

AN EXAMINATION OF MAJOR WORKS FOR WIND BAND AND BRASS ENSEMBLE:
“FUNERAL MARCH FOR BRASS CHOIR” BY EDVARD GRIEG, “DANCE MIX” BY ROB
SMITH, AND “AN ORIGINAL SUITE” BY GORDON JACOB.

by

LYLE ANDREW SOBBA

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A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

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College of Arts and Sciences

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Approved by:

Major Professor
Frank Tracz, Ph.D.

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Abstract

The following report is research and analysis of major wind band literature for the Graduate Conducting Recital performed by the Kansas State University Wind Ensemble on March 13th, 2011 under the direction of Lyle Sobba. The repertoire for the concert was comprised of the following pieces: *Funeral March for Brass Choir* by Edvard Grieg, *Dance Mix* by Rob Smith, and *An Original Suite* by Gordon Jacob. This examination, through thorough research and theoretical analysis, is a compilation of the documents created to effectively rehearse the compositions. The report also contains documents pertaining to the planning and executing of the Graduate Conducting Recital.

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CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

This document encompasses the selection of quality literature, historical and theoretical analysis, rehearsal considerations, planning and evaluation of music for a graduate conducting recital. The ultimate outcome is to produce a scholarly document based on selected literature and discuss the particulars of preparing each selection from the beginning to the recital performance.

Performance Information

This conducting recital was performed on March 13, 2011 at 3:00 pm in McCain Auditorium, at Kansas State University. The concert was presented in conjunction with a concert prepared by Mr. Don Linn and the Kansas State University Concert Band. The personnel that performed the recital portion of the concert were, in large, members of the Kansas State University Wind Ensemble. Works performed on the recital were Edvard Grieg's *Funeral March for Brass Choir*, Rob Smith's *Dance Mix*, and Gordon Jacob's *An Original Suite*.

Music Examined

The selected literature for this recital include *Funeral March for Brass Choir* by Edvard Grieg, *Dance Mix* by Rob Smith, and *An Original Suite* by Gordon Jacob. The majority of this report is formed from the historical examination, theoretical analysis and rehearsal plans of the three pieces listed above.

Format of Analysis

The format of analysis for this report is twofold. The first area is based on the nine units of analysis found in a series of books titled *Teaching Music Through Performance* edited by Larry Blocher and Richard Miles.

Unit 1—Composer Information

Unit 2—Composition

Unit 3—Historical Perspective

Unit 4—Technical Consideration

Unit 5—Stylistic Consideration

Unit 6—Musical Elements

Unit 7—Form and Structure

Unit 8—Additional Listening

Unit 9—Resources

The contents of Unit 9 will be omitted in the chapters and will be included in the bibliography.

The second area of analysis is Tracz analysis form which depicts each piece graphically in respect to the following areas:

Form

Phrase Structure

Tempo

Dynamics

Meter/Rhythm

Tonality

Harmonic Motion

Orchestration

General Character

Means for Expression

Conducting Concerns

Rehearsal Consideration

Concert Program

Kansas State University

Presents the

Concert Band

Mr. Don Linn, Conductor

Sarah Bernard-Stevens, Graduate Assistant, Conductor

and

Wind Ensemble

Graduate Student Recital

Teresa Purcell, Graduate Assistant, Conductor

Lyle Sobba, Graduate Assistant, Conductor

March 13, 2011

3:00 PM

McCain Auditorium

Concert Band Conductors

Mr. Donald Linn is a recent addition to the music faculty at KSU and currently serves as the Assistant Director of Bands. Prior to his appointment at KSU he served as the interim associate director of bands at Youngstown State University where he directed the Youngstown State University Marching Pride, the Men's and Women's Basketball Bands, co-directed the Concert Band, was the director of the Symphonic Band, and teacher of drill design and marching band methods. Mr. Linn was also assistant conductor of the Stambaugh Area Youth Wind Ensemble, a group that attracts talented high school instrumentalists from the Northeast Ohio and Western Pennsylvania areas. Prior to his appointment at YSU, Mr. Linn completed a M.M. in Wind Conducting at Ball State University under Dr. Thomas Caneva and Mr. Dan Kalantarian. At Ball State University Mr. Linn assisted with the direction of the Pride of Mid-America Marching Band, helped direct the Men's and Women's Basketball Bands, was conductor of the Ball State Concert Band, was the inaugural conductor of the Ball State Campus Band, and taught undergraduate conducting. Before his appointment at BSU, Mr. Linn taught in the public schools as the director of bands at Nottoway High School in Crewe, VA. While teaching in Virginia, Mr. Linn received a Presidential Citation for Teaching Excellence from the University of Richmond Governor's School. Prior to his public school teaching, Mr. Linn earned his bachelor's degree in music education from Virginia Tech.

During his last two years at Virginia Tech, Mr. Linn was a senior staff assistant for the Virginia Tech Marching Virginians; assisting with music and marching rehearsal, visiting band coordination, sectional rehearsal, and away game announcing. Mr. Linn is in demand as a drill writer and has designed shows for university bands, high school bands, indoor percussion ensembles, and winterguard. Mr. Linn's drill design has been featured in Virginia, Indiana, Ohio, North Carolina and most recently performed at the International Bowl in Toronto, Canada and the GMAC Bowl in Mobile, Alabama.

Mr. Linn has also enjoyed success as a trumpet player performing with the New River Valley Symphony, the Roanoke Symphony, Lynchburg Symphony, and Shenandoah Symphony. Mr. Linn has also performed with members of the Muncie Symphony Orchestra, the Richmond Symphony, and was a semi-finalist in the 2003 National Trumpet Competition. Mr. Linn is an active conductor, educator, and performer and is a member of MENC, the International Trumpet Guild, the National Band Association, CBDNA, Pi Kappa Lambda, and Phi Mu Alpha.

Sarah Bernard-Stevens graduated with High Distinction from the University of Nebraska-Lincoln where she earned Bachelor's Degrees in Music Education and in Russian Language. Before beginning study at K-State, Sarah taught at Fort Riley Middle School. Sarah also currently serves on the adjunct faculty at Kansas Wesleyan University teaching bassoon.

Being interested in composition and arranging, Sarah has composed and conducted several pieces for band and orchestra. Recently, her orchestral arrangement of the Russian folk song, *Kalinka*, was published by Grand Mesa Music Publishers and was performed at the 2010 Midwest Music Clinic in Chicago.

In addition to her duties as a graduate assistant with the K-State band program, Sarah maintains an active private lesson studio and plays principal bassoon in the Salina Symphony Orchestra. Sarah will graduate in 2012 with a Masters degree in Music Education with an emphasis in Wind Conducting.

Concert Band

Mr. Don Linn, Conductor

Mother Earth (A Fanfare)

David Maslanka

David Maslanka, who now resides in Montana, has written many great works in his career for bands, but most of them are extremely difficult to play with most ensembles. This piece has all the color and power you expect from a Maslanka work, but is within the reach of a good high school or college band. *Mother Earth* was commissioned by and is dedicated to Brian Silvey and the South Dearborn High School Band. The composer's inspiration for this work came from the following excerpt of the writings of St. Francis of Assisi:

*Praised be You, my Lord, for our sister, MOTHER EARTH,
Who nourishes us and teaches us,
Bringing forth all kinds of fruits and colored flowers and herbs.*

Lux Aurumque

Eric Whitacre

'*Lux Aurumque* began its life as an a capella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand 'Bliss' theme from my opera "*Paradise Lost*". *Lux Aurumque* received its premiere at the 2005 conference of the Texas Music Educators Association, and is dedicated with deep admiration for my dear friend Gary Green.'

- Eric Whitacre

Satiric Dances for a Comedy by Aristophanes

Norman Dello Joio

- I. Allegro pesante
- II. Adagio mesto
- III. Allegro spumante

Satiric Dances was written in 1975 for the town of Concord, Massachusetts in commemoration of the town's bicentennial. The piece immediately became a standard of the wind band repertoire, being played all over the world by high school and collegiate ensembles. Norman Dello Joio sought to create background music for any of the comedies by the ancient Greek playwright and satirist, Aristophanes, who is considered to be the father of comedy. Dello Joio's *Satiric Dances* achieves this depiction through its three contrasting movements. Movement I, "Allegro Pesante", features flowing, chromatic melodies interrupted by lighter textures in the woodwinds. Movement II, "Adagio Mesto", provides intensely lyrical melodic material in a lighter, chamber music texture featuring several woodwind solos. Movement II moves without pause into Movement III,

“Allegro Spumante”. Spumante, meaning “sparkling” in Italian, is depicted by light, fast passages found in every part. Also present is an insistent feeling of motion, which is provided by the percussion as well as swirling chromatic lines in the upper woodwinds and brass.

Concert Band (Cont.)

Psalm for Band

Vincent Persichetti

Vincent Persichetti was a piano and organ prodigy who was supporting himself with his musical talents by age 11. A lifelong Philadelphia resident, he took full advantage of that city's music institutions. At age 20, he was simultaneously the head of the music department at Combs College, a conducting major with Fritz Reiner at the Curtis Institute, and a piano and composition student at the Philadelphia Conservatory. His distinctly original compositions began to be recognized internationally before he was 30. His skyrocketing reputation led to his appointment at the Juilliard School, where he became the chair of the composition department at age 47. He died in 1987, leaving behind a unique body of work in almost every musical medium, including a number of masterpieces for the wind band.

Psalm for Band is a piece constructed from a single germinating harmonic idea. There are three distinct sections - a sustained chordal mood, a forward moving chorale, followed by a Paean culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums. *Psalm* was selected for performance at the CBDNA Convention in December of 1952 and was commissioned by Pi Kappa Omicron National Band Fraternity.

Symphony No. 3, Slavyanskaya Mvt. I - Allegro

Boris Kozhevnikov

Boris Kozhevnikov graduated in 1933 from the Kharkov Music - Dramatic Institute, where he studied composing and conducting. After graduating, he attended the Military School of Music in Moscow, and in 1940 he joined the faculty of the Moscow Conservatory. He also held posts as conductor for several theaters and remained active as a composer.

Symphony No. 3, subtitled "Slavyanskaya", is a four-movement symphony based on folk themes from the composer's birthplace, Novgorod, Russia. The first movement is based on two folk songs of contrasting style. While brief in duration, *Symphony No. 3* by Kozhevnikov is one of the first symphonies composed for wind band. The modern edition for American band instrumentation was completed in 1995 by Colonel John Bourgeois, former conductor of "The President's Own" United States Marine Band. The work was premiered in the United States at the American Bandmasters Association National Convention on March 3, 1999.

As this concert is being recorded, we ask you to please remain as quiet as possible throughout the performance. Please turn off all signal watches, cell phones, and refrain from coughing loudly or talking.

Concert Band

FLUTE

Sarah Downing
Julie Supinie*
Jenny Good
Lindsay Liggett
Bianca Martinez
Kathryn Mahoney
Laura Elson
Marissa Archuleta
Samantha Brown
Emi Greiss

CLARINET

Jenny Latta*
Katie Scanlan
Emily Henderson
Kaiti Benoit
Rachel Guilfoyle
Stephanie Solis
Ryan McGowan
Kyla Smith
Jessica Harms
Richard Kim
Brandon Hattesohl

BASS CLARINET

Stacia Hardyway*
Erin Beal
Katherine Gentry

OBOE

Ann Nguyen*
Rachel Roth
Jennifer Smisek
Emily Richardson

BASSOON

Nancy Calhoun

ALTO SAX

Kayla Cupp*
Weston Cook
Bobbi Ehrlich
Alec Ramos

TENOR SAX

Jaquelyn Ballew
Sydney Topliff

BARITONE SAX

Hollyann Sewell

TRUMPET

Aaron Fisher*
Alex Cook*
Caleb Kuhlman
Adam Keefe
Sam Mustain
Alan Martens
Elizabeth Roggenkamp
Samuel Shelley
Alyssa Sobba
Wayne DeCamp
Luke Wenger

HORN

Tess Kornacki*
Erin Feyh
Austin Russell
Chris Miertschin
Elizabeth Huck
Alex Nelson

TROMBONE

Jacob Miller*
Erin Kornacki
James Rittenberger
Ryan Doberer
Tabitha Vincent
Bethany Lewis
Alex Whitesell

EUPHONIUM

JT VanGilder*
Laura Mosher
Cameron Adelson
Andrew Sobba
Brandon Wright

TUBA

Mike O'Keefe*
Cameron Gallagher
Tegan Nusser
Eric Hostetler
Clint Hobbie

PERCUSSION

Brett Eichman*
Michael Sturd
Alex Hughes
Johannah Good
Ryan Smallwood
Nick Anderson
Skyler Wilkinson

* = Principal

Graduate Student Recital Conductors

Teresa Purcell graduated from the University of Texas at El Paso in May of 2007 with a Bachelor's of Music Education. During her time at UTEP she studied flute with Melissa Colgin-Abeln and performed with the University Symphony Orchestra, Wind Ensemble, Flautistas Flute Choir, the Marching Miners, and played tenor sax with the UTEP Jazz II Band. In addition to performing with ensembles at UTEP, Teresa performed during the inaugural seasons with the El Paso Symphony Youth Orchestras under the direction of Benjamin Loeb. After graduating, Teresa moved to Savannah, Georgia to accept the director of bands position at Windsor Forest High School where she coordinated two concert bands, jazz band, and the Marching Knights and Knight Pep Band, as well as teaching beginning band, chamber music, percussion ensemble and music appreciation. She also performed with the Savannah Winds Community Ensemble.

Teresa is a member of the Music Educators National Association, Georgia Music Educators Association, Kansas Music Educators Association and Women Band Directors International.

Lyle Sobba is originally from Ellinwood, Kansas. He received his bachelor's degree in Music Education from Kansas State University in the spring of 2008. While at K-State, Lyle participated and held numerous leadership positions with the trombone section in the Symphony Band, Concert Band, University Band, various Jazz Bands, Orchestra, The Slide Advantage Trombone Ensemble and all athletic bands fielded by the university. Upon graduation, Lyle moved to Stanton County to accept a position as director of bands. While there, Lyle directed the high school and middle school concert bands in addition to the sixth grade and fifth grade beginning band. He also taught courses in jazz band, music theory, and managed an active private lesson studio.

Lyle currently holds affiliation with National Educators Association, Kansas National Educators Association, Kansas Music Educators Association and Music Educators National Conference. He is also an alumni member of Kappa Kappa Psi honorary band fraternity and Phi Mu Alpha Sinfonia. Lyle was the 2008 recipient of the Outstanding Future Teacher Award for Secondary Education.

Wind Ensemble

Funeral March for Brass Choir

Edvard Grieg

Edvard Grieg met Richard Nordraak, a fellow Norwegian, in 1863. Together they championed nationalism in their musical activities, a cause which had lain dormant in Grieg's thoughts up until this time. Nordraak already had the Norwegian National Anthem to his credit, composed four years earlier when he was seventeen. From the time of their meeting the two young composers worked closely together until Nordraak's health began to fail three years later. In October of 1865, Nordraak suffered a "violent attack of inflammation of the lungs which developed into galloping consumption". Because Grieg was on his way to Rome, Nordraak did not have the solace of his friend's company during the lonely months of his illness. He died on March 26, 1866, in Berlin. Grieg, then in Rome, was unaware of his death. The very day he heard of it, April 6, 1866, he wrote *The Funeral March in A minor for Richard Nordraak* for piano, as a monument to the memory of his dear friend.

One year later, Grieg arranged the work for military band, transposing it to g minor. He included the piece in a Philharmonic Society concert in Christiania (Oslo) later that year. In 1878, Grieg made yet another version of the work, this time for brass choir. The existence of this third score went unnoticed until Geoffrey Emerson obtained a microfilm of it from Oslo University.

Personnel: Trumpet- Katherine Klinefelter, Eric Starnes, Lindsey Bennett; Horn- John Allred, Kristen Beeves, Greg Agnew, Megan Cahoj; Trombone- Peter Weinert, Brian Fibelkorn, Jacob Miller; Euphonium- David Frazier Tuba- Mike Campbell; Percussion- Bryce Craig, Elliot Aprin, Adam Watson

Motown Metal

Michael Daugherty

Born in 1954 in Cedar Rapids, Iowa, Michael Daugherty was raised in the home of a dance-band drummer and was the youngest of five brothers, all professional musicians. Music was the very fiber of life in the Daugherty home. The sounds and styles of the jazz, rock and funk bands in which he grew up playing keyboard permeate his music.

Daugherty studied composition at North Texas State University, the Manhattan School of Music, and Yale University. He also studied for one year at IRCAM (Institute of Research and Coordination in Acoustics/Music) on a Fulbright Fellowship.

Daugherty currently serves on the composition faculty at the University of Michigan School of Music, Theatre and Dance. There, he has mentored many of today's foremost composers.

Motown Metal was commissioned by the Detroit Chamber Winds and the Summit Brass and premiered on February 13, 1994, H. Robert Reynolds, conductor.

It was conceived as a tribute to the "Motor City" and all of the sounds and rhythms of its industry: the hiss, grind and pop of automobile assembly lines and the smooth sixties soul of the music which was coined "Motown". The work uses only instruments made of metal: four horns, four trumpets, three trombones, tuba, vibraphone, glockenspiel, triangle, cymbal, gong, tam-tam, anvil, and brake-drum. Says Daugherty,

"*Motown Metal* is an assembly line of ascending and descending glissandi and rapid chromatic scales, predominantly heard in the trombones. The tuba, glockenspiel, and anvil create a funky polyphony, while the trumpets and horns play big band staccato chords. I draw upon my experience playing percussion in sixties soul music bands and drum and bugle corps to create brassy industrial-strength polyrhythms."

Personnel: Horn- John Allred, Kristen Beeves, Greg Agnew, Megan Cahoj; Trumpet- Katherine Klinefelter, Eric Starnes, Lindsey Bennett, Alan Martens; Trombones- Peter Weinert, Brian Fibelkorn, Shanda Wheeler (Bass Trombone); Tuba- Kasie Gepford; Percussion- Emily Frasier, Elliot Arpin

Wind Ensemble (Cont.)

Antiphonies

Stanley Leonard

Stanley Leonard's thirty-eight year tenure as the Principal Timpanist with the Pittsburgh Symphony Orchestra, his international acclaim as a solo artist, and his vast contribution to literature for percussion and other mediums have made him among the foremost of today's percussion performers and pedagogues. Leonard has presented percussion master classes at some of the most prestigious universities and conservatories in the United States and abroad. He served for many years as adjunct faculty at Duquesne University and Carnegie-Mellon University in Pittsburgh, Pennsylvania.

Leonard's *Antiphonies* was composed for John Beck and the Eastman Percussion Ensemble of the Eastman School of Music. It was premiered December 9, 1971 under the baton of John Beck for the Eastman School's 50th Anniversary Festival. Among the student percussionists who first performed the piece were Leigh Stevens, Gordon Stout, David Mancini, Neil Grover, Dean Witten and Ernest Musquiz, all of whom later established themselves as notable names in the percussion world.

The work is comprised of two quartets, which perform antiphonally. A "mediator" helps initiate the aleatoric (or, non-timed) sections. *Antiphonies* is intended to be performed with a sense of theatrical freedom, and incorporates directions for the performers to improvise, especially at the conclusion.

Personnel: Elliot Arpin, Austin Barnes, Colin Hosek, Alex Hughes, Ryan Smallwood, Michael Sturd, Drew Szczesny, Ethan Wagoner

Dance Mix

Rob Smith

"Bridging Modernism and American jazz and pop idioms" (*San Antonio Express-News*), the innovative and highly energetic music of Rob Smith is frequently performed throughout the United States and abroad. Ensembles and musicians that have performed his compositions include the Continuum Ensemble (London), Coruscations (Sydney), Synchronia (St. Louis), the Montague-Mead Piano Plus (London), the Aspen Contemporary Ensemble and the pianist Christopher Taylor. He has received commissions from the New York Youth Symphony Chamber Music Program, the American Composers Forum and several renowned university wind ensembles.

Dance Mix was commissioned by the Society for New Music (Syracuse, New York) and the American Composers Forum's *Continental Harmony* Project. It was premiered at an outdoor concert on Cazenovia Lake in Upstate New York in the summer of 2000. The instrumentation is similar to that of a jazz ensemble and the work contains traits of jazz and pop music, which the composer thought appropriate given the setting for the premiere. This work was used as the title music for the PBS television documentary *Continental Harmony*, which aired in 2001.

Rob Smith holds a Bachelor of Music Degree from Potsdam College and both Master of Music and Doctor of Musical Arts Degrees in music composition from The University of Texas at Austin.

Wind Ensemble (Cont.)

Currently, he teaches at the University of Houston's Moore School of Music where he is Assistant Professor of Music Composition and director of the AURA Contemporary Ensemble. In addition, he serves as one of the artistic directors of Musiqa, a contemporary music ensemble in Houston, Texas.

Personnel: Alto Saxophone- Adam Lundine, Robby Avila; Trumpet- Becki Ronan, Eric Starnes; Trombone- Peter Weinert, Shanda Wheeler; Percussion- Ryan Laney, Greg Coffey, Jaimie Shores, Elliot Aprin, Joe Kulick, Ethan Wagoner; String Bass- Gordon Lewis^

Symphony on Themes of John Philip Sousa, Mvt. II after "The Tunderer"

Ira Hearshen

A product of Detroit's flourishing school band programs, Ira Hearshen (b. 1948) came of age amidst a rich musical upbringing. He attended Wayne State University, receiving a Bachelor of Music degree in applied theory and composition. Hearshen studied commercial music writing and film scoring at the Grove School of Music in Los Angeles.

He has served as arranger for the Detroit and Jacksonville Symphony Orchestras, and the Air Combat Heritage Band. His Hollywood arranging credits include television and film scores such as *Undercover Brother*, *Scorpion King*, *Rush Hour*, *Rush Hour 2*, *A Bug's Life*, *Toy Story 2* (for which he composed a Sinatra-like arrangement of "You've Got a Friend in Me" sung by Robert Goulet), and *Monsters, Inc.*, among many others.

Of this work, Hearshen offered the following insight:

Stirred and fascinated by the music of John Philip Sousa since childhood, I still get a chill upon hearing the piccolo *obbligato* in the trio of "The Stars and Stripes Forever." While the thought of transforming popular march music into a legitimate piece for the concert stage had a lot of intellectual appeal, I figured that any attempt I made to pay homage to Sousa would be misunderstood. But artistic challenge won out and I started working on what was to become the second movement of the symphony in the winter of 1990-91.

Hearshen began the symphony by writing the second movement, "after *The Thunderer*". He extracted the trio theme from the march "*The Thunderer*", slowed the tempo, and cast it in the light of the Finale from Mahler's third symphony.

The work was commissioned by Colonel Lowell E. Graham of the United States Air Force Band's premier ensemble. Based on the audience reaction to "after *The Thunderer*", Hearshen became aware that he had begun something special, and decided to pursue it. The result was this four-movement symphony (from which "after *The Thunderer*" is taken), which is constructed in a classical form.

While the symphony, as a whole, is comprised of four movements, each movement was designed to be performed as a separate piece. The second movement, "after *The Thunderer*" is the most often performed.

Wind Ensemble (Cont.)

The Thunderer

John Philip Sousa

One composer, more than any other, typifies American music to the general public, and has made his mark on the band and symphonic repertoire because of his music's universal appeal.

Born in Washington, D.C., on November 6, 1854, Sousa wrote over 130 marches during his career, as well as a myriad of other instrumental and vocal works. His monumental contribution to the enduring spirit of American band music has earned him the title "The March King". Sousa died March 6, 1932.

It is assumed that "the thunderer" refers to a Freemason who belonged to the same order as Sousa, though it is likely that his exact identity will never be known. The march, *The Thunderer* was written for the Columbia Commendery No. 2, Knights Templar of Washington, D.C., commemorating the Twenty-fourth Triennial Conclave of the Grand Encampment. This conclave was held in October of 1889 and was sponsored by the Columbia Commendery No. 2, the same order into which Sousa was "knighted" three years prior to the occasion. It is possible that "the thunderer" was one of the members who helped make the conclave possible. In particular, Myron M. Parker contributed a monumental effort to making the event a success.

Additionally, this march was Mrs. Sousa's favorite, a fact revealed by their daughter, Helen, who also suggested that the march might be her father's tribute to the *London Times*, nicknamed *The Thunderer*. There is no evidence substantiating this.

An Original Suite for Military Band

Gordon Jacob

1. March
2. Intermezzo
3. Finale

Gordon Jacob was born in Paris, France in July, 1895. His body of work contains over 450 works for varying ensembles. Jacob studied composition at Dulwich College with Herbert Doulton, and studied composition at the Royal College of Music with Sir Charles Villiers Stanford, Herbert Howells, Sir Hubert Parry, and Ralph Vaughan Williams. Notable students of Gordon Jacob include Malcom Arnold, Imogen Holst, Elizabeth Maconchy, and Bernard Stevens. He was also a notable author and has three texts on composition in his name.

Gordon Jacob composed *An Original Suite* as a student attending the Royal Academy of Music in 1924. Previously, Jacob had transcribed Ralph Vaughan Williams's *English Folk song Suite* from wind band to orchestra and developed an interest in writing for military band. The piece is comprised of three contrasting styles of music. "March" closely resembles a British march, set formally in a clear A section, B section, trio and return to the A Section. "Intermezzo" is a slow ballad with one main melodic idea introduced by a solo alto saxophone and passed throughout the ensemble for different tone color combinations. "Finale" utilizes contrasting sections of melody and accompaniment, often juxtaposed and layered. The movement is cased in a type of rondo form.

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

Wind Ensemble

FLUTE

Kelsey Hopson*
Daniela Thrasher
Emily Riley

CLARINET

Melissa Woodworth*
Amy Kraus
Heather Gering
Jordan Profita
Kaylee Oliver
Kelsey Scheuerman
Abby Douglass

BASS CLARINET

Liz Bolan

CONTRA ALTO CLARINET

Haley Conway

OBOE

Kelley Tracz*
Katie Kreis
Jocelyn Lucas

BASSOON

Sarah Bernard-Stevens*
Renea Reasoner
Marcus Grimes

ALTO SAX

Adam Lundine*
Robby Avila
Kaleb Todd

TENOR SAX

Claire Mullender

BARITONE SAX

Ben Cold

TRUMPET

Becki Ronen
Katherine Klinefelter
Andy Feyes*
Eric Starnes
Michael Ternes
Brian Williams

HORN

John Allred*
Kristen Beeves
Greg Agnew
Sara Wenger
Megan Cahoj
Samantha Engels

TROMBONE

Peter Weinert*
Brian Fibelkorn
Lyle Sobba
Shanda Wheeler

EUPHONIUM

David Frazier*
Charles Hower

TUBA

Kasie Gepford *
Alex McMillian

STRING BASS

Gordon Lewis^

PERCUSSION

Greg Coffey*
Ryan Laney
Joe Kulick
Jaimie Shores
Bryce Craig
Elliot Arpin
Ethan Wagoner

* = **Section Leader**

^ = **Faculty**

CHAPTER 2 - Music Education Mission Statement

Views on education can vary greatly from person to person and educator to educator. Coming from a family where education could almost be considered the “family business”, one would think that my personal opinions about the reason for education would be pretty clear cut. One would think wrong.

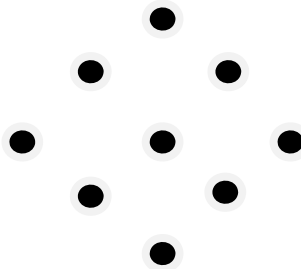
Not just educators, but the vast majority of people around the world, whether they recognize it or not, put value upon some form of education. Whether it is in the formal setting of a classroom, the informal setting of an apprenticeship, or the intuitiveness of a do-it-yourselfer, the relationship between teacher and pupil can be found just about everywhere. In all three settings new things are being learned. The formal setting sees one source of teaching providing to a sea of those ready to absorb what is being taught and assimilate the knowledge into their own psyche. The apprentice learns directly from the hands of the master in a one on one setting. The intuitive learner utilizes trial and error for the task until they find the way. All three methods reach a desired outcome. One could easily argue though that while the outcome may be reached the level of productivity is different for each method. Take tying your shoes for instance. The teacher would tell their students about the “loop swoop and pull” method while the master would demonstrate the method to his apprentice. Still the self-discovery student might have to deal with an endless stream of knots before happening across the “loop swoop and pull” method for tying their shoes. Furthermore, without any solid reinforcement, there may be another long line of knots before the method becomes solidified within the shoe tier’s intelligence.

While my analogy of tying shoes may be overly-simplified, I think it easily leads one to acknowledge the importance for some form of education. When examining the three paths to tying your shoes, it only makes sense to select one of the paths that leads you to the desired outcome quickly, but while also learning to think for yourself. One might think that the apprentice situation would be the quickest method and would probably be right. But in choosing that method, one also potentially accepts that the way the master did things is the only way to

accomplish a task. By utilizing a formal education (classroom setting), we are also allowing for the creation of free thinkers. Perhaps one student struggles with tying their shoes so much to the point that they find the Velcro in the teacher’s desk drawer and “solves” the problem on his or her own.

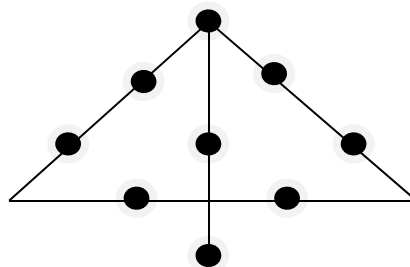
In examining this school of thought, we must come to the conclusion that education must take place to continue to better society. While today we learn how to tie shoes, tomorrow we learn how to send a rocket to the moon. As Stanley Pogrow says, “Higher order thinking skills are valued because they are believed to better prepare students for the challenges of adult work and daily life and advanced academic work.”¹ As we continue to develop higher levels of intelligences, the ability to think outside what we have already learned also develops. The ability to think outside the box becomes more prevalent as more things are asked of the students. Take the diagram on the next page:

Figure 2.1 Thinking Outside The Box



The task is to connect the dots using four straight lines without picking up your pencil. The student who has not developed their higher order thinking skills looks at the task and proclaims that it is impossible while the student who has developed their skills considers the task and might solve the problem like so:

Figure 2. 2 Thinking Outside the Box Completed



¹ Stanley Pogrow, “HOTS Revisited: A thinking development approach to reducing the learning gap after grade 3,” *Phi Delta Kappan*, 87, 2005.

The completion of the task was dependent upon the student's ability to be innovative through the utilization of their higher order thinking skills.

The ability to be innovative is what has granted the human race the technological wonders we have seen come about in the last 150 years. Powered flight by humans was not achieved before the Wright brothers decided to be innovative and attempted to keep a wing aloft with the power of a motor. It was the use of their innovative and creative minds that now allows us to reach the opposite side of the earth in just a matter of hours. With that in mind we must consider how to help people to become innovative and creative. As an educator I have always believed that one of the best ways to help students to become innovative is through music. In a performance-based class where your goal is a concert far off in the distance, the process of learning a piece of music will cause your students to become more innovative. But the study of music goes far beyond just allowing students to become innovative. It is within the music classroom that the student begins to truly find the beauty of the world through the understanding of aesthetics and emotion.

The study of music also allows for a student to become in touch with their emotions. Music could be described as emotion put into sounds. Through the study and performance of music students are allowed to bring emotion into the classroom and find ways to experience those emotions beyond just thinking about them. Take John Philip Sousa's march *The Stars and Stripes Forever*. Through the performance of this piece students might experience a feeling of pride and happiness. In contrast, take Ronald LoPresti's *Elegy for a Young American*. This piece depicts the gamut of emotions felt by America after the assassination of John F. Kennedy. Through the performance of this piece, students are able to react to emotions ranging from rage to regret and into acceptance. Dealing with these emotions in a controlled environment allows for students to come to terms with them in a manner that will translate to better emotional control later in life.

To further a discussion about emotional intelligence one must also consider what role aesthetic education plays in music education. Through the study of aesthetic education students learn to identify what is beautiful, not just within their own culture, but within other cultures as well. While studying other cultures through music one will assimilate the knowledge learned with other pieces of knowledge to draw from while working in fields outside of music.

My goal as an educator is not to develop professional musicians but instead a culture of music lovers. Music of all types must be accepted and appreciated for what they are. The appreciation of other cultures of music is a powerful tool one can attain when looking to fully appreciate what a culture has to offer. Cultures are often defined by the music they perform through what they perform and where it is performed at. Studying various cultures through their music leads you to a better understanding of that culture.

I am a lifelong learner through music because it's what I love to do. Others may not feel the same as I. Still though, one cannot argue with the constant emersion in music that we all live in. Even in watching television, one hears music constantly. The theoretical understanding of music may not come into play on a daily basis, but the aesthetic properties of music are almost bound to find its way into your life on a daily basis at some point. Music transcends the notes on the page. It enters into a higher level of consciousness where assimilation of thoughts and feelings must intermingle to bring forth a reaction. It is my role in life as a music educator to help to shape student's understanding of their thoughts and feelings and react to them in ways that will continue to help them be a positive asset to society.

CHAPTER 3 - Quality Literature Selection

The process of selecting literature is among the most important tasks of the band director. The music selected for performance is the curriculum used to teach the class. Therefore the music must meet the curricular goals set by the director for their ensemble. When identifying your musical goals it is best to look at music based on musical time periods. Allowing your curriculum to flow across four years will not press the students too heavily for content assimilation, but will give each student a well-rounded musical experience. Year one is a focus on the music of the baroque era; year two focuses on classical and romantic; years three and four will focus on contemporary music.

While all this speaks well for the creation of a solid curriculum structure for a band program, getting to quality literature is the aim. Before diving in to find quality literature to put in front of kids, we first must decide what constitutes quality literature. With composers composing for wind band at an all-time high and constantly experimenting with new sounds, it becomes more and more difficult to decipher quality from innovative. Two major studies have been completed to help thin the process a bit.

In 1978 Acton Ostling Jr. conducted a study to identify literature with “serious artistic merit.” The study was replicated in Jay Gilbert in 1993 to include new literature. While the ’93 Gilbert study is slightly dated at this point, the literature on it tends to be that which has withstood the test of time already. Each study examined the available literature of the time utilizing ten specific criteria to measure for artistic merit:

1. The composition has form—not “a form” but form—and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct or obvious.
6. The composition is consistent in its quality throughout its length and its various sections.

7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom, and is not pretentious.
10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.²

The list states, in a concise and clear way, the ideals that all directors look for when attempting to select literature. The literature should have form, it should demonstrate technique, and it should explore the range of colors offered by the ensemble. The study gave us a list to work from for the first time.

Pairing this list with new resources helps us to continually diversify our literature selections. The books *Teaching Music Through Performance*, edited and compiled by Larry Blocher and Richard Miles, aim to provide us with literature analysis to use in the classroom. The books instruct us on pieces we may not fully know the backstory of and provide needed further guidance.

The fact is, there is no substitution to opening the score and identifying a piece of music for yourself. While the Ostling/Gilbert studies give us a great leaping off point and the Blocher/Miles books help with background and teaching moments, the/a director still must sit down with the score and identify the quality, or lack thereof, for themselves. The director utilizes this time to identify the aspects they feel their students need to learn to become a stronger musician. Marches of John Philip Sousa work fabulous for teaching form, for instance. Ballads can be used to begin teaching melodic phrasing and dynamic contour. When programming music, the director must go back to the curriculum they have already put in place and teach the concepts identified for teaching within the curriculum.

² Action Eric Ostling Jr., "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit." (Ph. D. Dissertation, University of Iowa, Iowa City, Iowa, 1978) p. 23-30.

CHAPTER 4 - Funeral March for Brass Choir

Unit I. Composer

Edvard Grieg was born on the 15th of June, 1843. Widely recognized as the foremost Scandinavian composer of his generation, Grieg spent the vast majority of his life campaigning for the development of the Norwegian sound of music. His compositional masterpieces lie mostly in lyrical pieces for piano, but he has also received acclaim for his Piano Concerto.

Grieg was born to Gesine Judith Grieg, daughter of a provincial governor. Being from a strong political family, Gesine studied music under Albert Methfessel at Hamburg. She married Alexander Grieg in 1836. Alexander worked as a merchant and British consul at Bergen. He also fancied himself an amateur musician. Edvard, born in 1843, was the fourth of five children to the couple.

Grieg began studying music at an early age. He sat for piano lessons with his mother at the age of six. He also sat for the regular musical gatherings hosted by the Grieg family. Edvard found a special fondness for the works of Mozart, Weber, and Chopin. His earliest recorded attempt at composition came about in 1848. In the summer of 1858, at the urging of a family friend, the Griegs enrolled Edvard for study at the Leipzig Conservatory. While at Leipzig, Grieg studied with Louis Plaidy, E.F. Wenzel, Moscheles, E.F. Richter, Robert Papperitz, and Moritz Hauptmann. In his final year at the conservatory, Grieg studied composition with Carl Reinecke.

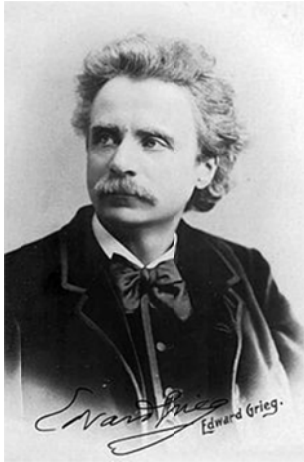
Grieg's artistic output underwent a drastic change in 1864. Up until then, Grieg had lived his life mainly in an environment of middle-class Norwegian urban society. The environment utilized mainly Danish speech, traditions, and cultural outlook. Except for the years Grieg spent in study at Leipzig, the vast majority of Grieg's musical associations were Danish in character. Grieg knew little of the Norwegian folk music. This all changed with the Fall of 1864 and the meeting of Rikard Nordraak. Nordraak had just recently composed a new national anthem for Norway. The two met in Copenhagen in the fall of 1864. Nordraak and Grieg became good friends as Nordraak played fragments of the folk music of the culture along with pieces of his own compositions. Grieg felt this new musical knowledge opened him up to his lifelong path of further developing the music of Norwegian nationalistic descent. Grieg, along with Nordraak, and other well-known Norwegian composers, Horneman and Matthison-Hansen, founded a

society known as Euterpe, for the promotion of Scandinavian music. A plan to tour Germany and Italy to further the Norwegian Music's grasp did not come to fruition because of the untimely death of Nordraak. Grieg, who was awaiting the arrival of his friend Nordraak, was already in Rome when he received news of his friend's death. Grieg composed the funeral march *Funeral Music for Rikard Nordaak* to honor his friend. The piece was originally composed for piano but was later transcribed to an orchestral setting by Grieg. The piece performed on the recital was rescored for brass choir by Geoffrey Emerson utilizing a manuscript score from the orchestral transcription. The original manuscript date is April 6th 1866, a month after his friend's death.

Following the death of his friend, Nordaak, Grieg's compositional career soared to new heights. Across the next ten years, Grieg presented concerts of Norwegian music written by the composers of Euterpe. By the end of 1867 Grieg composed the first set of *Lyric Pieces for Piano*. He received financial support from Franz Liszt for a series of subscription concerts. In 1871, Grieg helped found the Christiania Music Society for the Promotion of Orchestral Music. From there, Grieg began writing heavily for the stage. In 1874, Grieg began writing incidental music for *Peer Gynt*. The project, originally thought to only need a few fragments of music, ended up taking the better part of two years to complete. A revised stage version of the opera took the stage in February of 1876.

The music for *Peer Gynt* gave Grieg the desired notoriety the composer dreamed of. He spent the remainder of his life putting out compositions for the masses in a distinctively Norwegian style, although there were long periods of time between compositions on a regular basis. Grieg blamed this on chronic health problems. Regardless of the ongoing health problems, Grieg was still active in his travels and his performances right up to his death. The year he died, Grieg performed in Copenhagen, Munich, Berlin, and Kiel. A tour was planned for England, but Grieg was ordered to a hospital before the departure. The composer died the following day. His life was celebrated through his funeral on a national scale.

Figure 4.1 Edvard Grieg (1876)



Unit II. Composition

Edvard Grieg settled in Copenhagen in 1863 where he met Rikard Nordraak. Nordraak, who composed the Norwegian national anthem at the age of 17 wanted nothing more than to create music that was specific to Norway. After becoming close friends, Nordraak convinced Grieg to join him on his quest for a new musical sound. The two traveled extensively together. In the latter part of 1865 the two were supposed to vacation in Italy together but Nordraak, who had contracted tuberculosis, could not travel. While Grieg was away in Italy, Nordraak died. Upon learning of his friend's death, Grieg composed the piece *Funeral March for Rikard Nordraak* in two short days. The piece was originally written for solo piano, but was later transcribed by Grieg to fit the large military band and was premiered in December, 1867.

Many feel this piece is a turning point in Grieg's compositional career. The work utilizes many compositional techniques only found in compositions from later in his life. Major and minor tonalities anchor the piece. Grieg also inserts various melodic statements throughout the piece composed from the Dorian and Aeolian modes.

Later in history, Grieg's original composition has found new life. The arrangement performed for the Graduate Conducting Recital on March 13th was set by Geoffrey Emerson in 1971 and is based on autograph manuscripts of the original transcription for band. The other notable arrangement was completed by Jan Eriksen in 1981 and edited by Frederick Fennell in 1989.

Unit III. Historical Perspective

The entire body of Grieg's compositional output falls within the realm of the late Romantic era. As most composers of the Romantic period did, the works of Grieg utilized both major and minor tonalities and modulations either to the third of the scale or to the relative of the current key.

The basis for this piece is the mourning over the loss of a dear friend. Edvard Grieg was friends with notable composer Rikard Nordraak. Upon the loss of his friend, Grieg composed *Funeral Music for Rikard Nordraak* for piano. The piece has been recast to fit many ensemble make-ups since the original composition. Nordraak was the champion of the Norwegian sound within music composition. Many feel that with his passing, the torch was then passed to Edvard Grieg. It became Grieg's goal to create a purely Norwegian sound within the musical idiom.

Unit IV. Technical Considerations

Funeral March for Brass Choir bridges the gap between the technical aspect of performance on the instruments and musicality unlike many other pieces. The piece is cast in two main sections and utilizes an ABA form with the employment of a Da Capo. When looking at a purely technical side of the composition, the main areas for consideration come with rhythm based on a slow tempo. The tempo suggestion for the piece is SLOW and SOLEMN [$\text{♩}=63$]. With a meter of eight four, this puts the conductor into a subdivided four pattern. The control needed to execute long notes as well as short notes will require all performers to be mature and independent.

The A section comprises measures 1 through 18. This section opens with half notes to symbolize the funeral bells of a church. This motive is repeated at letter A.

Figure 4.2 *Funeral March for Brass Choir Motive A*



The rhythm in measure 2 must be clear and well defined between the horns and the trombones. When this returns, the rhythm must be solidified throughout the entire ensemble. Dynamics throughout this section are imperative to a quality performance. Again, mature ensemble players

must be present to properly execute the fast dynamic shifts that happen. While the piece opens at *pp* and remains at this level until measure 7, a dramatic crescendo is written across the whole of measure 8 and lands in an ensemble-wide *ff* in measure 9. The trombone section in measure 9 plays a complimentary rhythm to the rest of the ensemble who are once again playing theme A as depicted before.

Be aware of the unison rhythm in the trumpet section at measures 11 and 12. The tendency is to create a feeling of triplets or to shorten the eighth note to the point of it being heard as a sixteenth note. Be aware of the *fffz* attack in measure 12. Do not allow sound to withdraw until measure 14.

Section B begins at measure 20 and extends to measure 37. The trumpet line utilizes grace notes through. The grace notes are to be executed before the beat. Do not rush the note. When in doubt, think of the grace note as being a sixteenth note leading to the note it is associated with. Work to line up the tone of the first and second trumpet parts between measures 20 and 21. Be consistent of the hairpins as they tend to make the ensemble want to push the tempo. The horn unison line at measure 26 must be approached with care. Intonation will be a problem that must be addressed both here and again in measure 28.

Unit V. Stylistic Considerations

Funeral March for Brass Choir was composed as a piece to depict Grieg's mood at the loss of his friend, Rikard Nordraak. Understanding the basis for the piece will help to make decisions about the overall style to be used for the performance of the composition. The opening half notes of the piece are meant to represent a Toller or funeral bell. With this in mind, the group needs to play the half notes with just a slight hint of separation and with decay across the notes into the release. Be sure to line up the eighth note triplet when present in the score.

The piece, being composed in an eight beat meter, can become confusing as far as rhythm within the measure. When possible, let the music dictate your pattern architecture. For instance, in measure 5, a five plus three pattern will fit the musical style much better than a subdivided four pattern. Measure 9 is the first instance of *ff* in the piece. The group must adhere to the "funeral march" mentality of the piece and realize that *ff* must remain indicative of the style.

Keeping this in mind, the group must listen to the lower voices of the ensemble and balance to them to create a dark and somber loud dynamic.

Be careful of the trumpet line in measure 11. The rhythm is merely a piece of the texture but should be used to help push the energy forward. Encourage them to play the rhythm as written. Square the notes off but be certain you can differentiate between the sixteenth note and the quarter note. Realize that through this section of music that the goal is to arrive at the $f f f z$ in measure 12 and then maintain the energy through measure 13. The entirety of the A section is rooted in anger and pain. Mentally, the students must buy into this feeling as well to properly create sounds to depict the composer's intentions for the audience to hear. Work to create mental images within the ensemble to help them convey the feeling to the listeners.

The mood of section B is much more reflective than that of section A. The dynamics tend to swell and decay through the use of measure long hairpins. The opening statement by the trumpet duets leads this section off. The melody begins in the second trumpet in measure 20 and then is passed to the first trumpet in measure 21. Match the sound of the two trumpeters and aim for a dark color. While the mood is more reflective, it is still somber. Be sure to notice the articulation differentiation throughout the section from measures 20 through 25. At this slow of a tempo, the markings must be different but not out of character. The staccato in measure 25 for instance cannot be a clipped and short staccato, but instead a more purposeful separation before attacking the following note.

Be aware of the horn attack in measure 26. All four horn parts are unison. Intonation and color could be a problem. Ask for them to darken up their sound and listen for pitch. Singing the first pitch should help alleviate part of the intonation problem. This is another instance of the ensemble needing to consider the mood of the piece. The dynamic level $f f$ must be strong and forceful, but not bright. The same goes for the attack of the rest of the ensemble in measure 27. The sound must be dark, forceful, and ominous. Be sure to listen for the tuba sound and follow that color's lead.

The hairpin dynamic markings scattered from measure 31 to 37 need to be executed by the ensemble with one idea on how to do it. Be cognizant of the pacing of the crescendo versus the decrescendo. Also consider which apex through this section should be the strongest. For my performance, we aimed for the f in measure 36 to be the highlight of the line due to the difference in the rhythm and the finality of the melody. In measure 37, the tuba line utilizes two

sets of eighth note triplets to return the ensemble to the beginning of the piece. Realize that the triplets belong stylistically to the A section of the piece.

Unit VI. Musical Elements

The musical elements contained within Grieg's *Funeral March for Brass Choir* are indicative of the elements you would expect to find within a piece intended to be played by mature ensembles. The dynamic range of the piece is wide. Passages of *pp* precede sections written at *ff*. Dynamics can change based on the melodic line, but for the most part should remain with the suggested lines in the score. The harmony of the piece is based in b flat minor and the relative major. There are also moments of various modes in places.

The articulation markings must be performed in a style that is correct for the piece. Tenuto markings must be full value, but with a hint of separation. The same can be said for the marcato accents in measure 9, but with more front end to the note. With the tempo of the piece being what it is, the movement from pitch to pitch must line up vertically with all others in the ensemble. Be sure to maintain the vertical alignment. Keeping tempo solid will help with this.

Unit VII. Form and Structure

Grieg's composition *Funeral March for Brass Choir* is composed in a ternary form. There is a clear A section, a clear B section, and then a complete return of A through the use of a Da Capo marking. The form is as follows:

Table 4.1 *Funeral March for Brass Choir* Form

Measure Number	Section
1-18	Theme A
20-37	Theme B
1-19	Theme A

Unit VIII. Suggested Listening

Edvard Grieg:

Funeral March—Piano Arrangement

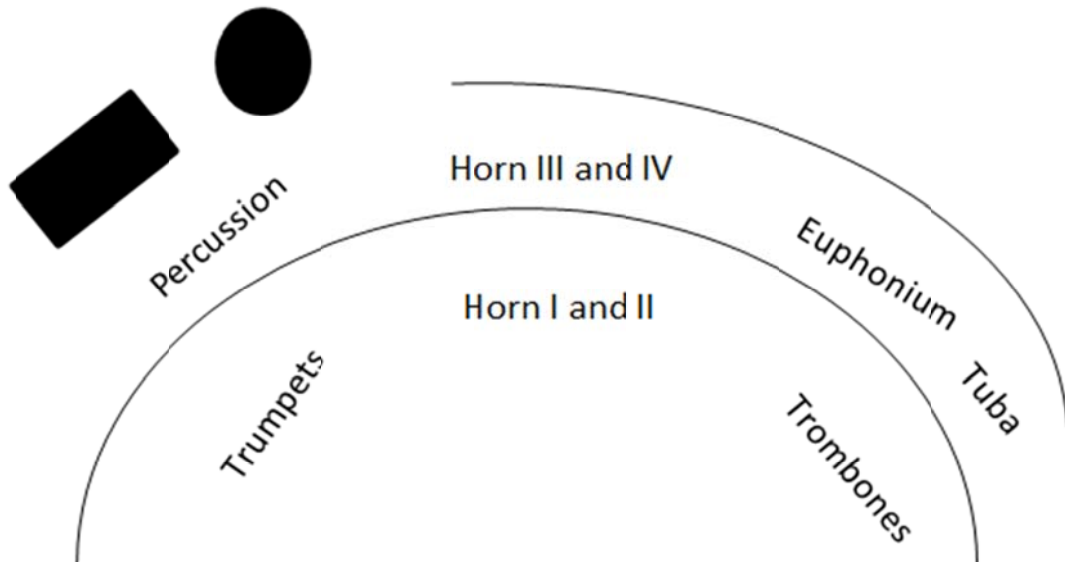
Funeral March—Wind Band Arrangement by Jan Eriksen, edited by Fennell

Piano Concerto in A Minor Op. 16

Unit IX. Seating Chart and Acoustical Justification

The seating arrangement used for Grieg's *Funeral March for Brass Choir* is a modified arrangement of the seating diagram utilized by the Kansas State University Brass Ensemble. The horns are placed in the middle to help with the overall blend of their sound. Trumpets are on the right side of the ensemble while trombones are on the left. The arc allows for all performers to listen in for style, articulation, and intonation. The tuba and euphonium anchor the left end of the second row. The tuba is on the outside to help with the realization of sound for the ensemble. The tuba in this location also is in good proximity to the bass trombone, who sits at the left end of the first row.

Figure 4.3 Grieg Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Brass Ensemble

Announcements:

Literature: Funeral March

Time: 15

Title	Evaluation
Funeral March 1-18	-notes and rhythms -become comfortable with the subdivided pattern -listen for attacks and releases -who's playing around you
20-37	-Notes and Rhythms -grace note -style -attacks and releases -Da Capo

Rehearsal Plan – Rehearsal #2

Ensemble: Brass Ensemble

Announcements:

Literature: Funeral March

Time: 15

Title	Evaluation
Funeral March 20-37	-Notes and Rhythms -Trumpets -style -handoff of the trumpet melody -attacks and releases -tone color -Horns m. 26 -intonation -tone color -marcato -The remainder of the ensemble m. 27 -tone color -intonation -half rest at the end of 27

Rehearsal Plan – Rehearsal #3

Ensemble: Brass Ensemble

Announcements:

Literature: Funeral March

Time: 15

Title	Evaluation
Funeral March 1-18	Half notes -symbolize bells Opening -dynamics and markings -breathe together Measure 9 -Theme vs. Counter Theme in Trombones -Growth to measure 9 9-14 -dynamic range. Measure 18 -how to handle the rhythm -how to continue on to the B Section

Rehearsal Plan – Rehearsal #4

Ensemble: Brass Ensemble

Announcements:

Literature: Funeral March

Time: 15

Title	Evaluation
Funeral March	FULL RUN -work as needed -Check Da CAPO for fluidity -pull tempo back a hair on the Da Capo

CHAPTER 5 - *Dance Mix*

Unit I. Composer

Rob Smith was born on January 7th, 1968 in Syracuse, New York. Smith began playing trombone while in middle school and kept up the practice throughout his early college career. Smith received his Bachelor of Music from Potsdam College in Potsdam, New York. Following his time there, Smith studied music composition at The University of Texas at Austin. Smith received both his Master of Music and Doctor of Musical Arts, both in musical composition, from the University of Texas.³ Throughout his college career, Smith studied with Paul Steinberg, Stephen Montague, Dan Welcher, and Peter Schulthorpe. Rob Smith says about his instructors,

All my instructors impacted me in different ways: Steinberg encouraged me to explore new sounds, Montague assisted me in developing my own personal sound. He stressed the creation of an effective and well-constructed musical form. Welcher stressed the creation of a musical form that communicates clearly with the listener. Schulthorpe taught me to view my work from a new perspective and led me to investigate new formal and stylistic ideas. Most importantly, all of my teachers gave me tremendous support and encouragement, which is invaluable to a young composer.⁴

Currently, Dr. Smith is professor of composition at the University of Houston. He is also the conductor of the *AURA* Contemporary Ensemble at the University of Houston and is an artistic director for Musiqua, a professional chamber ensemble. Smith's current musical tastes lie with fellow composers Phillipe Hurel, Sebastian Currier, Phillipe Hersant, and Thomas Ades.⁵

Smith's various compositions have been performed around the world. Ensembles such as Continuum Ensemble (London), Coruscations (Sydney), Synchronia (St. Louis, MO), and the Aspen Contemporary Ensemble have performed works by the composer.⁶ Smith has received numerous awards during his compositional career, most notably the National Association of Composers in the USA Young Composers in 1998.

³ Rob Smith bio, University of Houston Moores School of Music Web Page, www.uh.edu/~rsmith10/biography.html

⁴ Rob Smith interview, February 2011.

⁵ Smith interview.

⁶ Continental Harmony, "American Composers Forum: Meet the composer"
http://www.continentalharmony.org/community_detail.cfm?oid=1450

Unit II. Composition

Dance Mix is a piece born out of the jazz idiom. Smith was commissioned by the Society for New Music (Syracuse, New York) and the American Composers Forum's *Continental Harmony* Project to write the piece. The commission was for a work to be premiered in a park in upstate New York during a series of summer concerts in celebration of the 20th anniversary. Says the composer about his composition:

[The consortium asked me] to compose something that was influenced by some of the music I might listen to on a summer's day at the park, such as music by "Earth, Wind and Fire" or "Tower of Power". To do this I used rhythms and the feeling of a "groove" that you would find in this music, along with scales and harmonies that are for the most part bright and joyful. I wanted the majority of the work to be driving and energetic, but created some more lyrical material to contrast that. The lyrical material is also used in combination with the energetic material at the end of the work, which serves to unify these contrasting materials and provide a varied return of the original material at the end.⁷

Instrumentation for the piece is relatively odd. The ensemble mirrors a small jazz combo by utilizing two alto saxophones, two C trumpets, trombone, bass trombone, double bass, and mixed percussion. Many notice the use of C trumpet within a jazz piece when first looking at the piece. The players who premiered the work were employed by the Syracuse Symphony and felt more comfortable performing the extended range of the trumpet parts on C horns rather than B-flat horns.

Unit III. Historical Perspective

Smith states, "this work was commissioned for a family oriented summer outdoor concert in the park, ...I felt the elements of jazz and pop were appropriate for the venue."⁸ Many of Smith's compositions draw heavily upon the jazz or pop music idiom the composer grew up listening to. Moments of Jazz and Pop are implanted throughout the entirety of the composer's body of work. *Dance Mix* is closely related to these two styles due to the ensemble he cast the work for. Due to the style of *Dance Mix*, the piece was programmed as the last of the chamber works.

⁷ Smith Interview.

⁸ Smith Interview.

Unit IV. Technical Considerations

Rob Smith's *Dance Mix* is a piece of rhythmic complexity while exploring different veins of jazz and pop styles. Range for all instruments is extreme in places. For instance, the alto saxophone must have a solid range to "A" in the altissimo register. Likewise, the bass trombone player must have a solid handle upon the pedal register of their horn. The piece relies on complex rhythms, rather than melody, to set jazz styles and musical form. Due to the complexity and overlay of parts throughout the piece, performers must have a solid understanding of their part and how it fits within the texture of the whole ensemble.

Heavy influence of the jazz idiom is evident throughout the entire composition. The ensemble makeup is the first indicator; utilizing two alto saxophones, two trumpets, trombone, bass trombone, and double bass along with a full arsenal of percussion. The moving bass line is the "glue" that all parts fit with for the majority of the piece. Having a solid bass player is imperative for a quality performance of Smith's *Dance Mix*.

Many key centers are utilized throughout the piece. In addition, there are a plethora of meters throughout the piece. Because of this, a firm grasp upon subdivision is needed throughout the entire piece. Like many contemporary composers, Smith sets the style with English terms such as "crisp" or "Funky and driving!". This helps narrow the terminology gap slightly while looking at the complex rhythms of the piece.

Solid performers are needed throughout the ensemble. This holds true with the percussion section. Four-mallet technique is required in places for the marimba. Bowed vib and extended solo by the vib player is contained within the third jazz style used by the piece. Starting in measure 150, the percussion must maintain steady pulse for a long period of time at a quick tempo with busy rhythms. Endurance could be a problem for all, so be careful of where you program the piece on the concert.

Unit V. Stylistic Considerations

The style of Rob Smith's *Dance Mix* is born from an infusion of the pop and jazz music idioms. The genre of jazz is used throughout and brings about many different jazz feels and styles throughout the global view of the piece. Yet the driving force of the piece was born from the pop genre.

The composition is comprised of multiple jazz styles. The composer clearly labels the styles in a way that are fitting for a jazz piece. Smith utilizes the following styles through his composition: “Funky and Driving”, “Cool and Jazzy”, and “Calm”. There are sub-styles that are born from these three “umbrella” styles. Varying styles of “distant”, “With Motion”, and “Broad and Uplifting” are all parts of the “Calm” style. Both “Funky and Driving” and “Cool and Jazzy” have sub-styles as well. The composer, writing for a jazz feel, used the American vernacular to help set this truly American style of music.

Starting with the opening style, “Funky and Driving”, the piece must be performed with attention to dynamic shifts and articulations of the entire ensemble. Dynamics are not uniform throughout the score. The performers must play what is on the page while understanding that others have different dynamic suggestions. Articulation markings must be adhered to and exaggerated. Percussion is vital to the “Funky and Driving” sections. Be sure to keep the sixteenth notes steady and even. Do not accent the rhythm in the sixteenth notes unless you choose to accent beat one of every measure just to help solidify everyone’s rhythmic pulse. Be sure to accentuate the *fp* markings. The crescendo needs to be strong and full value. Do not sell the color shifts short throughout these sections.

The section marked “Cool and Jazzy” is the second style of the piece. A drastic change in feel of the piece happens immediately at measure 26. The alto saxophones take the lead through this section. Acting as the glue for this section is the walking line in the double bass. While it is not suggested directly, the style suggestion of “Cool and Jazzy” calls for a swung rhythm. This line acts as rhythmic pulse for the entire ensemble. The trumpets interject quick sixteenth notes throughout this section. The articulation is consistent throughout:

Figure 5.1 Smith Trumpet rhythm at measure 27



The sound from the trumpets should bite. Length of the accent note will be longer and stronger than the staccato sixteenth note. Also through this section, the trombones have a fall written on

an eighth note. While the performers can stretch the fall slightly, it must be a relatively quick fall. Do not let the fall become overly boisterous. Both the trumpet and the trombone lines need to support the alto sax duet.

At measure 72, the mood of the piece changes completely. Smith marks this section as “Calm”. This style is, again, a complete departure from the rest of the piece. The subdivision of the piece is held by the two marimba players. An extensive bass solo begins at measure 75. Allow the bass to be a solo player and stay out of their way. Measure 90 is a repeat of the bass solo with a few additions by the vibes. Again, stay out of the performer’s way, but keep the rest of the ensemble together. The winds join at measure 98 and once again have crossing dynamics while aiming for softer tones with “cotton ball” attacks.

From measure 108 through measure 150, Smith works all the music written under the “Calm” style, but with other flavors to the sub-sections. The entire section is more laid back and uplifting. Make sure attacks line up vertically. Be sure all performers understand how they fit within the giant scheme of the piece. Notice the gradual dynamic shifts throughout the piece and adhere to the suggestions.

The tempo change at measure 150 is best executed by focusing on the woodblock player. Lock eyes with the performer and give them a clear downbeat and a steady tempo. From here through measure 192, the composer is layering performers on top of the steady pulse provided by the woodblock. The section acts as a drawn out crescendo through the addition of performers. The final performers added are the trumpets in measure 192. Understanding that the crescendo happens through the addition of performers allows the players to better pace their dynamic growth. The high point of this section is at measure 215. Percussion rests briefly at 216. The winds must keep the energy moving forward until percussion add in at measure 220.

The section labeled “Distant” is a duet between the alto saxophones. Allow the saxophones to move the music together. Stay out of their way. Allowing them to set “Distant” mood will allow you to easily transition back into the “Lively!” style at measure 232. From 232 to the end, maintain the forward motion. Dynamics become more unified from top to the bottom from here to the end of the piece but performers cannot depend on the other players around them; all must remain independent both rhythmically and dynamically.

Unit VI. Musical Elements

Many of the musical elements throughout Rob Smith's *Dance Mix* lie within the complexity of the rhythm. Performers must have a solid handle upon the subdivision of the tempo. At times performers will be asked to enter on the "e of one" in a measure. Scaleular passages extend over the bar line throughout the piece. A wide dynamic range is needed from all performers from the opening of the piece to the final note. Smith uses many meter changes throughout the piece. *Dance Mix* is an example of the composer hearing music and finding meters that fit the music. Utilizing a solid mind for subdivision will yield a solid performance.

Smith utilizes many keys throughout his composition. The composition begins in the key of E-flat major and moves through centers of D major, c-sharp minor, d minor, and D-flat major. While there are many layered moments that happen throughout the piece, performers must understand where they fit into the musical landscape.

Unit VII. Form and Structure

The form of this piece is unique and doesn't fit under any "acceptable form" such as trio or sonata. Still there is a clear form to the piece. When looking at a simplified global view, the piece has a basic form of ABCA' with minor departures from the jazz styles.

Table 5.1 Dance Mix Form

Measure Number	Marking Identification	Jazz Style
1-25	Funky and Driving	Style 1
26-41	Cool and Jazzy	Style 2
42-48	Crisp	Style 2a
49-71	Funky and Driving	Style 1
72-115	Calm	Style 3
116-120	Distant	Style 3a
121-128	With Motion	Style 3b
129-149	Broad and Uplifting	Style 3c
150-224	Funky and Driving	Style 1
225-331	Distant	Style 3a
232-239	Lively	Style 1a
240-267	Funky and Driving	Style 1

Unit VIII. Suggested Listening

"Earth, Wind and Fire"

"Tower of Power"

"Weather Report"

Various recordings of these popular groups should be listened to as setting the style of the piece. Smith's musical interest growing up revolved around these groups and their influence can be heard throughout the piece.

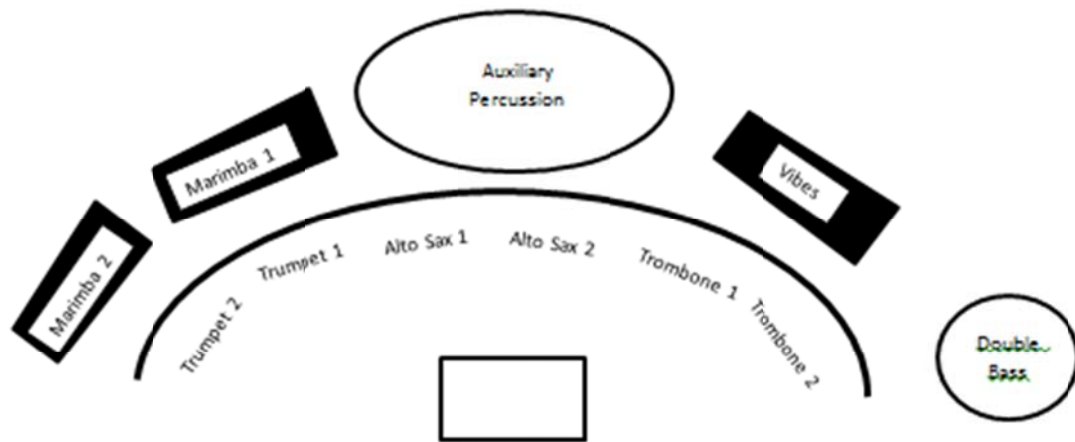
<i>Push</i>	Rob Smith
<i>Whirl</i>	Rob Smith
<i>The Path Ascending</i>	Rob Smith
<i>Catalytic Concerto</i>	Rob Smith
<i>Slide Machinery</i>	Rob Smith

Unit IX. Seating Chart and Acoustical Justification

The seating chart settled upon for the March 13th performance of *Dance Mix* for the Graduate conducting recital is listed below. With the piece being based in jazz, I began the rehearsal process with the two lines more squared off, as you would see in a standard jazz big band. As we rehearsed it became evident that the group needed the ability to hear what others were playing more clearly so we softened up the ends of the line into the arcs that are depicted below.

I attempted to set up all the players based on who they play with. Throughout the piece, there are clear sets of pairs built in by instrument family: saxophones, trumpets, trombones, marimbas, vibes and double bass. This allows them to work as a single voice when needed. The auxiliary percussion is right in the middle back to aid with pulse when needed.

Figure 5.2 *Dance Mix* Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Mixed Ensemble

Announcements:

Literature: *Dance Mix*

Time: 35

Title	Evaluation
Dance Mix -Measure 72	-Set the style/tempo -listen for DB solo -Look at marimba1 player -small, clear pattern (almost non-existent)
-Measure 108	-Pitch and intonation -Dynamic motion -steady tempo
-Measure 116	-What does “Distant” mean -Listen for entrances throughout -accel through measure 119-120
-Measure 120-149	-Mix of the duple and the triple feel -Dynamic accuracy -Articulation

Rehearsal Plan – Rehearsal #2

Ensemble: Mixed Ensemble

Announcements:

Literature: *Dance Mix*

Time: 35

Title	Evaluation
Dance Mix Measure 1-26	-Dynamic Accuracy -Articulation differentiation -Correct entrances -Importance of the double bass -Break it down and put it back together
Measure 26	-cool and jazzy -dramatic style change -quarter notes in measure 33
Measure 49	-Refresher from the opening section -dynamic accuracy, especially in the <i>fp</i> -clarity of the alto sax line -ghost the downbeat if needed -measure 65, Sax and Tpt line up -measure 66, Sax and Tpt dove-tail -measure 67, Sax ant Tpt line up

Rehearsal Plan – Rehearsal #3

Ensemble: Mixed Ensemble

Announcements:

Literature: *Dance Mix*

Time: 35

Title	Evaluation
Dance Mix Measure 150	-create the beat -eye contact with the entrances -adding the voices on top -back down and listen for the next “flavor in the pot” -dynamic push all the way to measure 215
-Measure 216	-Percussion drops out -keep energy high -dynamics -tempo -light articulation
-Measure 224	-Bass attack -alto sax duet -intonation -move together

Rehearsal Plan – Rehearsal #4

Ensemble: Mixed Ensemble

Announcements:

Literature: *Dance Mix*

Time: 35

Title	Evaluation
Dance Mix Measure 232	-Clear pulse -no tempo fluctuation -lineup of mallets and sax in measure 234
Measure 238-239	- <i>slight rit</i> , follow the percussion -solid three in measure 239 -bigger <i>rit</i> than just a <i>slight rit</i> .
Measure 240-end	-“Funky and Driving” again -refresh the style we’ve set -break things apart and rebuild if needed -ride the bass train

Rehearsal Plan – Rehearsal #5

Ensemble: Mixed Ensemble

Announcements:

Literature: *Dance Mix*

Time: 35

Title	Evaluation
Dance Mix	
Transitions and big sections	
From Funky and Driving to Cool and Jazzy	-immediate change of mood. Put it into context. -soft dynamics -Clear rhythms
Measure 49 into Funky and Driving	-fermata in 48 with left hand -fractional beat prep for pickup to measure 49 in 49 tempo
Measure 72 into Calm	-Immediate tempo change -eye contact with marimbas -clear two for winds
Measure 150	-Look at percussion. Make everyone comfortable with an immediate change.
Measure 24 and 231	-treatment of the fermata. Movement into measure 232.

Rehearsal Plan – Rehearsal #6

Ensemble: Mixed Ensemble

Announcements:

Literature: *Dance Mix*

Time: 35

Title	Evaluation
Dance Mix	Run the piece top down. Work transitions as needed. Work problem spots as needed. Measure 232 will need lots of work. DO NOT FOCUS ON THE MARIMBA PART. SUBDIVIDE!!!!

Chapter 6 - An Original Suite

1. March
2. Intermezzo
3. Finale

Unit I. Composer

Born in London, England on July 5th 1895, Gordon Septimus Jacob was the youngest of ten children in his family. His father died when Jacob was only three years old. Even as a youth, Jacob was intrigued by the musical world but overcame two major disadvantages to pursue his dream of composition. Jacob was born with a cleft palate effectively ruling out the ability to play a wind instrument due to the current medical techniques. In addition to his birth defect, Jacob suffered a torn ligament in his left hand as a result of an accident. The tendon never healed properly and restricted the dexterity needed to properly play piano.

Jacob's early education was at Dulwich College where he studied composition with Herbert Doulton. Upon graduation from Dulwich College, Jacob enlisted with the army to fight alongside his brother, Anstey, in World War I. The two brothers fought alongside each other until Anstey was killed in action in September, 1916. The death of his brother was an impactful moment that Jacob carried with him through the rest of his life. Jacob was taken prisoner in April of 1917. Out of 800 battalion members, Jacob was one of only 60 survivors at the end of the war. Even while interred at a P.O.W. camp, Jacob composed other music for other prisoners to perform with what he dubbed his "Scratch Little Orchestra." Jacob would write for whoever wanted to play and whatever instruments were available.

Following the war, Jacob returned to school at the Royal College of Music. While studying at the RCM, Jacob studied with Sir Charles Villiers Stanford, Herbert Howells, Sir Hubert Parry, and Ralph Vaughan Williams. Jacob was not impressed with Vaughan Williams, but was influenced by his music. He received his Doctorate in composition from the Royal College of Music. Jacob began his career as a teacher of composition in 1924 at Birkbeck and Morley Colleges. Jacob's tenure at Birkbeck and Morley was short because of his return to the Royal College of Music in 1926 and taught there until 1966. Notable students of Gordon Jacob were Malcolm Arnold, Imogen Holst, Elizabeth Maconchy, and Bernard Stevens.

Gordon Jacob has also made a contribution to music outside of his compositional realm. Throughout his time teaching at the Royal College of Music, Jacob released three notable texts on conducting: *Orchestral Technique* (1931), *The Composer and his Art* (1955), and *The Elements of Orchestration* (1962).

Even though Jacob didn't feel his lessons with Ralph Vaughan Williams were all that insightful, it was because of Vaughan Williams that Jacob received his first major break as an arranger. Vaughan Williams was asked to transcribe his *Folk Song Suite* but didn't feel that he had time to write his own transcription. He directed Boosey and Hawkes to ask Jacob if he would be interested in completing the transcription. This transcription launched Jacob's career with Boosey and Hawkes.

Jacob's compositions tend to be direct and never over-sentimental. He felt that you should grab a tune and utilize it well, but turn it loose as soon as you felt it becoming stale. The contemporary composers Jacob admired were Benjamin Britten, Sergei Prokofiev, Dmitri Shostakovich, and Aaron Copland.

Gordon Jacob was said to have been able to compose at the drop of a hat. He wrote for many different ensembles and venues. His full compositional output was near 450 pieces ranging from large scale compositions to simple pieces aimed at beginners. In the 1940's, Jacob composed music for a radio program called ITMA or "It's that Man Again." The radio program was based around a man in the army who got into funny situations. While Jacob saw his composition for this radio program a service for his country by helping keep up morale, many others from the music circles saw these compositions as being "beneath a real composer."

In the year of 1958, Jacob endured the passing of his wife of 34 years. The death of Sydney Gray saddened Jacob to the point that he stopped composing for a brief period. Many of his family members urged him to continue his compositional career. One who really encouraged him to begin writing again was his niece from his wife's side of the family, Margaret. The two were married in 1959.

Gordon Jacob broke many rules as a composer and was never scared to attempt something new. His final composition was *Concerto for Timpani and Wind Band*. Jacob finished the piece shortly before he suffered a major stroke. Jacob died on June 8th 1984, just a month short of his 89th birthday.

Unit II. Composition

An Original Suite was composed by Gordon Jacob while he was a student at the Royal College of Music in 1923 and first published by Boosey and Hawkes in 1928. The piece was composed when the majority of the literature in the band library was orchestral transcriptions. The title was originally set as *Suite for Military Band* but was later changed by the publisher. Jacob utilized original melodies exclusively for the work and so Boosey and Hawkes titled the work with its current moniker. The composer disliked the title and attempted to get it changed, but the piece had already gained notoriety as *An Original Suite* and Jacob failed in his attempt.

The work is comprised of three movements: “March”, “Intermezzo”, and “Finale” and has a total performance time of around 9’15”. The first edition of the composition contained many errors made by the engraver when copying the score into parts. To further complicate the issue, only a condensed score was available from the publisher. For many years, ensembles performing the piece would utilize an extensive errata sheet to correct the problems. A complete errata sheet is available by Barry Kopetz in the June 1990 issue of *The Instrumentalist*.⁹ A current edition was released in 2007. The score and parts were edited by C. P. Heidenreich. His intentions were to locate a score in the composer’s original hand. Unfortunately, conversations with the publisher, Boosey & Hawkes, the Royal Academy of Music, and Jacob’s widow, Margaret Jacob-Hyatt all proved fruitless. The editor thus, just re-copied the music correcting the errata as he went, thus giving us an accurate score and parts to work from.

Unit III. Historical Perspective

The empire of Great Britain was quite large at the turn of the 20th century. The empire was comprised not just of England but also of India, South Africa, Egypt, Australia, Canada and much of the East Indies. While many of these areas were self-governing, Great Britain still maintained a stronghold. The Jacob family was well versed in this political stronghold: Jacob’s father was a member of the Indian Civil Service and his brother was a member of the Indian Army.

World War I left the landscape of Europe battered and scarred. England, along with many other countries, lost many lives in the war. With the end of the war, much of the political

⁹ Barry E. Kopetz, *Gordon Jacob’s An Original Suite: An Interpretive Analysis* by Barry E. Kopetz. *The Instrumentalist*, June 1990, p. 54-55, 61.

landscape and power structure began to change. Russia found itself under Bolshevik Control in 1917, Italy to the Facists in 1922. The move towards isolationism fueled nationalistic tendencies in music composition throughout Europe as well as America.

The first quarter of the century was also filled with experimentation and individuality. Composers of the time were constantly experimenting with non-western music elements such as whole tone and pentatonic scales, complex meters, modal melodies, and static harmonies. Before the breakout of World War I, there was a slight precursor between the purists of the nationalistic composers and the experimentalists. This quasi-battle continued through the war and led to the large and diverse musical output between World War I and World War II.

The battle led to two main courses of compositional outputs: the “folksong composer” and the “masterpiece” composer. Many significant composers sought out the ethno-musicological happenings, or folk songs, and documented them in pieces considered staples of the band library today. Notable composers of this track were Bella Bartok, Leos Janacek, Ralph Vaughan Williams, Gustav Holst, and Percy Grainger. Many of these composers also utalized recording devices for capturing folk songs. This technological device was one not found within music before the advent of the folk-song composers.

The early 20th century also saw many “masterpiece” composers come to the foreground of the musical landscape. Composers such as Claude Debussy, Gustav Mahler, Arnold Schoenberg, Igor Stravinsky, Edvard Elgar, Maurice Ravel, and George Girshwin began composing using completely original material that sounded nothing like the folk songs of the day. Never before had so many different styles and philosophies of compositions existed at the same time.

Unit IV. Technical Considerations

The ability required to perform Jacob’s *An Original Suite* lies more in maturity of the performers than in the true technique on the instruments being played. Still though, from the opening downbeat to the final chord, there are technique issues that must be addressed.

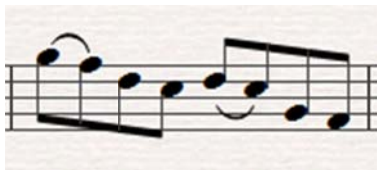
1. “March”

The majority of this movement is cast with a tonal center around G-concert, but moments of pentatonic passages built around the tonic note F and G are also present in various places. A

solid understanding of how to accurately execute a wide array of articulations must also be present within the performer's arsenal. The movement employs four main themes.

"March" opens simply with a two bar snare drum solo. The performer must accurately execute the grace notes preceding the opening downbeat. The dynamic shift must also be well controlled to allow for the dynamic level to be passed easily to the melody in measure 3. Notice the articulation in the first theme. The execution of the articulation in measure 4, for instance, must be performed with a "slur two tongue two" accuracy. Note the crash cymbal adding to the texture of the opening theme in measure 11.

Figure 6.1 Second measure of Theme 1 from "March"



Aim for the tongued notes to almost be staccato in length. Be sure to keep the technique the same when the theme returns at various points throughout the first movement. Note the addition of the entire ensemble at measure 11. Theme B is first presented in measure 21. Be careful to properly match articulation from the top down on the staccato notes. Aim for tuneful, but not harsh. Note the grace notes in measure 25. They are to be played before the beat. Theme A returns at measure 29. Measure 36 presents theme C for the first time of the movement. Be sure to properly execute the quintuplets in measure 37 leading into measure 38. The rhythm in measure 38 utilizes thirty-second notes as well. In measure 40, be careful to differentiate between the quintuplets and then sixteenth notes on beats three and four respectively. Measure 46 has a return of the B theme, but with a heavier articulation to compete with the trills in the upper woodwinds. Be sure to keep the tempo solid as the trills release into a series of sextuplets. Measure 58 presents theme D for the first time. The dynamic is soft throughout. The staccato notes in the trombones at measure 61 can be problematic because of the dynamic location. Theme A returns in measure 76. Again, be mindful of the grace notes. In measure 84, theme B returns with sixteenth note figures on top. For clarity, consider reducing the woodwinds to one to a part for this section. Measure 92 brings us the final statement of theme A. The opening note, once again, must be tuneful, but short. Notice the rhythmic figures in 96. There are instances of eighth note rhythms along with full quarter note rhythms. Be certain that the rhythm is correct. Independent playing is a must for these two measures. Measure 100 is purely snare

drum once again. Bring the rhythm of the snare to the forefront. The final chord of this movement is built on G with a raised, or Picardy third. The major chord can become excessively bright if not balanced properly. The first trombone plays the second B natural above the bass clef staff and could present some problems for intonation and range ability.

2. “Intermezzo”

“Intermezzo” opens with an alto saxophone solo and utilizes the main theme for the movement. A cool and lyrical soloistic sound must be present from your saxophone player to properly set the mood for this movement. Be mindful of the phrasing and the utilization of the four beat pattern interspersed throughout the movement. There are instances of soloistic playing throughout the movement, but none as important or as exposed as the alto saxophone that opens the movement. Range is not an issue throughout this movement.

Measure 35 is the first instance of rhythmic overlap in this movement. Independent playing must be the norm as the same rhythmic motive is sequenced throughout measures 35 through 41. Be mindful of intonation between oboe and cornet in measure 44. Measure 48 employs triplets over duple figures. People must be careful of their listening and use the major pulse as their “home base.” The extended development section may give some ensembles a tough time. Be sure to pace the music and the dynamics in such a way that all will be able to execute the development with poise and accuracy.

The final statement of the main theme for this movement is introduced with ascending eighth notes in measure 65. Again, range is not a problem throughout. Measure 75 is the beginning of a closing coda. Again, independent playing is a must throughout this section. To ease in the accuracy of this section, reduce the instrumentation to one to a part. The chamber setting will help with balance and dynamic blend. The ensemble should move back to a tutti section at measure 86 to help fill out the final chords. Keep tempos steady through to the final fermata in measure 89.

3. “Finale”

The closing movement of this piece, “Finale” opens with a mixing of a six-eight meter in a slurred style and a two-four meter in a marcato style. The solidifying aspect is the downbeat.

Performers must adhere to the downbeat. Performers must be capable of moving from the six-eight to the two-four and back as Jacob moves instrument groups between the styles from time to time. Notice the rhythm in measures 18 and 19. The two measure motive is a surprise both in style and articulation. Be sure your ensemble is ready to shift into new styles quickly.

Notice the repeat sign at measure 25. Be prepared for a large dynamic shift. The ff at measure 29 needs to come down and meet the ff presented by the ascending sixteenth notes. The goal is a full round sound without causing the clarinets to sound out of character. Allow beat four in measures 26 and 28 to really push the dynamics up to meet the full ensemble. The theme that is introduced in measure 29 utilizes a pentatonic scale. Be sure the ensemble is comfortable with the intervals in this casting of the scale. Be mindful of the two different rhythmic groups in measures 41 through 44. Be mindful of the rhythmic motives in measures 52 through 66. The sixteenth notes in the cornets line up melodically with the melody in the upper woodwinds. Be sure to draw this connection to the players. The movement ends with a flourish, but well within the range of the players.

Unit V. Stylistic Considerations

Gordon Jacob's *An Original Suite*, while not being a giant "technical" piece, does present many items for exploration on the stylistic side. Many different interpretations can be presented and all are correct for the person conducting the piece at the time. What I aim to present in the following section is my personal interpretation as utilized by the Kansas State University Wind Ensemble for the graduate recital on March 13th, 2011. A slight pause should be given between each movement. The pause should be just long enough for the turn of the page and the emptying of water keys.

1. "March"

Movement 1, "March" opens with a solo snare drum that fades into the texture of the ensemble. The two bar solo introduces the piece with a flourish. The dynamic motion must carry the line to the first attack of the ensemble in measure 3. Pay attention to the articulation on the eighth note in measure 3. The sound must be full and vibrant, but not clipped. Thinking of the syllable "Tah" will help. Throughout the opening theme, the performers must follow the articulations written. The differentiation in the articulation is what will make the movement fun and interesting to the listeners. Measure 11 presents theme A in a full ensemble setting. The

dynamic is given as f . The composer's aim is a texture change. This drastic texture change is being accomplished by the addition of players in the tutti section. Don't feel as though the ensemble must blow excessively loud to achieve the shift. Many hairpin dynamic shifts are given throughout the movement. While dynamics are shifting, many times the shift will happen naturally based on the range of the instrument. Think of the hairpins not just as dynamic shifts, but also as a shift in intensity or velocity of the musical line.

Measure 21 introduces the B theme. The decrescendo in measure 20 must happen without loss of forward momentum from the ensemble. Again, the staccato notes need to be performed with short, clean articulation, but they should not be clipped. Thinking of the "tah" syllable again will help clean this. Vertical alignment is a must for this section. Notice the addition of the triangle at measure 25. The triangle attacks need to be present, but not overbearing. Think of it as the cherry on top of the sundae. Measure 29 is a restatement of theme A. Notice the descending quarter note motive interspersed throughout the ensemble. The difference between the tenuto markings and the marcato markings must be heard and understood by the listener without question. Work for collective motion from the ensemble in measures 35 and 36. The decrescendo must happen across the entire ensemble. A moment of cognitive dissonance is presented because of the decrescendo into the ff marking. The markings are correct. Work to develop the maturity of the ensemble by executing these two measures correctly.

Balance low in measure 36. The section should be ominous in sound. Do not let the tempo plod along though. The energy must be maintained throughout this section. Be sure to place grace notes slightly before the beat. The quintuplet in measure 37 needs to grow into the melody at measure 37. Use it to move energy forward. The dynamics for this section are written at a fff level. Take this to be the important lines, but don't push the ensemble to play past quality tone. The same can be said for the continuation of the thematic material at measure 42. Measures 44 and 45 work to move the music into the section at measure 46. Do not allow the energy to sag because of the trills in the upper woodwinds. The majority of the ensemble has no articulation marking throughout this section. Aim to utilize a hint of separation while still playing full value. Of course, where there are articulation suggestions, take them. The cornet motive in measures 50 through 52 is important and must be brought to the forefront.

Measure 54 through 57 work as a mini-transition to theme D. Notice the phrasing presented by the slurs. Also, notice how Jacob moves the sounds into lower voices as he transitions into the softer D material. Theme D begins at measure 58 and uses an F pentatonic scale built using the concert pitches F-G-B flat-C-D. In measure 65, he transposes this up one scale degree to begin on concert G. Notice the phrasing marked in via the slurs. Be sure to tune the horns on their major thirds in measure 58 and 65. The statement of the theme at 65 should be a bit more present than the statement at measure 58. This is partially achieved by the modulation given in the piece, but can also be achieved by thinking about giving a little more dynamically. The final statement of this motive is in measure 72 and has shifted back to the original F pentatonic center. It should therefore be slightly less present than the previous statement at measure 65, but it will crescendo back to ff for the return of theme A.

With the return of theme A comes a counter melody in the cornets, trumpets, horns and trombones. Bring this counter melody to the forefront as an equal of the melody. The two act almost as a battle for superiority in this section. As before, notice the changing of nuance within this presentation of the theme, mainly in the slurs and how they differ from the first presentation back in measure 3. Measure 84 is the return of theme B. The sixteenth note passages first in the upper woodwinds, and then in the trumpet must be executed cleanly and with precision. It is there to supplement the melody though, so do not let the sound permeate to the point of covering up the melodic material.

Measure 92 is the final statement of theme A. Again, notice the descending quarter notes and the change in articulation. Following the statement, notice the rhythm and scoring of parts in measures 96 and 97. The rhythm is correct in the score; independent playing is needed for the differentiation of quarter notes and eighth notes. Notice that as we move toward the end of this two bar section, Jacob moves the sounds to the higher-pitched instruments. This acts to move the energy to the measure 98. Be certain to crescendo through measures 98 and 99 into the snare drum solo in measure 100. Measure 101 is a full ensemble attack with only the bass clarinet, bari saxophone, cornets, and trombones sustaining. The chord is built on G and is a major chord. Tune the chord carefully. For rehearsal purposes, hold the first trombone out until the chord finds correct intonation, then add the top trombone part. This will allow the player to find the correct intonation for the B natural.

2. “Intermezzo”

The second movement of Jacob’s *An Original Suite* is open to different interpretations throughout. Very little suggestion is given in the way of rhythmic motion throughout the piece, yet the music must move. The movement opens with a solo saxophone. The slur markings clearly show the phrasing of the melody. Execute attacks together throughout. Encourage the ensemble to move and breathe together regardless of if they are playing or not. Involvement within the rests is of vital importance to the movement. Notice the hairpin dynamic markings used again in this movement. While they show a movement in energy, they also must show a slight movement in tempo and dynamic in this movement.

In measure 9, the cornet picks up the thematic material, but with a fuller instrumentation to the ensemble. Be certain to balance to the trumpet as that line must be presented above all others. Notice at measure 13 how the anacrusis moves the melodic material back to the reed instruments. The hand off should be smooth and without interruption. Percussion is sparse throughout this movement. When it is present, it should usually be felt rather than heard. An example of this is in measure 14. The snare drum makes an entrance, hairpins across three beats, and then releases on the downbeat of measure 15. The snare must help to carry the ensemble, but should not be boisterous.

Measure 19 states the main theme in the woodwind choir minus the bari sax. To provide interest in the movement take this at a slightly quicker tempo, but still follow the hairpins as previously discussed for rhythmic motion. The *ff* marking does need to be rather loud, but within control of the performers. Measure 34 begins a lengthy development section. Performers must be conscious of their attack and the other parts around them at all times. The dynamics are soft in nature until a crescendo begins in measure 40. From there, the ensemble builds to a solid *ff* in measure 44 that immediately dies away into a *p* at measure 45. Tempo will build with the excitement. A slight *ritardando* will help set the saxophone triplet up at measure 47. Return to the original tempo at measure 48. The melody is in the solo clarinet and E-flat clarinet in this section. The E-flat clarinet takes sole responsibility for the melody in measure 49 when they jump to the B natural above the staff. Play the line with the wind velocity needed for a solo line.

The oboe and first cornet double throughout. Be sure to point out instances of this happening, such as measure 57, and have them play it together to solidify intonation between the two players. Throughout, the performers that have triplets must play their line as evenly as

possible. This will allow for the motion of the melody to come through. Measure 62 uses a large build set off by a fanfare figure in the trumpets, cornets, and trombones in measure 64. Use this crescendo to get the energy to where you want it for the final statement of the theme which begins in measure 65 and is extended through the use of ascending eighth notes. Be aware of the anacrusis of measure 72 and the tenuto markings over the two eighth notes. For clarity of the parts, reduce the instrumentation to one to a part in measure 76. Doing so will allow the performers to feel more soloistic than if the full sections play. Players must open their ears and pay heed to the subdivision of the beat. Eighth notes are present throughout the entire section. The full band should join in measure 86 and stay with the ensemble through the end of the movement. This will allow for more rounded and darker chords until the final release in measure 89. Be certain that as people attack notes in measure 87 to the end, and that the attack is soft and rounded, but in time with all others.

3. “Finale”

The opening of “Finale” is set in duple meters with a portion of the band being written for in six eight while the rest of the band is written for in two four time. The solidifying factor is the downbeat. Pulse must remain constant to allow for the music to permeate through the mixed meter ideas. Notice the slurred nature of the mixed meter sections versus the marcato accented nature of the two four parts. Jacob will withdraw six eight metered sections for two four meters throughout the movement. He also interjects moments of six eight for sections at times. Performers must keep subdivision stable throughout the movement and base the subdivision upon the downbeat. All grace notes are to be performed before the beat. Follow the dynamic motion as presented in the score. Crescendos and diminuendos must be led by the lower voices. Never allow the band to play beyond their capable dynamic ranges.

Measure 25 opens with everyone at a *p* dynamic level. Allow the descending eighth notes to lead the dynamic shift to the *ff* level at measure 29. The sixteenth notes in measures 25 and 26 should crescendo. While they must grow to the top end of their dynamic range, do not expect the level to equal the *ff* in measure 29 presented by the rest of the ensemble. The theme in measures 29 through 32 are composed using a pentatonic scale and employs the following pitches: F-G-B flat-C-E flat. The forward momentum must remain present. Utilize the driving

force in the rhythm of the saxophones to maintain the forward motion. Measures 33 through 40 are a repetition of the afore-mentioned section.

One musical idea is present in measures 41 through 44. The idea is split between two groups: woodwinds and brass. A little crossover occurs for the lower woodwind instruments as the bassoon, bass clarinet, and bari saxophone join the brass. The sforzando attacks are preceded by crescendos. While the entire section is forceful in nature, the brass lines must be particularly aggressive. Utilize the entire section to push forward to measure 45. This section must be executed with clean staccato style. Aim for tuneful with separation instead of short and clipped.

Measure 52 brings a drastic change for the piece. The dynamic level drops suddenly to a *p*. The staccato markings again must be short, but tuneful. Separation is the key word through this section. This is also a moment of insertion of the six eight meter section by the composer. From measure 45 through the repeat at measure 66, the clarinets move between the six eight and the two four metered sections. Pay special attention to the downbeat to allow for the movement between the two rhythmic ideas to happen. At measure 52, notice the first and second cornet parts. The handoff must be clean and sound like one trumpet. The section of music at measure 67 is similar to that at measure 25. The two ideas diverge at measure 71. By this point, it is clear that we are into a coda. The dynamic level must be full through this entire ending section. Notice the accents in the quarter note passages. Separate but don't cut anything short. Pull the tempo back slightly in measure 77. Allow the chord in measure 78 to resonate with just a slight crescendo to push the sound to the release. Allow the note to ring through the hall on the release.

Unit VI. Musical Elements

The key term for Gordon Jacob's *An Original Suite* is forward momentum. Each movement provides its own challenge for maintaining the energy of the movement. Movement one, "March" starts with a tempo suggestion of *Allegro di marcia* ($\text{q}=120$) and should not waiver from the tempo in the slightest. The dynamics need to be followed as stated in the parts. There are instances of hairpin dynamics and while the dynamic level should swell and decay, they can also be viewed as movement of energy in the piece. An instance of this is at measure 17. The range of the instrument will take care of the dynamic motion while the performer must push and pull the energy level in accordance with the markings. Measure 33 requires mature performers due to the drastic dynamic shift between beats one and two of the measure and based on the

layered rhythms. Follow the decrescendo through measure 35 while being aware that the performers' natural inclination is going to be to crescendo through this measure. The *ff* marking at measure 36 implies full, rich sounds. Pull the background back in measure 37 to allow the theme to permeate the texture. Measure 42 is the brass section's chance to shine in this theme. Give them the free reign to cut loose and play out. Measures 44 through 49 tend to want to slow. Remind the people who are not playing trills in measure 46 to separate just slightly on their parts. Everyone must listen in to the running eighth notes in the bassoon, bass clarinet, tenor saxophone, baritone saxophone, bass trombone, baritone, tuba and string bass for the subdivision.

Measure 50 through 52 is dominated by the trumpet and cornet sounds leaping from the texture. Allow them to cut, but with solid tone. Measure 57 through 74 must be executed with perfection and attention to the handoff between the upper woodwinds and the cornet section. Growth in measure 75 will carry the momentum over the bar line to measure 76 and the *ff* marking. Measure 76 through 83 presents the opening theme once again, but with a counter melody in the brass. The countermelody only occurs once in the movement, so balance the countermelody to be equal that of the theme. Measures 84 through 91 must not waiver in tempo. A clear and precise pattern is all that is needed. Staccato notes must not be cut short. Notice in measures 92 through 101 how the articulation changes based on the moment the notes are being utilized.

The second movement of Jacob's piece, "Intermezzo," contains a lot of music that is not given in the score. Tempo and dynamics all fluctuate based on the melodic line, the performers, and the mood of the director at the time of performance. The movement opens with a tempo suggestion of *Andante, ma non troppo* ($\text{♩}=80$). Overall, I feel this tempo is far too slow for the entire movement, but is a good starting point for the solo saxophone and chamber accompaniment. The hairpins should be considered energy shifts more than dynamic shifts throughout a lot of this movement. There are instances where they act as dynamic shifts as well, measures 30 and 31 for instance. As a general rule of thumb, as the melody leaves the climax, tempo is pulled back just slightly.

Figure 6.2 "Intermezzo" Main Theme



The arrows in the image above show rhythmic motion. Arrows pointed to the right show a bit quicker motion while arrows facing left show a pulling back of the tempo. The shifting is slight; at no point should you pick up twenty or thirty beats per minute. This repeats throughout the movement, but to differing degrees of intensity.

Comments must be made to the ensemble about solo playing versus tutti playing. While the solos are, at times, marked with the dynamic of the ensemble, they must play above the accompaniment. An instance of this occurring is at measure 9 in the cornet solo. A *p* level will be covered up by the rest of the ensemble even with the rest of the ensemble at a *pp* level. Beginning at measure 35 is a lengthy development section. This section moves through a wide range of dynamics and moods. Being a piece composed in a neo romantic style, the moods will shift quickly and violently through the use of tempo and dynamic shifting. The final statement of the theme begins at measure 65. The beginning is extended through the addition of ascending eighth notes before the actual theme picks up. Allow these ascending eighth notes to play out, but also pay heed to the decrescendo on the long note once they arrive in measure 66. Beat four in measure 71 really sets the final half of the statement in a solid tempo. The marcato accent on each eighth note should be performed with a slight tenuto. The actual high point of the line does not occur until beat two of measure 73, but the range and tessitura of the instrument will help to achieve the desired effect. Notice from measure 75 through to the end of the piece the individualized entrances. Each performer must adhere to the subdivision of the ensemble. Do not waiver from it. Reduce the instrumentation through here to one to a part. The performers must play as a chamber ensemble. This will also allow them to push the *p* dynamic level a bit higher into a more comfortable range. The final three measures must be balanced to the lowest voice playing. The low voice changes based on what measure you are currently playing. For instance, in measure 89, the low voice is the bass clarinet.

The third movement of Jacob's piece brings a lot of the same nuance from the first movement back to light. The tempo is listed as Allegro con brio ($\text{♩} = 132$). While it is quicker than the first two movements, the tempo cannot waiver from the 132 given. Forward motion must be maintained throughout the entire movement. The accented lines must be easily definable from the slurred lines. A mixing of the subdivision as presented by the six eight versus the two four meters make for a busy texture. Performers of the two four accented passages should separate slightly to maintain the energy. The cornet and clarinet interjection in measures 18 and 19 are surprises and need to leap from the texture, even though they are scored at a *p* level.

The sixteenth note passages in measures 25 through 26 and 27 through 28 need to crescendo according to the line. With the piccolo, flute, and oboe only playing the last quarter of the line, matching dynamics will be a challenge. The *ff* level at measure 29 will not line up clearly with what precedes it because of orchestration. The sforzando articulations in measures 42, 43, and 44 must be aggressive. Measure 52 utilizes staccato throughout the passages. It should be light and articulate. To counter the staccato, the six eight line must be legato without losing tempo. As the movement closes, keep the tempo steady until measure 77. A slight ritardando in measure 77 will allow for a clear setting of the last note.

Unit VII. Form and Structure

Table 6.1 *An Original Suite* “March” Form

Measure Number	Musical Happening
1-2	Introduction
3-10	Theme A
11-18	Theme A
19-20	Transition
21-28	Theme B
29-33	Theme A
34-35	Transition
36-45	Theme C
46-49	Theme B
50-53	Transition
54-57	Transition
58-75	Theme D
76-83	Theme A
84-91	Theme B
92-95	Theme A
96-102	Coda

Table 6.2 *An Original Suite* “Intermezzo” Form

Measure Number	Musical Happening
1-17	Theme (Alto Saxophone)
18-34	Theme (Upper Woodwinds)
35-67	Development
68-76	Theme
76-90	Coda

Table 6.3 *An Original Suite* “Finale” Form

Measure Number	Musical Happening
1-2	Introduction
3-24	Theme A
25-40	Theme B
41-44	Bridge
45-66	Theme A
67-78	Coda

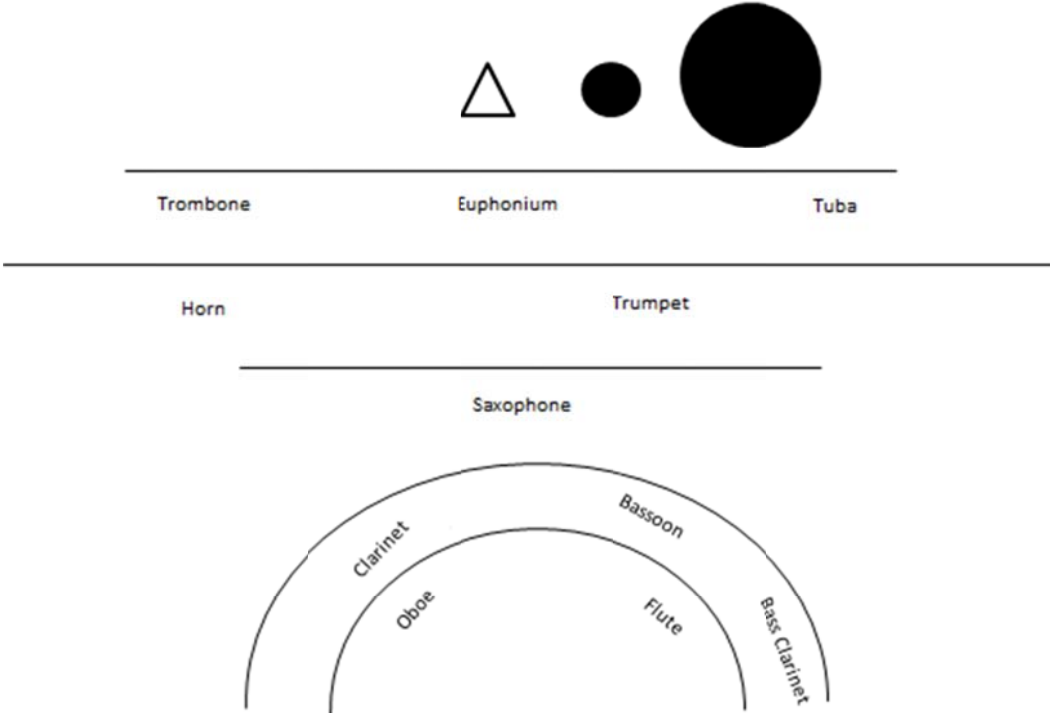
Unit VIII. Suggested Listening

<i>Irish Tune from County Derry</i>	Percy Grainger
<i>First Suite in E-flat</i>	Gustav Holst
<i>Second Suite in F</i>	Gustav Holst
<i>Fantasia on an English Folk Song</i>	Gordon Jacob
<i>Flag of Stars</i>	Gordon Jacob
<i>William Byrd Suite</i>	Gordon Jacob
<i>English Folk Song Suite</i>	Ralph Vaughan Williams
<i>Toccata Marziale</i>	Ralph Vaughan Williams

Unit IX. Seating Chart and Acoustical Justification

The seating chart utilized for Gordon Jacob's *An Original Suite* is the same setup used by the Kansas State University Wind Ensemble. The setup is very similar to the seating chart the Eastman Wind Ensemble uses. The flutes, clarinets, and double reeds are placed in arcs for listening purposes for when they act as a woodwind choir. Likewise, the brass sits in straight lines as they might in a brass choir. More importantly, the brass instruments utilize mainly directional bells and putting them in straight lines allows for them to all blow straight off stage. The horns, with their rear facing bells, will use horn shields to deflect the sound back to the audience. Placing the low brass in the back of the ensemble allows for the low sounds to permeate the ensemble for balance purposes. The tubas are particularly close to the battery to allow for the sounds to be rhythmically correct for ensemble purposes. The alto saxophones are directly in front of the horns because the two groups share many of the same lines. The alto saxophone and horns almost work as intermediary instruments between the woodwinds and the brass. Placing them in the middle uses them to their fullest potential.

Figure 6.3 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Wind Ensemble

Announcements:

Literature:*An Original Suite*

Time: 35 minutes

Title	Evaluation
An Original Suite	-Top Down with steady rhythm.
Mvt. 1,2,3 Sight Read	
Mvt. 1	-listen for balance. Allow them to get notes under their fingers.
-Theme A	
-Theme B	
-Theme C	
Mvt. 3	
-Theme A	-mixed meter clarity
-Theme B	-pentatonic scale clarity

Rehearsal Plan – Rehearsal #2

Ensemble: Wind Ensemble

Announcements:

Literature: *An Original Suite*

Time: 35 minutes

Title	Evaluation
<p>Mvt. 2</p> <p>1-17</p> <ul style="list-style-type: none">-balance of solo vs. other <p>18-34</p> <ul style="list-style-type: none">-intensity of sound-movement of energy-emotion <p>65-76</p> <ul style="list-style-type: none">-High point of the movement-tenuto accent in measure 71	<p>-Movement two aims for creating the different moods depicted by each statement of the main theme. Also work toward the energy needed to perform the movement with musicality and energy while playing softly</p>
<p>Mvt 3.</p> <p>1-25</p> <ul style="list-style-type: none">-balance of two rhythmic ideas <p>6/8 vs. 2/4</p> <ul style="list-style-type: none">-aggressiveness of the melody <p>25-40</p> <ul style="list-style-type: none">-sixteenth note fingers-descending eighth notes-aggressive melody	<p>-Energy in the sound. Blow through the notes. Differentiate the styles.</p>

Rehearsal Plan – Rehearsal #3

Ensemble: Wind Ensemble

Announcements:

Literature: *An Original Suite*

Time: 35 minutes

Title	Evaluation
Mvt. 2 Transition m. 35-64	-dramatic shifting of the mood -transitional -independent attacks and releases -giant dynamic growth to measure 44 -tempo change to measure 44 -a tempo at 44 -rit. at 44 -molto rit. at 47 -a tempo at 48 -clarity of melody at 48 -flute attack at 53 -build of intensity from 62-64
Mvt. 1 m. 1-35	-snare drum decrescendo -light sounds at 3 -melody -others -m 11 with power -melody -others -m 21 -light and nimble

Rehearsal Plan – Rehearsal #4

Ensemble: Wind Ensemble

Announcements:

Literature: *An Original Suite*

Time: 35 minutes

Title	Evaluation
Mvt. 2 Transition –End	<ul style="list-style-type: none">-Recheck transition material-Trumpet and Flute doubling in measure 53-Bassoon, Clarinets, Saxophones, Horns, Baritones in measure 65-Melody at 68<ul style="list-style-type: none">-set up the final statement on beat four of 71 by playing the tenuto eighth notes correctly.-high point at measure 73-Measure 76 one to a part<ul style="list-style-type: none">-subdivision of rhythm-tutti at 86<ul style="list-style-type: none">-balance chords low
Mvt. 3 25-end	<ul style="list-style-type: none">-road map (repeat at 25-66)-measure 52<ul style="list-style-type: none">-light and nimble-Trumpets match pitch at 52 with rest of melody-measure 41<ul style="list-style-type: none">-pickups-sfz-upper ww's together

Rehearsal Plan – Rehearsal #5

Ensemble: Wind Ensemble

Announcements:

Literature: *An Original Suite*

Time: 35 minutes

Title	Evaluation
Mvt. 1	Top Down -work as needed -balance final chord
Mvt. 2	Top Down -work as needed -transition and energy
Mvt. 3	Top Down -Work as needed -push for the style of the notes

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**Appendix A - Score Analysis for *Funeral March for Brass Choir*,
Edvard Grieg**

This piece was analyzed, measure by measure according to the Tracz method of micro-macro analysis. In addition to detailing the basic music within the piece, the analysis also includes the tools needed by the conductor to properly rehearse the piece.

Composition Funeral March for Twelve-Part Brass Choir with Percussion
 Composer Edvard Grieg

Measure #	1	2	3	4	5	6	7	8	A	10	11	12	B	14	15	16	17	18	19
Form	A Section																	First Time	Last Time
Phrase Structure																			
Tempo	Slow and Solemn [$\text{♩} = 63$]																		
Dynamics	<i>pp</i>						<i>p</i>	<i>mp</i>	<i>ff</i>		<i>ffz</i>		<i>p</i>	<i>p</i>		<i>pp</i>			
Meter/Rhythm	8 4																		
Tonality	b-flat minor										HC							PAC	PAC
Harmonic Motion	i	iv	V			V	I	I	V				I IV iv	I IV iv	I	I	I		
Orchestration	Horn, Trombones, Tuba	Add First Trumpet	Add 2nd Tpt		No TBN	Full Ensem.		No 1st or 2nd Horn	Full Ensemble			No Horns/Euph.	Full Ens.	Full Ens.					
General Character	Sadness, a sense of loss						Anger, Rage				Sadness, a sense of loss								
Means for Expression	Quietness with Intensity. Tenuto markings on the long notes.		A bit more "to the fore" but still reserved.		<i>Legato</i> . Large crescendo through measures 7 and 8.		Attention to the marcato accents with the tenuto markings.		Turmoil built by the different rhythmic ideas. Extended Crescendo.		Half Note Power.		Hairpin Dynamics. Dynamic markings. Rest Duration.		Tenuto				
Conducting Concerns	Clear subdivided four pattern. Small. Reserved. A slight bend in the elbow. Hands toward the Center.		For flow of the music, pattern becomes a 5 + 3 pattern.		Increase of the pattern size. Addition of Marcato begins to build.		Marcato pattern. Clear ictus. Furrowed Brow.		Growth of long notes in Horns on down. Make eye contact.		Clear and precise pattern		Drawing Away. A return of the opening. Melancholy face. Clear intentions with hands for articulations. Consider allowing ens. to control.		Give time for perc.		Out of Time		
Rehearsal Consideration	Note values. Tone.		Mixing of Musical lines.		Legato, crescendo, vertical allignment		Vertical Allignment		Vertical Allignment. Tripplets on and of 3 and 4.		Unison tuning		Control of Pitch. Dynamic shift.		Evenness of Sound/tone. Dynamic hairpins.				

C	21	22	23	24	25	D	27	28	29	E	31	32	33	34	35	36	37
B Section																	D.C. al Fine
<p> $\langle \rangle$ <i>pp</i> $\langle \rangle$ <i>pp</i> $\langle \rangle$ $\langle \rangle$ $\langle \rangle$ $\langle \rangle$ <i>ff</i> <i>pp</i> <i>f</i> $\langle \rangle$ <i>pp</i> <i>f</i> $\langle \rangle$ <i>p</i> <i>p f</i> $\langle \rangle$ <i>p</i> $\langle \rangle$ </p>																	
																	rit. Molto
B-flat minor					PAC in F												
I	V	V/iii		I/F	I				I	IV							I
Tuba, Trombone, Trumpets			Euphonium, Trumpet, Horn		Horns	Horns	Full Ens.	Horns w/ Trpt	Full Ens.	Horn, Tpt	1st Tpt, Horn, 1st TBN, Euph, Tuba, Perc			Horn, Euph		Full Ensemble	
Contemplation of life, quasi-acceptance						Return of Anger				Sadness, a sense of loss							
Hairpin Dynamics. Passing of the line.		A repeat of the previous phrase. Allow this one to sound more final in m. 25			<i>Marcato</i> style throughout. Articulation markings are present. Dynamic levels as listed. Play with power as the horns are unison.				Hairpin dynamic motion. Offset of the attacks between TPT and TBN vs. everyone else				Orchestrated for less. Staccato in m. 35.		Hairpin dynamics. <i>rit. mlto. Da Capo.</i> Eyes to Tuba for desc.		
Cue in m. 20 and m. 21 for second and first TPT respectively. Close in pattern. Small.		Cue in m. 23 and m. 24 for second and first TPT. Push the dynamic envelope a bit more than before.			Marcato pattern. Repetition of the phrase twice. Big prep for horns. Breathe deep with horns. Half rest in m. 27 does not need conducting.				Show Dynamic Motion with pattern size and use of the left hand. Big Eyes.				Eyes on Horns. Growth on final half note in m. 35 for pickup to m. 36.		Follow dynamic hairpins. Work with Tuba to make transition for da. Capo		
Grace Notes in melody. Support material vs melody.		Grace Notes in melody. Support material vs melody.			Horn power and intonation. Articulation change. Dynamic support.				Dynamic shifting. Vertical alignment.				Horn lines, two ideas.		Melody over all else. Hairpin dynamics.		Tuba to the DA CAPO

Appendix B - Score Analysis for *Dance Mix*, Rob Smith

This piece was analyzed, measure by measure according to the Tracz method of micro-macro analysis. In addition to detailing the basic music within the piece, the analysis also includes the tools needed by the conductor to properly rehearse the piece.

Dance Mix- Rob Smith

Measure #	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Form	Style 1--Funky and Driving																
Phrase Structure																	
Tempo	♩=128 Funky and Driving!																
Dynamics	<i>mp</i>	<i>f</i>	<i>fp</i>	<i>f-fp</i>	<i>f-fp</i>	<i>f-fp</i>	<i>f-fp</i>	<i>fp</i>	<i>fp</i>	<i>fp</i>	<i>fp</i>	<i>f-fp</i>	<i>f-fp</i>	<i>f-fp</i>	<i>f-fp</i>	<i>f-fp</i>	<i>f-fp</i>
Meter/Rhythm		$\frac{4}{4}$															
Tonality	E-Flat																
Harmonic Motion																	
Orchestration	A Sax	Percussion Heavy. Tpts in M. 3.				Long notes in Trombones, Alto Saxes and Trumpets. Dynamic color shifts in the saxes and trumpets. Saxes with sixteenth notes that act as melody.											
General Character	Funky and Driving. Light and nimble.																
Means for Expression	Light and nimble throughout the entire section. Listen for the percussion groove. Feel the lightness of the mood. Clearly articulate regardless of where the attack lies.																
Conducting Concerns	Three pattern for pickup into bar one. Straight-line conducting. Make the pattern clear and precise. Set the percussion groove. Everything else can set in the percussion grove.																
Rehearsal Consideration	Set the percussion grove. Break the music into the individual parts (percussion, trumpets, alto saxophones, trombones. Slow things down and clean the rhythm. Go for correct style. Check color shifts via dynamics. Notice that trombones do not have the forte-piano the rest of the ensemble has. The first measure lends a problem based on different rhythms.																

17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38						
Style 1--Funky and Driving									Style 2--Cool and Jazzy																		
<i>f-fp</i> < <i>fp</i> < <i>f</i> < <i>ff</i>									<i>p</i> < <i>mp</i> < <i>mf</i>																		
 <i>2</i> <i>3</i> <i>2</i> <i>4</i> <i>4</i> <i>4</i>									 <i>4</i> <i>4</i> <i>2</i> <i>3</i> <i>4</i> <i>4</i> <i>4</i> <i>4</i>																		
 A									 F																		
Continued from before.				Descending line in the Trombones is the focus.					Important line in the alto sax. All others playing. Trumpets and Trombones with supporting material for the saxophones. Percussion with descending sixteenth notes.																		
Funky and Driving. Light and nimble.									Cool and Jazzy; Laid Back.																		
Continued from before.									Immediate change in Dynamics. Lay everything back. Lock in to the Double Bass Line.									Follow the musical line. Dynamics push forward slightly. Energy towards 39.									
Keep everything clear and light. Straight-Line Conducting.									Be clear. Simpler is better. Allow the groupings of instruments to work the way they need to work to play the parts. Solidthree and four in measure 33.									Meter changes in 37-39. Crescendo; grow the pattern bigger, simpler is better.									
Continued from before.									Transition into 26. Subito piano must occur quickly and be a drastic change. Do not allow the dynamics to creep.									mf must be bigger than piano but must fit the continuum of dynamics.									

39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58
Style 2			Style 2a--Crisp						Style 1--Funky and Driving										
			Crisp						♩=128 Funky and Driving!										
<i>f</i>									<i>f-fp</i> < <i>f-fp</i> < <i>fp</i> < <i>f-fp</i> < <i>f-fp</i> < <i>f</i>										
$\frac{4}{4}$									$\frac{4}{4}$ $\frac{4}{4}$										
$\frac{4}{4}$									$\frac{3}{4}$ $\frac{2}{4}$										
D									E-Flat										
Sax still with melodic material. Forward motion to measure 46 the ritard through measures 46 and 47.										Return of the Opening motives. Long notes in all voices at one point or another. Trumpets and percussion very rhythmic. Saxes with melody.									
Cool and Jazzy. Crisper feel.										Funky and Driving as before.									
Follow the dynamic markings provided by the composer. Listen for other parts; they fit together. Focus in on the double bass for direction.										Immediate change in philosophy of thinking (cool and jazzy to funky and driving). Splash cymbal anacrusis in 48 belongs to 49 and must be in tempo of 49.									
Meter change in 45 with a ritardando and a decresendo. Allow the saxes to just "drag the brake" to the half note in 48. Treat the half note like a fermatta.										Fractional beat to attack anacrusis for 49. Simpler is better. Stay out of their way. Focus ears to the double bass grove.									
Vertical alignment. Arrive at the meter change and folow the saxophones for the ritardando. Treat the half note like a short fermatta.										Attach into 49. Look for vertical allignment. Dynamic shifts in the winds. Look at the layering and realize they are not all doing the same thing.									

59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81
Style 1--Funky and Driving												Style 3--Calm										
												♩=88 Calm										
<i>fp</i> <i>f</i> <i>ff</i>												<i>mf</i> <i>pp</i> <i>mp</i>										
												2 4 3 4 4 4										
Melody in the alto sax with the sixteenth notes. Also moments of descending lines in the trombones.						Rhythmic importance throughout the ensemble. Tom part is vital.						Long tones in the ensemble.					Rhythmic motives moving the piece to the solo double bass line at measure 81.					
Funky and Driving as before.												Calm. Dark lounge room.										
Push forward. Continue to lock into the double bass and listen for vertical allignment.						Count your parts. Play the ink.						Clear attack from the winds on the and of two in measure 72.					Relate everything to the sixteenth note pulse in the marimbas.					
Stay out of the way. Attacks for the groups of winds if needed.						Meter changes. Keep things simple but conduct the music. Solid one in 68 and 69. The rest will play itself.						Immediate tempo shift. Clear two in 72.					Cue the double bass and then get out of the way.					
Keep everything together. Maintian motion towards 65.						Treat this section as a quazi crescendo but don't think of sound but rather of energy.						Attack on and of two in 72.					Check for balance for the solo double bass.					

82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101
Style 3--Calm																			
							<i>mp</i>								<i>pp</i> < <i>mp</i> > <i>pp</i>	<i>pp</i> <			
							2 4	5 8	4 4								5 8 4 4		
Double Bass Solo. Percussion with rhythmic motives underneath.								Vibe Solo. Percussion and Double Bass in support.								Vibe Solo continues. Long tones with dynamic shifting. No Alto Sax.			
Calm. Dark lounge room.																			
Listen through the double bass solo. It is repeated and ornamented next by the vibes.								Much the same feel as before except the solo voice is now the vibes. Listen through to the vibes for feel. Attack clearly on the and of four in 97.											
Help the vibe player out in 89. the mixed meter bar will be 2+3.								Clear beat four in measure 97 for attack on the and of beat four. Mixed meter bar is 2+3. Maintain eighth note pulse. Help winds with dynamic hairpins when you can. Many cross each other.											
Be sure everyone feels the eighth note pulse going into 89. The rhythmic feel is repeated.								Show attacks and dynamics for winds when it won't be confusing. There are crosses in the dynamics.											

102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
Style 3--Calm													Style 3a--Distant					
						Accel - - - - - - $\text{♩} = 96$						distant Accel - - - - -						
						mf pp mf f pp mf f pp						mf pp mf f pp mf f pp						
						$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$						$\frac{3}{4}$ $\frac{4}{4}$						
						E F						D-Flat						
Vibe Solo Continues. Long Gones with dynamic shifting. No Alto Sax.						Importance lies with the instruments with ascending quarter notes. All voices share the responsibility throughout this section.						All wind sections layer lines to create a dense texture.						
Calm						Calm, slightly quicker.						Calm but distant.						
Winds must adhere to their dynamic markings on the page.						Play with confidence, you don't line up with other pairings at times.						Alto Sax leads the motion. Allow the layers to build the dynamic level slightly.						
Stay out of the way as much as possible.						Give cue where appropriate, usually on beat two through this section for those with the ascending quarter notes.						Give a cue to the alto sax in 116 and the marimbas in 118. Watch the meter change in measure 120.						
Allow the accelerando to happen naturally with the rhythm written in the vibe part.						Lock everything in to the sixteenth note pulse underneath everything in the marimbas.						Listen for the layering and figure out where you fit in.						

121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142
Style 3b--With Motion								Style 3c--Broad and Uplifting													
<i>f</i> with motion								Broad and Uplifting													
<i>mf</i> <								<i>f</i> <i>fp</i> < <i>f</i> <i>fp</i> < <i>f</i> <i>fp</i> < <i>f</i> <i>fp</i> < <i>fp</i> < <i>fp</i> < <i>f</i>													
$\frac{4}{4}$								$\frac{4}{4}$													
$\frac{4}{4}$								$\frac{4}{4}$													
								F													
Trumpets and Trombones work as a team to pass the line back and forth.								The alto saxophones carry the melodic material through this section. It is supported through the trombone lines. All others are rhythmic motives and texture.													
Calm, with motion.								Broad and Uplifting while calm.													
Allow the trumpets and trombones to hand the line back and forth. Clean handoffs between the two groups. Listen to the double bass for clarity.								Think of bouyant and happy clouds or the feeling you might have when you accomplish something grand.													
Help with attacks in measure 121. Stay out of the way. Help to push over the barline into the next section.								Help the trumpets if needed. They have the ornamentation. Allow the melody to soar through from the saxes and trombones.													
Learn where you fit in with others. Allow the feel to move fowrward towards the next section.								Isoloate the trumpets. Their part is the "oddball" throughout here. It's a bit of a holdover from the funky and driving section.													

143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163
Style 3c--Broad and Uplifting							Style 1--Funky and Driving													
							♩. = ♩ [148-152]													
<i>f</i>			<i>mp</i>		<i>f</i>		<i>ff</i>		<i>p</i>				<i>p</i>							
							3 4 4 4 3 4 4 4 3 4													
							c													
Saxophones have the responsibility of keeping the forward momentum. Trumpets play rhythms.							Woodblock		Egg Shaker				Güiro				Bongos			
Pushing forward to the next section.							Funky and Driving													
Listen to the alto sax line for the motion forward. Add in where applicable.							Layering of instruments back to a full ensemble.													
Show the dynamic growth through the size of the pattern.							Cue the entrancs through here. Allow the dynamic build to happen naturally.													
Rehearse 145 on for the dotted quarter note feel. Allow dynamic motion to happen. It should feel like you're falling off a cliff in 150.							Keep pulse steady.													

164	165	166	167	168	169	170	171	172	173	172	175	176	177	178	179	180	181	182	183	184
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----

Style 1--Funky and Driving

Percussion Groove	Alto Sax 2 with percussion groove	Alto Sax 1 and 2 with percussion groove.	Full Ensemble with percussion groove
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Funky and Driving

Allow the dynamic build to happen naturally. All the motives have been played before. Let the excitement grow.

Help with attacks where applicable. Let the dynamics move naturally to the loud and exciting side. Do not allow anything to become heavy or ploddy.

Maintain forward motion. Assume the pulse when you are not playing. Allow for dynamics to naturally move to the loud end of the spectrum.

185	86	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204
Style 1--Funky and Driving																			

Full Ensemble with Percussion Groove

Funky and Driving. Repeat of Style 1.

Keep the push going. Aim for the front end of the beat. Focus in on the double bass as before for solidification of the style.

Stay out of the way. Help with meter changes.

Maintain forward motion. Assume the pulse when you are not playing. Allow for dynamics to naturally move to the loud end of the spectrum. Move almost towards a shout band mentality.

205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224
Style 1--Funky and Driving																			
<p>Crisp!</p> <p><i>ff</i> <i>f</i> <i>ff</i> <i>ff</i></p>																			
<p>3 4 4 3 4 4 7 8 4 2 4 4</p>																			
Full Ensemble with Percussion Groove										Winds only									
Funky and Driving. Repeat of Style 1.										Funky and Driving.									
Continue as before.										Winds must rock alone for four measures. The percussion adds back in at 220 and pushes the feeling into the fermata at 224.									
Continue as before.										Meter change at 223. Push into the fermata at measure 224.									
Continue as before.										Slow down the passage for vertical alignment. Rhythms in the winds are unison once everyone is playing.									

225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246														
Style 3a--Distant							Style 1a--Lively							Style 1--Funky and Driving																					
Distant							♩=128-132 Lively!							Slight rit. - - - - -							♩=128 Funky and Driving!														
<i>p</i>							<i>f</i>							<i>f</i>							<i>fp</i> <i>f</i>							<i>fp</i> <i>f</i>							
							2 4							3 4																					
							4 4							4 4																					
														F							D-Flat														
Alto Sax 1 and 2														Marimbas							Keyboards and Alto Sax 1 and 2							Full Ensemble. Everyone shares the melodic line at some point.							Alto S plays pu
Distant														Lively.							Funky and Driving														
Saxes must take the lead. Somber, sad.														Return to the original style.							Final statement. Slightly quicker than earlier in the piece.														
Give a downbeat and then minimize the pattern as much as possible.														Clear and clean. Subdivide in your head. Do not listen to the marimbas as the conductor as the accent in the sixteenth notes will throw you off.							Clear and clean. Cues as needed throughout the section. Allow the ensemble to be the focus.							Stay							
Saxes must work to move together and tune pitches.														Tempo must be rock solid. Look for vertical alignment in 234 between marimbas and saxes.							Get into 240 with the ritardando. Push the tempo slightly faster than the marked 128.							Balan							

247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267
Style 1--Funky and Driving																				
<i>fp</i> < <i>f</i>			<i>fp</i> < <i>f</i>			<i>fp</i> < <i>f</i>			<i>mp</i> < <i>ff</i>											
						$\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$			$\frac{2}{4}$ $\frac{4}{4}$											
						$\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$			$\frac{4}{4}$ $\frac{4}{4}$											
			E-Flat																	
Saxophone 1 and 2 the melodic line to sh over the line.			Melodic line played by the trombones.			Full Ensemble to the end.														
Funky and Driving. Final Statement.																				
All the motives and styles have been played. Allow the ensemble a chance to shine as the melody is passed between all the pairs of instruments. This is the final shout chorus of the night; last call. Dynamics must be adhered to. Rhythms must line up vertically.																				
y out of the way as much as possible until the final four measures for the crescendo. Final rip into the last note needs to be almost out of control. Solid "Tah" on the final pitch. Balance to the double bass.																				
ce final pitch to the double bass. The remainder of the passages throughout have been performed already. Maintain the drive to the end. LAST CALL.																				

Appendix C - Score Analysis for *An Original Suite*, Gordon Jacob

This piece was analyzed, measure by measure according to the Tracz method of micro-macro analysis. In addition to detailing the basic music within the piece, the analysis also includes the tools needed by the conductor to properly rehearse the piece.

An Original Suite "March"
Gordon Jacob

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Form	Intro		Theme A (Smaller Sound)								Theme A (Bigger Sound)							
Phrase Structure																		
Tempo	<i>Allegro di Marcia</i>																	
Dynamics	<i>f</i>	<i>dim.</i>	<i>p</i>								<i>f</i>						<	>
Meter/Rhythm	$\frac{4}{4}$																	
Tonality	g minor																	
Harmonic Motion			i		i						i PAC							i PAC
Orchestration	Snare Drum		Melody in Fl, Ob, Sop Cl, 1st Cornet. Supporting material in Bsn, lower Cl, Sax, Horn, Euph.								Melody in Picc, Fl, Ob, Clar, A. Sax, Cor, Bar. All others playing supporting material.							
General Character	Introductory. Strong.		Light. Bouyant. A little "brittish" sounding. Forward direction. Slurred.								Darker colors. Still bouyant with forward direction.							
Means for Expression	Introduce the piece then taper out of the way.		Theme 1. Soft. Balanced. Play in tune. Be aware of the underlying "two" feeling in the melody. Harmony does not allow for a true two pattern								Repeat of Theme 1 in full band. Much more boisterous. Darker sounds. Tubas set the tone with the dynamic shift. Shift must be instantaneous. "Pipe organ" depth of sound.							
Conducting Concerns	Solid prep. Eye contact with snare. Pull it back with left hand.		Light and bouyant movements. Legato style. Solid downbeat. Move with the music.								Bigger pattern for bigger sounds. Allow the music to dictate what happens with your hands. Reinforce the movement of music with eye contact. Use left hand sparingly.							
Rehearsal Consideration	Snare Drum style and tambre. Dynamic motion.		Dark woodwind colors. Proper air support. Balance of the melody and the harmony. Playing of the articulations (slurs and accents.) Length of notes. Matching of style.								Intonation at louder dnyamics. Listen to lower sounds. Match style already established by the first statement of Theme A.							

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19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41		
Transition		Theme B								Theme A (Repeated)				Transition			Theme C							
		<i>p</i>								<i>f</i> <i>ff</i>				<i>p</i>			<i>ff</i> <i>fff</i>							
		F major								g minor							c minor							
										i				i PAC										
Ob through Sax family push transition.		Importance of rhythm and pitch shared throughout the ensemble. Musical idea split into two groups: One with entire rhythmic line and one with only downbeats.								Melody in Fl, Ob, Clar, Cor. All others playing supporting material.				Importance of lines moves through the ensemble.			Harmony in bssn, bass Cl down.		Melody in Fl/Picc, Ob, Clarinets, Alto Sax.					
Transitional. Backing away dynamically.		Light and Nimble. Staccato.								Growth dynamically to hotter sounds.		Return of Theme A. Big and Boisterous.		Transitional. Play upon the same idea.			Dynamic surprise following the		Powerful. Full sound. Rich sound.					
Listen inside the band for dynamic motion.		Keep the sounds light and bouyant, playful. Short but with solid tone production. Listen for the chords even within the style being played.								Push over the bar line to the Theme A idea.		Complete style change from Theme B. More Flowing. Surprise people.		Cognitive Dissonance. Descending line gets softer.			Power in the sound. Shake the walls.		Power in the sound. Push the sound to the end of the phrase. Listen throughout the ensemble.					
Keep forward motion as the dynamic level shifts to a softer sound.		Straight line patterns. Staccato. Stand tall. Reinforce the woodwinds with eye contact.								Bigger pattern. More bounce to the pattern. Reinforce with left hand.		Style Change. Legato with healthy rebound. Size for dynamics.		Size of pattern shrinks. Slur two tongue two.			Fist to the low brass. Marcato style.		Maintain forward motion. Push for the end of the phrase. Cue in m. 37 for melody on beat 4.					
Tempo and Style. Do not allow tempo to drag. Maintain control of articulation.		Clarity of articulation through the ensemble. Matching of style. Listen to the lower voices. A staccato is a staccato regardless of what follows it (rest or repeated note.)								Dynamic build within reason. Maintain staccato articulation.		Aim for hotter sounds. Do not let lower people to become heavy. Dynamic change must happen at m. 31 in lows.		Complete style change. Much smaller dynamic. Differentiate between the two rhythmic ideas.			Notes full value. Notes full with just a slight separation.		Quintuplette in m. 37. thirtysecond notes together. Grace note together and before the beat. Balance between melody and harmony.					

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42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64			
Theme C (Continued)								Transition							Theme D										
<i>fff</i>								<i>sfz-f</i>							<i>p</i>										
								g minor							B flat major										
								i							Dissolved PAC										
Melody in Cor, Tbn 1 and 2, Bar.	Upper WW's.	Upper WW's with Trills. Melody in ob, cl, a sax, cor, tpt, hn, tbn 1. Others with						Melody in tpt and cor. Others with supporting downbeats.							Melody in Fl, Ob, Cl, Cor 1. Others with Harmonic Material.				Melody in Fl through Sax family. Sustained Chords in Hn.			Cor Melody handed off from previous melody.			
Melody slightly tongue-and-cheek.	Building intensity.	Quick and nimble in the trills paired with heavy throughout the ensemble.						Transitional. Building intensity.							Theme A with a transitional twist.				Legato style. Swelling of the line to dictate the dynamic levels.						
Staccato. On the fun side of serious. Relief from Theme C mood.	Build through the repeated eighth notes.	Listen for trills but maintain weight of melody/eighth note passages.						Length of notes on beat one and two. Listen for trumpets. Trumpets must take the lead with a warm tone.							Play m. 56-57 as being transitional. Descending lines are important. Pull the dynamics back. Keep forward motion.				Allow melodic shape to dictate dynamic motion. Pass the melodic "baton" with the correct style.						
Reinforcement of the melody via eye contact. Turn slightly to the right.	Straight line conducting. Little rebound.	Reinforce rhythm for trills into the sextuplettes through clear pattern. Maintain note length in other lines.						Clarity of pattern for full value of notes. In melody, show nuance for beats three and four.							Shrinking pattern through measure 56 and 57. Legato conducting throughout.				Balance of the two statements of the melody is paramount. Correctness of style must be present. Be sure the two melodic groups listen and play together.						
Cor, tbn and btn must cut through the texture. Balance other voices.	Build tension. Line up grace notes as before.	Woodwind trill into the sextuplettes. Evenness in running eighth notes. Clarity in the theme. All parts working together without distraction.						Equal note value. Cornet and trumpet articulation (slur two tongue two.) Build intensity.							Forward motion must be maintained as the dynamic level is pulled back. Consider the diminuendo to be the transition into theme D.				Melody must be connected and lyrical. Forward motion of tempo must be maintained. Notes must be full value at the end of the line as it is handed off to the next group of players. Triangle should not stand out but should add to the texture.						

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65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	
Theme D (continued)										Short Trans.	Theme A							Short Trans.	
										<i>mf</i>	<i>ff</i>								
											g minor								
Dissolved PAC			Dissolved PAC			Dissolved PAC					i								
Melody in Fl through Sax family. Sustained Chords in Hn.			Cor Melody handed off from previous melody.			Melody in Fl through Sax family. Sustained Chords in Hn.					Melody in Fl, Ob, Sop Cl, 1st Cornet. Supporting material in Bsn, lower Cl, Sax, Horn, Euph.								
Legato style. Swelling of the line to dictate the dynamic levels.						Legato. Move with the dynamic line.						Theme A. A little British sounding.							
Allow melodic shape to dictate dynamic motion. Pass the melodic "baton" with the correct style.						Final Statement of Theme D. Legato, connected.				GROW		Fortissimo. Strong statement of Theme A. Play out. Balance to the bottom. Dark sounds. Melody vs. Harmony lines. Keep forward motion.							
Balance of the two statements of the melody is paramount. Correctness of style must be present. Be sure the two melodic groups listen and play together.						Move the melody to the group playing. Reinforce dynamic motion with pattern size/left hand.						Maintain the forward motion. Big dynamics. Keep style of the theme section. Big patterns with soft lyrical movements.							
Allow for the movement of the melody up a step to build a little bit of tension. A bit louder dynamic is needed to allow for the repeated theme to not become stagnate. Previous comments apply as well.						Final statement of this theme. Pull dynamic back just a hair. Allow for the feel of a shift to push the dynamic forward. M. 75 has a written crescendo.						Be true to the style set earlier in the movement. Play with solid articulation in a marcato style. Follow markings in the music but allow the melodic line to also dictate musical motion. Take the music for a ride. Allow m. 83 to springboard the running sixteenth note people into their line.							

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84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102				
Theme B								Theme A				Coda										
<i>p</i>								<i>f</i> <i>ff</i>				<i>pp</i> <i>fff</i> <i>fff</i>										
F major								g minor														
Sixteenth notes in Pic, Fl, up Cl. Others with bits of melody material.								Tpt Solo with sixteenth notes. Others with bits of melody.				Melody in Fl, Pic, Ob, Cl, Cor. Others with supp material.				Moving line passed throughout.		Melody in Upper WW and 1 Cor.		Snare	Full Ens.	
Theme B with a twist								Return of Theme A for the final time. British Sounding.				Growth to the end of the movement.				Bright Sounds for the held-over chord						
Allow sixteenth notes to take a lead in the musical texture. Clarify the thematic material.				More care must be paid to the sixteenth notes. Trumpet solo must cut through the texture.				Final statement. Work for a sound of finality at the end of measure 95.				Subito soft dynamics. Pushing to the <i>fff</i> in m. 100. Accuracy of the overlapping rhythms.				Tune the chord. Listen for the fifth. Add the third a bit on the flat side.						
Exceptionally clean and clear pattern to solidify tempo for both factions of music.				Exceptionally clean and clear pattern to solidify tempo for sixteenth notes and thematic material.				Stand tall on the podium. Work with a big pattern and quick movement.				Show dynamic change by drastically altering the size of the conducting pattern. Clear movements for the different entrances.				Give the final note. Allow those that release to release on their own.						
Separate the slurred sixteenth notes and the theme. The theme must be played with a solid rigidity about it. Sixteenth notes need to feel free to follow the contour of the line being played. Do not allow either group to obscure the other.								Previous comments about this theme still apply. It is the final statement of the theme. Be sure to balance to the descending quarter notes. Dynamic change in m. 94.				"Cybil" musical moment. Change the mood immediately. Be true to the rhythm. Not all will attack together. Follow the giant dynamic growth marked in the music.				B Natural in trombone I. Check for correct partial and intonation.						

An Original Suite "March"
Gordon Jacob

Measure #	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Form	Theme A																	
Phrase Structure																		
Tempo	<i>Andante, ma non troppo</i>																	
Dynamics	<i>mf</i> (sax) <i>pp</i> (others)						<	>		<i>pp</i>	<	>	<	>		<	>	<i>pp-p</i>
Meter/Rhythm		3 4					4 4	3 4					4 4	3 4				
Tonality																		
Harmonic Motion																		
Orchestration	Solo Alto Saxophone. Bsn, Cl, Hn, and Btn with supporting material.									Melody in the tpt and ob. Supporting material in other performing voices. Horns provide harmonic support.								
General Character	Chamberlike. Somber. Lyrical.									Soft and flowing. A bit more uplifting than before.								
Means for Expression	Allow Alto Saxophone to take the lead dynamically, melodically, musically. They are the rockstart here. Balance low. Follow the slur markings to create a lyrical musical line.									Maintain the mood from before through style and dynamics. Match style and length of notes. Blow through the phrase. Follow the flow of the musical line.								
Conducting Concerns	Anacrusis on beat three of the first measure. Conduct the music. Wide small pattern. Movement from the three to the four pattern without disrupting too much. Get soloist in and then control the rest of the group. Clear downbeats for clear attacks. Look for eyes.									Clear motion from the three pattern to the four pattern. Lyrical/legato conducting. Flowing. Wide pattern for full value. Size of pattern in relation to the dynamics desired.								
Rehearsal Consideration	Balance the first note of measure one. Listen low but also listen to the Alto Saxophone soloist. Play for a smooth legato sound. Notes for full value.									Mixing of the melody and the supporting material. Intonation throughout the ensemble. Listen to the lower voices for a holistic sound.								

An Original Suite "March"
Gordon Jacob

18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42		
Theme A' (Repeated)														Development												
							<i>mp</i>								Graingeresq hairpin dynamics throughout in relation to the phrase.						<i>f</i>					
					4	3						4	3													
					4	4						4	4													
Melody in Fl, Ob, Eb Cl, and solo Cl. Counterlines in Bsn, other Cl parts, A. Sax, T. Sax, and Btn.							Melody in Fl/Pic, Ob, Cl, A. Sax. Others with supporting material.					Melody in Fl/Pic, Ob, Cl, A&T Sax, Cor, and Btn.			Melody in Fl, Eb Cl, solo Cl.		Melody line shared by Fl/Pic, Ob, Cl, Cor, Btn, T Sax. Mel segmented and layered throughout. Harmonic material presented by others.									
Repeat of the A theme with a full ensemble sound. Louder and more pronounced. Still flowing and connected. Match the phrasing already presented in the first statement.														Transientary. Overlapping. Create momentum for the development.												
Allow the new colors to come through. Listen for the melody. Identify the melody. Exaggerate the dynamics. Move the tempo with the movement of the melodic line. Push towards the high point of the melody and pull towards the end of the line as the music dictates to the conductor. Allow the cornet color to cut through at m. 26.														Allow the dynamic level to begin to rise a little. Seamless hairpin dynamics. Make the swells match even if they're of different colors.												
Clear movement between the three and four pattern while conducting in a slow legato style. Maintain the forward motion of the movement. Be clear with the movement of tempo as you see fit to use. Adjust for dynamic shifting. Cue the cornets for the anacrusis to measure 26.														Make clear reinforcements through eye contact with sections as they enter. Move the tempo to a quicker feel through the eighth and sixteenth note passages in measures 41, 42 and 43. Be ready to resume the original tempo in measure 44.												
Clear attack from the addition of the cornet color. Maintain the soft texture of the sound until the fortissimo dynamic is called for in measure 31. Treat measure 31 as a high point for this section of music. Maintain balance of the ensemble by listening to the lower sounds.														Check for compression of the rhythm in measures 41, 42 and 43. Dynamic shifts must be convincing.												

An Original Suite "March"
Gordon Jacob

43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63
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Development (Continued)

The diagram shows a musical staff with dynamics and phrasing markings. Dynamics include *ff*, *ppp*, *p*, *mp*, *f*, and *pp*. Phrasing is indicated by various bracket types: a large arch over measures 43-47, smaller arches over measures 48-56, and another large arch over measures 57-63.

body sented	Melody in Fl, Eb Cl, 1st Cor. Harmony in 2nd A Sax, Cor, Hn, Tbn, Btn, Tuba.	Melody in Eb Cl, Solo Cl. Triplets in other Cl. Harmony in Sax, Hn, Btn, Tuba.	Melody in Fl, and Solo Cl. Others remain constant.	Main melody in Ob and Cor. Mel. material in others at times.	Interesting lir throughout
è	A bit more reserved than before. More dream-like. Soloistic.	Dream-like. Light. Moving forward.		Pensive. Reflective.	Building
ndoff of fset.	Maintain the intensity of sound.	Mix of rhythmic ideas. Triplets provide the underlying sound for the melody to sit on top of. Neither should be overpowering. Work together.	Match style from the people playing before you. Open your ears.	Follow the dynamic shape of the line. Full value. Kepp the pitch up in the lower dynamic registers.	First eighth note l the second on the Grow. Giant cre:
as they 1-two ady to	A tempo immediately at 44. Pull the tempo back into a comfortable subdivision of the triplet on beat three of measure 47.	Stable pulse for both the duple and the triple ideas to utalize.	Re-assure entrances through eye contact and body presence on the podium. Small pattern to match sound.	Small pattern. Show the dynamic contrast.	Solid downbeat and show full value not 64, off on two with hand. Strong two right hand for Tpt entrances.
rd 43.	Same fortissimo dynamic level throughout in measure 44. Dynamic shift to soft. Rit of the tempo into m. 47. Subdivision of beat three in measure 47.	Separate the duple from the triple. Tune the block chords (D major).	Consider reducing to one to a part in the melody.	Work to maintain forward motion of the section. Keep dynamics soft but intense.	Break stuff apart; notes and eighth nc the snare drum le crescendo.

An Original Suite "March"
Gordon Jacob

64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85		
Development (Continued)			Theme A''										Coda										
							4	3															
							4	4															
Notes	Bsn, Cl, A. Sax, Hn, Btn with eighths			Mel in Fl, Eb Cl, S Cl, Cor. Others with chordal support.				Ensemble with melody or a fragment of melody in support of harmony.				Pieces of melody are handed throughout the ensemble. Motion is aiming toward the long notes beginning in m. 83.									FL, Ob, Bsn, B T		
	Upward Motion			Confidant and bold.								Sound of Finality. Retreating into the shadows.											
Leads to the beat. Decrescendo.	Strong. Moving the music back to Theme A.			Full sound. Round Sound. Listen and balance to the lows. Follow the musical line and suggested markings for swells in the dynamics. Keep sound full and lush.								Exaggerate the dynamic shifts. Take the entire time to decrescendo. Hand line for whole musical concept.											
Wide to the left with the and Tbn	Show the decrescendo in measure 66.			Legato conducting. Wide flowing pattern. Breath between beat two and three of measure 71. Consider subdividing beat three of measure 71 to help pull tempo back slightly for final statement of the theme. Be clear in the pattern change from three to four.								Follow the motion of the music with the eyes (Ob-76, Bsn-77, Fl-78, Ob & Cor-). Reduce to one to a part at 76. Full band at 86. Still soft.											
Quarter notes. Let the	Evenness of the ascending eighth notes. Style is tenuto.			Dynamics must be under control. Play to exaggerate the dynamics. Maintain control of the pitch through the softs and the louds. Match release and note style in measure 71.								Intonation with the smaller instrumentation. Consider the dynamic level based instrumentation (not ppp but maybe p to mp). Attacks and releases must be together.											

An Original Suite "March"
Gordon Jacob

86	87	88	89	90
		Coda (Continued)		
<i>ppp</i>				
Cl, A Sax in 85. Cl, B Sax, Btn, uba in 86.		Chords through the ensemble at different points.		
		Melancholy. Not rushed at all.		
is off with care		Listen for lows. Pipe organ like even at the soft dynamic.		
80, Fl & Cl-81).		Attacks and releases. Four clear downbeats. The last one acts as a release for those that release in 89.		
on the smaller be executed		Attacks of the fermata notes. Maintain the intensity of the sound.		

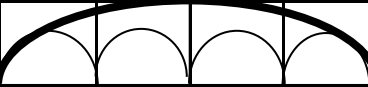
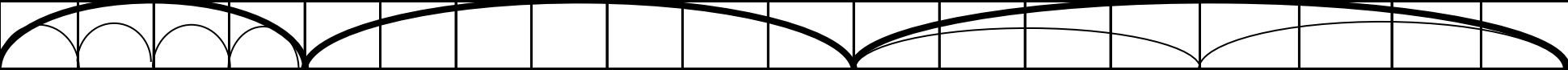
An Original Suite "Finale"
Gordon Jacob

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Form	Introduction		Theme 1 (a+b+a')														
Phrase Structure																	
Tempo	Allegro con brio (♩=132)																
Dynamics	<i>ff</i>		<i>ff</i>						<i>ff</i>	<i>f</i>							
Meter/Rhythm	6 2 8 4																
Tonality																	
Harmonic Motion																	
Orchestration	Cl and A. Sax with running eighth notes		Melody in Fl, Pic, Ob, Eb Cl, Cor. Cl and A Sax still with the eighth note running figure in 6/8 time.							Melody in Ob, Eb Solo 1 and 3 Cl. 6/8 running eighth notes in Bsn, Cl 2, Bass Cl, A and T Sax, Btn. Rhythmic figures of interest in the Tpt and Cor.							
General Character	Big, Bold, Light		Bold but Playful. Driving Force.							Playful. A little tongue-and-cheek.							
Means for Expression	Staccato but full tone color. Eighth note in 2/4 vs 6/8.		Pentatonic Melody. Two rhythmic fashions/styles/worlds battling. Marcato melody (2/4) vs legato eighth note background (6/8).							Bouyant. Playful. Quick. Marcato markings vs the eighth note markings vs the slur markings. Make them all mean something and bring out the difference. 6/8 as before.							
Conducting Concerns	Big downbeat for one. Staccato conducting for clarity.		Clear, clean pattern. Keep it together so keep it simple. Conduct the melody (2/4) for musical motion. The 6/8 is the tapestry for the melody to be painted on.							Quickly shift styles when needed for nuance. Remain clean to keep everything tied together. Marcato in 10. Staccato in 11. Legato in 12. Etc. Have fun and smile at the top Clarinets to invite them to feel happy with you.							
Rehearsal Consideration	Separate 6/8 for style. Others sizzle part over top. Identify rhythmic families.		Isolation of the melody. Isolation of the background. Unifying feature is beats 1 and 2. Style correctness in both groups. Legato in the 6/8; Marcato in the 2/4. Follow musical line for growth through the phrase.							Rehearse style in the melody. Styles change quickly, sometimes every beat through here. It will make the section really pop if executed correctly. Be mindful of balance between the melody and background.							

An Original Suite "Finale"
Gordon Jacob

18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40			
Theme 1 (cont)							Theme 2 (a+b+a'+b')																		
<i>p</i>							<i>p</i> <i>ff</i> <i>f</i> <i>ff</i>							<i>p</i> <i>ff</i> <i>p</i> <i>ff</i>											
							● 2 ● 4																		
Eighth note motive in the Cl and Cor.							Fragmented melody in the upper WW's. Others with 2/4 eighth notes.							Melody with all upper WW's's, Cor, and Tpt. All others playing downbeats.				Fragmented melody in the upper WW's. Others with 2/4 eighth notes.				Melody with all upper WW's's, Cor, and Tpt. All others playing downbeats.			
Abrupt, out of character.							Surging.							Playful and Fun				Energetic and Surging forward.				Playful and Fun			
Soft is different and good. Driving force in legato playing.							Tons of growth over three beats. Eighth notes remain as home base. Color shifts.							A flavor of non-western music stereotypes. Accents on the syncopation.				Exaggerate your dynamic growth. Hand off the melody appropriately. Others remain dynamically constant. Be the home base.				Pentatonic again. Syncopation is key for forward motion. Style changes between accented and legato.			
Return of the theme 1 battle. Clear and precise. Full value.							Wide pattern for legato melody. Consider a modified four to show this. Staccato if needed for the eighth note style.							Gesture of syncopation on beat 1 of 30 perhaps with the left hand.				Manage the two factions. Conduct the dynamic growth in the melody. Eye Contact with the Clarinets again.				Style changes between accented and legato. Show growth through measure 39.			
Clear, clean pattern. Keep it together so keep it simple. Conduct the melody (2/4) for musical motion.							Dynamic shifts in the melody. Handing the tail end of the melody off correctly. Dynamic stability in the eighth notes.							Intonation at loud dynamics across entire ensemble. Perhaps "Bach Chorale" it. For balance. Work for direction of sound (to measure 32).				Remind them about how we fixed it eight measures ago. Slow down the melody for clarity of notes. Build speed as you build accuracy.				Isolate offbeat people. Listen for attacks and releases. Isolate melody. Listen for style change and dynamics. Work on intonation as the band is in unison here.			

An Original Suite "Finale"
Gordon Jacob

41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59
Transition				Theme 1 (a+b+a')														
																		
< <i>sf</i> < <i>sf</i> < <i>sf</i>				<i>ff</i> <i>p</i>														
Fragmented melody through entire band. Two opposing groups.				Melody in Upper WW's, Bass Cl, Cor 1, Tpt 1, Btn. All others with staccato offbeat eighth notes.														
Pushing forward				Bouncy and playful.														
Each hit should be bigger than the last while on our way to measure 45. Terrace Dynamics.				Melody in Pic, Fl, Ob, Eb Cl. Expanded Melody in Cor 1 and 2. 6/8 running eighth notes in Cl.														
Show the entrances of the hits with a strong two.				Light. Nimble. Fun.														
Get the groups to shine on the hits. They carry the movement to the next section. The woodwind figure needs to be clean and stylistically correct as well.				Return of theme 1 in a different mood. Staccato. Legato. Piano. Evenness of sound.														
Work for musical motion through the melody. Dictate the motion to the rest of the ensemble. Check for style correctness.				Staccato conducting. Small gestures. Keep the two factions together.														
Isolate melody. Add sixteenth notes in the cornets on top to identify that what they're playing fits into the melody. Identify with the 6/8 people again and check them for balance. Listen for the triangle in measure 56.																		

An Original Suite "Finale"
Gordon Jacob

60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78				
Theme 1 (cont.)							Coda															
							slight <i>rit.</i>															
							<i>p</i> <i>fp</i> <i>f</i> <i>ff</i>															
Cor with 4 note opening Motive to Th 1							Melody in Pic, Fl, Solo Cl. 6/8 running eighth notes in Cl 1, 2, 3. Horns with long tones.				Fragmented melody in the upper WW's. Others with 2/4 eighth notes.				Three groups. 1=Bsn, Bass Cl, Sax, Btn, Tuba. 2=Ob, other brass. 3=All others.				Melody in Ob, A Sax, Cor, Tpt, Hn, Tbn 1. All others support or ornament.			
Light. Nimble. Fun							Building to the end.				Bold and energetic.				Finality of sound.							
Dance on the head of a pin. Style is same as before but dynamics have shifted drastically. Control your sound.							Drastic Dynamic Shifts. Hand the melody off to the next group. Receive the melody in a timely manor.				Grow through the phrase. Swing through the ball. Push the dynamic range all the way to 75.				Make it sound easy. Pull tempo back slightly in 77. Huge rich dark sound in 78. Slight crescendo to the release.							
Light and bouncy. Not as boisterous of movements as for theme 1 earlier in the piece.							Show the dynamic shifts to the ensemble. Keep everything in time; don't let it run away. Be mindful of the color shift from the horns.				Maintain the forward motion. Two is the important beat through these four measures.				Show the tempo adjustment via rebound in measure 77. Push the dynamic slightly on the fermatta with the left hand. Release with a downbeat from the right.							
Break the section apart as you did before. Listen for intonation and balance while working for correctness in style.							Keep the eighth notes at a constant dynamic level to act as a home base. Make sure that beat 2 of measure 68 lines up dynamically with 67 and beat 1 of 68.				Identify the three groups. Be clear that they all work together to move to the end of the piece.				Clear and even sixteenth notes. Sound the grace notes together. Balance the final chord to the lows. Play with power. Release together.							