

AN EXAMINATION OF WORKS FOR WIND BAND AND WOODWIND CHOIR:
BRASILIANA BY JOÃO GUILHERME RIPPER, *IRISH TUNE FROM COUNTY DERRY* BY
PERCY GRAINGER AND ARRANGED BY FRANK ERICKSON, AND *CELTIC HYMNS*
AND *DANCES* BY ERIC EWAZEN

by

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B.M.E., Kansas State University, 2001

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2008

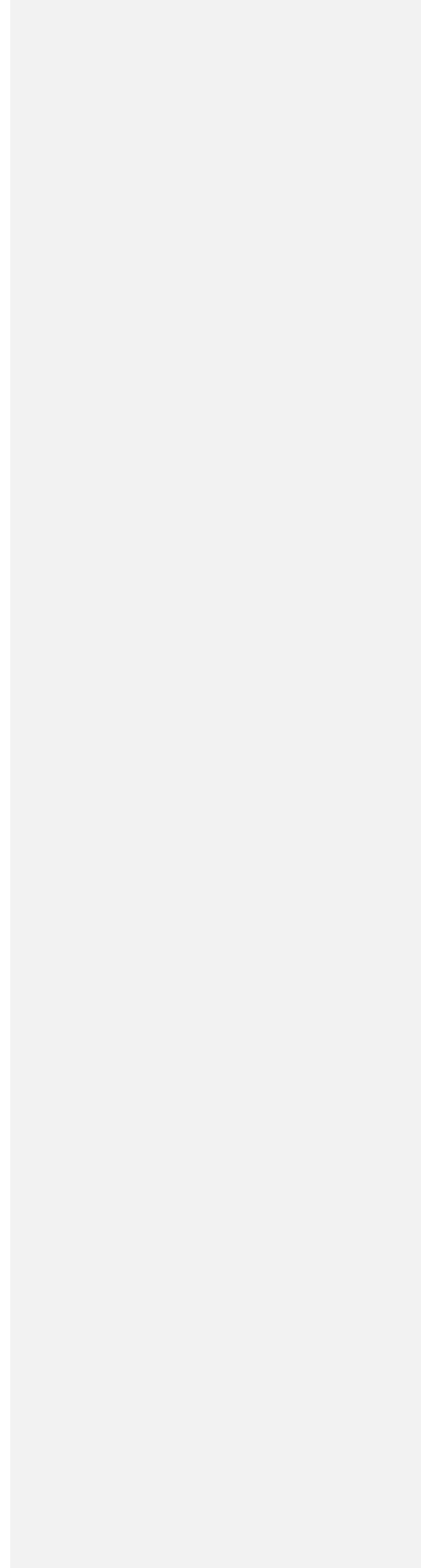
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Abstract

This document is based on the preparation, rehearsal, and performance of selected pieces for the Graduate Conducting Recital of Darren S. Brooks. The pieces examined in the theoretical and historical analysis for this report are *Brasiliana* by Joao Guilherme Ripper, *Irish Tune from County Derry* by Percy Grainger and arranged by Frank Erickson, and *Celtic Hymns and Dances* by Eric Ewazen. This document also contains rehearsal plans and procedures for the preparation of the literature. The recital was performed on March 12, 2008 in McCain Auditorium on the campus of Kansas State University, and was performed by the members of the Kansas State University Symphony Band.

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CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

The purpose of this paper is to apply what I learned during two years of graduate study in music education synthesized through a series of rehearsals and performance of three pieces selected pieces. This paper illustrates the knowledge necessary to effectively run musical rehearsals that cumulate in a performance. It also illustrates my personal philosophy of music education and my understanding of what quality band literature is. My philosophy illustrates why I believe music education is important in our schools and what should be taught in the music education classroom.

Through the preparation of this paper, I learned how to become a more effective conductor and how to apply the knowledge gathered in the paper to conduct effective rehearsals and performances. In addition I learned about how to choose, study and analyze a piece of music in preparation for rehearsals and ultimately a performance. Finally, I put my thoughts on what the purpose of music education is and how to apply it to the classroom into a clearly defined philosophy.

I plan to use the techniques that I learned from this project in my future career as a band director. In order to be an effective conductor and teacher I will need to study and analyze all pieces in the same way. Rehearsal and conducting techniques I learned from this paper will be applied in effective teaching. My philosophy will be used to develop curriculum and objective for my music classroom and I will use the information I gathered on choosing quality literature to pick the pieces I will use in my band program.

Performance Information

The performance of the literature studied in this paper took place on March 12, 2008 at 7:30 pm in McCain Auditorium on the campus of Kansas State University. Members of the Kansas State University Symphony Band performed the music. See Appendix A for the full list of personnel on each piece performed on the concert.

Music Examined

The music examined in this paper includes *Brasiliana* by João Guilherme Ripper, *Irish Tune from County Derry* by Percy Grainger, arranged for woodwind choir by Frank Erickson, and *Celtic Hymns and Dances* by Eric Ewazen.

Educationally, *Brasiliana* offers the opportunity for the ensemble to learn about a uniquely Brazilian style of music. The piece is an experience for the ensemble to play in a mixed chamber ensemble, which offers different challenges than the normal wind ensemble setting.

Irish Tune from County Derry, arranged with great craftsmanship by Frank Erickson, gives the students a chance to play a very famous and popular composition for wind band in a woodwind choir setting. The piece has a rich historical foundation and is known by many throughout the United States and the world. Stylistically, the piece also offers the chance for the ensemble to play very delicately and lyrically.

Celtic Hymns and Dances involves many educational aspects. This piece exposes students to styles of music from the ancient Celtic culture, interchanging between slow hymn-like sections to quick dance-inspired sections. The ensemble learns how to make musical changes quickly in the study of this composition. The piece uses a wide variety of articulations and dynamic contrast from which the ensemble can learn. Finally, the piece often changes texture, helping students work on balance and blend with a wide variety of instruments.

Format of Analysis

Each piece was analyzed in two different ways. The first section of the analysis is called the Unit Study. The unit study takes a broad look (macro analysis) at the piece describing the composer, the composition, the historical perspective, the music concepts within the piece, stylistic considerations needed to perform the piece, and the form and structure of the piece. A suggested listening list concludes each unit study, giving the conductor and ensemble pieces that may assist with the rehearsal and performance of the composition. The format was derived from the series of books titled *Teaching Music Through Performance* edited by Larry Blocher and Richard Miles.

The second section of the analysis is a formal analysis (micro analysis) of the piece. This part of the analysis looks at each section of the piece in great detail. The analysis is broken down into twelve sections: form, phrase structure, tempo, dynamics, meter and rhythm, tonality, harmonic motion, orchestration, general character, means for expression, conducting concerns, and rehearsal considerations. **Form** describes how the piece is broken down into sections. The **Phrase Structure** illustrates how phrases are broken down into large and small phrases. **Tempo** gives the tempo for every measure of the piece and if there are any variations in tempo. **Dynamics** shows the dynamics in each measure of the piece. **Meter and Rhythm** describes the meter for each measure and shows the important rhythmic figures for a given section of the music. The **Tonality** shows the tonal center for each measure of the piece. **Harmonic motion** shows chord changes in important section of the piece such as modulations and cadences. **Orchestration** shows the instruments that are playing in each measure of the piece. **General Character** describes what the music sounds like to the listener and describes the feeling the music is conveying. **Means for Expression** explains what the conductor will do to show the

ensemble the style and the character of the music in each section. *Conducting Concerns* illustrates what the conductor's focus needs to be drawn to, such as showing dynamics, and clearly conveying style changes. *Rehearsal Concerns* describes the sections of the music that the ensemble may have difficulties playing and what needs to be addressed in rehearsal.

Concert Program

KANSAS STATE UNIVERSITY
presents a
*GRADUATE STUDENT CONDUCTING
RECITAL*
featuring the
*KANSAS STATE UNIVERSITY
SYMPHONY BAND*

Darren Brooks
Graduate Conductor

Sharyn Worcester
Graduate Conductor

Kansas State University
McCain Auditorium
Wednesday, March 12, 2008
7:30pm



To Our Friends and Family,

The conductors of this evening's concert would like to use this opportunity to thank everyone who has helped us develop as conductors, musicians, and people. Thank you for all your support throughout our lives and for making us the people we are today.

We would also like to thank all the wonderful musicians on stage today. Thanks for all your time and energy in making this a wonderful concert and giving us the opportunity to grow as conductors.

Finally, a special thanks to Dr. Tracz. You have allowed us many wonderful opportunities to grow as conductors and leaders. Thanks for your many late hours and all the work you have done to make the K-State band program the outstanding organization it is today!

We are sure that everyone in our audience will enjoy tonight's concert so please sit back and enjoy a night of wonderful music and fun!

Thank you,

Darren Brooks

Sharyn Worcester

Symphony Band

Mr. Darren Brooks, conductor
Mrs. Sharyn Wocester, conductor

Brasiliana João Guilherme Ripper (from *Chamber Symphony for Winds*)

"Brasiliana" is the final movement of Ripper's *Chamber Symphony for Winds*. The Symphony was written for the Catholic University Wind Ensemble in 1996. It is written in three movements: Agitato, Largo, and Brasiliana. The Symphony last approximately 16 minutes long with Brasiliana lasting approximately 5 minutes long. The premiere of Brasiliana was on April 9, 1997, with the premiere of the whole symphony taking place on November 19, 1997.

The Symphony was written to represent different musical sources in South America. "Brasiliana" draws its inspiration from the rhythms of the Frevo, a Brazilian style of music that originated in the town of Recife in northeastern Brazil. The characteristic Frevo sound in Brasiliana is displayed with the frequent use of repeated syncopated rhythms and the use of both duple and triple meter. Also, Brasiliana achieves this sound through the use of articulations, switching from smooth lyrical lines to short bouncy rhythms.

Russian Funeral Benjamin Britten

Russian Funeral, Benjamin Britten's only work for brass ensemble, was composed in February 1936. The march opens with a short introduction for a trombone solo opening with what Britten called the "death theme." This death theme is based on a Russian folksong titled, *You Fell in Battle*, which glorified those who sacrificed their lives for the Russian Revolution and was performed at the mass funeral of those victims. The middle section of the piece introduces the war theme as trumpets dramatically pass bugle calls. This war theme is another Russian folksong called *Komsomol Fleet March* or *Red Fleet March*. The funeral song returns at the end to close the piece while hints of the war come back to haunt before the final bar.

Irish Tune from County Derry ...Percy Aldridge Grainger arr. Frank Erickson

Frank Erickson's adaptation for *Irish Tune from County Derry* is written for Woodwind Choir, and was originally published by G. Schirmer Company in 1970. The piece has been published under several different titles including "Londonderry Air", "Danny Boy", and "Irish Tune from County Derry." The origin of the original piece later named "Irish Tune from County Derry" is very difficult to track down. Research shows that the piece may have been first known as "The Young Man's Dream" which was first played by a hundred year old harpist named Denis O'Hapsey in 1795 or 1796 for a traditional music collector named Edward Bunting. (Audley)

More Old Wine in New Bottles.....Gordon Jacob

More Old Wine in New Bottles, composed on September 9, 1976, is a four movement piece containing original melodies in the English folksong fashion: Down Among the Dead Men, The Oak and the Ash, The Lincolnshire Poacher, and Joan to the Maypole. It is a sequel to Gordon Jacob's original *Old Wine in New Bottles*, composed on August 19, 1958. *Old Wine in New Bottles* received immediate success, and many believe that Jacob composed *More Old Wine in New Bottles* for the reason that the original was so popular.



KSU Symphony Band

Celtic Hymns and Dances Eric Ewazen

Celtic Hymns and Dances was commissioned and dedicated to James Fudals and the Berea High School Symphonic Winds in Ohio. The composition was premiered in March of 1990, and was the first major work that Eric Ewazen composed for Wind Ensemble. It is approximately nine and a half minutes long. Celtic Hymns and Dances is a one-movement piece that draws its inspiration from medieval and renaissance music even though the melodies and themes in this piece are original. To give this piece its characteristic medieval and renaissance sound, Ewazen uses modal harmonies, energetic rhythms, and colorful wind orchestration. Also in order to achieve this sound, Ewazen uses pastoral ballad, heroic fanfares, and joyful dances.

Toccata MarzialeRalph Vaughan Williams

One of the most respected English composers of the twentieth century, Ralph Vaughan Williams composed his second classic wind band piece, *Toccata Marziale*, in 1924. *Toccata Marziale* can easily be translated to the Italian word "toccare," which means "to touch." This "touch march" idea is connected to the early Baroque toccata which would normally be composed for an organ or other keyboard instrument. This great piece of wind band literature was not popular in England. However, *Toccata Marziale* helped launch the wind band in the United States with Frederick Fennell and the Eastman School of Music. Frederick Fennell describes *Toccata Marziale* as one of the "most significant pieces of music ever contributed to band literature and possibly composed for an ensemble that was not quite ready for such a masterpiece."



PICCOLO/FLUTE
*Kirsten McManus
Amanda Jolly
Yuko Fukunaga
Wendy Crawford
Kelsey Hopson
Kathleen Rivers
Daniela Thrasher

OBOE/ENGLISH HORN
*Jauni Novak
Will Poulson
Cindy Knudsen
Katie Kreis

BASSOON
*Brian Long
Alicia VanGilder

BASS CLARINET
*Amanda Clark
Megan Hardy

CLARINET
*Chris Johnson
Justin Harbaugh (Eb)
Anabelle Malcolm
Melissa Woodworth
Lauren Gillespie
Kevin Welch
Janessa Wedel
Christina Mason
Ashley Maughlin
Jennifer Solis

ALTO SAX
*Nick Pool
CJ Longabaugh
Adam Pham
Melanie Caster

TENOR SAX
Adam Lundine

BARI SAX
Ben Berry

TRUMPET
*Becki Ronen
Brian Stuckenschmidt
Eric Starnes
Brian Williams
Alex Cook
Lindsay Bennett

FRENCH HORN
Matt Wilson
Erin Feyh
Sara Wenger
*Karyn Schafer

TROMBONE
Bryant Lettelier
Eric Grusenmeyer
Mike Ruckert
*Cody Wheeler
Shanda Wheeler

EUPHONIUM
*Travis Keller
Nathaniel Grote

TUBA
*Zack Corpus
Tomoya Suzuki
Mike Campbell
Paden Town

PERCUSSION
*David Whitman
Brian Anderson
Chris Exum
Brad Regier
Blake Vignery
Dean Linton
Kelsie Yarbrough

*Section Leader

Sharyn Worcester, Conductor

Sharyn Worcester is originally from Altus, Oklahoma. She received her bachelor degree in music education from Kansas State University in May 2006. While at K-State, Sharyn performed with Symphony Band, Concert Band, University Band, Brass Ensemble Horn Choir, Marching Band, Cat Band and Orchestra. She was an assistant drum major with the Marching Band for two years. Sharyn is a member of International Horn Society and MENC.

Darren Brooks, Conductor

Darren has been a member of the Wildcat Nation for his entire life. He was born and raised in Manhattan He received his Bachelor's degree in Music Education from Kansas State in 2001. During his five years at K-State he was a member of the KSU jazz program, Marching Band, Catband, KSU trumpet ensemble, brass ensemble, and symphony band. After graduation, Darren taught for five years in the Twin Valley Schools. He taught instrumental music for grades 5-12 in Tescott and Bennington in north central Kansas.

We invite you to attend a post concert reception in room 201 sponsored by Kappa Kappa Psi and Tau Beta Sigma

KANSAS STATE UNIVERSTIY

UPCOMING BAND EVENTS

March 13, 2008 McCain	University Band/Choir	7:30
April 20, 2008 McCain	Symphony Band	3:00
April 23, 2008 McCain	Concert Band	7:30
April 24, 2008 McCain	University Band/Choir	7:30

2008 Marching Band Auxiliary Auditions

May 3, 2008 Ahearn Field House

Twirlers 8:00 - 10:00am
Classy Cats 8:00am - 4:30pm
Color Guard 1:00 - 4:00pm

SUMMER AT K-STATE

Music Camp

June 8-12, 2008

This summer music camp is designed for instrumental music students in grades 5-12.

Auxiliary Camp

July 13-16, 2008

This summer camp is designed for junior high and high school students interested in Drum Major, Section Leaders, Color Guard, Dance, or Percussion.

Graduate Study

Jazz and Marching Percussion Techniques - June 13-15 (Music 639 - 2 credits)

Psychology of Music - June 15-17 (Music 806 - 3 credits)

Advanced Rehearsal Techniques - June 18-20 (Music 680 - 2 credits)

Advanced Instrumental Conducting - June 22-24 (Music 859 - 2 credits)

Arranging for Band - June 25-27 (Music 675 - 2 credits)

Introduction to Graduate Studies - June 29-Jul 1 (Music 801 - 2 Credits)

Woodwind Techniques - July 6-8 (Music 637 - 2 credits)

Masters Report - TBA (Music 898 - 2 credits)

For more information contact:
University Bands (785) 532-3816
www.ksu.edu/band



CHAPTER 2 - Music Education Mission Statement

It is important to use a variety of techniques in the classroom to teach music. After graduate school, I hope to go back to teaching 5-12 band. My teaching will be rooted in such learning theories as constructivism, social cognition, and brain-based learning as described throughout this chapter.

Music is taught in our schools for many reasons. It is important to have music in our schools because it reaches students in ways that other subjects in school cannot. As a means for self-expression, it gives music students training in how to express themselves in a positive way. Many life skills are taught by music. Students have a chance to collaborate and learn how to work within a group through the study of music, which is very important in today's job force. Through the study of music students can learn problem-solving skills through the rehearsal and improvement of pieces.

Effective teaching occurs when the teacher acts as a guide for the students. It is important to allow students to explore and learn from their own experiences. The teacher should ask leading questions that reach higher levels of thinking and allows the student to generate their own understanding of how to solve a problem. The teacher should have clear objectives for the music classroom, focused on guiding students to achieve success.

It is very important that a teacher is cognizant to the students' prior knowledge. It is essential for a teacher to understand what their students already know before teaching a new concept so that they can connect the new information to their prior knowledge. Without a link to prior knowledge, new concepts may not be understood. It is important in the earlier grade levels

(5th and 6th grade) that a strong foundation of music fundamentals is laid in order for students to build upon it in the later grades. Also, it is important to make connections between the music that they are playing in the band classroom and the music that they listen to outside of the classroom. Students will understand and appreciate the music being taught much deeper if connections are made to what they already listen to. This approach also helps motivate excitement about band music.

It is important for students to explore and engage in activities that reach beyond just performance skills. A performance-based class must include the comprehensive teaching of music. This should include but not be limited to the teaching of: music history, music culture, music theory, background information of the composer and the composition, and music technology. If students are only taught performance skills, they will never fully understand what the music is about.

A good band program includes singing in the curriculum. Beginning in 5th and 6th grade bands, both singing and playing musical examples be included. This will establish a culture in band that it is all right to sing. Singing, along with playing, will help build a connection between the ear and physically playing the instrument.

Students in the music classroom should learn about cultures from around the world through the study of music. Music is a part of all cultures and can be a unique way for students to learn about different cultures. It is the teacher's responsibility to find music that helps develop this understanding.

Music students also have the unique opportunity to study history in the music classroom. Students not only can learn about the history of the pieces they are studying, but can learn about

the historical events that were taking place when the piece was written. Music can convey the feelings and emotions of the time period in which a piece was written.

Finally, I believe that a music curriculum should center on the skills presented in the National Standards developed by the National Association for Music Education. The National Standards provide a guide to develop an effective curriculum that enables students to become complete musicians. It allows for creativity by the students in a band program and provides clear goals for which the students and teacher to strive.

The analyses used in this paper give the conductor the tools to organize and conduct an effective rehearsal. It helps the teacher/conductor understand the musical elements and background that needs to be taught about a particular piece. In order for the most effective teaching to occur the conductor must be as knowledgeable about the pieces that are taught in the classroom as possible. The analyses help the teacher achieve this.

In selecting, studying and performing the music selected for this paper, it was important to consider my philosophy of music education. Using my philosophy helped ensured the literature and techniques used in rehearsals were reaching my educational goals for the students and the classroom. The literature chosen for this paper reflects my philosophy in many ways. All of the music comes from different cultures giving the students an opportunity to learn about cultures from around the world. All of the pieces have many musical opportunities for learning. *Celtic Hymns and Dances* cycles through many different styles, from slow lyrical sections, to very bouncy, light sections. This gives the ensemble a chance to learn how to appropriately play many different styles. The piece also utilizes a wide variety of dynamic changes and interesting scoring for a unique ensemble experience. *Irish Tune from County Derry* gives the ensemble a chance to express themselves musically, and play in a smaller chamber ensemble setting. This

setting helps teach them how to work within a different group of instruments. *Brasiliana* utilizes very unique rhythms and challenges each individual to be responsible for their part since there is only one player per part.

CHAPTER 3 - Quality Literature Selection

What defines quality literature for the concert band? This question has been asked by many band directors and answered in professional articles and dissertations. The question will never have a concrete answer because the concept relies on a person's interpretation of what quality is. Below are some thoughts on what defines quality literature.

Many studies have been conducted defining what quality literature is. In Jay Gilbert's and Acton Ostling's study they believe that a piece of music has to have ten different characteristics in order to be considered a quality composition. These qualities include:

1. the piece must have form, it must reflect shape and design
2. it must reflect craftsmanship in orchestration
3. it must be sufficiently unpredictable
4. it must be sufficiently unpredictable
5. it must be consistent in quality throughout
6. it must be consistent in style
7. it must reflect ingenuity in its development
8. it must be genuine in idiom, it must reflect musical validity
9. it must have a musical goal that is not completely obvious. ¹

In his article *The Debate on Quality in Band Literature*, Gary Barton states that "the band director must have a passion for the music that is to be taught or the performance of the piece will never be convincing".² It is also important for the ensemble to have a passion for the music

¹ Gilbert, Jay Warren. An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Replication and Update. Northwestern university, 1993, p.

² Barton, Gary. "The Debate on Quality in Band Literature" The National Band Association Journal; Baton Rouge, LA, December 2006, p. 35

selected for study. The ensemble may not display an initial passion for a piece of music, so it is the band director's responsibility to inspire this passion through daily lessons and rehearsals.

The literature studied by an ensemble must have strong ties to the music curriculum. Literature in band is much like the textbook in a math classroom. The curriculum sets up what should be taught and how the content will be taught in order to meet the intended outcomes. The director should choose pieces that lead towards these outcomes. Each piece used in the band classroom must be studied carefully to ensure that it satisfies the goals of the music curriculum. If the piece doesn't then it should not be taught. As Richard Heidel states in his article *Selecting Music*, "music represents the core of curricular materials we use with our students, and the overall quality of their musical experience and education is directly related to the type and quality of the music we select."³

It is also important that directors don't assume a piece of music isn't of high quality just based on its composer. Be careful not to put aside a composer's body of work because you don't like a specific piece or pieces. "Look at each piece as a single product".⁴ Remember, just as band directors can grow and become better educators, composers can grow, and become more proficient composers.

All three of the pieces studied in this paper can be considered quality literature in various ways. *Celtic Hymns and Dances* utilizes many of the characteristics that are outlined in the Gilbert and Ostling study. The composition uses many different themes and styles. This gives the piece a lot of contrast, but not so much that it loses musical character. The piece uses a very

³ Heidel, Richard Mark. "Selecting Music" *The National Band Association Journal*; Baton Rouge, LA, December 2006, p. 24

⁴ Barton, Gary. "The Debate on Quality in Band Literature" *The National Band Association Journal*, p.36

well structured form that is rooted in the practices of the classical and the romantic periods. The composer Eric Ewazen skillfully used all of the instruments of the concert band to bring about appealing colors and textures in the music. His orchestration of instruments playing the melodic and harmonic lines of the music creates inventive sounds that add to the quality of the piece.

Although Ewazen brings back certain sections of the music later in the piece, he does it in a way that is unpredictable and interesting. Finally, Ewazen's composition is very emotionally driven which adds to the musical validity of the composition.

Brasiliana is a high quality piece because it has a very clear form using reoccurring themes that are very clear to identify. Although this is the case, the music is still unpredictable enough to keep the listener's interest. The orchestration of this piece reflects its quality also; it gives students the chance to play within a chamber ensemble setting. It also helps convey the light style of the music. The style of *Brasiliana* is very unique to the repertoire of the concert band. The piece is derived from the music of a small region in Brazil. Students would most likely not be exposed to this style of music if it weren't for this piece. There is not a large amount of literature written by Brazilian composers for the concert band. The piece is very consistent in its quality throughout.

Irish Tune from County Derry has proven itself to be a high quality piece because of the history associated with it during the modern wind band era. It remains a very important piece in the repertoire of modern concert band throughout the 20th century, having been studied, rehearsed and performed by major ensembles throughout the history of the concert band. The piece was originally written by Percy Grainger and arranged for woodwind choir by Frank Erickson. Both of these composers have been highly influential in developing quality literature throughout the 20th century. Although it is based on a simple folk song the melody is

unpredictable in how dynamics and harmony are utilized. The piece is an effective vehicle to teach soft lyrical playing to bands of all skill levels.

Quality Literature defines what is taught in the band room classroom. It is important that each piece presented in the band classroom should be checked by the guideline outlined in this chapter to ensure that students are getting the most out of their music education.

CHAPTER 4 - BRASILIANA

Unit I. Composer – João Guilherme Ripper (b. 1959 -)

João Guilherme Ripper was born in Rio de Janeiro, Brazil in 1959. His education includes his undergraduate and masters degree from the School of Music at the Federal University of Rio de Janeiro, where he studied composition with Ronaldo Mirando and Henrique Morelenbaum and conducting with Roberto Duarte. He completed his master's degree in 1993 with the publication of *Musica Aacre--Uma Nova Proposta* (Sacred Music--a New Proposal). In 1997, Ripper received his doctoral degree at the Catholic University in composition under the instruction of Helmut Braunlich and Emma Garmendia. While at the Catholic University he served as an Assistant Teacher in Orchestration and created a music program in the Connecticut Park Center for the Adult Education Program.⁵ After receiving his doctoral degree, Ripper returned to Brazil where he resumed his duties at the School of Music of the Federal university of Rio de Janeiro. From 1997 to 1999, he served as professor of theory and composition and as the director of the Graduate Music program. From 1999-2003 he served as the Dean of the Music Department.⁶

Ripper is now the Musical Director and Principal Conductor of the Panlanal Chamber Orchestra, in Mato Grosso do Sul, Brazil. The Orchestra is one of the leading ensembles in the region. He is also a member of the Brazilain Academy of Music: an institute that gathers

⁵ Simpson, Andrew Earle. <http://composition.cua.edu/Profiles/>. Nov. 3, 2007

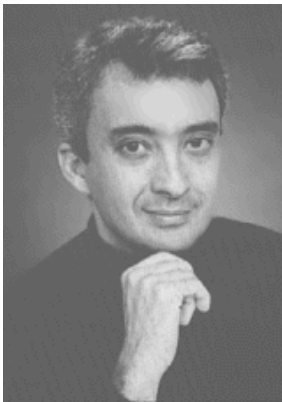
⁶ Ibid

outstanding Brazilian composers, conductors and musicologists to further the cause of music in Brazil.

Ripper's works are well known in Brazil, and throughout the world. He has composed pieces for many different genres, including orchestra, wind ensemble, ballet, keyboard, chamber ensembles, and solo oboe. In 1993, he was the only Latin American composer to participate in the Incontri di Musica Sacra Contemporanea in Rome. For this event he composed a work for tenor and chamber orchestra titled *Confiteor*.⁷ In 2000, the Akron Symphony premiered his symphonic work, *Ambertina Concertante*, which was written for Brazil's 500th anniversary. Also in 2000, his chamber opera *Domitila* was awarded the best chamber work of 2000 by the National Critics Association of Brazil.

Figures and Tables

Figure 4.1 Picture of João Guilherme Ripper



⁷ Ryan, James. www3.uakron.edu/bmca/composers/Ripper/ Last updated: Monday, 12 Oct 98 17:03:3

Table 4.1 List of compositions

Name	Genre	Date Composed
Abertura Concertante	Symphony Orchestra	1999
Academic Variations	Symphonic Band	2006
Augusto Matraga	Opera	1996
Brasiliana	Chamber Winds	1999
Cantata "Under and Open Sky"	Orchestra/Choir	1992
Cantiga and Desafio	Cello Duo	2000
Chamber Symphony for Winds	Chamber Winds	1997
Concertino for Viola	Viola/String Orchestra	1998
Confiteor	mixed ensemble/Tenor	1992
Domitila	Opera	2000
Duo Sonatina	Oboe/Cello	2006
Garden Auction	Soprano/String Orchestra	1989
Improvisation n. 1	Violin, Cello, Piano	1998
In Memoriam Variations	Chamber Orchestra	2001
Kinderszenen Trio	Oboe, Cello, Piano	2001
Latin American Suite	Flute Duo	2000
Matins	Oboe/Strings	1996
Metamorphosis	Violin and Piano	1995
Minimamistic	Clarinet Solo	1991
Pantanal Ouverture	Chamber Orchestra	2003
Pilgrimage	Woodwind Quintet	1987
Psalmus	Symphony Orchestra	2003
Quijote	Cello Solo	2007
Rio São Francisco	Symphony Orchestra	1987
Rio São Francisco	Chamber Orchestra	1996
Terra Brasilis	String Orchestra	1984
The Dark Angel	Opera	2003
Three Ancestral Dances	Violin and Cello	1987
Visions from the Absence	Woodwind Quintet	1993

Table 4.2 Discography of Works

Title	Recording Label	Date Published
Care	Project Tones and Sons	1998
Mist Over the Lake	Crystal Records	2006
Songs of Experience and Innocense	Jeanné Records	2002
Wind Serenade	Wirlwind Music	2000

Unit II. Composition

Brasiliana is the final movement of Ripper's Chamber Symphony for Winds. The Symphony was written for the Catholic University Wind Ensemble in 1996. It is written in three movements: *Agitato*, *Largo*, and *Brasiliana*. The Symphony last approximately 16 minutes long with *Brasiliana* lasting approximately 5 minutes long. The premiere of *Brasiliana* was on April 9, 1997, while the premiere of the entire symphony taking place on November 19, 1997.

The Symphony was written to represent different musical sources in South America. *Brasiliana* draws its inspiration from the rhythms of the Frevo, a Brazilian style of music that originated in the town of Recife in northeastern Brazil. The characteristic Frevo sound in *Brasiliana* is displayed with the frequent use of repeated syncopated rhythms and the use of both duple and triple meter. Also, *Brasiliana* achieves this sound through the use of articulations, switching from smooth lyrical lines to short bouncy rhythms.

Frevo as Larry Crook describes in his book, Brazilian Music, is a highly syncopated instrumental music performed by marching bands that animate hundreds of revelers in the streets of Recife during Carnival.⁸ It is a combination of many different styles of music and dance

⁸ Crook, Larry. Brazilian Music: Northeastern Traditions and the Heartbeat of a Modern Nation. Santa Barbara, California: ABC CLIO, 2005, p. 169

including the Brazilian tango, the quadrille, the gallope, the military two-step and the polka. It is believed the word Frevo was created from the verb “ferver”, meaning to boil.

Frevo is generally played by a brass band, which is comprised of clarinets, alto saxophones, tenor saxophones, trumpets, tubas, drums, tambourine, and maracas. These bands typically perform in clubs and ballrooms during the days of carnival, but can also be found playing outside in carnival parades.

There are a number of different types of Frevo which include the Drowning Frevo, the Coco-nut Frevo, the Gale Frevo and the Ballroom Frevo. The Drowning Frevo is characterized by a series of long, loud notes. The objective of this Frevo is to drown out the sound of nearby rival Frevo bands. The Coco-nut Frevo is made up of short sharp notes in rapid succession. The Gale Frevo contains a lively melody, typically played by the woodwinds. The Ballroom Frevo, a newer form of Frevo, is a mixture of the previously mentioned styles. In this style of Frevo, the woodwinds are typically featured over the brass.

Unit III. Historical Perspective

Adaptations of native dances and folk music are common in the history of compositions for concert band and wind ensemble. Some examples include: *English Dances* by Malcolm Arnold⁹, *Four Norfolk Dances* by Philip Sparke¹⁰, and *Sun Dance* by Frank Ticheli¹¹.

The history of music in Brazil mirrors that of many of the countries in the Western hemisphere who were colonized by European countries. Before the colonization, the native peoples of Brazil had developed their own music, but as Brazil was colonized (mainly by Portugal), a European influence took a hold of the musical culture. Soon the music of the natives

⁹ English Dances, Belwin Music 1951, Grade 4

¹⁰ Four Norfolk Dances, Dehaske Music 2001, Grade 4

¹¹ Sun Dance, Manhattan Beach Music 1997, Grade 4

and Europeans melded together to form new Brazilian forms of music. Also adding to this cultural mix of music was the fact that the Europeans brought slaves from Africa with them when they settled in Brazil. The slaves also brought their own music with them adding to the melting pot of music.

Brasiliiana was inspired by the native Brazilian style of music known as Frevo. To fully understand this style, one must take a look at its elaborate history. The roots of Frevo can be traced back to the late 1800's and early 1900's. It is a combination of two different musical influences. It draws inspiration from both early European band music and a military Afro-Brazilian dance known as capoeira.

The history of bands in Brazil is rooted in the European band tradition. Prior to the 19th Century military bands in colonial Latin America included trumpets, shawms, fifes, and drums. The growth of military bands in Brazil was stunted, though, because the only instruments available in most of Brazil were fifes and drums. This led to the development of fife and drum regiments within the military, providing music for military ceremonies.¹²

Military bands grew rapidly as Brazil moved from a colony to an independent state in 1822. Also, fueling the fire for this rapid development was the advancement of technology in brass and woodwind instrument making in Europe.¹³ Because of these advancements, Brazilian military bands expanded their repertoires to include hymns, marches, light European classical and popular music, and patriotic pieces.¹⁴

In the decades to follow military bands provided the model for creating civic bands throughout Brazil. By the 1840's many municipalities had their own civic bands. Military and

¹² Ibid, p. 174

¹³ Ibid, p. 175

¹⁴ Ibid, p. 178

civilian band became a staple of musical life in Brazil and spread new styles and genres of music throughout the country. These bands provided music education, training, and entertainment that cut across the class and racial lives of the country. Performances by bands became an essential element of community life throughout Brazil. Bands provided an opportunity for Brazilians of all classes and races to interact with each other. This blending of culture is important because it illustrates the changes that were going on in Brazil in the late 19th century.

One of the functions of both the military and civic bands was to perform in parades during Carnival. Bands developed many loyal and partisan followers, who would march alongside the band wherever it went. In reaction to this bandmasters and musicians transformed performance practices and stylistic characteristics of the marches and other musical genres in their repertoires to inspire dancing and audience participation during the parades.¹⁵ One of the styles that emerge from this practice was the Frevo.

The Frevo was developed in the city of Recife in Northeastern Brazil. Much like the rest of Brazil, by the mid to late 19th century the city of Recife had its own military and civic bands. These bands reflected the racial diversity of the cities lower class including former slaves (whom had been freed in 1888), whites of European ancestry, and mulattoes. As has been stated before, groups of loyal followers would attach themselves with bands: in Recife the Capoeira represented this group. The Capoeira were Afro-Brazilians who developed a dance to represent their resistance to the oppressive control and violence of the former Brazilian slave culture. The bands were influenced by the dancers, and soon developed a new style of music called Frevo.

¹⁵ Ibid, p. 185-186

The Frevo became an emblem of the racial and cultural mixture that was emerging as a unifying element of Brazilian identity.¹⁶ In the 1920's and 1930's the Frevo entered Brazil's national consciousness through the country's newly formed recording and broadcast industry.

Unit IV. Technical Considerations

Brasiliana is written for two flutes, two oboes, two Bb clarinets, two bassoons, two horns, two Bb trumpets, two trombones, timpani, snare drum, bass drum, suspended cymbal, triangle, xylophone, maracas, piano, and double bass (or contrabassoon).

The tempo for the piece is marked at a quarter note equals 120 beats per minute (eighth-note equals 240 beats per minute). This tempo is sustained throughout the piece. The piece cycles through many different meters including 7/8, 4/4, 3/4, 2/4, 3/8, 9/8, 6/8, and 5/4, but the eighth note stays constant during these changes. 7/8 meter is prominent, and it is divided in to subdivisions of 2-2-3. The bassoon parts are written in both bass and tenor clef and the first trombone is written in its entirety in tenor clef. The Frevo style is represented with syncopated rhythms that appear throughout the piece. Rhythms are also complicated by quick changes in meter. The melody is very light in characteristic so balance between the melody and harmony is of the utmost importance.

Unit V. Stylistic Considerations

Brasiliana must be played with the energy of the Brazilian Frevo. As with most Latin American pieces, notes that are marked staccato must be played very short and precise. Accents are very important to this style and should be exaggerated. Emphasis should also be given to entrances on the offbeat. The piece is filled with quick shifts from smooth, legato passages to bouncy, staccato passages. All of these considerations will provide a dance-like quality to the

¹⁶ Ibid, p. 170

music that is characteristic of the Brazilian Frevo. Frevo is a mixture of many different styles of music and is unique to only the Northeast region of Brazil. It is important for the conductor to provide recordings of Frevo music to performers to get a true sense of the style they will need to play. The conductor can also refer to other styles associated with Latin America, particularly Salsa.

Unit VI. Musical Elements

Melody:

Four melodic ideas emerge throughout the piece. These ideas are repeated throughout the piece with little variation. The themes are very rhythmic in nature through the use of metric changes and syncopation. The first melody first occurs in measures 9-17 and is played by 1st flute and the 1st clarinet. It is then restated in measures 18-26 by the flutes, oboes, and clarinets. The final occurrence of theme 1 takes place in measures 142-152 and is played by the 1st bassoons, clarinets, and oboe. The second melody is introduced in measures 27-34 and is played by the 1st oboe and the trumpets. The flutes, oboes, and the 1st clarinet in measures 35-41 then repeat the second melody. The third melody first appears in measures 63-80 and is played by the 1st flute and the 1st trumpet. The third melody reappears in measures 125-137 which is performed by the 1st flute, 1st oboe and the 1st clarinet. The flutes and trumpet play the final occurrence of the third melody in measures 153-169. (see figure 4-2)

Harmony:

Two chord progressions are used throughout the piece. The first progression is I⁹ to iv⁹, which is first used in the opening measures of the piece. The second common chord progression is I to ii⁹. Chords used in the piece are very typical of Latin American music. The chords are triadic in nature with added 7th and 9th to give them a “Latin” sound.

Melody 2:



Melody 3:



Melody 4:



Unit VII. Form and Structure

Table 4.3 Form and Structure

<u><i>n</i></u>	<u><i>Sectio</i></u>	<u><i>Me</i></u> <u><i>asure</i></u>	<u><i>Event and Scoring</i></u>
Introduction	1-8		“Frevo” Rhythm introduced in the horns, trumpets and trombones. 5-8 the piano takes over rhythmic activity.
Theme 1	9-17		Theme 1 is introduced in flute 1, and clarinet 1 with counter

		melody in horn 1, and trombone 1.
Theme 1	18-26	Theme 1 is repeated in the flutes, oboes, and clarinets with rhythmic activity in the horns, and trumpets.
Theme 2	27-34	Theme two is introduced and handed off from the trumpets, to oboe 1.
Theme 2	35- 41	Theme two is repeated, this time introduced by flute 1, and then joined by flute 2, the oboes, and clarinet 1.
Transition	42-44	Transition material is provided by the flutes and oboes
Transition	45-56	A second section of transition material is introduced in the brasses, then given to the woodwinds and finished with a strong brass flourish.
Introductory Material Repeated	57-62	The “Frevo” rhythm from the introduction is repeated here in the flute, oboe, and clarinets.
Theme 3	63-80	Theme three is introduced in flute 1 and trumpet 1.
Theme 4	81-96	Theme 4 begins with a syncopated ostinato pattern in the clarinets, and horns, with melody being provided by trumpet 1. This melody is passed on to flute 1 in m.88.
Theme 4	97-104	Theme 4 is repeated with the syncopated ostinato beginning in oboe 1, an the melody in flute 1, then flute 2, back to flute 1, and back to flute 2.
Transition	105-120	Transition using the same syncopated ostinato pattern from theme 4. This material appears in the flutes and the oboes.
Transition	121-124	Building material up to a repeat of theme 3
Theme 3	125-137	Theme 3 is brought back in flute 1, oboe 1, and clarinet 1
Transition	138-141	Rhythmic intense transition material is played in the trumpet, and trombone parts.
Theme 1	142-152	Theme 1 reappears starting in bassoon 1 in m142, with the addition of bassoon 2 in m. 143 and clarinet 1 in m. 145. Oboe 1 and clarinet 2 joins in at m. 147.

Theme 3	153-169	Theme 3 reappears in the flutes and trumpets, with a full ensemble build up in measures 168-169.
Coda	170-178	Begins with a sudden piano, with the ensemble building through the end to a <i>fff</i> . The introductory ‘Frevo’ material is used from m.170-174.

Unit VIII. Suggested Listening

CD supplement to Brazilian Music by Larry Crook. *Freio a Oleo and Brake Oil* by Jose Menezes

CD supplement to Brazilian Music by Larry Crook. - *Rhythmic cadence of the frevo de rua* by Jose Menezes

Mist Over the Lake: Cynthia Kolendo DeAlmeida, Oboe. - *Kindeszenen*

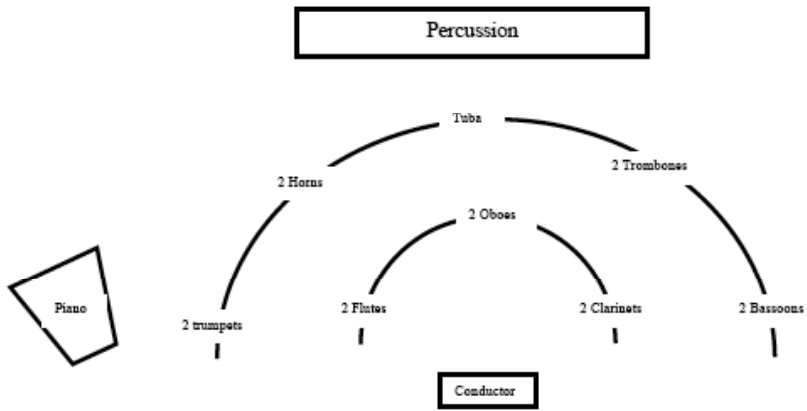
Wind Serenade: The Catholic University of America Chamber Winds. - *Brasiliانا*

Unit IX. Seating Chart and Acoustical Justification

In this set up the woodwinds were placed in the front of the band in order to assist in them being heard over the brass instruments. The piano was set to left front side of the ensemble in order for the whole ensemble to be able to hear it and so it could be heard over the full ensemble. The tuba was place in the middle of the ensemble so the full ensemble could easily hear it in order to have a foundation for balance and pitch. The bassoons and trombones were placed together in because of their similar register. The percussion was placed in the middle of the back of the ensemble in to assist with balance and so the entire ensemble could hear them.

Figure 4.3 Seating Chart

Brasiliana Set Up



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Date: 2-25-08

Ensemble: Symphony Band

Literature: Brasiliana

Time: 4:50pm - 5:20 pm

1. Play a recording of an example of Frevo for the students to give them an idea of the style of the music.
2. Run through the beginning to m. 57.
3. Work on m. 1 through m. 4. Make sure the syncopated entrances are accurate and clean.
4. In m. 5 make sure the transition from 7/8 is clean and clear.
5. In m. 9 make sure the balance between the accompaniment and the melody is good.
6. In m. 16 - 26 make sure the accompaniment is very light and playing staccato.
7. In m. 27 - 38 make sure the meter changes are performed correctly and are being conducted cleanly.
8. In m. 44 make sure the 16th note passages in the upper woodwinds are being played together. Have them accent the first note of every four 16th note groups.
9. In m. 45-54 make sure the triplet pattern is handed off accurately throughout the ensemble.
10. In m55-56 make sure the 16 note passages in the trumpets are handed off between the parts.
11. Run through the beginning to 57 to end the rehearsal.

Evaluation

1. Make sure the pattern reflects the size of the ensemble. It should be much smaller for a chamber ensemble.
2. Don't look down during the prep beat.
3. Make the 7/8 pattern much clearer. Beat three in the pattern is stressing the rebound too much and making an asymmetric pattern. The downbeat needs to be energized not the upbeat.
4. Don't mirror with the left hand on beat three of the 7/8 pattern.
5. The style of the pattern conveys the message that the music is frantic instead of light and bouncy nature of the piece.
6. The conducting improves with a smaller, more relaxed pattern.
7. Make sure the cut-off remain in the style of the piece. Don't just "throw" it away.
8. Control the nervous mannerisms on the podium.
9. There should be less tension in the grip of the baton. Make sure the pointer finger isn't pointing out.

Rehearsal Plan – Rehearsal #2

Date: 3-5-08

Ensemble: Symphony Band

Literature: Brasiliana

Time: 4:50 - 5:20

<ol style="list-style-type: none">1. Start rehearsing the piece at m. 382. In m. 45-54 make sure the pulse is accurate and the meter changes are accurate. Make sure the triplets are handed off between instruments smoothly. Don't let the pulse deviate because of the 2 vs. 3 feel in this section.3. Play through the section 57-80 and make sure the articulations are played correctly. Make sure the character of the music is played very lightly.4. Start in m. 80 having the ensemble play slowly. Listen for accuracy in the 16th note passages in the clarinet, flute, trumpet and bassoon. Stop at m. 105 and go back and rehearse as needed trying to add speed as the section is rehearsed.5. After this section is rehearsed work on m. 105-169. In this section work on dynamic contrast, balance and articulation. Correct any problems as needed. Also, make sure there is accuracy in the meter changes.6. Finish the rehearsal by working on the coda. Make sure that there are clean entrances on the off-beats in m. 170 and make sure that the 7/8 has a consistent eighth-note pulse. Make sure the last two measures are played cleanly and the last note release is together.	<p style="text-align: center;">Evaluation</p> <ol style="list-style-type: none">1. The 7/8 pattern is very confusing because of an emphasis on the upbeat.2. Make sure to give more cues as instruments enter the texture.3. 7/8 is unclear. You are getting to the down-beat about a beat too soon.4. Internalize the pulse.5. Don't slash wit the 4/4 pattern into beat 2. Relax the pattern even more.6. Watch out for the size of the pattern, especially as things don't go as smoothly in the ensemble playing. Don't overcompensate.7. Get your face out of the score.8. Know the meter changes even better - keep a consistent tempo.9. There should be more fluid motion in the pattern10. Relax
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Rehearsal Plan – Rehearsal #3

Date: 3-7-08

Ensemble: Symphony Band

Literature: Brasiliana

Time: 4:05 - 4:50

	Evaluation
<ol style="list-style-type: none">1. Start in m. 80. Work on the 16th note passages in this section, slowing them down for cleanliness in necessary.2. Make sure the 7/8 bar is smooth and clean in m. 120. Make sure the xylophone and clarinet 1 keep the eighth note pulse constant.3. In m. 125 make sure that I am conducting the 7/8 feel correctly coming out of the 4/4 section. In m. 126 make sure the bassoon entrance is clean and can be heard.4. In m. 133 make sure the eighth note remain constant from 7/8 to 6/8 back to 7/8.5. In m. 142 make sure the ensemble begins this section at a <i>p</i> dynamic.6. In m. 145-151 has growth in the dynamics.7. In m. 161 make sure to conduct the 9/8 bar smoothly and that the ensemble accents the first eighth note of the three eighth note groups.8. In m. 170 - end make sure that the dynamics and the meter changes are conducted and performed by the ensemble cleanly.9. In measure 176 make sure to clean up the eighth notes and make sure that conducting gesture is very clear to help out with the cleanliness.10. Make sure that the last note is played with full value and the ensemble grows with the note. Make sure the ensemble releases together.11. Go back to the beginning and clean up the entrance in the very first measure. Make sure the conducting gesture is a true 7/8 measure.	<ol style="list-style-type: none">1. Make sure the prep beat is clearer so the ensemble comes in together.2. Don't let the energy of the ensemble die. Keep the energy in the baton.3. Make sure you get your eyes out of the score.4. Make sure the pattern is ever smaller to reflect the size of the ensemble (chamber ensemble vs. large ensemble).5. When cueing, make sure to face the instrument being cued before the come in rather than just as they are coming in.6. Really work on getting comfortable with the 7/8 measures at the end of the piece. Make sure it doesn't become asymmetrical.7. Make sure any praise given to the ensemble is specific. Address the areas they did well instead of just saying that was good.8. When the full ensemble enters, make sure to look up out of the score.9. Get more comfortable with the meter changes so you can make more eye contact with the band as they occur.10. Address what to do with the left hand when practicing conducting. It is still looking awkward.11. Overall the 7/8 pattern is much clearer.12. Don't make any unnecessary comment about problems that you as a conductor are having. This is a distraction and takes away from the rehearsal.

Rehearsal Plan – Rehearsal #4

Date: 3-10-08

Ensemble: Symphony Band

Literature: Brasiliana

Time: 4:55 - 5:20

<ol style="list-style-type: none">1. Concentrate on starting the piece and make sure to conduct the 7/8 accurately.2. Work on getting through m. 170 to the end. Make sure to conduct the 7/8 accurately and make sure not to hesitate on the downbeat in m. 177 - Make sure to keep the 7/8 consistent.3. In m. 55 and 56 make sure that the 16th notes are connected between the trumpet 1 and trumpet 2 parts. As a conductor make sure to keep the tempo consistent through these measures.4. Make sure that the trombones enter in m. 27-28 with a strong tone and they play these measures accurately.5. Run through m. 80 to m. 105 to give the soloists a chance to play through this section again.6. If there is time run through the whole piece.	<p style="text-align: center;">Evaluation</p> <ol style="list-style-type: none">1. Take the left hand out of the pattern. It is mirroring too much and is becoming distracting.2. Clean up the beginning prep beat for a clearer entrance. Give a double prep beat to clean up the prep beat.3. Don't dance around on the podium. The extra motion becomes distracting.4. Be very comfortable with the meter changes.5. Lead the ensemble - Don't follow.6. Continually work for even more eye contact with the ensemble.7. Make sure that you are not just looking at the left hand side of the ensemble. Look towards the middle and right hand side when not cueing.8. Work on consistency in conducting the last three measures of the piece.9. Don't hesitate on the downbeat of the last note. The ensemble is having to guess where to come in.10. Make sure the last note of the piece is cut-off in the style of the piece. Don't over exaggerate the cut-off.11. Plant your roots - there is too much motions in the lower part of your body.
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Rehearsal Plan – Rehearsal #5

Date: 3-12-08

Ensemble: Symphony Band

Literature: Brasiliana

Time: 4:45 - 5:00

<ol style="list-style-type: none">1. Run through the entire piece.2. Go back and work on any section that may need some last minute cleaning.	<p style="text-align: center;">Evaluation</p> <ol style="list-style-type: none">4. Nice job for the final rehearsal. Transitions were much more comfortable and the conducting was cleaner.5. Make sure the ensemble members understand all of the procedures for concert set up and tear down.6. Stay calm and relaxed for the concert.
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Score Analysis Form Map for Brasiliana

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
Form	Introduction								Theme 1								Theme 1		
Phrase Structure																			
Tempo	♩ = 120 or ♩ = 240																		
Dynamics	<i>mf</i> <	<i>mf</i> <	<i>mf</i> <	<i>f</i>	<i>mf</i>				<i>mf</i>							<i>p</i>		<i>mf</i>	
Meter/Rhythm	7/8			4/4					7/8										
Tonality	<u>E Major</u>																		
Harmonic Motion		<u>E⁹B⁹</u>	<u>E⁹B⁹</u>	<u>E⁹</u>	<u>EM</u>				<u>EM - A⁷</u>										
Orchestration	<u>Full Ensemble</u>			<u>Bsn, Hn, Piano</u>					<u>Fl 1, Cl 1, Hn, Tbn, Piano</u>								<u>Tpt, Tbn, Hn, Piano</u>	<u>All but Perc.</u>	
General Character	<u>Building with Tension</u>				<u>Light and Bouncy</u>														
Means for Expression	Bouncy and light pattern for style. Big breath for clean entrance. Growth in left hand.				Smooth legato pattern. Light and happy facial expression.					Light and bouncy gestures in the right hand. Keeping a light since in the facial expression.								Maintain a light and bouncy feel.	
Conducting Concerns	Clean Prep beat for entrance on +1. Clear 7/8 pattern.				Transition from 7/8 to 4/4. Switch style from bouncy to more legato.					Making a smooth transition from 4/4 back to 7/8.								Cueing the woodwind entrances.	
Rehearsal Considerations	Off beat entrance in beginning. Clean 16 th notes. Clean WW entrances				Transition in meter and in style. Making sure syncopated rhythms are clean.					Making sure the tempo stays steady. Making sure that the melody can be heard. Keeping the ensemble very light despite the <i>mf</i> dynamic marking.								Making sure accomp. stays light.	

Page 2: Score Analysis Form Map for **Brasiliana**

Measure #	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	
Form	Theme 1							Theme 2							Theme 2					
Phrase Structure																				
Tempo	♩ = 120 or ♩ = 240																			
Dynamics							$\text{p} < >$	$\text{p} < >$	$\text{p} < >$	$< >$	$\text{p} < >$	$\text{mf} < >$	$\text{mf} <$							
Meter/Rhythm	7/8							4/4	3/4	4/4			3/4	4/4			3/4	5/4	4/4	
Tonality	<u>E Major</u>							<u>E^b minor</u>		<u>G^b Major</u>			<u>E Major</u>							
Harmonic Motion	<u>EM - A⁷</u>							<u>E^bm</u>	<u>III/I</u>			<u>IV</u>	<u>V</u>		<u>ii</u>	<u>I</u>				
Orchestration	<u>All but Percussion</u>							<u>Hn, Tbn</u>		<u>Tpt, Tbn</u>	<u>Fl, Ob, Bsn, Tba</u>			<u>Ob, Cl, Bsn, Tba</u>	<u>Fl, Cl, Hn, Tbn</u>		<u>Fl, Cl, Bsn</u>	<u>Hn, Tpt, Tbn</u>		
General Character	<u>Light and Bouncy</u>							<u>Flowing</u>							<u>Growing</u>					
Means for Expression	Legato pattern with a bouncy feel to convey the style. The right had should be small and light.							Very smoothing flowing pattern in the right hand. The left hand show the dynamic contrasts throughout the section.							Showing growth in the left hand. Facial expressions convey light style.					
Conducting Concerns	Maintaining the 7/8 pattern. Giving and accurate cut-off in m. 26							To make sure that all of the meter changes are given correctly. Give a gesture of syncopation in m. 29.							Gesture of syncopation for the for the horn entrance. Maintaining clarity in meter changes					
Rehearsal Considerations	Keeping the accompaniment light and bouncy while the melody is smooth and connected.							Make sure that the key changes and meter changes are made accurately.							Keeping tempo through the meter changes. Making sure there is big contrast in dynamics					

Page 3: Score Analysis Form Map for **Brasiliana**

Measure #	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57
Form	Theme 2			Transition 1			Transition 2												Inro Mat.
Phrase Structure																			
Tempo	♩ = 120 or ♩ = 240																		
Dynamics	<	mf <			f	<	mf									f <	f <	ff	mf
Meter/Rhythm	4 4							2 4		3 4		4 4		3 4		7 8		4 4	
Tonality	<u>E^b Major</u>			<u>C[#] Major</u>			<u>A minor</u>												<u>E Major</u>
Harmonic Motion	<u>ii</u>	<u>I</u>					<u>C^{M9}</u>	<u>a¹¹</u>									<u>V of</u>	<u>I</u>	
Orchestration	→	<u>Ob1, Cl, Bsn,</u> <u>Hn, Tpt, Tbn</u>	<u>Fl, Ob, Cl, Bsn</u>			<u>Hn, Tpt, Tbn, Per,</u> <u>Tba, Piano</u>			<u>Fl, Hn, Tpt,</u> <u>Tbn, Xyl</u>		<u>Fl, Cl, Bsn,</u> <u>Hn, Xly</u>		<u>Fl, Ob, Cl,</u> <u>Tbn</u>		<u>Hn, Tbn</u> <u>Ent,</u> <u>Per</u>	<u>Full</u> <u>Ensemble</u>		<u>Bsn, Hn</u> <u>Tpt, Pn</u>	
General Character	<u>Growing</u>			→			<u>Tense and Mysterious</u>					→					<u>Building with anxiety</u>	→	
Means for Expression	Show the growth of the line in the left and right hand maintain a legato pattern. Facial expression shows growing tension.						Facial expression shows the growing tension. The right hand pattern needs to show the legato lines in the melodic instruments.						Larger, smooth pattern in the right hand to show <i>f</i> dynamics.						
Conducting Concerns	Give gesture of syncopation for the accompaniment. Cue the Ob/Cl entrance in m. 40						To give accurate cues and to change meter accurately.						Giving accurate cues for solo entrances. Making sure show the dynamics in the right and left hand.						
Rehearsal Considerations	Make sure the repeated syncopated rhythm is accurate. Make sure balance is correct between accompaniment and melody.						The 16 th note passage in m. 44 needs to be played accurately. Need to make that the entrances are played accurately.						Accurate triplet entrances. Making sure meter changes are accurate. Accurate 16 th note runs in m. 55-56.						

Page 5: Score Analysis Form Map for **Brasiliana**

Measure #	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	
Form	Theme 3			Theme 4									Theme 4							
Phrase Structure																				
Tempo	♩ = 120 or ♩ = 240																			
Dynamics					<i>p</i>	<i>p</i> <		>					<i>p</i> <i>mf</i>				>	<i>p</i> <i>pp</i>	<i>p</i> <	
Meter/Rhythm																				
Tonality	E Major			C minor									A^b Major			C minor				
Harmonic Motion				i	i	chromatic						V	V	I				i⁶		
Orchestration				<u>Bsn, Tbn</u> <u>Per, Pn,</u> <u>Tba</u>			<u>Bsn 2, Hn, Tbn, Per, Pn,</u> <u>Tba, + Tpt 1 + Cl 1</u>			<u>Hn, Tbn, Per, Pn Tba + Fl</u>			<u>Cl, Bsn2, Hn, Tbn, Per, Pn, Tba + Bsn1</u>							
General Character				Galloping, and Bouncy																
Means for Expression				To change the right hand pattern to express the more bouncy style. Make sure facial expression show light galloping style.									Show smooth pattern in the right hand, but with a light and bouncy facial expression.							
Conducting Concerns				Give a gesture of syncopation for off-beat entrances. Make sure the transition from 7/8 to 4/4 is accurate.									Maintain the light feel and balance.							
Rehearsal Considerations				Need to make sure that entrances within the ensemble are accurate. Make sure the 16 th notes have a consistent articulation.									Make sure there is good balance between the accompaniment and the melody which is to be played smoothly. Make sure the Bsn1 part is played accurately.							

Page 7: Score Analysis Form Map for **Brasiliana**

Measure #	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133						
Form	Theme 4 (Developed) →										Theme 3 →						Theme 3								
Phrase Structure																									
Tempo	♩ = 120 ♩ = 240 →																								
Dynamics						<i>f</i>					<i>mf</i>														
Meter/Rhythm						7/8					4/4					7/8					6/8				
Tonality	E Major →																								
Harmonic Motion	<u>v^{M9}</u>		Chromatic →																						
Orchestration						+Xyl					Fl, Ob, Cl, Bsn, Xyl					Fl, Ob, Cl, Bsn, Tbn 2, Per, Tba					Fl, Ob, Cl, Bsn, Hn Tbn1, Per, Tba				
General Character	Happy →					Dance – like →																			
Means for Expression	Maintain the happy facial expression with a light pattern in the right hand. Left hand needs to convey the dynamic change from <i>f</i> to <i>mf</i> .										The expression conveyed by the conductor needs to be light and bouncy: both in the facial expression and in the right hand pattern.						Maintain expressive gestures.								
Conducting Concerns	Making sure that the 7/8 bar is performed accurately. Also, a change in the pattern needs to reflect the accents that are written in m. 120.										Make sure that the change of style to a more smooth pattern is makes.						Make sure the 6/8 is performed.								
Rehearsal Considerations	The ensemble needs to perform the accents in m. 120 accurately and entrances with syncopated rhythms need to be performed accurately.										The ensemble needs to play the 7/8 section accurately. Make sure there is a clear difference in articulation between legato and staccato passages.						Accuracy is important								

Page 8: Score Analysis Form Map for **Brasiliana**

Measure #	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152					
Form	Theme 3 →				Transition				Theme 1 →															
Phrase Structure																								
Tempo	♩ = 120 or ♩ = 240 →																							
Dynamics					<i>mf</i>				<i>subp</i>			<i>p</i>	∧	<i>mf</i>	∧	<i>f</i>		<i>f</i>	<					
Meter/Rhythm	7/8				4/4				7/8															
Tonality	E Major →								G Major →															
Harmonic Motion					<u>Chromatic Modulation</u>				<u>I - IV</u>				<u>I - ii⁹</u> →											
Orchestration	<u>Full Ens.</u> <u>but Pn</u>		<u>Fl, Ob, Cl, Bsn, Hn.</u> <u>Tbn, Per, Tba + Tpt</u>		<u>Fl 1, Cl 1.</u> <u>Per, Tba</u>		<u>Tbn.</u> <u>Tbn.</u> <u>Tpt.</u>		<u>Bs, Hn.</u> <u>Tbn.</u> <u>Tpt, Per</u>		<u>Bsn, Hn.</u> <u>Per, Tba</u>		<u>Fl, Ob2, Cl 1, Bsn, Hn, Pn, Tba, Per</u> <u>+Ob1</u>				<u>Full Ens.</u>							
General Character	<u>Dance - Like</u> →								<u>Very Light</u> →												<u>Build</u>			
Means for Expression	→				Express bounciness in the face and the right hand pattern				Facial expression should be very light. The pattern is light and very small, growing with the dynamics. . The left hand helps reinforce the need for dynamic changes.															
Conducting Concerns	→				During the transition the style change needs to be shown.				The sudden <i>p</i> in m. 142 needs to be shown. The growth of the dynamics also needs to be clearly shown. The change in meter from 7/8 to 4/4 needs to be clearly shown.															
Rehearsal Considerations	→				Make sure the syncopated rhythms are played accurately.				The ensemble needs to become suddenly soft and very light in this section. The transition from the previous section needs to be smooth. The ensemble also needs to follow the dynamic changes very closely.															

Page 9: Score Analysis Form Map for **Brasiliانا**

Measure #	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171
Form	Theme 3											Theme 3					Coda		
Phrase Structure																			
Tempo	♩ = 120 or ♩ = 240																		
Dynamics													sub p <						
Meter/Rhythm	7/8								9/8		7/8								
Tonality	<u>G Major</u>											<u>C Major</u>					<u>G Tritone</u>		
Harmonic Motion	<u>I - ii⁹</u>								<u>I - V/V</u>					<u>Tritone</u>					
Orchestration	<u>Full Ensemble but Piano</u>								<u>Fl, Ob, Cl Bsn, Tpt, Tbn, Per Tba</u>					<u>Full Ensemble but Piano</u>		<u>Bsn, Per, Tbn, Tba, Hn, Tpt</u>			
General Character	<u>Growing and Triumphant</u>																	<u>Mysterious</u>	
Means for Expression	The right and the left hand need to show the growth in the dynamics. The facial expression needs to convey the triumphant feeling of this section.											A smooth, but bouncy pattern in the right hand is important.					Show <i>sub. p</i> in the right /left hand		
Conducting Concerns	The meter changes in this section need to be performed accurately. The cut-offs in this section need to be shown very clearly for the whole ensemble.											Show the ensemble the points of release and make sure that the transition back into 7/8 is smooth.					Show <i>sub. p</i> in the right /left hand		
Rehearsal Considerations	The balance of the ensemble is very important with the full ensemble playing, making sure the melody can be heard. Make sure the ensemble is exaggerating all articulation marks.											Make sure the syncopated rhythms are performed accurately.					Make sure <i>sub. p</i> is performed		

Page 10: Score Analysis Form Map for **Brasiliana**

Measure #	172	173	174	175	176	177	178
Form	Coda →						
Phrase Structure							
Tempo	♩ = 120 or ♩ = 240 →						
Dynamics	<i>mf</i> <	<i>f</i> <	<i>fff</i>			<i>sfz</i>	
Meter/Rhythm			4 4	7 8			
Tonality	<u>G Tritone</u> →				<u>G Major</u>		
Harmonic Motion	<u>Tritone</u> →				<u>I</u> →		
Orchestration	→	<u>Full</u> <u>-Pn.</u>	<u>Full Ensemble</u>		<u>Cl.Bsn.Hn.</u> <u>Tbn.Per.Pn.Tba</u>		
General Character	<u>Growing</u>		<u>Bombastic and Strong</u> →				
Means for Expression	A very strong pattern in the right hand is given with confidence in the facial expression.						
Conducting Concerns	The syncopation and changes in the meter from 7/8 to 4/4 back to 7/8. Make sure the last note is cut off clearly.						
Rehearsal Considerations	The transitions through the meter changes need to be played accurately. The rhythms in m. 172 and 173 need to be performed accurately.						

CHAPTER 5 - IRISH TUNE FROM COUNTY DERRY

Unit I. Composer

Percy Grainger (1882-1961)

Adapted for Woodwind Choir by:

Frank Erickson (1923-1996)

Percy Grainger was born in Melbourne, Australia on July 8, 1882. His mother was highly influential in his development as a musician by giving him lessons on piano at a young age. At the age of ten, he began his first formal studies on piano and his talent on the piano gave him the chance to study in Europe. By the time he was eighteen he had given recitals on three continents and was recognized as an authority on the interpretation of Bach. In his travels, he became friends with Edvard Grieg, and was chosen by Grieg to perform his *Concerto in A* in 1907. This performance won Grainger great acclaim.¹⁷

Under Grieg's influence, Grainger began to collect folksongs from Britain, Ireland, and Australia using a phonograph. Many of his compositions were adaptations of the folksongs in which he collected. Examples of these compositions written for wind band include: *Lincolnshire Posy*, *Irish Tune from County Derry* and *Shepherd's Hey*. Grainger wrote over 33 arrangements and adaptations for the wind band.¹⁸

After time spent as a bandsman in the army (where he developed his love for the saxophone) he moved to America. He died on February 20, 1961 in White Plains, New York.¹⁹

¹⁷ Rehrig, William H. "Grainger" *The Heritage Encyclopedia of Band Music*. Westerville, OH: Integrity Press, 1991, p. 297

¹⁸ Ibid

¹⁹ Blocher, Larry. "Irish Tune From County Derry", *Teaching Music Through Performance in Band*. Richard Miles, ed, 1997, p. 255.

Frank Erickson was born in Spokane, Washington on September 1, 1923. As a boy, he started playing piano at the age of eight and trumpet at the age of 10. In high school he wrote his first band piece, The Fall of Evening. During World War II, he joined the U.S. Army Air Corps and worked both as a weather forecaster and as an arranger for the Army Bands. After the War, he worked as a dance band arranger and studied composition with Mario Castelnuovo-Tedesco. In 1948 he continued his formal education by enrolling at the University of Southern California where he studied composition with Halsey Stevens and arranged music for the USC Band. While at USC he earned both his bachelor's degree, in 1950, and his master's degree, in 1951. After graduation, his jobs included teaching at UCLA, and at San Jose State College. He also worked as an editor for several music publishers including Bourne, Belwin, Hansen, Alfred, and G. Shirmer. In 1970 he organized the Summit Publications Company, and in 1995 he established his own publishing Company, Frank Erickson (Oceanside) Publications. On October 21, 1996, he passed away in Oceanside, California.²⁰

During his lifetime, Frank Erickson wrote more than 250 compositions and arrangements for band, with 153 of them being published.²¹

²⁰ Rehrig, William H. "Erickson, Frank" The Heritage Encyclopedia of Band Music. Westerville, OH: Integrity Press, 1991, p. 221

²¹ Ibid.

Figures and Tables

Figure 5.1 Picture of Frank Erickson and Percy Grainger



Table 5.1 List of compositions

Name	Genre	Publisher	Difficulty	Date Published
A Percy Grainger Suite	Concert Band	Frank Erickson Pub.	Medium Easy	1996
Air for Band	Concert Band	Bourne Co.	Easy	1956
Aria Cantabile	Concert Band	Alfred	Medium Easy	1990
Ballad for Peace	Concert Band	Frank Erickson Pub.	Easy	1995
Balladair	Concert Band	Bourne Co	Easy	1958
Barcarolle	Concert Band	Alfred	Medium	1992
Black Canyon of the Gunnison	Concert Band	Bourne Co.	Medium	1954
Blue Ridge Overture	Concert Band	Alfred	Medium Easy	1976
Castles and Kings	Concert Band	Belwin	Easy	1978
Cathedral	Concert Band	Summit Publications	Medium Easy	1974
Chorale for Band	Concert Band	Carl Fischer	Medium Easy	1963
Chroma	Concert Band	Summit Publications	Medium Easy	1970
Concertino for Trumpet and Band	Concert Band	Carl Fisher	Medium	1964
Dorian Festival	Concert Band	Summit Publications	Easy	1974
Elegia	Concert Band	Frank Erickson Pub.	Easy	1997
Fanfare for a Festival	Concert Band	Alfred Publishing	Medium	1993

Festive Winds	Concert Band	Summit Publications	Medium	1972
First Symphony for Band	Concert Band	Bourne Co.	Medium	1961
Glenwood Overture	Concert Band	Summit Publications	Medium Easy	1974
Golden Mountain	Concert Band	Frank Erickson Pub.	Medium Easy	1997
Heart of Amercia	Concert Band	Summit Publications	Medium	1972
Irish Folk Song Suite	Concert Band	Bourne Co.	Medium	1952
Irish Tune from County Derry	Woodwind Choir	G. Schirmer	Medium Easy	1970
Lyric Overture	Concert Band	Summit Publications	Medium	1973
Norwegian Folk Song Suite	Concert Band	Bourne Co	Easy	1953
Overture Capriccioso	Concert Band	Summit Publications	Medium	1971
Overture Jubiloso	Concert Band	Alfred	Medium	1978
Reverence for Life	Concert Band	Frank Erickson Pub.	Medium	1995
Rhythm of the Winds	Concert Band	Alfred/Belwin	Medium Easy	1964
Royal Fireworks Music	Concert Band	Frank Erickson Pub.	Medium	1997
Salvation is Created	Concert Band	Southern Music	Medium Easy	1992
Saturnallia	Concert Band	G. Shirmer	Medium	1967
Shadow of the Condor	Concert Band	Frank Erickson Pub.	Medium Easy	1995
Soliloquy	Concert Band	Bourne Co.	Medium Easy	1958
Sonatina for Band	Concert Band	Alfred	Medium Easy	1962
Spoon River Variations	Concert Band	Frank Erickson Pub.	Medium	1995
Suite of Early Marches	Concert Band	Summit Publications	Medium	1972
Toccata for Band	Concert Band	Bourne Co	Medium	1957
Volga Variations	Concert Band	Frank Erickson Pub.	Medium Easy	1997

Table 5.2 Discography of Works

Title	Recording Label	Numerical Code	Date Published
2001 Belwin Symponic Band	Belwin	PP2445	2001
Frank Erickson Band Classics	Walking Frog	WFR245	1995
Frank Erickson Band Classics II	Walking Frog	WFR479	1995
New Music By Frank Erickson	Frank Erickson Publications	No Code	1997
Progressions	Mark Masters	B0012XKZ9K	2006
Symphonic Band Series	Belwin	CATCD94-4	1994
Young Band Repertoire Project	Institute for Music Research	MCD-2160	1995

Unit II. Composition

Frank Erickson's adaptation of Irish Tune from County Derry is written for Woodwind Choir which includes: two 1st flutes, two 2nd flutes, 1st and 2nd oboe, 1st and second bassoon, E^b Clarinet, two 1st clarinets, two 2nd clarinets, two 3rd clarinets, E^b alto clarinet, B^b Bass Clarinet, E^b Contrabass clarinet, BB^b Contrabass clarinet, 1st and 2nd Alto Saxophone, Tenor Saxophone, and Baritone Saxophone.

This arrangement was originally published by G. Schirmer Company in 1970. This adaptation of *Irish Tune from County Derry* varies with the original arrangement by Percy Grainger in many ways. The variations are not seen in the melody or the harmony, but in the way the music is notated and interpreted. One of the most apparent changes is that the original is written with a tempo marking of a quarter note equals 80 beats per minute, whereas Erickson notated the piece as the eighth-note receives the beat at the tempo of between 72 and 104 beats per minute. This is much slower than the original tempo marking. Another change is that Erickson chooses to alternate between standard Italian musical marking and Grainger's typical

common man marking. For example, at the beginning Grainger states “to the fore, very feelingly,” where as Erickson writes “Slowish (Tempo Rubato)”

Grainger²²er gives the musicians and conductor room for personal interpretation of the score, but Erickson has written more of a road map to how the score should be interpreted. Erickson writes many more dynamic and tempo variations into the score than Grainger did. For example, in the seventh measure, in Erickson’s score has a ritardando and a fermata written in. These do not appear in Grainger’s original score.

Unit III. Historical Perspective

The piece has been published under several different titles including *Londonderry Air*, *Danny Boy*, and *Irish Tune from County Derry*. The origin of the original piece later named *Irish Tune from County Derry* is very difficult to track down. Research shows that the piece may have been first known as *The Young Man’s Dream* which was first played by a one-hundred year old harpist named Denis O’Hapsey in 1795 or 1796 for a traditional music collector named Edward Bunting.²³

What is known about the piece is that it was first published in 1855 in a book by Dr. George Petrie entitled The Ancient Music of Ireland. George Petrie was the president of The Society for the Preservation and Publication of the Melodies of Ireland, which was founded in Dublin, Ireland in 1851. Irish Tune was not given a name by Petrie in The Ancient Music of Ireland, but listed as a song in a category of ‘Anonymous Airs’.²⁴

²² Erickson, Frank. Irish Tune from County Derry, Milwaukee, WI: G Schirmer, Inc, 1970, p. 2

²³ Audley, Brian. “The Londonderry Air: facts and fiction.” <http://web.archive.org/web/20050930170319/http://pages.britishlibrary.net/londonderryair/>. Brian Audley, 2002

²⁴ Ibid.

Before its publication by George Petrie, Jane Ross of Limavady, County Derry of Northern Ireland, collected the air. Jane's older brother William, and sister, Theodosia, also collected traditional music. By the account of Jane Ross' great nephew, William Manning, the tune was first heard by William Ross who told Jane about it and whistled it to her. William said that he heard it played on a fiddle as he passed a mountain cabin. Jane then made a long drive from Limavady and found a very old man from whom she learned the tune. Jane Ross collected many traditional songs and later sent them George Petrie for their preservation and publication.²⁵

The piece was published under the name *Londonderry Air* in 1894 when it accompanied a song titled *Irish Love Song* written by Katherine Hinkson in a book called Irish Song Book. The tune became a popular success after Fred Weatherly, an English poet, merged it with his poem, *Danny Boy* in 1912. The tune also found its way into choir books of St. Patrick's cathedral in Dublin as the hymn *O Strength and Stay*, and became adopted by the Royal Inniskilling Fusiliers as the regiment's premier slow march.²⁶

The tune also found its way to the compositional skill of Percy Grainger who was fascinated with the use of the folksongs as a basis for his compositions because of the rhythmic dependence they have on the individual singers that perform them and their strong melodic content.²⁷

Percy Grainger originally arranged the melody for choir in 1902, and later for piano in 1911. The original choral setting used no lyrics, but was performed using nonsense syllables.²⁸

²⁵ Ibid

²⁶ Ibid

²⁷ Blocher, Larry, Ray Cramer, Eugene Corporon, Tim Lautzenheiser, Edward Lisk, Richard Miles. "Irish Tune From County Derry", Teaching Music Through Performance in Band, ed. Richard Miles. Chicago: GIA Publications, 1997, p. 255

²⁸ Mellers, Wilfrid. Percy Grainger. Oxford, New York, 1992, p. 72

The wind band version of the piece was originally written in 1917 after Grainger composed his first two wind band pieces, *Hill Song 1* and *Hill Song 2*. At the time of the composition of *Irish Tune from County Derry*, only Gustav Holst and Ralph Vaughan Williams had written for the modern wind band. Both Holst and Vaughan Williams had also based their pieces on folk songs. This fact is strengthened by Thomas Slattery statement that, “Richard Franko Goldman believes Grainger’s *Irish Tune*, *Gumsucker’s March*, *Shepherd’s Hey*, and *Molly on the Shore* comprise the first interesting body of band literature, after the Holst Suites of 1909-1911”.²⁹

Unit IV. Technical Considerations

The challenge in this piece lies within its long sustained lines and its emphasis on smooth lyrical playing. Intonation and quality tone are of the utmost importance throughout the piece. Also, Players must be able to play both in tune and in tone in their lower dynamic ranges.

The piece is in F major throughout. The flutes are required to play in their lower register during the first 24 measures of the piece, reaching down to C below the staff. The other instruments in this arrangement are not required to go beyond their comfortable ranges.

Unit V. Stylistic Considerations

This piece requires sustained lyrical playing throughout. Phrases must be sustained and must grow and diminish with the melodic line. The ability to play rubato is also important. The melody must always be heard, but as with many of Grainger’s pieces, countermelodies sometimes grow to the forefront.

²⁹ Mellers, Wilfrid. Percy Grainger, p.91

Unit VI. Musical Elements

Melody: The melody is smooth and flowing. It is written in the key of F major throughout, and does not use chromatic alterations. Very little accidentals are used in the piece at all. The melody moves mostly in stepwise motion, with the largest leap being that of a minor sixth, which only occurs on two occasions.

Harmony: The harmony is not complex in order to emphasize the melody. A considerable amount of counterpoint, and suspensions are used throughout to create tension and release. A clear example of how counterpoint enhances the harmony of the piece can be seen in measure 15. In this measure, the cadence of the phrase is delayed with the use of moving eighth-notes in the clarinets, alto, and tenor saxophones, and is the suspended note written in the 2nd clarinet. The measure develops tension, which is then released with the cadence in measure 16.

Rhythm: The rhythm is simple throughout with no duration shorter than an eighth note in length. Complexity is added to the rhythm through the use of syncopation and suspensions. To achieve syncopation the use of the half-note tied to an eighth-note occurs many times throughout including measure 4, and 20. An example of a suspension that adds to the rhythmic complexity of the piece occurs between measures 30 and 31. The suspension is achieved by tying two eighth-notes to each other across the barline and is played by the 1st clarinet and the 1st alto saxophone.

Timbre: This arrangement mostly uses two-part and three-part writing. The piece is performed one to each part. Erickson arranged in a way that the piece can be performed without the E^b alto clarinet, and the contrabass clarinets. The flutes are scored in a very low register, giving the melody a darker sound.

Unit VII. Form and Structure

Table 5.3 Form and Structure

<u><i>n</i></u>	<u><i>Section</i></u>	<u><i>Meter</i></u>	<u><i>Event and Scoring</i></u>
Verse 1a	A,	m. 1-8	Melody is in the Bassons, Tenor Sax and Bari Sax. Countermelody is in all of the clarinets.
Verse 1b	A,	m. 8-16	Melody is in the Flutes, 1 st Clarinet, the Alto Saxophones, and the Tenor Saxophone. Harmony is provided by the Bassons, Bass Clarinet, and Bari Saxophone. A separate harmonic line is played by the Eb Clarinet, and Clarinets 2 and 3.
Verse 2a	A',	m. 16-24	Melody in Flutes and the 1 st oboe. Harmony is provided by the 2 nd bassoon and the bass clarinet. A counter melody is provided by the 3 rd clarinet, 1 st bassoon and is joined by the 1 st alto sax in m. 18. In m. 21 the Eb clarinet and 1 st clarinet join in with a separate counter melody. Also, the Tenor and Bari Saxophone join the harmony.
Verse 2b	A',	m. 24-32	Flutes, Oboes, and Eb Clarinet have the melody. The harmony is supplied by the Bassoons, Bass Clarinets, and Bari Saxophone. A countermelody is provided by the Clarinets, Alto Saxophones and the Tenor Saxophone. In measure 29 the melody switches to the Flutes, Oboes, Eb Clarinet.

Unit VIII. Suggested Listening

A Percy Grainger Celebration - Irish Tune from County Derry

Belwin Symphonic Band Series - Rhythm of the Winds, Volga Variations

British Music for Concert Band - Irish Tune from County Derry

Depaul Wind Faculty: Live in Concert - Irish Tune from County Derry

Composers Collection: The North Texas University Wind Symphony - Irish Tune from County Derry

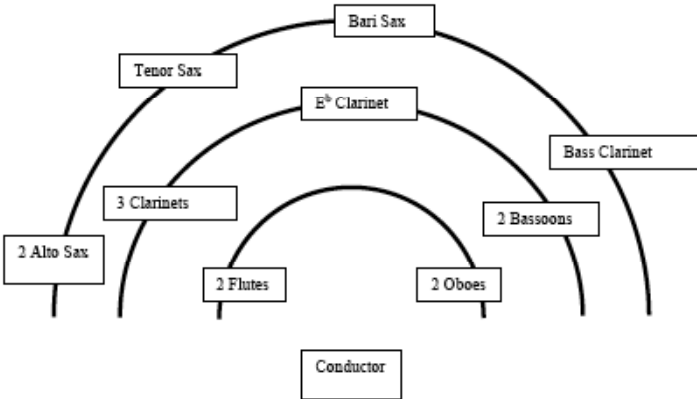
Country Gardens - *Irish Tune from County Derry*
Frank Erickson Band Classics - The Virginia Wind Symphony
Frank Erickson Band Classics II - The Virginia Wind Symphony
In Concert - The Cincinnati College Conservatory Wind Symphony - *Irish Tune from County Derry*
IUPU Bands of 2005 - *Irish Tune from County Derry*
Music for Concert Band Vol. 1 - *Irish Tune from County Derry*
Music for Winds and Percussion Vol. 4 - *Air for Band*
New Music by Frank Erickson
Recollections: The North Texas University Wind Symphony - *Irish Tune from County Derry*
Teaching Music through Band Performance Vol. 1 - *Air for Band, Toccata for Band*
Teaching Music Through Performance in Band Vol. 4 - *Black Canyon of the Gunnison*
Teaching Music Through Performing Marches - *Citadel*
Teaching Music Through Performance in Band Vol 5 grades 2-3 - *Blue Ridge Overture, Norwegian Folk Song Suite*
The Music of Percy Grainger, Vol. 1 - *Irish Tune from County Derry*

Unit IX. Seating Chart and Acoustical Justification

The oboes and flutes were placed in the front of the ensemble so they could be heard easily. The bassoons and bass clarinet were placed on the right hand side of the ensemble in order to have a good bass foundation that could be heard easily. The saxophones were placed in the back of the ensemble because of their stronger sound compared to the rest of the ensemble.

Figure 5.2 Seating Chart

**IRISH TUNE FROM COUNTY DERRY
SET UP**



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Date: 3-3-08

Ensemble: Symphony Band Woodwinds

Literature: Irish Tune from County Derry

Time: 4:50 - 5:20

1. Rehearsal will start with a run through of the piece. Make sure to tell the students that we will not be holding the fermatas in m. 7 and m. 13, but they will be treated as tenuto markings.
2. Make sure the entrance at the beginning of the piece is clean.
3. In m. 5 make sure that it is not dragged and the dynamics are played well.
4. Make sure that the tempo changes are accurate in m. 6 - 7.
5. In m. 15-16 make sure the tempo changes are performed well and the pick up notes into m. 17 don't drag.
6. In m. 21 practice having the ensemble gradually crescendo until they reach m. 22 and 23 where they diminuendo.
7. In m. 25 make sure the poco sostenuto is performed well and that the ensemble goes right back into the a tempo.
8. In m. 29 make sure the poco sostenuto is performed well and that the ensemble goes right back into the a tempo. Make sure the ensemble also performs the large crescendo into m. 29.
9. Go back to m. 21 and make sure the ensemble understands how the subdivided measures will be performed .

Evaluation

1. Make sure you give the ensemble a big breath to help with the initial entrance.
2. Make sure the prep beat is in the style of the piece, making sure the pattern is small to reflect the *p* dynamic.
3. The pattern is stylistic very good. The smoothness of the pattern helps convey the lyrical style of the piece.
4. Help the ensemble with cut-offs more in order to insure clean releases.
5. Be clearer with the sub-divided pick-up notes.
6. Do a better job with eye contact - look up.
7. Add even more musicality in the conducting and performance - stretch the melodic line even more.
8. Make sure you know what you want to do with the left hand.
9. Good clear instructions
10. Make sure not to turn the upper body when conducting the sub-divided pick up notes.

Rehearsal Plan – Rehearsal #2

Date: 3-7-08

Ensemble: Symphony Band Woodwinds

Literature: Irish Tune from County Derry

Time: 4:50 - 5:20

Title	Evaluation
<ol style="list-style-type: none">1. Start rehearsal with the pickups into m. 21 and play to the end. Check to make sure that the poco rit. in m. 23, the poco sost. in m. 24 and the poco sost. in m. 28 are played accurately and conducted clearly. Also, listen for the wide range of dynamic contrast in this section. Repeat as needed to clean up this section.2. Go back to the beginning of the piece and work from the beginning to m. 8. Work on the first major for clarity and a clean first attack. In m. 7 make sure the rit. is played accurately and that the ensemble performs the dim. In m. 8 make sure the half note is cut off together on beat 3 and everyone enters cleanly on the and of beat 3. Repeat as seen necessary to clean up this section.3. Work from m. 9 - 20. Make sure the dynamic contrast is made in m. 14. In m. 15 make sure the molto rit. is performed and conducted cleanly. Make sure the ensemble plays very softly on the pickups to m. 17.4. Run through the entire piece to review everything that was work on during the rehearsal.	<ol style="list-style-type: none">1. Make more eye contact with the ensemble.2. Listen closely to the intonation problems and work to correct them more.3. Listen closely to the releases of the ensemble and make sure they are together.4. Don't let the pattern get too big and the end of the piece. Make sure the pattern is small on the last notes to reflect the dynamics.5. Work for more variety in the pattern size to reflect the dynamics.6. The pattern does become a little too big for the size of the ensemble.7. The pacing of the rehearsal was good. Comments were given quickly and were constructive.

Rehearsal Plan – Rehearsal #3

Date: 3-12-08

Ensemble: Symphony Band Woodwinds

Literature: Irish Tune from County Derry

Time: 4:15 - 4:30

<ol style="list-style-type: none">1. Run through the entire piece.2. Go back and work on any section that may need some last minute cleaning.3. Allow time to switch set ups for the other chamber ensemble pieces.	<p style="text-align: center;">Evaluation</p> <ol style="list-style-type: none">1. Good job overall. The pattern still needs to remain compact for the size of the ensemble.2. Make sure the last note is given very clearly. There were a few problems with early entrances. Remind performers before the concert how this will be conducted.3. Make sure the ensemble knows the procedures for entering and exiting the stage during the concert.4. Relax and have fun.
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Score Analysis Form Map for Irish Tune from County Derry

Measure #	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
Form	A A'																			
Phrase Structure																				
Tempo	Tempo Rubato e = 72 and 104							rit.	a tempo					...	molto rit	in time				
Dynamics	pp mf				p <	mf <> <		dim.	p <	mf <				mf	> p			p		
Meter/Rhythm	4 4																			
Tonality	F major																			
Harmonic Motion		I V ⁷	ii I	I	V ⁷	I									V	I				
Orchestration	<u>Bsn, B^bCl, BCl, As, Ts, Bs</u>				<u>All but Obs, E^bCl, As.</u>			<u>Bsn, All Cl, Ts, Bs</u>		<u>Full Ensemble but Oboes</u>							<u>Fl, Ob, Bsn, All Cl, As</u>			
General Character	<u>Very light and song like</u>							<u>Growing</u>					<u>Suddenly Soft</u>	<u>Tenderly</u>						
Means for Expression	Approach to podium shows style of piece. Breath/Prep Beat		Smooth, small, relaxed pattern in the right hand.			Calm facial expression. Pattern size.		A slightly larger pattern to show <i>f</i> in the melody.					Varying pattern size for dynamic contrast. Facial expression showing the diminishing of the line.							
Conducting Concerns	Clear prep. Clear tempo		A clear rubato tempo in the slow tempo.			accurate tempo changes		Keeping the pattern small in order to convey light nature of the piece.					Showing accurate dynamics contrast and showing accuracy in rit. and a tempo.							
Rehearsal Considerations	accurate pick-up note Clean entrance		Balance between the melody in Bsn/Saxes and the rest of the ensemble.			Making sure Ens. Doesn't drag.		Accurate releases off of tied notes. Sustained soft texture in harmony. Ensemble intonation.					Making sure the ensemble doesn't drag after the rit. A clean and clear entrance in the pick ups to m. 17.							

Page 2: Score Analysis Form Map for **Irish Tune from County Derry**

Measure #	19	20	21	22	23	24	25	26	27	28	29	30	31	32				
Form	A' →																	
Phrase Structure																		
Tempo	♩ = 72 - 104		slightly faster		poco rit.		poco sus		a tempo →			poco sus		a tempo		molto rit.	linger	• •
Dynamics		<i>mp</i> <i>pp</i>	<	>	<i>pp</i>	<i>f</i>					<	<i>ff</i>	<i>dim</i>		<i>pp</i> <i>ppp</i>			
Meter/Rhythm	4 4																	
Tonality	F major →																	
Harmonic Motion															V	I		
Orchestration	→	<u>All but Oboe 2</u>				<u>Full Ensemble</u>												
General Character	<u>Tenderly</u>				<u>Climatic</u>				<u>Gradually diminishing to the end</u>									
Means for Expression	Small pattern increasing and decreasing with dynamics. Pushing the tempo slightly in m. 21				Facial expressions show growth and diminishing of dynamics. Right and left hand gives the tempo fluctuation.				Showing contrast with dynamics and tempo changes in right and left hand									
Conducting Concerns	Making sure the pattern is very light and small.				Making sure that the many tempo and dynamic changes are clear to the ensemble. Cut-off and cres. in m. 24. Big growth and tenuto in m. 29.				Making sure I am clear with Dynamics and tempo changes									
Rehearsal Considerations	Keeping the full ensemble soft, and not dragging.				Making sure the ensemble uses the full range of dynamic contrast. To make sure the ensemble accurately and cleanly plays all tempo changes				Making sure the ensemble plays the wide dynamic changes.									

CHAPTER 6 - CELTIC HYMNS AND DANCES

Unit I. Composer

Eric Ewazen (1954 -)

Eric Ewazen was born in Cleveland, Ohio, on March 1, 1954. Ewazen was exposed to music throughout his childhood because both his mother and father had a love for music. His mother was an amateur euphonium player. His father played the harmonica and had a fondness for Eastern European folksongs, due to his Ukrainian heritage.

Ewazen began taking piano lessons at the age of five. He showed his propensity to compose music even at this early age by “sitting at the piano for hours on end playing all the black notes of the piano and marveling at what beautiful music they made, and how the neighbors would come by later and ask who the pianist was that they had been hearing?”³⁰

In the fifth grade he began playing the violin, switching to the cello in the seventh grade. Then in high school he was the piano accompanist for the high school choir and played the double bass in the high school wind ensemble. He also began to seriously compose in high school by studying composition with Dr. Walter Winzenburger, and completing several pieces for school band and a rock musical about the Vietnam War which was performed by his school.

After high school he went on to study composition at the Eastman School of Music. While at Eastman he studied with Samuel Adler, Joseph Schwantner, and Eugene Kurtz. He graduated from Eastman in 1976 with a Bachelor's of Music. After graduation he pursued graduate studies at the Juilliard School, earning his master's degree and his doctorate degree in

³⁰ Smith, Thomas Rodgers, The Use of the trumpet in Selected Chamber Works of Eric Ewazen, The University of Texas at Austin, 2001, p. 5

composition. His principle teacher while at Julliard was Milton Babbit. Babbit was one of the most influential composers and teacher in the United States. He contributed extensively to the understanding and extension of 12-tone music.³¹ Ewazen also had the opportunity to study with Gunther Schuller for two months at the Tanglewood Summer Program while at Juilliard.

In 1985, Ewazen became a member of the Julliard School faculty, where he remains today, teaching composition and music literature. He has also served on the faculty of the Hebrew Arts School in New York City and as a lecturer for the New York Philharmonic Musical Encounters Series. He has been the vice president of the International Society of Contemporary Music, and a member of the International society of Contemporary Music, and served as composer-in-residence with the Orchestra of St. Luke's in New York City.

His music has been commissioned and performed by many soloists, chamber ensembles and orchestras in the United States and overseas. He has written over 14 compositions for the Wind Ensemble. His recent works in the concert band genre include *Legacy*, which was commissioned for the Bi-Centennial of West Point and was performed by the United States Military Academy Band in Carnegie Hall. He also wrote *Flight*, which was commissioned by the United States Air Force Heritage of America Band. This piece celebrates the 100th anniversary of powered flight. His recent wind ensemble premiers include a *Bassoon Concerto* for the University of Florida, A *Euphonium Concerto* for Robert Grechesky and the Butler University Wind Ensemble, *Visions of Light* for Joseph Alessi and the Indian University Wind Ensemble, a Trumpet concerto for Allen Vizzutti and the CBNA named *Danzante, Southern Landscapes* written for the University of Georgia Wind Ensemble for a performance at the

³¹ Barkin, Elaine and Marin Brody: 'Babbit,Milton', Grove Music Online ed. L. Macy (Accessed [21 February 2008]), <<http://www.grovemusic.com>>

Georgia Music Educators' Association Conference and *Celestial Dancers* written for the 2007 Kappa Kappa Psi and Tau Beta Sigma National Intercollegiate Band.

Outside of the Wind Ensemble genre Ewazen has written numerous of piece for orchestra, chorus, chamber brass, woodwind, and percussion ensemble, and several pieces for solo voice, winds, and strings. His music is published by Boosey and Hawkes, Southern Music Press, Brass Ring Editions, Baker Music Publishing, Encore Music, Triplo Press, Manduca Publications, and ITA Manuscript Press.

Ewazen's pieces have been performed and recorded by numerous solosit from the New York Philharmonic, the Chicago Symphony, the San Francisco Symphony, the Los Angeles Philharmonic, and the Metropolitan Opera. He has been a guest at almost 100 Universities and Colleges throughout the world including: Eastman, Peabody, Indiana University, UCLA, the University of Texas, the University of Hawaii, the University of Washington, Rutgers University, Butler University, and the University of Michigan. He has received numerous awards and prizes including the Howard Hanson Prize in 1976, the George Gershwin Memorial Foundation Fellowship in 1977, the Rodgers and Hammerstein Scholarship in 1979, and the Marion Freschl award in 1980.

Figures and Tables

Figure 6.1 Picture of Eric Ewazen



Table 6.1 List of compositions

Name	Genre	Publisher	Difficulty	Date Published
A Hymn for the Lost and Living	Concert Band	Southern Music	Medium	2002
Ballad for a Ceremony	Solo	Southern Music	Medium	2003
Ballade for Clarinet	Solo	Southern Music	Medium	2003
Ballade, Pastorale, and Dance	Woodwind Trio	Southern Music	Medium	2002
Celtic Hymns and Dances	Concert Band	Southern Music	Medium	1990
Colchester Fantasy	Brass Quintet	Southern Music	Advanced	1987
Concerto for Bassoon	Concerto	Southern Music	Medium Advanced	2002
Concerto for Flute	Chamber Orchestra/Solo	Southern Music	Medium Advanced	1989
Concerto for Trumpet	Solo	Southern Music	Advanced	1992
Concerto for Tuba	Solo	Southern Music	Advanced	1998
Down a River of Time	Solo	Southern Music	Advanced	2001
Elizabethan Songbook	Duet	Southern Music	Advanced	1998
Four Royal Dances	Orchestra	Boosey and Hawkes	Medium	2006
Frost Fire	Brass Quintet	Southern Music	Advanced	1990
Grand Canyon Octet	Horn Ensemble	Southern Music	Advanced	2000
Grand Valley Fanfare	Brass Quintet	Southern Music	Medium Advanced	2003
Hymn for the Lost and the Living	Wind Band	Southern Music	Medium	2004
Legend of the Sleeping Bear	Horn Ensemble	Southern Music	Medium	2001
Palace of Nine Perfections	Percussion Ensemble	OU Percussion Press	Medium Advanced	2006
Philharmonic Fanfare	Brass Trio	Southern Music	Advanced	2003
Roaring Fork	Woodwind Quintet	Southern Music	Advanced	1997
Shadowcatcher	Wind Band/Brass Quintet	Southern Music	Advanced	1996
Sonata for Trumpet and Piano	Solo	Southern Music	Advanced	1997

Sonata for Horn and Piano	Solo	Southern Music	Advanced	1992
Sonata for Trombone and Piano	Solo	Southern Music	Medium-Advanced	1998
Trio for Trumpet, Violin, and Piano	Chamber	Southern Music	Advanced	1992
Visions of Light	Solo	Southern Music	Medium-Advanced	2003
Western Fanfare	Brass Quintet	Southern Music	Medium-Advanced	2002

Table 6.2 Discography of Works

Title	Recording Label	Numerical Code	Date Published
A Festive Proclamation	MSR Classics	B0006B431U	2004
A Rive of Time	Cala Records	B000KB4848	2006
American Songs	Cedille	B000HOJTME	2006
Among Friends	Albany Records	TROY373	2001
Bass Hits	Albany Records	TROY479	2001
Born to be Mild	Albany Records	TROY700	2004
Brass Outings	Gaudete Brass Quintet	No Code	2007
Celestial Dancers	Compact Disc Service Disc Replications	No Code	2007
Chamber Music of Eric Ewazen	Well Tempered Productions	WTP-5172	1995
Charles Vernon, Bass Trombone	Albany Records	TROY723	2005
Clarion	Albany Records	TROY962	2007
Collaborations	Equilibrium Records	B0002WZT7U	2004
Danzante	Summit Records	DCD-459	2006
David Taylor: Bass Trombone	New World Records	B0000030JE	1996
Discoveries	Helicon Records	B000006C5Y	1998
Facets 2: John Holt	Crystal Records	CD764	2004
For the Lost and Living	Mark Custom Recording	5030-MDC	2004

Friends in Low Places	Albany Records	TROY501	2002
From the Hudson Valley	Albany Records	TROY371	2000
Gregory Hustis, Horn	Crystal Records	CD773	2005
Into the Blue	Albany Records	TROY834	2006
Introducing New York Legends	Cala Records	B00000J87J	1999
Joseph Alessi	Cala Records	B00000FDJB	2006
Just for Fun	Potenza Music	PM1001	2005
Lebens, Ewazen, Eklund Play Ewazen	Albany Records	TROY954	2007
Live in Harman Hall	Mark Records	B001320VMG	2005
Music for the Soloist of the American Brass Quintet	Well Tempered Productions	WTP-5172	1999
Music for Velvet	Crystal Records	B00009V3KT	2003
Myths and Legends	Albany Records	TROY948	2007
New American Brass	Summit Records	DCD-133	1992
Orchestral Music and Concertos by Eric Ewazen	Albany Records	TROY477	2002
Paving the Way	Summit Records	DCD-171	1994
Percussion Music of Eric Ewazen	Resonator Records	B0001B4XLK	2003
Philip Smith	Cala	CACD0516	1998
Preludes to Passion	Music for a G'day Pro	B00005OBD8	2001
Sculpting Clouds	Albany Records	TROY984	2007
Sejong Plays Ewazen	Albany Records	TROY670	2003
Shadowcatcher	New World Records	B00005NF65	2001
Stargazer	Alan Siebert	CD83	2007
Street Song	Chandos	B00632PPE	2004
Summit Brass Live	Summit Records	DCD- 380	2003
Take 9 – Works for Horn Ensemble	Musicians Showcase	B0000AKMW6	2003
The Clarinet and Flute Soloist	Crs Recording	B00005YKCD	1995

The Romantic Bass Trombone	Master Musicians Col	B00005M98G	2001
Trumpet Masterworks	Four Winds	B00005UF3P	2001
Visions	Summit Records	DCD-486	2008
Winter	Albany Records	TROY670	2004

Unit II. Composition

Celtic Hymns and Dances was commissioned and dedicated to James Fudals and the Berea High School Symphonic Winds in Ohio. The composition was premiered in March of 1990, and was the first major work that Eric Ewazen composed for Wind Ensemble. It is approximately nine and a half minutes long. *Celtic Hymns and Dances* is a one-movement piece that draws its inspiration from Medieval and Renaissance music even though the melodies and themes in this piece are original. To give this piece its characteristic medieval and renaissance sound, Ewazen uses modal harmonies, energetic rhythms and uses colorful wind orchestration. Also in order to achieve this sound, Ewazen uses pastoral ballad, heroic fanfares, and joyful dances.

As is typical with many of his pieces, Ewazen draws inspiration from ethnic sounds by using modality and driving rhythms. He typically likes to put an emphasis on emotion and joyful sonorities in his pieces. It is his goal to “show off the beautiful color that sets each instrument apart from the other.”³² Another aspect of his composition style that is illustrated in *Celtic Hymns and Dances* is his focus on meaning and expression in the music over mere virtuosity. He enjoys writing music that performs enjoy playing, whether they are soloists or members of an ensemble.

³² Pettit, Heather. “With Band Music Eric Ewazen Is Like a Child in a Candy Store,” *The Instrumentalist*, vol. 57/9 (April 2003) p. 34

Unit III. Historical Perspective

The use of folk music has been used in compositions from the beginning of the modern wind band era. Composers such as Percy Grainger, Gustav Holst, and Ralph Vaughn Williams first major compositions for the modern wind band all used folk songs for inspiration.³³ This tradition has continued throughout the 20th and 21st century with examples being *La Fiesta Mexicana*, by H. Owen Reed, *Variations on a Korean Folksong*, by John Barnes Chance, and *Cajun Folk Songs* by Frank Ticheli.

The Celtic people are an ancient people who lived in a much of Europe over 25 centuries ago. They lived in areas such as Greece, Spain, Northern Italy, England, Wales, Scotland, and Ireland. They were non-literate peoples whose culture and history were passed on orally. This makes studying the true history of the Celts difficult because the only written accounts of the Celts come from the Romans and Greeks, who had quite a negative opinion of them. Most of what we truly know about Celtic life comes from Ireland, because of the isolation provided by the island of Ireland, and the large amount of Celts that settled there. The Celts are now thought of as an advanced culture that was connected through the bond of a common linguistic heritage. Today, Celtic culture lives on through the languages and traditions of the Celtic peoples of the British Isles. Six Celtic languages exist today.³⁴

Celtic music is a term that is very ambiguous in meaning today. It has been used to describe many different forms of music, but commonly Celtic music is that music that comes from the ancient lands of the Celts, commonly thought as Ireland, Scotland, and Wales.

³³ Battisti, Frank, *The Winds of Change*. pp. 14-24

³⁴ Denault, Leigh T. "Celtic Europe" www.watson.org/~leigh/celts.html#intro Leigh T. Denault, 2003.

Unit IV. Technical Considerations

Celtic Hymn and Dances is listed as a grade 3 piece. Although this is the case, many technical considerations must be looked at when preparing this piece. No key signatures are used in this piece, but the key center changes many times with the most difficult keys used being both B^b Dorian and G^b major. Players must not only be comfortable with these keys, but also must feel comfortable playing the Dorian scale (a common scale used in Celtic music) because this is the main scale used throughout.

The texture of the piece is thin in many segments, so each section must be confident with their parts. There are not many sections where the full ensemble is playing. No instrument is less important than another. In many cases the melodic line is divided among several instruments and it is very important that players pass the melodic line seamlessly to each section that plays it. For example, in measure 25, the melody begins with the bass clarinet, bassoons, and horns, but two measures later it is passed on to the trumpets and trombones. For an effective performance, this melody must be passed on seamlessly from one section to the next. Ewazen uses this compositional technique throughout the piece.

There are six different themes used throughout the piece and each theme is composed in a different style. It is important for the performers recognize when these style changes occur and accurately perform each unique style. The changes in style occur quickly (often within one or two measures) so it is important for the performers to quickly change styles. Because of this there are also many tempo changes. Clean and clear transitions are of the utmost importance. Along with the style changes there are also many meter changes. The meters used throughout the piece include 3/4, 6/8, 2/4, and 6/8.

Rhythmic problems may occur because of the many transitions, but also because of the use of syncopation used throughout the piece. No rhythm includes durations shorter than a

sixteenth note, but there are many difficult sixteenth note passages that may challenge younger players' technical ability, especially in the woodwind and the trumpet sections.

Ewazen uses dynamics to add emotional intensity throughout the piece. Performers must be able to make very quick dynamic changes, and utilize the full range of dynamics on their instruments for an effective performance of this piece.

All instruments are scored in a comfortable range, but endurance may become a factor for younger bands because of the length of the piece.

Unit V. Stylistic Considerations

As Eric Ewazen writes, "the style of this piece should be reminiscent of Medieval and Renaissance music".³⁵ Represented in the piece are pastoral ballads, heroic fanfares and joyful dances. The style changes quickly throughout the piece so it is important for the performer and conductor to have a clear idea of how each style should be played. The ballad sections, found in measures 1-20 and measures 154-163, are very songlike and should be played very lyrically. The dance sections, found in measures 25-32, 70-82, and 198-208, should be played in a typical Celtic dance style: very bouncy, lively, and light. In the fanfare sections, found in measures 110-129 and 164-179, it is very important that the ensemble interprets the dotted-eighth sixteenth-note pattern correctly, and precisely. It is important that the eighth-note, in the dotted eighth sixteenth-note figure, is played with the correct length, much like the Star-Spangled Banner.

Eric Ewazen has a very distinct compositional style and it is important for the conductor and ensemble understand this style. He likes to use traditional form and structure in his pieces. His pieces are very symmetrical. His melodies highly emotionally charges and he likes to use

³⁵ Ewazen, Eric. *Celtic Hymns and Dances*, San Antonio, Tx: Southern Music Company, 1995, p. 2

catchy melodic motifs. He frequently uses changes in dynamics to help build the necessary tension for full expression of emotional content.³⁶

Unit VI. Musical Elements

Melody:

Celtic Hymn and Dances utilizes six themes throughout the piece. The first theme, in B^b Dorian, is lyrical and hymn-like. It occurs in measures 1-24, and 154-163, and should be played as if singing a song without words. The second theme, in C Dorian, represents a slow heroic fanfare and occurs in measures 25-32, and m198 -201. It should be played powerfully, but with light articulation. The third theme, in B^b Dorian, has a quick dancing feeling to it and occurs in measures 42-66 and 130-145. The fourth theme is a variation of the second theme, and should be played as a strong fanfare. It occurs in measures 70-80. The fifth theme (also in B^b Dorian) appears in 6/8 and is in the style of a Celtic jig. It occurs in measure 83-126. The sixth theme is also in the style of a Celtic jig and centers around the F Major scale and the F Dorian scale. The final theme occurs in measures 164-179 and 180-197.

Harmony:

The piece is tonal, and is harmonized throughout using modal harmonization. Traditional tertian chords are used as well as a few extended chords. Ewazen doesn't use any extremely dissonant chords throughout.

Rhythm:

No rhythm includes duration shorter than a sixteenth note is used throughout the piece. The rhythmic difficulty of this piece is encountered through the use of syncopation throughout. The rhythm can be characterized by its energetic rolling motion. The rhythm continues to move with one rhythmic idea feeding off of the next.

³⁶ Smith, Thomas Rodgers, The Use of the trumpet in Selected Chamber Works of Eric Ewazen, p. 18

Theme 4:

Musical notation for Theme 4, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music features a melodic line in the treble and a bass line in the bass, with various rhythmic patterns and phrasing.

Theme 5:

Musical notation for Theme 5, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music features a melodic line in the treble and a bass line in the bass, with various rhythmic patterns and phrasing.

Theme 6:

Musical notation for Theme 6, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 12/8. The music features a melodic line in the treble and a bass line in the bass, with various rhythmic patterns and phrasing.

Unit VII. Form and Structure

Table 6.3 Form and Structure

<u><i>n</i></u>	<u><i>Section</i></u>	<u><i>Measures</i></u>	<u><i>Event and Scoring</i></u>
Theme 1		m. 1 - 6	Lyrical melody presented in the Trombones. The melody is written in the B ^b Dorian Scale.
		m. 6- 16	Lyrical B ^b Dorian melody, divided among many instruments. It begins in the 1 st Cl (m. 7). Then it is given to the Alto and Tenor Saxophones (m.8), then to the 1 st and 2 nd Clarinet (m. 9), then to the bassoons are added (m.11) then the oboes are added (m.12)
		m. 17 - 20	The melody modulates to C Dorian and can be found starting in the trumpets, then the 1 st and 2 nd Clarinets (m. 18), then back to the trumpets (m. 19).
		m. 21 - 24	Melody winds down with a 1 st horn solo in measure 23.
Theme 2		m. 25-32	The melody is in C Dorian and can be found in Bass Clarinet, Bassons and Horn 1, 2 (m. 25) then in the trumpets and trombones (m. 27) then in the oboes, Clarinet 1,2 and Alto and Tenor Saxophones (m. 29), then in the Trumpets (m31).
		m. 33-36	The full ensemble plays the melody in unison. It is still in C Dorian.
		m. 37 - 41	The key center modulates during these measures. The melody can be found in the Flutes, Oboes, Clarinets, Bassoons, and Saxophones (m. 37) and then the Bass Clarinets and the brass section (m.39). The modulation occurs from m. 40-41 while the tempo accelerates to twice the speed it was at.
Theme 3		m. 42 - 45	The melody is in Bb Dorian throughout this theme, and is

		quick and bouncy. It is played by the 1 st trumpets.
	m. 46 - 55	In this section the melody is picked up by the 1 st and 2 nd Clarinets and then is found in the 1 st flutes (m. 52) The oboes join the 1 st flutes in measure 54.
	m. 56 - 59	The melody is contained in the 1 st Clarinets and then in measure 58 the Flutes and 2 nd Clarinets join in.
	m. 60 - 66	The trumpets and oboes start with the melody and then it is passed to the Flutes in m. 62. In m. 63 the piccolo and the 1 st clarinet take over the melodic line.
Transition	m. 66 - 69	The transition is not used as a modulation, but rather a bridge between theme three and theme four. The trumpets contain the melodic line building to theme four.
Theme 4	m. 70 - 73	This theme continues in B ^b Dorian. The melody in this section begins in the trumpets and then is passed to the woodwinds.
	m. 74 - 80	In this section the melody switches from the woodwinds to the brass every measure until measure 77. In this measure the brass begin with the melody and had it off to the woodwinds two measures later.
Transition	m. 81-82	A short transition to move into 6/8 meter.
Theme 5	m. 83 - 89	The melodies continue in B ^b Dorian. The melody for this section is in the bassoons and trombones.
	m. 90 - 95	The melody in these measures are in the alto saxophones and the horns.
	m. 96 - 101	The 1 st and 2 nd trombone have the melody in this section.
	m. 102 -110	The melody is in C# Dorin in this section. In this section the alto saxophones and clarinet 1 and 2 have the melody. The tenor and bari saxophone join the melody in m. 109.
	m. 111 - 118	In this section the melody switches to G Dorian. The

		melody is again contained in the alto saxophone and clarinet 1 and 2. In measure 115 the piccolo, oboes, E ^b clarinet, join in with the melody.
	m. 119 - 126	The melody in this section is in the 1 st and 2 nd trumpets. In m. 125 the trombones are handed the melody and in m. 126 the full brass section has the melody.
Transition	m. 127-129	This transition contains a very short fugue written for the 2 nd trumpet, 1 st trombone and 2 nd clarinet, and the tuba.
Theme 3'	m. 130-133	The key center of this section is E ^b major. This is a spirited melody that begins in the 1 st clarinet and 1 st trumpet. The flutes join the melody in m. 32.
	m. 134 - 141	The key center in this section begins in E ^b major, modulates to G major (m 136) and then modulates to G ^b major (m. 138). The melody switches between two groups of instruments in the first two measures of this section. It begins in the Clarinets and Saxophones and is handed off to the piccolo, flutes, oboes, and trumpets. This sequence happens a total of two times. In m. 136 the trumpets take over the melody and then the sequence that begins this section is repeated.
	m. 142 - 145	This section is in G Dorian. The melody in this section is in the piccolo, flutes, and oboe.
Transition	m. 146 - 153	This section continues in G Dorian. A short transition that utilizes the woodwinds trumpets and horns to build to a repeat of the first theme.
Theme 1	m. 154-163	This theme is back in B ^b Dorian. This is a repeat of the first theme but the melody is contained in the 1 st and 2 nd clarinets, and then is joined by the full woodwind section in m. 158. The brasses take over the melody in m. 160.
Theme 6	m. 164-174	This theme begins in F major, moves to F Dorian (m. 168) and ends in B ^b major (m. 171). Trombone one plays the

		melody to begin and then the tenor saxophone takes over (m. 167), and then the 1 st horn has it, and then the 1 st clarinet (m. 172) and finally the 1 st trumpet.
	m. 175 - 179	This section is in F Dorian. The first trumpet begins the melody and is joined by the 1 st clarinet and oboes in m. 178 and the flutes in m. 179.
Theme 6'	m. 180-189	This section is in E Dorian throughout. The euphonium and tuba begin with the melody. It is then handed off to the bass clarinet, 2 nd bassoon, tenor saxophone and bari saxophone in m. 182. The euphonium and tuba take back the melody in m. 182. In m. 185 the melody is again in the bass clarinet, 2 nd bassoon, tenor and bari saxophone. This section finishes with the melody in the piccolo, flutes Eb clarinet, 1 st clarinet, and 1 st trumpet.
	m. 190 - 197	This section is a bridge between E Dorian and C Dorian. The oboes, Alto saxophones, and tenor saxophone begins with the melody in this section. In m. 191 the flutes and 1 st and 2 nd trumpet take over the melody but pass it back to the oboes, alto and tenor saxophones in m. 192, then it is passed back to the trumpets and flutes in m. 193 who maintain the melody throughout the rest of this section.
Theme 2	m. 198-201	The rest of the piece is centered around the key of C Dorian. The full ensemble contains the melody in this section.
	m. 202 - 205	The melody in this section begins in the piccolo, flutes, oboes, clarinets, bassoons, and saxophones. In m. 204 the bass clarinet and the brasses take over the melody.
Coda	m. 206-218	This section begins with the clarinets, bassoons, saxophones, and trumpets playing melodic material for two measures and then the full ensemble playing melodic material for two measures. In 213 the melodic material is

		<p>played by the clarinets, bassoons, and saxophones, and in 214 the full ensemble plays melodic material. The piece finishes with a sixteenth note pattern played between the 1st and 2nd trumpets, with a full brass hit in 217, and finally a hold by the full ensemble to on final eight note hit in the last measure.</p>
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Unit VIII. Suggested Listening

Butler University Premieres! - *Shadowcatcher* , *Spring Serenade*

Chamber Music of Eric Ewazen

Clarion: Chris Grekker, Trumpet: *Sonata for Trumpet*

Collaborations - The University of Michigan Symphony Band. - *Concerto for Tuba*

Early Light - *A Hymn for the Lost and the Living*

Facets 2: John Holt, Trumpet

Florida State Univeristy Wind Orchestra 2003 - *Concerto for Bassoon and Winds*

For the Lost and Living – *For the Lost and Living*

Impressions: USAF Heritage of America Band - *Flight*

Lebens, Ewazen, Eklund Play Ewazen

Live! : The Summit Brass – *Symphony for Brass, A Western Fanfare*

Music for the Soloists of the American Brass Quintet and Friends.

Paving the Way: The Summit Brass – *Symphony for Brass*

Percussion Music of Eric Ewazen: University of Oklahoma Percussion Orchestra

Philip Smith, New York Philharmonic – *Trio in Eb for Trumpet, Violin and Piano*

Sejong Plays Ewazen

Shadowcatcher :With the American Brass Quintet and the Juilliard Wind Ensemble – *Shadowcatcher*

The New American Brass: The American Brass Quintet – *Colchester Fantasy*

To the Fallen... : The United States Continental Army Band - *Marquis of Grandy*

West Point Band - United States Military Academy 200 years of Excellence - *Legacy*

Windswept: USAF Heartland of American Band - *Colchester Fantasy, Roaring Fork*

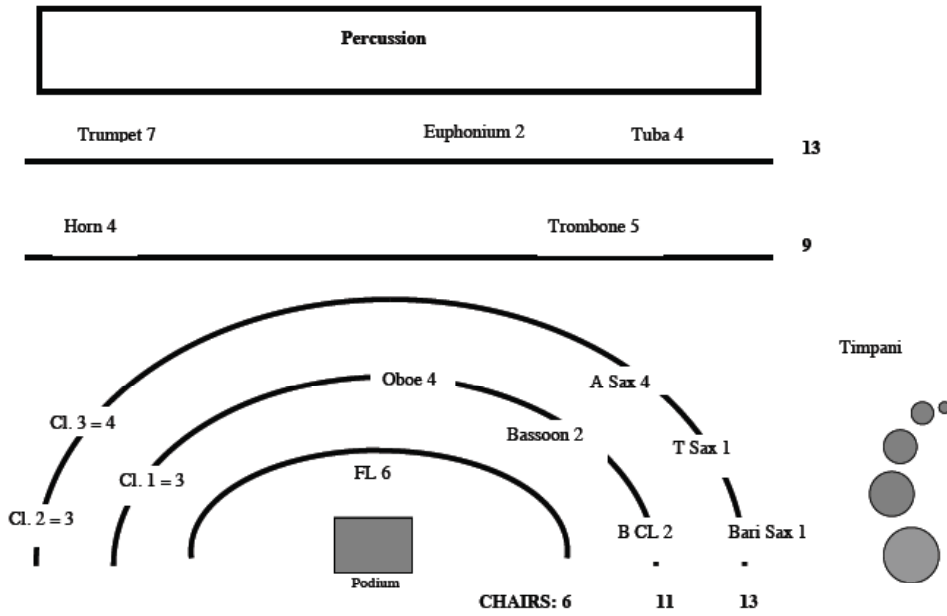
Winter: Music of Eric Ewazen and David Snow

Unit IX. Seating Chart and Acoustical Justification

In this seating arrangement all of the woodwinds are placed at the front of the ensemble for projection of their sound. The low woodwinds are placed close to each other in order to have a unified low woodwind sound coming from the right hand side of the ensemble. The brass are placed in the back of the ensemble because of the ease of projection of these instruments. The low brass is place in the very back of the ensemble in order for the whole ensemble to easily hear them. This gives the ensemble a reference for pitch and balance. The timpani are placed at the right hand side in order to be projected to the audience and ensemble.

Figure 6.3 Seating Chart

CELTIC HYMNS AND DANCES SEATING CHART



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Date: 2-25-08

Ensemble: Symphony Band

Literature: Celtic Hymns and Dances

Time: 3:30 - 4:15

Title	Evaluation
1. Run the Beginning to m. 42.	1. Make sure to keep a consistent and clear tempo at the beginning of the piece.
2. Work on entrances from m.1 - m.4. Make sure to give a clear gesture of syncopation	2. Know the piece better so you can look up more. Keep your head out of the score.
3. In m.7 and m. 8 make sure the 16 th notes are handed off accurately and played cleanly. Also, stress the importance of dynamic changes.	3. Make sure not to mirror with the left hand.
4. In m. 13 - m. 20 make sure the 16 th notes are handed off accurately and played cleanly. Stress importance of dynamic changes.	4. Don't push the beat forward.
5. In m. 24 -25 make sure the transition from the 3/4 to 4/4 is mad cleanly. I need to make sure that I beat through the two beats of silence and the pulse stays constant through the transition.	5. Don't start the piece too slowly.
6. In m. 25 -37 make sure the dotted eighth sixteen notes are performed in an accurate bouncy style.	6. The pattern needs to be smaller overall, especially in soft sections.
7. Run through the beginning to m. 42 to review and check what has been worked on.	7. Relax more as a conductor. Relax the shoulders.
8. Run through m. 37 to m. 83	8. Make sure you look up during transitions
9. Go back to m. 37 and work the transition including the accelerando into m. 42. Run this section as needed until it is comfortable.	9. Make sure the pinky on the left hand doesn't stick out.
10. In m. 42 - m. 46 check the trumpet part for accuracy. Also, make sure the accompaniment is being played well.	10. Don't fight with the ensemble - Don't make the pattern bigger if they are dragging because it will slow down more.
11. In m. 46 and 56 make sure the line is handed off well and that there is a difference in staccato vs. legato articulation	11. Make the ictus clearer, especially on beats two and three.
12. In m56 - 66 make sure the repeated melodic line is being played the same way throughout the ensemble.	12. Keep a solid trunk while conducting.
13. In m66 make sure the trumpet and trombone part are being played accurately.	13. Make sure the 6/8 pattern in more fluid, and less jerky.
14. In m. 70 - 81 make sure melodic lines is handed - off between woodwinds and the brass. Make sure the accompaniment is playing well below the melodic line.	14. During all prep beats make sure you are looking up.
15. In m. 82 - 83 make sure the transition from 4/4 to 6/8 is smooth. Maintain the 8 th note pulse through this transition.	15. Don't be so forceful - relax and bounce more.
16. Run through m. 42 - 83	

Rehearsal Plan – Rehearsal #2

Date: 2-27- 08

Ensemble: Symphony Band

Literature: Celtic Hymns and Dances

Time: 4:05 - 4:45

<ol style="list-style-type: none">1. Start working on m. 1-12 to make sure that the entrances are played cleanly.2. In m. 12 work on the 16th notes in the flutes, oboes and 1st clarinet. Slow down this section for accurately.3. In m. 17, 18, 19 work on the 16th notes that are handed off between the trumpets, and 1st and 2nd clarinets.4. Go back and run m.13-20 and make sure the melodic line is handed off accurately.5. In m. 25 - 40 make sure the dotted eighth sixteenth notes are played accurately and with the correct style. Make sure the dotted eighth note is played long enough.6. Work on the transition from m. 40 to m.41. Make sure the accelerando is clear. The brass need to watch closely to help perform the accelerando accurately.7. Run m. 42 to 83 so the ensemble gets an idea of what this section sounds like.8. In m. 42 make sure trumpet 1 plays their 16th note passages cleanly. Also in this section make sure the ensemble performs their changes in articulation correctly.9. Work the section from m. 66 - 69 making sure the trumpet and trombone parts are clean.10. Finish the rehearsal working on m. 77 - 83. Make sure there is a smooth transition from 3/4, 4/4, and to 6/8. Trumpets and vibes will help with this transition by keeping the eighth notes constant.11. If there is time run the piece from the beginning to m. 83	<p style="text-align: center;">Evaluation</p> <ol style="list-style-type: none">1. Maintain a steady tempo at the beginning of the piece.2. Smooth out the pattern in the lyrical sections.3. Help the trombones more with their entrances. They are unsure of where to come in.4. Don't get too big with the pattern too soon.5. A smooth transition is needed from 3/4 to 4/4. Make sure the pulse remains the same.6. Don't look down into the score right after you give the prep beat.7. Make more eye contact during transitions.8. Don't allow the ensemble to rush9. Make the pattern less forceful during the accelerando in m.81.10. More bounce needs to be added to the pattern to convey the style of the piece. The pattern is too jerky.11. Keep tempos consistent throughout the rehearsal.
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Rehearsal Plan – Rehearsal #3

Date: 3-3-08

Ensemble: Symphony Band

Literature: Celtic Hymns and Dances

Time: 4:15 -4 :50

<ol style="list-style-type: none">1. Work from m. 77 - 154.2. In m. 83 review the transition into 6/8 and make sure it is solid.3. In m. 83-93 make sure the dynamics are performed well and that all of the instruments entrances are clean.4. In m. 91 clean up the 16th note passage in the flute and the oboe.5. In m. 96-102 clean up the 16th note passages in the flutes, clarinets and trumpets by slowing the section down and speeding it up as the passage is played cleaner.6. In m. 111 make sure there is a big difference between the legato notes vs. the staccato notes.7. In m. 126-127 make sure the transition from 6/8 back to 4/4 is made cleanly.8. In m. 127-129 Make sure the entrances in the 2nd clarinet, 2nd trumpet, 1st trombone, and tuba are very strong and can be heard. Have the instruments play without the flutes and oboes.9. In m. 130 clean up the entrance of the 1st trumpets and the 1st clarinets by slowing the section down and having them play by themselves.10. In m. 136-142 make sure the melodic line is being passed off smoothly between the trumpets and upper woodwinds. Make sure the ensemble plays soft enough in m. 139.11. Next work on m. 142 - 152. Make sure the 16th note passages are played cleanly. In m. 146 make sure the ensemble performs the sub. p. In m. 149 make sure the 16th notes note passage in the tenor sax and trumpets enters correctly and ins played cleanly. In m. 153 make sure the ritardando is performed correctly.12. If there is time run m. 153 - 177 to give the ensemble an idea of what will be worked in the next rehearsal.	<p style="text-align: center;">Evaluation</p> <ol style="list-style-type: none">1. Before the piece is started concentrate on the tempo. Make sure you don't give the ensemble too fast a tempo to start out with.2. Make the pattern smaller in the 6/8. It is much too big and doesn't show the character of the piece.3. Make sure if the left had in up that it is serving a purpose.4. Make sure the prep beat isn't too big. It should convey the dynamic level of the entrance.5. Make sure in the 6/8 pattern that the left hand doesn't mirror throughout.6. Make sure there is more contrast in the pattern to show the dynamic changes.7. Listen with a more refined ear - listen for all the little things that can make the performance more musical.8. Make sure the upper body doesn't have too much motion.9. Make sure the ensemble is playing the subit piano soft enough.10. For the ritardando and decresendo in m. 153 make sure the pattern gets smaller instead of getting bigger throughout.
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Rehearsal Plan – Rehearsal #4

Date: 3-5-08

Ensemble: Symphony Band

Literature: Celtic Hymns and Dances

Time: 3:30 - 4:05

<ol style="list-style-type: none">1. Start by reviewing m. 127 - 129 to make sure the 2nd trumpets can play their part.2. Review m. 134 -142 to make sure the 16th note passages are passed between the instruments well.3. Review m. 146 to make sure the eighth notes are being played in time between the woodwinds in time.4. In m. 153 - 154 work on making a smooth transition with the ritardando. Make sure the trombones are playing their eighth note line strongly.5. In m. 154 - 164 make sure that the pulse stays constant throughout the section. Don't slow down and speed up.6. In m. 164 make sure that the transition into the faster tempo and into 12/8 time is smooth.7. From m. 164 - 175 it is very important that the melodic line is passed between instruments very smoothly.8. Next check 178-179 make sure the eighth note runs are together and the dynamics are played correctly.9. In m. 196 - 197 make sure the ritardando is played and conducted cleanly.10. In m. 198 make sure the fermata is held long enough and that the ensemble grows on during the fermata. Make sure there is no break between m. 198 and 199 and the tempo in m.199 is slow (tempo D).11. From m. 198-205 make sure the dotted eighth sixteenth notes are played with the correct style.12. Make sure the accelerando into m. 206 is clean. The conductor and the ensemble need to get comfortable with this transition. Timpani will help this transition out with the moving line.13. In m. 206 - 208 make sure the long notes perform the <i>sfzp</i> accurately and that they exaggerate the <i>p</i> dynamic in order to hear the movement in the percussion.14. In m. 209 make sure there is a clear difference between the long notes and the notes that are to be played staccato. The ensemble needs to play the staccato note shorter and very light.15. In m. 215-216 make sure the trumpets play their 16th note passage accurately.16. Make sure to give a clear last note and that it land on beat 3.	<p style="text-align: center;">Evaluation</p> <ol style="list-style-type: none">1. Look up when you are talking to the ensemble at the beginning of rehearsal. Make sure you have their attention.2. Continue on working on getting the face out of the score.3. Take out the mirroring of the pattern with the left hand.4. Show more of a light character with all the conducting gestures.5. "Don't force the issue"6. Relax on tempos - don't start too fast.7. Use more of the conducting plane. Don't get so big that you don't have room for growth.8. Keep the energy out of the upbeat.9. Be careful of what the fingers are doing in the left hand.10. Take out all of the distracting motion in the body.
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Rehearsal Plan – Rehearsal #5

Date: 3-10-08

Ensemble: Symphony Band

Literature: Celtic Hymns and Dances

Time: 3:50 - 4:10

<ol style="list-style-type: none">1. Work on all of the transitions from the beginning to 83. Go over any section that may need work. Also make sure the dynamics are played exactly how they should be. Also make sure there is clarity in attacks and releases. Make sure the dotted eighth sixteenth notes are played in the correct style. Finally make sure the melodic line is being handed off throughout the ensemble with precision. In conducting, make sure the tempos are staying consistent in the 3/4 to the 4/4 (quarter note equals 76).2. Next work m. 83 - 154. In this section work on transitions, handing off the melodic line and the dynamics. In m. 96-100 make sure there is accuracy in the 16th notes.3. Finally, work m. 154 to the end. Make sure there are smooth transitions. Make sure that the fermata in m. 197 is conducted cleanly and the accelerando in m. 205-206 is also conducted cleanly. Make sure in m. 209 that the ensemble performs the articulation correctly.	<p style="text-align: center;">Evaluation</p> <ol style="list-style-type: none">1. Wait for the ensemble to stop talking before addressing them and making any announcements.2. Overall much better eye contact with the ensemble.3. The left hand still needs work. Be careful not to mirror conduct so much.4. Work on taking out all of the motion in the lower body.5. Look at the entering instruments even more. Give them clearer cues.6. Convey more confidence in what you are doing as a conductor.7. Maintain the tempo in the slow sections of the piece.8. Make sure the tempos stay consistent - work on the inner pulse.9. Don't give directions to the ensemble as they are playing.
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Rehearsal Plan – Rehearsal #6 (Dress Rehearsal)

Date: 3-12-08

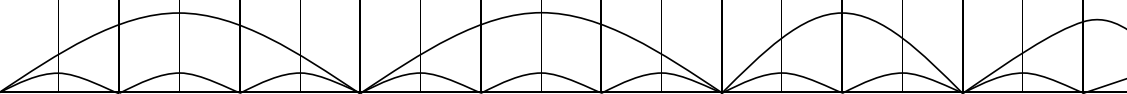

Ensemble: Symphony Band

Literature: Celtic Hymns and Dances

Time:

<ol style="list-style-type: none">1. Run through the entire piece.2. Go back and work on any section that may need some last minute cleaning.3. Allow time to switch set ups for the chamber ensemble pieces.	<p style="text-align: center;">Evaluation</p> <ol style="list-style-type: none">1. Nice job for the final rehearsal. Transitions were much more comfortable and the conducting was cleaner.2. Make sure the ensemble members understand all of the procedures for concert set up and tear down.3. Stay calm and relaxed for the concert.
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Score Analysis Form Map for Celtic Hymns and Dances

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19			
Form	Theme 1 (Hymn) →																					
Phrase Structure																						
Tempo	<u>Andante</u> →																					
Dynamics	<i>pp</i> < <i>p</i> > <i>pp</i>		<i>pp</i> < <i>p</i> <		<i>mp</i> > <i>p</i> <		<i>mf</i> >		<i>pp</i> <		<i>p</i> > <i>pp</i>		<i>mp</i> < <i>mf</i> > <i>mp</i>		<i>mp</i> < < <i>mp</i>		<i>mf</i> < <i>f</i> > <i>f</i>		<i>mf</i> < <i>f</i> > <i>f</i>		<i>mf</i> < <i>f</i> <i>mf</i> <	
Meter/Rhythm	$\frac{3}{4}$ 																					
Tonality	B ^b Dorian →															C Dorian						
Harmonic Motion	D ^b M	B ^b	D ^b M	B ^b m	G ^b	f m								D ^b M	G ⁷			C m	FM	C m		
Orchestration	<u>BCl, Eup, Per, Bsn, Tbn, Tba</u>				<u>Tbn, Eup, Tba</u>		<u>Cl 1, BCl, Per, As, Ts, Cl 2, Obs</u>						<u>Fs, Obs, Cl 2, Tpt 1, Hns, Tbl, Eup, Timp, As, Ts, Bs</u>				<u>Bs, As, Ts, Tpt 1-2, Hns, Per, Cl 1-2</u>					
General Character	<u>Smooth, Lyrical, Hymn Like</u> →															<u>Building</u> →						
Means for Expression	To approach the podium in a way that expresses a hymn-like mood. The right hand needs to be very smooth and the left hand helps with the many dynamic changes.															Show the building through the building in the right hand pattern and the left hand.						
Conducting Concerns	To give a clear gesture of syncopation on count three of m.2-4. To clearly give the dynamic contrasts in both the right and left hands.															Make sure to give a strong gesture of syncopation in m. 18.						
Rehearsal Considerations	To rehearse accurate entrances at the beginning of the piece and make sure the ensemble is following all of the dynamics. Make sure 16 th note passages are played cleanly.															Make sure the 16 th note passage in the trumpet part in m. 17 is played cleanly.						

Page 2: Score Analysis Form Map for **Celtic Hymns and Dances**

Measure #	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38
Form	Theme 1					Theme 2 (Slow Dance)													
Phrase Structure																			
Tempo	Andante																		
Dynamics	<i>f < ff > ff > mf</i>		<i>p < mp < p</i>		<i>p < mf > p</i>				<i>mf</i>		<i>mp</i>		<i>mp < mf</i>				<i>f</i>		
Meter/Rhythm	$\frac{3}{4}$ $\frac{4}{4}$																		
Tonality	C Dorian																		
Harmonic Motion	A ^b m				C m	E ^b M	C M		A ^b M	E ^b M									
Orchestration	<u>Full Ens.</u>	<u>Bsn.</u> <u>Bel.As.</u> <u>Bs.Ts</u>	<u>Fl.Ob.</u> <u>Temp.</u> <u>Vibes</u>	<u>Hn1, Tbn.</u> <u>Eup. Tba, Per</u>		<u>BCl, Bsn.</u> <u>Hn1-2</u>		<u>Tpt 1-2.</u> <u>Tbn 1-2</u>		<u>Ob 1-2, Cl</u> <u>1-2, As1, Ts</u>		<u>Tpt, Tbn, Pic.</u> <u>Fl.Ob, Cl, Bsn.</u> <u>Tbn</u>		<u>Full Ensemble</u>			<u>Pic, Fl, Ob, Cl, As.</u> <u>Ts, Bs, Bsn, Per</u>		
General Character	Lyrical		Heroic, Fanfare, but light					Building					Strong						
Means for Expression	Make sure the pattern is very smooth and small to show style and dynamics					Add more bounce to the pattern to show the style of a fanfare. The facial expression should change to a more confident and heroic look.					The dynamic growth should be shown through the pattern and the left hand.								
Conducting Concerns	Make sure entrances and releases are accurate. Clear cut off in m. 24.					Make sure there is a smooth transition from 3/4 to 4/4. Make sure the tempo is consistent					Make sure to show the growth in the pattern and in the left hand.								
Rehearsal Considerations	Make sure the ensemble plays accurate entrances and releases					Make sure the dotted-eighth sixteenth note is played in the style needed for this section. Give more length to the eighth note and very short sixteenth.					Make sure the full ensemble is playing accurately and that they don't play too strongly and out of character of the style.								

Page 3: Score Analysis Form Map for Celtic Hymns and Dances

Measure #	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	5654	5755	5856	5957											
Form	Theme 2			Theme 3 (Quick-Step)																										
Phrase Structure																														
Tempo	acc. ♩=♩♩♩			Allegro																										
Dynamics				<f						≤			mp		mp <f>				mp		mp <f>				mp<				mp	
Meter/Rhythm	4																													
Tonality	C Dorian			Bb Dorian																										
Harmonic Motion	G ⁹			G			C			E ^b																				
Orchestration	BClTpt HnTbn EupTba			Full Ensemble			BCl Tpt1, Tbn, Eup Tba, Per			Cl1-2, Bsn, Ts, Bs Tpt 1-2, Hns			+tbn		+bsEup Tba		Fl1, Cl, vibes		+ob1As, Ts		Cl1, Hns, Vibes									
General Character	Strong			Lively, Dance-like, and Bouncy																										
Means for Expression	Look up with confidence to show transition			A lighter pattern in the right hand to show the dance like characteristics. The right and left hand will show the many dynamic changes in this section.																										
Conducting Concerns	Smooth Transitions			Change from fanfare to dance style very quickly showing all the dynamic changes and helping with entrances. A gesture of syncopation should be given to aid the off-beat entrances																										
Rehearsal Considerations	Smooth transition with dynamics changes.			Make sure there is accuracy in the syncopated rhythms. Make sure the melodic line is handed off from instrument to instrument. The staccato articulation needs to be played accurately.																										

Page 4: Score Analysis Form Map for Celtic Hymns and Dances

Measure #	6058	6159	6260	6361	6462	6563	6664	6765	6866	6967	7068	7169	7270	7371	7472	7573	7674	7775	7876			
Form	<u>Theme 3</u> <u>Theme 3 (Quickstep)</u> →								<u>Theme 4</u> <u>Transition</u>				→ <u>Theme 4</u> →									
Phrase Structure																						
Tempo	<u>Allegro</u> →																					
Dynamics	<i>mp</i> < <i>mf</i> > <i>p</i>	<i>mp</i>	< <i>mf</i> > <i>mp</i>					<u><eres</u> <i>f</i>	<i>mp</i>			<u>eres</u>	<i>mf</i>	<i>mf</i>	<i>mf</i>	< <i>mf</i>	<i>sfzmp</i>	<i>sfzmp</i>	<i>sfzmp</i>			
Meter/Rhythm	4 4 																					
Tonality	<u>B^b Dorian</u> <u>B^b Dorian</u> →																					
Harmonic Motion											<u>E^bM</u>	<u>E^bM</u>	<u>E^bM</u>	<u>E^bM</u>								
Orchestration	Fl, Cl1-2, As, Hn, Vh		Ob, BCl, Tpt1-2, Tbn, Tba. Timp		Fl, Bsn, As, Ts, Bs, Cl, BCl				±Tpt 1-2	±Tbn1	±Hn1-2 Tbn2		All Brass, Picc, Fl, Ob, Cls		Full Ens.	All WW Tpt 1	Full Ensemble					
General Character	<u>Lively, Dance-Like, Bouncy</u> →								<u>Mysterious</u> →				→ <u>Strong Fanfare, Lively</u> →									
Means for Expression	The right hand is bouncy and light. Facial expression is light and happy. The right and left hand will show the changes in the dynamics								A very small pattern to show soft dynamics. Change character in facial expression to show agitation				Show the growth in the dynamics with the right and left hand using a heavier pattern.									

Conducting Concerns	The conductor needs to switch from legato to staccato pattern giving strong cues and showing all dynamic contrast.	Help with syncopated rhythms in the trumpet, horn and trombone.	The syncopated entrance in m71 needs to be shown. Make sure to show the change in the dynamics.
Rehearsal Considerations	Make sure the dynamics are accurate. Make sure melodic line is handed off. Clean staccato vs. legato articulations.	Accuracy in the trumpet, trombone and horn line is important. Make sure it can be heard.	The line needs to be switched from the Brass to the Woodwinds in a fluid way. The dotted eighth - sixteenth note need to be played with the correct style.

Page 5: Score Analysis Form Map for Celtic Hymns and Dances

Measure #	7977	7880	8179	8280	8381	8482	8583	8684	8785	8886	8987	9088	9189	9290	9391	9492	9593	9694	9795
Form	<u>Transition Theme 4</u>				<u>Theme 5 (Jig) Transition</u>		<u>Theme 5</u> →												
Phrase Structure																			
Tempo	<u>Allegro</u> →																		
Dynamics	<i>f</i>				<i>f</i>	≥	<i>p</i>	<i>cres.</i>		<i>mp>p</i>		<i>cres.</i>		<i>mf</i>					≥
Meter/Rhythm	$\frac{4}{4}$			$\frac{3}{4}$	$\frac{4}{4}$	$\frac{6}{8}$													
Tonality	<u>Bb Dorian Transition</u>				<u>Bb Dorian Transition</u>		<u>Bb Dorian</u> →												
Harmonic Motion		<u>C^bMC^bM</u>	<u>A⁺</u>	<u>FM</u>	<u>A⁺E^bm</u>	<u>FM</u>	<u>B^bm</u>												<u>E^bm-to G^b</u>
Orchestration	<u>Full Ensemble</u>			<u>All WW Hns, Tpt 1, Vb</u>		<u>Picc. FLOb, Cl, Tpt, Hn</u>	<u>BCl, Tpt, Tbn, Eup, Tba,</u>			<u>+picc. FLOb</u>	<u>-picc. FLOb</u>		<u>+picc. FLOb</u>	<u>Picc, Fl, Ob, BCl, As, Ts, Bs, Hn, SnD</u>			<u>-Fl, Cl, +Tpt</u>		
General	<u>Strong Fanfare, Lively</u> →						<u>Very Light and Bouncy</u> →												

Character		
Means for Expression	—————→	A dance-like character needs to be displayed on the podium. The pattern need to be very light and bouncy in the right hand. The left hand need to help with the dynamic growth.
Conducting Concerns	Make sure the meter changes are clean and that there is a smooth transition from 4/4 to 6/8	A smooth transition is need for both meter and style. It is important to look at the trumpet and vibes because they establish the 6/8 feel with their moving eighth notes. It is important to give cues to the upper woodwinds as they enter the texture.
Rehearsal Considerations	—————→	The ensemble needs to create a light and bouncy 6/8 feel. They need to be able to convey the lilt of the music in their playing. This change needs to be accomplished quickly. Also, maintaining the tempo in this section is very important.

Page 6: Score Analysis Form Map for **Celtic Hymns and Dances**

Measure #	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116
	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114
Form	<u>Theme 5</u> Theme-5 →																		
Phrase Structure																			
Tempo	<u>Allegro</u> →																		
Dynamics	<i>mp</i>	Cres			<i>mf</i> > <i>mp</i> <	Cres			<i>f</i>				<i>mf</i> < <i>sfzp</i>	<i>mf</i> < <i>f</i> <	<i>sfzp</i>	<i>< f</i>	<i>f</i>		
Meter/Rhythm	$\frac{6}{8}$																		
Tonality	<u>B^b Dorian</u>	→ <u>C[#] Dorian</u>				→ <u>G Dorian C[#] Dorian</u>							→ <u>G Dorian</u>						
	<u>Do</u>																		
	<u>ria</u>																		





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Meter/Rhythm	6 8										4 4									
Tonality	G Dorian <u>ian</u> Transition →										E ^b Major Transition → E ^b Major									
Harmonic Motion	FM	Dm	FMB ^b M	Dm	B ^b M					CM		CM	A ^b MCM	B ^b MCM	A ^b M	B ^b M				
Orchestration	Full Ensemble - Tpts, Hns				Full Ens.	ww Tpt, Hn	Full Ens.	Full Ens. - Tba	WW Tpt Hn13	Full Ens. - Tba	Full Ens.	WW, Tpt2, Tbn, Tba	Full - Tpt1 Cl, Hn	Fl, Cl1, Bsn, As, Ts, Bs, Tpt1, Tbn, Eup, Tba						
General Character	Dance - like →										Spirited									
Means for Expression	Continue the dance-like character in the right hand pattern. The dynamic changes will be shown with the right hand pattern and given with the left hand.										Give even more of a bouncy feel in the right hand pattern.					The right hand pattern is bouncy but to be light.				
Conducting Concerns	The conductor must show the dramatic dynamic changes in both the left and the right hand. Show all of the changes from full ensemble playing to the smaller section playing. Make sure the ensemble doesn't slow down as the full ensemble enters.										Make sure to help the trumpets, tuba and trombones with entrances					Make sure that a clear change in style/meter is given.				
Rehearsal Considerations	Make sure the ensemble is playing the dynamics and the articulations correctly. Help the trumpets with their entrance at 119, making sure the eighth notes are played cleanly. Make sure the <i>sfz</i> is played correctly – make sure the ensemble plays soft enough for the <i>p</i> dynamic.										Make sure all entrance can be heard clearly.					Make sure there is good balance between melody and the accompaniment.				

Page 8: Score Analysis Form Map for Celtic Hymns and Dances

Measure #	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	
	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	
Form	Theme 3' <u>em</u> <u>ian</u> →										Transition <u>Theme 1</u> →									

Page 9: Score Analysis Form Map for Celtic Hymns and Dances

Measure #	155153	156154	157155	158156	159157	160158	161159	162160	163161	164162	165163	166164	167165	168166	169167	170168	171169	172170	
Form	Theme 1	Theme 1 →										Theme 6 →							
Phrase Structure																			
Tempo	<i>rit</i>	Tempo I (andante) →										Allegro • = 132 →							
Dynamics	<i>> p</i>	<i>p < mp > p</i>	<i><</i>	<i>mf > mp <</i>	<i>f ></i>	<i>p <</i>	<i>mp > p <</i>	<i>mp > p</i>	<i>p</i>	<i>mp <</i>	<i>mf > mp <</i>	<i>mf > mp < mf ></i>	<i>mp > mf < mp ></i>						
Meter/Rhythm	4 4																		
Tonality	Mod B^b Dorian	B^b Dorian F Major →										F Major F Dorian →				B^b Major F Dorian			
Harmonic Motion	G ^b M B ^b m	D ^b M D ^b M	B ^b m B ^b m	D ^b M	B ^b m			D ^b M	G ^b M	F ^b M		FM	F ^b G	A ^b M	F G	G ^b F ^b A ^b M	B ^b M	G ^b B ^b	
Orchestration	→	Cl2, Bcl, Bsn, As, Ts, Bs, Tpt, Tbn, Eup, Tba, Per				All WW		All Brass, Per, Bcl.				Fl, Ob, Cl, Tbn1			Fl, Ob, Cls, Ts		Fl, Ob, Cl, Hn 1, Vb		
General Character	→	Song-like, Lyrical, Smooth →										Like a Jig, Very Bouncy and Light							
Means for Expression	→	Make a change in facial expression to illustrate the songlike character. The right hand gives a very smooth pattern showing the lyrical style. The left hand assists the ensemble with the dynamic changes.										The right hand needs to change to a more bouncy and light pattern. Conducting gesture become more bouncy to illustrate the change from lyrical to the style of a jig.							

Conducting Concerns	Give Clear rit.	The conductor needs to show the change from the bouncy style of the previous section to the lyrical style of this section. The conductor also needs to make sure that the ensemble doesn't slow down throughout this section.	The conductor needs to make an accurate transition from the slow lyrical feel of the previous section to the quick bouncy section. Meter and tempo need to be very clear. The soli parts in this section need strong cues.
Rehearsal Considerations	→	Make sure that the ensemble make the change in style and keeps a steady tempo. Make sure the off-beat entrances in this section are played accurately.	Make sure the ensemble performs the change in style and tempo accurately. The ensemble play with a lilt, making sure that everything is very light.

Page 10: Score Analysis Form Map for Celtic Hymns and Dances

Measure #	174172	175173	176174	177175	178176	179177	180178	181179	182180	183181	184182	185183	186184	187185	188186	189187	190188	191189	
Form	Theme 6 ^{ie 6'} →							Theme 6' →											
Phrase Structure																			
Tempo	Allegro →																		
Dynamics	<i>mp</i> →	<i>mp</i> <	<i>mf</i>			<i>mp</i> >	< >	<i>p</i> <	>	<i>p</i> < >	<i>mf</i> >	<i>mp<mf</i> <i>mp>p</i>	<i>f</i> <	<i>mp<f</i>	<i>mp</i> <	<i>f</i>			
Meter/Rhythm	12 8																		
Tonality	Bb Major <u>F Dorian</u>			F Dorian			^d → <u>E Dorian</u>	Mod	E Dorian <u>Modulation</u> →										
Harmonic Motion	<u>B^bM</u>	<u>D^bM</u>	B ^b	<u>A^bmD^b</u>		<u>A^bmEM</u>	<u>BM-A^bm</u>	EM	BM							<u>Em</u>	<u>A²</u>	<u>EMGm</u>	
Orchestration	→	-Cl +Tpt	Fl, Ob, Cl 1, Tpt 1, Hn				+ Bsn, Ts, Bs		Tbn, Eup, Tba, Chimes			Bcl, Bsn, Ts, Bs, Tpt, Hn		Brass Per	Pic, Fl, Ob, Cl, As, Tbn, Eup, Tba		WW Per	Full Ens	Fl, Cl, Bsn, As, Ts, Tpt
General	Like a Jig, Very Bouncy and Light →							Mysterious and building tension →											

Character		
Means for Expression	The right hand continues being light and bouncy with the pattern. The dynamic changes can be given in the left hand.	The right and left hand need to show the many dynamic changes in this section. The pattern in the right hand will continue to be light and bouncy.
Conducting Concerns	Make sure to continue to give the soli parts in this section strong cues. Make sure to give the ensemble all of the changes in dynamics.	A clear cue to the low brass needs to be given in m. 180 and to the trumpets in m. 181. Make sure that the dynamic changes are clearly to the ensemble.
Rehearsal Considerations	Make sure the ensemble continues to play very lightly and under the soli parts. Make sure there is growth in the sustained lines in this section.	Make sure the ensemble performs the change in key center accurately. Make sure the ensemble performs the many dynamic changes accurately. Balance within the brass section is important. The euphonium and tuba need to be heard over the rest of the brass.

Page 11: Score Analysis Form Map for Celtic Hymns and Dances

Measure #	<u>193</u> <u>191</u>	<u>194</u> <u>192</u>	<u>195</u> <u>193</u>	<u>196</u> <u>194</u>	<u>197</u> <u>195</u>	<u>198</u> <u>196</u>	<u>199</u> <u>197</u>	<u>200</u> <u>198</u>	<u>201</u> <u>199</u>	<u>202</u> <u>200</u>	<u>203</u> <u>201</u>	<u>204</u> <u>202</u>	<u>205</u> <u>203</u>	<u>206</u> <u>204</u>	<u>207</u> <u>205</u>	<u>208</u> <u>206</u>	<u>209</u> <u>207</u>	<u>210</u>	
Form	Theme 6'	Theme 2 →					Coda Theme 2 →					Coda							
Phrase Structure																			
Tempo	Allegro →					rit *	Tempo I →					Accel	Allegro molto						
Dynamics	<i>sfzmf</i>	<i>sfzmf</i>	<i>sfzmf</i>	<i>mp</i> <	<i>cres. molto</i>		<i>ff</i>	<i>sub p cres</i>			<i>f</i>			<i>sfzp</i>	<	<i>sfzp < f</i>			
Meter/Rhythm	12 8						4 4												
Tonality	Modulation	Dorian →					C Dorian →												
Harmonic Motion	GmB ^b M	GME ^b M	B ^b M	G-B ^b GM G ⁷	G B ^b G7Em		Cm		A ^b M	E ^b M	A ^b MA ^b M	G ⁹ E ^b M	A ^b M	G ⁹ C	GM	E ⁷ C	C		

Orchestration	+Fl, -Ob	-Fl Tpt +Ob	-Ob +Fl Tpt	WW, Tpt	+Hn, Cl, Pic Per	Full Ensemble →	Pic, Fl, Cl, Bsn, As, Ts, Bs, Per	Full Ensemble
General Character	Mysterious and building tension →					Strong Fanfare, Climatic →		
Means for Expression	The right and left hand need to show the strong dynamic growth in this section. Strong downbeats will illustrate the <i>sfzmf</i> from m. 191-193.					The pattern needs to be bouncy and the conductor needs to be strong and confident. The left hand shows the sub p. crescendo.		The right hand pattern become more staccato wrist to show staccato articulations
Conducting Concerns	The dynamic changes need to be given clearly. Also, the rit. in m. 196-197 needs to be given gradually and clearly.					It is important that the tempo is given accurately; reverting back to tempo I. Also the conductor needs to show the large dynamic contrast and show the accelerando clearly.		Give clear tempos and dynamics
Rehearsal Considerations	Make sure the ensemble performs all of the dynamic changes. Make sure that the ensemble gradually slows down and crescendos in m. 196-197.					Both of the transitions in this section need to be performed correctly as well with the large dynamic contrasts.		Make sure the tempo and dynamic changes are performed correctly. Make sure staccato articulations are clear.

Page 12: Score Analysis Form Map for **Celtic Hymns and Dances**

Measure #	<u>210</u> <u>212</u>	<u>211</u> <u>213</u>	<u>212</u> <u>214</u>	<u>213</u> <u>215</u>	<u>214</u> <u>216</u>	<u>215</u> <u>217</u>	<u>216</u> <u>218</u>	<u>217</u>	<u>218</u>
Form	Coda →								
Phrase Structure									
Tempo	Allegro Molto →								
Dynamics	<i>f</i> →				<i>sfz</i>	∨		<i>fff</i>	
Meter/Rhythm	4/4								
Tonality	C Dorian →								

Harmonic Motion		<u>A^bM</u>	<u>Gm</u>	<u>A^bMA^bM</u>	<u>GmA^bM</u>	<u>A^bME9</u>	<u>A^bMCM</u>	<u>F9</u>	<u>CM</u>
Orchestration	→	Full Ens.	CLAs, Ts, Bs,	Full Ens.	WW, Tpt	Full Ens.			
General Character	<u>Bouncy, and Building Furiously</u> →								
Means for Expression	Change the pattern to a more bouncy feel. Growth to the end of the piece should be shown in both the left and the right hand.								
Conducting Concerns	The dynamic changes need to be given clearly and the last note needs measure needs to show growth. The last note needs to be given clearly and in time.								
Rehearsal Considerations	Make sure the ensemble gets soft enough when it plays the <i>sfzp</i> . Make sure the 16 th note passage in the trumpets is played accurately and can be heard. Make sure the length of the last note is performed uniformly throughout the ensemble.								

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Appendix A - List of Personnel for Each Piece

Brasiliana

Flute

- 1 - Kirsten McManus
- 2 - Amanda Jolly

Oboes

- 1 - Jauni Novak
- 2 - Will Poulson

Clarinets

- 1 - Chris Johnson
- 2 - Anabelle Malcolm

Bassoons

- 1- Brian Long
- 2 - Alicia Van Gilder

Horns

- 1 - Matt Wilson
- 2 - Karyn Schafer

Trumpets

- 1 - Brian Williams
- 2 - Alex Cook

Trombones

- 1 - Bryant Lettelier
- 2 - Cody Wheeler

Piano

Meghan Hardy

Tuba

Zach Corpus

Percussion 1 and 2

David Whitman

Chris Exum

Brian Anderson

Brad Reiger

Irish Tune from County Derry

Flute

- 1 - Amanda Jolly
- 2- Kirsten McManus

Oboes

- 1 - Jauni Novak
- 2 - Will Poulson

E^b Clarinets

Justin Harbaugh

Clarinets

- 1 - Chris Johnson
- 2 - Anabelle Malcolm
- 3 - Melissa Woodworth

Bass Clarinet

Amanda Clark

Contra Bass Clarinet

Meghan Hardy

Alto Saxophone

- 1 - Nick Pool
- 2 - Adam Pham

Tenor Saxophone

1- Adam Lundine

Bari Saxophone

1- Ben Berry

Celtic Hymns and Dances

PICCOLO/FLUTE

*Kirsten McManus
Amanda Jolly
Yuko Fukunaga
Wendy Crawford
Kelsey Hopson
Kathleen Rivers
Daniela Thrasher

OBOE/ENGLISH HORN

*Jauni Novak
Will Poulson
Cindy Knudsen
Katie Kreis

BASSOON

*Brian Long
Alicia VanGilder

BASS CLARINET

*Amanda Clark
Megan Hardy

CLARINET

*Chris Johnson
Justin Harbaugh (Eb)
Anabelle Malcolm
Melissa Woodworth
Lauren Gillespie
Kevin Welch
Janessa Wedel
Christina Mason
Ashley Maughlin
Jennifer Solis

ALTO SAX

*Nick Pool
CJ Longabaugh
Adam Pham
Melanie Caster

TENOR SAX

Adam Lundine

BARI SAX

Ben Berry

TRUMPET

*Becki Ronen
Brian Stuckenschmidt
Eric Starnes
Brian Williams
Alex Cook
Lindsay Bennett

FRENCH HORN

Matt Wilson
Erin Feyh
Sara Wenger
*Karyn Schafer

TROMBONE

Bryant Lettelier
Eric Grusenmeyer
Mike Ruckert
*Cody Wheeler
Shanda Wheeler

EUPHONIUM

*Travis Keller
Nathaniel Grote

TUBA

*Zack Corpus
Tomoya Suzuki
Mike Campbell
Paden Town

PERCUSSION

*David Whitman
Brian Anderson
Chris Exum
Brad Regier
Blake Vignery
Dean Linton
Kelsie Yarbrough

*Section Leader