

**AN EXAMINATION OF WORKS FOR WIND BAND: *THEY LED MY LORD AWAY* ARRANGED BY FRED J. ALLEN, *ENGLISH FOLK SONG SUITE* BY RALPH VAUGHAN WILLIAMS, *VARIATION OVERTURE* BY CLIFTON WILLIAMS, *DANCE OF THE ROSE MAIDENS* BY ARAM KHACHATURIAN, ARRANGED BY JAMES TRUSCELLO, *PRELUDE AND RONDO* BY DAVID R. HOLSINGER, AND *VALDRES MARSJ* BY JOHANNES HANSEN, ARRANGED BY LORAS J. SCHISSEL**

**BY**

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**A REPORT**

**Submitted in partial fulfillment of the requirements for the degree:**

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**Approved By:**

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**Major Professor  
Dr. Frank Tracz**

## ABSTRACT

The following document is research and analysis from the comprehensive examination question based on the Graduate Conducting Recital of Chris R. VanGilder. The recital, performed by the Arkansas City High School Concert Band, was given in two parts at the Arkansas City High School Auditorium. Part one, presenting the two pieces *They Led My Lord Away* as arranged by Fred J. Allen and *English Folk Song Suite* by Ralph Vaughan Williams was given on April 12<sup>th</sup>, 2007 at 7:00pm. Part two, presenting the four pieces *Variation Overture* by Clifton Williams, *Dance of the Rose Maidens* as arranged by James Truscello, *Prelude and Rondo* by David Holsinger and *Valdres Marsj* as arranged by Loras J. Schissel was given on May 15<sup>th</sup>, 2007 at 7:00pm. The document contains theoretical and historical analysis, and outlines the procedures of planning and performing the graduate conducting recital.

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# Chapter One: Introduction

## Purpose

The purpose of this document is a scholarly examination of literature for wind band selected for performance on two concerts. This document provides details of the process of a music educator and wind band conductor in the selection, research and analysis of selected literature and the plans for teaching students with the literature.

## Performance Information

This conducting recital was given in two parts. The first part occurred on Thursday April 12<sup>th</sup>, 2007 in the Arkansas City High School Auditorium, Arkansas City, Kansas. Personnel for this performance were the full instrumentation of the Arkansas City High School Concert Band. The two pieces performed on this concert included in this report were *They Led My Lord Away* and *English Folk Song Suite*. In addition to the concert band, this concert included performances by ten small ensembles and the Arkansas City High School Jazz Band; those works are not included in this document.

The second part of the conducting recital occurred on Tuesday, May 15<sup>th</sup>, 2007 also in the Arkansas City High School Auditorium and also using the Arkansas City High School Concert Band. The pieces performed on this concert that are included in this document were *Variation Overture*, *Dance of the Rose Maidens*, *Prelude and Rondo*, and *Valdres*. In addition, the Arkansas City High School Jazz Band performed on this concert, but those works are not included in this document.

## Music Examined

The music is presented in this document in the order that it was performed, with the first concert listed first. For the first concert the Concert Band opened with *They Led*

*My Lord Away* arranged by Fred J. Allen and then performed all three movements of the *English Folk Song Suite* by Ralph Vaughan Williams. For the second concert the Concert Band performed in this order: *Variation Overture* by Clifton Williams, *Dance of the Rose Maidens* by Aram Khachaturian, arranged by James Truscello, *Prelude and Rondo* by David Holsinger, and the march *Valdres* by Johannes Hanssen, arranged by Loras J. Schissel.

### **Format of Analyses**

Each piece in this document has been analyzed using the Miles/Blocher method as found in the series of books *Teaching Music Through Performance in Band*. The first eight units of the Miles/Blocher method are used, unit nine has been removed and replaced with a comprehensive bibliography found at the end of the document. Following unit eight of each Miles/Blocher analysis is the Tracz format analysis as discussed in conducting class. The format is as follows:

Unit I: Composer

Unit II: Composition

Unit III: Historical Perspective

Unit IV: Technical Considerations

Unit V: Stylistic Considerations

Unit VI: Musical Elements

Unit VII: Form and Structure

Unit VIII: Suggested Listening

Tracz Method

## **Performance Ensemble**

I am very proud of the Arkansas City High School Band. We have accomplished much together. High ratings at marching and concert contests are a result of the dedication and hard work of my students and most importantly their enjoyment in making music.

During the fall semester this ensemble also serves as the marching band. Normally concert band rehearsals begin in November, however, this year we performed at the Liberty Bowl in Memphis, Tennessee and therefore continued marching rehearsals throughout the first semester. As a result of this, we spent more time on fundamental techniques in spring rehearsals than I normally would have found necessary.

This year's band features 106 members in grades 9 through 12. Instrument balance is fairly good, a little heavy in the flute and percussion sections and a little short in trombones and bassoons but otherwise a pretty good balance. We have a fairly good mix of grade levels in nearly every section and quality leadership throughout the band. I feel comfortable in selecting most music in the grade IV level and many from the grade V list as well.

## Recital Personnel

### Arkansas City High School Concert Band

#### **Flute**

Elly Adamson  
Cheyenne Beach  
Paige Bower  
Ashley Carter  
Anna Flickinger  
Kelsey Ford  
Melissa Hailings  
Ashley Hall  
Alyssa Hunt  
Meagan Jarboe  
Nikayla Jordan  
Tori Long  
Kylee Martinez  
Tavo Matamoros  
Kylie McDonald  
Taylor McNickle  
Katie Phillips  
Nikke Roberts  
Shelby Scott  
Emily Walker

#### **Clarinet**

Jaleesa Abington  
William Anderson  
Drew Bennett  
Melanie Bruce  
Christina Foreman  
Bethany Gardner  
Andrea Harris  
Brianna Herndon  
Shawna Johnson  
Maria King  
Siera Lungren  
Courtney Oakley  
Melissa Pappan  
Corey Reece  
Elizabeth Ripperda  
Valerie White

#### **Eb Clarinet**

Tim Hewitt

#### **Bass Clarinet**

Travis Bailey  
Mikayla Beauchamp  
Chelbie James  
Eddie Mendoza

#### **Bassoon**

Sara Julian

#### **Percussion**

Brittani Alexander  
Allyn Hill  
Jeremiah Johnson  
Justin Linden  
Bryson Pond  
Andy Waggoner

Chelsea Befort  
Seth Horton  
Michael Kahm  
Dustin McGowan  
Ryan Skiles  
Molly Warren

#### **Alto Sax**

Daniel Byers  
Robert Duren  
Morgan Reese  
Shantel Pankey  
Melissa Snider  
Ariel Splechter  
Alex Stewart  
Karlye Sturd  
Griffith Young

#### **Tenor Sax**

Ashley Anderson  
Robert Hutson  
Octavio Matamoros

#### **Bari Sax**

Codi Larmer  
Brian Massey

#### **Euphonium**

DJ Herren

#### **Trombone**

Teall Culbertson  
Ryan Cells  
Steve Ford  
Lindsey Pond  
Macey Reese

#### **Trumpet**

Josh Camp  
Paul Chavez  
Corbett Dalton  
James Harper  
Taylor Hatfield  
Garrett Johns  
Conner Kendrick  
Luis Lara  
Michael Martin  
Cassie Marquez  
Josh Metzinger  
Gershon Pattar  
Kyle Pullins  
Tanner Seidel  
Jon Wallace  
Joey White  
Charlotte Wilson  
Amanda Young

#### **F Horn**

Lynlea Bartlett  
Chris Hall  
Joshua Phillips  
David Rippe

#### **Tuba**

Devin Metzinger  
Mitch Wright



I have enclosed my personal teaching theory and my personal learning theory in this document as I feel that it is important that the reader understand my overall goals as a teacher.

### **Personal Teaching Theory**

I believe that students are in band to play an instrument and that music rehearsals should involve as much playing and as little talking as possible, however, I feel that developing a complete musician is important and that the ultimate goal of a music teacher is to have students that are involved in music, in some form, for life. The art of making music should be the most important aspect of any music class, not just doing what it takes to get to the next performance.

I also believe that the teacher should select literature that exposes students to great masterworks and a wide variety of genre and time periods throughout the four years of high school. The teacher should challenge the students to reach their maximum performance potential, while also using the national music standards as a guide to incorporate history, culture, cross-curricular content, critical listening, writing, composing and improvisation into every class.

The teacher's task is to use a multitude of teaching approaches to attempt to reach every student. He should continue to learn and grow as a player, a conductor and a teacher and bring that knowledge to his classroom. The teacher must make available learning opportunities outside the focus of traditional performances, such as trips, guest artists, guest conductors, clinics, honor groups, small ensembles, solos, pep band, marching band, jazz band and community service. The focus of the program should always be on the students and not the teacher.

## **Personal Learning Theory**

I believe that students learn to be musicians by rehearsing, performing, composing, improvising and critiquing music, and I believe that through music learning students gain skills and concepts that can be used throughout their lives in every situation, not just music. They should be actively involved in all aspects of the learning process. It is important to learn sequentially, in a safe environment that is focused on music. Because every student is unique and learns differently, it is important to use a variety of teaching strategies. Students need the opportunity to discover new concepts of music; however, they need to have a solid foundation in fundamental techniques. Development of a sense of pride and ownership in the organization is vital to the learning process and the students must have repeated opportunities to experience success. The ultimate goal is for the students to become life-long consumers of music, whether they continue to perform, or be a supporter of the arts.

## **Literature**

Selecting performance literature is a difficult yet highly important part of a band teacher's job. Unlike most other curricular courses that have a text book which is used year after year by the teacher, the band class uses music as its curriculum and the same music cannot be used year after year as the students spend four years in the class. The band instructor must select music that meets various needs of his ensemble.

When selecting music for my ensemble I keep several factors in mind. First, it is a goal of mine to insure that during the four years that a student is in my band program that he or she is exposed to great composers and masterworks of the wind band field. To

that end I pick at least one piece each spring semester that comes from a recognized master composer in the band idiom such as Ralph Vaughn Williams, Percy Grainger, Gustav Holst or John Phillip Sousa. A second goal is to show students that great music is being written now and to that end I select a piece each spring that has been published within the past five years. A third goal is to have my students learn to play with emotion, with that in mind I select a chorale or slow expressive piece each year to help teach expression. A fourth goal is to expose my students to as wide a variety of music as possible, band music comes in many forms and from many nationalities and students should be exposed to as many different genres as possible.

In addition to the above goals, I consider carefully the make up of the ensemble that I am working with. It is a very delicate balancing act to select music that will challenge my students and yet not be out of their reach. I want to make sure that my best students are pushed to get better without leaving behind the less accomplished students. I also must consider performance demands and the amount of time available for preparation. We have developed a very high standard of performance and I want to make sure that I select music that will allow us to continue to increase that standard.

The pieces chosen for the two concerts that make up the content of this document are as follows. The pieces performed on the April 12<sup>th</sup>, 2007 pre-festival concert were *They Led My Lord Away* and *English Folk Song Suite*. *They Led My Lord Away* met my goal of teaching students to play with emotion and expressively and exposed students to an American hymn. The *English Folk Song Suite* has long been considered a great master work for band and served a dual purpose of exposing students to British band

music. The pieces chosen for the May 15<sup>th</sup> spring concert were: *Variation Overture*, *Dance of the Rose Maidens*, *Prelude and Rondo* and *Valdres*.

*Variation Overture* allowed me to introduce my students to a prominent band composer in Clifton Williams and also allowed me to adjust my dispersal of parts to allow less accomplished players to play lead parts. *Dance of the Rose Maidens* and *Valdres* gave students an experience with music from other cultures and gave us a chance to perform pieces of a lighter nature that still contained numerous teaching opportunities. The original intention was to perform the recently composed Samuel Hazo piece *Ride*; however, time demands forced us to put this piece off for a different year and instead perform *Prelude and Rondo*. Although not a recent piece, this did expose the students to a current prominent wind band composer and gave the opportunity to focus on many aspects of current compositional techniques.

### **Rehearsals**

Our school employs a modified alternating block schedule. We have concert band every other day during 1<sup>st</sup> block. When the class is on Monday, Tuesday, or Wednesday we have class from 7:55am to 9:33am, when class is on Thursday or Friday we have class from 7:55am to 9:17am.

The first several rehearsals of the semester are dedicated to a great deal of sight reading and fundamental drills. As the semester goes on the fundamental drills will expand to focus on trouble areas in the performance pieces. Sight reading will continue periodically throughout the semester, but at a reduced rate. It should be noted that in the rehearsal plans there is rarely a set time for tuning, this is because students are constantly

instructed to adjust tuning on every note they play, from the very first note of the warm-up.

During the course of the semester, these students will also be involved in various pep band performances, solo and ensemble festivals and honor bands. Some class time is used for preparation of these activities but most is limited to outside practice. Assistant Director Hans Judd helps with small ensemble and sectional rehearsal during class time.

## **Chapter Two: *They Led My Lord Away***

Adoniram J. Gordon (1836-1895)

Arranged by

Fred J. Allen (b. 1953)

### **Composer**

The original version of the early American hymn tune *They Led My Lord Away* is attributed to Adoniram Judson Gordon. Gordon was born in New Hampton, New Hampshire on April 19, 1836. Upon graduation from Brown University he entered the ministry, serving first at the Baptist Church in Jamaica Plain, Massachusetts and then at the Clarendon Street Baptist Church in Boston. Gordon later served on the Board of Fellows of Brown University and was awarded an Honorary Doctor of Divinity degree from Brown. He died in Boston on February 2, 1895.

Gordon was the author of several texts and the editor of two songbooks: *The Service of Song for Baptist Churches (1871)* and *The Vestry Hymn and Tune Book (1872)*. He also composed a number of original hymn tunes, of which *They Led My Lord Away* is said to be.

Fred J. Allen wrote this arrangement for the modern concert band for the Abilene Christian University summer band camp in 1984. TRN Music Publisher published the work in 1990. Allen has published several pieces for concert band and for flute ensemble.

Allen earned his Bachelors of Music Education at Abilene Christian University and his Masters of Music at East Texas State University. He has been Director of Bands at Stephen F. Austin State University since 1994, prior to that he taught at Abilene

Christian University (1987-94) and in Texas public schools (1976-1987). He is a frequent clinician and adjudicator in the Southwestern United States.

### **Composition**

This hymn tune has been beautifully arranged to highlight the sonorities of the modern concert band. Just thirty-nine measures in length and lasting about three and one-half minutes, *They Led My Lord Away* is a great example of lyrical writing for concert band. The simple beauty of the melody, along with Allen's careful writing of accompaniment and counter lines, creates a piece full of excellent opportunities to teach many musical aspects.

### **Historical Perspective**

*They Led My Lord Away* is typical of many of the hymn tunes of the mid-eighteenth century through the nineteenth century. It is a call-response variety of hymn; each verse and refrain ends with the congregation singing, "Oh, tell me where to find him." This type of hymn was very common in religious revival meetings that started in New England in the late 1700's and spread eastward in the early and mid 1800's.

### **Technical Considerations**

This piece uses fairly standard concert band instrumentation, with many parts doubled. There are two short solos for first trumpet, both in the middle of the instruments range, and one short duet for clarinet and bassoon that is cued in other voices, otherwise, there is little in the way of exposed lines. Although the instrumentation calls for four horn parts, these are frequently doubled and only briefly does the harmony call for three parts. The baritone part usually doubles one of the trombone parts. The percussion parts are quite simple, calling for timpani, chimes, triangle and suspended cymbal. The flutes

and clarinets do have two beats of sextuplets, but these are within the key and at a fairly slow tempo, so as not to present a major problem. A few measures of syncopated rhythms could present some problems.

### **Stylistic Considerations**

The simplistic style of the original hymn tune is retained in the arrangement, as is the lyrical quality. The phrasing is clearly marked. Good breath control is required of the ensemble to properly convey the long phrases at the indicated *andante*. Mr. Allen has indicated several tempo changes within the score to give the sensation of *rubato* and uses stylistic markings of *stringendo*, *sostenuto*, and *with fervor* to help establish the emotional nature of the piece. The very nature of this work lends itself to a variety of interpretations, allowing the conductor and the performers to put their own emotions into the performance.

### **Musical Elements**

*They Led My Lord Away* remains in the key of E-flat Major throughout and for the most part uses traditional triadic harmonies. The piece is an excellent teaching tool for ensemble balance and blend. The simple hymn tune melody must be clearly heard throughout the piece, but important accompaniment and counter lines must also come through. Allen effectively use a variety of instrument combinations within the piece and this helps to emphasize the importance of blending the various *timbres* within the ensemble.

This piece also is a great vehicle to teach shaping of melodic phrases and development of expressive playing in all parts of the ensemble. The simplicity of the melody allows the performers the opportunity to focus on adding nuances to the written



line to make it more interesting. Another important teaching point is the importance of breath support and tone quality in all dynamic ranges and through long phrases. Additionally, the piece demands that the ensemble follow the conductor closely at all times.

### **Form and Structure**

<u>Measures</u>	<u>Section</u>	<u>Events/Scoring</u>
1 – 8	A	Opening statement of the melody in flute and 1 <sup>st</sup> clarinet; woodwinds, horn and euphonium provide accompaniment
9 – 16	A'	Trumpets restate the melody with trombone accompaniment; woodwinds respond; important counter line in trombones and low reeds in m 11-12; m 13 <i>stringendo</i> , m 14 <i>allargando</i> with a full band breath mark after beat two, <i>a tempo</i> at 15
17 – 24	Call and response	Solo trumpet answered by woodwinds, solo trumpet answered by full band, m 24 <i>ritardando</i>
25 – 28	Transition	Solo clarinet, bass clarinet bassoon m 25 – 26, Full Band m 27 <i>poco stringendo crescendo</i> , m 28 <i>tenuto</i> beat two, three and four
29 – 36	A''	Final statement of the melody full band. Horns and Alto Saxophone provide a counter line. m 33 marked 'With Fervor', m 34 full band breath mark, followed by <i>diminuendo</i> to the end of the phrase

37 – 39      Ending      Melody in flute with clarinet choir accompaniment, *molto retardando* to the end, *fermatas* on beat three of m 38 and beat two of m 39, final note sounded on the chimes on beat three.

### **Suggested Listening**

Fred J. Allen, *When the Stars Began to Fall*

James Barnes, *Yorkshire Ballad*

Johannes Brahms/Buehlman, *Blessed Are They*

Frank Erickson, *Air for Band*

Gary Gackstatter, *Bridget Cruise*

David Holsinger, *A Childhood Hymn, On a Hymn Song of Philip Bliss,*


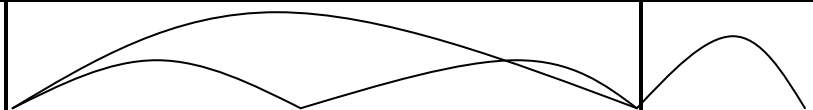
*On a Hymn Song of Lowell Mason*

Hugh Stuart, *Hymn for Band*

Pavel Tschesnokoff, *Salvation is Created, Let They Holy Spirit*

## Tracz Analysis

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20		
Form	A								A'								Call & Response					
Phrase																						
Structure																						
Tempo	Andante, much rubato												Stringendo		Allargando		a tempo rubato					
Dynamics	mp		cres.	dim.	cres.		dim.		Mf	cresc.		dim.	Cres.			dim	mf		p	cresc	mp	
Meter/ Rhythm	4/4 Mostly quarter notes with a few dotted quarter/ eighth note figures																		Syncopated			
Tonality	Eb Major throughout																					
Harmonic Motion	Every phrase and section begins and ends on I																					
Orchestration	Fl/Cl melody							Chime	Trpt/Bone melody WW answer							Trpt solo.		WW and Perc				
	Cl/Alto/Horn/Bar Accompaniment															Bone acc.						
General Character	Legato, rubato, simple												Stringendo		Allargando		Legato		Soft		More intense	
Means for Expression	Smooth, flowing		Swell up		Swell down		Swell up		Swell down			Build to M 12			More intense, quicker		Broader		Expressive tpt solo		Rhythm creates forward motion, adds intensity	
Conducting Concerns/ Rehearsal Considerations	Tuning and balance of flutes in low range. Swelling of lines very important to musical effect, stress contrast of volume without losing balance and blend. M 6, clean release in Fl/Cl all others no breath. Cue Chime in M 8.								Balance Trpt melody with WW answer. Bring out Bone/Low reed line M 11-12 Cresc to 1 <sup>st</sup> beat of M 12, however Bone/Low reed line continues to Cresc to 3 <sup>rd</sup> beat				Slightly quicker and more intense		Broader notes. Clean release after 1 <sup>st</sup> beat. Cue Tuba/bcl		a Tempo dim to end of phrase. Cue Chime		Balance bone chords to Trpt solo. Cue chime		Build intensity. Broad quarter notes	

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39
Form	Call & Response								A''								Ending		
Phrase Structure																			
Tempo	rubato		ritard		a tempo		stringendo		tenuto	slower		slower		pause	rubato		molto □ retard		
Dynamics	cresc	dim	cresc	dim	mf	f cresc		ff								dim	mp		
Meter/Rhythm	Syncopation				Eight notes, WW sextuplets														
Tonality	Eb Major throughout																		
Harmonic Motion	Each Phrase and Section begins and ends in I																		
Orchestration	Trpt Solo, Bone/Tuba/Perc Acc		Tutti		Cl/Bsn/BCl		Tutti		Tutti								Fl melody, Cl choir acc, chime		
General Character	Legato						Stringendo		Sostenuto				With Fervor	Legato					
Means for Expression	Swell up and down Expressive tpt solo		Rhythm creates forward motion, adds intensity		Expressive solo lines		Quicker, more intense	Stretch beats	Sustained, slightly slower, full sound				Each note accented yet still sustained	Release after 1 <sup>st</sup> beat	Fade away	Very slow, quiet			
Conducting Concerns/ Rehearsal Considerations	Swelling of lines, balance to trpt solo		Build intensity. Broad quarter notes, retard and fade into Cl pickups		Balance three solo lines, have TS play Bsn cue		Quicker, more intense. Sextuplets in upper WW, Cue Chime	Tenuto on beats 2, 3, & 4, stretch and build to M 29	Full, intense and completely sustained, pyramid balance. Bring out Horn/Alto counter line				Stress each note, yet keep sustain	Stress 1 <sup>st</sup> beat, clean release, maintain intensity thru the measure	Fade to end of phrase yet retain balance. Cue Chime	Assign one to a part. Keep intensity yet quieter, direct last three notes, fade out release.			

## **Chapter Three: *English Folk Song Suite***

Movement I – March “*Seventeen Come Sunday*”

Movement II – Intermezzo “*My Bonny Boy*”

Movement III – March “*Folk Songs from Somerset*”

Ralph Vaughan Williams (1872 – 1958)

### **Composer**

Composer Ralph Vaughan Williams was born October 12<sup>th</sup>, 1872 in Down Ampney, Gloucestershire England. He was born into the intellectual upper middle class of England, his relatives included his great-uncle Charles Darwin; however, he was a strong believer in a democratic and classless society and worked throughout his life promoting those ideals. In his youth he studied violin and piano, staying with the piano as an adult. Vaughan Williams attended several schools including the Royal College of Music where he studied composition and conducting under Stanford and Parry. He would later continue his composition studies with Max Bruch in Berlin and Maurice Ravel in Paris.

Around the beginning of the 20<sup>th</sup> Century Vaughan Williams became enamored with the English folk song. He traveled extensively throughout the English countryside collecting folksongs and carols, notating melodies that had been passed down orally for generations. His first published work was the song *Linden Lea* in 1902 which used ideas gained from his studies of English folk songs.

During the First World War, Vaughan Williams volunteered to serve in the Field Ambulance Service and was deeply affected by the carnage and the loss of many close friends. Following his military service he focused his life entirely in music. He would later become professor of composition at the Royal College of Music and serve as director of Leith Hill Music Festival. Following his death on August 26<sup>th</sup>, 1958, his ashes were interred alongside Henry Purcell's grave in Westminster Abbey.

Ralph Vaughan Williams composed, edited and arranged pieces for a great variety of ensembles from professional to amateur. His compositions include nine symphonies and other orchestral works, solo works for instruments and voice, choral works, operas, ballets and several works for band. Works for band in addition to the *English Folk Song Suite* include *Sea Songs*, *Toccata Marziale*, *Flourish for Wind Band*, and *Rhosymedre*; in addition, many of his orchestral and vocal works have been arranged for concert band by other composers.

### **Composition**

Vaughan Williams composed *English Folk Song Suite* for the Royal Military School of Music whose band premiered the piece on July 4<sup>th</sup>, 1923; Boosey & Co. published the piece in 1924. The three movements, lasting about ten minutes, are tied together by the use of folk songs and by common and related keys. The suite originally contained four movements; however, the publisher removed *Sea Songs* and published it separately.

The first movement, *March*, is subtitled "Seventeen Come Sunday" which comes from a lively folk song of the same title whose lyrics talk of a courtship of a young lady who will come of age to be courted on Sunday. Also in the first movement is the folk

song “Pretty Caroline”, whose lyrics tell of a young sailor’s longing for the young maid he left at home, as well as an original melody by Vaughan Williams called “Dives and Lazarus” which he would use more than once in other pieces.

The second movement, *Intermezzo*, is subtitled “My Bonny Boy” and is in three/four time. The folk song tells the sad story of a young woman who loves a boy, but finds him in the arms of another girl. The middle section of this movement is quicker and features the melody from “Green Bushes.” “Green Bushes” has been used in a variety of settings, including in another wind band work by Percy Grainger. Its lyrics tell of a clandestine meeting between a young lady and a man who is not her ‘true lover.’

The third movement, also titled *March* is subtitled “Folk Songs from Somerset” and uses several melodies that come from Somerset county in southwestern England. These melodies are: “Blow Away the Morning Dew,” another tale about young love; “High Germany,” a marching tune dating back to the Seven Years War (1756 – 1763); “The Trees They Grow So High” also a story of lost love (also used as the title of a collection of folk songs arranged by Benjamin Britten) and “John Barleycorn” which tells the story of an ancient harvest ritual.

### **Historical Perspective**

The *English Folk Song Suite*, along with the First and Second Suites for military band by Vaughan Williams’ good friend Gustav Holst, are considered to be the first serious works for the modern wind band. These three works have become icons for quality concert wind band works.

Several sources indicate that Vaughan Williams was thrilled with the prospect of writing for a new medium. He is also said to have recalled his military days and felt that

the military musicians that he was writing for would enjoy having a piece of more substance, as they usually only got to perform functional music.

The use of folk tunes in this piece as well as many other pieces of that time period are indicative not only of Vaughan Williams' research but also the prevalence of Nationalism in music that was prominent in the time between the two World Wars.

### **Technical Considerations**

The first movement is primarily in F Dorian with the B section in Ab Major. The tempo is indicated as *Allegro* throughout, opinions vary greatly as to the precise metronome marking and the meter is two/four. In the C section, the upper woodwinds are presented with a very difficult and taxing line in six/eight time that is superimposed over the brass melody in two/four. This creates not only technique problems for the woodwinds, but it can present precision problems for the brass, as they will want to match the triplet feel of the woodwinds. The precise articulation of this line is very important to the proper performance of this work.

The second movement is primarily in F minor and in three/four time. The A sections are quarter note equals 72 and requires a great deal of control by all players. Phrasing and balance are of utmost importance. Several exposed solos require skillful and confident players. The B section is much quicker; approximately quarter note equals 160 and has an exposed piccolo/oboe/Eb Clarinet *solis*. This section calls for very careful attention to the contrast between staccato and slurred notes.

The third movement should be slightly quicker than the first. Keys include B-flat Major, C minor, and E-flat Major. This movement is in two/four time except for the trio which is in six/eight. The flutes and clarinets have passages in their upper range that are



marked at quiet dynamics and have a rather difficult unison melody in the trio. The low brasses have fast sixteenth note passages and the clarinets, cornets, trumpets, and horns have some staccato sixteenth notes as well. Proper execution of the dotted-eighth notes is vital to the style.

### **Stylistic Considerations**

The first movement requires a light coherent style for the A section, while the B section is a contrasting legato and the C section calls for a forceful marcato. Dynamic contrasts are especially important in this work; several spots call for sudden changes in volume and style. The cornet solo calls for a full and confident tone quality. Careful attention must be paid to the accents as Vaughan Williams uses them to try to convey the message of the original text.

The second movement has a much different mood than the two outer movements. The A sections require a great deal of expression and requires a tremendous amount of attention to shaping of phrases and balance between melody and accompaniment. The B section calls for light, staccato playing contrasted with slurred notes and again a careful balance so as not to cover the melody.

The third movement has a similar light character to the first. Sections of staccato, legato and marcato are also an integral part of this movement. The melody in the trio, carried by the upper woodwinds, must be light despite the tough technique and range. The second half of the trio calls for a pompous brass fanfare.

Throughout the entire work the singing quality of the melody must be emphasized, the accompaniments must never force the melodic line to be over played. Precise articulations are a must to convey the original folk song nature of the melodies.

## Musical Elements

In all three movements the large sections are very easy to identify, with melodic, dynamic, and rhythmic contrasts. Homophonic is the primary texture of all three works, with some simple countermelodies in the second movement. Modal harmonies and melodies are also a commonality of all three movements.

The first movement has several patterns of repetitious, syncopated accompaniments over a simple base line. It has an extended section of hemiola, with six/eight over two/four. The second and third movements both contain examples of rhythmic modulation and rhythmic augmentation of the themes.

The piece is scored for a full wind band and the nature of the *timbres* throughout the work requires that none of the voices be omitted. Percussion parts call for snare drum, bass drum, crash cymbals, triangle, and tympani and while not difficult are important to the overall composition and require confident players.

Exposed solo lines for cornet, oboe, piccolo, and clarinet call for expressive, confident playing. Throughout the work, all players must carefully observe articulations in the same manner and careful balance and blend in the entire ensemble must be maintained.

## Form and Structure

### 1<sup>st</sup> Movement (ABCBA)

Measures	Section	Key	Events/Scoring
1 – 4	Introduction	F Dorian	Full band introduction

5 – 30	A	F Dorian	Two phrases of “Seventeen Come Sunday” The first time upper woodwinds carry the melody with light accompaniment. The second time cornets join the melody with full accompaniment.
31 – 32	transition	Ab Major	Two measure transition which establishes the accompaniment pattern of the new melody.
33 – 64	B	Ab Major	Four eight measure phrases of “Pretty Caroline” all four at soft dynamics and all but the last fairly thinly scored.
65 – 96	C	F Dorian	Melody “Dives and Lazarus” in low brass, in very forceful marcato. Woodwind obbligato in six/eight.
97 – 128	B	Ab Major	“Pretty Caroline” returns in very similar manner as the first B section
Da Capo	A	F Dorian	Exact restatement of the introduction and A section.
130 – 132	Codetta	F minor/Major	Three bar full band codetta with a Picardy Third.

## 2<sup>nd</sup> Movement (ABA)

1 – 2	Introduction	F minor	F minor chord
3 – 19	A	F Dorian	Oboe/Cornet solos “My Bonny Boy”

			very thinly accompanied
20 – 22	Transition	F Dorian	Flute/Eb Clarinet transition line that continues as a counter line in the restatement
23 – 40	A'	F Dorian	“My Bonny Boy” in low clarinets/bassoon/euphonium thinly accompanied
41 – 43	transition	F Dorian	Clarinet solo
44 – 60	B	F Major	Quicker tempo “Green Bushes” melody in piccolo/oboe/ Eb Clarinet, very thinly accompanied
61 – 76	B'	F Major	Melody in 1 <sup>st</sup> cornet/euphonium/alto sax Flutes/Clarinets have eighth note arpeggios
76 – 77	transition	F Dorian	<i>Ritardando</i> to return to A
78 – 98	A''	F Dorian	Low brass/woodwinds and clarinets/cornets trade the melody every four measures the final four measure contain rhythmic augmentation of the melody
3 <sup>rd</sup> Movement (ABA)			
1 – 4	Introduction	Bb Major	Woodwind introduction using the last four measures of “Blow Away the Morning Dew”
5 – 28	A	Bb Major	Full version of “Blow Away the Morning

			Dew” in cornet solo with thin accompaniment followed by full restatement
29 – 44		G minor	Low brass play “High Germany” marcato with full band accompaniment
45 – 68		Bb Major	Restatement of “Morning Dew” very much Like 5 – 28
69 – 70	transition		Establishes change to six/eight time
71 – 88	B	C minor	Upper woodwinds play “The Tree So High” quietly, with light accompaniment
89 – 112		Eb Major	Low brass have the melody of “John Barleycorn” fortissimo and marcato
Da Capo	A	Bb Major	Complete restatement of the A section <i>ritardando</i> the last four measures.

### **Suggested Listening**



Ralph Vaughn Williams; *Flourish for Wind Band, Toccata Marziale, Rhosymedre, Sea Songs, Variations on a Theme by Thomas Tallis*

Ralph Vaughn Williams/Stout; *Linden Lea*

Gustav Holst; *First Suite in Eb, Second Suite in F*

Percy Grainger; *Children’s March*

### Tracz Analysis First Movement

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Form	Introduction				A																
Phrase Structure																					
Tempo	Allegro @ quarter note = 108 – 120																				
Dynamics	f		dim		p								mf		p		ff				
Meter/ Rhythm	2/4 eighth notes with some syncopation				Mostly eighth notes, some dotted 8 <sup>th</sup> sixteenth patterns, some full beat sixteenth notes																
Tonality	F Dorian				F Dorian																
Harmonic Motion	v/i				i					v								i			
Orchestration	Full band				Upper woodwind melody; low woodwind, cornet, horn, percussion accompaniment												Full Band				
General Character	Light and separated				Light and separated, with some legato counter lines																
Means for Expression	Light and separated, start f, big decrescendo				Light and separated, horns have legato counter line								Subito mf		Subito p		ff, style remains the same				
Conducting Concerns/ Rehearsal Considerations	Syncopated rhythms in m 3 & 4, start f, big decrescendo. Don't over conduct				Keep everything light and separated, melody must dominate								As the dynamics change be careful to keep the style light and separated								

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
Form											Transition		B							
Phrase Structure																				
Tempo	Allegro @ quarter note = 108 – 120																			
Dynamics	ff										p		p							
Meter/Rhythm	Mostly eighth notes, some dotted 8 <sup>th</sup> sixteenth patterns, some full beat sixteenth notes										Mostly quarter notes, with syncopated accomp. Some eighth notes and dotted 8 <sup>th</sup> sixteenth notes									
Tonality	F Dorian										Ab Major		Ab Major							
Harmonic Motion		v								i	I		I							
Orchestration	Full Band										cl, horn, euph, tuba		Solo clarinet/cornet melody; clarinet, horn, trombone, tuba, triangle, accompaniment							
General Character	Light and separated, with some legato counter lines										Legato, flowing, expressive									
Means for Expression	Continue as before										Smooth and flowing, rise and fall dynamically with the line									
Conducting Concerns/ Rehearsal Considerations	Keep everything light and separated, melody must dominate										Melody must predominate, accompaniment must be rhythmically precise and balanced with itself									

Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	
Form																					
Phrase Structure																					
Tempo	Allegro @ quarter note = 108 – 120																				
Dynamics	p															swell		p	swell		p
Meter/Rhythm	Mostly quarter notes, with syncopated accomp. Some eighth notes and dotted 8 <sup>th</sup> sixteenth notes																				
Tonality	Ab Major																				
Harmonic Motion	I							V									I				
Orchestration	Add flute to melody							As before more fully scored							Full band						
General Character	Legato, flowing, expressive																				
Means for Expression	Smooth and flowing, rise and fall dynamically with the line															Big swells of dynamics					
Conducting Concerns/ Rehearsal Considerations	Melody must predominate, accompaniment must be rhythmically precise and balanced with itself, bring out horn line in M 47															Overdue conducting to emphasis dynamic swells, always balance to the melody					



Measure #	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
Form					C															
Phrase Structure																				
Tempo	Allegro @ quarter note = 108 – 120																			
Dynamics	p				ff															
Meter/Rhythm					6/8 over 2/4; upper woodwinds triplets with some dotted 8 <sup>th</sup> sixteenth notes; low voices mostly quarter notes with some eight notes															
Tonality	Ab Major				F Dorian															
Harmonic Motion					i															v
Orchestration	Minus flutes, trumpet				Full band; low reeds and low brass with melody; upper woodwinds, snare obbligato; horn legato counter															
General Character	Legato, flowing, expressive				Melody is marcato, full and heavy; woodwind obbligato is light and separated															
Means for Expression	Smooth and flowing, rise and fall dynamically with the line				Melody is full and forceful, woodwind obbligato provides contrast both rhythmically and stylistically															
Conducting Concerns/ Rehearsal Considerations	Melody must predominate, accompaniment must be rhythmically precise and balanced with itself,				The melody must be dominate but the obbligato must still be heard. Be careful that the hemiola does not create precision problems with the melody, they will tend to ‘swing’ eight notes, bring out horn line M 79 - 80															





Measure #	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	
Form																					
Phrase Structure																					
Tempo	Allegro @ quarter note = 108 – 120																				
Dynamics	p																				
Meter/ Rhythm	Mostly quarter notes, with syncopated accomp. Some eighth notes and dotted 8 <sup>th</sup> sixteenth notes																				
Tonality	Ab Major																				
Harmonic Motion									I										V		
Orchestration	Solo clarinet/cornet melody; cl, horn, t-bone, tuba, tri, accom																			Add flute to melody	Full Band
General Character	Legato, flowing, expressive																				
Means for Expression	Smooth and flowing, rise and fall dynamically with the line																				
Conducting Concerns/ Rehearsal Considerations	Melody must predominate, accompaniment must be rhythmically precise and balanced with itself, bring out horn line M 113 and 121																				

Measure #	121	122	123	124	125	126	127	128	129	130	131	
Form									Coda			
Phrase Structure												
Tempo	Allegro @ quarter note = 108 – 120											
Dynamics	swell		swell		p			ff				
Meter/Rhythm	Mostly quarter notes, with syncopated accomp. Some eighth notes and dotted 8 <sup>th</sup> sixteenth notes								Tied half notes			
Tonality	Ab Major								F minor/Major			
Harmonic Motion		I							IV		I	
Orchestration	Full Band								Full Band			
General Character	Legato, flowing, expressive								Tutti chords			
Means for Expression	Smooth and flowing, rise and fall dynamically with the line								Cadence with Picardy Third			
Conducting Concerns/ Rehearsal Considerations	Overdue conducting to emphasis dynamic swells, always balance to the melody,								Full, balance chord, make sure to bring out the raised 3 <sup>rd</sup> so that the Picardy is obvious			

## Second Movement

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Form	Introduction		A																	tran.	
Phrase Structure																					
Tempo	Andantino @ mm 72																				
Dynamics	p		p																	pp	
Meter/Rhythm	3/4		Melody mostly quarter and eight notes, accompaniment dotted half notes, half notes and quarter notes																		
Tonality	F minor		F Dorian																		
Harmonic Motion	i			i					i							vii	i			i	i
Orchestration	cl, saxes, horns, tuba		Oboe solo, sparse accompaniment																		
General Character	dark chord		Oboe solo dominates, legato and quiet																		
Means for Expression	Swell chord slightly to give it directions		Oboe should be allowed some rubato, and should raise and fall slightly dynamically with the line, accompaniment entrances must be secure but quiet, bring out the quarter notes slightly in m 9, exaggerate the swell in m 16																		
Conducting Concerns/ Rehearsal Considerations	Assure clean entrance without accent		Very legato, with some rubato, allow the oboe to sing out and be sure that the accompaniment entrances are precise, without accent and under the oboe's volume, exaggerate the swell in m 16																		

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	
Form	Transition		A'																		
Phrase Structure																					
Tempo	<i>Andantino</i> @ mm 72		<i>Andantino</i> @ mm 72																		
Dynamics	pp		Melody mp, accompaniment pp,																		
Meter/Rhythm	3/4 quarter and eighth		Mostly quarter and eighth notes, some dotted quarters and longer notes in accompaniment																		
Tonality	F Dorian		F Dorian																		
Harmonic Motion	i		i	i					i							vii	i			i	i
Orchestration	Flute, Eb clarinet		Melody in low clarinets, bassoon and euphonium, thin accompaniment with saxes, horns and tuba, flute Eb clarinet continue accompaniment material established in the transition																		
General Character	legato		Continues to be legato, smooth and flowing																		
Means for Expression	Follow the line dynamically, smooth, flowing		Follow the line dynamically, keep the melody light and singing despite the low range, exaggerate the swells in M 29, 30, 36,37-38																		
Conducting Concerns/ Rehearsal Considerations	Raise and fall with the line, smooth and flowing		Continue to raise and fall with the melody, keep everything legato, be careful that the melody is not covered by the upper woodwind line, cue cornet entrance in m 26 and 30																		


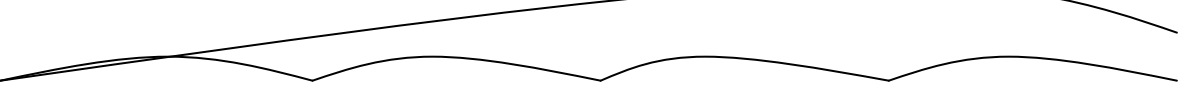
Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Form	Transition		B																	
Phrase Structure																				
Tempo	<i>Rubato, slowing</i>		<i>Scherzando @ quarter note = 160</i>																	
Dynamics	mf to pp		p																	
Meter/Rhythm	Eighth notes		Quarter notes and eighth notes, accompaniment has dotted half-notes																	
Tonality	F Dorian		F Major																	
Harmonic Motion	v		I																	
Orchestration	1 <sup>st</sup> clarinet		Piccolo, oboe, Eb clarinet melody, clarinet, horn and triangle accompaniment																	
General Character	Legato		Light, articulated																	
Means for Expression	Solo clarinet		Stress one of each bar to create waltz feel, make a big difference between staccatos and slurs, swell in M 49																	
Conducting Concerns/ Rehearsal Considerations	Show the held chords when to release, soloist takes his own <i>rubato</i>		Make sure the accompaniment stress the beginning of each measure slightly, keep everything light and quiet, conduct in one																	

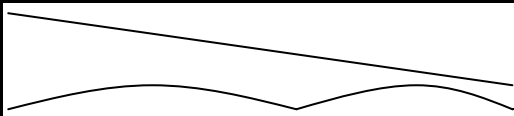

Measure #	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	
Form	B'																transition	A''			
Phrase Structure																					
Tempo	Scherzando @ quarter note = 160																ritard	Andantino @ mm 72			
Dynamics	Melody in mf, accompaniment pp																p	pp			
Meter/Rhythm	Quarter and eighth notes																quarter notes	Mostly quarter notes			
Tonality	F Major																Db Major	F Dorian			
Harmonic Motion	I																VI	i			
Orchestration	Melody in 1 <sup>st</sup> cornet, euphonium and alto, flutes and clarinets trade eighth notes, chordal background																Clarinet, low reeds, horns	Low saxes, low brass			
General Character	Flute, clarinet line is smooth and flowing, melody continues with articulations																Ritard and dim	Legato, dark			
Means for Expression	Continue the waltz feel, flute, clarinet line rises and falls and flows together, melody should match the style established by the original B section																Slowing to return to A	Legato, rise and fall with the line of the melody			
Conducting Concerns/ Rehearsal Considerations	Keep the melody dominate, be sure the flute and clarinet lines flow together seamlessly, cymbal must be controlled, exaggerate swell in M 73 – 75																Ritard and dim	Keep the trombone chords under the lower melody, don't let the low voices be plodding			

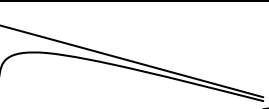



Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97
Form	A''																
Phrase Structure																	
Tempo	<i>Andantino</i> @ mm 72																
Dynamics	pp with several big swells																
Meter/ Rhythm	Mostly quarter and eighth notes, some dotted quarters, a triplet in M 92 in low voices																
Tonality	F Dorian																
Harmonic Motion	i															I	
Orchestration	Low voices and upper voices trade every four measure																
General Character	Dark, legato and soft, with big swells in dynamics																
Means for Expression	Everything is legato, the swells in dynamic must be dramatic, some rubato helps with the phrasing																
Conducting Concerns/ Rehearsal Considerations	Keep everything smooth, be sure that the trade off between voices is smooth and that they match volume. Exaggerate the dynamic swells. Balance carefully for a dark, rich sound.																

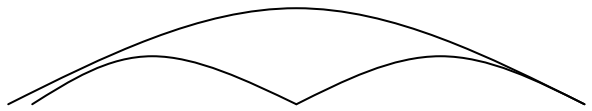
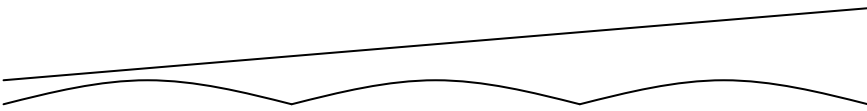
### Third Movement

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Form	Introduction				A															
Phrase Structure																				
Tempo	<i>Allegro @ mm120</i>				<i>Allegro @ mm120</i>															
Dynamics	mf				p															ff
Meter/Rhythm	Dotted eighth sixteenth and eighth notes				Dotted eighth sixteenth and eighth notes, some quarters and dotted quarter eighth notes in accompaniment															
Tonality	Bb Major				Bb Major															
Harmonic Motion	V			I	I				V				IV	I					IV	I
Orchestration	Woodwinds				Cornet solo alternating with woodwinds															Full Band
General Character	Light staccato				Melody remains light staccato, some slurs in accompaniment															
Means for Expression	All notes light and detached after the 1 <sup>st</sup> beat				Most notes are light and detached, space all dotted notes not marked with a slur															
Conducting Concerns/ Rehearsal Considerations	Assure precise entrance, stress dotted eighth note slightly, swell measure four slightly, be sure the release is right on the trumpet pickup				Balance to the melody, make sure there is a dramatic difference between slurred and staccato notes															

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
Form	A							A (B section of the larger section)												
Phrase Structure																				
Tempo	<i>Allegro @ mm120</i>							<i>Allegro @ mm120</i>												
Dynamics	ff							Melody is ff, accompaniment mf												
Meter/Rhythm	Dotted eighth sixteenth and eighth notes, some quarters and dotted quarter eighth notes in accompaniment							Dotted eighth sixteenth and eighth notes with some sixteenth note in melody												
Tonality	Bb Major							G minor												
Harmonic Motion		IV					I	i			IV	i				VI				IV/ VI
Orchestration	Full band							Melody in low brass and saxes, full accompaniment												
General Character	Louder but still light and detached							Melody is <i>marcato</i> , accompaniment light and detached												
Means for Expression	Keep the light and detached style despite the much louder volume							Full low brass <i>marcato</i> making a stark contrast with the sections on either side of it.												
Conducting Concerns/ Rehearsal Considerations	Assure that the style stays the same despite the louder volume, bring out the trombone and horn eighth notes in M23-24, always balance to the melody							Keep the melody moving forward, separate the dotted eighth notes, keep the accompaniment light and detached and well under the melody.												

Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	
Form	A (B section of the larger section)				A (return of the A section of the larger section)																
Phrase Structure																					
Tempo	<i>Allegro @ mm120</i>				<i>Allegro @ mm120</i>																
Dynamics	f				p																ff
Meter/Rhythm	Dotted eighth sixteenth and eighth notes				Dotted eighth sixteenth and eighth notes, some quarters and dotted quarter eighth notes in accompaniment																
Tonality	G minor				Bb Major																
Harmonic Motion	VI			i	I				V			IV	I						IV	I	
Orchestration	Full band				Cornet solo alternating with woodwinds																
General Character	Full band <i>marcato</i>				Melody light staccato, some slurs in accompaniment																
Means for Expression	Full <i>marcato</i>				Most notes are light and detached, space all dotted notes not marked with a slur																
Conducting Concerns/ Rehearsal Considerations	Keep the dotted eighth spaced, keep the <i>timbre</i> dark				Balance to the melody, make sure there is a dramatic difference between slurred and staccato notes																

Measure #	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	
Form	A								Transition		B										
Phrase																					
Structure																					
Tempo	Allegro @ mm120								Allegro @ mm120		Allegro @ mm120										
Dynamics	ff								f		Generally p with swells in the acc. M 75-76 & 79-80										
Meter/Rhythm	Dotted eighth sixteenth and eighth notes, some quarters and dotted quarter eighth notes in accompaniment								6/8 eighth notes, ww trill		Mostly quarter note – eighth note										
Tonality	Bb Major								G Major		C minor										
Harmonic Motion		IV						I			V of C minor	i				V	i				V
Orchestration	Full band								Full except low brass		Melody in upper ww, accompaniment brass and snare										
General Character	Louder but still light and detached								Upper ww trill, others slurred		Very light, dancing										
Means for Expression	Keep the light and detached style despite the much louder volume								Establish 6/8, smooth in contrast to preceding section		Melody is light and articulated, accompaniment must be under melody but have dramatic swells in M 75-76 & 79-89										
Conducting Concerns/ Rehearsal Considerations	Assure that the style stays the same despite the louder volume, bring out the trombone and horn eighth notes in M63-64, always balance to the melody								Be very clear on release of trill, keep trill volume under moving line		Be sure to stress the triplet feel. Balance accompaniment chords carefully, don't let the shortness of notes effect the balance of them. Exaggerate the swells. Keep the melody light and soft.										

Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Form	B									B (B section of the larger section)										
Phrase Structure																				
Tempo	<i>Allegro @ mm120</i>									<i>Allegro @ mm120</i>										
Dynamics	pp									ff										
Meter/Rhythm	Quarter note – eighth note, triplets, slurred dotted quarters in trumpet									2/4 Melody mostly quarter notes with some eighth notes and dotted quarters, acc. fanfare eighth notes with some sixteenths										
Tonality	C minor									Eb Major										
Harmonic Motion	i	V	i	IV		i		i	V of Eb	I		V		I		ii		vi		
Orchestration	Melody in upper ww, accompaniment brass and snare									Melody low brass, saxes and low reeds, acc. in upper ww., cornets and horns										
General Character	Very light, dancing, with contrast smooth cornet line									Heavy <i>marcato</i> with fanfare accompaniment										
Means for Expression	Melody remains light and articulated, accompaniment remains light without the swells, cornet/trumpet have slurred counter line									Melody is full and heavy <i>marcato</i> the accompaniment is a bright fanfare, in stark contrast to the preceding section										
Conducting Concerns/ Rehearsal Considerations	Keep the melody and accompaniment light as before, be sure the trumpet and the answering cornet counter line is heard but does not dominate									The low voice melody must not be covered by the fanfare, keep the tempo moving, tendency to drag this section, observe articulation in the fanfare carefully they contain some <i>staccatos</i> in contrast to the <i>marcato</i> melody.										

Measure #	101	102	103	104	105	106	107	108	109	110	111	112	113
Form	B (B section of the larger section)												
Phrase Structure													
Tempo	Allegro @ mm120												
Dynamics	f crescendo to ff in M 104												
Meter/Rhythm	Melody mostly quarter notes with some eighth notes and dotted quarters, acc. fanfare eighth notes with some sixteenths, fanfare ends at 104												
Tonality	Eb Major to C minor												
Harmonic Motion	V			i					V				i
Orchestration	Melody low brass, saxes and low reeds, acc. in upper ww., cornets and horns, flutes join at 103 and upper voices join the melody												
General Character	Heavy <i>marcato</i> with fanfare accompaniment, fanfare voices move to <i>marcato</i> melody at 103												
Means for Expression	Melody is full and heavy <i>marcato</i> the accompaniment is a bright fanfare, fanfare voices move to the <i>marcato</i> at 103, low voices have accented eighth notes under melody M 105 - 108												
Conducting Concerns/ Rehearsal Considerations	When the upper voices join the melody keep the <i>timbre</i> dark, bring out the eighth note line in the tuba, 3 <sup>rd</sup> bone, euphonium, low reeds in M 105 – 108, keep tempo moving forward do not allow it to drag.												

## Chapter Four: *Variation Overture*

J. Clifton Williams (1929 – 1976)

### Composer

James Clifton Williams was born in Traskwood, Arkansas in 1923. He chose to use the name Clifton as his first name. He began his musical studies as an F horn and mellophone player in the school bands and orchestras in Malvern and Little Rock, Arkansas as well as studying piano. Following service with the United States Army Air Corps during World War II as a bandsman and drum major, Williams earned a Bachelor's degree in composition from Louisiana State University and a Masters of Music from the Eastman School. His composition teachers included Helen Gunderson, Bernard Rogers and Howard Hanson. In the later years of his life, his compositions were greatly influenced by his good friend Fredrick Fennell.

Williams was on the faculty of the University of Texas from 1949 to 1966 and the chair of the Theory and Composition department at the University of Miami from 1966 until his death in 1976. Noted students include W. Francis McBeth and John Barnes Chance. He was one of the first so called 'serious' composers who wrote primarily for wind band and especially for school groups. Among his numerous awards, he was the first recipient of the prestigious American Bandmaster's Association Ostwald Award in 1956 for his composition *Fanfare and Allegro*. He received the award again the following year for his *Symphonic Suite*. Williams' numerous works for wind band have become standard repertoire for high school, college and professional bands throughout the world.



## **Composition**

*Variation Overture* was written in the fall of 1961 and was dedicated to the American School Band Director's Association. The work received its' premiere performance at the ASBDA Convention at Cleveland, Ohio in December of 1961 by the Northwest High School Band from Canal Fulton, Ohio.

The six-minute composition uses the form of a concert overture. The use of theme and variation holds the piece together. The composer explains his work in this way in the program notes: "The *Variation Overture* is a serious effort on the part of the writer to utilize mature techniques of composition within a simple framework." Williams goes on to say: "...intended to be within the intellectual and technical command of average bands, while interesting enough for more experienced groups."<sup>1</sup>

## **Historical Perspective**

The piece was written during a time of great growth of school bands in the United States. Standards were being raised and much more music was written with the public school band specifically in mind. *Variation Overture* was intended to expose students to contemporary harmonies and chord progressions within the familiar form of the concert overture. Organizations such as the ASBDA commissioned and promoted numerous similar works by many composers of the time period in hopes of promoting and improving the school bands of America.

## **Technical Considerations**

This piece is written without a key signature, all necessary adjustment to the key is made with accidentals on individual parts. The piece changes tonal centers in nearly

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<sup>1</sup> Clifton Williams, *Variation Overture* (Cleveland: Ludwig Music Publishing Co. Inc., 1962).

every section however; they are all keys readily familiar to high school band students: C, F, B-flat, and E-flat Majors and related modal scales.

Rhythmically the piece presents a few minor challenges. Syncopated rhythms against non-syncopated rhythms occur in the introduction and in the transition going into the final variation, especially when accompanied with the *ritardando*, can create a great deal of precision problems. The only other rhythmic concerns are some sixteenth note figures that appear in most parts in the third variation.

### **Stylistic Considerations**

As the title suggests, this piece not only varies the melodic content but the stylistic approach throughout the piece. This allows for the teaching of many styles of performance within one piece whose technical difficulty is within the reach of most high school students.

The introduction calls for big, full chords, followed by a quiet, lyrical conclusion. The first statement of the theme requires careful attention to contrasts between tongued and slurred notes, while the accompaniment is strictly *staccato*. The waltz section calls for careful attention to the difference between *staccato*, *tenuto* and slurred notes. This section is followed by a flowing, singing style section, which however, still calls for *staccato* and syncopated accents in the accompaniment. Much of the remainder of the piece calls for heavy marcato style, full of accents and forceful playing by all parts.

### **Musical Elements**

The melodies of the piece use a variety of modes; however, these are all related to familiar major keys to high school students. While chord progressions are not traditional the chords themselves are generally traditionally triadic. The form of the piece is obvious,

with changes in style, tempo and texture for each section. The use of the variation principle of composition holds the piece together. Each section is in a different tonal center; however, these have very traditional dominant relationships.

*Variation Overture* is usually fully scored and has only a couple of short sections that call for one to a part in cornet, 1<sup>st</sup> clarinet and oboe. Percussion parts are unusually basic for a Clifton Williams' piece and ranges for the winds are all well within the grasps of high school aged students.

### **Form and Structure**

Measures	Section	Key	Events/Scoring
1 – 9	Introduction	C Major	Full band <i>forte</i> chords, followed by full band <i>piano</i> chords
10	Theme	F Major	Set up staccato chordal accompaniment
11 – 18		F Major/F Dorian	First statement of theme in upper woodwinds and cornets
19 – 22		G Lydian	B section of theme, more thinly scored
23 – 26		F Major/F Dorian	Return of A section of theme, trombones join cornets on the melody, upper woodwinds add a legato counter line
27 – 30	Variation I	Bb Major/Bb Lydian	Waltz; clarinet, saxophone,

			euphonium melody; low reed, horn, trombone, tuba accompaniment
31 – 34			Melody passed between voices
35 – 44			Exact repeat
45 – 52		Eb Major/C Aeolian	B section of variation
53 – 62			Exact repeat with two measure transition
63 – 71		Bb Major/Bb Lydian	Full restatement of A section of variation
72	Variation II	Bb Major	Return to four/four, transition horn/euphonium
73 – 80		Eb Major	<i>Cantabile soli Eb</i> clarinet, 1 <sup>st</sup> clarinet and 1 <sup>st</sup> cornet low clarinets, horns, euphonium and tuba accompaniment
81 – 88		Bb drone/F Aeolian	First phrase woodwinds, second phrase full band
89 – 97		Eb Major	Return to A section of variation with added counter line in upper woodwinds
98 – 100			Cadential extension
101 – 116	Variation of Introduction	Bb Major	Brass fanfare using material similar to opening introduction

117 – 128		F Major	Full band, similar to second part of opening introduction
129 – 130	Transition	Bb Major	Establishes accompaniment pattern
131 – 138	Variation III	Bb Major	Clarinets, 1 <sup>st</sup> cornet, 1 <sup>st</sup> trombone melody; full accompaniment
139 – 146			Exact repeat
147 – 154		F,Bb,C drone/C Aeolian B section of variation, low brass and reeds have the melody	
155 – 162		Bb Major	A section of variation, similar to before but with quarter note accompaniment
163 – end	Coda	Bb Major/F Major	Full band, Repeated V to I Chords reminiscent of Classic overture endings

### **Suggested Listening**

J. S. Bach: *Goldberg Variations*

Beethoven: *Eroica Variations*

Brahms: *Variations on a Theme by Haydn*

John Barnes Chance: *Variations on a Korean Folk Song*

Edvard Elgar: *Enigma Variations*

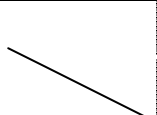
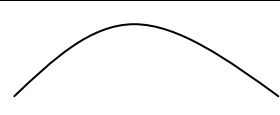
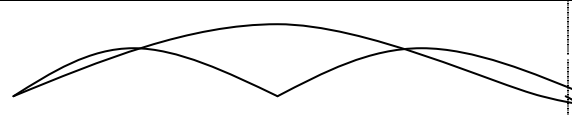
Schoenberg: *Theme and Variations*

Clifton Williams: *Academic Processional, Dedicatory Overture, Regal Procession,*

*The Sinfonians, Strategic Air Command March, Trilogy for Band*

### Tracz Analysis

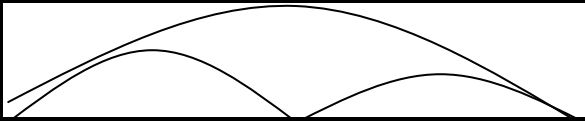
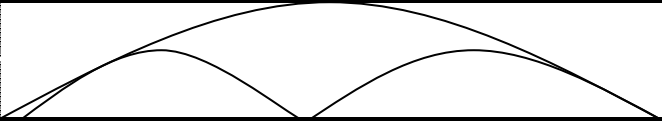
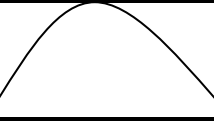
Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Form	Introduction									Theme (A Section of Theme)									B Section of Theme	
Phrase Structure																				
Tempo	Majestically @ mm 72		Majestically @ mm 72		Majestically @ mm 72, slowing slightly at the end				mm 108 With Dignity									mm 108		
Dynamics	f				p				f									mf		
Meter/Rhythm	Half notes and quarter notes				Quarter notes, half notes with syncopation				Quarter notes and eighth notes									Quarter and eighth notes		
Tonality	F Maj	A Maj	F Maj	Ab Maj	C Major				F Major/ F Dorian									G Lydian		
Harmonic Motion	Each section has fairly stagnate harmonic motion, with sudden changes in tonal centers from one section to the next																			
Orchestration	Full Band									Melody Flutes, Clarinets, Cornets, all others accompany									Minus bones and 2 <sup>nd</sup> 3 <sup>rd</sup> cornets	
General Character	Full Chords				Lyrical, flowing chords				Light, articulated									Light, articulated		
Means for Expression	Full chords, balanced to the bass voices				Use of syncopation gives forward direction, smooth connected notes				Melody has slurs and tongues that give the melody motion, melody moves up and down while the accompaniment remains fairly static									Even lighter than before		
Conducting Concerns/ Rehearsal Considerations	Balance to the bass voices, cue the percussion in M 2 & 4				Assure that the syncopated lines are tongued but not spaced. Assure that the flutes keep the same dynamic in both octaves				Keep the accompaniment very light and separated and well under the melody, melody use contour dynamics and make a big difference between tongued and slurred notes.									Pay careful attention to the different articulations within each part		

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
Form	B Section of Theme		A Section of Theme				Variation I (A Section)							Exact repeat						
Phrase Structure														Exact repeat						
Tempo	mm 108		mm 108				Moderate Waltz @ mm 96 for the quarter note													
Dynamics	mf		f				mf							Exact repeat						
Meter/Rhythm	Quarter and eighth notes		Quarter and eighth notes				3/4 half, quarter, dotted quarter and eighth notes							Exact repeat						
Tonality	G Lydian		F Major/F Dorian				Bb Major/ Bb Lydian							Exact repeat						
Orchestration	Minus bones and 2 <sup>nd</sup> 3 <sup>rd</sup> cornets		Melody in Cornets and Trombones, Upper WW have counter line, all others accompany				M 27 – 30 Full band except flute and cornet M 331 – 34 add flute and cornet							Exact repeat						
General Character	Light, articulated		Light, articulated				Strong waltz feel, still light							Exact repeat						
Means for Expression	Even lighter than before		Change in voicing makes this slightly darker than the first time				Melody is slurred and unaccented, accompaniment has <i>staccatos</i> and <i>tenutos</i>							Exact repeat						
Conducting Concerns/ Rehearsal Considerations	Pay careful attention to the different articulations within each part		Keep articulations consistent, be sure that the upper WW are heard but do not cover the melody				Pay careful attention to the different articulations within each part. Stress slightly each downbeat.							Exact repeat						

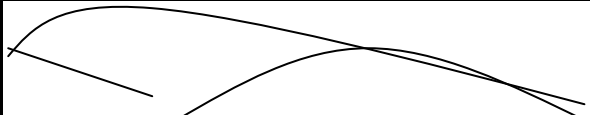

Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Form	Exact Repeat				Variation I (B Section)								Exact Repeat							
Phrase Structure	Exact Repeat												Exact Repeat							
Tempo	Exact Repeat				Moderate Waltz @ mm 96 for the quarter note								Exact Repeat							
Dynamics	Exact Repeat				p with slight crescendo at the end								Exact Repeat							
Meter/ Rhythm	Exact Repeat				half, quarter, dotted quarter and eighth notes								Exact Repeat							
Tonality	Exact Repeat				Eb Major/ C Aeolian								Exact Repeat							
Orchestration	Exact Repeat				Full band minus cornets and percussion								Exact Repeat							
General Character	Exact Repeat				Smooth waltz feel								Exact Repeat							
Means for Expression	Exact Repeat				Melody is slurred and unaccented, accompaniment has <i>staccatos</i> and <i>tenutos</i>								Exact Repeat							
Conducting Concerns/ Rehearsal Considerations	Exact Repeat				Pay careful attention to the different articulations within each part. Stress slightly each downbeat. Keep volume soft, slight crescendo at end of the section.								Exact Repeat							

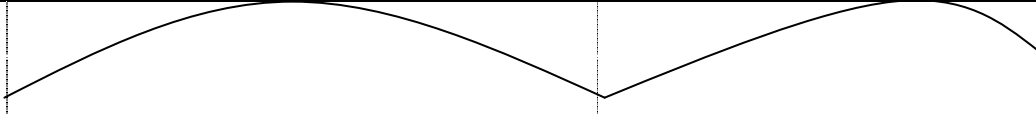


Measure #	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	
Form	Transition		Variation I (A Section)									Transition	Variation II (A Section)								
Phrase																					
Structure																					
Tempo	Slight Ritard		Moderate Waltz @ mm 96 for the quarter note, ritard at end of section									Slowing	@ mm 72, freely with rubato								
Dynamics	p		f									f to p	p								
Meter/ Rhythm	half, quarter, dotted quarter and eighth notes		half, quarter, dotted quarter and eighth notes									Return to 4/4, quarter notes	Quarter and half notes								
Tonality	Eb Major		Eb Major/C Aeolian									Bb Major	Eb Major								
Orchestration	Full band minus cornets		Full Band									Full Band	Solo cornet & clarinet, cl, horn tuba accom.								
General Character	Smooth waltz feel		Smooth waltz feel									Slowing	Lyrical, singing, free								
Means for Expression	Stretch each beat slightly to set up next section		Melody is slurred and unaccented, accompaniment has <i>staccatos</i> and <i>tenutos</i>									Slowing, diminuendo	Use rubato and contour dynamics								
Conducting Concerns/ Rehearsal Considerations	Slight pause after the half note, percussion cresc. thru		Pay careful attention to the different articulations within each part. Stress slightly each downbeat. Full band sound, crescendo bass line M 69-71, Ritard M 70-71.									Long notes decay quickly, stress quarter notes to set up next section	Use rubato to express the melody, bring out quarter notes in acc, but otherwise keep the acc. well under the melody so that the soloist have room to express dynamics.								

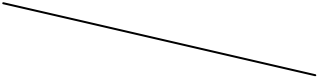
Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Form	Variation II (B Section)								Variation II (A Section)								Cadential extension			
Phrase Structure																				
Tempo	@ mm 72, slowing at the end of each phrase								@ mm 72 with rubato								slowing			
Dynamics	p				mf				p								p			
Meter/Rhythm	Half and quarter notes, some syncopation								Whole, half and quarter notes								Whole, half and quarter notes			
Tonality	Bb drone/F Aeolian								Eb Major								Eb minor/Major			
Orchestration	Woodwinds, euphonium				Full band				Full Band								Full Band			
General Character	Lyrical, singing, free								Lyrical, singing, free								Slowing, soft			
Means for Expression	Rhythmic drone articulated, melody continues free and expressive, less rubato but slow at the end of each phrase								All smooth, contour dynamics, new material in upper WW								Slowly, decaying			
Conducting Concerns/Rehearsal Considerations	Assure that the drone is articulated clearly and precisely, less rubato than before, but slow slightly at the end of each phrase.								Full band balance at p, however, assure the new line in upper WW is heard, rubato								Slow, stress quarter notes on beat 2 and 4 but not loud			

Measure #	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
Form	Variation of Introduction																Variation of Introduction			
Phrase Structure																				
Tempo	Fast and Bold @ mm 132																Fast and Bold @ mm 132			
Dynamics	f																f			
Meter/ Rhythm	Quarter notes, eighth and sixteenth notes																Half, quarter, eighth and sixteenth notes			
Tonality	Bb Major																F Major			
Orchestration	Cornets and Trombones, full band at the end of each phrase																Full Band			
General Character	Fanfare, big, bold, aggressive																Fanfare, big, bold, aggressive			
Means for Expression	Heavily accented																Heavily accented, cornets trade measures with trombones			
Conducting Concerns/ Rehearsal Considerations	Separate slightly each accented note, fp cresc each long note, cue percussion and tubas, cue ww entrances, conduct big, aggressively																The cornet and trombone lines must have equal volume style and intensity, continue aggressive approach			

Measure #	121	122	123	124	125	126	127	128	129	120	131	132	133	134	135	136	137	138	139	140
Form	Variation of Introduction								Transition	Variation III (A Section)								Exact repeat		
Phrase Structure																		Exact repeat		
Tempo	Gradual slow to down beat of m 128								Vigorous mm 116	Vigorous mm 116								Exact repeat		
Dynamics	Subito p crescendo to ff down beat of m 128								ff	ff								Exact repeat		
Meter/Rhythm	Syncopated eighth and quarter notes, upper ww trill								Eighth and sixteenth notes	Eighth and sixteenth notes								Exact repeat		
Tonality	F Major/Chromatic								Bb Major	Bb Major								Exact repeat		
Orchestration	Full band								Full Band	Melody 1 <sup>st</sup> cornet, clarinets, 1 <sup>st</sup> bone, others acc.								Exact repeat		
General Character	Dramatic, slowing and crescendo								Vigorous	Full ff, but not heavy								Exact repeat		
Means for Expression	Subito p with big ritard and crescendo coming to complete stop downbeat of 128								Accented, full but not heavy	Accompaniment continues style of the previous two measures, melody is light and articulated despite volume								Exact repeat		
Conducting Concerns/ Rehearsal Considerations	Exaggerate p in m 123, measure retard and crescendo so that there is still somewhere to go at the end. Be sure that the syncopated line is dominate.								Establish style of following section	Do not allow the accompaniment to get heavy and plodding, the melody should dominate.								Exact repeat		

Measure #	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
Form	Exact repeat						Variation III (B Section)						Variation III (A Section)							
Phrase Structure	Exact repeat																			
Tempo	Exact repeat						Vigorous mm 116						Vigorous mm 116							
Dynamics	Exact repeat						mf						ff							
Meter/ Rhythm	Exact repeat						Quarter, eighth and sixteenth notes						Quarter, eighth and sixteenth notes							
Tonality	Exact repeat						C Aeolian						Bb Major							
Orchestration	Exact repeat						Melody in low voices, all other accompany						Melody in clarinets, 1 <sup>st</sup> cornet, 1 <sup>st</sup> trombone, all others acc.							
General Character	Exact repeat						Darker and softer than preceding						Like M 131 but heavier							
Means for Expression	Exact repeat						Articulated melody moves to low voices, accompaniment staccato rather than accented						Melody remains articulated as before, but accompaniment is contacted not spaced							
Conducting Concerns/ Rehearsal Considerations	Exact repeat						Keep accompaniment under the melody and light, keep the melody cleanly articulated and in tempo despite the range						Make a big difference between the accompaniment of this section and the 131 section							

Measure #	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
Form	Variation III (A Section)		Coda (2 <sup>nd</sup> Variation of Introduction)									Coda (2 <sup>nd</sup> Variation of Introduction)								
Phrase Structure																				
Tempo	Vigorous mm 116		Vigorous mm 116									Broadening to the end								
Dynamics	ff		ff									ff								
Meter/Rhythm	Quarter, eighth and sixteenth notes		Half, quarter, eighth and sixteenth notes									Half, quarter, eighth and sixteenth notes								
Tonality	Bb Major		Bb Major/F Major									Bb Major/F Major								
Orchestration	Melody in clarinets, 1 <sup>st</sup> cornet, 1 <sup>st</sup> trombone, all others acc.		Full Band									Full Band								
General Character	Like M 131 but heavier		Heavily accented, like Beethoven ending									Heavily accented, like Beethoven ending								
Means for Expression	Melody remains articulated as before, but accompaniment is contacted not spaced		Repeated I-V eighth notes firmly establish the ending is near. Very accented and full									Repeated I-V eighth notes firmly establish the ending is near. Very accented and full								
Conducting Concerns/ Rehearsal Considerations	Make a big difference between the accompaniment of this section and the 131 section		The eighth notes in the low voices must be accented and separated and the loudest. Half note line must be punched and spaced, upper ww continue as before.									I – V eighth notes must be accented and separated and the loudest part as it is past between voices. Begin to slow and broaden each note, but save room to continue this all the way to the end.								

Measure #	181   182   183
Form	Coda (2 <sup>nd</sup> Variation of Introduction)
Phrase Structure	
Tempo	Broadening to the end
Dynamics	ff
Meter/ Rhythm	Half, quarter, eighth and sixteenth notes
Tonality	Bb Major/F Major
Orchestration	Full Band
General Character	Heavily accented, like Beethoven ending
Means for Expression	Repeated I-V eighth notes firmly establish the ending is near. Very accented and full
Conducting Concerns/ Rehearsal Considerations	I – V eighth notes must be accented and separated and the loudest part as it is past between voices. Begin to slow and broaden each note, but save room to continue this all the way to the end.

## **Chapter Five: *Dance of the Rose Maidens***

(From Gayne Ballet, Suite No. 1)

Aram Khachaturian (1903 – 1978)

Arranged by James Truscello

### **Composer**

Aram Khachaturian was born in Tbilisi, Georgia in 1903. His first experience with music involved listening to his mother sing and hearing the folk music of the region. Khachaturian studied a variety of instruments locally before entering the University of Moscow in 1921 to study both biology and cello. Following this, he studied composition at the Moscow Conservatory and wrote music for the Second Armenian Drama Studio, which was directed by his brother. In 1932 he was accepted into the elite Composers' Union and would later serve as the board secretary of the union from 1957 until his death on May 1<sup>st</sup>, 1978. In 1950 he would return to the Moscow Conservatory, this time as the composition teacher.

Khachaturian wrote music for a wide variety of occasions and ensembles and was the first Soviet composer to write for movies. During his lifetime he would become a respected friend and mentor to a great variety of artists among those: Gor'ky, Prokofiev, Shostakovich, Boulanger, Hemingway, Rubinstein, Sibelius, and Stravinsky.

He has been credited with bringing the Armenian folk music traditions to the world stage and as being the first to blend Eastern harmonies and concepts with European traditions. His music is often unpredictable and purposefully void of chord structures based on thirds.



This arrangement was done by James Truscello for Lawrence Sobel, director of the Smithtown East High School Symphonic Band, St. James, New York. Truscello was a high school band director in up-state New York for more than 50 years in the mid and late 20<sup>th</sup> Century. He is a past president of the New York State School Music Association and has been honored by the Music Educators National Conference for over fifty continuous years of membership.

### **Composition**

The ballet *Gayne* (sometimes spelled *Gayaneh* or *Gayane*) was written in 1942 while the Soviet Union was involved in the Second World War. The ballet is based on a libretto by Konstantin Derzhavin and tells the story of a young Armenian woman whose patriotic convictions came into conflict with her personal feelings when she discovered her husband betraying his country. This work, along with his *Second Symphony*, is considered to be the summation of the two main focuses of Khachaturian's writing style, neo-folkloristic and dramatic romanticism.

Shortly following the release of the ballet, Khachaturian arranged the music into three suites to be performed together or independently. The ballet itself has received only limited success but some of the movements from the suites have become quiet successful on their own merit. The *Sabre Dance*, which is the finale to the Third Suite, has been used in a variety of settings arranged for a wide range of ensembles. Several of the adagio movements have been used in movies including "2001: A Space Odyssey", "Patriot Games", "Clear and Present Danger" and "Aliens". *The Dance of the Rose Maidens* is taken from the first suite and this arrangement, lasting just under three

minutes, was written for the Smithtown High School East Symphonic Band, St. James, New York and received its premier performance on June 11<sup>th</sup>, 1986.

### **Historical Perspective**

The ballet was written as part of the patriotic zeal that swept the Soviet Union following the Germany invasion. Soviet Premier Joseph Stalin insisted that music have a nationalistic approach and this worked well for Khachaturian as he incorporated a great deal of Armenian folk music into his music. The libretto highlights the perceived value of collective farms to the Soviet society of the times and has the perfect ending for Stalin, as the main character chooses patriotism over love.

The Kirov Ballet Company of St. Petersburg (Stalingrad) premiered the work on December 9<sup>th</sup>, 1942 at the Perm state theater. The company had taken residence in the city of Perm after being forced to evacuate because of the German invasion and drew on local dancers to feel out the depleted cast. The production of this ballet was considered a great triumph of the Soviet ability to carry on with life despite the extreme hardship brought on by the war.

### **Technical Considerations**

This piece makes extensive use of the octatonic scale creating many fingering concerns for high school musicians not used to this type of scale. The tempo mark of mm=140 only compounds this problem. Rhythmically, numerous dotted-eighth sixteenth note patterns must be performed very precisely and there are several occurrences of where the melody is altered in the second or third playing by replacing notes with rests.

The first trumpet part has three exposed lengthy sections of eighth note scale runs that call for not only finger dexterity but also precise staccatos. In addition, this part calls

for dynamic changes that are completely opposite from the other lines. This arrangement uses standard concert band instrumentation. The percussion parts are rather basic except for the xylophone and bell parts, which often play with the first trumpet line.

### **Stylistic Considerations**

The dance is full of various articulations including staccatos, tenutos, accents on unusual beats and accents within a slurred passage, all included within the context of wide ranging crescendos, diminuendos and subito volume changes. The successful performance of this piece requires that these elements be greatly exaggerated.

In several places these concepts are different within the ensemble, calling for one line to crescendo while another diminuendos and for various articulations to occur at the same time. Student musicians must perform their part with confidence, understanding that they must play what they have on the page even if they hear others doing something completely different.

### **Musical Elements**

Khachaturian is noted for purposefully avoiding traditional harmonic relationships and the *Dance of the Rose Maidens* is no exception. Nearly all harmonies involve perfect fourths and fifths or major and minor seconds. An octatonic scale is used throughout the piece in various forms.

The piece does not have any sort of traditional harmonic motion. Each section of the piece has a home note that is returned to on the first and third beats of nearly every measure but the use of the octatonic scale in the melodic material assure that there is never any traditional dominate-tonic relationship.

Khachaturian also uses variations of rhythms, articulations and dynamics to help create the unpredictable nature of the piece. While the form of this piece is obvious to the listener, with each section having clearly defined beginnings and endings, he still creates his noted unpredictability by varying the melody nearly every time and by changing the accompanying material.

### **Form and Structure**

Measures	Section	Pitch Center	Events/Scoring
1 – 4	Introduction	G & D	Low voices beat 1 and 4 answered by all others beats 2 and 3
5 – 12	A	G	Clarinet/Oboe/1 <sup>st</sup> Alto Melody Low reed/brass & percussion acc.
13 – 20	A'	G	Add 1 <sup>st</sup> trumpet counter line
21 – 32	B	E	Upper voices have melody Low voices answer with octatonic scale runs and punch notes.
33 – 34	Transition	D	Descending 4ths passed down from the upper voices to the low voices
35 – 42	A' (Variation)	G	Rhythmic variation of A' more thickly scored
43 – 50	A (Variation)	Bb	Rhythmic variation of A a 6 <sup>th</sup> lower, horns & saxes add straight eighth notes
51 – 52	Transition	D	Descending 4ths passed down from

53 – 60	A (Variation)	Bb	the upper voices to the low voices, ending with accented cluster chord Rhythmic and melodic variation of melody, fully scored
61 – 62	Transition	D	Descending 4ths passed down from the upper voices to the low voices, ending with accented cluster chord
63 – 70	A'	G	Exact return of A'
71 – 75	Codetta	G	Ascending octatonic scale, unison in octaves in all voices ending on G, two beats of rest, last half of ocatatonic scale descending to G

### **Suggested Listening**

Aram Khachaturian: *Two Pieces on Themes of Armenian Folk Songs for wind orchestra*;

*“To the Heroes of the Patriotic War”, a march for wind band*;


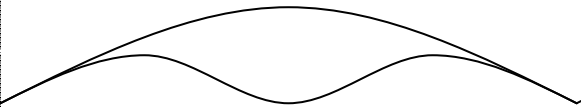
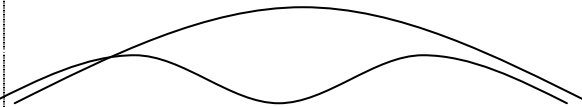
*First Suite from the ballet "Gayaneh"; Second Suite from the ballet "Gayaneh"*;

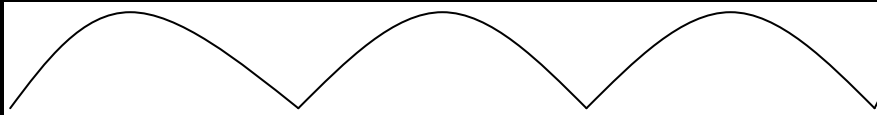
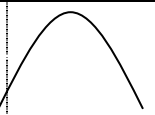
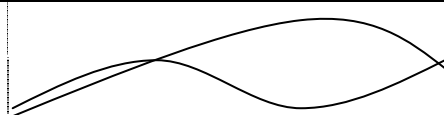
*Third Suite from the ballet "Gayaneh"*;

*Symphony No. 2 in E minor "Symphony with Bells"*

Igor Stravinsky: *Petruska* and *The Rite of Spring*


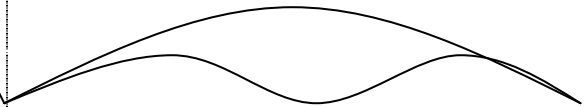

## Tracz Analysis

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Form	Introduction				A								A'							
Phrase Structure																				
Tempo	Allegro @ mm 140				Allegro @ mm 140								Allegro @ mm 140							
Dynamics	f				f with various swells								Trumpet/xylophone f, all others mf, swells at different times							
Meter/Rhythm	Quarter notes and sixteenth notes				Quarter and eighth notes, dotted eighth-sixteenth								Trumpets add eighth notes							
Tonality	G & D				G								G							
Harmonic Motion	This piece has no harmonic motion, each section has a basic home pitch which is returned to often regardless of the other notes																			
Orchestration	Low voices on beats 1 & 4 upper voices beats 2 & 3				Melody in oboe, clarinets and 1 <sup>st</sup> alto, acc. horns, low reeds, low brass & percussion								Add trumpets and xylophone							
General Character	Staccato, alternating voices				Light, playful								Added part sounds like it is chasing the melody							
Means for Expression	Staccatos, upper voices crescendo each time				Wide variety of articulations, swelling in the melody, acc. very light and separated								The added part is completely staccato, the swells are in different places than the melody, it should seem as if the two parts are competing							
Conducting Concerns/ Rehearsal Considerations	Exaggerate the shortness of each note, exaggerate each crescendo in upper voices				Exaggerate each articulation, make each sound dramatically different, exaggerate each swell, keep acc. very light and out of the way.								Trumpets and xylophone should be slightly louder than the repeating parts, make sure it is obvious that the swells in each part happen at different times.							

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
Form	B												Transition		A' Variation					
Phrase Structure																				
Tempo	Allegro @ mm 140												Allegro @ mm 140		Allegro @ mm 140					
Dynamics	Rapidly changing and vary with each part												ff		Trumpet/Xylo f, melody mf, others p					
Meter/Rhythm	Dotted quarter-eighth notes, eighth notes, quarter notes												Eighth notes		Quarter and eighth notes, dotted eighth-sixteenth					
Tonality	E												D		G					
Orchestration	Full band, upper voices against lower voices												Descending high to low		Full Band					
General Character	The upper voices remain light and playful, the lower voices are angry, harsh												Falling		As before the two lines seem to chase each other					
Means for Expression	Dynamic contrast is extreme, the upper voices remain light but must swell in every measure, the lower voices alternate with light accompaniment and heavy, accented scales or punch chords												Staccatos, with unexpected accents		Wide variety of articulations, swelling in the melody, acc. very light and separated, Trp/Xylo completely staccato, the swells are in different places than the melody					
Conducting Concerns/ Rehearsal Considerations	Exaggerate every dynamic change to the extreme, push the descending octatonic scale, it can even rush a little, but must not drag, huge crescendo into m 33												Make sure the accents stick out		Exaggerate each articulation, make each sound dramatically different, exaggerate each swell, keep acc. very light and out of the way.					

Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Form			A (Variation)								Transition		A (Variation)							
Phrase Structure																				
Tempo			Allegro @ mm 140								Allegro @ mm 140		Allegro @ mm 140							
Dynamics			Clarinets f, bassoon/euph two bar cresc., others p								ff		Melody f, acc. mf							
Meter/Rhythm			Quarter, eighth, sixteenth, dotted half tied to whole								Eighth notes		Quarter, eighth, sixteenth, dotted half tied to whole							
Tonality			Bb								D		Bb							
Orchestration			Clarinet melody, horn/saxes & tuba acc. bassn/euph long notes, rest come in m 49 - 50								Descending high to low		Trumpets, Trombones, Flutes join melody,							
General Character			Returns to playful light character								Falling		Still light and playful, thicker scoring							
Means for Expression			Rhythmic variation of the melody, bassoon/euphonium long notes with crescendo makes a stark contrast, acc. very light								Staccatos, with unexpected accents		Articulations and some rhythms have been changed, more thickly scored,							
Conducting Concerns/ Rehearsal Considerations			Assure clarinets' note lengths are accurate, exaggerate crescendo in bassoon/euphonium, huge crescendo into m 51								Make sure the accents stick out		Assure everyone playing the melody articulates exactly the same way, huge crescendo into m 61							



Measure #	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
Form	Transition		A'								Codetta				
Phrase Structure															
Tempo	Allegro @ mm 140		Allegro @ mm 140								Allegro @ mm 140				
Dynamics	ff		Trumpet/xylophone f, all others mf, swells at different times								mf crescendo to ff				
Meter/Rhythm	Eighth notes		Trumpets add eighth notes								Quarter, eighth and sixteenth				
Tonality	D		G								Octatonic scale				
Orchestration	Descending high to low		Add trumpets and xylophone								Full band unison octaves				
General Character	Falling		Added part sounds like it is chasing the melody								Heavy				
Means for Expression	Staccatos, with unexpected accents		The added part is completely staccato, the swells are in different places than the melody, it should seem as if the two parts are competing								Full band crescendo, heavy and connected, last two beats return to playful feel				
Conducting Concerns/ Rehearsal Considerations	Make sure the accents stick out		Trumpets and xylophone should be slightly louder melody, make sure it is obvious that the swells in each part happen at different times.								Start soft enough to make the crescendo dramatic, don't rush, down beat of 74 very accented, last note light.				

## Chapter Six: *Prelude and Rondo*

David Holsinger (b. 1945)

### Composer

David R. Holsinger was born in Hardin, Missouri on December 26<sup>th</sup>, 1945. He is a graduate of Hardin-Central High School and earned a B.M.E from Central Methodist College, Fayette Missouri. Focusing on composition after several years as a public school band director in Missouri, Holsinger earned a M.A. from Central Missouri State University and did doctoral studies at the University of Kansas. He has since received an honorary doctorate from Gustavus Adolphus College of Saint Peter, Minnesota.

Holsinger is currently on the faculty of Lee University in Cleveland, Tennessee where he is conductor of the Wind Ensemble, and teaches instrumental conducting and composition. Prior to coming to Lee University he served for fifteen years as music minister, worship leader, and composer in residence to Shady Grove Church in Grand Prairie, Texas. In addition to his teaching duties and composing, Holsinger is a frequent guest conductor for high school all-state honor bands around the country and is an active guest lecturer at colleges and universities.

Twice the recipient of the prestigious Ostwald Composition Prize of the American Bandmasters Association, Holsinger has published over one hundred works for concert band since his first, *Prelude and Rondo*, in 1976. He has received numerous other awards for composition, conducting and teaching. According to TRN Music Publisher: "Much of Holsinger's music is characterized by unrelenting tempos, ebullient rhythms, fluctuating accents over set ostinati, poly-lineal textures, vigorous asymmetrical

melodies, and high emotional impact. His adagio works are as intransigently passionate as his allegros are exuberant!”<sup>2</sup>

## Composition

*Prelude and Rondo* was composed in the spring of 1966 and received its premiere performance that December by the Central Methodist College Concert Band, with the composer conducting. C.L. Barnhouse published this work of about seven minutes ten years later.

The piece was written during a one-week period, while Holsinger was on spring break, as a result of a life changing experience. Vaclav Nehlybel came to CMC to conduct two of his recent pieces, *Trittico* and *Chorale*. Holsinger was so impressed by Nehlybel’s passion for music and by the nature of his compositions that he was inspired to become a composer and so at the first possible moment put his entire heart and sole into writing what became *Prelude and Rondo*.

Holsinger describes the composing of this piece as “just happening.” He wrote it without a predetermined thought as to form or style or harmonic motion, he just wrote what came to his mind at the time, it just happened to fit into a form that he used to title the piece. When asked to compare it to his later works he responded:

*“It is interesting to note how “intuition” plays a part in the compositional arena. After years of compositional study about the “craft of composition”, I am amazed that my first piece - probably from sheer naiveté - contained mixed meter, metric modulations, asymmetrical phrases over bar lines, and the beginnings of the “ossinato principal” that has become one of my signatures. I didn’t plan these things, they just happen because it seemed the right thing to do to put the music on the page.”*<sup>3</sup>

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<sup>2</sup> TRN “David R. Holsinger: Composer.”

<http://trnmusic.com/composers/holsinger.html> accessed 27 May, 2007.

<sup>3</sup> David Holsinger. personal e-mail, 5 May 2007.

## **Historical Perspective**

Much like *Variation Overture* mentioned earlier in the document, this piece was written at a time when contemporary music written to be playable for school bands was limited, but growing. While the respect for the concert band as a viable artistic medium was growing, many school bands still programmed mostly transcriptions, marches, and popular tunes and novelties pieces. Holsinger has become one of a new generation of composers, inspired by the likes of Nelhybel, Persichetti, Clifton Williams and Gianini, to name a few of Holsinger's favorites, whose primary focus is on composing music for the modern wind band. These composers and their peers have changed the emphasis of the concert band/wind ensemble.

## **Technical Considerations**

The technical challenges of this work are numerous. The greatest of these is the use of mixed and asymmetrical meters and the use of hemiola. The piece changes meter frequently, requiring the performers to concentrate completely at all times on counting rhythms. The use of accented notes on off beats compounds this problem. The use of asymmetrical meters is unpredictable, further adding to the problem.

The use of hemiola further complicates the rhythmic issues faced by the performers. Several sections of the piece contain multiple rhythmic patterns superimposed over one another, the most complicated being the section starting at measure 152 which gradually builds to having six different rhythmic ideas taking place simultaneously. In addition, the piece calls for repeated articulated notes at a rapid tempo in several spots. Several rapid sixteenth note runs can also present a challenge.

*Prelude and Rondo* use fairly standard concert band instrumentation, however, there are three cornet and two trumpet parts all of which require strong players. The percussion parts have several exposed lines including parts for timpani, woodblock, triangle, crash and suspended cymbals, bass drum and an extremely important snare drum part.

### **Stylistic Considerations**

This composition contains a wide variety of stylistic approaches. The slower sections call for careful ensemble balance and attention to great dynamic contrast to display wide ranges in emotion. The fast sections call for accents both on the beat and off the beat, the placement of which is very important to the piece. Staccatos are used both in long passages and as contrast with slurred notes. Dynamic contrast is wide, sometimes changing rapidly within the measure, sometimes changing slowly over many measures and sometimes instantly.

### **Musical Elements**

*Prelude and Rondo* contains numerous Twentieth Century compositional techniques. The piece is primarily modal in nature, using Aeolian, Phrygian and Mixolydian modes and in some cases superimposing G Major over C Aeolian. This presents the opportunity to teach students about scales and harmonies that they may not be familiar with.

As with many of Holsinger's pieces, this work has many meter changes and several examples of asymmetrical meters that force performers to count and subdivide carefully in order to perform the piece. Further compounding the rhythmic difficulties is the polyphonic nature of the rondo, which often has melodic content using different

rhythmic ideas happen at the same time, and frequent use of hemiola. Phrasing is also often unpredictable and asymmetrical as well, further emphasizing the importance of accurate rhythms. Articulations are clearly marked and often require different techniques from different parts of the ensemble simultaneously.

The title of the piece suggests the form, although Holsinger only loosely follows the traditional form. The return of the syncopated quarter note figure at the end of every section helps to hold the rondo section together and suggests its title. The ostinato pattern usually played by some part of the trumpet/cornet section and a snare drum also helps to establish the rondo concept.

Dynamics are clearly marked in all parts and call for extreme changes throughout. Performers are pushed to their limits dynamically, sometimes in the same measure, sometimes suddenly, sometimes over a long period. The prelude allows for a great deal of expressive playing from the ensemble while the rondo section keeps a lively rhythmic pulse.

### **Form and Structure**

Measures	Section	Key	Events/Scoring
1 – 6	Prelude	C Phrygian	Clarinets, low reeds, horns chorale, brass, saxes, percussion on downbeat of m 1 & 3
7 – 11		Ab Lydian	Brass take over chorale, add reeds in m 9
12 – 22		C Phrygian	Full band but p, with different chorale, drastic dynamic changes in many measures
23 – 36		Eb Mixolydian	<i>Allegro giusto</i> , woodwinds and

			woodblock have rhythmic melody with changing accents
37 – 42		C Phrygian	return of slow rubato tempo and brass restate chorale material from m 7 – 11
43 – 52		C Phrygian	Full band chorale, many dynamic and meter Changes
53 – 59		C Phrygian	<i>poco accelerando</i> to end of section, full band chorale, starts p with crescendo to end
	Rondo		
60 – 75	A	C Aeolian	1 <sup>st</sup> Cornet/snare drum establish rhythmic ostinato that returns throughout the Rondo section full band chords at accent points
76 – 80		C Phrygian	Full band syncopated chords, alternating measures with trumpet runs
81 – 90	A'	C Aeolian/G Major	1 <sup>st</sup> /2 <sup>nd</sup> trumpet/snare drum take over ostinato, cornets have syncopated melody over it
91 – 98		C Aeolian/G Major	Clarinet join cornets, snare switches to one beat triplets, low brass have long note syncopated counter line
99 – 107		C Phrygian	Augmentation of material from m 76 – 80
108 – 117	A''	C Aeolian	1 <sup>st</sup> cornet/snare have variation of ostinato

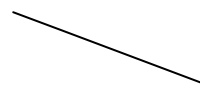


			pattern, tuba has staccato quarter note bass line
118 – 126		C Aeolian/G Major	ostinato continues, flute/clarinet/saxes/horns add new melodic material
127 – 136		C Phrygian	very similar to m 99 – 107
137 – 151	B	C Phrygian	woodwind/woodblock bring back material from m 23 – 36, interrupted by syncopated accented chords similar to m 76 – 80
152 – 159	A'''	C Aeolian	2 <sup>nd</sup> /3 <sup>rd</sup> cornets/snare reestablish ostinato similar to m 108 – 117, tuba has syncopated bass line
160 – 177		C Aeolian	ostinato continues, 1 <sup>st</sup> cornet/trumpets add new syncopated melodic material, m 164 add horn mostly half-note line, m 167 add low brass mostly quarter note line, snare switches to one beat triplets, m 169 flute/clarinet create cannon with the low brass.
178 – 188		C Phrygian	Further augmentation of material started in m 76 – 80 by full band
189 – 205	Coda	C Aeolian	Change to 2/2 half note tempo remain

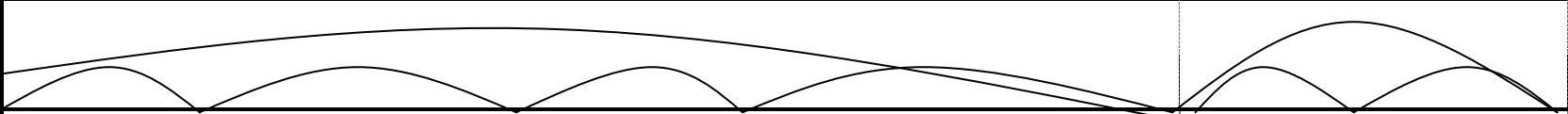
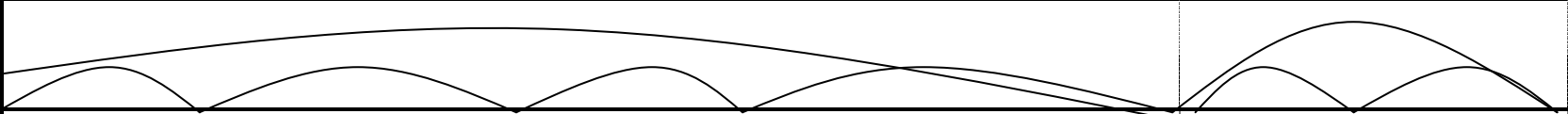




## Tracz Analysis

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20				
Form	Prelude (A)																							
Phrase Structure																								
Tempo	<i>Largo ma non troppo</i> @ mm 44										Broaden	<i>Largo ma non troppo</i> @ mm 44												
Dynamics	mf					Cresc	f	Cresc	ff	ff	mf	p					f to p	f to p	f to p					
Meter/Rhythm	4/4 dotted quarter-eighth notes			2/4 quarters		4/4 half & eighth		4/4 dotted quarter-eighth		5/4 dotted half-half		4/4 half notes		3/4 quarters			2/4 half, quarter, eighth notes			3/4 dotted half		4/4 half notes		
Tonality	C Phrygian						Ab Lydian						C Phrygian											
Harmonic Motion	c m	C M	c m	Bb M	C M	Ab M	Eb M	Ab M				c m			C M	Ab/F	Db/Bb	Gb/Eb						
Orchestration	Clarinets, bassoon, horn						Brass, timpani		Add reeds			Flute, clarinets, horns, euphonium					ww, horns	Brass	ww, horns					
General Character	Dark, chorale like, forboding																							
Means for Expression	Very slow and deliberate, subtle and dramatic volume changes, uses the timbres of the instrument family to create contrast																							
Conducting Concerns/ Rehearsal Considerations	Very slow but not plodding, exaggerate dynamic contrasts, give breathe marks plenty of time, hand-off from ww timbre to brass should be seamless, subdivided m 9 as 3/4 then 2/4, exaggerate accents in m 10 but no break between notes, add breathe between m 14 & 15, bring out euphonium in m 13 and 16, and fermata in m 17 with breathe following, greatly exaggerate f to p in m 18 & 19 & 20																							

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	
Form	Prelude (A)		Prelude (B section)														Prelude (A)				
Phrase Structure																					
Tempo	@ mm 44		<i>Allegro giusto</i> @ mm 168														Rit.	<i>Andante rubato</i>			
Dynamics	f to p	Cresc	mf				f	mf				f				p cresc.	f	Dim.	p		
Meter/Rhythm	Half notes		4/4 Quarter and eighth notes, lots of syncopation, m 28 5/4														4/4 whole, dotted half, half	4/4 dotted quarter-eighth		3/4 half, quarter	
Tonality	C Phrygian		Eb Mixolydian														C	C Phrygian			
Harmonic Motion	Cb/bb	Ab/g	Open fifths														C	c m		Ab M	
Orchestration	Brass	Add reeds and timpani	Flute, clarinets, woodblock				Add solo oboe, cornet, horn & bone	Flute, clarinets, woodblock				Add solo oboe, cornet, horn & bone	Flute, clarinets, woodblock				Brass, percussion				
General Character	Cresc. into tempo change		Rhythmic, dance like, articulated														Chorale like the beginning, but a little faster and more rubato				
Means for Expression	Continue dramatic dynamics		The rhythms and articulations drive this section, the stressing of the constantly moving accent is very important in this section														Cascade with dim.	Like before, dynamic contrasts			
Conducting Concerns/ Rehearsal Considerations	Direct each timpani note		Assure precision of rhythms and articulations, subdivide m 28 into 3/4 then 2/4, make sure the woodblock player anticipates the beat so that it doesn't sound late														A little faster than the opening, moving line actually crescendos into the p, be sure they understand this.				

Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Form	Prelude (A)																			
Phrase																				
Structure																				
Tempo	<i>Andante sempre poco rubato @ mm 63</i>												<i>Poco accelerando</i>							
Dynamics	p	Cresc.	f			Cresc.		Dim.	Cresc.			Dim.	p poco cresc	f cesc	ff dim					
Meter/ Rhythm	3/4 half, quarter	4/4 whole, half	4/4 half, quarters	4/4 half, dotted quarter, eighths	4/4 half, quarter	4/4 half	3/4 half, quarter	4/4 half, quarters	5/4 half, dotted half	3/4 half, quarter	3/4 dotted half, quarters	4/4 half	4/4 half , eighth notes	4/4 half , whole						
Tonality	C Phrygian												C Phrygian							
Harmonic Motion	g m	C M	f m		g m	ab m	c m	G M	Eb M	bb m	c m	G M	c	f/c	Gb/f	bb	C M			
Orchestration	Full Band												Full Band							
General Character	Chorale												Chorale							
Means for Expression	Many changes in dynamics, meter, occasional moving line adds contrast												Slight accelerando, more dynamics							
Conducting Concerns/ Rehearsal Considerations	Exaggerate dynamics, bring out moving lines, divide m 49 in 2/4 then 3/4, free flowing rubato												m 53 - 55							

Measure #	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80					
Form	Rondo (A)																								
Phrase Structure																									
Tempo	<i>Presto agitato con fuoco @ mm 208</i>																								
Dynamics	p	ff/p		ff/p		ff/p		ff/p		ff/p		ff/p		ff/p		f with cresc. in each m									
Meter/Rhythm	4/4 eighth notes															Syncopated quarters		sixteenths		Syncopated quarters		sixteenths		Syncopated quarters	
Tonality	C Aeolian															C Phrygian									
Harmonic Motion	None	c m	d m	c m	d m	c m	d m	c m	d m	c m	d m	c m	d m	c m	d m	c m	C M	c m	C M	c m					
Orchestration	1 <sup>st</sup> Cornet, snare ostinato, punctuated by full band chords															Full band	Cornets	Full Band	Cornets	Full Band					
General Character	Rhythmic, always moving forward, very Nehlybel like																								
Means for Expression	Cornet, snare light and articulated, broken but accented full band chords															Accented and spaced syncopated quarter notes alternating measures with a flourish of sixteenth notes									
Conducting Concerns/ Rehearsal Considerations	It needs to be fast, but not faster than the cornets can play it cleanly, assure that the accented chords are precisely on the beat and balance from the bottom up															Be careful that it doesn't turn into all ff, start each measure softer to allow the cresc to happen, separate the quarter notes to make the slurred sixteenths even more different									

Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	
Form	Rondo (A')																				
Phrase Structure																					
Tempo	<i>Presto agitato con fuoco @ mm 208</i>																				
Dynamics	p cresc.					f					f					ff					
Meter/Rhythm	4/4 eighth notes syncopated quarters, m 84 two beat triplet										Snare switches to one beat triplets, low brass dotted half, half and quarter notes										
Tonality	G Major over C Aeolian										G Major over C Aeolian										
Harmonic Motion	C M	G Major and C Aeolian at the same time																		c m	d m
Orchestration	Cornets, trumpets, snare drum										Add clarinets and low brass										
General Character	Driving and Rhythmic, dance like										Low brass add a dark drastically different counter melody										
Means for Expression	Staccato steady eighth notes contrasted by accented, spaced syncopated melodic line										The clarinets have the same rhythm as the cornet but theirs is all slurred, the low brass line is accented and syncopated and uses long notes in stark contrast to the other line, the										
Conducting Concerns/ Rehearsal Considerations	The trumpet/snare line must remain constant in tempo and articulation, cornets should separate all accented notes to emphasize the articulations.										Make sure the trumpets and cornets change nothing from the previous section. Make sure the clarinets understand that while the rhythm is the same as the cornets the articulation is not. The low brass must accent the beginning of each note to make it the loudest but decay slightly to assure that the moving line is heard										

Measure #	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120			
Form	Rondo (A')							Rondo (A'')										Rondo (A'')					
Phrase Structure																							
Tempo	<i>Presto agitato con fuoco @ mm 208</i>							<i>Presto agitato con fuoco @ mm 208</i>										@ mm 208					
Dynamics	f to ff each measure							p cresc		Cornet & horn mf, tuba & percussion p						mf							
Meter/Rhythm	3/4 sixteenths		4/4 syncopated quarters		2/4 sixteenths		4/4 syncopated quarters		2/4 sixteenths		4/4 syncopated quarters		4/4 eighth notes		4/4 whole note, straight and syncopated quarters, eighth notes				Add half note, two beat triplet				
Tonality	C Phrygian							C Aeolian										G Major over C Aeolian					
Harmonic Motion	c m	d m	c m	C M		c m	C M		c m		None										G Major/C Aeolian		
Orchestration	Full band chords, sax/euph sixteenths		Full band		Altos/horns with sixteenths		Full band		Altos/horns with sixteenths		Full band		1 <sup>st</sup> Cornet		1 <sup>st</sup> cornet, horn, tuba and percussion						Add flute, clarinets, alto and tenor sax		
General Character	Flourishes alternated with syncopated accents							Driving and Rhythmic, dance like										ww add legato counter line					
Means for Expression	Contrasting slurred flourishes with accented and spaced syncopated notes							Variation of ostinato gives variety, the addition of the bass line adds to the dance feel, horn drone										Added line give variety with contrasting style and pulse					
Conducting Concerns/ Rehearsal Considerations	Start each measure softer to allow the cresc. to happen, don't allow the syncopated quarters to rush							Keep the bass line light, separated and strictly in time, separate syncopated quarters to give clarity, balance to the cornet										Continue to balance to the cornet, ww should feel in 2					

Measure #	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140								
Form	Rondo (A'')						Rondo (A'')										Rondo (B)											
Phrase Structure																												
Tempo	<i>Presto agitato con fuoco</i> @ mm 208						<i>Presto agitato con fuoco</i> @ mm 208										@ mm 208											
Dynamics	mf with cresc. into m 127						f to ff in each measure										p											
Meter/Rhythm	Add one beat triplets						3/4 sixteenths		2/4 sixteenths		4/4 syncopated quarters		2/4 sixteenths		4/4 syncopated quarters		2/4 sixteenths		4/4 syncopated quarters		2/4 snare roll		4/4 quarters and eighths					
Tonality	G Major over C Aeolian						C Phrygian										C Phrygian											
Harmonic Motion	G Major and C Aeolian						c m		d m		c m		d m		c m		C M		c m		C M		c m		C M		Open fifths	
Orchestration	Flute, clarinet, alto/tenor sax, 1 <sup>st</sup> cornet, horn, tuba, percussion						Saxes/euph with flourish				Full band		Upper ww/horns		Full band		Upper ww/horns		Full band		Snare		ww & woodblock					
General Character	Continue dance like feel, with legato counter line						Alternating accented chords with flourishes										Light dance like											
Means for Expression	The ww, horn counter line becomes more rhythmic, mostly legato with some accents						Dramatic crescendo in each measure, sixteenth notes like a flourish or a rip										Rhythms and articulations create dance feel											
Conducting Concerns/ Rehearsal Considerations	The various rhythms must be precise, the tempo must be constant by all						Very similar to other similar spots, be sure the runs end together, the quarters are spaced and each measure starts soft enough for the crescendo to be exaggerated.										Keep everything light, exaggerate each articulation keep tempo constant											



Measure #	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
Form	B											Rondo ( A''')								
Phrase																				
Structure																				
Tempo	@ mm 208																			
Dynamics	p cresc	f cresc.	p				f with cresc. in each measure					p cresc.	Cornets mf, tuba/snare p							
Meter/ Rhythm	2/4 Half	4/4 Syncopated quarters	4/4 quarter, eighth, half notes		3/4 quarter eighth	4/4 Syncopated quarters	2/4 sixteenth	4/4 Syncopated quarters	2/4 sixteenth	4/4 Syncopated quarters	Eight notes	Dotted quarters, quarters, eighth notes								
Tonality	C Phrygian											C Aeolian								
Harmonic Motion		c m	Open fifths				c m	C M	c m	C M	c m	None								
Orchestration	Snare	Woodwinds & woodblock					Full band	Alto/horn	Full band	Alto/horn	Full band	2 <sup>nd</sup> & 3 <sup>rd</sup> cornets	Add tuba and snare							
General Character		Dance like					Short return of flourish alternated with syncopated quarters					Return to dance feel								
Means for Expression	Big cresc.	Subito p continuation of articulations					Return of the flourish idea with dramatic crescendos					Variation of ostinato and bass line								
Conducting Concerns/ Rehearsal Considerations	Big cresc.	Keep everything light, exaggerate each articulation keep tempo constant					Start each measure soft enough to allow the crescendo to be exaggerated, should be just like every other section with this idea					Precise rhythms continue to be most important, careful that the bass line doesn't rush								

Measure #	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
Form	Rondo ( A''')																			
Phrase Structure																				
Tempo	<i>Presto agitato con fuoco @ mm 208</i>																			
Dynamics	f	Horns ff			Cresc.	ff				f cresc ff each										
Meter/Rhythm	Dotted quarters, quarters, eighth notes		Add half and dotted quarter with grace notes			Four beat triple	Snare to one beat triplets, add quarter and half notes				3/4 sixteenths									
Tonality	C Aeolian																	C Phrygian		
Harmonic Motion	None																	c m	d m	c m
Orchestration	Cornets/trumpets tuba snare		Add horns			Add tbone.	Add flute and clarinet				Tutti, saxes/horns									
General Character	Dance like							Cannon over the dance figures in the cornets							Flourishes					
Means for Expression	Rhythm and articulation continue to drive this piece, horns add contrast							Low brass and upper ww add a two part cannon that is legato over the cornet/trumpet ostinato patterns							Cresc. each measure					
Conducting Concerns/ Rehearsal Considerations	Continue to assure rhythmic and articulation accuracy. Cue horns, maximum volume with a little edge to the tone							Accent the beat in the snare line to help keep the hemeola together, every one is ff but still balance to the cornet/trumpet							As before					

Measure #	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200
Form	Rondo (A''')									Coda										
Phrase Structure																				
Tempo	<i>Presto agitato con fuoco @ mm 208</i>									<i>@ mm 104 Meastoso</i>										
Dynamics	f cresc. to ff each measure									f cresc to ff, different voices cresc at different times										
Meter/Rhythm	Alternate 2/4 then 4/4 sixteenths then syncopated quarters									2/2 half, quarter and quarter note triplets										
Tonality	C Phrygian									C Aeolian										
Harmonic Motion	d m	c m	C M	c m	C M	c m	c/C	c/C	c m	Ab	D	Ab	D	Ab	D	Ab	D	E	Db	C
Orchestration	Full band									Full Band										
General Character	Flourishes									Big and pompous, heavy										
Means for Expression	Crescendo each measure, slurred runs alternating with accented and separated syncopated quarters									Very loud and heavy, voices crescendo at different times, connected, mostly unaccented but all tongued										
Conducting Concerns/ Rehearsal Considerations	Keep as before, m 187 – 188 two measure crescendo instead of one measure, tendency to drag these two measures									Exaggerate each dynamic change within the various voices, players must understand that while they diminuendo others crescendo so they must exaggerate so that everything can be heard, always balance to the bottom of each section.										

Measure #	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216		
Form	Coda																	
Phrase Structure																		
Tempo	@ mm 104 with ritard at end					<i>Presto</i>						Great Ritard		Allargando				
Dynamics	f cresc to ff, different voices cresc at different times					f to ff each measure						f to ff every two beats		Cresc.		Cresc.	Sffz cresc.	Cresc. to end
Meter/Rhythm	2/2 half, quarter and quarter note triplets					Alternating 2/4 then 4/4 roll then syncopated quarters						6/4 quarters tied to eighths		5/4 dotted half tied to quarter, with eight notes on top		2/2 each note directed fermata		
Tonality	C Aeolian					C Major						Fb Major		C Maj/B Maj	E Major			
Harmonic Motion	eb	C	eb	C	Ab/G	C	c	C	c	C	c	Chromatic		Fb		C/B	E	
Orchestration	Full band					Sna re	Tut ti	Sna re	Tut ti	Sna re	Tut ti	Full Band						
General Character	Big and pompous, heavy					Flourishes						Full, heavy chords						
Means for Expression	Very loud and heavy, voices crescendo at different times, connected, mostly unaccented but all tongued					Uses the snare this time for the flourish idea with the return of the syncopated quarters						Big, heavy, thick chords, accented entrances, everything starts loud and crescendos						
Conducting Concerns/ Rehearsal Considerations	Exaggerate each dynamic change within the various voices, players must understand that while they diminuendo others crescendo so they must exaggerate so that everything can be heard, always balance to the bottom of each section.					Just like the other sections of this idea, snare has to try to match the volume of cresc that the winds had						Attack each entrance hard and crescendo		Hold fermata and then cue 1 <sup>st</sup> cornet		Horns hold through the slight pause between fermatas. Attack each entrance hard, dim slightly then crescendo to end always balance to bottom.		

## **Chapter Seven: *Valdres Marsj***

Johannes Hanssen (1874 – 1967)

Arranged by Loras J. Schissel

### **Composer**

Composer Johannes Hanssen was born in Ullensaker, a small town near Oslo, Norway on December, 2, 1874 and died in Oslo on November, 25, 1967. He was an active and influential bandmaster, composer, and teacher during the first half of the twentieth century in Norway. Hanssen played the baritone horn in the military bands of Norway and later played double bass with the National Theatre, the Norwegian Radio Orchestra, and other orchestras. He served as bandmaster of the Oslo Military Band from 1926 to 1934 and from 1945 to 1946.

Hanssen wrote many works during his long career, his published compositions in addition to *Valdres*, include *The Olympic Fanfare* and *Humoreske*, most of his band compositions remain in manuscript with the Oslo Military Staff Band. He received numerous awards as a composer and performer including the King's Order of Merit in Gold and King Haakon VII's Jubilee Medal.

The arranger, Loras John Schissel, has published over 400 arrangements and compositions for various ensembles. He is conductor of both the Cleveland Orchestra's Blossom Festival Band and the Virginia Grand Military Band of Washington, D.C. Schissel has done extensive research on the performance of marches.

## **Composition**

*Valdres Marsj (March)* was Hanssen's first composition and his best known. It was originally composed in 1904 and first performed that year by the Oslo Military Band with the composer playing baritone horn. Hanssen arranged the work in several ways throughout his life. This version of *Valdres* is based on Hanssen's orchestral version rather than his 'outdoor' version of the march, which is the one most often heard. The major obvious difference is that the opening melody is played by clarinet solo rather than cornet, there are several other minor differences in instrumentation, but everything else is the same. The piece last about three and one-half minutes, depending on tempo chosen.

*Valdres* takes its name from the valley that lies between Oslo and Bergen. The opening melody comes from the fanfare that is unique to the Valdres Battalion, which is based on a medieval melody played on a wooden wind instrument called a *lur*. The second melodic line comes from an old fiddle tune from the Hardanger region in western Norway. The trio melody comes from another Norwegian folk tune, this one based on a pentatonic scale.

## **Historical Perspective**

This piece was written toward the end of the cultural movement known as "Norwegian Romantic Nationalism," as Norwegians sought to define and express a distinct national character, a movement that covered all areas of Norwegian culture and was led in the music world by Edvard Grieg. In 1905, Norway completed a peaceful dissolution of the union created with Sweden in 1814. Music that featured native folk tunes, like *Valdres*, was extremely popular during this time.

## **Technical Considerations**

The technical concerns with this piece are many, not the least of which are the keys: Ab and Db major, which present notes not familiar to all high school students. The upper woodwinds have several difficult patterns, as do the first and second cornets. The upper woodwind lines in measures 17 through 40, and the corresponding sections in the *da capo*, are not only rapid but contain numerous grace notes and quick trills. This line also contains numerous accidentals that increase the difficulty of the fingerings. In addition, the clarinets have a series of seven-note scale runs in measures 41 through 48 which are difficult to place correctly in time.

The third and fourth cornet parts are independent from the first and second parts and require frequent triple tonguing. The solo first cornet parts starting at measure 67 calls for careful attention to articulations. Several parts of the piece call for the flutes, first clarinet and first trumpet to be near the top of their instruments' range. The syncopated rhythms in the melody and some accompaniment figures can also cause accuracy problems. Percussion parts require a complete understanding of fundamental rudiments.

## **Stylistic Considerations**

The score and the parts have been carefully notated to indicate the correct style of playing based on Schissel's extensive research. The tempo is marked 80 – 100 beats per minute, allowing the conductor some liberty to meet the needs of the ensemble, however, Schissel suggests the closer to 80 the better. As with any march a steady tempo is vital to the successful performance. Care must be taken to assure a steady tempo despite the difficulty of rhythms or extreme dynamic changes.

Contrasts are vital to the proper performance of this piece. Contrasts in articulations are clearly marked and must be carefully observed, in several places various articulations exist at the same time within different voices and care must be taken to assure that each voice follows the written marks carefully. Several of the melodic and accompaniment lines contain grace notes; care must be taken to place these precisely so as to not affect the meter and tempo. Contrast in dynamics, both subtle and drastic, are also clearly marked, it is up to the performers and conductor to make a notable difference between these markings to add to the excitement of the performance.

### **Musical Elements**

*Valdres* is in a typical European march form, except without an introduction. This arrangement is scored for the modern concert band, but does include four independent trumpet parts. The percussion parts are rudimental and call for a field drum in addition to the standard snare drum, bass drum and crash cymbals. Exposed solo lines are written for first clarinet, first cornet, F horn and piccolo.

The careful editing by Schissel has created a wealth of teaching opportunities. A wide variety of articulations and dynamics give ample opportunity for teaching of contrasts and the importance of treating each articulation mark unique. The piece also contains many various treatments that may be new to the students including various grace notes, quick trills and stopped horn.

### **Form and Structure**

Measures	Section	Key	Events/Scoring
1 – 15	1 <sup>st</sup> Strain	Ab Major	Clarinet solo, bass clarinet, bassoon, horn,



			tuba, snare accompaniment, saxophone counter line.
15 – 16	Transition	Eb Major	Syncopated transition into recap of 1 <sup>st</sup> Strain
17 – 32	1 <sup>st</sup> Strain	Ab Major	Recap of the 1 <sup>st</sup> Strain with Euphonium, Tenor Saxophone, 3 <sup>rd</sup> Clarinet taking over melody, upper woodwinds have rhythmic obbligato.
32	Transition		Snare drum transition into 2 <sup>nd</sup> Strain
33 – 40	2 <sup>nd</sup> Strain	F minor	Full band <i>fortissimo</i> , low voices and upper voices trade measures with stopped horns tied half notes holding the parts together and the 3 <sup>rd</sup> and 4 <sup>th</sup> trumpets have a fanfare counter line.
41 – 48		C minor	Trading continues for four measures but on every beat. <i>Subito piano</i> in measure 45 with a crescendo into third version of the 1 <sup>st</sup> strain.
49 – 64	1 <sup>st</sup> Strain	Ab Major	Full band <i>fortissimo</i> , melody in upper trumpets, trombones and euphonium; counter lines in oboe, 2 <sup>nd</sup> and 3 <sup>rd</sup> clarinet and alto and tenor saxophones. Low reeds, tubas, horns and percussion provide

			accompaniment. 3 <sup>rd</sup> and 4 <sup>th</sup> trumpets have fanfare figures.
65 – 67	Transition	Db Major	Low reeds, horns, low brass establish accompaniment pattern of the trio.
67 – 74	Trio	Db Major	Solo 1 <sup>st</sup> trumpet
75 – 82			Add solo piccolo obbligato
83 – 89		Bb minor	B section of the trio, flute/oboe melody, solo horn counter melody.
90		Ab Major	Full band transition to recap of Trio
91 – 110		Db Major	Full band <i>fortissimo</i> recap of trio with four measure cadential extension. Piccolo, flute, oboe have obbligato, 3 <sup>rd</sup> and 4 <sup>th</sup> trumpets have fanfare.
111 – 174	<i>Da Capo</i>	Ab Major	Exact repeat of measures 1 - 64

### **Suggested Listening**

Julius Fucik, *Die Regimentskinder*, *Entrance of the Gladiators* also known as *Thunder and Blazes*, *Florentiner March*

Georg Furst, *Badonviller*

Edvard Grieg, *Nordraak's Funeral March*, *Peer Gynt Suites*, *Symphonic Dances*

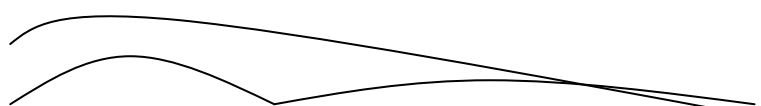

Johan Halvorsen, *Bojarenes Inntogsmarsj*

Pieter Leemans, *March of the Belgian Parachutists*

Johan Wichers, *Mars der Medici*

## Tracz Analysis

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20			
Form	1 <sup>st</sup> Strain														Transition		1 <sup>st</sup> Strain						
Phrase Structure																							
Tempo	@ mm 88														@ mm 88		@ mm 88						
Dynamics	p														Cresc. to mp		mp						
Meter/Rhythm	2/4 half, dotted quarter, quarter, eighth notes, snare part has sixteenths and rolls														syncopated		Upper ww sixteenth, half beat triplets and trills						
Tonality	Ab Major														Eb Major		Ab Major						
Harmonic Motion	I				vi					I				V		V	V	V	I				
Orchestration	Solo Clarinet, bass cl, bassoon, horn, tuba, snare accompaniment, saxophone counter line														Tutti minus cornets		Tutti minus cornets						
General Character	Melody is lyrical and expressive, acc. is light														Syncopated cresc.		Like first time with added ww obbligato						
Means for Expression	The soloist if as be very expressive, the accompaniment is very light and separated, the counter line should copy the expression of the solo														Syncopated accents and grace notes		Melody continues to be expressive, add upper ww obbligato which is light and articulated						
Conducting Concerns/ Rehearsal Considerations	Balance to the soloist, the counter line should crescendo slightly to each pitch change. Keep the tempo steady.														Bring out the grace notes, keep the eighth notes very precise, do not rush or cresc. too much		The euphonium should be the dominate color, keep the upper ww line light and soft, it will be heard, keep tempo steady.						

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	
Form	1 <sup>st</sup> Strain											Transition	2 <sup>nd</sup> Strain								
Phrase Structure																					
Tempo	@ mm 88											@ mm 88	@ mm 88								
Dynamics	mp											fff	ff								
Meter/Rhythm	Upper ww sixteenth, half beat triplets and trills											Two eighth notes & roll	Sixteenth and eighth notes, half notes								
Tonality	Ab Major											none	F minor								
Harmonic Motion	vi				I				V		I		i				V				
Orchestration	Tutti minus cornets											Percussion	tutti								
General Character	Like first time with added ww obbligato											Subito fff	Aggressive, fanfare like								
Means for Expression	Melody continues to be expressive, add upper ww obbligato which is light and articulated											Dramatic change in volume and character	Loud, with precise staccatos and accents, stopped horn give contrast								
Conducting Concerns/ Rehearsal Considerations	The euphonium should be the dominate color, keep the upper ww line light and soft, it will be heard, keep tempo steady.											Keep tempo steady, percussion subito fff	Match volume, intensity and style between the alternating measures, tune the stopped horns, keep the tempo steady								

Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Form	2 <sup>nd</sup> Strain									1 <sup>st</sup> Strain										
Phrase Structure																				
Tempo	@ mm 88									@ mm 88										
Dynamics	ff, with subito p in m 45 with cresc. back to ff									ff but save some so the da capo can be louder										
Meter/Rhythm	Sixteenth and eighth notes, half notes									Dotted quarter eighth notes, half notes, sixteenths and half beat triplets and trills										
Tonality	C minor				Eb Major					Ab Major										
Harmonic Motion	i		VI		I				I				vi				I			
Orchestration	tutti									tutti										
General Character	Aggressive, fanfare like									Like first two times of strain but more aggressive, much louder										
Means for Expression	Loud, with precise staccatos and accents, clarinet runs give contrast									Full band statement of the 1 <sup>st</sup> Strain with added fanfare part in 3 <sup>rd</sup> and 4 <sup>th</sup> trumpet										
Conducting Concerns/ Rehearsal Considerations	Match volume, intensity and style between the alternating beats, make sure the subito p is extremely drastic and that the clarinet line sticks out, the stopped horn entrance in 46 must be huge, keep the tempo steady									Balance so that the melody and the ww obbligato are strong but the new material in the 3 <sup>rd</sup> and 4 <sup>th</sup> trumpet part is heard. Bring out the bass line every fourth measure, keep tempo steady.										

Measure #	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
Form	1 <sup>st</sup> Strain				Transition		Trio								Trio					
Phrase Structure																				
Tempo	@ mm 88				@ mm 88		@ mm 88								@ mm 88					
Dynamics	ff with cresc. to end				f to mf		mf								mf					
Meter/Rhythm	Dotted quarter eighth notes, half notes, sixteenths and half beat triplets and trills				Half, quarter eighth note		Solo cornet adds mostly eighth note melody								Piccolo adds sixteenth and eighth notes with trill					
Tonality	Ab Major				Db Major		Db Major								Db Major					
Harmonic Motion	vi	V	V	I	I		I								I					
Orchestration	tutti				Low reeds, saxes, horns, low brass		Low reeds, saxes, horns, low brass, with cornet solo M 73-74 add solo clarinet and snare.								Just like M 67 with added piccolo					
General Character	Like first two times of strain but more aggressive, much louder				Establish accom.		Articulated cornet solo, light								Just like M 67 with added piccolo					
Means for Expression	Full band statement of the 1 <sup>st</sup> Strain with added fanfare part in 3 <sup>rd</sup> and 4 <sup>th</sup> trumpet, cresc. to end				Set up trio with typical march off beats		Articulations and subtle dynamics give very expressive quality								Just like M 67 with added piccolo					
Conducting Concerns/ Rehearsal Considerations	Balance so that the melody and the ww obbligato are strong but the new material in the 3 <sup>rd</sup> and 4 <sup>th</sup> trumpet part is heard. Bring out the bass line every fourth measure, keep tempo steady.				Be sure the half notes are accented to keep the pulse and the off beats are precisely in tempo		Continue the accompaniment established in the transition, balance to the solos. Make sure the soloist observes all markings precisely, keep tempo steady. Be sure added line in M 73-74 is heard but is in character with the cornet melody.								Just like M 67 with added piccolo, be sure the piccolo part is in tempo and loud enough to heard along with the cornet.					

Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100		
Form	Trio		Trio							Transition	Trio (B section or break strain)											
Phrase Structure																						
Tempo	@ mm 88		@ mm 88							@ mm 88												
Dynamics	mf		mf							ff	ff											
Meter/Rhythm	Piccolo adds sixteenth and eighth		Eighth note melody, quarter, half and eighth note counter, eighth note acc.							Quarter, sixteenth	Eighth notes, 3 <sup>rd</sup> & 4 <sup>th</sup> cornets have half-beat triplets											
Tonality	Db Major		Bb minor							Db Major	Db Major											
Harmonic Motion	I		VI		i					V	I	Chromatic						I	I			
Orchestration	Just like M 67 with added piccolo		Flute/piccolo/oboe melody, horn counter line, low brass/reeds accompaniment							Tutti	Tutti											
General Character	Just like M 67 with added piccolo		Very light staccato melody with slurred horn counter line							Fanfare	Molto marcato, strong and aggressive											
Means for Expression	Just like M 67 with added piccolo		Melody is staccato, while the counter line is slurred							Subito ff	Heavily accented, molto marcato, 3 <sup>rd</sup> and 4 <sup>th</sup> cornet fanfare											
Conducting Concerns/ Rehearsal Considerations	Just like M 67 with added piccolo, be sure the piccolo part is in tempo and loud enough to heard along with the cornet.		Melody must be light and clean, the horn counter line must be completely opposite in character, keep the accompaniment light and soft							Big entrance, don't rush	Don't allow tempo to drag, full band ff however balance to bring out the 3 <sup>rd</sup> & 4 <sup>th</sup> cornet fanfare, especially in M 97-98											

Measure #	101	102	103	104	105	106	107	108	109	110	111	174
Form	Trio (B section or break strain)											
Phrase												
Structure												
Tempo	@ mm 88											
Dynamics	ff											
Meter/ Rhythm	Eighth notes, 3 <sup>rd</sup> & 4 <sup>th</sup> cornets have half-beat triplets											
Tonality	Db Major											
Harmonic Motion	Chromatic										I	I
Orchestration	Tutti											
General Character	Molto marcato, strong and aggressive											
Means for Expression	Heavily accented, molto marcato, 3 <sup>rd</sup> and 4 <sup>th</sup> cornet fanfare											
Conducting Concerns/ Rehearsal Considerations	Don't allow tempo to drag, full band ff however balance to bring out the 3 <sup>rd</sup> & 4 <sup>th</sup> cornet fanfare, especially in m 103 - 104											

Exact repeat of M 1 – 64 , add a very slight allargando going into M 159, the brass will stand and play 159 to the end at loudest, controllable volume.



## **Chapter Eight: Rehearsal Plans**

The following pages contain the rehearsal plans for the entire semester beginning January 5<sup>th</sup>, 2007 and ending with the final rehearsal before the final concert on May 15<sup>th</sup>, 2007. All rehearsals are included, even though not all of them apply to this specific document, as everything we do as a band leads to the final product, and I feel that the reader needs to understand the full scope of the program.

## Rehearsal Plans

### Arkansas City High School Concert Band

Friday January 5<sup>th</sup>, 2007

#### Objectives:

- Improve rhythmic reading
- Improve clarity of articulation
- Work towards symphonic sound and away from marching sound
- Sight read *Folk Song Suite, Movements 1 and 3*, and *Prelude and Rondo*

#### Special Instructions:

- Distribute folders which include:
  - *Exercises for Ensemble Drill* by Raymond Fussell
  - *Hymn for Band* by Hugh Stuart
  - *Folk Song Suite* by Ralph Vaughn Williams
  - *Prelude and Rondo* by David Holsinger
- Distribute trip patches
- Distribute Pep Band Reminder List
- Explain use of Fussell book
- Have recordings on hand

#### 7:55am

Distribute folders and set seating arrangement  
Class announcements and discussion of pep band

#### 8:15am

Warm-up

Fussell:

Section 2, Bb and Ab

Play each scale slurred, legato tongued and staccato

Focus on making a clear difference between each

Section 9, 1 – 18

Focus on 100% accuracy within the ensemble

*Hymn for Band*

Focus on tone quality and ensemble balance

#### 8:35am

*Folk Song Suite*

Read through 1<sup>st</sup> movement from beginning to end, stopping occasionally to regroup.

Play recording of 1<sup>st</sup> movement

Read through 3<sup>rd</sup> movement like 1<sup>st</sup> movement

Play recording of 3<sup>rd</sup> movement

#### 9:00am

*Prelude and Rondo*

Read through

#### 9:15am

Distribute trip patches, remind about pep band

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Tuesday January 9<sup>th</sup>, 2007

**Objectives:**

- Improve rhythmic reading
- Improve clarity of articulation
- Work towards symphonic sound and away from marching sound
- Sight read *They Led My Lord Away* and *Ride*
- Review pep band music

**Special Instructions:**

- Distribute parts for sight-reading
- Distribute pep band folders

**7:55am**

Warm-up

Fussell:

Section 3, Bb

Section 2, Ab

Play each scale slurred, legato tongued and staccato

Focus on making a clear difference between each

Section 9, 1 – 18

Focus on 100% accuracy within the ensemble

**8:15am**

*They Led My Lord Away*

Read through

Review for balance and phrasing

**8:30am**

*Ride*

Sight read by dividing into sections that have like rhythmic figures and rehearsing those rhythms first then putting the parts together

**9:00am**

Pep Band Music

Talk through each chart (repeats, cuts, ect...)

Run as many tunes as possible

**9:30am**

Collect pep band folders

Announcements

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Thursday January 11<sup>th</sup>, 2007

**Objectives:**

- Improve rhythmic reading
- Improve clarity of articulation
- Work towards symphonic sound and away from marching sound
- Sight read *Bridget Cruise*, *Valdrez* and *Folk Song Suite, 2<sup>nd</sup> Movement*

**Special Instructions:**

- Distribute parts for sight-reading
- Have Recordings

**7:55am**

Warm-up

Fussell

Section 3 F

Section 2 Ab and Eb

Continue scales as in previous days

Section 9 87 – 100

Focus of 100% accuracy within the ensemble

**8:15am**

*Bridget Cruise*

Read through

Review for balance, tone and phrasing

Tell the story of the piece

**8:30am**

*Valdrez*

Read through

Point out form of the piece

Explain title and where the edition comes from

Listen to recording

**8:50am**

*Folk Song Suite, 2<sup>nd</sup> Movement*

Read through

Explain suite form

Listen to recording

**9:10am**

Announcements

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Tuesday January 16<sup>th</sup>, 2007

**Objectives:**

- Improve rhythmic reading
- Improve clarity of articulation
- Improve ensemble balance
- Improve specific aspects of music as sighted below

**Special Instructions:**

- Remind of next weeks playing tests
- Remind of Pep Band Schedule
- Set up Solo/Ensemble sign up

**7:55am**

Warm-up

Fussell

Section 3 G

Section 2 Bb, Ab and Eb

Continue scales as in previous days

Section 9 139 - 150

Focus of 100% accuracy within the ensemble

**8:15am**

Tuning exercises and discussion

Match tuner

Tune Bb and F major chords

Discuss importance of posture and tone quality to tuning

**8:25am**

*Bridget Cruise*

Balance and tune opening two chords

Shape melodic and accompaniment lines m 1- 8 and 9- 17

Experiment with rubato and discuss possible alternatives

**8:50am**

*Ride*

Work toward rhythmic accuracy and constant tempo m 1 - 30

**9:10am**

*Valdres*

Balance bass line and clarify articulations m 1 – 14

Shape saxophone counter line m 1-14

Work toward accurate rhythm, note length m 15 & 16

Work toward rhythmic and note accuracy in upper woodwinds m 17-32

**9:25am**

Announcements

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Thursday January 18<sup>th</sup>, 2007

**Objectives:**

- Improve Ab scale dexterity
- Improve clarity of articulation
- Sight read *Colonial Airs and Dances # II*
- Improve specific aspects of music as sighted below

**Special Instructions:**

- Distribute parts for sight-reading

**7:55am**

Warm-up

Fussell

Section 3 Ab

Section 2 Ab

Use a wide variety of tempo and articulations

**8:15am**

*They Led My Lord Away*

Define each phrase and it's shaping

Balance lines

Work m 19-20 & 23-24 for rhythmic and articulation accuracy

**8:30am**

*Colonial Airs and Dances # II*

Sight Read through

**8:40am**

*Ride*

Review rhythms m 1 – 14 for playing test

**8:55am**

*Folk Song Suite # III*

Work towards consistent note length throughout the ensemble

Work towards dynamic contrast

**9:10am**

Announcements

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Monday January 22<sup>nd</sup>, 2007

**Objectives:**

- Complete Playing Test
- Improve rhythmic accuracy and articulations
- Improve specific aspects of music as sighted below

**Special Instructions:**

- Have grade sheets ready
- Check with Orchestra to be sure room available

**7:55am**

Announcements

**8:00am**

VanGilder: Flute, Clarinet, Alto Sax, Bass Clarinet, Oboe  
Judd: Trumpets, Low Brass/Reeds, Percussion

**8:40am**

Brief re-warm up and tune

**8:45am**

*Ride*

Review rhythmic accuracy and articulations m 1- 30

**9:05**

*Prelude and Rondo*

Work towards rhythmic accuracy and precise articulations m 60 - 136

**9:25am**

*Bridget Cruise*

check trombone melody/ assign playing test

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Wednesday January 24, 2007

**Objectives:**

- Complete Playing Test and Chair Placements
- Continue improvement of Concert Ab scale dexterity
- Improve specific aspects of music as sighted below

**Special Instructions:**

- Make sure rooms and tape machines are ready for playing test
- Distribute Advanced Techniques Book
- Have *Prelude and Rondo* recording ready

**7:55am**

Warm-Up

Advanced Techniques Book run all concert Ab major and f minor scale studies, vary tempos, stress clear articulations

**8:15am**

*They Led My Lord Away*

Discuss and rehearse releases in M. 6, 14 and 34

Assign one to a part in last three measures; rehearse last three notes by direction

Review shape and balance of phrases

**8:35am**

*Folk Song Suite, #III*

Trio

Focus on articulations and balance of accompanying chords

Work towards good balance in the 89 section (break strain)

Run transition of D.C. several times for smoothness

**9:00am**

*Prelude and Rondo*

Listen to recording

Count, clap and play rhythm of M 4

Focus on balance and tuning of chords M 1 – 22 and 38 – 52

Review same measures, focus on dynamic contrast

Count, clap and play rhythms M 23 – 37

Clearly define articulations and note lengths

**9:28am**

Announcements



**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Friday January 26, 2007

**Objectives:**

- Reassign chair placements and redistribute music
- Continue improvement of Concert Ab scale dexterity
- Sight Read *Colonial Airs and Dances # 1*
- Improve specific aspects of music as sighted below

**Special Instructions:**

- Have seating assignments ready
- Make sure students have sufficient copies of music in all parts

**7:55am**

Remind students the importance of all parts being covered well and that students have been placed in what I think is the best spot for us to have the best band.  
Reassign chair placements and make sure all music is properly redistributed

**8:10am**

Warm-up

Advanced Technique Book Ab major and f minor like Wed. but shorter

**8:20am**

*Prelude and Rondo*

Count, clap and play M 76 – 99, M 122 – 127, and 151 – 178

Focus on clear articulation with correct rhythms

Balance chords M 83 – 99

Run above sections for consistent tempo

**8:50am**

*Colonial Airs and Dances #1*

Sight read, run stopping only when absolutely necessary

**9:00am**

*Folk Song Suite #3*

Rehearse transitions between sections for smoothness and steady tempo

**9:12am**

Announcements

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Tuesday January 30, 2007

**Objectives:**

- Continue improvement of Concert Ab scale dexterity
- Teach/review timpani tuning and techniques
- Improve tone quality and intonation
- Improve specific aspects of music as sighted below

**Special Instructions:**

- Make sure room is available for percussion sectional
- Have timpani moved
- Mr. Judd will take percussion for timpani tuning and technique review
- Have Marine Band recording of Folk Song Suite ready

**7:55am**

Warm-up

Advanced Technique Book Ab and f minor scales

Play all exercise both staccato and slurred mm=120

Class discussion of factors that contribute to good tone quality and intonation

Review of ways to adjust tuning and instrument tendencies

**8:25am**

*Prelude and Rondo*

Review balance, tuning and phrasing M 1-22 and 37 – 59

Check M 76 and all like measures for accurate note length, balance, tuning and dynamics

**8:50am**

*They Led My Lord Away*

Class discussion

What does Sostenuto sound like?

What does “with fervor” sound like?

Run piece, checking for balance, tuning, dynamics and rubato

**9:15am**

*Folk Song Suite #3*

Listen to recording

Class discussion

What do you hear them do that we need to do better?

Run entire movement

**9:28am**

Announcements

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Thursday February 1<sup>st</sup>, 2007

**Objectives:**

- Continue improvement of Concert Ab scale dexterity
- Improve specific aspects of music as sighted below
- Trumpets learn rhythms and articulations *Prelude and Rondo* M 152-178
- Sight read *Colonial Airs and Dances #5*

**Special Instructions:**

- Make sure room is available for trumpet sectional
- Mr. Judd will take trumpets following warm-up
- Put key discussion points from Tuesday on chalk board

**7:55am**

Warm-up

Advanced Techniques Books Ab major and f minor scale exercises all with written articulations mm=120

Review tone quality and intonation discussion from Tuesday

**8:15am**

*Prelude and Rondo*

Review rhythmic and articulation accuracy M 23 – 37, M 137 – 141 and M 168 -177

**8:30am**

*Colonial Airs and Dances #5*

Sight read, run stopping only when absolutely necessary

**8:40am**

*Prelude and Rondo*

After trumpets have returned run M 23 – 178 check on progress for future rehearsal planning

**8:55am**

*Folk Song Suite*

Review discussion from Tuesday

Student feedback was to focus on steady tempo, length of notes and dynamic contrast

Run 1<sup>st</sup> strain with those aspects in mind and discuss results

**9:12am**

Announcements

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Monday February 5<sup>th</sup>, 2007

**Objectives:**

- Continue improvement of Concert Ab scale dexterity
- Improve specific aspects of music as sighted below
- Sight Read *Purple Pageant*
- Start work on Percussion Ensembles

**Special Instructions:**

- Have room and music prepared for percussion ensembles
- Mr. Judd will take half of percussion section at a time to read ensemble music
- Distribute sight reading music

**7:55am**

Warm-up

Ab scale exercises with out the book; various tempos, articulations and rhythms as directed.

Split the room in half, direct each separately to create various chords.

Discuss tuning and balance of the chords.

**8:15am**

*Purple Pageant* by Karl King

Discuss form of March, the piece has no rehearsal marks so we will use the form to start and stop at each section.

Read one section at a time only stopping at the end no matter what, point out major problems run the section again before going to the next one.

**8:35am**

*Folk Song Suite #2*

Work heavily on M 43 – 77; rhythms, articulations, dynamics and balance

**8:55am**

*Folk Song Suite #3*

Use metronome at mm=116, run in sections working for consistent tempo

Remove metronome and run completely aiming for consistent tempo throughout

**9:20am**

*Prelude and Rondo*

Use metronome to work starting at M 60 for consistent tempo

**9:30am**

Announcements

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Wednesday February 7<sup>th</sup>, 2007

**Objectives:**

- Continue improvement of Concert Ab scale dexterity
- Improve rhythmic reading
- Increase number of performable pep band pieces

**Special Instructions:**

- Distribute pep band folders

**7:55am**

Announcements

**8:00am**

Warm-up

Ensemble Drill Book Section #9

Use the Ab major scale, one note per measure, start woodwinds, brass and percussion each on different points in the exercise. Use metronome mm=120.

Ab scale exercises like Monday

**8:20am**

Pep Band Music

Rehearse pieces that we have not been playing at games to add to number when can perform.

**9:30am**

Collect pep band folders

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Friday February 9<sup>th</sup>, 2007

**Objectives:**

- Continue improvement of Concert Ab scale dexterity
- Improve rhythmic reading
- Sight read first part of *Fallen, Fallen is Babylon*
- Improve specific aspects of music as sighted below

**Special Instructions:**

- Mr. Judd work with flute ensemble
- Have sight reading music distributed

**7:55am**

Warm-up

Ensemble Drill Book Section #9

Use the Ab major scale, one note per measure, start woodwinds, brass and percussion each on different points in the exercise. Use metronome mm=120.

Ab scale exercises like Monday and Wednesday

**8:20am**

*They Led My Lord Away*

Review release points, M 6, 14 and 34

Tune and balance accompaniment chords M 17 and 18

Balance and tune chord beat two M 36

Run, focus on those areas

**8:35am**

*Fallen, Fallen is Babylon* by Jared Spears

Sight read M 1 to M 59

Discuss major problem areas, read through again

**8:50am**

*Folk Song Suite #1*

Work woodwind/snare drum 6/8 section, slowly then faster

Discuss hemiola

Put the 2/4 melody with the 6/8 part aim for rhythmic accuracy of both parts

**9:15am**

Announcements

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Wednesday February 14<sup>th</sup>, 2007

**Objectives:**

- Continue improvement of Concert Ab scale dexterity
- Improve rhythmic reading
- Sight read remainder of *Fallen, Fallen is Babylon*
- Improve specific aspects of music as sighted below
- Increase focus on listening across the ensemble

**Special Instructions:**

- Mr. Judd with percussion ensembles
- Mixed seating:
  - Left to right Low Brass/Low Reeds; Saxes/Horn; Trumpets; Clarinet; Flutes/Oboes each in a wedge shape
- Announcements:
  - Summer Lions Band
  - Small ensemble practice
  - Grades/ make up playing tests
  - Pep band next Thursday

**7:55am**

Warm-up

Use same format as the previous week  
Remind tone quality and intonation discussion

**8:20am**

*Folk Song Suite #1*

Work by sections, aim for consistent tempo, articulation, dynamic contrast and balance

**9:10am**

*Fallen, Fallen is Babylon*

Finish reading piece  
Work on percussion rhythms and balance  
Discuss model nature of piece and the importance of the percussion parts to the whole

**9:25am**

Announcements

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Friday February 16<sup>th</sup>, 2007

**Objectives:**

- Improve specific aspects of music as sighted below
- Increase focus on listening across the ensemble
- Review ‘big picture’ of *They Led My Lord Away* and *Folk Song Suite* to evaluate and to bring focus to future rehearsal plans

**Special Instructions:**

- Mixed Seating:
  - All woodwinds left of center, all brass to the right, bass voices in front, followed by tenor, then alto, with soprano voices in the back.
- No ensembles today

**7:55am**

Warm-up

Bb and Ab major scales without books,  
mm=120 quarter notes all slurred then all tongued three time up  
and down each, then eighth notes the same way on both scales.  
Tuning exercises woodwinds play and brass hum then switch, in both  
keys. With single pitches and chords.

**8:15am**

*They Led My Lord Away*

Run, discuss and review trouble spots, run again

**8:25am**

*Folk Song Suite*

Run entire suite without stopping; discuss areas that need the most  
attention for individual and group practice.

**8:50am**

*Ride*

Work from the beginning focus on correct rhythms, stop as needed to  
correct rhythms and go as far as time will allow.

**9:12am**

Announcements



**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Tuesday February 20<sup>th</sup>, 2007

**Objectives:**

- Improve specific aspects of music as sighted below
- Improve individual and ensemble tuning
- Make clear expectations for Thursday's pep band performance

**Special Instructions:**

- Return to regular seating
- Woodwind Choir with Mr. Judd

**7:55am**

Remind students how to find f minor scale from Ab major  
Play f natural and harmonic minor scales, whole notes, half notes, quarter notes, eighth notes, quarter note = 120. On quarter and eighth notes, vary articulation patterns.

**8:10am**

Ab major scale in whole notes, four part round. Discuss tuning on each chord as it is made. Discuss pitch tendencies within the scale and for each instrument. Use electronic tuner to make random checks for tuning accuracy. Discuss the importance of continual listening to pitches as the instrument continues to change temperature.

**8:30am**

*Folk Song Suite #1*

Work specific details:

- M 6 1<sup>st</sup> & 2<sup>nd</sup> horns and trombones
- M 13 – 18 dynamic contrast
- M 30 and like measures, no accent on beat two
- M 36 to 40 and 44 to 48 alto/ bari sax, 2<sup>nd</sup> cornet, horns, trombones, euphonium
- M 48 2<sup>nd</sup> & 3<sup>rd</sup> clarinet, bass clarinet, bassoon, horn
- M 49 and 52 2<sup>nd</sup> cornet, 1<sup>st</sup> trumpet, horns
- M 60 2<sup>nd</sup> & 3<sup>rd</sup> clarinet, bass clarinet, bassoon, horns
- M 63 2<sup>nd</sup> & 3<sup>rd</sup> clarinet, horn, flute, oboe
- M 65 & 80 horns

Run Beginning through M 80, check for comprehension and rework parts as needed.

**9:20am**

Announcements and discuss Thursday's pep band concerning my absence and expectations and responsibilities.

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Thursday, February 22, 2007

**Objectives:**

- Improve specific aspects of music as sighted below
- Improve individual and ensemble tuning
- Make everyone aware of potential to continue to play after high school
- Sight read *Variation Overture*

**Special Instructions:**

- Percussion ensembles with Mr. Judd
- Distribute exercises for percussion to go with wind's scales
- Distribute sight reading music

**7:55am**

Read letter to the class from University of South Carolina band director concerning our performance at the Liberty Bowl Festival. Discuss his great comments on the many opportunities to continue to play beyond high school. Discuss to opportunities within Kansas to continue playing. Point out the former students currently playing at various institutions.

**8:15am**

Ab Scale exercises from Advanced Technique Book with percussion playing from exercise sheet.

Spot check tuning with electronic tuner.

**8:30am**

*Variation Overture* by Clifton Williams

Read through, stopping to regroup only when absolutely necessary

**8:40am**

*Folk Song Suite #1*

Work specific details:

- M 89 – 92 euphonium
- M 90 -91 1<sup>st</sup> cornet, 1<sup>st</sup> & 2<sup>nd</sup> horn
- M 95 1<sup>st</sup> cornet
- M 101 – 105 alto sax, 2<sup>nd</sup> cornet, trombone, horns
- M 112 2<sup>nd</sup> & 3<sup>rd</sup> clarinets, bass clarinet, bassoon, horns
- M 120 – 121 2<sup>nd</sup> cornet, 1<sup>st</sup> trumpet, horns, snare
- M 122 – 125 trumpets, horns, 1<sup>st</sup> and 2<sup>nd</sup> trombone
- M 128 – 129 flute, oboe 2<sup>nd</sup> & 3<sup>rd</sup> clarinet, horns
- Coda ensemble balance and release

Run sections, check for comprehension and rework parts as needed.

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Tuesday February 27<sup>th</sup>, 2007

**Objectives:**

- Improve specific aspects of music as sighted below
- Sight read *Variation Overture* again with new part assignments

**Special Instructions:**

- Distribute questionnaire concerning next year's plans
- Small ensembles with Mr. Judd as time allows
- Some minor changes in seating arrangement

**7:55am**

Ab Scale exercises from Advanced Technique Book with percussion playing from exercise sheet.

Spot check tuning with electronic tuner

**8:10am**

*Variation Overture*

Have students switch parts: in every section that has more than one part they are to trade so they are playing a different part than the first time they read it.

Read through, stopping to regroup only when absolutely necessary

**8:25am**

*Folk Song Suite #1*

Review rough spots from specific areas from the last two rehearsals.

**8:40am**

*Folk Song Suite #3*

Work specific details:

M 11 -12 and 51-52 3<sup>rd</sup> clarinet, bass clarinet, alto sax, horns

M 15 – 16 and 55 – 56 trombones

M 23 – 24 and 63 – 64 horns, trombones

M 28 tenor & bari sax, 3<sup>rd</sup> trombone, tuba

M 32, 34, 36, 38 1<sup>st</sup> trumpet

M 40 Eb clarinet, 1<sup>st</sup> clarinet, bari sax, horns, 3<sup>rd</sup> trombone, 1<sup>st</sup> trumpet

M 69 – 70 bass clarinet, bassoon, alto & tenor sax, cornets, euphonium

M 73 – 74 and 77 – 78 1<sup>st</sup> & 2<sup>nd</sup> horns

M 81 – 84 trumpets

M 84 horns

M 85 – 87 1<sup>st</sup> cornet

M 88 snare

M 105 – 108 bari sax, bass clarinet, euphonium, tuba

M 106 2<sup>nd</sup> & 3<sup>rd</sup> clarinet, bass clarinet, bassoon horns

Run movement, check for comprehension and rework parts as needed.

**9:20am**

Announcements; discuss last Thursday's pep band performance and allow students time to complete questionnaire.

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Thursday, March 1<sup>st</sup>, 2007

**Objectives:**

- Record *They Led My Lord Away* and *Folk Song Suite #3* for evaluation

**Special Instructions:**

- Recording equipment reading to use
- No ensemble rehearsals

**7:55am**

Ab Scale exercises from Advanced Technique Book with percussion playing from exercise sheet.

Ab Scale in four part round

Check as needed individual tuning with electronic tuner

**8:20am**

*They Led My Lord Away*

Start each section, check tuning of tutti chords

Record complete run through

**8:35am**

*Folk Song Suite #3*

Start each section

Run *DaCapo* transition and finale four measures with ritard

Record complete run through

**9:00am**

Guest speaker, Josh Fleig, to speak to students about opportunities at Cowley College

**9:10am**

Announcements and discuss expectations for next Monday's evaluation of recording.

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Monday, March 5<sup>th</sup>, 2007

**Objectives:**

- Evaluate Thursday's recording of:  
*They Led My Lord Away* and *Folk Song Suite #3*
- Sight read *Variation Overture* again with new part assignments
- Improve rhythmic reading

**Special Instructions:**

- Distribute rhythm sheet with rhythms taken from *Ride*
- Have recording ready to play back from Thursday
- Percussion ensembles with Mr. Judd, after evaluation assignment

**7:55am**

Review of evaluation expectations

**8:00am**

Play recording from last Thursday:

Play *They Led My Lord Away* three times, allow a couple of minutes between each playing for students to take notes.

Play *Folk Song Suite #3* three times like above.

**8:30am**

Ab Scale exercises from Advanced Technique Book with percussion playing from exercise sheet

**8:40am**

Rhythm sheet:

Have students write in counting, demonstrate selected measures on board  
Count and clap exercise out loud, one line at a time

Play exercise on single pitch, one line at a time

**9:00am**

*Variation Overture*

Students switch parts so that in every section that has three parts students are reading a part they have not played.

Read through, stopping to regroup only when absolutely necessary

Assign permanent parts so that those that usually play 2<sup>nd</sup> have 1<sup>st</sup> parts, those that usually play 3<sup>rd</sup> have 2<sup>nd</sup> parts and those that usually play 1<sup>st</sup> have 3<sup>rd</sup> parts.

**9:20am**

*Folk Song Suite # 1*

Run for tempo and transitions

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Wednesday, March 7<sup>th</sup>, 2007

**Special Instructions:**

I was forced to be absent today because of my mother's illness. Mr. Judd ran rehearsal with the following as general instruction, with the freedom to work on what ever areas he felt needed the most attention.

Ab Scale exercise in the same manner as the last two weeks.

Rhythm sheet practice

*Variation Overture*

*Folk Song Suite 1<sup>st</sup> and 2<sup>nd</sup> Movements*

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Friday, March 9<sup>th</sup>, 2007

**Objectives:**

- Apply rhythm studies to *Ride*
- Improve specific aspects of music as sighted below

**Special Instructions:**

- Evaluation papers due today
- Distribute new exercises for percussion section to go with wind's scales

**7:55am**

Rhythm sheet:

Count and clap through without pause

Play through on single pitch without pause, review rough spots and repeat

**8:10am**

Ab Scale exercises from Advanced Technique Book with percussion playing from 2nd exercise sheet.

**8:20am**

*Folk Song Suite #2*

Work on tempo transitions

Work on accompaniment M 1 – 42, for balance, releases and intonation

**8:45am**

*Ride*

Run beginning to 43 at quarter note = 120

Review rhythmic trouble spots

Run same section at quarter note = 136

Review

Run at tempo

**9:05am**

*Variation Overture*

Work 3/4 section for articulations, balance and phrasing

**9:15am**

Announcements

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Tuesday, March 13<sup>th</sup>, 2007

**Objectives:**

- Apply rhythm studies to *Ride*
- Improve specific aspects of music as sighted below

**Special Instructions:**

- Brass Choir, Woodwind Choir, and Percussion Ensemble I split the period working with Mr. Judd

**7:55am**

Rhythm sheet:

Count and clap through without pause

Play through on single pitch without pause, review rough spots and repeat

**8:10am**

Ab Scale exercises from Advanced Technique Book with percussion playing from 2nd exercise sheet.

**8:20am**

*Ride*

Play beginning to M43 “one note style”

Review trouble rhythms

Play again using pitches

Provided rhythms and articulations are accurate discuss dynamics

Play again focusing on dynamics

**8:45am**

*Folk Song Suite #2*

M1-2 and 4-5 check balance and release point

M7-20 check accompaniment parts, entrance, balance, release point

M26 2<sup>nd</sup> cornet

M30 1<sup>st</sup> and 2<sup>nd</sup> cornet

M24 ect... saxes and horns

M 40-41 3<sup>rd</sup> clarinet, bass clarinet, bassoon, tenor sax, horns, trombone, euphonium

M43-57 clarinets, horns and triangle check rhythm and style

M58-77 check each part separately

M74-77 check release points

M78 – end low reeds/brass

M81-86/88&90 clarinets, cornets, trumpets, horns

M91-93 check each part

Run Movement, check for comprehension, repeat as necessary and as time allows

**9:28**

Announcements



**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Thursday, March 15<sup>th</sup>, 2007

**Objectives:**

- Improve specific aspects of music as sighted below

**Special Instructions:**

- Brass Choir and Percussion Ensemble II split the period working with Mr. Judd

**7:55am**

Ab Scale exercises from Advanced Technique Book with percussion playing from 2nd exercise sheet.

**8:10am**

*Variation Overture*

Discuss the form of the piece and how the theme is varied.

Have students play the original theme (M11-14), then the similar phrase at the beginning of each variation to point out the compositional techniques.

M171 to end work tempo and balance

M147 -154 low reeds/brass work tempo and articulations

M131-138 work balance and length of accompaniment notes

M123-128 1<sup>st</sup> cornet and 1<sup>st</sup> trombone rhythm and separation

Full ensemble balance, crescendo and retard

M101-122 Brass articulations, style and balance

Tuba and percussion entrances

Cornet, horns and woodwind release points

M27-72 accompaniment parts articulations

M10-26 accompaniment parts articulations and balance

Run piece, check for comprehension, repeat as necessary.

**9:00am**

*Folk Song Suite #1 and #3*

Quick verbal review of areas we have focused on in recent weeks

Run both movements without stopping for me to evaluate what we need to work on when we return from spring break

**9:12am**

Announcements

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Monday, March 26<sup>th</sup>, 2007

**Objectives:**

- Improve specific aspects of music as sighted below
- Eliminate the ‘rust’ of spring break
- Clarify expectations for the coming weeks

**Special Instructions:**

- Form ensemble to perform at Adams Elementary this afternoon

**7:55am**

Announcements:

Establish ensemble for Adams performance.  
Discuss room/equipment care  
Remind of up coming dates April 12, 14, 19  
Establish small ensemble rehearsal schedule

**8:15am**

Warm - up

Ab Scale exercises from Advanced Technique Book with percussion playing from 2nd exercise sheet.  
Explain how to create F Dorian scale.  
F Dorian scale whole notes, half notes, quarter notes, eighth notes and four part round in whole notes.  
Discuss how this changes the chord progression from our normal major scale round.

**8:45am**

*They Led My Lord Away*

Review responses to student evaluation of recording.  
Work specific spots as pointed out by students.

**9:10am**

*Folk Song Suite, #3*

Run with metronome for consistent tempo.  
Discuss areas that students feel that want to change tempo  
Run again without metronome.  
Discuss areas that need focus for future work.

**9:30am**

Quick reminder of announcements from beginning of class.

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Wednesday, March 28<sup>th</sup>, 2007

**Objectives:**

- Improve tone quality in softer dynamics
- Improve specific aspects of music as sighted below
- Record fight song for flag tryout use

**Special Instructions:**

- Distribute long tone/lip slur warm-up sheet
- Recording equipment set up
- Percussion ensembles practice with Mr. Judd

**7:55am**

Long tone/lip slur warm-up sheet  
Remind of importance of long tones and lip slurs  
Long tones @ 60mm at mp  
Discuss playing with intensity at any dynamic level  
Long tones @ 44mm at p  
Lip Slurs @ 138mm at mp  
Challenge students to try to go as long as possible without breath  
Lip Slurs @ 144mm at p

**8:20am**

Record fight song twice

**8:30am**

*Folk Song Suite #3*  
Discuss tempo problem areas from Monday  
Record  
Play back, discuss and work areas for improvement

**9:10am**

*Folk Song Suite #1*  
Work introduction for precision of rhythm and articulation. Clarify balance and decrescendo.  
Work sections with metronome as time allows, focus on precision of tempo and articulations.

**9:30am**

Announcements

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Friday, March 30<sup>th</sup>, 2007

**Objectives:**

- Improve tone quality in softer dynamics
- Improve specific aspects of music as sighted below

**Special Instructions:**

- Brass and Woodwind choirs practice with Mr. Judd

**7:55am**

Warm-up with long tone/lip slur sheet like Wednesday  
F Dorian scale exercises like Monday

**8:20am**

*They Led My Lord Away*

Review previous discussion on areas to improve  
Work all quiet areas for tone and balance  
Work all louder areas for tone and balance and legato articulation despite  
louder volume  
Work through piece focusing on dynamic contrast

**9:00am**

*Folk Song Suite*

Run entire suite with out stop  
Discuss endurance and transition from one movement to another

**9:15am**

Announcements

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Tuesday, April 3<sup>rd</sup>, 2007

**Objectives:**

- Improve tone quality in softer dynamics
- Improve specific aspects of music as sighted below

**Special Instructions:**

- Brass, Woodwind choirs and percussion ensembles split practice time with Mr. Judd
- Allow other small ensembles to run pieces on stage

**7:55am**

Long tone/lip slur warm-up like before  
F Dorian scale exercises like before

**8:20am**

*They Led My Lord Away*

Play through

Review and discuss previous areas of concern, Did we address them?

Play through again

**8:50am**

*Folk Song Suite*

Work through each movement, address concerns as they arise.

Review previous areas of concern.

**9:25am**

Announcements and reminders about the next week.

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Thursday, April 5<sup>th</sup>, 2007

**Objectives:**

- Break up the routine of working on the same pieces while continuing to improve technique, tone quality, and dynamic contrast.

**Special Instructions:**

- Brass, Woodwind choirs and percussion ensembles split practice time with Mr. Judd
- Allow other small ensembles to run pieces on stage
- Distribute sight reading

**7:55am**

Warm-up with long tone/lip slur sheet, continue focus on control of tone in soft dynamics

**8:10am**

*Valdres*

Read through; work on major problem areas as they arise.

**8:30am**

*Every Time I Feel the Spirit* by Pierre La Plante

Talk through piece

Sight read through, stopping only when absolutely necessary

Discuss and replay major problem areas

**8:50am**

*Dance of the Rose Maidens* by Khachaturian/Truscello

Talk through piece

Sight read through, stopping only when absolutely necessary

Discuss and replay major problem areas

**9:15am**

Announcements and reminders about the next week.

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Wednesday, April 11<sup>th</sup>, 2007

**Objectives:**

- Clarify procedures for concert
- Adjust balance to fit performance in auditorium

**Special Instructions:**

- Set up stage
- Distribute information sheet for solo/ensemble festival

**7:55am**

Review procedures for Thursday's clinic and concert

Run the concert in order (all small ensembles then concert band) except for jazz band

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Thursday, April 12<sup>th</sup>, 2007

Clinic with Dr. Pursell 7:45am to 10:00am



**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Tuesday, April 17th, 2007

**Objectives:**

- Finalize Festival preparations
- Evaluate concert video
- Review outcomes of Regional Solo/Ensemble Festival

**Special Instructions:**

- Video equipment
- Instructions for Thursday

**7:55am**

Review procedures, schedule and expectations for Thursday's Festival

**8:05am**

Watch video of Thursday's concert.

Discuss areas that need improvement

**8:30am**

Warm-up with long tone/lip slur sheet

Tune with electronic tuner as needed

**8:45am**

*They Led My Lord Away*

Focus on areas of concern as noted by earlier discussion

**9:10am**

*English Folk Song Suite*

Focus on areas of concern as noted by earlier discussion

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Thursday, April 19th, 2007

**Objectives:**

- Final touches for Festival Performance
- Sight-read pieces to focus on the importance of music over competition

**Special Instructions:**

- Prepare equipment for transportation
- Distribute sight reading materials

**7:55am**

Warm-up with long tone/lip slur sheet, percussion warm-up sheet  
Sing/tune exercises, spot check with electronic tuner

**8:15am**

*Battle of Washita* Gary Gackstatter  
Discuss nature of piece, explain aleatoric symbols and cues  
Sight-read through, stopping at each cue to remind players of what is coming

**8:40am**

Review discussion of areas of focus from Tuesday's class  
*They Led My Lord Away*  
*English Folk Song Suite*  
Run just like Festival performance.

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Monday, April 23rd, 2007

**Objectives:**

- Review Festival judges critiques and apply to future performances
- Improve specific aspects of music as sighted below

**Special Instructions:**

- Have judges sheets/ tapes
- Woodwind choir rehearsal with Mr. Judd

**7:55am**

Discuss students' feelings about Festival performance  
Read judges sheets  
Listen to one judge's tape  
Discuss how to apply comments to future performances

**8:45am**

Quick self warm-up

**8:50am**

*Variation Overture*

M 101 to 122

Review entrances, *marcato* accents, *fp* crescendos on long notes

M 123 to 128

Review rhythm accuracy, dynamics and *ritardando*

M 129 to 162

Review accompaniment articulations and style

M 163 to end

Review balance, accents, "broadening to the end"

**9:20am**

*Valdres*

M 1 – 64, play through

Discuss areas needing focus

If time allows play again

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Wednesday, April 25th, 2007

**Objectives:**

- Improve specific aspects of music as sighted below

**Special Instructions:**

- Woodwind choir rehearsal with guest the composer of their piece Gary Gackstatter
- State Solo/Ensemble Festival information sheet

**7:55am**

Discuss State/Ensemble Festival schedule, procedures and expectations

**8:05am**

Warm-up with long tone/lip slur sheet, percussion warm-up sheet

**8:15am**

*Variation Overture*

Balance and tune opening chords

M 5 – 9 balance and tune chords, clarify rhythms

M 10 – 18 balance accompaniment chords; clarify staccato style, clarify phrasing of melody

M 19 – 22 balance solo melody lines with accompaniment

M 27 – 71 discuss waltz style and tempo

Add slight *ritardandos* to end of each phrase

M 73 balance quarter notes to long notes, discuss importance of leading into the next section.

M 73 – 100 add *rubato*, discuss various ways to approach the *rubato*

play through with each of the various ideas, agree on a general approach for future

Play through piece, check for comprehension areas rehearsed

**9:00am**

*Dance of the Rose Maidens*

Mr. Judd will rehearse this piece

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Friday, April 27th, 2007

**Objectives:**

- Receive student input on final concert music selections
- Give state ensembles opportunity to perform for another audience
- Demonstrate for all students high level performance standards
- Improve specific aspects of music as sighted below

**7:55am**

Poll students as to their favorites of the pieces we have worked on to chose for the final concert.

**8:00am**

State ensembles perform for the class

**8:40am**

Warm-up, long tones/lip slur sheet, percussion sheet

**8:45am**

*Valdres*

M 17 – 32 practice upper woodwind line slowly then gradually faster

M 33 – 40 practice each part separately then put together

M 41 – 48 practice each part separately then put together

M 1 – 63 run, asking for focus on balance and dynamic contrast

M 65 – 89 balance accompaniment parts and clarify articulations

M 83 – 89 practice flute line, slowly then gradually faster

M 65 – 89 run, again focus on balance and dynamic contrast

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Tuesday, May 1<sup>st</sup>, 2007

**Objectives:**

- Improve specific aspects of music as sighted below

**Special Instructions:**

- Have the two recordings of *Valdres*
- Have *Prelude and Rondo* recording

**7:55am**

Discuss State Solo/Ensemble Festival  
Discuss plans for remaining rehearsals

**8:10am**

Long tone/lip slur warm up sheet/percussion sheet  
Advanced Technique Book Ab Major Exercises

**8:25am**

*Valdres*

Listen to both recordings of *Valdres*

Have students finger along, but also listen to how the balance is treated differently in the two different recordings

Discuss what they liked about each and decided what parts to apply to our performance. Adjust written dynamics accordingly.

M 33 – 40 have each part play separately; work for precision of articulations, then put parts together, balancing so that each part is equal

M 45 – 48 focus on *subito piano* then big *crescendo*

M 49 – 64 focus on big full sound, but without covering either the 3/4 cornet part or the upper woodwind part. Reduce overall dynamic slightly to allow for the recap of this section at M 159 to be the loudest part of the piece.

M 83 – 90 check flute/oboe part slow for correct notes, then work for correct articulations, balance accompaniment to flute melody.

M 91 – 110 reduce overall dynamic to allow 3/4 cornet part to dominate

Run piece, focus on constant tempo, plus the areas worked on today.

Discuss areas for future practice.

**9:10am**

*Prelude and Rondo*

Listen to recording, have students finger along and listen closely to articulations

M 23 – 36 work through slowly, making sure each rhythm and articulation is precise, gradually increase speed until at tempo

M 81 – 98 work through slowly, making sure each rhythm and articulation is precise, gradually increase speed until at tempo

M 108 – 126 work through slowly, making sure each rhythm and articulation is precise, gradually increase speed until at tempo

If time allows run M 60 to 126

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Thursday, May 3rd, 2007

**Objectives:**

- Improve specific aspects of music as sighted below

**7:55am**

Advanced Technique Book Ab Major Exercises

**8:10am**

*Valdres*

Reseat the trumpets

M 17 reduce all volume for all except euphonium

M 33 hold back volume to save some room for the *da capo* to be louder

M 45 have some drop out at the subito *pp* and gradually add back in to make the crescendo more effective.

M 49 again save some volume so that the *da capo* can be louder

M 75 practice piccolo part by itself then with the trumpet, assure rhythmic accuracy

M 83 practice flute/oboe part slowly checking for accurate pitches, then gradually faster until up to tempo cleanly

M 91 adjust balance so that the 3<sup>rd</sup>/4<sup>th</sup> trumpet part is the loudest

M 159 have all brass stand going into 159, full band *ff*

Run piece, focus on steady tempo and balance changes.

**8:45am**

*Prelude and Rondo*

M 83 – 98 and 110 – 126 and 152 – 177

Practice each part separately at tempo, assuring accurate rhythms and articulations then put the parts together one at a time.

As time allows run each section again to assure accuracy.

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Monday, May 7th, 2007

**Objectives:**

- Improve specific aspects of music as sighted below

**7:55am**

Long tone/lip slur warm-up sheet with percussion sheet  
Careful individual tuning of flutes, saxes and bass clarinets

**8:15am**

*Variation Overture*

Practice tempo changes and transitions

Practice percussion parts in M 101 section for accuracy of entrance

Play through

Address any major problems that came from the play through

**8:45am**

*Dance of the Rose Maidens*

Discuss the importance of exaggerating dynamics and articulations

Practice octatonic scale with low voices

Play through

Address any major problems that came from the play through

**9:10am**

*Prelude and Rondo*

M 108 – 127 and 152 – 178 practice each line separately then put two together,  
then three, and then all

Play through M 60 – 178

**9:30am**

Concert reminder



**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Wednesday, May 9th, 2007

**Objectives:**

- Improve specific aspects of music as sighted below

**7:55am**

Long tone/lip slur warm-up sheet with percussion sheet  
Careful individual tuning of flutes, saxes and bass clarinets

**8:15am**

*Variation Overture*

Tune and balance opening chords

Review *rubato* in the second variation

Review articulations and balance in the closing section

Play through

Address any major problems that came from the play through

**8:40am**

*Prelude and Rondo*

M 108 – 127 and 152 – 178 practice each line separately then put two together,  
then three, and then all

Play through

Address any major problems that came from the play through

**9:10am**

*Valdres*

Play through

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Friday, May 11th, 2007

**Objectives:**

- Improve specific aspects of music as sighted below

**7:55am**

Long tone/lip slur warm-up sheet with percussion sheet  
Spot check tuning

**8:15am**

Run each piece in concert order; address any major problems as they arise

*Variation Overture*

*Dance of the Rose Maidens*

*Prelude and Rondo*

*Valdrez*

**9:10am**

Discuss Tuesday's dress rehearsal and concert

**Rehearsal Plans**  
**Arkansas City High School Concert Band**

Tuesday, May 15th, 2007

**Objectives:**

- Adjust balance to auditorium
- Clarify procedures for the concert

**7:55am**

Adjust set-up to fit the auditorium

**8:05am**

Review concert expectations and procedures

**8:20am**

Run each piece in concert order; address any major problems as they arise, adjust balance as need to fit the auditorium

*Variation Overture*

*Dance of the Rose Maidens*

*Prelude and Rondo*

*Valdrez*

**9:20am**

Review concert expectations and procedures

## **Chapter Nine: Conclusions and Acknowledgements**

The completion of this document comes as a culmination of three summers of intense course work towards a Master of Music degree at Kansas State University. I feel that as a result of this course of study and the completion of this document I have become a better teacher for my students and I have the desire to continue to find ways to improve.

Completing this document has forced me to take an in depth look at the pieces that my concert band performed on two concerts. As a result of this I feel that I was better able to teach not only the performance of these pieces but also the other important educational concepts that went with them. I have gained not only valuable knowledge about these specific pieces, but more importantly have a better understanding of the process and the importance of the process that went into creating this document. Most importantly of all, I have been able to pass on my increased knowledge to my students and will continue to apply these concepts to become a better teacher in the future.

An unexpected side effect of this series of courses and this document is a renewed sense of confidence in my teaching and a renewed enthusiasm to teach. The faculty that taught these courses has served as not only as source of information, but as an example of quality teaching, professionalism and caring for their students. The culmination of all of this has made me more confident in my own teaching and has reinvigorated my passion to teach with music.

I would like to thank Kansas State University for making this program possible. Without the support of the administration of the University, the College of Arts and Sciences, and the Department of Music this program would not be possible and without this program it would not be possible for me to complete this degree.

Dr. Frank Tracz receives special recognition for his vision of creating the program and his administration of it. In addition, I would like to thank the entire faculty that has given of their time and energies to the courses that I took: Dr. Frederick Burrack, Dr. Jacqueline Fassler-Kerstetter, Dr. Kurt Gartner, Dr. Tod Kerstetter, Dr. Scott Luberoff, Dr. Anthony Pursell, Dr. Frank Tracz and Dr. Craig Weston. I have had numerous fine teachers in my life; but to have access to so many fine teachers all within the same building is invaluable.

A special thank you to my students. The Arkansas City High School Band of 2006-2007 was a great joy to work with, we accomplished much together and I am grateful that we have had this time together and I hope that I have contributed in a positive manner to their lives.

I would be remiss if I did not mention the gratitude I have for my parents, Marvin and Irene VanGilder, my first teachers, who instilled in me the importance of education and the love of music; my two children, Alicia and J.T., who have supported and helped me in numerous ways; and most importantly my wife Stephanie. Without her undying support when few others believed it was possible I would not have completed my bachelor's degree and without her faith in me and support I would not have started or completed this course of study.

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