

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

by

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A REPORT

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Abstract

This report contains lesson plans as well as a theoretical and historical analysis of the literature performed in the Graduate Conducting Recital of Veronica Kongs. The recital was held in the Satanta Junior/Senior High School Auditorium in Satanta, Kansas on Tuesday, May 8, 2007 at 7:00 p.m. The recital featured performances by the Junior High and High School Concert Bands. Literature for the Junior High Concert Band included *Korean Folk Rhapsody* arranged by James Curnow and *Riders on the Southern Front* by Roland Barrett. The Junior High/High School Concert Band literature consisted of *For Thy Courts Above* by Ed Hucceby and *Of Dark Lords and Ancient Kings* by Roland Barrett. This report utilizes two analytical methods, the Larry Blocher/Richard Miles Unit Study model used in the *Teaching Music through Performance in Band Books* and the Frank Tracz approach of macro-micro score analysis.

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Dedication

To Dad, Mom, Jeremy, Denise, Tim, and Sophia
Thank you for all of your love, help, and support!

CHAPTER 1 - Music Selection Process

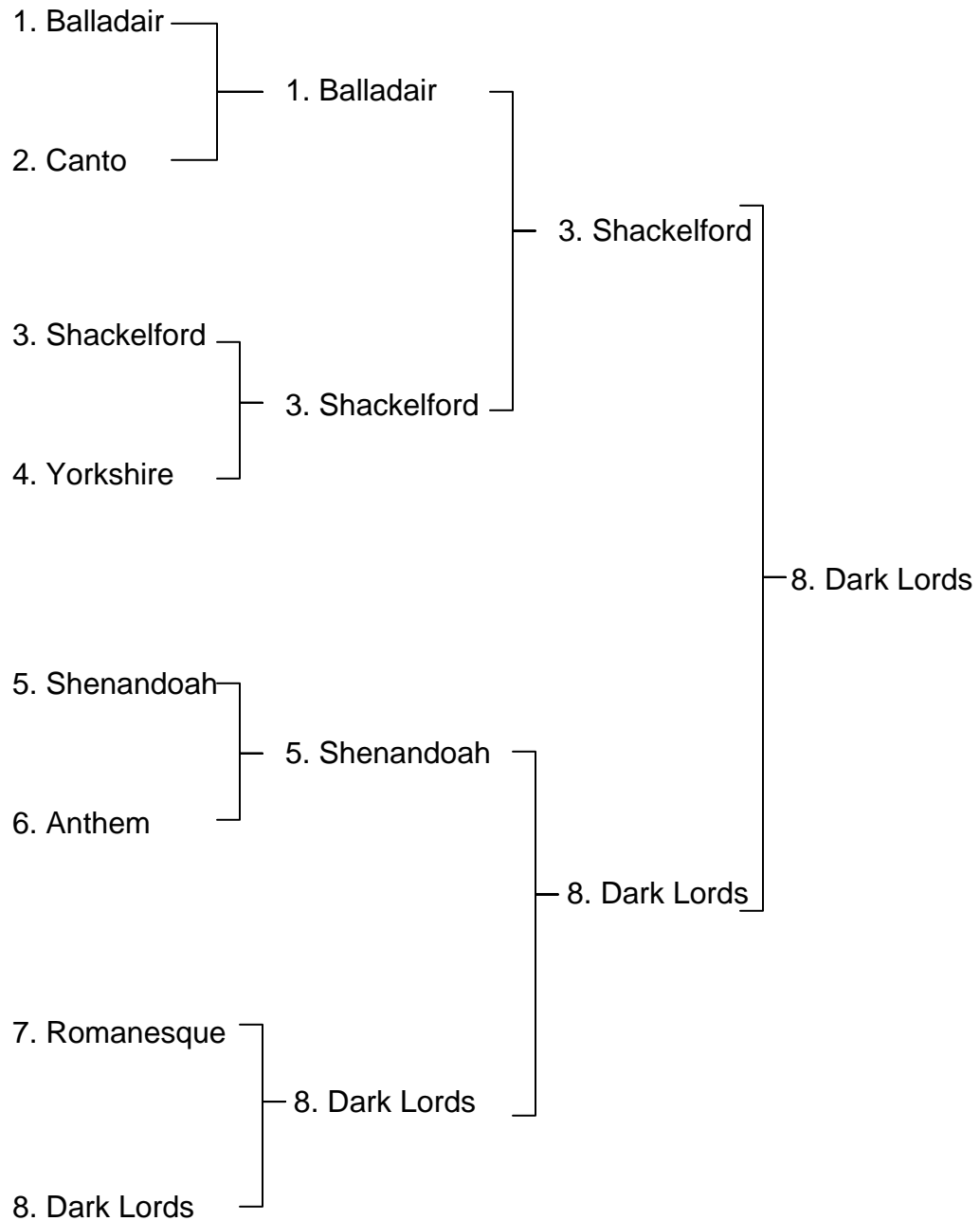
During my music selection process I considered the following:

1) educationally sound material that teaches important musical concepts and is challenging to students, 2) students' musical strengths and weaknesses, 3) variety of musical styles, 4) instrumentation, 5) required music list, and 6) music in the Satanta School District Music Library.

I used the first two weeks of February to sight-read a wide variety of pieces to gain better insight into the students' comfort areas and identify musical concepts that needed improvement. During this time I used music already owned by the school district that was listed on the Kansas State High School Activities Association Required Music List, in the *Teaching Music Through Performance in Band* books, or other standard band literature I had learned about at clinics, conventions, or concerts. I also took into account the instrumentation of each ensemble and came to the conclusion that I would need to have members of the Junior High Band perform with the High School Band to create the most complete ensemble possible.

During this process I decided to give the High School Band an opportunity to help select one of our songs for contest. Since the Kansas State High School Activities Association now requires that one piece performed at the State Music Festival be from the Required Music List, I chose eight songs, six of which were owned by the school district and all of which fit the other four criteria for my music selection process, to use in the "Elite Eight Music Tournament." The Satanta Band is required to play Grade 2 literature or higher, so I chose three Grade 2 songs and five Grade 3 songs to use in the tournament. The tournament consisted of playing two songs from the Required Music List each day and then students voted for their favorite. The winning song moved to the winners' bracket and the losing song was eliminated. The songs used in the tournament were 1. *Balladair* by Frank Erickson (Grade 2), 2. *Canto* by W. Francis McBeth (Grade

3), 3. *Shackelford Banks* by Jay Bocook (Grade 3), 4. *Yorkshire Ballad* by James Barnes (Grade 3), 5. *Shenandoah* by James Ployhar (Grade 2), 6. *Anthem for Winds and Percussion* by Claude T. Smith (Grade 3), 7. *Romanesque* by James Swearingen (Grade 2), and 8. *Of Dark Lords and Ancient Kings* by Roland Barrett (Grade 3). The tournament bracket is shown below.



After the students selected *Of Dark Lords and Ancient Kings* by Roland Barrett for the Required Music List portion of our program, I chose *For Thy Courts Above* by Ed Huckeby. It provided a nice contrast to the Barrett piece, featured the strong players in the ensemble, and provided an opportunity to teach and focus on several musical concepts that differed from the Barrett composition.

I selected both pieces for the Junior High Band program based upon the same criteria listed above. The *Korean Folk Rhapsody* was an easy choice as it is standard band repertoire, provides great learning opportunities for the students, featured my strongest players, and was already in the music library. The second selection, *Riders on the Southern Front*, was a piece we had sight-read and the students enjoyed. It was a good fit for the ensemble, introduced modes, and also had similarities to *Of Dark Lords and Ancient Kings*, which the Junior High Band would also be rehearsing. Considering the spring schedule of events, I felt this composition was a solid choice.

CHAPTER 2 - Lesson Plans

Satanta Junior High Band Lesson Plans

Rehearsal Date: April 23, 2007

Warm-up:

1. *Foundations for Superior Performance: Warm-Ups & Technique for Band* by Richard Williams & Jeff King (a.k.a. Blue Book)
 - Pg. 12-13 - Technical exercises in F Major – use articulation pattern #1 (includes scale, arpeggio, thirds, intervals, and chord studies using various articulations)
 - Pg. 32-33 – Chorales in F Major - play *Chorales 3 & 4* (use legato articulations – very smooth)

Literature:

1. *Korean Folk Rhapsody* (mm. 1-13)
 - Read score notes about song to class
 - Percussion – fan for Wind Chimes; Triangle beater for S. Cym.; plastic mallets for Bells; hard mallets & motor on for Vibes
 - Clean entrances on cts. 1 & 2 in accompaniment line – watch conductor
 - *mp* – melody – indicate spots to breathe & phrase shape, legato
 - Tpt & S. Cym. – *cresc.* into m. 14 with 3rd phrase of song; clean attack on ct. 1 of m. 14 – Low Brass
 - Play through entire song
2. *Riders on the Southern Front* (mm. 74-85)
 - Play through mm. 74-85
 - 74 – *ff*, accents – space between notes; *ostinato* – don't overpower; SD – snares on; note key signature

- 75-79 – work ct. 2 entrance; consistent playing & correct articulations; good tone quality & balance
- 80 – accents in Fl/Xylo line; bring out AS & TS part
- 82-83 – highlight low instrument line
- 84 – everyone breathe after ct. 1, not before; eighth rest;
- 85 – don't play last note too short
- Play through entire piece

Rehearsal Date: April 24, 2007

Warm-up:

1. Blue Book

- Pg. 18 - Technical exercises in D minor – articulation pattern #2
- Play same scale but remove 1 flat/add 1 sharp to create D Dorian scale (play in 3 groups on half notes, & twice through on 8th note pattern)

2. Play warm-up at top of *Riders on the Southern Front* sheet

Literature:

1. *Riders on the Southern Front* (mm. 64-73)

- Play mm. 64-85 (note key signature)
- 64-67 – accents (play notes with separation); *ostinato* accents; strive for balance between all 4 parts playing
- 68-71 – style change (slurred & *decresc.*); don't let tempo slow; AS/TS line in mm. 68-69 echoed in low instruments in mm. 70-71
- 72-73 – accented style returns with *cresc.* from *mf* to *ff* (practice through m. 74)
- Play mm. 64-85

2. *Korean Folk Rhapsody* (mm. 14-22)

- Play mm. 1-22
- Tpt. pick-ups for 3rd phrase (slur & *cresc.* 8th notes); indicate breath marks & phrase shape; legato
- Work dotted half note lines (slight accent on ct. 1) – *mp* & *p*
- CI & AS take over *mp* melody at m. 17 (smooth transition) – indicate breath marks & phrase shape
- 21-22 – cue Tri., Temple Blocks, S. Cymbals (work percussion section here and check for correct mallets); full band *cresc.* to m. 23
- Play through song

Rehearsal Date: April 25, 2007

Warm-up:

1. Blue Book

- Pg. 12-13 - Technical exercises in F Major – articulation pattern #3
- Pg. 32-33 – Chorales in F Major - play *Chorale Melody on Bach 95 & Bach 95* (watch conductor, moving 8th notes, sustained notes, phrasing, legato tonguing, dynamic interest)

Literature:

1. *Korean Folk Rhapsody* (mm. 23-33)

- Play mm. 1-33
- Work staccato 8th notes in Fl, Tuba, & Percussion (consistent soft, light, & short sound as they are passed to each instrument)
- Tpt – straight mutes
- 25-33 – sustained melody in Cl, Saxes, Bar (indicate breath marks & phrase shape)
- Make sure 2 styles are present – staccato & sustained; *cresc.* into m. 34 with S. Cym. roll
- Play through song

2. *Riders on the Southern Front* (mm. 56-63)

- Play mm. 56-85 (review style changes, balance, & good tone quality)
- 56 – key change; accented style (work *ostinato* pattern); don't overpower melody (Cl/Tpt)
- 62 –63 – change in *ostinato*; don't breathe before m. 64 – smooth transition with no breaks
- Play through song

Rehearsal Date: April 26, 2007

Warm-up:

1. Blue Book

- Pg. 18 - Technical exercises in D minor – articulation pattern #4
- Play same scale but remove 1 flat/add 1 sharp to create D Dorian scale (play in 3 groups on half notes, & twice through on 8th note pattern)

2. Play warm-up at top of *Riders on the Southern Front* sheet

Literature:

1. *Riders on the Southern Front* (mm. 1-11)

- Play mm. 56- end (review style changes, balance, & good tone quality)
- 1 – *p ostinato* (don't conduct – make them internalize beat)
- 3 – soft clean entrance (warm & dark sound)
- 4-5 – work cut-offs & entrances to keep idea moving without any interruptions
- 6 – *cresc.* begins; start adding instruments; bring out quarter & eighth notes; don't cover up melody in Fl/Cl/Tpt
- 10-12 – *cresc.* to downbeat of m. 12 – don't anticipate new tempo; hold accented note in m. 12 full value
- Play mm. 1-12 through a few times

2. *Korean Folk Rhapsody* (mm. 34-42)

- Play mm. 1-42
- Style returns to legato/sustained tones; Fl pick-ups into m. 34 then joined by Tpt for melody (*mf*); indicate breath marks & phrase shape; Dotted half notes – slight accent on ct. 1 – don't over play; Brass mallets for Bells
- 41-42 – *dim.*; light & playful texture returns (consistent sound in these parts)
- Play through song

Rehearsal Date: April 27, 2007

Warm-up:

1. Blue Book

- Pg. 12-13 - Technical exercises in F Major – articulation pattern #5
- Pg. 32-33 – Chorales in F Major - play *Chorale 3* & *Bach 95* (watch conductor, moving 8th notes, sustained notes, phrasing, legato tonguing, dynamic interest)

Literature:

1. *Korean Folk Rhapsody* (mm. 1-42)

- Review concepts discussed thus far (legato vs. staccato styles; phrase shape; consistent sound across band; what instrument has the melody)
- Play through mm. 1-42 and work to achieve the above concepts

2. *Riders on the Southern Front* (mm. 1-11 & 56-85)

- Review concepts discussed thus far (accents vs. slurring; breath marks; phrase shape; consistent sounds; listen for melody; tone quality; breath support)
- Play through mm. 1-11 & 56-85

Rehearsal Date: April 30, 2007

Warm-up:

1. Blue Book

- Pg. 10-11 - Technical exercises in Bb Major – articulation pattern #6
- Pg. 30-31 – Chorales in Bb Major - play *Chorales 1 & 2* (watch conductor, moving 8th notes, sustained notes, phrasing, legato tonguing, dynamic interest)

Literature:

1. *Riders on the Southern Front* (mm. 12-23)

- Play mm. 1-23
- 12-15 – percussion don't overplay; S. Cym. uses stick; *decresc.* from *ff* to *pp* in low instruments – use staggered breathing
- 16-23 – Tpt play tongued with slight separation; Perc. – light accompaniment; FI/CI entrance m. 22 play with accents (adds percussive feel to end of phrase); last note of m. 23 should be same style & volume in FI/CI and Low Brass
- Play through song

2. *Korean Folk Rhapsody* (mm. 43-57)

- Review concepts discussed thus far (legato vs. staccato styles; phrase shape; consistent sound across band; what instrument has the melody)
- Play mm. 1-57
- 43 – work CI line (F Dorian); phrase shape; breath marks; slurred; SD (snare off) & Tamb. - *p*
- 44 – work Tpt line; phrase shape; breath marks; tongued
- 48 – *cresc.* begins
- 50 – work AS & TS melody – aim for same style as Tpt at m. 44
- 53 – work FI, Tpt, & Bells melody – aim for same style as previous instruments on this line

- Work melody lines together so they know how their parts fit together
- 56-57 – *rall.*; practice through downbeat of next measure; WATCH
- Play through song

Rehearsal Date: May 1, 2007

Warm-up:

1. Blue Book

- Pg. 28-29 - Technical exercises in Eb Major – articulation pattern #7
- Pg. 34-35 – Chorales in Eb Major - play chorales *Melody on America & America* (watch conductor, moving 8th notes, sustained notes, phrasing, legato tonguing, dynamic interest)

Literature:

1. *Korean Folk Rhapsody* (mm. 58-65)

- Play mm. 1-65
- *Grandioso*; *f*; legato melody; slight accent on ct. 1 of dotted half notes; blend & balance through section
- 58 & 62 – Gong cues
- Melody in CI 2&3/Tpt – phrase shape, breath marks, blend
- 61 – FI & CI 1 – false 3rd phrase entry
- 65 – *decresc.*; 3rd phrase pick-ups in FI & AS
- Play through song

2. *Riders on the Southern Front* (mm. 24-31)

- Play mm. 1-31
- Tongued style & percussion *ostinato* continue; thicker texture but make sure melody is primary focus (balance & blend)
- 27 – low instrument cue
- 30-31 – FI/CI repeat rhythmic ending from previous phrase; *decresc.* into next phrase
- Play through song

Rehearsal Date: May 2, 2007

Warm-up:

1. Blue Book

- Pg. 10-11 - Technical exercises in Bb Major – articulation pattern #8
- Pg. 30-31 – Chorales in Bb Major - play chorales *Melody on Chester & Chester* (watch conductor, moving 8th notes, sustained notes, phrasing, legato tonguing, dynamic interest)

2. Play warm-up at top of *Riders on the Southern Front* sheet

Literature:

1. *Riders on the Southern Front* (mm. 32-39)

- Play mm. 1-39
- 32 – style change to slurred/smooth & connected; softer; discuss breath marks; AS/TS/Bells – melody until m. 35 (work dynamic shape & smooth transition)
- 35 – melody taken over by FI/CI (work dynamic shape & smooth transition); work on Perc. (very light)
- 39 – *cresc.* to *f* into downbeat of m. 40 (no breath before m. 40)
- Play mm. 12-39

2. *Korean Folk Rhapsody* (mm. 66-72)

- Play mm. 43-72
- *A little slower*; watch & don't rush melody; softer
- FI & AS – blend & balance; phrase shape; breathing
- TS – play A CI cues
- Light Tri. attack & let ring (practice with dotted half notes)
- Play through song

Rehearsal Date: May 3, 2007

Warm-up:

1. Blue Book

- Pg. 28-29 - Technical exercises in Eb Major – tongue all notes
- Pg. 34-35 – Chorales in Eb Major - play *Chorale 5 & Melody on America* (watch conductor, moving 8th notes, sustained notes, phrasing, legato tonguing, dynamic interest)

Literature:

1. *Korean Folk Rhapsody* (mm. 73-79)

- Play mm. 43-79
- Gradual *decresc.* to end; concentrate on good breath support so pitches don't go flat
- 72-75 – work dotted quarter-eighth-quarter rhythm with all involved groups – aim for consistent sound, style, & smooth transitions from one to next
- 74-75 – false 3rd phrase entry in low instruments
- 76-79 – last statement of 3rd phrase; *decresc.*; Perc. entrances; S. Cym. – scrape with coin; turn off fan; work last measure chord (don't let pitch go flat)
- Play through song

2. *Riders on the Southern Front* (mm. 40-55)

- Play mm. 1-39
- Rehearse each of the following 4 measure phrases separately before combining
- 40 – key change; *f*; low instruments – accented line with separation; Perc. *ostinato* – Cowbell *mf*
- 44 – add contrasting slurred line (AS play cues); 4 bar phrase; point out melody is from mm. 3-6
- 48 – add contrasting tongued line (Tpt); 4 bar phrase; point out melody is diminution of mm. 16-23

- 52 – add Cl to Tpt line (blend)
- 55 – use Lows & S. Cym. to connect to next phrase; low instrument line no breath between 55-56; rehearse through m. 56 to practice transition & key change
- Play through song

Rehearsal Date: May 4, 2007

Warm-up:

1. Blue Book

- Pg. 18 - Technical exercises in D minor – articulation pattern #4
- Play same scale but remove 1 flat/add 1 sharp to create D Dorian scale (play in 3 groups on half notes, & twice through on 8th note pattern)

2. Play warm-up at top of *Riders on the Southern Front* sheet

Literature:

1. Riders on the Southern Front

- Review concepts discussed previously (articulation styles; phrase shape & breathing spots; blend & balance; listen for melody; good breath support & tone quality; strive for consistency throughout ensemble)
- Play through piece

2. *Korean Folk Rhapsody*

- Review concepts discussed thus far (legato vs. staccato styles; phrase shape; consistent sound across band; what instrument has the melody; blend & balance; breath support & tone quality; intonation)
- Play through song

Satanta Junior High / High School Band Lesson Plans

Rehearsal Date: March 19, 2007

Warm-up:

1. *Foundations for Superior Performance: Warm-Ups & Technique for Band* by Richard Williams & Jeff King (a.k.a. Blue Book)
 - Pg. 12-13 - Technical exercises in F Major – use articulation pattern #1 (includes scale, arpeggio, thirds, intervals, and chord studies using various articulations)
 - Pg. 32-33 – Chorales in F Major - play *Chorales 3 & 4* (use legato articulations – very smooth)
 - Pg. 18 – D minor scale

Literature:

1. *Of Dark Lords and Ancient Kings* (Opening Section, mm. 1-23)
 - Play through mm. 1-23 once
 - 1-4 - Percussion *ostinato* (ensemble playing - don't conduct, make them internalize tempo/subdivision; *pp, p, mp*)
 - 5 - Low Brass/S. Cym. entrance (clean entrance; *cresc./decresc.*; rich, full, dark tones – set *Mysteriously* mood; slur)
 - 11-14 - B. Cl./Hn entrance (blend with Low Brass sound); work on Hn. fingerings using Bb side
 - 15 – 7/8 (explain subdivision of beat and conduct in 3 (2+2+3); sudden change (faster) – foreshadowing of what's to come)
 - 16-23 – tempo change (quarter = 72); indicate breath marks; work gradual *cresc.* to m. 23; slur; blend & balance as more instruments enter; 16th notes in m. 19
 - Play through entire song

2. *For Thy Courts Above* (Closing section, mm. 77-85)

- Read songs' program notes to students
- Play through closing section once
- Legato tonguing & slurring
- Pass melody from WW – B – WW – B (don't drop the ball)
- *Calming to Rall.* to *Morendo* (gradually dying away)
- Conduct with subdivided pattern to keep 8th notes from rushing; esp. in mm. 81-82 in Cl. Part
- Dynamics (*cresc./decresc.*)
- 77-80 (work & of 2 entrance in Fl, Cl, Hn, & Bar – keep it consistent)
- Work intonation – esp. on last chord
- Play through entire song

Rehearsal Date: March 20, 2007

Warm-up:

1. Blue Book

- Pg. 10-11 - Technical exercises in Bb Major – use articulation pattern #2
- Pg. 30-31 – Chorales in Bb Major - play *Chorales 1 & 2* (work breathing, legato tonguing, & watching conductor)

Literature:

1. *For Thy Courts Above* (Opening section, mm. 1-9)

- Play through closing section then opening section once
- Review: Legato tonguing & slurring; dynamics (*cresc./decresc.*); intonation; Pass melody without dropping the ball
- Work m. 1 & clean entrance in m. 2 & m. 4
- Building effect to climax of phrase at end of m. 7 followed by *rit.* to *p*
- 8-9 – work *rit.* with Fl/Bell entrance for next phrase
- 2-5 (work & of 2 entrance in Hn, Tpt, Cl, & Fl – keep it consistent)
- Check fingerings in AS line at mm. 6-7
- Play through opening & ending sections again to hear similarities
- Play through entire song

2. *Of Dark Lords and Ancient Kings* (mm. 28-32)

- Play through opening section & review concepts covered previously
- 28 – work Tpt solo pick-up with accomp. entrance on ct. 1
- Identify breath marks so phrase is smooth & continuous
- Listen for blend & balance; bring out moving lines; Hn – *p* on entrance
- 32 – dig in to downbeat before resolving

3. *Of Dark Lords and Ancient Kings* (mm. 109-111)

- Play Db Major scale on pg. 24-25 in Blue Book
- Use same ideas as above but dynamic marking is *ff*
- 110-111 – dig in to downbeat before resolving in next measure
- Work intonation on higher notes in melody
- Play through piece

Rehearsal Date: March 21, 2007

Warm-up:

1. Blue Book

- Pg. 14-15- Technical exercises in C Major – use articulation pattern #3
- Pg. 36 – Chorales in C Major - play *Air* (bring out eighth notes, don't let sustained tones become stagnant)

Literature:

1. *Of Dark Lords and Ancient Kings* (mm. 69-78)

- Play through slower sections and review previous concepts
- Legato tonguing & slurring; quarter note = 76
- dynamics (*cresc.*-1m./*decresc.*-1m.) indicated
- 69-70 - bring out 1st Tmb.; work on Hn entrance at *p*
- Euph. fingerings for high notes & Hn fingerings for Bb side
- Transition of melody from Hn/Euph. to soloists (listen for consistent sound from one instrument to the next)
- 76-78 – *cresc.* (build to downbeat of m. 79); *mp* Hn entrance
- Play through piece

2. *For Thy Courts Above* (mm. 10-19)

- WW Choir - Fl/Bells pick-up with melody; as WW are added, work for smooth entrances, cascading waterfall of sound; indicate breath marks
- 14-19 – Brass entrance shouldn't be distracting or sudden, but blend into the effect created by WW (pass the melody); *cresc.* 14-17 then *decresc.*
- 19 – *rit.*; dotted half & half notes hold to ct. 1 of m. 20 so there is no break in melody (smooth transition to 1st verse); play through m. 20 to feel comfortable with time change
- Play through piece

Rehearsal Date: March 22, 2007

Warm-up:

1. Blue Book

- Pg. 14-15 - Technical exercises in C Major – use articulation pattern #4
- Pg. 10-11 – Bb Major Scale – use articulation pattern #8
- Pg. 36 – Chorales in C Major - play *Air* (bring out eighth notes, don't let sustained tones become stagnant, watch conductor)

Literature:

1. *For Thy Courts Above* (mm. 36-48)

- Play through mm. 1-19 & 36-48
- WW Choir - Fl/Bells pick-up with melody; as WW are added, work for smooth entrances, cascading waterfall of sound; indicate breath marks; same as section at mm. 10-19
- 40-45 – Brass entrance shouldn't be distracting or sudden, but blend into the effect created by WW (pass the melody); *cresc.* 40-43 then *decresc.*
- 45-46 – dotted half & half notes hold to ct. 1 of m. 46 so there is no break in melody (smooth transition)
- 46-48 – outline cues for students so they know how their part fits into big picture; Low Brass entrance *p* in m. 46 to begin building toward *f* at m. 49; work to *cresc.* and pull out (*allargando*) each note as m. 49 approaches; really pull out cts. 3 & 4 in m. 48; play through m. 49 to finish phrase
- Play through piece

2. *Of Dark Lords and Ancient Kings* (mm. 79-86)

- Play through all slower sections and review concepts covered previously
- *Maestoso* – restatement of theme from m. 70
- 79-82 - Work notes & rhythms in groups then put together so students know how their parts fit into the big picture; spend time on fingerings & tuning high notes in Fl. line; slurring & legato tonguing; *cresc.* from *f* to *ff* but remember good tone quality & intonation

- 81-82 – work *rit.* (subdivide); make sure students follow not lead; dig into downbeat before resolution on ct. 3
- 83-86 – *p* (Quietly); bring out B. Cl. Line & Euph. solo; cut-off Winds & cue W. Chimes on ct. 1, m. 85; conduct pick-up into m. 86; cut-off & cue Chimes on ct. 4 in m. 86; *tenuto*
- Play through piece

Rehearsal Date: March 23, 2007

Warm-up:

1. Blue Book

- Pg. 16-17 - Technical exercises in G Major – use articulation pattern #5
- Pg. 38 – Chorales in G Major - play *Pavane* (watch conductor for *rubato* & dynamic indications)

Literature:

1. *Of Dark Lords and Ancient Kings* (mm. 49-57)

- Play through all slower sections and review concepts covered previously
- “Ladies dancing”; Legato/slurred; conduct in 2; discuss breath marks; bring out 8th note lines
- 52-55 – cue Perc.; start *cresc.* & blend as more voices are added
- 56-57 – *fp cresc.* (spend time making sure the *p* of *fp* is achieved & intonation isn't affected); Chimes/Bells/S. Cym – lead into the following phrase
- Play through entire song

2. *For Thy Courts Above* (mm. 65-76)

- Play through mm. 1-19, 36-48, & 77-85 and review concepts covered previously
- WW Choir - Fl/Bells pick-up with melody; as WW are added, work for smooth entrances, cascading waterfall of sound; indicate breath marks; similar to sections at mm. 10-19 & 36-48
- 69-74 – melody is passed to 1st Cl not Brass; *cresc.* 69-72 then *decresc.*
- 74-75 – dotted half & half notes hold to ct. 1 of m. 75 so there is no break in melody (smooth transition); cue Chimes on ct. 2
- 75-76 – relaxing; ct. 1 entrance together & *mp*; bring Euph. line out – *mf*; hold dotted half note to ct. 1 of m. 76 (smooth transition with help of Wind Chimes on ct. 3)
- Play through piece

Rehearsal Date: March 26, 2007

Warm-up:

1. Blue Book

- Pg. 28-29 - Technical exercises in Eb Major – use articulation pattern #6
- Pg. 34-35 – Chorales in Eb Major - play *Chorale 5 & 6* (watch conductor, moving 8th notes, sustained notes, phrasing, legato tonguing)

Literature:

1. *For Thy Courts Above* (mm. 20-27)

- Play “Come Thou Fount” on piano and read words to class; play through entire song
- 20-23 – 1st stanza; 4/4 time change; one breath for stanza; smooth & connected; *cresc.* 2 m., *decresc.* 2 m.; light Timpani entrance, use Chimes to cover breath break
- 24-27 – 2nd stanza; B. Cl/Saxes blend in to add more depth; same style continues with 4 bar phrase & *cresc.* 2 m., *decresc.* 2 m.; m. 27 – *rit.* & hold last note to ct. 1 of m. 28 to eliminate break in line
- Play through mm. 1-27

2. *Of Dark Lords and Ancient Kings* (mm. 23-27)

- Faster (quarter = 132), sudden change; work articulation - accented with space – line up accents – add in slurs
- 24 & 26 – conduct in 2 (3+3)
- Dotted quarter notes – don’t drag; Fl. 8va; cue Perc. m. 25
- 27 – quarter = 66 & *decresc.*

3. *Of Dark Lords and Ancient Kings* (mm. 103-108)

- 104 - sudden change; work articulation - accented with space – line up accents – add in slurs
- 104 & 106 – conduct in 2 (3+3)

- Dotted quarter notes – don't drag; cue Tpt/Hn/Tamb m. 105
- 107-108 – *rit.* while keeping full *f* sound (good tone quality & balance); Perc. *cresc.* to *ff* into m. 109; *ff* pick-ups into m. 109
- Play through entire piece

Rehearsal Date: March 27, 2007

Warm-up:

1. Blue Book

- Pg. 12-13 - Technical exercises in F Major – use articulation pattern #7
- Pg. 32-33 – Chorales in F Major - play *Chorale 4* & *Bach 95* (watch conductor, moving 8th notes, sustained notes, phrasing, legato tonguing)
- Pg. 18 – D minor scales

Literature:

1. *Of Dark Lords and Ancient Kings* (mm. 33-36 – Aleatoric section)

- Play through all slower sections and review concepts covered previously
- Define aleatoric; read paragraph in score to class; play each motivic idea & have students identify where they are found in the piece; go through and assign different styles and speeds to each student; start with solo Fl. then instruments will enter in indicated order one player at a time
- Work with Perc. to achieve *cresc.* from *pp* to *ff*; conduct pick-up to m. 35 (driving, quarter = 144) – light the fuse; then m. 36 – Perc. *decresc.* to *p*
- Play through piece

2. *For Thy Courts Above* (mm. 28-35)

- Remind students of words for 1st verse of hymn & to use good breath support to achieve good tone quality; play through mm. 1-27
- 28-31 – 3rd stanza; 3/4 time change; one breath for stanza; smooth & connected; *cresc.* 1 m., *decresc.* 1 m., repeat; use *rit.* to emphasize dissonance then resolve; hold last note of m. 31 to downbeat of next m.
- 32-35 – 4th stanza; 4/4 time change; Brass takes over; one breath for stanza; same style continues with 4 bar phrase & *cresc.* 2 m., *decresc.* 2 m.; m. 35 – use *rit.* to bring out escape tones & hold last note to ct. 1 of m. 36 to eliminate break in line
- Play 1st half of piece through m. 49

Rehearsal Date: March 28, 2007

Warm-up:

1. Blue Book

- Pg. 28-29 - Technical exercises in Eb Major – use articulation pattern #6
- Pg. 34-35 – Chorales in Eb Major - play *Chorale 6 & America* (watch conductor, moving 8th notes, sustained notes, phrasing, legato tonguing)

Literature:

1. *For Thy Courts Above* (mm. 46-56)

- Read students final verse of hymn; play mm. 1-49 and review previous concepts discussed
- 46-52 – *Majestically*; work *allargando* into m. 49 to practice tempo, key, dynamic, & time changes into 1st stanza; Full, rich sonorities needed; rehearse Tpt. & Bar. together to practice call & response; 4 bar phrase using smooth legato tonguing; *cresc.* 2 m., *decresc.* 2 m.; hold last note of m. 52 to downbeat of m. 53
- 53-56 – 2nd stanza passed to WW; little softer; 4-bar phrase with *cresc.* 2 m., *decresc.* 2 m.; Cl – *cresc.* on descending 8th note line; use *rit.* to bring out 2nd Cl and *decresc.*; hold last note of m. 56 to downbeat of m. 57
- Play mm. 36-56

2. *Of Dark Lords and Ancient Kings* (mm. 37-48)

- Review faster sections of work previously covered
- A theme; driving, quarter = 144
- *Ostinato* – *p*; work articulations; emphasize note change on & of 4; keep it light; internalize tempo so no phasing occurs
- 41-48 - Melody & harmony – *mf* (don't overplay); 4 bar phrases; clean articulations ("Lords of the Castle")
- 48 – S. Cym. roll into next measure

3. *Of Dark Lords and Ancient Kings* (mm. 87-95)

- Similar to above section but in new key
- *ostinato* – accents, staccatos, slur, light, careful subdivision
- 87 – melody & harmony - *mp* (screaming whisper) but driving; accents, slurs, tongued notes
- 95 – Percussion *cresc.* into next measure
- Play through both sections rehearsed today

Rehearsal Date: March 29, 2007

Warm-up:

1. Blue Book

- Pg. 16 - Technical exercises in G minor – use articulation pattern #7
- Pg. 39 – Chorales in G minor - play *The Queene's Alman* (watch conductor, moving 8th notes, sustained notes, phrasing, legato tonguing, dynamic contrast)

Literature:

1. *Of Dark Lords and Ancient Kings* (mm. 58-68)

- Driving A theme; articulations in all parts; section is *f* with full ensemble, but don't let *ostinato* overpower
- 65-66 – *rit.*; SD/Tamb need to watch; cut-off on ct. 3 & moment of silence before next section
- 67-68 – slower, quarter = 76; *decresc.* – work on keeping pitch from going flat; Wind cut off is Wind Chime cue

2. *Of Dark Lords and Ancient Kings* (mm. 96-103)

- Similar to section above but in different key; ending of phrase in m. 103 is also beginning of next phrase

3. *For Thy Courts Above* (mm. 57-64)

- Play Eb Major Scale on page 28 of Blue Book; play scale again using rhythm in upper woodwind parts in m. 61
- Review words in last 2 lines of hymn & importance of the last line (climax of piece at mm. 61); play mm. 46-56
- 57-60 – 3rd stanza; 3/4 time change; Tpts begin melody (no breath after ct. 2 of m. 58) & *cresc.* 1 m., *decresc.* 1 m.; smooth entrance by rest of Brass section to complete phrase; 4/4 time change; m. 60 – *molto rit.* for 3 cts while *cresc.* to final stanza; should be no silent break in last half of m. 60

- 61-64 – *Grandioso*; work upper Woodwinds parts – don't overpower melody; 4 bar phrase; *cresc.* 3 m., *decresc.* 1 m.; bring out 8th note lines in 1st Cl (m. 63-64) & Bar (m. 64); *rit.* – emphasize suspension; m. 64 – hold last note to downbeat of following measure
- Play entire piece

Rehearsal Date: March 30, 2007

Warm-up:

1. Blue Book

- Pg. 28-29 - Technical exercises in Eb Major – tongue all notes
- Pg. 34-35 – Chorales in Eb Major - play *Chorale 5 & America* (watch conductor, moving 8th notes, sustained notes, phrasing, legato tonguing, dynamic interest)

Literature:

1. *For Thy Courts Above*

- Play entire song after reviewing major concepts discussed previously (breath support, tone quality, smooth entrances, slur/legato, hold last note of phrase through downbeat of following measure, *cresc./decresc.*)

2. *Of Dark Lords and Ancient Kings* (mm. 112-122)

- Play through F minor scales on page 12 of Blue Book
- Start at m. 87 and play to end of song
- 112-117 - *Driving*, quarter = 144; articulations (i.e. work accents in *ostinato* line)
- 116-117 – *rit.* with accented quarter notes – space between notes – and *cresc.* to *fff*, listen for good balance, blend, & intonation; fermata cut-off while S. Cym. continues to *cresc.*
- 118-122 – faster, quarter = 152 (warp speed); articulations (i.e. 118 – slur, 119 – accented)
- 121-122 – Winds play softer so Percussion entrance can be heard; all *cresc.* last 3 counts
- Play through entire piece

CHAPTER 3 - Personnel and Seating Charts

Satanta Junior High Band Personnel

Flute

Allee Young
Megan Kuehler
Sarahi Miramontes
Vanessa Medrano

Clarinet

Jazmin Longoria

Alto Saxophone

Garrett Anton
Richard Cicack
Kelsey Blair
Andrew Aragon
Raul Pando

Tenor Saxophone

Dalton Mason

Baritone Saxophone

Aubree Young

Trumpet

Jordan Penner
Eli Stalker

Baritone

Aaron Valdez

Tuba

Preston Ungles

Percussion

Kurtis Clawson
Austin Slater
Joanna Urquidi
Brady Merz
*Yessica Escarsega

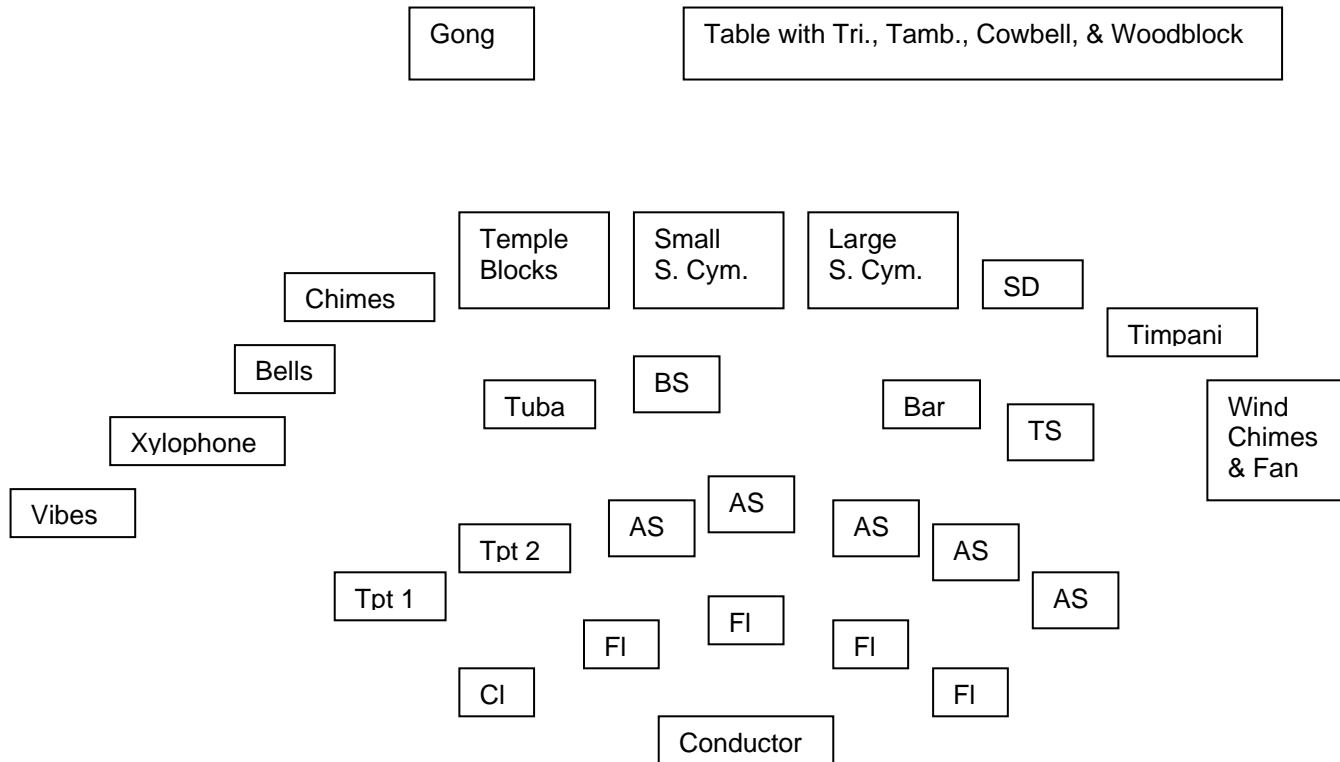
*Participated in Satanta Spring Music
Concert only.

Satanta Junior High Band Seating Chart

Veronica Kongs – Conductor

Korean Folk Rhapsody arranged by James Curnow

Riders on the Southern Front by Roland Barrett



Satanta Junior High / High School Band Personnel

Flute

Jayce Apsley
+Shelby Hill
Lana McDonald
Sarah Norris

Clarinet

Vaneza Sanchez
Kayla Decker
*Jazmin Longoria
Erica Ruiz
Magali Moreno
Keyla Thacker
Shelby Connor

Bass Clarinet

Jennifer Sloan

Alto Saxophone

*Garrett Anton
*Kelsey Blair (also played Tmb 2 parts on A.S.)

Tenor Saxophone

Josh Dunn (also played Tmb. 3 parts on T.S.)

Baritone Saxophone

*Aubree Young

Trumpet

Jeremiah Martinez
Dylan Freeman
*Jordan Penner

French Horn

Jerra Hammerschmidt
Michael Kuehler

Trombone

*Richard Cicack (played Tmb 1 part on A.S.)

Baritone

Buck Alexander

Tuba

*Preston Ungles

Percussion

Daniel Garcia
Fernando Padilla
Heather Pickens
*Kurtis Clawson
*Austin Slater
*Joanna Urquidi
*Brady Merz
*Yessica Escarsega

*JH Band Members

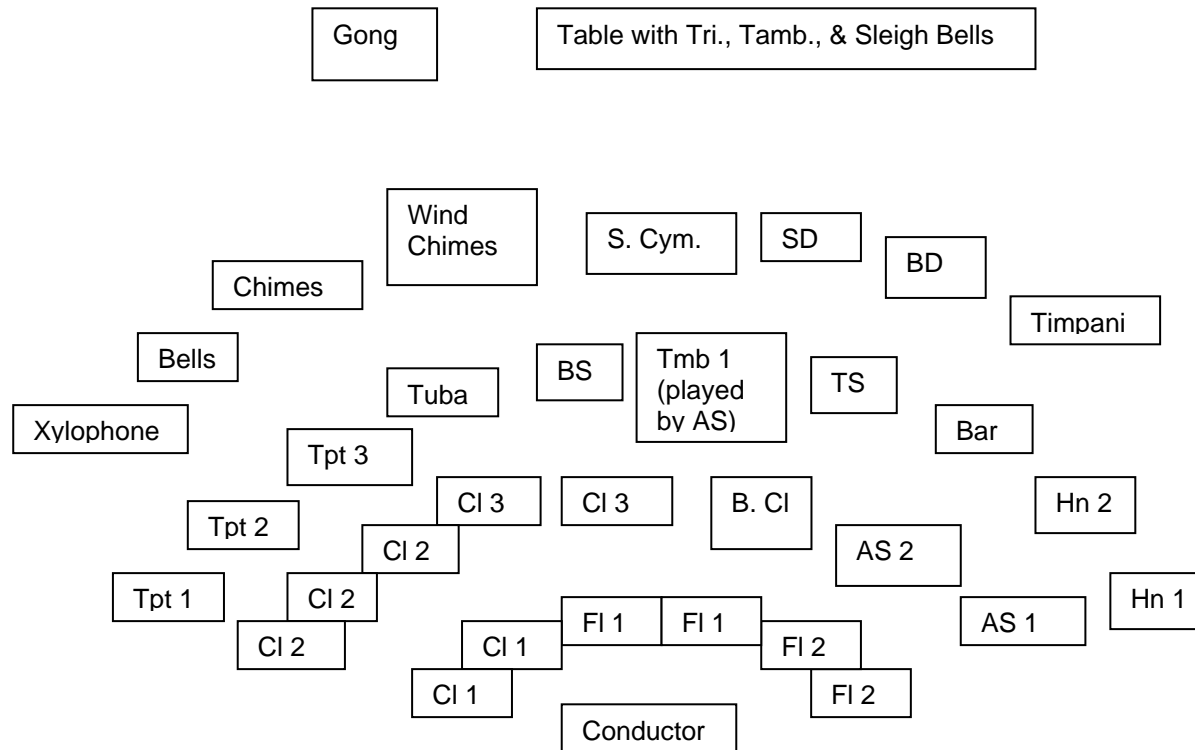
+Participated in Satanta Spring Music
Concert only.

Satanta Junior High / High School Band Seating Chart

Veronica Kongs – Conductor

For Thy Courts Above by Ed Hucceby

Of Dark Lords and Ancient Kings by Roland Barrett



CHAPTER 4 - Korean Folk Rhapsody

arr. by James Curnow

Unit 1: Composer

James Curnow was born in Port Huron, Michigan in 1943 and spent his childhood in Royal Oak, Michigan. He received a Bachelor of Science degree from Wayne State University in Detroit, Michigan, and a Master of Music degree from Michigan State University in East Lansing. During his time at Michigan State University, Curnow studied euphonium with Leonard Falcone; conducting with Dr. Harry Begian; and composition and arranging with F. Maxwell Wood, James Gibb, Jere Hutchinson, and Irwin Fischer.

Curnow taught instrumental music in public schools for six years and at the college and university level for twenty-six years. He has served as the composer, arranger, educational consultant, and editor for Jenson Music Publications and currently lives in Nicholasville, Kentucky where he serves as president, composer, and educational consultant for Curnow Music Press, Inc. of Lexington, Kentucky. In addition he serves as the Composer-in-Residence at Asbury College in Wilmore, Kentucky and is the editor of all music publications for the Salvation Army in Atlanta, Georgia. Curnow is an active conductor, composer, and clinician throughout the United States, Canada, Australia, Japan, and Europe.

In addition, Curnow belongs to numerous professional organizations including the American Bandmasters Association, College Band Directors National Association, World Association of Symphonic Bands and Wind Ensembles, and the American Society of Composers, Authors, and Publishers (ASCAP). He was the recipient of the National Band Associations' Citation of Excellence in 1980 and was named Outstanding Faculty Member during his tenure as Associate Professor at the University of Illinois, Champaign-Urbana. Curnow has also been included in the Who's Who in America, Who's Who in the

South and Southwest, and Composer of the Year in 1997 by both the Kentucky Music Teachers Association and the National Music Teachers Association. Since 1979, he has received the annual ASCAP standard award.

His compositions have also won several awards including the ASBDA/Volkwein Composition Award in 1977 for *Symphonic Triptych* and in 1979 for *Collage for Band*; the ABA/Ostwald Award in 1980 for *Mutanza* and in 1984 for *Symphonic Variants for Euphonium and Band*; the 1985 Sixth International Competition of Original Compositions for Band for *Australian Variants Suite*; and the 1994 Coup de Vents Composition Competition of Le Havre, France for *Lochinvar*.

Curnow has composed over two hundred commissioned works including *Concerto for Euphonium and Orchestra* (Roger Behrend and the DEG Music Products, Inc. and Willson Band Instrument Companies), *Olympic Fanfare* and *Theme for the Olympic Flag* (Atlanta Committee for the 1996 Olympic Games), *On Poems of John Keats* for String Quartet (1997 Kentucky Music Teachers Association/National Music Teachers Association), and *Ode and Epinicion* (Michigan State University Bands in honor of David Catron's twenty-six years of service to the University and the University Bands).

Curnow's prolific composition career has thus far produced well over four hundred published works, ranging in difficulty from grades $\frac{1}{2}$ to 6, for concert band, brass band, orchestra, choir, and vocal and instrumental ensembles. Some of his newest compositions include *Pegasus (The Winged Horse)*, *Album for the Young*, *Bravo!*, *A Day in Space*, and *Spirit of the Pioneers*.

Unit 2: Composition

Korean Folk Song Rhapsody, published in 1988 by Jenson Publications, is based on the Korean folk song "Ahrirang". This composition for young bands takes the popular melody through several stylistic changes and uses a variety of percussion instruments to add color to the piece. The work takes approximately two minutes and forty seconds to perform. The words traditionally associated with this tune are:

Ahrirang, Ahrirang, Ahririo,
As you proceed along the Ahririan pass,
Blue the sky with its myriad stars, so
Sadness fills my heart with its myriad woes.¹

Unit 3: Historical Perspective

Since the early years of Korean history, music has played an important cultural role in the society. Ceremonial court music was often the most prominent until the latter part of the Joseon era (1392-1910) when Korean folk music gained popularity. It was during this time that common culture began to develop and more people were able to enjoy music. “Folk music was an honest, frank portrayal of the commoners’ feelings and thoughts at the time, and many folk songs were a satire against the inequalities of society.”²

Traditional Korean music uses many different instruments that are divided into three categories: *Hyeonakgi* (Stringed Instruments) such as the *gayageum* and *geomungo*, *Gwanakgi* (Wind Instruments) such as the *daegeum* and *sogeu*, and *Taakgi* (Percussion Instruments) such as the *bak* and *pyeonjong*.

“Ahrirang” is a folk song from the Kangwang Province but is known throughout Korea. Like other music from Asia and the far east, Korean folk music often uses pentatonic scales, focuses on rhythms, and utilizes its unique instruments to add color.

Unit 4: Technical Considerations

Korean Folk Rhapsody is commonly listed as a Grade 2 composition. The ranges are consistent with the abilities of most middle school and junior high bands. Many instrument lines are cued in other parts to make this piece playable by most ensembles regardless of instrumentation.

All players should be comfortable reading accidentals and playing in the keys of F Major and Eb Major. Clarinets are also asked to play a short section in

¹ Curnow, *Korean Folk Rhapsody* Score Notes.

²“Tour 2 Korea Home Page,” <<http://english.tour2korea.com/index.asp>>.

F Dorian. The entire piece is written in a 3/4 time signature and rhythms are relatively simple using eighth, quarter, dotted quarter, half, and dotted half notes. The piece also requires Trumpets to use a straight mute.

The Percussion section requires a minimum of six players with some players playing multiple instruments. Instrumentation includes Snare Drum, Triangle, Temple Blocks, Gong, Small Suspended Cymbal, Large Suspended Cymbal, Tambourine, Bells, Xylophone, Vibes with motor, Wind Chimes with electric fan, and Timpani. The Timpani part has a total of four notes and allows the player three measures to change each of the two drums down one whole step. The composer also indicates specific suggestions for mallets throughout the work including hard rubber mallets for the Temple Blocks; Triangle beater, mallets, and coin for the Suspended Cymbals; plastic and brass Bell mallets; hard mallets for the Vibes; hard rubber mallets for the Xylophone; hard mallets for the Timpani; and an electric fan to keep the Wind Chimes ringing throughout the piece.

Unit 5: Stylistic Considerations

Conductors will need to address the importance of tone quality and articulation in this piece, especially in regard to the difference between legato, staccato, and slur. As the melody is passed from one section to another, it is important to keep this line prominent and seamless. The stylistic changes and dynamic markings need some consideration to make this piece come to life. Special attention should be given to the Percussion section to insure that proper mallets and playing techniques are used to help create the oriental flare and color that gives this piece its character. The metronome marking of 92 requires careful observation and the conductor will need to spend time rehearsing the *rallentando* in measures 56-57 leading into the *Grandioso* section followed by the slightly slower tempo at measure 66.

Unit 6: Musical Elements

This piece utilizes two dominant tonal centers, F Major and Eb Major, and includes a brief section where Clarinets play in F Dorian. Pedal tones are used (i.e. measures 23-33) and the composer often has the low brass and woodwinds alternating between the tonic and dominant notes. During the first half of the piece, written in F Major, the composer uses a repetitive I – bVII7 – I chord progression in the accompaniment and similarly in the second half of the work, written in Eb Major, uses a repetitive I – IV7 – I chord progression. A pentatonic melody is used and transposed throughout the composition.

Unit 7: Form and Structure

<u>SECTION</u>	<u>MEASURE</u>	<u>EVENT AND SCORING</u>
Introduction	1-4	<i>Moderately</i> (quarter note = 92); opens in key of F Major with light texture (Flute, Oboe, Clarinet, and Percussion) to set mood playing a repetitive I – bVII7 – I chord progression; dynamic markings soft.
A	5-13	Texture from beginning continues; first and second phrases of the pentatonic melody are played by the Alto Sax, Tenor Sax, and French Horn.
B	14-22	Texture changes (Percussion becomes tacet and low brass play dotted half notes); third phrase of melody played by Trumpets and fourth phrase played by Clarinet and Alto Sax.
Transition Material	23-24	Two measures to establish new texture featuring staccato eighth notes and additional Percussion instruments to add color; Trumpets play pedal tones of C and F.
A	25-33	First and second phrases of pentatonic melody are repeated and played by Clarinet 1 & 2, Alto Sax, Tenor Sax, Baritone Sax, and Baritone.

B	34-42	Third and fourth phrases of melody are repeated and played by the Flute and Trumpet; Texture becomes lighter and slower with dotted half notes being played by woodwinds and Bells; all other Percussion parts become tacet.
Development	43-57	Texture returns to staccato eighth notes; Percussion parts (some new instruments) return; Low woodwinds and brass alternate between the tonic and dominant notes; sections of first and third phrases of melody are used and overlapped throughout this section (Clarinet plays first phrase in F Dorian while Trumpet, Alto Sax, Tenor Sax, French Horn, Flute, Oboe, and Bells all take turns with the third phrase of the melody); <i>rallentando</i> in measures 56-57 prepare us for the statement of the melody in the new key.
A	58-65	<i>Grandioso</i> (quarter note = 88); climax of piece with everyone playing forte; statement of melody in key of Eb Major; first and second phrase of melody are played in Clarinet 2 & 3 and Trumpet; false melody entry (phrase 3) is heard in the Flute, Oboe, Clarinet 1, and Bells; all other band members play dotted half notes; low brass and woodwinds play a repetitive I – IV7 – I chord progression; Gong enters for the first time in the piece.
B	66-72	<i>A little slower</i> (quarter note = 84); texture becomes thin with only Clarinet, Alto Clarinet, and Triangle providing harmonic accompaniment; third and fourth phrases are played by the Flute and Alto Sax.

Coda	73-79	Fourth phrase ends while bits of third phrase (Low Brass and Woodwinds, Flute, Oboe, Clarinet, Trumpet, and Bells) and fourth phrase (Oboe, Trumpet, Flute, and Alto Sax) are passed throughout the ensemble; gradual <i>diminuendo</i> to an ending of <i>piano</i> ; light Percussion effects in last two measures; final cadence of bVII7 – I in Eb Major.
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Unit 8: Suggested Listening

John Barnes Chance, *Variations on a Korean Folk Song*
 James D. Ployhar, *Korean Folk Song Medley*
 James Curnow, *Fantasia on a Southern Folk Tune, Variants on an Early American Hymn Tune*
 Ray Cramer, *Fantasy on “Sakura Sakura”*

Unit 9: Additional References and Resources

Benward, Bruce and White, Gary. *Music in Theory and Practice*. Fifth Edition. Volumes 1 and 2. Madison, WI: WCB Brown and Benchmark Publishers, 1993.

Curnow, James. *Korean Folk Rhapsody Score Notes*. New Berlin, WI: Jenson Publications, Inc., 1988.




“Curnow Music Press Home Page.” (consulted June 4, 2007)
 <<http://www.curnowmusicpress.com>>.

Miles, Richard, ed. *Teaching Music through Performance in Band*. Volume 1. Chicago, IL: GIA Publications, Inc., 1997.

Randel, Don Michael, ed. *The New Harvard Dictionary of Music*. Cambridge, MA: The Belknap Press of Harvard University Press, 1986.

“Tour 2 Korea Home Page.” (consulted June 4, 2007)
 <<http://english.tour2korea.com/index.asp>>.

Title		Composer/Arranger										Movt.		Page									
Korean Folk Rhapsody		James Curnow										2		2									
Measure Number	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46
Form	A Section (different texture)										B Section												
Phrase Structure	phrase 1					phrase 2					phrase 3					phrase 4							
Tempo																							
Dynamics	mf/p					<					mf					mp							
Meter/Rhythm	♩ ♪ and ♩ ♩ ♩ and P1 + P2 rhythms					♩ ♩ ♩ and P1 + P2 rhythms					♩ ♩ ♩ and P3 + P4 rhythms					♩ ♩ and ♩ ♩ ♩							
Tonality	FM																						
Harmonic Motion	Pedal Tone → F and C																						
Orchestration	I-VIII-I Melody: Bsn, Cl, AS, TS, BS, Bar Pedal Tone: Cl's, Tpt, Hrn I-VIII-I; elsewhere else																						
General Character	more confident + energetic																						
Means for Expression	* mallet change * sf. mute (tpts) at m. 23 * don't let melody overwhelm @ m. 25 * make sure temple blocks can be heard → don't breath * work ♩ note parts so they become seamless + all staccatos are same length. * melody - sustained * lightest conducting pattern @ m. 25 - more smooth @ m. 25																						
Conducting Concerns/Rehearsal Considerations	* cue bells * make sure fl + tpt play together * work chords - move together + playing in tune. * cue ff-trmp-tuba → staccatos * same length																						
	* no cued parts needed here * cl/saxes - light accent on d. - not too heavy/loud - bring out d ♩ line * cue c/sd/tamb * trumpets - OPEN * SD + Tamb - P * make sure ♩ don't rush																						
	Melody: Fl + Tpt Accomp: Wwn + Bells concentrate on view → song → playful rough/changing terrain Melody: Cl - Tpt - F Dorian - clarinets F C - Low Brass + Wwn F Dorian in Clarinets: III - VI - III - VI - III - VI - I																						

Measure Number	10	11	12	13	14	15	16	17	18	19											
Form	B Section (cont.)											Coda									
Phrase Structure	phrase 4											excerpts of phrases 1+3									
Tempo																					
Dynamics	mf  p																				
Meter/Rhythm	d. d. d. d. and d. d. d. d. d. d.																				
Tonality	E ^b M 																				
Harmonic Motion	I 																				
Orchestration	Melody: Ob/Tpt - F/AS - Ob/Tpt - F/Obc/Tpt/Bells False Melody: Bsn/BC/BS/Tmb/Bar/Tuba																				
General Character	Sun fading away										twilight										
Means for Expression	←										<ul style="list-style-type: none"> * echo effect F/AS then Ob/Tpt - F/AS - Ob/Tpt * Bring out false melody early in low instruments * slight fall in last 3 measures * scrape s.cym w/ coin + turn off fan * cue tpt, F/AS/lows, bells, S.cym. * soft tonguing on echo entrances * continue to get softer * get very soft on final chord → 										
Conducting Concerns/Rehearsal Considerations	←																				

CHAPTER 5 - Riders on the Southern Front

by Roland Barrett

Unit 1: Composer

Dr. Roland Barrett was born in Nebraska City, Nebraska, on May 23, 1955. He played trumpet in the Auburn, Nebraska, high school band and studied with the University of Nebraska-Lincoln Professor of Trumpet, Dennis Schnieder. After high school he attended Peru State College in Peru, Nebraska, where he was a student of David Edress and Gill Wilson. Upon completion of his degree work at Peru State College, Barrett served as band director at Republican Valley High School in Indianola, Nebraska, and then at Fairbury High School in Fairbury, Nebraska, before leaving to pursue his master's degree at the University of Oklahoma (OU). Barrett's talents were recognized during his time as a student at OU, and he became the Assistant Director of Bands. After maintaining this post for fifteen years and completing his doctoral work in composition at the university, he joined the music theory and composition faculty at OU in 2001. He currently teaches 20th century topics as well as undergraduate and graduate music theory and composition. Barrett is also the musical arranger for the Pride of Oklahoma marching band.

Barrett is active as a clinician, composer, and arranger and has nearly 200 published works to his credit. He has written chamber music, concert band music, and marching band arrangements and compositions. Dr. Barrett is a former recipient of the Michael Hennagin memorial scholarship in composition at the University of Oklahoma and a multiple recipient of the annual ASCAPPlus award. His works have been featured on National Public Radio, on the USA cable television network, at the Midwest Band and Orchestra Convention, at the National Trumpet Competition, and at the International Trumpet Guild convention. The Dallas Wind Symphony has performed his compositions as well as numerous honor bands throughout the United States. His concert band works

include *Of Dark Lords and Ancient Kings*, *On the Wings of the Chosen*, *Soar the Untamed Spirit*, *They Stood at the Edge of the Sky*, and *Variations on a March Tune*.

Unit 2: Composition

Riders on the Southern Front is a Grade 2 composition published in 1998 by Wingert-Jones Music, Inc. The work takes approximately two minutes and forty seconds to perform and includes a teacher's manual to highlight the composition's learning objectives that support the National Music Standards. These objectives include the introduction of modes (especially focusing on the Aeolian and Dorian modes), 4/4 time signature, stylistic markings, dynamic indicators, tempo markings, and common percussion musical terms (i.e. L.V. and measure repeat sign). A Concert D minor scale and arpeggio with percussion accompaniment is also included at the top of each student page to assist in the preparation of this piece.

Unit 3: Historical Perspective

Riders on the Southern Front depicts a time of exploration and expansion in American history. As troops traveled through unclaimed territory, protecting their land, sentinels were responsible for the safety of the men and women in their camp. The watch could often be monotonous, listening and watching for any sign of sound or movement, but sometimes the sentinels' job was exciting and full of adventure. All of these feelings are mirrored in Barrett's use of contrasting musical styles. In addition, the steady driving rhythms of galloping horses can be heard in the *ostinatos* used throughout this piece.

Barrett also includes the following commentary about this work:

"Use your imagination and place yourself in the rough, austere setting of a makeshift overnight camp on a rugged frontier. *'As the exhausted troops sleep for the first time in days, lonely sentinels on horseback slowly venture into the darkness, charged with the responsibility of keeping watch over the sleeping men*

*and women of the camp. While the others get all-important rest, these brave few carry on, for their call is to watch, and to listen, and to ride the Southern front.*³

Unit 4: Technical Considerations

Riders on the Southern Front is 85 measures long, written in a 4/4 time signature, and utilizes whole, half, dotted half, quarter, dotted quarter, eighth, and sixteenth notes throughout the work. The piece opens with a brief section written in a *Moderato misterioso* tempo before changing to a tempo of *Allegro* for the remainder of the work. This composition requires a minimum of five percussionists with some parts responsible for multiple instruments. Alto Sax and French Horn play unison through most of the piece, but cues are written in the Alto Sax line when the French Horns play the melody while the Alto Sax part is tacet.

No real demands are made on any instrument as ranges and notes are very consistent with a Grade 2 piece. One of the more interesting aspects of the composition is the use of the Aeolian and Dorian modes throughout the work. *Ostinato* lines can also be found in the upper woodwind and percussion parts at various points during the piece.

Unit 5: Stylistic Considerations

Conductors will need to spend time rehearsing the opening section of the piece to achieve the dark sonorities that create the mysterious mood in the first eleven measures of the composition. Careful attention to dynamic markings is also necessary to achieve the desired effects throughout the piece. *Ostinato* parts will need to be performed lightly and at a softer dynamic level although the tendency will be to play them loud and heavy.

Articulation is of utmost importance in this work. Barrett uses slurred, accented, and tongued notes to create varying styles at different points in the piece. A prime example is measures 40 to 56 where three distinct styles are played simultaneously. Each of these lines will need to be worked independently

³ Barrett, *Riders on the Southern Front* Score Notes.

to insure they are being played with the correct musical style. Only after students are aware of this contrasting style will they be able to correctly perform these lines concurrently.

Unit 6: Musical Elements

Riders on the Southern Front uses the Aeolian mode, starting on Bb and D, and the Dorian mode, starting on Bb, C, and D. The texture varies throughout the work with anywhere from two instruments playing to the full ensemble.

Ostinato is used frequently and most often found in the Flute and Percussion sections, although the Oboe, Clarinet, and the low instruments each join in for a few measures in the second half of the composition. Contrasting musical styles are used to signal a new theme and are played simultaneously in the middle of the piece.

Unit 7: Form and Structure

<u>SECTION</u>	<u>MEASURE</u>	<u>EVENT SCORING</u>
Introduction	1-2	<i>Moderato misterioso</i> (quarter note = 92); opens with just Bells and Chimes playing concert Bb <i>ostinato</i> at dynamic marking of <i>piano</i> .
A	3-11	Key of Bb Dorian is established as wind players enter in unison with slurred melody at m. 3; in m. 5 Oboe, Clarinet, and Trumpet play melody and proceed to pass it back and forth; texture becomes thicker; <i>crescendo</i> begins in m. 8 that takes us through a key change to Bb Aeolian in m. 10 and builds to <i>ff</i> for the cadence and tempo change at m. 12.
Transition	12-15	<i>Allegro</i> (quarter note = 116-138); Percussion section provides driving <i>ostinato</i> while low instruments <i>decrescendo</i> from <i>ff</i> to <i>pp</i> through a 17 count sustained concert Bb.

B	16-23	Light texture; Trumpet section states tongued melody (Oboe joins in for second half of melody) while Percussion <i>ostinato</i> continues; Flute and Clarinet give foreshadowing of an upcoming <i>ostinato</i> in mm. 22-23; optional Flute <i>8va</i> in mm. 22-24.
B'	24-31	Slight variation on B theme is presented with thicker texture; Tongued articulation continues; Percussion <i>ostinato</i> continues; Flute and Clarinet again foreshadow upcoming <i>ostinato</i> in last two measures of theme; optional Flute <i>8va</i> in mm. 28-33; <i>decrescendo</i> in m. 31 prepares for imminent style change.
C	32-39	Softer dynamic marking and Percussion <i>ostinato</i> ends; Alto Sax and French Horn state slurred melody with Bells joining in at m. 34; Flute, Oboe, and Clarinet take over melody in m. 36 with light Percussion accompaniment; <i>crescendo</i> in m. 39 takes the piece into key and style change.
A	40-47	Key change to C Dorian; Light texture but marked <i>forte</i> ; Percussion <i>ostinato</i> from m. 12 returns with slight variations; accented low instrument line (<i>ostinato</i> style) is established; French Horn (cued in Alto Sax) is added with contrasting slurred A theme.
A & B''	48-55	All previous lines continue; Trumpet enters with varied B theme, tongued, and beginning in diminution; Clarinet then Oboe join the Trumpet later in the phrase; Suspended Cymbal roll leads to key, style, and <i>ostinato</i> change.

B	56-63	Key change to D Dorian; original B theme returns with accents and thicker texture played by Oboe, Clarinet, and Trumpet; Flute, Xylophone, and Snare Drum begin new <i>ostinato</i> ; optional Flute <i>8va</i> in mm. 56-68; Flute and Xylophone foreshadow upcoming <i>ostinato</i> in mm. 62-63.
B''' with Transitional Material	64-73	<i>Ostinato</i> and optional Flute <i>8va</i> continue through m. 68; opens with accented B' theme idea in Oboe, Clarinet, and Trumpet lines, but changes to transitional material in mm. 69-73; Key change to D Aeolian in m. 68; Alto Sax, Tenor Sax, and French Horn play slurred melody in mm. 68-69 which is then echoed in low instrument lines in mm. 70-71; full ensemble <i>decrescendo</i> to <i>mp</i> in mm. 68-69 prepares ensemble for the two measure crescendo from <i>mf</i> to <i>ff</i> in mm. 72-74.
Coda	74-85	Foreshadowed <i>ostinato</i> appears in Flute, Oboe, Clarinet, and Xylophone; Snare Drum also plays a driving rhythmic <i>ostinato</i> ; remainder of the band plays an accented motive; Alto Sax and French Horn play two-measure accented melody at m. 80 before upper woodwind <i>ostinato</i> is echoed in all parts except for low instruments and Snare Drum; full band plays accented motive in unison in mm. 84-85.

Unit 8: Suggested Listening

Roland Barrett, *Of Dark Lords and Ancient Kings, Variations on a March Tune, Centavo*

W. Francis McBeth, *Canto*

David R. Holsinger, *Gypsydance*

James MacBeth, *Meadowlands*

Unit 9: Additional References and Resources

Barrett, Roland. *Riders on the Southern Front Score Notes*. Kansas City, MO: Wingert-Jones Music, Inc., 1998.

Benward, Bruce and White, Gary. *Music in Theory and Practice*. Fifth Edition. Volumes 1 and 2. Madison, WI: WCB Brown and Benchmark Publishers, 1993.

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Randel, Don Michael, ed. *The New Harvard Dictionary of Music*. Cambridge, MA: The Belknap Press of Harvard University Press, 1986.

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Macro-Micro Analysis

Title		Composer/Arranger										Movt.		Page									
Riders on the Southern Front		Roland Barrett										I		1									
Measure Number	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
Form	A Theme											Transition				B Theme							
Phrase Structure	A Theme											Transition				B Theme							
Tempo	Moderato misterioso $\text{♩} = 92$											Allegro $\text{♩} = 116-138$											
Dynamics	$p < mp < mf < f$											mf pp											
Meter/Rhythm	4 $\text{♩} \text{♩} \text{♩} \text{♩}$ and $\text{♩} \text{♩} \text{♩} \text{♩}$											$\text{♩} \text{♩} \text{♩} \text{♩}$ and $\text{♩} \text{♩} \text{♩} \text{♩}$											
Tonality	B \flat Dorian											B \flat Aeolian											
Harmonic Motion	IV-i											B \flat D:vi B \flat A: VIII-III-i				VIII-i							
Orchestration	Chimes, Full Band, Bells, Fullst, Percussion											low brass/reeds/perc. ostinato				trumpets + perc.							
General Character	Mysterious Thick Texture											Thin Texture - moving w/ purpose				Trumpet Call Very Thin Texture							
Means for Expression	<ul style="list-style-type: none"> * m. 3+4 \rightarrow last 1/2 of m. 4 * CI AS, TS, Tpt, Hn \rightarrow hold tied note through Ct. 1 of m. 4 to create seamless effect while low brass + WW breathe. 											<ul style="list-style-type: none"> * work for strong attack on Ct. 1 of m. 12 with \rightarrow following 				<ul style="list-style-type: none"> * $< -2m$ melody * work on accents with upper WW \rightarrow slightly from m. 22-24 (flute-Sax(apt)) 							
Conducting Concerns/Rehearsal Considerations	<ul style="list-style-type: none"> * small conducting pattern for P * make sure chimes + bells + winds have clean entrances * cue S. Cym. * conduct \leftarrow through m. 7-12 											<ul style="list-style-type: none"> * stick on crown of S. Cym. * don't let perc. over-punch * establish new tempo 				<ul style="list-style-type: none"> * cue Tpt, upper WW, + low brass. * watch that perc. don't rush 							

Measure Number	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46
----------------	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Form

B' Theme

C Theme

A Theme

Phrase Structure

Tempo

Dynamics

mf → mp → pp → mf → f/mf →

Meter/Rhythm

d d d d | d d d d and d d d d

Tonality

B^b Aeolian → C Dorian →

Harmonic Motion

VII-i → IV-V -V-VII -i VII-i V-

Orchestration

Full Band -T.Sax +H.Sax

General Character

Response to Call Thick Texture

Means for Expression

- ⊗ cue Hn + AS
- ⊗ bring out 4m > - 4m
- ⊗ in 4pt, then echoed by f1 + then by lows

Conducting Concerns/Rehearsal Considerations

- ⊗ cue Hn + AS
- ⊗ f1 - (Sua opt) at m. 28
- ⊗ work > at m. 31 - keep tempo moving but articulation & dynamics change - new character

Measure Number	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85
Form	with transitional material															
Phrase Structure	Coda															
Tempo																
Dynamics	mp $\begin{matrix} mf \\ p \end{matrix}$ $\begin{matrix} ff \\ f \end{matrix}$															
Meter/Rhythm	J J J J and $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ and cl. $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$															
Tonality	D Aeolian \rightarrow															
Harmonic Motion	VIII-i VIII-i VII-IV-I															
Orchestration	+tpt+ perc. Full Band (Fl, Ob, Cl, Xylo - ostinato)															
General Character	Getting ready to go over hill Thick texture (sentinels continue to ride on - protecting the camp) with purpose															
Means for Expression	<ul style="list-style-type: none"> ⊗ begin building to ff for strong ending + change of character ⊗ < through descending line ⊗ m. 80 < 1m > 1m < 2m < 2m ⊗ clean cut off on ct. 1 m 84 to hear 2 and have good entrance on ct. 2 ⊗ < m. 72-73 to ff ⊗ work on accents + playing with separation ⊗ make sure each entrance is together. ⊗ AS/TS/Htn line come through at m. 80 ⊗ work to bring out lows @ m. 82 - ff + bells ⊗ change rhythm here 															
Conducting Concerns/Rehearsal Considerations																

CHAPTER 6 - For Thy Courts Above

by Ed Huckeby

Unit 1: Composer

Ed Huckeby comes from a diverse performance background having played French Horn in a symphony orchestra, Trumpet in a jazz band, sung and played Bass Guitar in a contemporary Christian quintet, and piano and organ in church. He received his Bachelor of Music Education degree from East Central University in Ada, Oklahoma, his Masters of Music Education degree from the University of Oklahoma, his Doctorate in Administration from Oklahoma State University, and has completed additional course work at the University of North Texas.

Huckeby is currently the Professor of Music and Associate Vice President for Academic Affairs at Northeastern State University-Broken Arrow where he also serves as chief academic administrator for the campus. Previously, he was an arts administrator for Tulsa Ballet Theatre, Inc. and is the emeritus professor of music at Northwestern Oklahoma State University where he held the posts of Music Department Chairman and Dean of the Graduate School for over twenty years. Prior to his work at the college level, Huckeby taught instrumental music in Oklahoma public schools for eight years where his ensembles received state and regional recognition.

Huckeby has been published in *The Instrumentalist*, *The American Music Teacher*, and the *Journal of the International Horn Society*, and has been a member of Music Educators National Conference, Oklahoma Music Educators Association, Oklahoma Bandmasters Association, ASCAP, Phi Mu Alpha Sinfonia, and Phi Beta Mu in which he served as the state chapter president and a member of the national board of directors. He has been named "Outstanding Young Man in America," included in the "International Who's Who in Music," and inducted into the Oklahoma Bandmasters Association "Hall of Fame" in 1996.

Huckeby has over 120 published works and composed more than 35 commissioned works. He is active as a clinician, adjudicator, and conductor for instrumental groups around the world.⁴

Unit 2: Composition

FOR THY COURTS ABOVE was commissioned by the Sardis Secondary School Band, Sardis, British Columbia, Canada, and is dedicated to the memory of a band member who was killed in a tragic auto accident. This piece is a celebration of life and is intended to be “uplifting” rather than somber. It is written in an unassuming manner to avoid detracting from the simplistic message of the hymn tune, “Come Thou Fount.” . . . The title comes from the final phrase of the lyrics, . . . “Here’s my heart, Lord, take and seal it, Seal it FOR THY COURTS ABOVE.”⁵

Unit 3: Historical Perspective

Come Thou Fount was first written in 1757 and published in 1758 by Robert Robinson. Robinson led a troubled youth and after hearing a sermon by preacher George Whitefield, decided to become a Methodist preacher. It was during this time in his life that “he wrote a hymn which expressed his joy in his new faith,”⁶ *Come Thou Fount*. The hymn is intended to be an autobiographical sketch of Robinson’s life. The first verse refers to his difficulty in staying true to God, the second verse tells of his conversion, and in the final verse he asks God to help his wandering heart.

Come, thou fount of ev’ry blessing, tune my heart to sing thy grace;
streams of mercy, never ceasing, call for songs of loudest praise.
Teach me some melodious sonnet, sung by flaming tongues above.
Praise the mount! I’m fixed upon it, mount of thy redeeming love.

Here I raise my Ebenezer; hither by thy help I’m come;
And I hope, by thy good pleasure, safely to arrive at home.
Jesus sought me when a stranger, wand’ring from the fold of God;
He to rescue me from danger, interposed his precious blood.

⁴ “C.L. Barnhouse Company Home Page,” <<http://www.barnhouse.com/>>.

⁵ Huckeby, *For Thy Courts Above* Score Notes.

⁶ “Christian History Institute Home Page,” <<http://chi.gospelcom.net/>>.

O to grace how great a debtor daily I'm constrained to be!
Let thy goodness, like a fetter, bind my wand'ring heart to thee.
Prone to wander, Lord, I feel it, prone to leave the God I love;
Here's my heart, O take and seal it, seal it for thy courts above.⁷

The final stanza of the hymn is an accurate summation of Robinson's later life. He left the Methodist Church to become a Baptist and later was accused of becoming a Unitarian.⁸ Shortly before his death, Robinson was taking a trip when a lady asked him about a tune she was humming. He replied, "Madam, I am the poor unhappy man who wrote that hymn many years ago, and I would give a thousand worlds, if I had them, to enjoy the feelings I had then."⁹

The current musical setting of *Come Thou Fount of Every Blessing*, seen on the following page, is credited to John Wyeth and was published in his *Repository of Sacred Music, Part Second* in 1813.

⁷ Carlton R. Young, ed., *The United Methodist Hymnal: Book of United Methodist Worship* (Nashville, TN: The United Methodist Publishing House, 1989), 400.

⁸ Unitarians deny the full divinity of Christ.

⁹ "Christian History Institute Home Page," <<http://chi.gospelcom.net/>>.

Come, Thou Fount of Every Blessing 400

1. Come, thou Fount of ev - ery bless - ing, tune my heart to
 2. Here I raise mine Eb - e - ne - zer; hith - er by thy
 3. O to grace how great a debt - or dai - ly I'm con -

sing thy grace; streams of mer - cy, nev - er ceas - ing,
 help I'm come; and I hope, by thy good plea - sure,
 strained to be! Let thy good - ness, like a fet - ter,

call for songs of loud - est praise. Teach me some me - lo - dious
 safe - ly to ar - rive at home. Je - sus sought me when a
 bind my wan - dering heart to thee. Prone to wan - der, Lord, I

son - net, sung by flam - ing tongues a - bove. Praise the mount! I'm
 stran - ger, wan - dering from the fold of God; he, to res - cue
 feel it, prone to leave the God I love; here's my heart, O

fixed up - on it, mount of thy re - deem - ing love.
 me from dan - ger, in - ter - posed his pre - cious blood.
 take and seal it, seal it for thy courts a - bove.

WORDS: Robert Robinson, 1758 (1 Sam. 7:12)
 MUSIC: Wyeth's Repository of Sacred Music, Part Second, 1813

NETTLETON
 87.87 D

¹⁰ Carlton R. Young, ed., *The United Methodist Hymnal: Book of United Methodist Worship* (Nashville, TN: The United Methodist Publishing House, 1989), 400.

Unit 4: Technical Considerations

For Thy Courts Above is listed as a Grade 3 composition. The ranges are consistent with the abilities of most high school bands. Several parts are cued in other instruments making this piece playable by a variety of ensembles regardless of their instrumentation. The percussion section requires a minimum of six players with some players responsible for multiple instruments. The timpani part consists of a total of three notes with no pitch changes necessary.

The work does alternate between 3/4 and 4/4 time signatures as well as Woodwind and Brass Choir sections. The Trumpet section (3 parts) is featured for two measures and there is a short Trumpet solo at the end of the work. Attention will need to be given to the combination eighth and sixteenth note runs that occur in the upper woodwind parts later in the piece.

Unit 5: Stylistic Considerations

For Thy Courts Above provides opportunities for the use of rubato. The conductor will need to spend time on this concept to create the musical effect of the piece and indicate to students when the pushing and pulling of the beat will likely occur.

In addition, *ritardando*, *allargando*, and *rallentando* can be found throughout the work. Time should be spent on these sections to ensure students are watching and the desired musical effect is obtained.

The conductor will also need to address the importance of legato tonguing and slurring. Soft attacks and smooth entrances are necessary to insure the flow and gentle nature of the piece, especially when melody lines are passed from woodwind instruments to brass instruments.

Unit 6: Musical Elements

The piece focuses on two dominant tonal centers, Bb Major and Eb Major. The texture throughout the work is fairly light often utilizing half, quarter, and eighth note rhythms with mostly traditional harmonies. During the height of the piece, however, the texture becomes much thicker, rhythms faster, and tempo

slower to create the uplifting moment when we hear the final stanza of the hymn, “Here’s my heart, Lord, take and seal it, seal it FOR THY COURTS ABOVE.”

This work also provides a wonderful opportunity to work with the band on ensemble playing as much of this piece alternates between Woodwind Choir and Brass Choir. Time and consideration must also be given to playing with good intonation, dynamic control, musicality, blend, and balance.

Unit 7: Form and Structure

<u>SECTION</u>	<u>MEASURE</u>	<u>EVENT AND SCORING</u>
Introduction	1-9	<i>Religioso con rubato</i> (quarter note = 68-72); opens in 3/4 time signature and in key of Bb Major with light texture that builds to include entire ensemble except Clarinet.
A	10-19	Woodwind choir with Flute, Oboe, and Bells carrying melody (embellished motivic ideas from hymn) and everyone else playing descending eighth notes; melody is passed to Trumpets while upper brass and Baritone join in to create thicker texture.
Verse 1 Phrases 1&2	20-27	Time signature changes to 4/4; verse 1, phrase 1 (“Come, thou fount of ev’ry blessing, tune my heart to sing thy grace;”) is stated in the French Horn with simple Brass choir accompaniment; Alto Sax joins Horns on the melody and low woodwinds add thicker texture for phrase 2 of verse 1 (“streams of mercy, never ceasing, call for songs of loudest praise.”); Timpani and Chimes are used to emphasize cadences and assist in a smooth transition to the next phrase of the hymn.

Verse 1 Phrases 3&4	28-35	Time signature changes to 3/4; Very light texture with Flute and Bells playing verse 2, phrase 3 melody (“Teach me some melodious sonnet, sung by flaming tongues above;”) while double reeds and Clarinets play simple quarter note accompaniment; <i>ritardando</i> and time signature change to 4/4 transition to phrase 4 (“praise the mount! I’m fixed upon it, mount of God’s unchanging love.”) played by the French Horn with Brass choir quarter and half note accompaniment; Timpani again used to emphasize cadence.
A	36-48	Time signature changes to 3/4; Theme A is repeated and almost identical to original statement at m. 10 but with a 3 measure extension; <i>allargando</i> is indicated for the 3 measure extension that modulates to the key of Eb Major; thick texture with entire ensemble playing except for low Saxophones.
Verse 2 Phrases 1&2	49-56	<i>Majestically</i> ; Time signature changes to 4/4; Verse 2 opens in key of Eb Major; Thicker texture in phrase 1 (“O to grace how great a debtor daily I’m constrained to be;”) with Trumpet carrying melody while brass and low reeds play quarter and half note accompaniment; Call and response occurs between Trumpet and Baritone; Timpani once again emphasizes cadence; Phrase 2 (“let that grace now, like a fetter, bind my wand’ring heart to thee.”) is passed to Woodwinds with Flute and Bells playing melody while Oboe and Clarinet play a descending eighth note line accompaniment – lighter texture.

Verse 2 Phrases 3&4	57-64	Time signature changes to 3/4; Phrase 3 (“Prone to wander Lord I feel it – prone to leave the God I love;”) opens with Trumpet only (everyone else tacet) and remainder of Brass join in for second half of phrase; Time signature changes to 4/4 at end of phrase 3 and Percussion instruments are added to create drama for the <i>molto rit.</i> and <i>crescendo</i> to the climax of the piece and final statement of phrase 4 (“here’s my heart, O take and seal it, seal it for thy courts above. ”); <i>Grandioso</i> ; thick texture with full ensemble playing and sixteenth/eighth note runs in upper woodwind parts; call and response hinted at again in Alto Sax, Trumpet, Clarinet, Oboe, and Baritone lines.
A	65-76	Time signature changes to 3/4; Light texture of Theme A returns but is played entirely by Woodwind choir, Bells, Timpani, and Chimes; a 2 measure extension is added to the end of Theme A featuring an eighth note run in the Baritone with a dotted half note chordal accompaniment played by Brass choir; Wind Chimes lead us into the Coda.
Coda	77-85	<i>Calming</i> ; Coda reminiscent of Introduction with minor changes; <i>Rallentando</i> in m. 81 and <i>Morendo</i> in m. 84 continue the soothing and fading effect as the piece comes to a close; Trumpet solo in m. 83; Full Ensemble plays last chord of piece; final cadence (V7-I) in key of Eb Major.

Unit 8: Suggested Listening

Ed Hucceby, *From Whom All Blessings Flow, Let There Be Peace on Earth*
David R. Holsinger, *On a Hymnsong of Philip Bliss, On a Southern Hymnsong*
Claude T. Smith, *Eternal Father, Strong to Save, God of Our Fathers*

Unit 9: Additional References and Resources

Benward, Bruce and White, Gary. *Music in Theory and Practice*. Fifth Edition. Volumes 1 and 2. Madison, WI: WCB Brown and Benchmark Publishers, 1993.

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Macro-Micro Analysis

Title For Thy Courts Above		Composer/Arranger Ed Hucksby		Movt. Page 1	
Measure Number	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23				
Form	Introduction	Theme A		1st verse - 1st line	
Phrase Structure					
Tempo	Religioso con rubato	rit.	a tempo	rit. a tempo	
Dynamics	$p < mp < mf > mp < mf > mp < mf > p$				
Meter/Rhythm	$\frac{3}{4}$ \bar{P} and $\frac{3}{4}$ \bar{D} \bar{D} \bar{D} \bar{D}				
Tonality	B \flat M				
Harmonic Motion	I	VIII-I	IV-I V-I	V-I	
Orchestration	SC BRASS + NW + Perc.	NW Choir + Bells	+ Brass	BRASS Choir (-pts)	
General Character	Light texture (builds then fades)	Gentle		Reverent	
Means for Expression	<ul style="list-style-type: none"> Rubato - pull out cts 1+2 push cts. 3+ pull out last 7 cts. of opening phrase. \bar{d} + \bar{d} → play legato \bar{d} → every 2 measures pass melody to next group work on low brass + perc. entrance in 2nd measure. conduct dynamics with pattern size make sure entrances on + aren't late/early rit. in m. 8 	<ul style="list-style-type: none"> Waterfall effect NW lines f1 part - dominant → make sure other NW come in at mf or even mp → BLEND + BALANCE pass melody to BRASS at m. 14 → make sure it stays consistent make sure f1 + bells are together Cue each entrance of waterfall (light foraging on entrance and slightly on descending notes) BRASS - \leq m. 14-17 Timpani cue @ m. 17 Rit. - m. 19 + cue for 1st line of hymn 	<ul style="list-style-type: none"> < - 2 m. → > - 2 m 4 m. in 1 breath make sure sustained notes move to next note - NOT stagnant Time change to 4 conduct smooth → show < + m. 23 - cut off for winds Cue Chimes Timpani cue - m. 22 		
Conducting Concerns/Rehearsal Considerations					

Title <u>For Thy Courts Above</u> Composer/Arranger <u>Ed Hickey</u> Movt. <u>2</u> Page <u>2</u>	
Measure Number	24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46
Form	1st Verse → 2nd Line 1st Verse - 3rd Line 4th Line Theme A with 3m. extension (modulating to EbM)
Phrase Structure	
Tempo	rit. a tempo rit. a tempo rit. a tempo allarg.
Dynamics	f mf f/mf < > mp
Meter/Rhythm	3/4
Tonality	BbM →
Harmonic Motion	I7-I II7-I I7-I
Orchestration	+Saxes W/W Choir (-Tpts) Brass Choir W/W Choir + Bells + Brass + Perc.
General Character	Reverent (lighter texture) Gentle
Means for Expression	<ul style="list-style-type: none"> ⊗ < -2m + > -2m. ⊗ Band think ⊗ SO + d ⊗ move together ⊗ pass melody from B to W/W ⊗ melody rhythm ⊗ slightly changed ⊗ timpani cue ⊗ chime cue + upper W/W ⊗ vlt - m. 27
Conducting Concerns/Rehearsal Considerations	<ul style="list-style-type: none"> ⊗ w/w - 1/2 m + > 1/2 and repeat ⊗ B - < 2m + > 2m. ⊗ end of 1st verse ⊗ smooth entrances + full sound ⊗ pass melody from W/W-B-W/W ⊗ Time change to 3/4 ⊗ CI - will want to play ⊗ make sure they play ⊗ clean entrance - m. 29, ct. 3 ⊗ m. 31 → rit. > , + brass cue ⊗ m. 34 → 35 → Timp. cue, > , + rit.
Means for Expression	<ul style="list-style-type: none"> ⊗ waterfall effect returns - smooth entrances + full sound ⊗ Ft + bells dominant ⊗ pass melody to Brass @ m. 40 ⊗ allarg. / modulation → really pull out → ⊗ STRETCH + of 3 in m. 48 - make them ache for resolution at m. 49 ⊗ subdivide through allargando ⊗ showing < in pattern ⊗ lots of cues in mm. 47-48 → walk through entrances with strings ⊗ SO they know how their part fits

Title		Composer/Arranger		Movt.		Page	
For Thy Cowards Above		Ed Huckeby		3		3	
Measure Number	47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69	2nd Verse - 1st Line		2nd Verse - 3rd Line		4th Line	
Form	Theme A in new key						
Phrase Structure	[Diagram showing phrase structure with brackets and arrows]						
Tempo	Majestically	rit.	atempo	rit.	Grandioso rit.	atempo	
Dynamics	< f	> mf	< f	> mf	> mf		
Meter/Rhythm	4/4	4/4	4/4	4/4	4/4	3/4	4/4
Tonality	E♭M	E♭M					
Harmonic Motion	V-I	V-I	V-I	V-I	V-I		IV-
Orchestration	Brass Choir + Perc.	WW Choir + Bells			Tpt + Brass + Perc + WW	WW Choir + Bells	
General Character	Stronger Voice	Happy			Light Texture building	Grand+uplifting Thick texture	Gentle
Means for Expression	call + response between tpt + bar. 3 m. + > 1 m. cl ← through descending line Majestically + pass to WW				Tpt soli → make sure no breath after ct. 2 in m. 58 molto rit. - cis 1-3, m. 60 then Grandioso tempo climactic moment → "Seal it for Thy Cowards Above"	Waterfall effect returns - smooth entrances, full sound, good balance blend	
Conducting Concerns/Rehearsal Considerations	Time + tempo change (4) make sure call + response comes through Smooth entrances in WW Temp. cues + rit. + 2nd Verse cue in mm. 55+56				keep energy + intensity m. 60 - cues + no breath after ct. 3 pull out m. 60 + subdivide few m. @ 61 for WW call + response (tpt + cl / bar) cues + rit. m. 65 Time changes 3 to 4	new time signature make sure nobody stumps consistent when passed from F to G	

Measure Number	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85
----------------	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Form with 2 m. extension
Coda



Tempo Calming rall. Morendo

Dynamics > mp
< mf > mp < mf > mp < mf/mp > p

Meter/Rhythm 4/4

Tonality E♭ M

Harmonic Motion I IV-I I I-I-I

Orchestration Brass
WIND Brass WIND Brass perc. perc. trp trm

General Character unwind
Calming
dying away

Means for Expression
 * 1st Cl takes over melody w/ WIND accomp.
 * pass melody to Brass for 2 m. extension
 * WIND - on descending line. Chime, + Wind Chime
 * m. 75 - start unwinding bring out bar. in mm. 75-76

Conducting Concerns/Rehearsal Considerations
 * material similar to introduction
 * m. 81 - Ral. tempo - Slow
 * m. 84 - dying away
 * work in cl part at m. 81 so they stay together while rall.
 * time change to 4
 * make sure timp. thinks D's
 * listen to pitch on last chord while 2nd >

CHAPTER 7 - Of Dark Lords and Ancient Kings

by Roland Barrett

Unit 1: Composer

Dr. Roland Barrett was born in Nebraska City, Nebraska, on May 23, 1955. He played trumpet in the Auburn, Nebraska, high school band and studied with the University of Nebraska-Lincoln Professor of Trumpet, Dennis Schnieder. After high school he attended Peru State College in Peru, Nebraska, where he was a student of David Edress and Gill Wilson. Upon completion of his degree work at Peru State College, Barrett served as band director at Republican Valley High School in Indianola, Nebraska, and then at Fairbury High School in Fairbury, Nebraska, before leaving to pursue his master's degree at the University of Oklahoma (OU). Barrett's talents were recognized during his time as a student at OU, and he became the Assistant Director of Bands. After maintaining this post for fifteen years and completing his doctoral work in composition at the university, he joined the music theory and composition faculty at OU in 2001. He currently teaches 20th century topics as well as undergraduate and graduate music theory and composition. Barrett is also the musical arranger for the Pride of Oklahoma marching band.

Barrett is active as a clinician, composer, and arranger and has nearly 200 published works to his credit. He has written chamber music, concert band music, and marching band arrangements and compositions. Dr. Barrett is a former recipient of the Michael Hennagin memorial scholarship in composition at the University of Oklahoma and a multiple recipient of the annual ASCAPPlus award. His works have been featured on National Public Radio, on the USA cable television network, at the Midwest Band and Orchestra Convention, at the National Trumpet Competition, and at the International Trumpet Guild convention. The Dallas Wind Symphony has performed his compositions as well as numerous honor bands throughout the United States. His concert band works

include *On the Wings of the Chosen*, *Soar the Untamed Spirit*, *They Stood at the Edge of the Sky*, and *Variations on a March Tune*.

Unit 2: Composition

Of Dark Lords and Ancient Kings is one of Barrett's favorite compositions and is his best selling piece to date.¹¹ Commissioned by the Central Oklahoma Band Directors' Association for their annual Honor Band Festival, the organization's Junior High Honor Band performed the piece for its premiere on January 8, 1994 in Oklahoma City. Wingert-Jones Music, Inc. published the composition the following year. *Of Dark Lords and Ancient Kings* is rated a Grade 3 composition, lasts for approximately six minutes, and includes an aleatoric section, *ostinato*, and the use of multiple percussion instruments.¹²

Unit 3: Historical Perspective

Of Dark Lords and Ancient Kings showcases some of Barrett's compositional characteristics, which draw from the late twentieth century style and reflect a few of the techniques of Claude T. Smith and W. Francis McBeth. Barrett's use of seventh and ninth ("jazz") chords and multiple percussion instruments, used in varying contexts, signify his loyalty to the late twentieth century style. Barrett pays homage to Smith's employment of unusual meters through his own use of a 7/8 asymmetrical meter and his placement of accents and slurs in a 3/4 measure to give it a compound meter (6/8) feel. McBeth's influence is evident at the beginning of this work with Barrett's use of the low brass section to create dark sonorous tones.¹³

¹¹ "Roland Barrett Home Page," <<http://rolandbarrett.com>>.

¹² Jay Gilbert, "Of Dark Lords and Ancient Kings," in *Teaching Music Through Performance in Band*, Volume 2, ed. Richard Miles (Chicago, IL: GIA Publications, Inc., 1998), 339-343; see p. 339-340.

¹³ *Ibid*, 340.

Unit 4: Technical Considerations

Of Dark Lords and Ancient Kings is commonly listed as a Grade 3 composition. The ranges are consistent with the abilities of most high school bands. The flute part does require playing high Fs, Gbs, Gs, Abs, and As; the Baritone part requires playing high Fs and Gs; and the band in general has many accidentals throughout the work, all of which will need some attention regarding intonation and correct fingerings for younger students. This composition also includes a five measure trumpet solo, a flute solo to begin the aleatoric section, a four measure euphonium solo, and an oboe, clarinet, and trumpet solo that play together for four measures. The percussion section requires a minimum of six players, most of whom are responsible for multiple instruments. Using eight players, however, will eliminate the more difficult instrument changes. The timpani part has a total of seven notes and requires that all four timpani be retuned toward the end of the piece. The player does have adequate time (16 measures) to retune the drums for the closing section.

Although the piece is written primarily in a 4/4 time signature, Barrett also uses 2/4, 7/8, and 3/4 (sometimes accented to sound like 6/8) meters and an aleatoric section to create variety in the work.

Unit 5: Stylistic Considerations

Conductors will need to pay careful attention to the dynamic and articulation indications throughout the piece as they often signal a new theme or idea. Barrett uses staccato, tongued, accented, legato, slurred, and tenuto articulation markings in addition to dynamics ranging from *pianissimo* (*pp*) to *fortissimo* (*fff*) to create various effects. Conductors will also need to keep the *ostinato* from becoming too heavy so it will not overpower the melodic and harmonic lines. This task can be made easier by having the *ostinato* instruments focus on the articulations in these sections.

A dark and warm sound is of utmost importance in the opening section of the work to create the desired mysterious mood. The more separated and

rhythmic percussion *ostinato* in the beginning should be very soft and contrast the smooth melodic line in the low brass.

Barrett uses accents in some of the 3/4 measures to create a feeling of a 6/8 meter. Directors should conduct these measures accordingly, in a two pattern, to bring out this brief metrical shift. One of the highlights and more challenging portions of the piece, an aleatoric section, occurs in measures 33-34 and lasts for approximately 30-35 seconds. All involved players must perform independently (varying speed and articulation style) from each other to create the desired chaotic effect.

Unit 6: Musical Elements

Of Dark Lords and Ancient Kings is written primarily in the key of D minor, but also spends time in the keys of G Major, G minor, C Major, Eb minor, F Major, F minor, and Db Major. Barrett uses whole, dotted half, half, dotted quarter, quarter, eighth, and sixteenth notes during the course of the piece. Sixteenth notes are found primarily in the snare drum line and in one spot for the upper woodwinds, euphonium, and timpani. The rhythmic difficulty comes from the quick tempos and independence of lines needed throughout the composition.

The scoring for this piece consists of nearly everything from solo flute to full ensemble. This alternation between thin and thick textures provides great interest for the listener and allows instruments to play in various “ensembles”. A thinly orchestrated, soft, and slow opening section (percussion only) builds to a thickly scored, fortissimo, and driving ending (full ensemble) that produces an increasing feeling of excitement and energy as the piece progresses.

Unit 7: Form and Structure

<u>SECTION</u>	<u>MEASURE</u>	<u>EVENT SCORING</u>
Introduction	1-14	<i>Mysteriously</i> (quarter note = 68); Key of D minor; opens with soft Percussion <i>ostinato</i> ; Brass joins in at m.5 to help create mood.

C Theme Preview 1	15	<i>Faster</i> (quarter note = 112); 7/8 measure (2+2+3); Full Band except Flute.
A	16-22	<i>Deliberately</i> (quarter note = 72); return to 4/4; Flute/Clarinet/Baritone play melody with the rest of the ensemble entering and texture thickening as theme comes to a close.
C Theme Preview 2	23-27	<i>Faster</i> (quarter note = 132); Full Band with style change; Flute/Oboe/Clarinet/Trumpet play accented melody; moves from 4/4 to 3/4 -conducted in 2 (3+3), 3, 2 (3+3)- to 4/4; <i>Slower</i> (quarter note = 66) in last measure of phrase.
B	28-32	Trumpet solo states slurred theme accompanied by light texture; fermata ends phrase; full ensemble quarter rest before aleatoric section begins.
Aleatoric Section	33-36	Not conducted; opens with motives from C Theme Previews 1 & 2 and A Theme; Percussion join in with rolls that <i>crescendo</i> ; <i>Driving</i> (quarter note = 144); 4/4 time signature returns; closes with full band sustaining concert D at <i>ff</i> .
C	37-48	Flute & Percussion introduce new <i>ostinato</i> and style change; Trumpet introduces C Theme at <i>mf</i> ; Alto Sax/ Tenor Sax/Horns join in with simple accompaniment for last half of phrase.
D	49-57	<i>Legato</i> ; conduct in 2; Key change to G Major; Woodwinds state contrasting theme with Baritone joining in for last half of phrase; very light Percussion scoring.

C'	58-68	<i>Driving</i> ; Key change to G minor; C Theme restated with thick texture; Flute/Clarinet 2&3/Bells introduce new <i>ostinato</i> ; <i>Stately</i> (quarter note = 76); contrasting two-measure extension foreshadows next section.
E	69-78	Key change to C Major; Thin texture with Horn & Baritone stating new slurred/legato theme; Oboe/Clarinet/Trumpet/Bells solos join in to play melody for second half of phrase.
Closing Phrase (E Theme used)	79-82	<i>Maestoso</i> ; Thick texture and legato style; melody is repeat of first half of E Theme; full ensemble crescendo to <i>ff</i> .
Transition	83-86	<i>Quietly</i> ; legato style continues; Woodwinds & Baritone solo with light Percussion scoring; modulating to new key; one 2/4 measure in middle of phrase; <i>tenuto</i> rest with ringing Chime note completes phrase.
C	87-95	<i>Driving</i> (quarter note = 144); Key change to Eb minor; section similar to first statement of C Theme in mm. 37-48 but softer.
C''	96-103	Key change to F minor; Full ensemble; section similar to C' Theme statement in mm. 58-68; low Brass has augmentation of melody.
C Theme Preview 2'	103-108	Section similar to material in mm. 23-27; <i>rit.</i> and <i>crescendo</i> to <i>ff</i> lead into next phrase.
B'	109-111	<i>Maestoso</i> (quarter note = 60); Key change to Db Major; 1 st half of B theme is played in Full Ensemble setting; phrase ends with Snare Drum/Suspended Cymbal <i>crescendo</i> after Winds cut-off.

C'''	112-117	<i>Driving</i> (quarter note = 144); Key change to F minor; Thick texture; 1 st two-measures of C Theme stated in Trumpet; Upper Woodwinds & Percussion present new <i>ostinato</i> ; phrase ends with Suspended Cymbal <i>crescendo</i> after Winds cut-off at <i>fff</i> .
Closing Phrase	118-122	<i>Driving</i> (quarter note = 152); Key centered in F minor and F Major; C Theme motive is heard; <i>fff</i> - Full Ensemble ending with rhythmic percussion line in last two measures.

Unit 8: Suggested Listening

Roland Barrett, *Sahara, Riders on the Southern Front*
 Gary Gackstatter, *Alchemy*
 W. Francis McBeth, *Masque*
 Claude T. Smith, *Concert Variations, Emperata Overture*
 Michael Sweeney, *Fires of Mazama*

Unit 9: Additional References and Resources

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Macro-Micro Analysis

Title		Composer/Arranger										Movt.			Page
OF Dark Lords & Ancient Kings		Roland Barrett													1
Measure Number	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23														
Form	Introduction	A Theme												→	
Phrase Structure															
Tempo	Mysteriously $\text{♩} = 68$	Deliberately $\text{♩} = 72$												Faster $\text{♩} = 132$	
Dynamics	pp mp p f													f/mf	
Meter/Rhythm	4/4														
Tonality	D minor														
Harmonic Motion	i d													i d	
Orchestration	Percussion add low brass	add B.C.I. + Hn													
General Character	Dark + Mysterious														
Means for Expression	<ul style="list-style-type: none"> low brass entrance → $< 1m > 1m$ - repeat B.C.I. + Hn. need to blend + come in with smooth entrance at m. 11 begin 4-bar $<$ into m. 15 (no breath between 14, 15) 	<ul style="list-style-type: none"> Dark + mysterious but more drive (deliberate) in sustained note cut-off at end of m. 18 m. 19 - start 4-bar $<$ to f don't breathe between m. 21 + 23 Slight rit. in mm. 21 + 22 slow tempo down again cue perc. - p work on descending 8th note lines - waterfall pp entrance of tpt + tmb at m. 22 smooth conducting style 												→	
Conducting Concerns/Rehearsal Considerations	<ul style="list-style-type: none"> arrange percussion instruments so they can see each other clearly for opening section. practice opening sections without conducting - give cues + cut-offs only to help establish internal tempo at beginning. work on dynamics + warm + dark tone qualities 														

Measure Number	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46
Form	C Theme Preview 2											B Theme											
Phrase Structure	C Theme											C Theme											
Tempo	Slower $\downarrow = 60$											Driving $\downarrow = 144$											
Dynamics	f/mf (cont.) \rightarrow mf											mf \leftarrow ff \rightarrow p											
Meter/Rhythm	4/4											Allegro Section 30-35" 4/4											
Tonality	D minor																						
Harmonic Motion	iv i d											i d											
Orchestration	Trumpet Solo w/ harmonic support from C. + horns											Fl, Ob, Cl, AS, Tpt, Mtr, Perc. On a building (Fighting) mission											
General Character	"Surprise"											Sneaky intensity Men of the castle enter											
Means for Expression	<ul style="list-style-type: none"> * f \rightarrow accented - sudden change from previous section * take time in m. 27 to \rightarrow + 7 - then tpt cue * conduct $\frac{1}{4}$ + $\frac{3}{4}$ m. of $\frac{3}{4}$ in 2 (& feel) * watch that d in 2nd m. of $\frac{3}{4}$ isn't held too long * Much slower @ m. 37 											<ul style="list-style-type: none"> * Solo flute then add instruments one player at a time * put t. sax on "bobe part" * One solo Fl, Cl, Chimes, bells, ob (t. sax), tpt as. * assign speeds + articulation styles * cue perc. + * m. 35 - light theme * Timp. + s.d. \rightarrow in m. 34 											
Conducting Concerns/Rehearsal Considerations	<ul style="list-style-type: none"> * Trumpet solo * Should soar over other lines * m. 32 - pull out on ct. 1 - make them ache for resolution * Small pattern * work pick-up for tpt - then others enter on ct. 1 * work harmonic lines - listen! * s in m. 32 											<ul style="list-style-type: none"> * character changes completely - driving force but piano with light <i>staccato</i> * unaccented notes $\frac{1}{2}$ as loud as accented. * trumpets enter with intensity at m. 41 - watch articulations - little heavier theme but don't overplay <i>mf</i> * light \rightarrow small conducting pattern with slight subdivision * little "heavier" pattern at tpt. entrance * work on accents on 1 and \rightarrow of 4 * cue s. cym. roll from m. 48 into 49 											

Title Of Dark Lords & Ancient Kings		Composer/Arranger Roland Barrett		Movt. Page 3		
Measure Number	47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69					→
Form	D Theme	C' Theme				→
Phrase Structure						
Tempo	Legato	Driving rit. <i>Stately</i> ♩ = 76				→
Dynamics	<i>p</i> / <i>mf</i> → <i>mf</i>	<i>f</i> → <i>p</i> → <i>mf</i> → <i>p</i>				<i>p</i> / <i>mp</i> <
Meter/Rhythm						
Tonality	D minor	G minor				C Major
Harmonic Motion	i I G d c d	i I G i VII i g F g				LOWNS + Chimes
Orchestration	F, Ob, Bsn, Cl, BCl	Tutti				
General Character	Ladies of the Castle dancing	Grand Procession → Men preparing to leave for battle				Procession comes to an end.
Means for Expression	<ul style="list-style-type: none"> section is smooth + connected and lighter than previous section bring out b. cl. line + descending line m. 53 - start to m. 58 	<ul style="list-style-type: none"> return to driving + heavier melody - keep intensity thru m. 66 make sure fl, cl 2+3, bells, s.d. + tamb line doesn't overshadow melody counter melody in us don't → in mm. 65+66 				→
Conducting Concerns/Rehearsal Considerations	<ul style="list-style-type: none"> conduct in ♩ work to get fl + bar. lines together cue chimes + triangle sp ← at mm. 56 + 57 bring out chimes + bells @ m. 56 S. Cym rolls thru m. 57 to 58 	<ul style="list-style-type: none"> work articulation in cl 1 + tpt line conduct in 4 bring out 8th notes rit. in mm. 65-66 slower + softer w/ → @ 67-68 wind chimes transition m. 68-69 				→

Measure Number	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92
Form	E Theme																						
Phrase Structure	Closing Phrase (uses 1st half of E Theme)																						
Tempo	Maestoso rit. $\text{rit.} \text{rit.}$																						
Dynamics	$> mp$ mf f ff																						
Meter/Rhythm																							
Tonality	C Major																						
Harmonic Motion	$\text{III IV}^{\#} \text{V}$ I I CM: III e C CM: V																						
Orchestration	Add Hrn + Bar (melody) Solo of Ob, Cl, Tpt + Bells Saying good-bye to families																						
General Character	Softer + Sad \rightarrow saying good-bye to families * much softer + smoother character - very legato * bring out 1st Tmb. * rit in m. 77 \rightarrow 78 \leftarrow into m. 79																						
Means for Expression	* small, legato pattern in 4 * work for consistent sound + good blend + balance in ob/Cl / Tpt Solo part * pass melody w/out interruption in m. 78 * work legato tonguing																						
Conducting Concerns/Rehearsal Considerations	* Moment of Reflection * much softer reflection of previous section * bring out b.c. line \leftarrow m. \rightarrow m. * 4 to 4 to 4 to 4 to conduct 4 * Small pattern * Cut off winds + cue wind * Chimes in 85, ct. 1 * m. 80-91 ct. 3 * Chime cue on ct. 4 * ten. \rightarrow of 4																						
	Driving force begins @ P Men prepared for battle * Trumpet melody \rightarrow Screaming widispers * Big mood change - unremitting driving force. * perc \leftarrow into louder, tutti Section VI of m. 96 * work to keep staccato p - emphasize accents + Staccatos * small but more purposeful Conducting pattern * m. 95, ct. \rightarrow cut off winds + cue Percussion																						

Measure Number	93 94 95 96 97 98 99 100 101 102	103 104 105 106 107 108 109 110 111	112 113 114 115
Form	← C" Theme	C Theme Preview 2' (1st 1/2 of B Theme)	C" Theme (1st 2 m. of C Theme used)
Phrase Structure	[Diagram showing phrase structure with a large bracket over measures 93-115]		
Tempo		rit.	Driving ♩ = 144
Dynamics	mf < f	< ff	ff
Meter/Rhythm	+ d d d d d d d d d d J J J J J J J J J J	4 4	d d d d d d d d d d J J J J J J J J J J
Tonality	E minor → F minor	→ D Major	F minor →
Harmonic Motion	i N i v i e b e b → c f	VII - I E b F →	i f m: N G p → D b E: D m: IV f
Orchestration	→ Tutti		→
General Character	(Sneaky)	"Surprise" awaiting to see what's over the hill	Top of hill - take a moment before joining battle
Means for Expression	←	Stylistic change - notes accented w/ space - sudden change	Stylistic change back to driving tempo w/ accents m. 116 - get softer to make effective
Conducting Concerns/ Rehearsal Considerations	←	Conduct 1st + 2nd m. of 3 in 2 (8 feel) Work accents rit. + in mm. 107-108 (perc. carry <)	Run down hill to start fighting. horns → Stylistic change back to driving tempo w/ accents m. 116 - get softer to make effective Work 0 → d. ♩ to insure no breath breaks don't let 8th note E5 get too loud - work accents →

Title		Composer/Arranger												Movt.	Page
Measure Number	116 117 118 119 120 121 122	Of Dark Lords: Ancient Kings													6
Form	Closing Phrase (uses Theme motive)														
Phrase Structure															
Tempo	rit.	Driving $\text{♩} = 152$													
Dynamics	$\ll fff$														
Meter/Rhythm	$\text{♩} \text{♩} \text{♩} \text{♩}$														
Tonality	F minor	F minor / F major →													
Harmonic Motion	I V IV III f c b e b	I → Nc I → F → D F													
Orchestration	Tutti														
General Character	Sound to warm troops	Battle begins													
Means for Expression	←	<ul style="list-style-type: none"> * Strong & forceful finish * m. 121 - wind parts play softer so perc. parts can be heard. 													
Conducting Concerns/Rehearsal Considerations	<ul style="list-style-type: none"> * m. 116-117 rit. ↓ * w/accents (SPACE) * m. 117 - wind cut-off at 4 + s. cum. * cont. ↓ 	<ul style="list-style-type: none"> * $\text{♩} = 152$ (think Warp Speed) * work on slurred 8th notes in m. 118 * m. 119 - don't let drag * softer at m. 121 then last 3 cts. 													

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