malcolm
Christina Mason
Christine Merklein
Ann Scheufler

TRUMPET

Darren Brooks
Nate Edwards
Garrett Parker
Becki Ronen

FRENCH HORN

Anna Eaverson
Adam Paxson
Karyn Schafer
Sharyn Worcester

TROMBONE

Mike Ruckert

Janne Silverberg

Lyle Sobba

Bass Trombone Cody Wheeler

EUPHONIUM

Nathaniel Grote

TUBA

Mike Campbell

Zack Corpus

Tomoya Suzuki

Paden Town

PERCUSSION

Brian Anderson

Chris Exum

Dean Linton

Tim Orton

Brad Regier

Jeff Stilley

Blake Vignery

David Whitman

Listed alphabetically *=Faculty

Rehearsal Plan and Evaluation – Rehearsal #1

Ensemble: KSU Symphony Band

Rehearsal Date: 2/26/07

Announcements: None

Literature: 1. Smith, Incidental Suite- Mvt. III
2. Smith, Incidental Suite- Mvt. I

Time: 20 min
Time: 20 min

| Smith, Incidental Suite Movements III and I | Evaluation of the Lesson |
|---|---|
| <p>A) Mvt. III. Introduction and A Section mm 15 dynamics, pulse B) B Section- Address Cymbal and melody in mm. 23 C) C Section mm.36-55. Accompaniment style and pulse in the transitions into the 6/8 measures. D) Coda mm. 56-63 Tone of last pitch, Silence on beats 1 and 2 of mm. 61 E) Mvt. I. Introduction and Section A mm.1-30 -Address Accompaniment style in mm. 9-14 F) B section mm. 31-53. Forte/Piano no crescendo to hear woodwind ‘raindrops’ -Horn melody in mm. 43-49, strong leading to return of A G) Clarinet Fugue in mm. 65-85, Style and Dynamics H) Coda – Style of Accompaniment and soloists, release of last note. I) Run the entire movement at performance tempo.</p> | <p>A) mm. 6-8 tendency to slow, keep light and full of energy B) Choke of cymbal to cover rests, 16th note pickup will need to be checked and re-addressed. C) Moving lines must be brought out, Accompaniment softer D) Arrival at mm. 59 is not always accurate. Define 8th note pickup with baton and release ensemble on 4 of mm. 58 E) Push towards the dotted quarter notes in Introduction F) Excellent work on style and balance in this section G) Style is good, tempo causes minor technical issues. H) Trade off of solos was great. Entrance of muted brass is not always clearly defined. Cue with eye contact I) Flow was much better up to tempo. Rehearse at this tempo from now on.</p> |

Rehearsal Plan and Evaluation – Rehearsal #2

Ensemble:

KSU Symphony Band

Rehearsal Date: 3/2/07

Announcements: None

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Literature: 1. Smith, Incidental Suite- Mvt. I-III

2.

Time: 20 min

Time:

| Smith, Incidental Suite Movements I-III | Evaluation of the Lesson |
|---|--|
| <p>A) Mvt. II Introduction and Theme I, Solos and proper style of accompaniment. Direction of Harmonic Resolutions.</p> <p>B) Theme II mm. 32-49. Legato entrances, ‘Piu Mosso’ as a cohesive unit. Crescendo in Balance and Blend.</p> <p>C) Theme II mm. 50-58. Tonefull attacks and releases. Moving forward at all times -Goal is to make music, no matter the cost. Stay out of the way of soloists and foster a common goal.</p> <p>D) Coda mm. 111-119, Balance to Soloists. Tone and style of Thematic solos.</p> <p>E) Run the entire Piece of Music.</p> | <p>A) Rubato introduction, but solid pickup notes to lock in the tempo</p> <p>B) The Band has the tendency to fall back in tempo and will need clear definition of pulse and simply to watch the conductor closely</p> <p>C) Performed very musically by the ensemble</p> <p>D) Accompaniment weill need to emulate the slow waltz style of mm. 12-16</p> <p>E) Mvt. I was performed at tempo. -A better sense of style was achieved at the faster pace. -Clarinets will need some reinforcement in the exposed fugue section of the piece</p> |

Rehearsal Plan and Evaluation – Rehearsal #3

Ensemble:

KSU Symphony Band

Rehearsal Date: 3/7/07

Announcements: None

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Literature: 1. Smith, Incidental Suite- Mvt. I-III

2.

Time: 40 min

Time:

| Smith, Incidental Suite Movements I-III | Evaluation of the Lesson |
|---|--|
| <p>A) Movement II address all musical needs in terms of phrasing, dynamic contrast, and balance and blend.</p> <ul style="list-style-type: none"> -Balance and Blend of the full ensemble in the ‘Piu Mosso’ sections of the music. -Treatment of fermatas throughout the work. <p>B) Movement I at performance tempo</p> <ul style="list-style-type: none"> -Clarinet fugue should be addressed if needed -Introduction in a super-metric feel -Coda section: Passing of solos and accuracy of muted brass <p>C) Movement III full performance run</p> <ul style="list-style-type: none"> -Super-metric feel throughout, get away from just conducting patterns -Flow of sound throughout the A section, precision in the B section, and style contrasts in the C section | <p>A) Majority of time was spent on movement II</p> <ul style="list-style-type: none"> -Ensemble does not always want to move as much as the conductor wants to during Piu Mosso section. Horns must melodically lead the transition and pass it along to the other melodic instruments -Fermatas were understood and well performed <p>B) Movement II was performed very well.</p> <ul style="list-style-type: none"> -Small amount of time was spent with the clarinet fugue, otherwise all objectives were easily achieved <p>C) Movement III was also performed well.</p> <ul style="list-style-type: none"> -Ensemble may need reinforcement in the B section of the Rondo in terms of precision of rhythms |

Rehearsal Plan and Evaluation – Rehearsal #4

Ensemble:

KSU Symphony Band

Rehearsal Date: 3/12/07

Announcements:

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| Dress Rehearsal |
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| |

Literature: 1. Smith, Incidental Suite- Mvt. I-III
2.

Time: 10 min
Time:

| Smith, Incidental Suite Movements I-III | Evaluation of the Lesson |
|--|--|
| <p>A) Movement I at performance tempo -Clarinet fugue should be addressed if needed</p> <p>B) Movement II address all musical needs in terms of phrasing, dynamic contrast, and balance and blend.</p> <p>C) Movement III full performance run -Flow of sound throughout the A section, precision in the B section, and style contrasts in the C section</p> | <p>Musicians were reminded of the short breaks between movements and the needs of each movement of the piece.</p> <p>Performance run was well established and I look forward to a wonderful performance.</p> |

Chapter VII Conclusions and Evaluations

Upon completion of the recital and report it has become very evident as to the usefulness of this entire process. The level of musical understanding achieved after completion of the analysis is one that has never been attained as a performer alone. The experience of rehearsing, leading, and conducting an ensemble of this level has been an invaluable asset to my personal growth as a conductor and an educator.

It has become very clear that the experience garnered from the entire process will be used on a daily basis in my teaching and my continued growth as a musician. The process is very practical and is essential to the preparation required of all ensemble directors. My sincere thanks go to Dr. Frank Tracz, Dr. Anthony Pursell, Dr. Gary Mortenson, and Dr. Frederick Burrack for allowing not only the use of their ensembles, but their personal guidance and direction throughout the graduate program of study. Their willingness to foster a degree program that is both personal and practical has made my time at Kansas State University an extremely beneficial opportunity that I will use and remember every day of my career as a music educator.

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