

A REPORT IN INSTRUMENTAL CONDUCTING INCLUDING AN ANALYSIS OF
DANCES OF INNOCENCE BY JAN VAN DER ROOST AND *AIR FOR BAND* BY FRANK
ERICKSON

by

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B.M.E., Washburn University, 2007

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

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Manhattan, Kansas

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Approved by:

Major Professor
Dr. Frank C. Tracz

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Abstract

Three essential components of wind band conducting are as follows: music selection, score study, and rehearsal planning. This report contains an analysis and rehearsal plan for two band works and a discussion on quality literature selection for band as well as a personal philosophy of music education and student learning. The two works presented are *Dances of Innocence* by Jan van der Roost and *Air for Band* by Frank Erickson.

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Chapter 1 - Introduction and Report Information

Introduction and Statement of Purpose

The two most important skills needed to be a successful conductor and music educator are; a) the ability to analyze the score and understand the piece and b) the ability to effectively convey that information to an ensemble in a way that will encourage them to make good musical decisions, both individually and as a group. For my project I have analyzed and taught two concert band works to the Kansas State University Concert Band. My goal was to enhance my skills in score analysis and learn better ways to teach the material to my students. A conductor has two responsibilities in regard to score analysis: first, determine what IS in the music and second, what COULD BE in the music. A thorough analysis prior to rehearsals is essential to fully understand what IS and what COULD BE and then to apply creative rehearsal techniques to guide the ensemble through the entire music making process. I have provided a full analysis of both concert band works including background information, overviews, and detailed analysis. Additionally I have included my lesson/rehearsal plans for each piece, indicating my goals and objectives for each rehearsal, as well as a macro view of the entire rehearsal process from beginning to end. Through in depth analysis and carefully constructed rehearsal plans I hope to become a more effective conductor both in how I interpret the music I teach and also in how I guide my students in becoming better musicians through a shared interpretation of music.

Performance Information

The literature analyzed in this report was performed on two separate concerts as a part of the required performances in the Kansas State University Concert Band. Five graduate conductors conduct the ensemble and the ensemble is comprised of both music majors and non-music majors from Kansas State University. The graduate conductors for concert band are Dan Haddad, Alex Wimmer, Rachel Villareale, Alex Cook, and myself. The first concert, which included *Dances of Innocence*, was performed on Sunday, October 18, 2015 at 3:00 PM in McCain Auditorium and was presented alongside the Kansas State University Brass Ensemble. *Air for Band* was performed on the concert on Monday, November 30, 2015 at 7:30 PM in McCain Auditorium. This concert was also presented alongside the Kansas State University Brass Ensemble as well as the Kansas State University Woodwind Ensemble.

Music Examined

For the first concert I selected *Dances of Innocence* by Belgian composer Jan Van der Roost. Van der Roost is a prolific modern composer of wind band music whose works have been performed in over 20 countries worldwide. Though he has a significant output of wind band music, van der Roost has also written for other performing ensembles such as symphony orchestra, chamber ensembles, and vocal ensembles. Currently his works are written on commission only due to the high demand for his writing as well as conducting and adjudication. Written in 2009 this work was commissioned by Patty Thayer, a band director in Southern California, as a memorial for her daughter Katie. Katie had been an active member of her school's concert band as a trumpet player and was particularly fond of works written by Jan van der Roost. At Thayer's request, van der Roost created a memorial that was less mournful and more in celebrating the innocence and lightheartedness of childhood. This piece consists of two

main sections of contrasting tempos. The contrasting tempos challenge students to both internalize the tempos and also focus on style changes. While very accessible, *Dances of Innocence* incorporates technical passages, syncopation, and lyrical melodies.

Frank Erickson's *Air for Band* is the piece I chose for the second concert. Erickson is particularly known for his challenging yet accessible music written for wind band. Toward the end of his career, Erickson formed his own music-publishing firm after having been a part of the editorial staff for Bourne, Belwin, and Schirmer publishing companies. *Air for Band* is a technically less challenging work that was originally written for younger ensembles as a way to provide beautiful but accessible music to help develop musicality. While few technical demands exist in this work for a collegiate ensemble, the opportunities in which to develop a more refined and independent sense of musicality are endless.

Format of Analysis

The analysis of each piece is broken in to two sections. The first section is based on the *Teaching Music Through Performance in Band* series in which each piece examined is written out in a "unit study" This study contains the following information about each piece:

Unit 1 – Composer – a focus on the biographical information of the composer, including compositional style and other notable works.

Unit 2 – Composition – a focus on the style and form of the piece, including a brief outline of melodic content.

Unit 3 – Historical Perspective – a focus on the time period in which the piece was composed, noting any relevant information on other compositional styles of the time period or trends in music education for the ensemble.

Unit 4 – Technical Considerations – a focus on the technical aspects of the piece and what will be required of performers, including difficult rhythms, ranges, dynamics, key signatures and technical passages. Also included are sections of more lyrical playing and the physical and auditory demands included in that style.

Unit 5 – Stylistic Considerations – a focus on the musical elements present in the piece that affect the style and treatment of melodic lines and accompanying parts. These elements include dynamics, tempo, articulations, harmonic structure, form, and function.

Unit 6 – Musical Elements – a focus more on theoretical components of the piece such as tonal center and harmonic structure. This should include any aspects of the tonality and harmony that will be of particular importance to both the performers, in terms of understanding individual roles in the piece, and the conductor, in terms of balancing harmonic structure.

Unit 7 – Form and Structure – a focus on the melodic content of the piece and recurring themes throughout. This is important to understand how different sections of the piece should be performed in reference to differing repeated material with new material. Some aspects of tonality and melodic content should be addressed to affirm formal decisions.

Unit 8 – Suggested Listening – references other pieces that are either similar in style and function to the piece studied or are written by the same composer in an effort to understand the personal style of the composer.

Unit 9 – Additional Resources – gives a comprehensive list of resources used in compiling the information for the piece studied as well as additional sources by which the conductor or performer can gain better insight and information regarding the piece or composer.

Concert Program – Dances of Innocence

Kansas State University

Presents

Concert Band

Conductors

Mr. Alex Cook

Mr. Dan Haddad

Ms. Erica Seago

Ms. Rachel Villareale

Mr. Alex Wimmer

Brass Ensemble

Conductors

Mr. Alex Cook

Mr. Dan Haddad

Ms. Rachel Villareale

Mr. Alex Wimmer



October 18, 2015

3:00 PM

McCain Auditorium

Concert Band

Fanfare for a Festival..... Frank William Erickson (1923-1996)
Rachel Villareale, Conductor

Baron Piquant on Pointe..... Donald Grantham (b. 1947)
Dan Haddad, Conductor

Echoes..... Samuel Hazo (b. 1966)
Alex Wimmer, Conductor

Gerona Santiago Lope (1871-1906)
Alex Cook, Conductor

Dances of Innocence..... Jan Van der Roost (b. 1956)
Erica Seago, Conductor

Brass Ensemble

Alex Wimmer, Conductor

Ceremonial Fanfare (2005)..... Johan de Meij (b. 1953)

Russian Litany for Brass (1972)..... Pavel Tschesnokoff (1877-1944)

The Winter Soldier (2015)..... Henry Jackman (1974)

Program Notes Concert Band

Fanfare for a Festival..... Frank William Erickson (1923-1996)

Frank William Erickson (1923-1996), a native of Spokane, Washington, became musical early on in life by studying piano and trumpet in grade school. In high school, he began studying composition with Mario Castelnuovo-Tedesco, and composed his first work for band before graduation. Erickson served in the United States Army Air Force from 1942-1946. He spent time after his return from war as a freelance jazz trumpeter and arranger in the Los Angeles area before going on to receive both bachelor's (1950) and master's (1951) degrees in music from the University of Southern Carolina. He went on to compose and arrange more than 250 works for band, of which more than half have been published. His compositions are still in use by wind bands of all levels and continue to be included on festival lists. Erickson was also active as a conductor, arranger, author, and publisher. He held memberships in the National Band Association, the Academy of Wind and Percussion Arts in 1986, ASCAP, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Phi Beta Mu, and the American Bandmasters Association.

Fanfare for a Festival was commissioned for the 1992 "Band-O-Rama" Festival, held in Kenosha, Wisconsin. This single-movement composition begins majestically with a fanfare in the high brass, decorated by the upper woodwinds. Though no tempo is lost, the harmonic progression slows in the middle section to accompany a new, lyrical melody offered up by the horns. Upper woodwinds provide an obbligato countermelody above, then pass this role onto the trumpets in order to carry on the B theme. A transitional section follows before the basses bring back a fanfare-esque rhythm and carry us into a return of the A theme. Melodic percussion mimics the melody throughout, while battery percussion contributes to a true fanfare style and feel.

Baron Piquant on Pointe..... Donald Grantham (b. 1947)

Baron Piquant on Pointe is the fourth in a series of dance pieces based on characters drawn from voodoo lore; the previous are *Baron Cimetiére's* Mambo, *Baron Samedi's* Sarabande (and Soft Shoe) and *Baron La Croix's* Shuffle. The four Barons (or one; some voodoo practitioners maintain that the different names all refer to the same person) are all members of the family Ghede, the loas (spirits) in charge of the intersection between the living and the dead. Despite this grim association, the Barons have a lighter side. All three are notorious tricksters with a marked fondness for brandy and tobacco. All dress alike – in black tailcoats and tall black hats, dark glasses with one lens missing, carry canes and smoke cigars. The music depicts both their dark and light sides. Textures are primarily transparent and ethereal but the atmosphere of all four is a bit sinister, mordant, and menacing.

Echoes.....Samuel Hazo (b. 1966)

Echoes was commissioned by Louis Piazza, a member the Columbia County Band Director's Association, in October of 2002. *Echoes* was originally intended to be a living tribute to then Benton High School band director Richard E. Martin. Martin, battling terminal cancer, unfortunately passed away in November of 2002. After Martin's passing, Hazo decided to musically depict the ideals that Martin and all educators should embody: "The more we give of ourselves, the more our lives resound." Martin's influence on his students was immense and his legacy as an educator was highly acclaimed by both his colleagues and former students. *Echoes* is composed in three movements to be performed *attacca*: Prelude – Fanfare in Memoriam, Fugue – A Lifetime of Giving, and Chorale – Gifts Awakening. The main theme performed by the chimes in Movement I and is "echoed" throughout the entire piece. The three chords that end the first and third movement symbolize life, death, and eternal life.

Samuel R. Hazo remains the only winner of both composition contests sponsored by the National Band Association. He has composed for the professional, university, and public school levels in addition to writing original scores for television, radio, and the stage. His compositions have been performed and recorded world-wide. Many of Hazo's works are included in the series "Teaching Music Through Performance in Band." He has served as composer-in-residence at Craig Kirchoff's University of Minnesota Conducting Symposium and has also lectured on music and music education at universities and high schools internationally. Hazo was twice named "Teacher of Distinction" by the southwestern Pennsylvania Teachers' Excellence Foundation.

GeronaSantiago Lope (1871-1906)

Santiago Lope Gonzalo was a Spanish composer, arranger and instrumentalist. Born in 1871, in Ezcaray, Spain, he found early success performing with the town band playing both piano and piccolo. Lope studied composition and piano at the Royal Conservatory in Madrid where he found much success growing as both a musician and composer. At fifteen he joined the *Apolo Theater Orchestra* in Madrid. By age twenty he was conducting the *Romeo Theater Orchestra*. He was selected to be the director of the *Banda Municipal de Valencia* by his fellow peers, comprised of distinguished composers and conductors within Spain. Lope was considered an excellent arranger and composer by his peers and many used his instrument groupings as a model for arranging other Spanish influenced compositions.

Kansas State University Concert Band

Flute

*Jessica Brummel '18 (Picc)
Music Education
Louisburg, KS

Samantha Shamburg '17
Music Therapy
Hiawatha, KS

Xing Huang '17
Music Performance
Chendu, China

Shannon Wilson '17
Social Work
Wichita, KS

Chelsea Klahr '19
English
Holton, KS

Samantha Montgomery '19
Open Option
Cheney, KS

Willow Willingham '19
Pre-Med Psychology
Fort Hood, TX

Clarinet

*Caroline Goodson '19
Music Education
Manhattan, KS

Alicia Jackson '18
Music Education
Longford, KS

Kodi Shouse '18
Music Education
Leavenworth, KS

Hannah Schmidt '19
Music Education
Manhattan, KS

Hannah Silva '19
Open Option
Manhattan, KS

Kyle Hample '19
Graphic Design
Beloit, KS

Mary Fishburn '18
Communications Sciences & Disorders
Haven, KS

Jessie Malanchuk '16
Secondary Ed English
Mulvane, KS

Oboe

*Sara Gift '18
Music Education
Wichita, KS

Rebecca Bradford '19
Music Education
Independence, KS

Bassoon

*Shelby Goss '18
Music Education
Wichita, KS

Rachael Gros '17
Music Education
Great Bend, KS

Alto Sax

*Jimmy Poplin '18
Computer Science
Burlington, KS

Presley Rodecap '18
Music Composition
Effingham, KS

Sierra Davila '17
Music and Psychology
Norwich, KS

Tenor Sax

Noah McManus '18
Software Engineering
Wamego, KS

Bari Sax

Renaee Weaver '19
Music Education
Altamont, KS

Trumpet

*Aaron Messerla '17
Mathematics
Wamego, KS

Erick Sherman '19
Music Education
DeSoto, KS

Gabriel Cutler '19
Anthropology
Keflavik, Iceland

Billy Hatfield '19
Music Education
Sabetha, KS

Jacob Perez '18
Music Education
Garden City, KS

Anyssa Torres '17
Computer Science
Waco, TX

Waylon Sheetz '19
Music Education
Belleville, KS

Horn

*Justin Gittle '19
Music Education
Manhattan, KS

Ana Fornoza '17
Music Education
Wichita, KS

Michael Partridge '19
Music Education
Garden City, KS

Hannah Taylor '19
Agricultural Engineering
Arlington, WI

Natasha Graham '18
Physics
Olathe, KS

Trombone

*Ben Rajewski '20
Music Education
Hays, KS

Alex Wakim '18
Music Composition
Wichita, KS

Kyle McLaughlin '18
Physics
Olathe, KS

Brian Newmaster '19
Mechanical Engineering
Olathe, KS

Joshua Wolf '19
Music Education
El Dorado, KS

Euphonium

*Nicole Buhler '19
Music Performance
Rose Hill, KS

Michelle Rooney '19
Music Education
Great Bend, KS

Tuba

*Matt Brooks '17
Geography
Woodbury, MN

Ronald Atkinson '16
Music Education
Junction City, KS

Percussion

*Skyler Roth '18
Chemistry
Wichita, KS

Rachel Opstad '19
Music Education
Topeka, KS

Matt Tidwell '19
Agricultural Engineering
Arlington, WI

Ellen Reardon '19
Music Education
Andover, KS

Kirsten Votaw '19
Music Education
Ft. Myer, VA

Madison Howbert '19
Music Education
Tecumseh, KS

Avery McCormick '19
Music Education
McPherson, KS

Courtney Turner '18
Music Education
Overland Park, KS

*Denotes Principal Player

Kansas State University Concert Band Conductors

ALEX COOK is a 2012 graduate of Kansas State University and holds a Bachelor's of Music Education degree. Upon graduation Alex accepted a job with Jayhawk-Linn schools in Mound City, KS, where he served as the 5th through 12th grade band and choir director for two years. He is an active member in the National Association for Music Education, KMEA, and is a member of both Kappa Kappa Psi and Phi Mu Alpha Sinfonia music fraternities.

DAN HADDAD is originally from Seattle, WA, where he received his B.A. / B.M. from the University of Washington in Percussion Performance and Music Education, and his M.A. from Florida Atlantic University with an emphasis in Instrumental Conducting and Music Education. While at the University of Washington, Dan was a member of the marching band, wind ensemble and percussion ensemble, in addition to playing with the Seattle Blue Thunder Drumline. While in Florida, he was a graduate assistant in charge of the drumline for the Fighting Owls Marching Band in addition to being a conducting associate for the wind ensemble and symphonic band. He also helped start and direct the FAU Percussion Ensemble. After graduation, Dan spent 7 years as the Director of Bands at Cheyenne High School in North Las Vegas, Nevada, where his groups travelled and performed at a high level throughout the western United States including a trip to the WGI World Championships in Dayton, Ohio. Dan is a member of the National Association for Music Education, the College Band Directors National Association, and a Vic Firth Educational Team Member.

ERICA SEAGO is a native of Topeka, Kansas, Erica received her Bachelor of Music Education from Washburn University in 2007. Following her undergraduate degree she taught in the Seaman school district in Topeka where she was the Assistant Director of Bands. She is currently pursuing a Master of Music degree with an emphasis in instrumental conducting.

RACHEL VILLAREALE graduated summa cum laude from the Indiana University of Pennsylvania in May 2014 with a Bachelor of Science degree in Music Education. At IUP, she was a member of various ensembles, including the Wind Ensemble, Symphony Orchestra, and was a section leader and member of "The Legend", IUP's Marching Band. Rachel is an initiated member of Sigma Alpha Iota international music fraternity, and has held memberships in the International Double Reed Society and Pennsylvania Music Educator's Association.

ALEX WIMMER is currently pursuing a Doctorate in Philosophy degree in Curriculum and Instruction at Kansas State University and is a Graduate Assistant for the Kansas State University Bands. He assists with all concert and athletic ensembles, undergraduate conducting courses, and Percussion Ensemble II. Originally from Gretna, Nebraska, Alex received his Bachelor of Music degree from the University of Nebraska at Omaha in 2007 and received his Master of Music degree in Education with an emphasis in Wind Conducting from Kansas State University in 2014. Alex was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School from 2007-2012. Alex enjoys spending his free time with his wife Anna and his daughter Addison.

UPCOMING CONCERTS AT K-STATE

October 21	Wind Ensemble/Wind Symphony Concert	McCain Aud	7:30 pm
November 29	Marching Band Concert	Ahearn Field House	3:00 pm
November 30	Concert Band/Brass Ensemble Concert	McCain Aud	7:30 pm
December 3	Wind Symphony/Wind Ensemble Concert	McCain Aud	7:30 pm

MUSIC SCHOLARSHIP AWARD DAYS

November 13, 2015 - Voice
February 19, 2016 – Instrumental
February 20, 2016 – Instrumental
March 7, 2016 – Voice
Auditions available by appointment through
The School of Music, Theatre, and Dance

Please contact the Department of Music at:
Phone: 785-532-3800 Email: mus@ksu.edu

23rd ANNUAL CONCERT BAND CLINIC

January 22-24, 2016

The Twenty-Third Annual Kansas State University Concert Band Clinic will be held on the campus of Kansas State University January 22-24, 2016.

The clinic will feature six bands comprised of students in grades nine through twelve from across the state of Kansas. There will also be special clinic sessions for directors.

This year's conductors include:

Dr. Gary Gilroy - Fresno State University (California)
Harvey Benstein - Pittsburgh, CA
Dr. David Laing - Hastings College (Nebraska)
Dr. Anthony Mazzaferro - Fullerton College (California)
Dr. Danny Prado - Retired Band Director Grapevine High School (Texas)
Dr. David Betancourt - Cerritos College (California)

Nomination forms available on-line: www.ksu.edu/band under Festivals and Clinics

Phone: (785) 532-3816 Email: ftracz@ksu.edu

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Concert Program – Air for Band

Kansas State University

Presents

Concert Band

Conductors

Mr. Alex Cook

Mr. Dan Haddad

Ms. Erica Seago

Ms. Rachel Villareale

Mr. Alex Wimmer

Woodwind Ensemble

Conductors

Dr. Todd Kerstetter

Mr. Alex Cook

Ms. Rachel Villareale

Mr. Dan Haddad

Brass Ensemble

Conductors

Mr. Alex Cook

Mr. Dan Haddad

Ms. Rachel Villareale



November 30, 2015

7:30 PM

McCain Auditorium

Concert Band

- Momentum..... Brian Hogg (b.1953)
Alex Wimmer, Conductor
- Concert Variations.....Claude T. Smith (1932-1987)
Rachel Villareale, Conductor
- Air for Band.....Frank Erickson(1923-1987)
Erica Seago, Conductor
- Marching Song.....Gustav Holst (1874-1934), arr. John Moss
Dan Haddad, Conductor
- Symphonic Sketch..... Charles Carter (1926-1999)
Alex Cook, Conductor

Woodwind Ensemble

- Prelude No. 12 from *the Well-Tempered Clavier, vol II (BWV 881)*..... J.S. Bach (1685-1750), arr. Carter Pann
KSU Silver Chamber Winds - Alex Cook, conductor
- Jambo.....Paul Basler (b. 1963)
KSU Clarinet Ensemble - Dr. Todd Kerstetter, conductor
- Overture from *The Marriage of Figaro*, K. 492.....W.A. Mozart (1756-1791), arr. Tod Kerstetter
KSU Clarinet Ensemble - Dr. Todd Kerstetter, conductor
- 6 German Dances..... W.A. Mozart (1756-1791), arr. Gary P. Gilroy
KSU Double Reed Ensemble - Rachel Villareale, coach
- A Simple Serenade..... Gordon Jacob (1895-1984)
KSU Purple Chamber Winds - Dan Haddad, coach
- Sarabande from *Overture in the French Manner (BWV 831)*..... J.S. Bach (1685-1750), arr. Carter Pann
KSU Combined Chamber Winds – Rachel Villareale, conductor

Brass Ensemble

- Fanfare Heroique, Op. 46 (1943).....Eugene Bozza (1905-1991)
Alex Cook, Conductor
- Legacy (2008).....Mark Camphouse (b. 1954)
Rachel Villareale, Conductor
- Concertino, Op. 94 (1054).....By: Dmitri Shostakovich (1906-1975)/Arr. By: Michael W. Allen
Dan Haddad, Conductor

Program Notes Concert Band

Momentum (2013) **Brian Hogg (b.1953)**

Momentum (2013) celebrates the life and legacy of Eric Page, conductor of Croydon Brass Band (1969-1974), music teacher at Croydon High School, founder of the Croydon Concert Band (1971) and the composer's trumpet teacher (1970-1971). The title *Momentum* (2013) is musically depicted below and performed first by the clarinets in measure five.

Notes of the Musical Alphabet:	A	B	C	D	E	F	G	
Remaining Notes of the Alphabet:	H	I	J	K	L	M	N	
	O	P	Q	R	S	T	U	
	V	W	X	Y	Z			
Alphabetical Spelling:	E	R	I	C	P	A	G	E
Musical Spelling:	E	D	B	C	B	A	G	E

The entire work is based on a loose *sonata* form that contains two themes: the "Eric Page" theme and a three note *ostinato* derived from the "Eric Page" theme. These driving, incessant quavers propel the music forward; and reflects the influence of Eric Page on the Composer.

Brian Hogg was born in Yorkshire, in the north of England, in 1953; he has been a resident in Australia since migrating with his parents in 1964. After completing a Diploma of Music and working as a musician around Melbourne, Australia, Brian returned to study for a Bachelor of Education and began teaching brass and classroom music. His interest in band music has developed from his involvement in The Salvation Army in which he continues to play as a member of his local church.

Brian is currently employed by The Salvation Army as a Music Consultant and is responsible for the publication of new music for bands and choirs in The Australia Southern Territory. Brian conducts The Salvation Army's Melbourne Staff Songsters which regularly travels throughout Australia and overseas presenting a varied choral repertoire. He also leads a Youth Choir and Big Band for The Salvation Army. As a conductor, the role of music making is important to Brian. Whether working with the adult learners band he helped establish in 2007, a State Honours Ensemble, a community group or as a guest conductor for a school, university or conference, Brian strives to continually extend the musicianship of the ensembles with which he works.

Concert Variations (1977).....**Claude T. Smith (1932-1987)**

Claude Thomas Smith (1932–1987) was a native of the Kansas City, MO area who spent much of his life teaching and living not far from home. His love for music first thrived in the Carrolltown High School band program, where he played cornet and met his wife, Maureen. The guidance and example of his high school band director led him to enroll at Central Methodist College in Fayette, MO upon graduation to study music education, where he switched his primary instrument to French horn in an effort to help balance out the school's concert band. During the Korean Conflict, Smith left school and enrolled as an army bandsman at Ft. Leavenworth, KS, where he served for three years after completing basic training in Ft. Riley, KS. After his term of service, completed his degree in music education at the University of Kansas and went on to hold numerous successful public school teaching positions in Nebraska and Missouri. Smith found his love for arranging and composition during his service days, and brought this to the classroom by writing and arranging for every ensemble he taught. This "in the trenches" approach to composition led him to be one of the more successful composers of the era, as he was skilled not only in writing original and interesting music for band, but for writing in a style that was equal parts challenging yet accessible to students. He began to publish these works through Wingert-Jones based in Kansas City, and later, through Jenson Publishing Company as well.

Concert Variations was commissioned by the Missouri Educators Lambda Chapter of Phi Beta Mu. The work was premiered on January 23, 1976 at the Missouri Music Educators Association Conference by the Jefferson City (MO) High School Band under the direction of Jerry Hoover, and was first published by Wingert-Jones in 1977. At the time of the premiere, Smith was finishing his final year as the band director at Chillicothe HS in Chillicothe, MO. The work was written as Smith was seeing an increase in commission requests, which he was able to complete due to his limited after-school commitments. *Concert Variations* begins with a slow, languid

Concert Variations continued

theme in the challenging key of b-flat minor, which moves through multiple variations, at slow and fast tempi, and through a variety of tonal areas. After a return to the largo tempo used at the beginning of the work, Smith jumps to an allegro vivace section that drives faster and gains excitement right up to the final note.

Every instrument in the ensemble has some form of the melodic line at some point, a testament to Smith’s emphasis of writing for “the whole band”, so even the instruments usually reserved for the accompanimental parts had a “moment in the spotlight” (and a nod to his daughter, Pam, who played bassoon in his high school band at the time). The work also makes use of 7/8 meter juxtaposed between 4/4 measures – another hallmark of Smith’s compositional style, and a technique that educated both students and teachers alike.

Air for Band (1956).....Frank Erickson (1923-1987)

Frank Erickson is well known for his publications in wind band literature and began composing for band as a senior in high school. He continued arranging for army bands during World War II and then later for dance bands following the war before completing his music degrees through the University of Southern California. He later taught at UCLA and San Jose State College and was a part of the editorial staff for Bourne, Belwin, and Schirmer publishing companies before forming his own publishing firm in 1995.

Air for Band was written in 1956 and then later revised in 1966. It was written with the intent to allow young musicians to experience a high level of musicianship and musicality while playing accessible music. It was written during the earlier part of Erickson’s career at a time in which educational value for young musicians was a priority for many composers. *Air for Band* is a timeless work that utilizes tuneful melodies, lush harmonies, and a variety of color shifts that are accessible yet challenging for any musician.

Marching Song (1906).....Gustav Holst (1874-1934), arr. John Moss

Marching Song was originally written in 1906 for orchestra as the second part of Gustav Holst’s (1874 – 1934) *Two Songs Without Words* and was dedicated to Ralph Vaughan Williams. It is in vintage Holst style, tuneful and engaging, utilizing modal, folk-like melodies reminiscent of his famous suites for military band that would follow only a few short years later.

John Moss is active nationwide as a composer, arranger, and orchestrator in a wide variety of musical styles and formats. As a composer, he has an extensive background creating original music for documentary, educational, and promotional films, as well as arrangements for many live, large-scale musical revues and production shows.

Symphonic Sketch (1993)..... Charles Carter (b. 1926)

Symphonic Sketch (1993) for concert band is an overture in tripartite form. The theme presented at the beginning of the composition ultimately returning at the end of the piece is contrasted by a slower more flowing section in the middle. The bright and exciting themes are presented in the upper woodwinds with accompaniment in the lower voices of the ensemble. Carter takes the melodies and shares them with various instrument families throughout the development of the composition. The faster sections of the piece have a feeling of forward movement and momentum. The listener can sense a feeling of movement to an end goal. The slower section of the work borrows melodic material from an unpublished work that was commissioned by the 1984 Eudora, KS High School band. This section features flowing melodies in a polyphonic style, resulting in rich harmonies and appealing play between instrument families. The return of the opening material is then presented in a fugal fashion culminating in an expansion of that material to create a satisfying and grand conclusion to the piece.

Charles Carter was born in 1926 in Ponca City, Oklahoma and died in 1999, he grew up near Columbus, Ohio. Carter began arranging for his high school band in his teenage years. Upon graduation from high school he traveled throughout Ohio as a performing trombone player and as an arranger for a professional jazz orchestra. In the fall of 1944 Carter enrolled at The Ohio State University, after only one quarter of working on his degree in music education he was drafted by the U.S. Army and stationed at Ft. Riley. Upon completion of his service he returned to Ohio and finished his degree in composition. His final project was titled *Tension* and was ultimately performed at CBDNA and the 1952 Midwest Band Clinic.

In 1951 Carter completed his work to earn a master’s degree in composition from the Eastman School of Music. He then went on to write arrangements for The Ohio State Marching Band under the direction of Manley Whitcomb. Whitcomb became the marching band director of the Florida State Marching Band in 1953 and asked Carter to become the assistant band director. As the assistant director Carter arranged for the Marching Chiefs for 43 years. His arrangements provided the ensemble with a sound and a style that remained constant for over four decades.

Carter is most well known for his compositions *Overture for Winds*, *Sonata for Winds*, and *Symphonic Overture*. These pieces have been performed countless times by various bands throughout the country, and remain staples in the concert band literature.

Kansas State University Concert Band

Flute

*Jessica Brummel '18 (Picc)
Music Education
Louisburg, KS

Samantha Shamburg '17
Music Therapy
Hiawatha, KS

Xing Huang '17
Music Performance
Chendu, China

Shannon Wilson '17
Social Work
Wichita, KS

Chelsea Klahr '19
English
Holton, KS

Samantha Montgomery '19
Open Option
Cheney, KS

Willow Willingham '19
Pre-Med Psychology
Fort Hood, TX

Clarinet

*Caroline Goodson '19
Music Education
Manhattan, KS

Alicia Jackson '18
Music Education
Longford, KS

Kodi Shouse '18
Music Education
Leavenworth, KS

Hannah Schmidt '19
Music Education
Manhattan, KS

Kyle Hample '19
Graphic Design
Beloit, KS

Mary Fishburn '18
Communications Sciences & Disorders
Haven, KS

Jessie Malanchuk '16
Secondary Ed English
Mulvane, KS

Bass Clarinet

Hannah Silva '19
Open Option
Manhattan, KS

Oboe

*Sara Gift '18
Music Education
Wichita, KS

Rebecca Bradford '19
Music Education
Independence, KS

Bassoon

*Shelby Goss '18
Music Education
Wichita, KS

Rachael Gros '17
Music Education
Great Bend, KS

Alto Sax

*Jimmy Poplin '18
Computer Science
Burlington, KS

Presley Rodecap '18
Music Composition
Effingham, KS

Sierra Davila '17
Music and Psychology
Norwich, KS

Tenor Sax

Noah McManus '18
Software Engineering
Wamego, KS

Bari Sax

Renae Weaver '19
Music Education
Altamont, KS

Trumpet

*Aaron Messerla '17
Mathematics
Wamego, KS

Erick Sherman '19
Music Education
DeSoto, KS

Gabiel Cutler '19
Anthropology
Keflavik, Iceland

Billy Hatfield '19
Music Education
Sabetha, KS

Jacob Perez '18
Music Education
Garden City, KS

Anyssa Torres '17
Computer Science
Waco, TX

Waylon Sheetz '19
Music Education
Belleville, KS

Horn

*Justin Gittle '19
Music Education
Manhattan, KS

Ana Fornoza '17
Music Education
Wichita, KS

Michael Partridge '19
Music Education
Garden City, KS

Hannah Taylor '19
Agricultural Engineering
Arlington, WI

Natasha Graham '18
Physics

Olathe, KS

Trombone

*Ben Rajewski '20
Music Education
Hays, KS

Alex Wakim '18
Music Composition
Wichita, KS

Kyle McLaughlin '18
Physics
Olathe, KS

Brian Newmaster '19
Mechanical Engineering
Olathe, KS

Joshua Wolf '19
Music Education
El Dorado, KS

Euphonium

*Nicole Buhler '19
Music Performance
Rose Hill, KS

Michelle Rooney '19
Music Education
Great Bend, KS

Tuba

*Matt Brooks '17
Geography
Woodbury, MN

Ronald Atkinson '16
Music Education
Junction City, KS

Percussion

*Skyler Roth '18
Chemistry
Wichita, KS

Rachel Opstad '19
Music Education
Topeka, KS

Matt Tidwell '19
Agricultural Engineering
Arlington, WI

Ellen Reardon '19
Music Education
Andover, KS

Kirsten Votaw '19
Music Education
Ft. Myer, VA

Madison Howbert '19
Music Education
Tecumseh, KS

Avery McCormick '19
Music Education
McPherson, KS

Courtney Turner '18
Music Education
Overland Park, KS

*Denotes Principal Player

Kansas State University Concert Band Conductors

ALEX COOK is a 2012 graduate of Kansas State University and holds a Bachelor's of Music Education degree. Upon graduation Alex accepted a job with Jayhawk-Linn schools in Mound City, KS, where he served as the 5th through 12th grade band and choir director for two years. He is an active member in the National Association for Music Education, KMEA, and is a member of both Kappa Kappa Psi and Phi Mu Alpha Sinfonia music fraternities.

DAN HADDAD is originally from Seattle, WA, where he received his B.A. / B.M. from the University of Washington in Percussion Performance and Music Education, and his M.A. from Florida Atlantic University with an emphasis in Instrumental Conducting and Music Education. While at the University of Washington, Dan was a member of the marching band, wind ensemble and percussion ensemble, in addition to playing with the Seattle Blue Thunder Drumline. While in Florida, he was a graduate assistant in charge of the drumline for the Fighting Owls Marching Band in addition to being a conducting associate for the wind ensemble and symphonic band. He also helped start and direct the FAU Percussion Ensemble. After graduation, Dan spent 7 years as the Director of Bands at Cheyenne High School in North Las Vegas, Nevada, where his groups travelled and performed at a high level throughout the western United States including a trip to the WGI World Championships in Dayton, Ohio. Dan is a member of the National Association for Music Education, the College Band Directors National Association, and a Vic Firth Educational Team Member.

DR. TOD KERSTETTER serves as Professor of Clarinet, member of the resident Konza Wind Quintet, and Music Program Webmaster at K-State. His recent significant performances include solo and chamber appearances at the International Clarinet Association ClarinetFests® in 2013 (Assisi, Italy), 2014 (Baton Rouge, LA), and 2015 (Madrid, Spain). He currently serves on the I.C.A. Executive Board as Treasurer. A graduate of Furman University, Indiana University, and the University of Georgia, Tod enjoys traveling and has performed internationally in Australia, Austria, Finland, Germany, Hungary, Italy, Mexico, New Zealand, the Netherlands, Norway, Russia, Slovenia, Spain, and Sweden.

Tod has been involved in several recent commissioning projects for new music for clarinet, including compositions by David Maslanka (*Desert Roads*, *Eternal Garden*), Mauricio Murcia (*Colombian Suite*, *Trio Suite Colombiana*), Kevin Walczyk (*Concerto Scion*), and Craig Weston (*Aspects*, *Still on the Antipodes*, *Stehekin Sonata*). He is also active as an arranger and editor, with publications appearing in the catalogs of Alry Publications, Carl Fischer, MorningStar Music, and Prairie Dawg Press. With Robert Chesebro of Furman University, Tod has also co-authored a clarinet pedagogy textbook titled *The Everyday Virtuoso*, available from Woodwindiana, Inc. of Bloomington, Indiana.

ERICA SEAGO is a native of Topeka, Kansas, Erica received her Bachelor of Music Education from Washburn University in 2007. Following her undergraduate degree she taught in the Seaman school district in Topeka where she was the Assistant Director of Bands. She is currently pursuing a Master of Music degree with an emphasis in instrumental conducting.

RACHEL VILLAREALE graduated summa cum laude from the Indiana University of Pennsylvania in May 2014 with a Bachelor of Science degree in Music Education. At IUP, she was a member of various ensembles, including the Wind Ensemble, Symphony Orchestra, and was a section leader and member of "The Legend", IUP's Marching Band. Rachel is an initiated member of Sigma Alpha Iota international music fraternity, and has held memberships in the International Double Reed Society and Pennsylvania Music Educator's Association.

ALEX WIMMER is currently pursuing a Doctorate in Philosophy degree in Curriculum and Instruction at Kansas State University and is a Graduate Assistant for the Kansas State University Bands. He assists with all concert and athletic ensembles, undergraduate conducting courses, and Percussion Ensemble II. Originally from Gretna, Nebraska, Alex received his Bachelor of Music degree from the University of Nebraska at Omaha in 2007 and received his Master of Music degree in Education with an emphasis in Wind Conducting from Kansas State University in 2014. Alex was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School from 2007-2012. Alex enjoys spending his free time with his wife Anna and his daughter Addison.

UPCOMING CONCERTS AT K-STATE

December 3 Wind Symphony/Wind Ensemble Concert McCain Auditorium 7:30 pm

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February 19, 2016 – Instrumental
February 20, 2016 – Instrumental
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23rd ANNUAL CONCERT BAND CLINIC

January 22-24, 2016

The Twenty-Third Annual Kansas State University Concert Band Clinic will be held on the campus of Kansas State University January 22-24, 2016.

The clinic will feature six bands comprised of students in grades nine through twelve from across the state of Kansas. There will also be special clinic sessions for directors.

This year's conductors include:

Dr. Gary Gilroy - Fresno State University (California)
Harvey Benstein - Pittsburgh, CA
Dr. David Laing - Hastings College (Nebraska)
Dr. Anthony Mazzaferro - Fullerton College (California)
Dr. Danny Prado - Retired Band Director Grapevine High School (Texas)
Dr. David Betancourt - Cerritos College (California)

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Chapter 2 - Music Education Mission Statement

The value of music education has been called in to question many times and in many ways throughout the past century. In times of budget cuts and test scores the value of music is often dismissed because it does not seem to carry any practical application and is often overlooked in assessments. When closely examined, however, music is and should be an indispensable part of education because of the internal and external benefits it brings students.

Before a defense of music education can be presented it is important to understand the purpose of schools. Mandatory public education exists to prepare upcoming generations to contribute to the continuation and betterment of society. The key to improving society lies in helping to nurture creativity, self-understanding, and sensitivity to others. If the purpose of education is to provide society with people that will carry society through the next generation, then one of the most important things we can do as educators is to teach students how to think independently. Regardless of economy, culture, and societal changes the world will always need people who can think and reason on an intellectual level. This pragmatic concept has become a key argument in favor of music education. In a 2001 article, Eunice Boardman highlights many arguments made in favor of music education as an integral part of helping students learn. She states,

Members of the media, who both reflect and mold public opinion, have increasingly focused attention on the value of music and the other arts as an essential part of a curriculum designed to help students *learn how to learn*.¹

¹ Boardman, E. (2001). Generating a Theory of Music Instruction. *Music Educators Journal*, 88(2), 45.

In more recent years arguments in favor of music education for its extrinsic benefits in other areas of life have become increasingly prevalent. Quotes from business executives and CEOs in favor of music and arts education are frequently posted in schools, websites, and social media pages as a way to encourage the continued support of these subjects as an integral part of school curricula. An example taken from the Illinois Music Education Association website include this quote from Paul Ostergard, Vice President for Citicorp, “A broad education in the arts helps give children a better understanding of their world...We need students who are culturally literate as well as math and science literate.” Additionally Paul G. Allen, Co-Founder of Microsoft says

In my own philanthropy and business endeavors, I have seen the critical role that the arts play in stimulating creativity and in developing vital communities...the arts have a crucial impact on our economy and are an important catalyst for learning, discovery, and achievement in our country.²

Though the argument in favor of music education for its extrinsic benefits is certainly viable and compelling, it is certainly not the only or even most important argument. All extrinsic benefits of music education are important and certainly give the most practical application for continued support of music education but none of those benefits would be present if not for the intrinsic motivation that music provides. Again, the purpose of school is to aid in the continuation and betterment of society and the self-knowledge, creativity, and sensitivity needed to invent new technology, understand the needs of others, and solve problems (to name a few) is best fostered by studying music. Music gives students the opportunity to become more sensitive

² Quotes. (n.d.). Retrieved March 27, 2016, from <http://www.ilmea.org/advocate/quotes/>

and knowledgeable about themselves and others all while encouraging independent thinking and creativity in a way that no other discipline can. The intrinsic value of music is in the way it expresses the inexpressible. Eunice Boardman very concisely explains exactly why music is so important when she says,

*Why music? and Why music education? My answer becomes: This cluster of sounds known as music has been organized in such a way as to present the kinds of meaning that no other symbol system can convey...Although outwardly music may seem useless it is obviously essential to our well-being as individuals and as a society, because it enables us to present, to re-present, feelings so deep and powerful that they are indeed unspeakable. Music enables us to express the inexpressible. That is its power; that is its value; that is the reason for its very existence.*³

My own experience in education has been largely one-sided and has only recently grown to include the experiences of many others. In my brief time as a teacher I have observed many different classrooms and gained much insight in to the learning process. Naturally I compare my observations to my own personal experiences as a student and have made my own philosophical decisions based on those comparisons. In both my own personal experiences and in my classroom experiences as a teacher I have found that students learn best by doing. Having researched and discussed many different theories on learning I feel as though constructivism comes the closest to how I prefer to teach and how I tend to learn. I rarely like to give information to my students and would much rather they discover that information for themselves. A music rehearsal is an excellent place to allow students to construct their own knowledge given the subjective nature of music performance. A common misunderstanding in constructivism is

³ Boardman, E. (2001). Generating a Theory of Music Instruction. *Music Educators Journal*, 88(2), 45.

the idea that the entirety of the content is left up to the students and the teacher does not do much in the way of instructing. In reality it takes more work on the part of the teacher to successfully create a constructivist classroom or lesson. Although the students are discovering and constructing knowledge during their classes, this process is carefully orchestrated and guided by the teacher. This demands that the teacher possess a thorough knowledge of the content to be learned, an understanding of how each student learns, and the creativity to set an environment that will, not only allow the students the opportunity to discover, but also fosters a desire to discover.

As a band director, the curriculum is the music performed and the content is found within the musical elements of the piece. I am both a music educator and a musician who performs just as much as I teach. I have performed in many ensembles and with many different directors but the directors that made the most impact were the one's that allowed me to make decisions about the music. I feel that it is vital that my students learn to make their own musical decisions. When students are allowed to make their own musical decisions it creates an ownership of the performance. That sense of ownership then drives the students to learn more about what they are playing and how they are performing. For my part, I must have an in depth knowledge of the music being performed. This requires extensive score study and background research on the piece. I must be prepared to guide the students through all aspects of the music, not only as an instructor, but also as a fellow musician. With thorough score study and good rehearsal planning I can be prepared to help my students discover the innate beauty of music.

In order to ensure that my students are able to discover a personal expression within music there are certain elements of music that must be learned in order to reach a deeper connection. The ultimate goal is for my students to gain a clearer sense of themselves both as

individuals and in reference to others with whom they interact. Unfortunately, much of that goal may not be attained or even recognized until after they have been in my class. Therefore it is my responsibility to identify what measurable behaviors and knowledge I can teach and assess that will lead to the ultimate goal of self-efficacy. Knowing what I should teach and how I should teach comes from an in depth understanding of my students. I need to understand the way each of them learn, what is important to them, how they view and interact in their world, and what motivates them. This is where my constructivist approach is most valuable because, in allowing my students to make decisions and discover knowledge, I can learn a great deal about the way that they think.

As a music teacher my greatest responsibility is to send my students in to the world with the confidence to reach their own individual goals. In studying music students can learn to understand their own emotions, how best to express them, and to be sensitive to the expressions of others in a way that cannot be addressed elsewhere. It is through the expressiveness of music that students find their creativity, understanding, and sensitivity that is so vital to becoming a truly whole person.

Chapter 3 - Quality Literature Selection

One of the most difficult tasks given to an ensemble director is that of choosing music. According to H. Robert Reynolds, “It is one of the most difficult aspects of the entire profession.” He goes on to add that, “the difficulty occurs because you not only choose a particular piece or set of pieces, but, in making this decision, you determine that all other pieces will not be chosen.”⁴ The key to choosing literature for an ensemble can be found by asking the right questions. In an article written in 2000, Hilary Apfelstadt provides three principles for music selection.

1. Select music of good quality.
2. Select music that is teachable.
3. Select music that is appropriate to the context.⁵

1. Is it quality music?

Regardless of curricular goals, the first step in choosing literature for an ensemble is to have a list of quality literature created. Given the vast quantity of wind band music with which to choose it is vital to weed out low-quality music from the selection list. Particularly for beginning directors, the task of discerning quality music from the ever-growing catalogue of selections is daunting. Thankfully there are many resources available to help narrow down the list of repertoire. One of the most well known resources available for directors is the *Teaching*

⁴ Reynolds, H. R. (2000). Repertoire Is the Curriculum. *Music Educators Journal*, 87(1), 31. Retrieved January 25, 2016.

⁵ Apfelstadt, H. (2000). First Things First: Selecting Repertoire. *Music Educators Journal*, 87(1), 19. Retrieved January 25, 2016.

Music Through Performance in Band series. Compiled and written by some of the most well respected names in instrumental music education, this 10 volume series provides a comprehensive, peer-reviewed selection of quality works for wind band. While each volume includes a detailed analysis of selected works for wind band, the website offers an updated document that contains the title, composer, and volume appearance for each selected work. By utilizing this list, directors can then branch out to other works written by the composers included in this list. In addition to the series list, directors can also access individual state festival lists. These lists are compiled in each state by music educators and are presented as works of good quality and sound educational value.

Existing repertoire lists are excellent resources for all directors but certainly do not represent all quality music in existence. The best way to determine whether music is of good quality is simply to listen and evaluate. In the first volume of the *Teaching Music Through Performance in Band* series, Ray Cramer addresses some key questions that should be asked when evaluating the quality of music.

Does the music have:

1. A well-conceived formal structure?
2. Creative melodies and counterlines?
3. Harmonic imagination?
4. Rhythmic vitality?
5. Contrast in all musical elements?
6. Scoring which best represents the full potential of the wind ensemble?

7. An emotional impact?⁶

By utilizing such resources it is possible to create an excellent repertoire list from which to choose programs that will be both educational and musically nourishing.

2. Is it teachable?

When considering whether or not selected music is “teachable” I often divide this question in to two different questions. The first question addresses the inherent substance of the music and how in depth it can be studied. Apfelstadt says, “Generally speaking, good music will meet the standard of teachability because its content and expressive qualities will be sufficient to provide a basis for teaching material.”⁷ It is at this time that I determine whether the musical selection addresses the educational needs of my students. The second question then addresses the capabilities and limitations of my ensemble. This second question is often more difficult because it requires a delicate balance between music that is difficult enough to challenge students but not so difficult as to be discouragingly out of reach. On the opposite side of the spectrum the music should not be so easy as to lose the attention of the ensemble. When selecting music from a small list of quality literature the two most important questions that help determine “teachability” are: how many rehearsals do I have before the performance and is that enough time to fully address the demands of this music?

⁶ Cramer, R. (2010). *Teaching Music Through Performance in Band* (2nd ed., Vol. 1). Chicago, IL: GIA Publications.

⁷ Apfelstadt, H. (2000). First Things First: Selecting Repertoire. *Music Educators Journal*, 87(1), 19. Retrieved January 25, 2016.

3. Is it appropriate to the context?

The last component in selecting music addresses the purpose for the performance. In terms of literature, there is a big difference between a state festival performance and an end of the year pops concert. The performance venue should have a significant impact on the type of literature selected. When examining performance context I also look at two different components; audience and performers. While educational and musical value is of the utmost importance in literature selection, the intended audience should have an influence on what is selected. For example, judges at a festival competition are likely expecting to hear works that demonstrate certain performance and interpretation skills and are examining the music and performance from many different perspectives. By contrast, an end of the year concert performed for family, friends, and administrators will not be scrutinized in the same capacity and will likely expect to hear works that are more entertaining and lighter. This, of course, is not to say that music played at festival is not appropriate for a school concert and visa versa, but rather the music selected should take in to account the audience so as to better include them in the emotional connection of the performance. A part of the balance issue previously discussed in “teachability” should also be considered contextually in regard to the performers. When choosing a collection of music to be performed the mental and physical abilities of the performers should be considered, not just the technical abilities. For example, it would be unwise to program a series of technically accessible but very lengthy pieces together as it will tire the performers both mentally and physically.

Chapter 4 - Dances of Innocence

Unit I. Composer

Jan Van der Roost was born in 1956 in Duffel, Belgium. He attended the Lemmensinstituut in Leuven where he studied trombone, music history, and music education before attending the Royal Conservatoires in both Ghent and Antwerp as a conductor and composer. He currently holds a teaching position at his alma mater of Lemmensinstituut in Leuven but is also a special guest professor at the “Shobi Institute of Music” in Tokyo, guest professor at the “Nagoya University of Art” and a visiting professor at Senzoku Gakuen in Kawasaki.

In addition to his many teaching positions, Jan Van der Roost is also highly in demand as an adjudicator, clinician, and guest conductor in more than 45 countries across the world. Many of his compositions have been recorded by world renown ensembles including the St. Petersburg State Symphony Orchestra, the Vancouver Symphony Orchestra, the Simon Bolivar Symphony Orchestra, the Nippon Yomiuri Symphony Orchestra, the Lithuanian Chamber Orchestra, the Polish Radio Choir, and the Orchestre Philharmonique de Luxembourg, as well as many others.

As a composer, Van der Roost has written for a variety of ensembles and instruments and in many different styles. Some of his works include, 2 oratorios, a symphony, concerti for various solo instruments, instrumental solo works, string orchestra, wind ensemble, and various choral works. Currently his only new compositions are commissioned works from countries worldwide including but not limited to Belgium, Holland, Switzerland, Italy, United States, Japan, Spain, France, Singapore, Austria, Canada, Norway, Germany, Brazil, Finland, Luxembourg, Hungary, Colombia, Croatia, and England. ⁸

⁸ “Biography”. (n.d.). Retrieved September 1, 2015, from <http://www.janvanderroost.com/biography>

Table 4.1 List of compositions

Name	Genre	Publisher	Difficulty (out of 5)	Date Published
1. 1834	Concert Band	de Haske	4	2010
2. A Highland Rhapsody	Concert Band/ Fanfare	de Haske	4	1991
3. Adagio for Winds	Concert Band/ Fanfare	de Haske	3	2006
4. Albion	Brass Band	de Haske	5	2001
5. Algona Overture	Concert Band	de Haske	3	2004
6. Amazonia	Concert Band/ Fanfare	de Haske	5	1999
7. Apollo	Concert Band	de Haske	3	2012
8. Arsenal	Concert Band/ Fanfare/ Brass Band	de Haske	3	1996
9. Avalon	Concert Band/ Fanfare	de Haske	5	2002
10. Balkanya	Concert Band	de Haske	4	1999
11. Ballad for Bass Trombone	Concert Band	de Haske	5	2009
12. Brasiliana	Concert Band	de Haske	3	1999
13. By the River	Concert Band/ Fanfare	de Haske	4	
14. Canterbury Chorale	Concert Band/ Fanfare/ Brass Band	de Haske	4	1999
15. Castellum	Concert Band	de Haske	4	2005
16. Centennial Prelude	Concert Band/ Fanfare/ Brass Band	de Haske	3	1991
17. Ceremonial March	Concert Band/ Fanfare	de Haske	5	1984
18. Christmas Time	Concert Band/ Fanfare/ Brass Band	de Haske	3	1999

19. Concerto Grosso	Concert Band/ Fanfare/ Brass Band	de Haske	5	
20. Concordia	Concert Band	de Haske	3	
21. Condacum	Concert Band/ Fanfare	de Haske	3	
22. Conzensus	Concert Band/ Fanfare/ Brass Band	de Haske	5	1999
23. Credentium	Concert Band	de Haske	5	2000
24. Crescent Moon	Concert Band	de Haske	5	2011
25. Dances of Innocence	Concert Band	de Haske	3	2009
26. Diptyque	Concert Band/ Fanfare	de Haske	4	
27. Domus	Concert Band/ Fanfare	de Haske	3	2008
28. Dublin Dances	Concert Band	de Haske	3	2007
29. Dynamica	Concert Band/ Fanfare	de Haske	5	1999
30. Et in Terra Pax	Concert Band	de Haske	5	1999
31. Excalibur	Fanfare/ Brass Band	VBBF (Vlaamse BrassBand Federatie)	5	
32. Exodus	Oratorio	de Haske	NR	
33. Finnish Folksong Suite	Concert Band	de Haske	3	2001
34. Firework	Concert Band/ Fanfare/ Brass Band	de Haske	5	2002
35. Flame and Glory	Concert Band	de Haske	4	2013
36. Flashing Winds	Concert Band/ Fanfare	de Haske	4	1999
37. Flashlight	Fanfare/ Brass Band	de Haske	5	
38. Four Old Dances	Concert Band/ Fanfare/ Brass Band	de Haske	2	1999

39. From Ancient Times	Concert Band/ Fanfare/ Brass Band	de Haske	5	2013
40. Helios	Concert Band/ Fanfare/ Brass Band	de Haske	3	2004
41. Homage	Concert Band/ Fanfare/ Brass Band	de Haske	5	1999
42. Humanos	Concert Band/ Fanfare/ Brass Band	de Haske	2	1999
43. Hymnus Antverpia	Concert Band/ Fanfare/ Brass Band	de Haske	1	1993
44. Jubilus!	Concert Band/ Fanfare/ Brass Band	de Haske	4	2002
45. Jupiter	Concert Band	de Haske	3	2008
46. Kebek	Concert Band	de Haske	4	2005
47. Limelight Fanfare	Brass Band	de Haske	4	
48. Manhattan Pictures	Concert Band/ Symphony Orchestra	de Haske	5	1999
49. Mercury	Concert Band/ Fanfare/ Brass Band	de Haske	5	1990
50. Metalla	Concert Band	de Haske	4	1999
51. Minerva	Concert Band/ Fanfare/ Brass Band	de Haske	4	1999
52. Montana	Concert Band/ Fanfare/ Brass Band	de Haske	3	2008
53. Namasè Rhapsody	Concert Band	de Haske	5	2012
54. Nemu-Susato	Concert Band/ Fanfare	de Haske	3	1997

55. Olympica	Concert Band	de Haske	5	1992
56. Orion	Concert Band/ Fanfare/ Brass Band	de Haske	2	2001
57. Ostinati	Concert Band/ Fanfare	de Haske	5	
58. Poeme Montagnard	Concert Band	de Haske	5	1997
59. Ponte Romano	Concert Band	de Haske	5	2001
60. Prima Luce	Concert Band/ Fanfare/ Brass Band	de Haske	3	2001
61. Puszta	Concert Band	de Haske	4	1987
62. Rapsodie	Fanfare/ Brass Band	Maurer, Leymborgh	4	
63. Revisions	Fanfare	de Haske	5	
64. Rhapsody for Horn	Concert Band	de Haske	5	1996
65. Rikudim	Concert Band/ Fanfare	de Haske	4	1999
66. Sayonara	Concert Band	de Haske	3	1999
67. Signature	Concert Band/ Fanfare/ Brass Band	de Haske	4	1999
68. Sinfonia Hugarica	Concert Band	de Haske	5	2001
69. Sinfonietta	Concert Band	de Haske	5	2003
70. Singapura Suite	Concert Band/ Fanfare	de Haske	3	1999
71. Slavia	Concert Band/ Fanfare/ Brass Band	de Haske	4	1999
72. Song of Hope	Concert Band	de Haske	3	2011
73. Spartacus	Concert Band	de Haske	5	1999
74. Spirit of Independence	Concert Band/ Fanfare	de Haske	4	1999
75. St. Martin's Suite	Concert Band/ Fanfare	de Haske	4	1999

76. Stonehenge	Concert Band/ Fanfare/ Brass Band	de Haske	5	2001
77. Suite Provencale	Concert Band/ Fanfare	de Haske	4	1999
78. Tanczi	Concert Band	de Haske	4	2007
79. Terpsichore	Concert Band	de Haske	4	2013
80. The Soldier's Wife	Concert Band	de Haske	2	2012
81. The Swan on the Hill	Concert Band/ Fanfare/ Brass Band	de Haske	4	2006
82. The Wooden Soldier	Concert Band	de Haske	2	2012
83. Tirol Terra Fortis	Concert Band	de Haske	4	
84. Toccata Festiva	Concert Band/ Fanfare/ Brass Band	de Haske	5	1995
85. Tre Sentimenti	Concert Band	de Haske	5	2006
86. Volcano	Concert Band	de Haske	5	2003
87. Wedding March	Concert Band/ Fanfare	de Haske	3	2009
88. Yokohama Festival Overture	Concert Band	de Haske	4	2013

Unit II. Composition

Dances of Innocence was written as a tribute to children who have died too young as a way to convey the beauty and cheerfulness of childhood. The piece is all one continuous movement but contains different sections. The beginning is slower and more somber but moves to a slightly quicker and more regal sounding folk march. The march builds in intensity before changing to a lively dance that utilizes similar rhythms to that of the march. A brief slower

section creates a more legato version of the dance material before returning to the original dance theme to finish the piece.⁹

Unit III. Historical Perspective

Written in 2009, *Dances of Innocence* was written in memory of a young trumpet player named Katie Thayer. Katie died in 2006 and was the daughter of Patty Thayer, a band director and conductor in the Victor Valley and High Desert region of Southern California. Patty Thayer requested a tribute to her daughter from Jan Van der Roost because Katie's favorite composition in concert band had been Van der Roost's *Rikudim*. Thayer wanted the tribute to convey the innocence and lightheartedness of childhood.¹⁰

Unit IV. Technical Considerations

Introduction

The opening melodic statement is exclusively played by euphoniums and requires strong players to introduce the melody.

Figure 4.1 Euphonium opening melody: Measures 1-11

The image shows a musical score for Euphonium. The top staff is labeled 'Euphonium' and the bottom staff is labeled 'Euph.'. The music is in 3/4 time with a key signature of one flat (B-flat). A tempo marking of quarter note = 76 is shown above the first staff. The first staff starts with a dynamic marking of *mf*. The melody consists of a series of eighth and quarter notes, with some slurs. The second staff continues the melody, starting with a measure number '8' above the first note. The piece ends with a double bar line.

⁹ Van der Roost, J. (2009). *Dances of Innocence*. De Haske.

¹⁰ Ibid.

The rest of the slower section is played in choirs of woodwinds or brass and will require special attention to balance and blend to achieve the desired affect of joining the two choirs together with the melody.

Section A

Most of the melodic line is played in rhythmic unison with few exceptions. The clarinets and saxophones introduce the melody in measure 31, representing each accompanying line to be used throughout the section.

Figure 4.2 Melodic statement in saxophones: Measures 31-37

The musical score for saxophones in measures 31-37 is presented in three staves. The tempo is marked as quarter note = 80. The Alto Sax part begins in measure 31 with a melodic line marked *mf*. The Tenor Sax part follows with a similar melodic line, also marked *mf*. The Baritone Sax part provides a harmonic foundation with a lower melodic line, marked *mf*. The score ends with a double bar line in measure 37.

A strong low brass and low woodwind section is needed to sustain a foundation for the upper woodwinds and then upper brass to play the melodic line. A flute soli, played in three octaves, is presented in measure 70 which will place demands on intonation and blend. It is important to have strong flute players on the second flute part as they are frequently the lowest voice in this section.

Figure 4.3 Flute soli in octaves: Measures 70-77

The musical score for Figure 4.3 is written for Piccolo and Flute. It is in 2/4 time with a tempo marking of quarter note = 80. The key signature has one flat (B-flat). The Piccolo part starts with a quarter rest, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. The Flute part also starts with a quarter rest, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. Both parts are marked with a dynamic of *mf* (mezzo-forte).

The low brass soli section at measure 78 requires a great deal of attention to tone, intonation, and articulation. It is very similar to the flute soli presented in measure 70 but includes a modulation that could potentially be troublesome to the first players in both trombones and euphoniums.

Figure 4.4 Low Brass soli: Measures 78-85

The musical score for Figure 4.4 is written for Trombone 1, 2; Trombone 3; Euphonium; and Tuba. It is in 2/4 time with a tempo marking of quarter note = 80. The key signature has one flat (B-flat). Trombone 1, 2 and Euphonium play a melodic line consisting of eighth and sixteenth notes, including some beamed sixteenth notes. Trombone 3 plays a similar melodic line. The Tuba part consists of a series of quarter notes. All parts are marked with a dynamic of *mf* (mezzo-forte).

This section provides excellent opportunities for students to understand their role in the larger group by becoming aware of the placement and use of the melody throughout the band. Each section in the ensemble will carry the melody for a short time and it will be essential for students to be able to identify those that have the melody before and after them. In addition to

maintaining an awareness of melodic presence, each section will need to develop sensitivity to balance and blend as they play the melody with different instrument groupings.

Section B

The dance is the most rhythmically driven part of the piece and contains articulation contrasts within each section. Students will need to maintain an even tempo while playing off beats and will also be required to switch from a lighter and more staccato style to a more legato style and back again. One of the more difficult areas to maintain pulse and steady 8th note subdivision is from measures 129-135 in which the meter changes from 2/4 to 3/8 back to 2/4 then to 6/8 and back again to 2/4.

Figure 4.5 Meter changes in high brass: Measures 129-135

The musical score for measures 129-135 is presented for five instruments: Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Horn in F 1, 2, and Horn in F 3. The tempo is marked as ♩ = 112. The score shows a series of meter changes: 2/4, 3/8, 2/4, 6/8, and 2/4. The high brass instruments (Trumpets and Horns) are marked with a forte (*ff*) dynamic and include accents (>) and slurs (>) over their parts. The Horn parts include slurs (>) and accents (^) over their notes. The score is written in treble clef with a key signature of one sharp (F#).

There is also a short section within the introduction of the dance that requires off-beat clapping from most of the ensemble, which can be surprisingly challenging for many students to maintain. The main melody is stated in measures 143-150 with a piccolo and alto saxophone

duet that includes some ossia parts to ease some technical burden for either instrument. The piccolo solo is also cued in the first flute part in the absence of piccolo.

Figure 4.6 Piccolo and alto saxophone duet: Measures 143-150

The image displays two systems of musical notation. The first system features two staves: the top staff is labeled 'Piccolo' and the bottom staff is labeled 'Alto Sax'. Both staves are in 2/4 time and contain a melodic line with eighth and sixteenth notes, often beamed together. A tempo marking '♩ = 112' is positioned above the Piccolo staff. The second system features two staves: the top staff is labeled 'Picc.' and the bottom staff is labeled 'A. Sax.'. The 'Picc.' staff begins with a fermata and a '5' above it, indicating a five-measure rest. Both staves continue with the same melodic material as the first system.

Overall dynamics range from piano to fortissimo and have very few drastic changes apart from a few piano/forte's. Ranges are all very moderately written for all instruments and some of the most technical passages have alternate parts written in for ease of playing. While the instrumentation does include piccolo, e-flat clarinet, and double bass, those parts are doubled or cued in other instruments.

Unit V. Stylistic Considerations

The style in this piece emulates the overall mood the composer wished to achieve. His goal was to begin with a more somber and beautiful section that gradually developed into a light-hearted and happy dance that could represent the celebration of life. In order to make the change from somber and beautiful to light-hearted and dance-like, each section needs to demonstrate a slight change in style to transition gradually to the end.

Introduction

The opening is slow and legato and begins with a euphonium and timpani interchange. The use of a minor key sets the mood for a somber beginning. This section demands great attention to balance, intonation, and blend in order to set the stage for the rest of the transitions. Because this piece is a slow build in terms of dynamics, care must be taken to not peak too much during the opening sections.

Section A

Though the tempo has increased slightly, this section is still slow but more stately and less legato. In terms of articulation the emphasis is more on a slight bounce and full note values. This section is an “in between” style from the opening legato melody to the dance-like section at the end. The key is still primarily minor and still sets a more somber tone, but the growth and lift needed in the melodic material indicates a shift to a more upbeat melody. The use of alternating and varying choirs gives the ensemble a chance to really develop a style transition as the section comes to a close and leads in to the dance.

Section B

This section is much faster and has a very different style than the first two sections. The accompaniment consists of mostly staccato notes and accents and has a very “hoedown” dance feel. The melody alternates between a lighter and bouncier style and a more connected and legato style. A distinction should be made between the different sections of melody in both the melodic line and especially in the accompaniment.

Unit VI. Musical Elements

Melody

The melody is first introduced at the beginning of the piece by the euphonium. The melodic line is then rhythmically compressed and passed from section to section during the remainder of the opening section and the second section. The melody in the dance section has a very similar intervallic emphasis as the original melody but with an inverted motion.

Harmony

Most of the harmonic accompaniment in this piece is based on open 5ths or triads. During the slower melodic section most of the harmony utilizes open 5ths to emphasize the more modal tonality of the melody. As the dance section continues, the melody tends to be accompanied more by sustained triadic chords or moving contrapuntal lines that emphasize traditional triads.

Rhythm

The rhythm throughout the piece is based on the eighth note and sixteenth note pattern used in the main melodic line. The opening statement of the melody in the beginning is an augmented version of the main melody stated in the B section. Each rhythmic motive used throughout the remainder of the piece is either a variation on the original motive or an “answer” to complement the original rhythmic pattern from the melody.

Unit VII. Form and Structure

Table 4.2 Form and Structure of Dances of Innocence

Section	Measures	Event
Introduction	1-22	
	1-13	Melodic introduction in euphonium

	13-22	Fragmented melody as transitional material
Section A	23-118	
	23-30	Introduction with percussion, low brass, and low woodwinds
	31-46	Melody in woodwinds
	47-62	Full ensemble with melody
	63-78	Melody in upper woodwinds
	79-98	Melody transposed and passed from trombones to lower woodwinds and french horn
	99-108	Introduction of a variation of melodic material
	109-118	Transition to the next section
Section B	119-162	
	119-142	Introduction to section B
	143-150	First half of the melodic statement in alto sax and piccolo
	151-158	Second half of the melodic statement in upper woodwinds
	159-162	Codetta
Section C	163-185	
	163-173	Section B variation presented in saxophones
	174-185	Section B variation repeated in oboe, flute, and clarinet
Section B'	186-236	
	186-193	Introduction
	194-201	Melody in low brass and low woodwinds
	202-209	Second half of melody in the brass
	210-217	Melody in alto sax and piccolo exactly the same as 143-150
	218-228	Second half of melody in clarinets with a full ensemble transition
	229-236	Second half of melody used as a transition to the coda
	237-257	Transition material in section B used as a coda

Unit VIII. Suggested Listening

Jan van der Roost – Rikudim

This piece was specifically referenced as the memorialized student's favorite work by van der Roost and was therefore taken into consideration when composing Dances of Innocence

Jan van der Roost – Canterbury Chorale

This work contains similar melodic treatment and instrument groupings

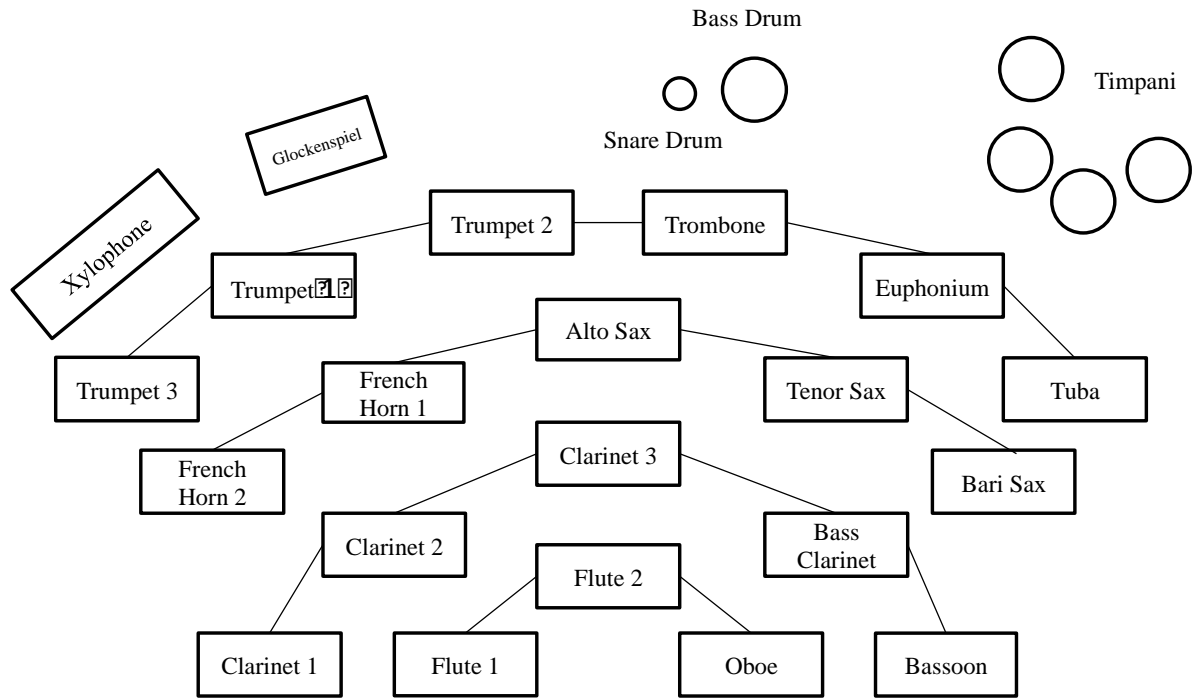
Pierre La Plante – Prairie Songs

The fast section melody is similar in style and rhythmic treatment

Unit IX. Seating Chart and Acoustical Justification

Due to the technical nature of the faster section in this piece, I chose to keep instrument groups within the same row in order to maintain technical and rhythmic cohesion. While the upper woodwind sections sat with principal players on the outside, the lower woodwinds and brass had principal players sitting within the ensemble to allow for a better opportunity to hear the principal players within each section.

Figure 4.7 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1 9/2/15

Ensemble: Concert Band

Literature: Dances of Innocence

Time: 8 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Run-through the entire piece<ol style="list-style-type: none">a. Give background information on pieceb. Draw attention to tempo changes and cued parts needed2. Go back to 163 to catch the character and tempo change in the melodic content.	<ol style="list-style-type: none">1. Need a better sense of style in conducting patterns, too much hitch in patter2. Smaller patterns to give a better range3. Clearer cues and changes to tempo4. Better internal subdivision to keep from slowing down, especially when cuing.

Rehearsal Plan – Rehearsal #2 9/4/15

Ensemble: Concert Band

Literature: Dances of Innocence

Time: 15 minutes

Section: Measure 119-162

1. Run through 119-162 to determine progress on tempo, style, and note accuracy
2. Go back to 119 and work through 143 focusing on consistency in the 8th note pulse.
3. Do more with dynamics to create contrast
4. 143 – blend flute and saxophone sound
5. 151 – smoother and more legato but more emphasis on the syncopated entrances in french horn and euphonium
6. Push air through the repeated measures.

Evaluation

1. Less subdivision in conducting pattern to keep the tempo from dragging
 - a. I am slowing down in the 3/8 and 6/8 sections
 - b. The trombones are not coming in accurately in measure 131.
2. Better contrasts towards the end of rehearsal.
3. Not enough playing and too much talking on my part.
4. Ensemble as a whole needs to work on tone production which will help intonation and balance.

Rehearsal Plan – Rehearsal #3 9/9/15

Ensemble: Concert Band

Literature: Dances of Innocence

Time: 15 minutes

Section: Measure 119-162 and 163-186

1. Play through 119-162, check for retention from previous rehearsal and fix any mistakes
2. Play through 163-185
 - a. Listen for oboe solo at 175
 - b. Check for intonation and balance at 178 with the clarinet and flute soli
3. Work for style and character change at 186 but make sure the melodic line is not too heavy.

Evaluation

1. Better section at 163 but the transition from one section to the next needs work in terms of tempo and style
2. Work on determining the function of this section in order to make a better and more meaningful character change. The section overall needs much more direction.
3. Check pitches in sustained parts to make sure that the accompaniment is actually supporting the melody.

Rehearsal Plan – Rehearsal #4 9/16/15

Ensemble: Concert Band

Literature: Dances of Innocence

Time: 22 minutes

Section: Measure 186 - end

1. Work on 186-202
 - a. Focus on dynamic changes, particularly in percussion
 - b. Work with melodic line to ensure matching note lengths and note accuracy
2. Work on 202-209 and again at 218-236
 - a. Work for a more legato sound but make sure syncopation is heard.
3. Run 237 to the end
 - a. Give some initial instructions on tempo changes
 - b. Make sure the timpani is a solid lead in for the syncopated entrances in the full ensemble.

Evaluation

1. Conducting pattern still too big to really indicate dynamic contrasts.
2. Cues are occasionally out of time.
3. Some parts are still too heavy and out of character during the faster sections.
4. Clapping visuals definitely needed some attention and are getting better.
5. Still a few subdivision “hitches” in conducting patterns.

Rehearsal Plan – Rehearsal #5 9/23/15

Ensemble: Concert Band

Literature: Dances of Innocence

Time: 22 minutes

Section: Beginning to 119

1. Run through from beginning to 119 to check current progress
2. Work on opening Euphonium soli for pitch blending and rhythmic accuracy
3. 13-22 work on better dynamic range by starting softer
 - a. listen for moving lines and be more sensitive to “new” material.
4. 31-45 work on better growth and decay in dynamics, especially as an entire ensemble
5. 63-78 and 79-109 work to understand who plays the melody and when and how the line is passed to each group.

Evaluation - Coached

1. More time spent on coming in together and specific conducting/rehearsal techniques.
2. There was a lot of time spent on coaching the ensemble to watch the conductor.
3. There are questions that the ensemble needs to ask themselves and be able to answer in order to be effective members of the ensemble.

Rehearsal Plan – Rehearsal #6 9/28/15

Ensemble: Concert Band

Literature: Dances of Innocence

Time: 22 minutes

Woodwind Sectionals

1. Beginning to 119: work with each “choir” that has the melody to determine how to phrase the melodic line and how the accompanying lines can support the melody.
2. 119 – 162: work on making phrasing decisions in the more legato sections and determine a way to make the second ending different from the first.
3. 163 to end: work on style and balance throughout various changes in the faster section.
What needs to change individually and as a section and as a full ensemble?

Evaluation

1. A lot of good musical decisions were made by all sections.
2. Much better understanding of each instrument’s role within the context of the piece and within each melodic section.
3. It was more effective to stop conducting and let the ensemble take control of the tempo and most of the phrasing.

Rehearsal Plan – Rehearsal #7 9/30/15

Ensemble: Concert Band

Literature: Dances of Innocence

Time: 22 minutes

Brass and Percussion Sectionals	Evaluation
<ol style="list-style-type: none">1. 119 – 143: work on better balance in syncopated 8th notes to gain a better consistency in rhythm and pulse2. 143: check pitch accuracy and intonation in syncopated parts. Play chords to fix balance and intonation.3. 151: check the accuracy of syncopation and make sure the parts are heard over the rest of the section.4. 194 – 202: slow down and work for pitch accuracy and balance.5. 79 – 85: work with trombones for pitch accuracy and balance/blend	<ol style="list-style-type: none">1. Some cues are still a little out of tempo and causing some pulse fluctuations.2. Much better understanding of the tempo change at the end of the piece.3. Fixed quite a few pitch issues and found a much better cohesive sound in the brass section. Better listening all around.

Rehearsal Plan – Rehearsal #8 10/2/15

Ensemble: Concert Band

Literature: Dances of Innocence

Time: 5 minute warm-up and 22 minutes

Section: Measure 31 - 118

1. 31 – 46: work on phrasing and balance
 - a. check trombone entrance in 42 and balance with woodwind choir
 - b. work on crescendo in percussion at 46.
2. 43 – 62: make sure moving notes are heard and work on playing more on the softer end of the sound spectrum rather than loud
3. 64 – 108: do less conducting to allow the “choirs” playing to play off each other
 - a. work with the trombones at 79 for a character shift
 - b. work for balance and blend at 86 with cross-section choirs
4. 109: work to get more from the trombone and euphonium

Evaluation

1. Much better sense of direction in the melodic lines, made even better by not continuously keeping the pulse.
2. I can still stay smaller through most of the sections and save the larger patterns for more impactful moments.
3. There are still some pitch issues in some sections but it is getting much more cohesive in most sections.
4. Balance is getting better but is style can still sometimes become laborious.

Rehearsal Plan – Rehearsal #9 10/5/15

Ensemble: Concert Band

Literature: Dances of Innocence

Time: 15 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Run through 47-119 working for balance and blend2. Work through tempo transition at 1193. Focus on balance, particularly in multi-section choirs.<ol style="list-style-type: none">a. Cue each choir and have them play without conducting to allow the section to listen to each other4. Play through the faster section at 119 and then focus on blend and balance at 163	<ol style="list-style-type: none">1. Better dynamic contrasts overall but I could be of more help by showing a better contrast in my conducting.2. Trombones are still not playing rhythms correctly at 130-1363. I need to have better visual communication with percussion to make sure tempo changes are smooth.

Rehearsal Plan – Rehearsal #10 10/7/15

Ensemble: Concert Band

Literature: Dances of Innocence

Time: 5 minute warm-up and 15 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Work through 163 for balance by having those who are accompanying work to fit inside the sound of the melodic instruments.2. Make sure that accompanying parts are also aware of how to shape the melody and how to shape their specific parts to work with the melody.3. Continue on to 186 to check the transition and pulse.4. Work a lot on pulse to make sure that everything is consistent and locks in quicker than previous rehearsals	<ol style="list-style-type: none">1. At 163 some groups were still not sure if they had the melody.2. I could still conduct smaller to show a greater contrast.3. Very uncomfortable pulse overall in the transition back to the faster tempo at 186. It takes several measures to lock in.4. I am losing pulse in my conducting when switching styles. Do less work in forearms and more in wrist.

Rehearsal Plan – Rehearsal #11 10/12/15

Ensemble: Concert Band

Literature: Dances of Innocence

Time: 5 minute warm-up and 15 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Do a complete run-through to assess progress and practice for the upcoming concert.2. Spot-check any sections that need any attention.	<ol style="list-style-type: none">1. Better use of wrist overall which helped with tempo2. I was better at maintaining tempo throughout which helped ensemble subdivision3. Still took just a couple of measures at 186 to lock in a solid tempo4. Better tempo at 237, does not seem to drag as much

Rehearsal Plan – Rehearsal #12 10/16/15

Ensemble: Concert Band

Literature: Dances of Innocence

Time: 5 minutes (Dress Rehearsal)

Title	Evaluation
<ol style="list-style-type: none">1. Concert Run-though2. Practice solo acknowledgements at the end	<ol style="list-style-type: none">1. Much better dynamic contrasts2. Trombones still seem to be struggling to catch the rhythm at 130-136 after compound meter shifts but it is getting closer3. Tempo is more consistent and more settled

Chapter 5 - Air for Band

Unit I. Composer

Frank Erickson was born in Spokane, WA on September 1, 1923. He started playing piano at the age of eight and later the trumpet. His first composition for band was written when he was a senior in high school. He wrote arrangements for army bands during World War II and wrote for dance bands after the war. His degrees in music were obtained through the University of Southern California. He later taught at UCLA and San Jose State College. In addition to teaching, Erickson was a part of the editorial staff for Bourne, Belwin, and Schirmer publishing before forming his own publishing firm in 1995. He died in Oceanside, CA on October 21, 1996.¹¹

Table 5.1 List of Concert Band Compositions

Name	Publisher	Difficulty (1-7)	Date
1. Air for Band	Bourne Co.	2	1966
2. Allegro Animato	Alfred Music	4	1991
3. American Christmas Festival	Alfred Music	3	1975
4. Aria Cantabile	Belwin Mills (Alfred)	3	1990
5. Aria on a Bach Prelude	Alfred Music	3	1993
6. Arietta for Band	Alfred Music	3	1973/2014
7. Balladair	Bourne. Co	3	1958
8. Ballad for Peace	Frank Erickson Publications (Alfred)	2	1995
9. Barcarolle	Alfred Music	3	1992
10. Black Canyon of the Gunnison	Bourne Co	3	
11. Blue Ridge Overture	Belwin Mills (Alfred)	2	
12. Cameo Overture	Alfred Music	2	
15. Desert Suite	Southern Music	4	

¹¹ "Frank Erickson". (n.d.). Retrieved February 19, 2016, from http://www.windrep.org/Frank_Erickson

16. Double Concerto for Trumpet, Trombone, and Concert Band			
17. English Folk-Song Fantasy	Alfred Music	2	
18. Eroica Variations	Alfred Music	4	
19. Fanfare for a Festival	Alfred Music	4	
21. Fantasy on Nordic Themes	Frank Erickson Publications (Alfred)	2	
22. Fantasy on Themes from Tchaikovsky	Alfred Music	3	
23. Festiva Musica	Alfred Music	4	
25. A Gaelic Ballad	Alfred Music	4	1993
26. Irish Folk Song Suite	Bourne Co.	2	1952
27. Light a Distant Fire	Alfred Music	3	
28. Lyric Episode	Alfred Music	3	
29. Lyric Suite	Southern Music	2	1974
30. March Capriccioso			1979
31. March of the Mimes	Alfred Music	3	
32. March with Fanfares	Frank Erickson Publications (Alfred)		
33. Mexicana	Alfred Music	1	
34. Misty Rain, Softly Falling	Southern Music	2	
35. A Mozart Celebration	Alfred	4	
36. Overture Jubiloso	Belwin Mills (Alfred)	4	
37. Percussion Mystique	Frank Erickson Publications (Alfred)	3	
38. Pillars of the Earth	Alfred Music	4	
39. President's Suite	Alfred Music	3	
40. Reverence for Life	Frank Erickson Publications (Alfred)	3	
41. Rhythm of the Winds	Alfred Music	3	1964

42. The Rhythms of Christmas	Alfred Music	4	
43. River Wind	Alfred Music	4	
44. Rondonova	Alfred Music	2	
45. Rustic Overture	Alfred Music	2	
46. Second Symphony for Band	Bourne Co		1958
47. Sonatina for Band	J.W. Pepper	2	1962
48. Spoon River Variations	Frank Erickson Publications (Alfred)	4	
49. Symphonette for Band	J.W. Pepper	2	1959
50. Third Symphony for Band	Alfred Music	5	1984
51. Tia Juana Trumpets	Alfred Music	1	
52. The Tide Rises, the Tide Falls	Alfred Music	4	
53. Toccata for a New Age	Alfred Music	4	
54. Toccata for Band	Bourne. Co	3	1957
55. Wind Dancer	Alfred Music	4	
56. American Patriots	Southern Music	3	1991

Unit II. Composition

Air for Band was written in 1956 and later revised in 1966. It was written with the intent to allow young musicians to experience a high level of musicianship and musicality while playing easily accessible music. The term “air” is defined in the Oxford Companion to Music as “song or melody”,¹² and indicates a focus more on sustained lines and expression rather than technical challenges. The piece is 53 measures long and is just over 3 minutes in length.

¹² "air." The Oxford Companion to Music. Oxford Music Online. Oxford University Press, accessed March 26, 2016, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e129>.

Unit III. Historical Perspective

This piece was written during the earlier part of Erickson’s career at a time in which educational value for young students was a priority for many composers. During this time, accessible and musical works for younger groups was of great interest to the band world. The tuneful style of an air is conveyed throughout the piece and is maintained by adjusting harmonic accompaniments to create variety while still keeping the integrity of the main melodic line.

Unit IV. Technical Considerations

The two key signatures of C minor and C major should be given special attention ahead of time to ensure pitch accuracy. Accidentals used in the piece are generally part of the melodic or harmonic alterations from the minor key. The ranges in the instruments are not too difficult, though playing over the break is required in all three clarinet parts.

Figure 5.1 Clarinet Melody 17-22

The musical score for Figure 5.1 consists of two staves. The top staff is labeled 'Clarinet in B \flat 1' and the bottom staff is labeled 'Clarinet in B \flat 2'. Above the first staff, a tempo marking indicates a quarter note equals 72 (♩ = 72). The music is written in 4/4 time with a key signature of one flat (B \flat). The melody for both parts is primarily composed of quarter and eighth notes, with some slurs and ties. The bottom staff includes several accidentals, including a sharp sign (#) on the second line of the staff.

Most parts contain entrances on the off-beats at some point, but are usually precluded by a similar rhythmic pattern using a quarter note tied to an eighth note.

Unit V. Stylistic Considerations

The slower tempo (68-72) demands legato and sustained playing in all parts. Intonation, expression, and focused listening are key points for performers in this piece. The written dynamics are not extremely varied but the range of dynamics can easily be expanded for more advanced groups in order to increase musicality. In addition to expanded dynamics there are many opportunities from section to section to add rubato for a more musical effect.

Unit VI. Musical Elements

The only tonality shift occurs toward the end of the piece from C minor to C major. The harmony is largely triadic with some suspensions and seventh chords at cadential points. There is very little dissonance throughout and the harmonies should be accessible enough to focus on intonation. Special care should be given to making sure that melodic lines are given importance over some of the harmonic accompaniment.

Unit VII. Form and Structure

Table 5.2 Form and Structure for Air for Band

Section	Measures	Event
A	1-9	Melody in clarinets
A	9-16	Restatement of the melody but with full ensemble orchestration
B	17-27	Consequent melody presented in clarinets
A'	28-35	Rhythmic variation on the antecedent melody in clarinets
C	36-43	Fragmented melody as a transition to a major key
B'	44-53	Restatement of the consequent melody in flutes and clarinets

Unit VIII. Suggested Listening

Percy Grainger - Irish Tune from County Derry

This piece gives an excellent example of a full sonorous ensemble sound.

Frank Erickson - Balladair

Also written by Erickson, this piece will give an additional example of his lyrical writing.

David Holsinger - On a Hymnsong of Philip Bliss

Holsinger's Hymnsong is an excellent example of melodic treatment within a full ensemble.

Frank Ticheli - A Shaker Gift Song

A Shaker Gift Song is an additional example of melodic treatment, especially across different instrument sections.

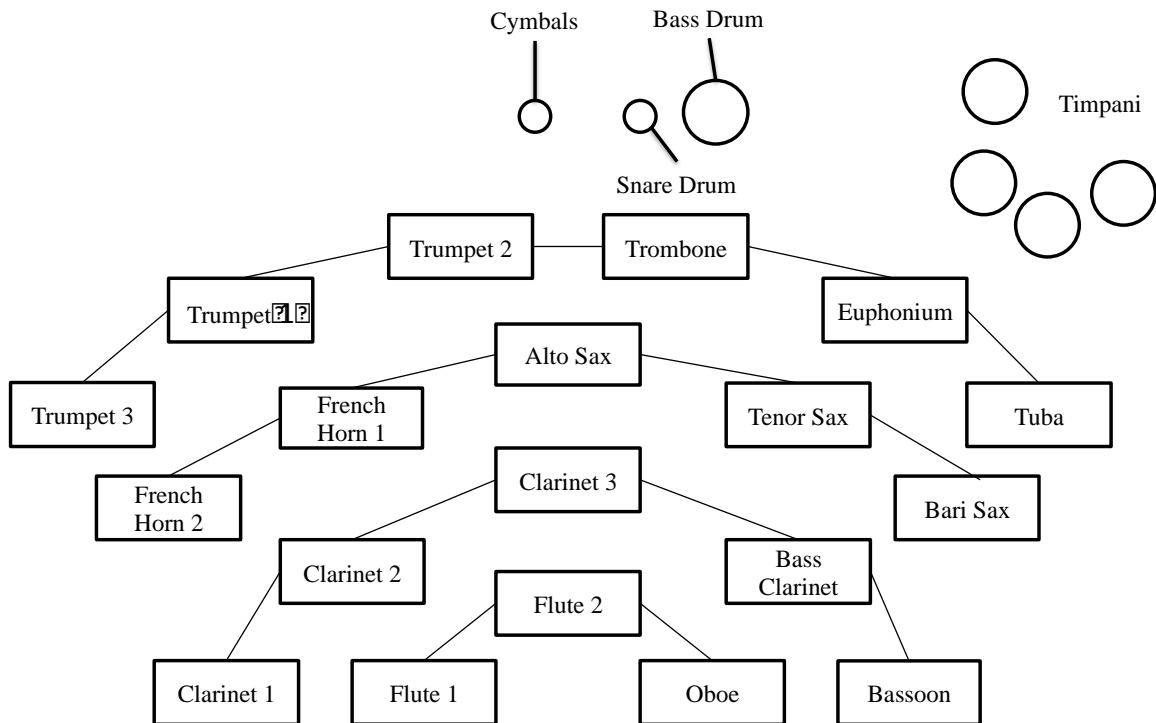
Bob Margolis - Belle Qui Tiens Ma Vie

Margolis' works are excellent examples of dissonance treatment and balance.

Unit IX. Seating Chart and Acoustical Justification

For a piece that is slower and demands particular attention to balance, blend, and intonation it is important to keep similar melodic lines close to each other. For this reason I have the upper melodic voices on one side of the ensemble, the middle voices in the center of the ensemble, and the lower voices on the opposite side. This configuration allows the two outer parts to hear each other without one side losing the counter-melodies present in the inner voices.

Figure 5.2 Seating Chart for Air for Band



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1 10/21/15

Ensemble: Concert Band

Announcements:

Literature: Air for Band

Time: 15 minutes

Musicality	Evaluation
<p>7. Run through pick up to measure 9 through measure 27</p> <p>8. Work on melodic line at measure 9 and focus on deciding how to shape that phrase.</p> <p> a. Check the accompaniment parts for similar phrasing and emphasis on important lines...i.e 8th notes</p> <p>9. Work on increasing the dynamic range utilized to get a better effect in the melodic lines.</p> <p>10. Work on melodic line at measure 17 and begin to focus on rubato.</p>	<p>5. Work on pitch and tone matching within the melodic line.</p> <p>6. Be conscious of not giving the wrong signal when exaggerating melodic shape (becoming too harsh when trying to get tension and release)</p> <p>7. Smaller pattern overall to get a softer sound out of the ensemble. Save the larger pattern for moments that need it.</p> <p>8. Pay closer attention to attacks and releases. Do not allow the ensemble to develop bad habits.</p> <p>9. Need better intonation and sensitivity at measure 17.</p>

Rehearsal Plan – Rehearsal #2 10/30/15

Ensemble: Concert Band

Announcements:

Literature: Air for Band

Time: 5 minute warm-up and 22 minutes

Title	Evaluation
<p>11. Warm-up: Bach Chorale #2</p> <ul style="list-style-type: none">a. work on getting the ensemble to follow changes in tempo and dynamics <p>12. Start at measure 17 and run through measure 43. Add in some areas of rubato.</p> <p>13. Work on accompaniment at measure 17.</p> <ul style="list-style-type: none">a. Shape the accompaniment phrases in low woodwind and low brass to add support to melodic lines and add interest.	<p>10. Need clearer instructions during warm-up in terms of conducting gestures. Not always clear in intention.</p>

Rehearsal Plan – Rehearsal #3 11/4/15

Ensemble: Concert Band

Announcements:

Literature: Air for Band

Time: 5 minute warm-up and 22 minutes

Title	Evaluation - Coached
<ol style="list-style-type: none">1. Work through the beginning of the piece to establish good musical style.2. Focus on tone quality and musical phrasing.<ol style="list-style-type: none">a. Ends of phrases and ends of notes need more attention	<ol style="list-style-type: none">1. Do more with shaping and less with pulse and let the ensemble take care of pulse and focus on shaping and rubato.

Rehearsal Plan – Rehearsal #4 11/11/15

Ensemble: Concert Band

Announcements:

Literature: Air for Band

Time: 5 minute warm-up and 22 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Run through larger sections of the piece to work on tempo alterations<ol style="list-style-type: none">a. Specifically work through 36 to the endb. Check for balance and intonation throughout the softer sectionsc. Work for good releases and tone at the ends of phrases	<ol style="list-style-type: none">1. There are still some balance and intonation issues but there are fewer with each rehearsal.2. The less I conduct pulse the more musically they play together so I need to do less in that capacity and more in shaping phrases

Rehearsal Plan – Rehearsal #5 11/18/15

Ensemble: Concert Band

Announcements:

Literature: Air for Band

Time: 22 minutes

Title	Evaluation
<ol style="list-style-type: none">1. Try playing through the entire piece without much conducting<ol style="list-style-type: none">a. I will conduct only tempo changes but otherwise I will let them playb. Make sure they are listening across the ensemble and moving and playing togetherc. Reminder that there are no stagnant notes!	<ol style="list-style-type: none">1. Much better with moving together, it seems to be more of a concentration difficulty than a technical difficulty.2. I need to be careful of getting too big too soon with my conducting pattern, in my effort to show shape I am backing myself in to a corner in terms of pattern size

Rehearsal Plan – Rehearsal #6 11/30/15

Ensemble: Concert Band

Announcements:

Literature: Air for Band

Time: 5 minutes (Dress Rehearsal)

Title	Evaluation
<ol style="list-style-type: none">1. Run through the piece entirely2. Touch a couple of more exposed sections, particularly 17 and 28	<ol style="list-style-type: none">1. Some intonation issues but many were resolved the longer they played2. Overall a good sense of motion and balance

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Appendix A - A Graphical Analysis of Dances of Innocence

Composition: Dances of Innocence

Composer: Jan van der Roost

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Form	Introduction														
Phrase Structure															
Tempo	♩ = 76														
Dynamics	<i>mf</i>												<i>mf</i>		
Meter/ Rhythm	3 4														
Tonality	D minor														
Harmonic Motion	no harmonic accompaniment during euphonium but timpani in 4ths												stable harmonies		
Orchestration	Euphonium solo				Timpani		Euphonium solo			Timpani		Low Brass			
General Character	somber and melancholy - introducing the main melody												building intensity		
Means for Expression	full breath and very smooth motion, shape the phrase												use more horizontal motion and left hand shaping		
Conducting Concerns	minimal gestures for soli euphonium				cue timpani solo		indicate melodic release and re-entrance			cue timpani solo		cue low brass entrance but stay small			
Rehearsal Consideration	intonation and blend in euphonium soli as well as accuracy and entrance in timpani												pay close attention to note releases		

Composition: Dances of Innocence

Composer: Jan van der Roost

Measure #	16	17	18	19	20	21	22	23	24	25	26	27
Form	Introduction							Section A				
Phrase Structure												
Tempo	♩ = 76							♩ = 80				
Dynamics	poco cresc.			cresc.				<i>f</i>		decr.	<i>mp</i>	
Meter/Rhythm	3/4							2/4				
Tonality	D minor							D minor				
Harmonic Motion	stable harmonies with cadential suspensions							chords in full ensemble and in band emphasize the interval of a 4th				
Orchestration	add clarinets			add Trumpet and Alto Sax		Full Band		Full Band-chord		Percussion		
General Character	use of fragmented melody to sequence to a new section							stately and grand but still slightly mournful				
Means for Expression	use more horizontal motion and more left hand shaping							less horizontal during the opening to establish the character and new tempo				
Conducting Concerns	bring in woodwinds but do not get too big			full ensemble with a crescendo and ritardando				focus eye contact with percussion to establish new tempo				
Rehearsal Consideration	avoid top dynamic levels to allow for further growth later							good release on beat 1 of 25, dynamics in percussion				

Composition: Dances of Innocence

Composer: Jan van der Roost

Measure #	28	29	30	31	32	33	34	35	36	37
Form	Section A									
Phrase Structure										
Tempo	♩ = 80									
Dynamics	<i>mf</i>	decr.	<i>mf</i>	<i>mf</i>						
Meter/Rhythm	$\frac{2}{4}$									
Tonality	D minor									
Harmonic Motion	chord in 4ths			mostly quartal harmony						
Orchestration	add Low Brass/WW's		Percussion	Low Woodwinds and Clarinets and Tuba						
General Character	stately and grand			dark but with a hint of bounce and energy						
Means for Expression	focus on the decresendo			more horizontal motion to show phrase shaping but more wrist motion during shorter notes to show bounce						
Conducting Concerns	stay strong facially but indicate decresendo			shape the phrase but remain smaller						low voices
Rehearsal Consideration	release together on beat 1 of 30, more reed sound			blend clarinet and alto together for cohesive sound, make sure moving notes are heard						

Composition: Dances of Innocence
 Composer: Jan van der Roost

Measure #	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53		
Form	Section A																	
Phrase Structure																		
Tempo	♩ = 80																	
Dynamics	<i>mf</i>									<i>f</i>								
Meter/Rhythm	2/4																	
Tonality	D minor																	
Harmonic Motion	mostly quartal harmony									mostly quartal							implied v7 in harmony	mostly quartal
Orchestration	Low Woodwinds and Clarinets and Tuba			add Trombone			add Percussion			Full Band								
General Character	dark but with a hint of bounce and energy									a little brighter than before with the full ensemble but still somewhat mournful								
Means for Expression	more horizontal motion to show phrase shaping but more wrist motion during shorter notes to show bounce									almost exclusively horizontal motion to allow for greater ability to shape the phrase and to allow the ensemble to take control of the pulse								
Conducting Concerns	a little bigger but keep room for larger gestures later			cue trombone			big percussion crescendo			full ensemble but stay pretty small, let the natural volume of the full group carry								
Rehearsal Consideration	oboe on melody should be heard, clarinet does not get lost			trombone should fit into sound			percussion crescendo!!!			start strong but have room to grow throughout the phrase, move through sustained notes								

Composition: Dances of Innocence
 Composer: Jan van der Roost

Measure #	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69
Form	Section A															
Phrase Structure																
Tempo	♩ = 80															
Dynamics	<i>f</i>								decr.		<i>mf</i>					
Meter/ Rhythm	$\frac{2}{4}$															
Tonality	D minor															
Harmonic Motion	mostly quartal								a combination of unison and quartal							
Orchestration	Full Band								Flute		add Clarinet and Mallet Percussion					
General Character	a little brighter than before with the full ensemble but still somewhat mournful								much lighter and bouncier							
Means for Expression	almost exclusively horizontal motion to allow for greater ability to shape the phrase and to allow the ensemble to take control of the pulse								very small gestures to bring out various parts							
Conducting Concerns	less pulse conducting and more shaping								very little in terms of conducting to give more of a chamber style							
Rehearsal Consideration	strong entrances on beat 2 of 47, 53, and 55, decrescendo to 62 but bring out moving 8th notes in 61								flute solo dominate, clarinets at a <i>mp</i> through this section but bring out moving notes in 68 and 69							

Composition: Dances of Innocence

Composer: Jan van der Roost

Measure #	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85
Form	Section A															
Phrase Structure																
Tempo	♩ = 80															
Dynamics	<i>mf</i>								<i>mf</i>							
Meter/Rhythm	2/4															
Tonality	D minor								Bb Major							
Harmonic Motion	top voices in unison with passing notes in accompaniment								the shift to Bb major includes a shift to more triadic harmony							
Orchestration	add Piccolo								Low brass soli							
General Character	very light and almost cheerful								tonality shift to major, very stately							
Means for Expression	use facial expressions to show tone quality and to help get more sound out of the lower upper woodwinds								a little less horizontal motion to indicate a character shift							
Conducting Concerns	indicate a slight increase in dynamics overall and then get out of the way								cue low brass and facially indicate a character change							
Rehearsal Consideration	piccolo and flute intonation and blend-no voice more dominant but possibly more volume on second flute part								very tight sound-brass choir, increase intensity through accompanying sustained and tied notes							

Composition: Dances of Innocence
 Composer: Jan van der Roost

Measure #	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101
Form	Section A															
Phrase Structure																
Tempo	♩ = 80															
Dynamics	<i>mf</i>						<i>mf</i>			cresc.						
Meter / Rhythm	2/4															
Tonality	Bb Major						D minor									
Harmonic Motion	a mix of quartal and triadic harmony						unison melodic line with passing notes in accompaniment			more triadic						
Orchestration	Bassoon, Bass Clarinet, Saxophones, French Horn			add Euphonium and Trombone			Flute, Clarinet, Mallet Percussion			Saxophones						
General Character	lighter but shifting back to minor and mournful						very light and bouncy			songful and smooth						
Means for Expression	small gestures for entrances and focus more on left hand shaping						horizontal motion toward the end for clarinets			left hand shaping						
Conducting Concerns	stay smaller but cue melodic line in varying instruments						softer dynamic and a facial character shift			help with shaping this small phrase						
Rehearsal Consideration	melody is fragmented so pay attention to who takes the melody and when, blended horn and saxophone sound						strong 2nd and 3rd clarinet part to support melody in 1st clarinet and flute-cres. Down			saxophone choir-bari sax match volume est.						

Composition: Dances of Innocence
 Composer: Jan van der Roost

Measure #	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118
Form	Section A																
Phrase Structure																	
Tempo	♩ = 80																
Dynamics	<i>f</i>					<i>f</i>					<i>f</i>						
Meter/ Rhythm	2 4																
Tonality	D minor																
Harmonic Motion	more suspensions at the ends of phrases as well as leaps of an octave and 4ths										more suspensions at the ends of phrases as well as leaps of an octave and 4ths						
Orchestration	Low Brass					add Trpt., Low WW's, and Perc.			add Trombone				Full Band				
General Character	building to glorious					soaring!					building and intense						
Means for Expression	much more with left hand and facial expressions					gesture of syncopation for trombones/euphonium					more vertical motion to maintain pulse definition						
Conducting Concerns	demonstrate a larger dynamic contrast to bring out the soaring horn line					begin to build in intensity and give a confident and bold cue to trombones/euphoniums					crescendo and drive to the end but be careful not to become too heavy						
Rehearsal Consideration	horn dominant, everyone else supporting					trumpet dom. Not too loud perc.			trombone/euphonium!				make sure sustained notes do not dominate over moving notes or syncopation				

Composition: Dances of Innocence

Composer: Jan van der Roost



Measure #	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134				
Form	Section B																			
Phrase Structure																				
Tempo	♩ = 112																			
Dynamics	<i>fp</i>				<i>f</i>				cresc.				<i>ff</i>							
Meter/Rhythm	$\frac{2}{4}$								$\frac{3}{8}$				$\frac{2}{4}$				$\frac{6}{8}$			
Tonality	Transition								Transition											
Harmonic Motion	very quartal to build the new section				very triadic with a slight emphasis on A minor				very triadic with a slight emphasis on A minor											
Orchestration	Brass and Percussion				Full Band				Full Band											
General Character	excitement and intensity building								excitement and intensity building											
Means for Expression	more wrist and less arm to establish a solid tempo with percussion				much more use of wrist and less of arm to avoid dragging the pulse,				use a measured vertical lift in the compound meters to maintain the 8th note pulse											
Conducting Concerns	less motion to make sure tempo is established				bring in full ensemble but stay smaller				focus less on shaping each part and more on maintaining a steady 8th note pulse throughout the changing meters											
Rehearsal Consideration	work with brass to make sure they can execute the fp without assistance				be sure to avoid heavy articulations				make sure that the 8th note pulse is well established and internalized in order to maintain accuracy during the compound meter shifts											

Composition: Dances of Innocence
 Composer: Jan van der Roost

Measure #	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
Form	Section B															
Phrase Structure																
Tempo	♩ = 112															
Dynamics	descr.				<i>mp</i>				dim.				<i>mf</i>			
Meter/Rhythm	2/4															
Tonality	F Major															
Harmonic Motion	I-V motion in 8th notes								mostly I-V motion in accompaniment with suspensions							
Orchestration	Low Brass and WW's with Percussion				Full band with hand clapping				Piccolo and Alto Sax solo with Brass and Low WW accompaniment							
General Character	much lighter and relaxed								bright and bouncy							
Means for Expression	maintain light gestures and less whole arm movement								more wrist to maintain pulse							
Conducting Concerns	decrecendo on the 8th notes to make way for new entrances				give a visual indication to players clapping to add visual interest				stay out of the way and focus on an even tempo in the accompanying parts							
Rehearsal Consideration	coach the players clapping on how to give visual interest while clapping and also the best way to maintain pulse while clapping								check accompanying parts for rhythmic cohesion and consistency							

Composition: Dances of Innocence

Composer: Jan van der Roost

Measure #	151	152	153	154	155	156	157	158	159	160	161	162
Form	Section B											
Phrase Structure												
Tempo	♩ = 112											
Dynamics	<i>mf</i>								<i>mf</i>			
Meter/Rhythm	$\frac{2}{4}$											
Tonality	F Major											
Harmonic Motion	slight alterations on a pedal F								triadic harmony			
Orchestration	Oboe, Clarinet, and Saxes w/Low Brass					Add Flute (repeat to 143)			Full Band (2nd ending)			
General Character	increased energy but still light								more marcato and crisp			
Means for Expression	more horizontal motion but continue to use wrist to show pulse								gesture of syncopation for ensemble entrance			
Conducting Concerns	much more legato but still with energy, maintain the light sounds during legato passages								avoid creating unnecessary subdivisions in conducting			
Rehearsal Consideration	be aware of developing a heaviness when switching to legato								need to hear downbeat in low brass and woodwinds			



Composition: Dances of Innocence

Composer: Jan van der Roost

Measure #	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177
Form	Transition														
Phrase Structure															
Tempo	♩ = 96														
Dynamics	<i>mf</i>				<i>mf</i>			<i>mf</i>			<i>mf</i>				
Meter/ Rhythm	2/4														
Tonality	Bb Major										Bb minor				
Harmonic Motion	triadic harmony										pedal Bb				
Orchestration	Saxophones				Add Clarinet			Add Flute and French Horn			Oboe, Trumpet, Trombone, Low WW's, and Mallets				
General Character	songful and sweet				sweet but urgent						very subdued and distant				
Means for Expression	horizontal motion				much more horizontal motion but maintain tempo						smaller gestures overall				
Conducting Concerns	slower and much more legato but stay small				start small and build significantly			cue flute and french horn and back off a little to enable room to grow			much smaller but building slowly				
Rehearsal Consideration	work with saxophones to ensure that the dynamics do not get too loud				make sure that the french horn sound is added to the woodwinds and is audible						bring out the oboe solo				

Composition: Dances of Innocence

Composer: Jan van der Roost



Measure #	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193
Form	Transition								Section B'							
Phrase Structure																
Tempo	♩ = 96								♩ = 112							
Dynamics	<i>mf</i>				cresc.				<i>f</i>							
Meter/Rhythm	2/4															
Tonality	Bb minor								F Major							
Harmonic Motion	triadic harmonies centered around Bb minor								I-V motion in 8th notes							
Orchestration	Add Flute and Clarinet		Add Tuba		Full Band				Percussion				Add hand clapping			
General Character	increasing urgency								a little more bombastic than previously							
Means for Expression	very horizontal and building in intensity								small gestures and more wrist to maintain tempo							
Conducting Concerns	crescendo and decrescendo				large crescendo with intensity				clean switch of tempo and good eye contact with percussion				same visual indication to clappers			
Rehearsal Consideration	pay close attention to moving notes and maintain balance								work for a good balance between the percussion parts, especially timpani and snare							

Composition: Dances of Innocence

Composer: Jan van der Roost

Measure #	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209
Form	Section B'															
Phrase Structure																
Tempo	♩ = 112															
Dynamics	<i>f</i>								<i>f</i>							
Meter/ Rhythm	2/4															
Tonality	F Major															
Harmonic Motion	less harmonic structure and more homophonic accompanying line								mostly triadic harmony							
Orchestration	add Low Brass and Low Woodwinds								add Trumpet				Clarinets and Low Brass and Low WW's			
General Character	very march-like								increased energy and very bright							
Means for Expression	more wrist and avoid too much subdivision								more horizontal motion but stay smaller and lighter							
Conducting Concerns	stay pretty small and very light to combat the natural heaviness of all low woodwinds and brass								more legato but still with energy				decrescendo into the next section			
Rehearsal Consideration	have the low brass and woodwinds play at least a dynamic softer to encourage good balance and blend and avoid heaviness								make sure that the legato playing does not become heavy and maintains a sense of lightness							

Composition: Dances of Innocence
 Composer: Jan van der Roost

Measure #	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228
Form	Section B'																		
Phrase Structure																			
Tempo	♩ = 112																		
Dynamics	<i>mf</i>								<i>mf</i>		cresc.			<i>f</i>					
Meter/ Rhythm	$\frac{2}{4}$																		
Tonality	F Major																		
Harmonic Motion	I-V motion in 8th notes									slight alterations on an F pedal									
Orchestration	Piccolo and Alto Sax with Brass, Low WW, and Percussion accompaniment									add Clarinet			Full Band						Perc.
General Character	bright and light									building in intensity			potentially ending but surprise transition						
Means for Expression	more wrist and stay out of the way of soloists									horizontal motion but light			gesture of syncopation and more wrist motion						
Conducting Concerns	same lightness and stay small for solo parts, concentrating on more wrist									legato but not too big yet			stay light and decrescendo at the end of the phrase into the next section						
Rehearsal Consideration	maintain good balance between soloists and accompaniment									make sure syncopation is heard beneath the melody			pay close attention to the syncopated brass parts for accuracy						

Composition: Dances of Innocence

Composer: Jan van der Roost

Measure #	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244
Form	Section B'								Coda							
Phrase Structure																
Tempo	♩ = 112								Con Brio							
Dynamics	<i>mf</i>				cresc.				<i>f</i>							
Meter/Rhythm	2/4															
Tonality	F Major								G Major/minor							
Harmonic Motion	mostly triadic								a mixture of both quartal and triadic harmony							
Orchestration	Oboe, Clarinet, Saxes, Low WW's, French Horn, Low Brass, Perc.				add Flute and Piccolo				add Trumpet				Brass, Low WW's, and Percussion			
General Character	suddenly subdued but building								crisp and with energy							
Means for Expression	very small and more horizontal								really focus on facial expressions to demonstrate the building energy and stay with smaller wrist motions for the pulse							
Conducting Concerns	get much smaller here, down to piano and slowly build throughout the section and crescendo at the very end to the next section								while the dynamic is much louder stay smaller and more wrist movement to really establish the faster tempo							
Rehearsal Consideration	make sure that the overall volume is as soft as possible given the thick orchestration to allow room to crescendo								make sure the downbeat quarter notes are light and consistent to allow the syncopation above to stay cohesive							

Composition: Dances of Innocence
 Composer: Jan van der Roost

Measure #	245	246	247	248	249	250	251	252	253	254	255	256	257
Form	Coda												
Phrase Structure													
Tempo	Con brio												
Dynamics	<i>f</i>								<i>ff</i>				
Meter/ Rhythm	$\frac{2}{4}$												
Tonality	G Major/minor			F Major									
Harmonic Motion	a mixture of both quartal and triadic harmony												
Orchestration	Full Band										Percussion	Full Band	
General Character	driving and exciting												
Means for Expression	maintain a look of intensity to keep sound building all the way to the end, less conducting towards the end												
Conducting Concerns	give gestures of syncopation for new instrument entrances but otherwise stay out of the way and maintain pulse												
Rehearsal Consideration	be careful that held notes in the upper woodwinds do not overpower syncopated 8th notes in brass, let the timpani solo drive the ending												

Appendix B - A Graphical Analysis of Air for Band

Composition: Air for Band
Composer: Frank Erickson

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Form	Section A								Section A'							
Phrase Structure																
Tempo	♩ = 68-72							rit.	a tempo							
Dynamics	<i>p</i>								<i>mp</i>							
Meter/Rhythm	$\frac{4}{4}$															
Tonality	C minor															
Harmonic Motion	triadic harmony						suspension and half cadence		triadic harmony						authentic cadence	
Orchestration	Clarinet melody with lower woodwind and lower brass accompaniment								Full band without percussion. Flute, clarinet, alto sax, and trumpet with melody							
General Character	Somber/Dark								More intensity							
Means for Expression	more horizontal motion after establishing the initial pulse								slightly faster tempo and with smooth horizontal motion							
Conducting Concerns	show and encourage movement without increasing dynamic level, maintain intensity of horizontal line but do not move plane too high,								smooth gestures and with a bit more volume				gesture to cue response eighth notes, slight crescendo through ties over the bar line			
Rehearsal Consideration	support in sustained notes and good movement in moving melodic line								unity in treatment of melody, make sure melodic line holds final note to sustain through the moving cadential notes				bring out eighth notes on the and of 3		suspension and intonation	

Composition: Air for Band
 Composer: Frank Erickson

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35
Form	Section B											Section A''							
Phrase Structure																			
Tempo	a tempo										rit.		a tempo						rit.
Dynamics	<i>p</i>				<i>mp</i>			diminuendo		<i>p</i>		<i>p</i>		crescendo		<i>mp</i>			<i>p</i>
Meter/Rhythm																			
Tonality	Eb Major								transition to C minor		C minor								
Harmonic Motion	shift to Eb major					suspension and half cadence in Eb major			suspension		authentic cadence		triadic harmony			suspension and half cadence			
Orchestration	clarinet melody with response in alto sax, french horn, and trombone				full band with flute, clarinet, and trumpet melody add percussion					brass choir melodic transition		same as beginning with clarinet melody			Flute, clarinet, and trumpet melody with french horn countermelody				
General Character	Brighter and with movement							Darker through transition			Building excitement								
Means for Expression	change facial expression to convey character shift				slight ritardando to set up the full ensemble entrance				visually cue darker sound		a faster tempo to create more motion				slight ritardando into next phrase				
Conducting Concerns	gesture for moving counter-melody				build intensity but do not peak			steady decrescendo and show release for woodwinds on beat 1 of 26				show <i>a tempo</i> but do not get bigger, it is still piano but indicate a swell in sound				gesture for moving notes in middle voices, gentle decrescendo at the end of the phrase			
Rehearsal Consideration	softer to allow for growth				crescendo but do not get too loud, save some for ending			maintain intonation and tone through decrescendo				more movement to create a difference from the first statements of the melody				listen for moving eighth notes in accompaniment			

Composition: Air for Band
 Composer: Frank Erickson

Measure #	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	
Form	Section C								Section B'							Coda			
Phrase Structure																			
Tempo	Meno Mosso							rit.		a tempo							rit to end		
Dynamics	<i>p</i>				<i>mp</i>		deces.		<i>p</i>			cresc a poco				<i>ff</i>			
Meter/Rhythm																			
Tonality	C minor							mod to C Major		C Major									
Harmonic Motion	triadic harmonies																		
Orchestration	Call and response between flute, oboe, 1st clarinet and 2nd clarinet, alto sax, trumpet				full band without percussion		brass choir		flute and clarinet		melodic call and response between woodwinds and brass				full band with percussion		melodic lines in tenor sax, brass, oboe, and third clarinet		
General Character	Brightening			Intensity			Resigned		Surprise		Lighter			Building intensity			Majestic		
Means for Expression	accelerando through the section to add more forward momentum						rit and accel through the key change			much smaller pattern for dynamic shift			maintain a steady horizontal pattern and slowly grow louder to the end						
Conducting Concerns	slightly faster and with intensity		intensity to peak of phrase		slowly fade		change of character for key change		brighter and a little more motion, gesture for off beat moving notes			build in intensity but do not rush, keep eighth notes steady			cue off beat eighth notes				
Rehearsal Consideration	work towards the ensemble ownership of the accel.				make sure long notes are not stagnant and have support and direction			tonality shift		check for balance with a thinner texture			steadily build intensity and sound but careful of balance and good tone and intonation			balance and intonation			