

AN EXAMINATION OF CONTEMPORARY WORKS FOR THE WIND, PERCUSSION,  
AND BRASS ENSEMBLE: "MOTOWN METAL" BY MICHAEL DAUGHERTY,  
"ANTIPHONIES" BY STANLEY LEONARD, AND "AFTER THE THUNDERER" BY IRA  
HEARSHEN

by

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A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music  
College of Arts and Sciences

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

2011

Approved by:

Major Professor  
Frank Tracz, Ph. D

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2011

## **Abstract**

This document is written in support of a conducting recital given in partial fulfillment of the Master's of Music Education with an Emphasis in Instrumental Conducting at Kansas State University. It encompasses the historical research, theoretical analysis, and rehearsal recommendations and considerations necessary to prepare the selected works for performance.

The pieces analyzed are Michael Daugherty's *Motown Metal*, Stanley Leonard's *Antiphonies*, and Ira Hearshen's second movement, "after the Thunderer" from *Symphony on Themes of John Philip Sousa*. I seek to highlight the significance of these works to the literature of their mediums, and show how they are valuable pieces of literature in the contemporary repertoire.

In addition, I offer my philosophies on music learning and literature selection as a means to better understand the process entailed in laying the groundwork for successful authentic learning experiences for conductor and students.

## Table of Contents

List of Figures .....	vi
List of Tables .....	vii
Chapter 1 - Purpose Statement and Introduction .....	1
Purpose Statement.....	1
Introduction.....	2
Performance Information.....	3
Music Examined .....	3
Format of Analysis.....	4
Concert Program.....	8
Chapter 2 - Philosophy of Music Education.....	19
Chapter 3 - Selecting Quality Literature.....	23
Chapter 4 - Motown Metal.....	28
Unit 1: Composer.....	28
Unit 2: Composition.....	30
Unit 3: Historical Perspective.....	31
Unit 4: Technical Considerations .....	32
Unit 5: Stylistic Considerations .....	33
Unit 6: Musical Elements .....	34
Unit 7: Form and Structure .....	39
Unit 8: Suggested Listening.....	40
Unit 9: Seating Justification.....	41
Unit 10: Rehearsal Plans.....	42
Chapter 5 - Antiphonies .....	52
Unit 1: Composer.....	52
Unit 2: Composition.....	58
Unit 3: Historical Perspective.....	58
Unit 4: Technical Considerations .....	60

Unit 5: Stylistic Considerations .....	68
Unit 6: Musical Elements .....	68
Unit 7: Form and Structure .....	70
Unit 8: Suggested Listening.....	70
Unit 9: Seating Justification.....	71
Unit 10: Rehearsal Plans.....	72
Chapter 6 - Symphony on Themes of John Philip Sousa “after The Thunderer” .....	82
Unit 1: Composer.....	82
Unit 2: Composition.....	83
Unit 3: Historical Perspective .....	90
Unit 4: Technical Considerations .....	91
Unit 5: Stylistic Considerations .....	93
Unit 6: Musical Elements .....	93
Unit 7: Form and Structure .....	93
Unit 8: Suggested Listening.....	95
Unit 9: Seating Justification.....	96
Unit 10: Rehearsal Plans.....	97
Conclusion .....	111
Bibliography .....	112
Appendix A - Score Analysis for Daugherty’s <i>Motown Metal</i> .....	114
Appendix B - Score Analysis for Leonard’s “ <i>Antiphonies</i> ” .....	115
Appendix C - Score Analysis for Hearshen’s “ <i>after the Thunderer</i> ” .....	116
Appendix D - Errata List for Hearshen’s “ <i>after the Thunderer</i> ” .....	117

## List of Figures

Figure 1.1 Corporon’s Macro-Micro-Macro Diagram.....	7
Figure 4.1 Picture of Michael Daugherty .....	28
Figure 4.2 Motown Hit Singers Florence Ballard, Diana Ross, and Mary Wilson .....	32
Figure 4.3 <i>Motown Metal</i> , Tuba Ostinato.....	37
Figure 4.4 <i>Motown Metal</i> , Percussion Rhythm, m. 18-20 .....	38
Figure 4.5 <i>Motown Metal</i> , Percussion Rhythm, m. 91-94 .....	38
Figure 5.1 Picture of Stanley Leonard .....	52
Figure 5.2 <i>Antiphonies</i> , m. 53-62.....	61
Figure 5.3 <i>Antiphonies</i> , m. 25-28.....	65
Figure 5.4 <i>Antiphonies</i> , m. 38-39, 5/8 Time Signature.....	66
Figure 5.5 <i>Antiphonies</i> , m. 53, 13/8 Time Signature .....	66
Figure 5.6 <i>Antiphonies</i> , Conducting Diagram for 13/8 Passages .....	67
Figure 5.7 <i>Antiphonies</i> , m. 131 .....	69
Figure 5.8 <i>Antiphonies</i> , m. 48.....	70
Figure 6.1 Picture of Ira Hearshen.....	82
Figure 6.2 “ <i>Dies Irae</i> ” motif.....	85
Figure 6.3 Sousa’s Trio Theme from “The Thunderer” .....	85
Figure 6.4 Gustav Mahler’s <i>Symphony No. 3</i> , Movement VI, m. 1-8 .....	88
Figure 6.5 “ <i>after The Thunderer</i> ”, m. 1-8.....	88
Figure 6.6 Gustav Mahler’s <i>Symphony No. 3</i> , Movement VI, Rehearsal 20.....	89
Figure 6.7 “ <i>after The Thunderer</i> ”, m. 39-42 .....	89
Figure 6.8 Gustav Mahler’s <i>Symphony No. 3</i> , Movement VI, Rehearsal 31 .....	90
Figure 6.9 “ <i>after The Thunderer</i> ”, m. 107-109.....	90
Figure 6.10 Cover from original piano transcription of Sousa’s “The Thunderer” .....	91

## List of Tables

Table 1- List of Works by Michael Daugherty.....	29
Table 2 Structural Analysis of Daugherty's <i>Motown Metal</i> .....	39
Table 3 List of Works by Stanley Leonard.....	54
Table 4 Structural Analysis of Leonard's <i>Antiphonies</i> .....	70
Table 5 List of Works for Concert Stage by Ira Hearshen.....	83
Table 6- Structural Analysis of Hearshen's " <i>after The Thunderer</i> ".....	93

# **Chapter 1 - Purpose Statement and Introduction**

## **Purpose Statement**

This report serves to detail the process involved in preparing for the graduate recital and of becoming a more effective conductor/music educator in response to that process.

All aspects are given consideration, ranging from philosophy of music education, selection of appropriate literature, researching and analyzing the historical and theoretical elements, and rehearsing the ensembles.

The goal is to produce a comprehensive and scholarly work which accurately represents the procedures involved in preparing the selected works for performance. Through focused study and analysis, the conductor should become familiar with the repertoire at hand so as to result in informed and musical rehearsals and performances.



## Introduction

*“Making a commitment and having priorities is the way a person grows in character, in discipline, in depth.”*

*-Frank Battisti*

The question presented by this study was:

**Create a detailed historical and theoretical analysis of the music chosen for performance in the recital by using the *Teaching Music through Performance in Band* format by Miles and Blocher, and construct a thorough theoretical analysis of each piece using the Tracz “Macro-Micro-Macro” approach to score study.**

Effective music rehearsals and performances are often the result of countless hours of score study, practice, and planning. Master teacher and conductor Donald Hunsberger wrote that “a conductor with a few years working experience approaching a work like the *Folk Song Suite* of Ralph Vaughan Williams should expect to spend a minimum of five hours per movement over a period of a few weeks.”<sup>1</sup> Conductor Jay Gilbert translated this to say that for every one minute of music he programs, he spends roughly ninety minutes studying and analyzing the score.

In keeping with that ideal, this report illuminates the importance of the academic knowledge necessary to be an effective and efficient conductor.

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<sup>1</sup> Donald Hunsberger, “The Instrumentalist” (Vo. 35, No.1, August 1980) Evanston, IL.

## Performance Information

The graduate recital was given in conjunction with the Kansas State University's Concert Band and fellow second-year graduate student, Lyle Sobba. It began at 3:00 in the afternoon on March 13<sup>th</sup>, 2011 in McCain Auditorium on Kansas State's campus.

Performers included members of the Kansas State University Wind Ensemble, and select members of the Brass Ensemble and the Percussion Ensemble.

Pieces conducted by myself were: *Motown Metal* by Michael Daugherty; *Antiphonies* by Stanley Leonard; and *Movement II, after the Thunderer* from *Symphony on Themes* by John Philip Sousa by Ira Hearshen, and *The Thunderer* by John Philip Sousa.

Mr. Sobba conducted *Funeral March* by Edvard Grieg, *Dance Mix* by Rob Smith, and *Original Suite* by Gordon Jacob.

## Music Examined

The report examines the following pieces for brass and percussion ensemble and wind band: Michael Daugherty's work for Brass Ensemble and percussion, *Motown Metal*; Stanley Leonard's *Antiphonies*, for percussion ensemble; and Ira Hearshen's second movement from his *Symphony on Themes* by John Philip Sousa, "after the Thunderer."

Piece	Composer	Publisher	Year	Instrumentation
Motown Metal for Brass Ensemble and Percussion	Michael Daugherty	Peer Music	1994	14 players
Antiphonies for Percussion Ensemble	Stanley Leonard	Drop 6	1978/1997	8 players
"after the Thunderer" from Symphony on Themes of John Philip Sousa	Ira Hearshen	Ludwig Masters	1994	full wind band

The report is structured around the historical and formal analysis of each piece, thus allowing the conductor to become more familiar with the works and better facilitating effective rehearsals and performances.

It is my recommendation that the reader follow this document with scores of each piece in order to develop a better understanding of the topics and issues discussed herein.

## Format of Analysis

### Miles-Blocher Analysis

The format of the analyses of each piece follows that set forth by Richard Miles and Larry Blocher in the series “Teaching Music through Performance in Band.” “Each guide is divided into nine units, seven for instruction and two for reference.”<sup>2</sup> The instructional units are as follows:

**Unit 1: Composer-** Offers background information concerning the composer’s birth and death dates, nationalities, educations, factors which may have influenced compositional techniques, and other works in order to allow the teacher and players a better basis for appropriate musical interpretation.

**Unit 2: Composition-** Provides an overview of the piece in terms of inspiration, compositional techniques employed, formal structure, and length.

**Unit 3: Historical Perspective-** Puts the piece in perspective regarding the historical era in which it was written so that the proper performance practices (articulation, phrasing, dynamics, and expression) may be utilized.

**Unit 4: Technical Considerations-** Discusses the skills required in order to play the piece. This can assist the educator in determining the playability of the piece by his or her group as well as aiding in the identification of long-term goals.

**Unit 5: Stylistic Considerations-** Presents the key concerns related to “articulation, stylistic period and interpretation, expression, and phrasing.”<sup>3</sup>

**Unit 6: Musical Elements-** Focuses on the use of melody, harmony, rhythm, and timbre within the piece in order to facilitate teaching.

**Unit 7: Form and Structure-** Outlines the architectural structure of the piece in order to help organize a teaching method rooted in theory.

**Unit 8: Suggested Listening-** Recommends recordings which are reflective of the works discussed.

**Unit 9: Seating Justification-** Explains the seating arrangements for each piece and shows a diagram of the set-up and instrumentation.

**Unit 10: Rehearsal Plans:** Daily plan of rehearsal strategies, learning objectives, and techniques for rehearsing.

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<sup>2</sup> Richard Miles and others. Teaching Music Through Performance in Band. (Chicago: GIA Publications, 2010), vol. 1, second edition, p. 53.

<sup>3</sup> Ibid., 54.

## **Tracz Analysis**

In addition to the Blocher/Miles Analysis, each piece was analyzed using a “Macro-Micro-Macro” system of score analysis devised by Dr. Frank Tracz of Kansas State University. This system of analysis integrates a somewhat visual representation of the work. Incorporating phrasal shapes, dynamic figures, and Roman numerals indicating the harmonic progression (where applicable), it offers a thorough view of the key elements of the work being analyzed. The aim of this system is to help the conductor gain in-depth knowledge of each piece in order to guide students to deeper musical understanding.

This knowledge is achieved through focusing on the broad facets of the work, honing in on the minutiae of the technical and musical execution, and reverting back to a broad view of the work, this time with a fuller comprehension. The Tracz Analysis, or the “Macro-Micro-Macro” analysis, makes use of twelve points of focus. The first eight of these points are concerned with the theoretical analysis of each work. The final four points require attention to qualitative projections regarding the interpretation of the piece, as well as best methods and practices for anticipating and overcoming issues pertaining to the technical demands of conducting and performing the work. The twelve themes used in the Macro-Micro-Macro analysis are as follows:

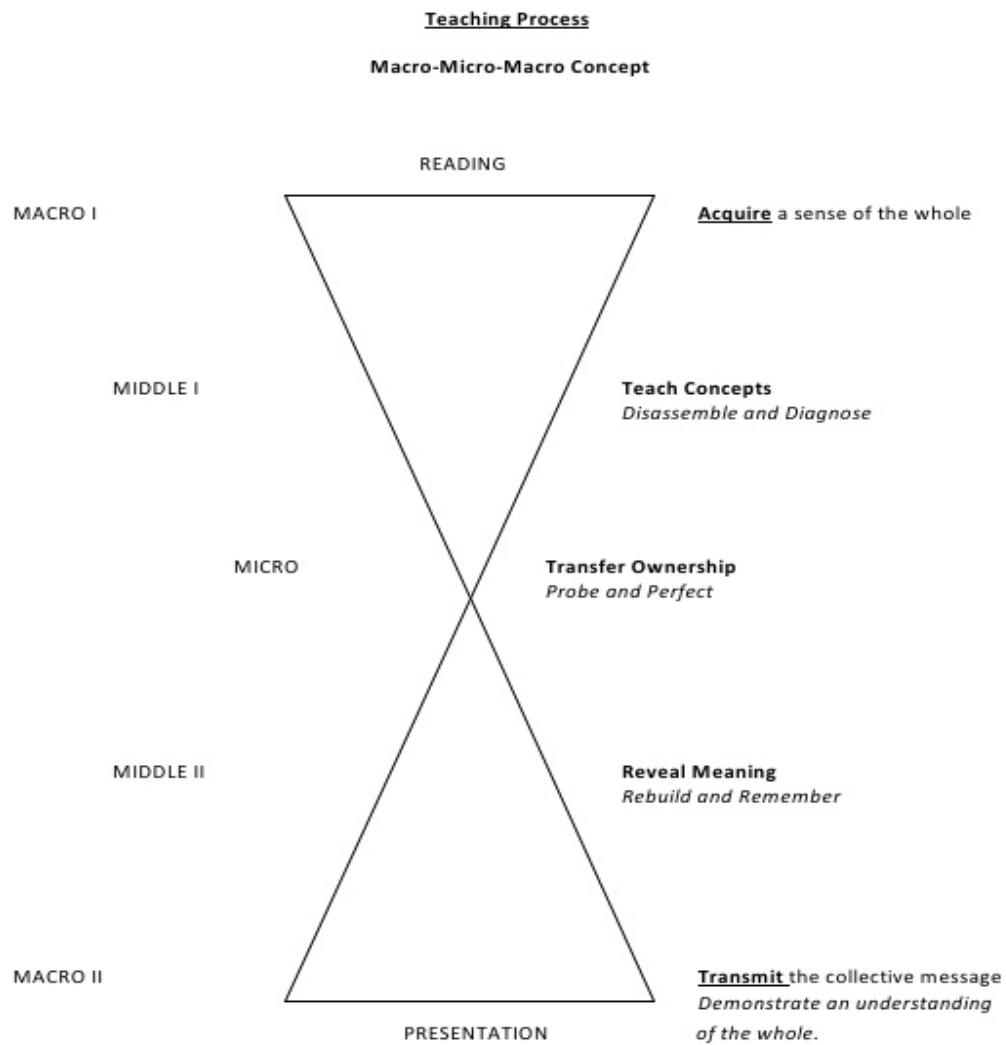
### **Theoretical**

- 1.) **Form-** Details structure of the piece.
- 2.) **Phrase Structure-** Gives a pictorial representation of phrasal structure.
- 3.) **Tempo-** Shows key tempos utilized in the piece.
- 4.) **Dynamics-** Outlines dynamic structure of the work.
- 5.) **Meter/Rhythm-** Shows time signatures and vital rhythmic passages.
- 6.) **Tonality-** Outlines important tonal areas and key changes.
- 7.) **Harmonic Motion-** Shows the chord structure crucial to understanding the tonality of the piece.
- 8.) **Orchestration-** Indicates instrumentation utilized throughout the work.

### **Interpretive/Projective**

- 9.) **General Character-** Indicates mood set by the musical elements, as interpreted by the researcher.
- 10.) **Means for Expression-** Indicates the gestures and expressions which will be employed by the researcher/conductor in order to convey the character of the piece and elicit the proper musical response from the ensemble.
- 11.) **Conducting Concerns-** Indicates issues the researcher/conductor anticipates encountering in conducting the work.
- 12.) **Rehearsal Considerations-** Indicates issues the researcher/conductor anticipates the ensemble members will encounter in rehearsals or performance.

The Macro-Micro-Macro rehearsal process is shown in Figure 2.1. Using knowledge gained from both the Miles-Blocher and Tracz formats of analysis, combined with the following rehearsal approach, it was my objective to provide performers with the understanding necessary to perform the selections to the best of their abilities. Additionally, I hoped to gain a deeper musical understanding of the pieces in order to be an efficient and communicative conductor.



*Figure is reprinted from Eugene Migliagro Corporon's "The Quantum Conductor".*

**Figure 1.1 Corporon's Macro-Micro-Macro Diagram<sup>4</sup>**

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<sup>4</sup> Eugene Migliagro Corporon, "The Quantum Conductor," Teaching Music through Performance in Band, vol. 1, second ed. (Chicago: GIA Publications, 2010), p. 35.

**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 Paeon 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 premièred 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

## Wind Ensemble (Cont.)

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

### *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 50<sup>th</sup> 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

# Wind Ensemble (Cont.)

*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.

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

# Wind Ensemble (Cont.)

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.

## *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.



# Wind Ensemble (Cont.)

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 - Philosophy of Music Education

My philosophy of education is threefold; firstly, to provide justification that the work educators do with students holds significant and lasting value to each learner as a critical thinker and as a conscientious contributor to society; secondly, to facilitate the application of music skills to other life skills through the careful consideration and understanding of music education's embedded position within the educational constructs of our culture, and; lastly, to advocate for teaching music skills in schools so that students may choose to be lifelong creators, contributors or appreciators of music.

With these ideologies in mind, the philosophy of music education presented herein is reliant upon 1) its relativity to formal education, 2) showing evidence of the unique skills and characteristics it provides for students which they cannot receive in any other subject, and 3) evidence of the intrinsic characteristics in music which, through music education, provides students with praxial knowledge, or knowledge based upon participating in and making music.

The study, comprehension, and eventual mastery of any subject area allows an individual to live a fuller, more enriched life. Specifically, I advocate the notion that a formal education opens avenues for students to develop cognitive and social skills, and prepares students to become well-informed and critically-thinking members of society. Holding these notions at the forefront of lesson planning, curriculum writing, and educational reform should assist educators and policy makers in developing practical and attainable goals for students while simultaneously setting standards for higher achievement. When decision makers become caught up in the data-driven aspects of student learning, they can become overwhelmed with the minutia of everyday problems and may fail to teach with the broad picture of each student's future in mind. Education can, and often does, lose its sense of purpose. To overcome these issues, the answer is simple: Teachers must be prepared to teach each student as the intellectual/individual he will become as well as the intellectual/individual he is.

Within American society, as in all others, the act of creating music holds an invaluable place. Consequently, music and education go hand in hand. In the words of music philosopher Keith Swanwick, "Music teaching then becomes not a question of simply handing down a culture but of engaging with traditions in a lively and creative way, in a network of conversations

having many different accents.”<sup>5</sup> Music education is useful as a means for bringing community together, both locally and globally. In teaching music, educators are able to draw connections between our culture and others through the study and performance of various musics. Students learn the value of their contributions, not only to the school music program, but also to the community in which they live, and gain an understanding for the music and practices of other cultures.

When music educators present their students with an assortment of musics and a variety of teaching approaches, the learning environment moves beyond the brick and mortar of the traditional classroom and into an atmosphere where students feel encouraged to learn at any time. A student’s learning and achievement are dependent largely upon the environment in which he or she is learning. Therefore, music education should provide a positive domain where every learner feels welcome, safe, and valued. The highest levels of music achievement occur when students are motivated to learn, when musical connections are made, and when students experience “musical moments”. Music teachers must ensure that consistent measures are taken to pave the way for these “musical moments”, yet not push the students in an obtrusive fashion.

Every student should receive a music education in the primary grades, while any student who desires to be a part of an instrumental program beyond that should be given the opportunity. Furthermore, it is my firm belief that *any* student who wishes to perform and has worked to earn the opportunity is entitled to so. Disparities in skill or learning abilities may require that unique arrangements be made to more ably teach every student, though, in the end, every student receives the same- quality music education. Ultimately, in a public school music education program, *every* student deserves to participate, regardless of ability.

Music education holds significant values within our educational system, and its results can be assessed within students’ achievement levels. In this area, I hold that three principles are preeminent.

The **first** of these principles reflects the idea among educators that music education serves as a means to teaching multidimensional thinking. Because music education is a performance-based subject (in other words, it involves playing instruments, singing, analyzing through listening, improvising, composing, arranging, or conducting), students gain empirical

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<sup>5</sup> Keith Swanwick, *Teaching Music Musically* (New York: Routledge, 1999), p. 31.

knowledge through active involvement in creating music in the classroom. In the large ensemble setting, such as orchestra, band, or choir, critical thinking skills are honed as intermediate and advanced students are asked to listen to each other, motor skills are refined, and collaborative abilities are fine-tuned. In general music classes, younger music students have the ability to learn these skills through, for example, participating in games or learning activities which incorporate listening for specific sounds and responding through movement, and performing on various instruments which develop their motor skills.

French music pedagogue Jaques-Dalcroze emphasized that music education is “*pour la musique* and *par la musique*: for and through music.”<sup>6</sup> Jaques-Dalcroze made clear his belief that music should be taught not only for its intrinsic values, but for the skills and perspectives which can be gained from the music. He contended that “music is the most powerful means of education and can strengthen the communication between the senses, muscles (body), and mind.”<sup>7</sup>

The **second** principle conveys the concept that music education must be taught as a means for self-growth, self-knowledge, and self-esteem. As a student musician progresses in ability, he or she learns how to connect personal and musical experiences in order to draw meaning from them. Meaningful musical experiences are possible at all levels of music education, from beginning to collegiate, and beyond, but hold more significance when students are *aware that they are taking place and understand how to recreate them*. Influential twentieth-century music theorist Heinrich Schenker “often criticized musicians as mere technicians, machines who too often realize the music unintelligently.”<sup>8</sup> In this light, the role of the music educator becomes clearer: to teach students how to intelligently create music and move away from the ‘button-pushing’ mentality. It is singular of the music education profession that we guide students to be creative interpreters of intellectual and musical concepts. As students gain

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<sup>6</sup> Heidi Westerlund and Marja-Leena Juntunen, “Music and Knowledge in Bodily Experience,” in *Praxial Music Education* (Oxford: Oxford University Press, 2005), p. 118.

<sup>7</sup> Emile Jaques-Dalcroze, *Rhythm, music and education*,” Trans. H. Rubinstein. (London: Dalcroze Society, 1921/1980), p. 54.

<sup>8</sup> Twila Schemmer McDonell, “Using Schenkerian Analysis: Moving from Analysis to Performance in the First Movement of W.A. Mozart’s Concerto in G for Flute and Orchestra, K. 313,” (Evanston, IL: 2002), p. 1.

musical knowledge and acquire technical proficiency through the act of ‘doing’ music, they are better able to relay convincing and expressive messages through their musicianship, which, in turn, can have tremendously positive effects on each student’s sense of self-knowledge and self-growth.

When an individual realizes that he or she has the potential to achieve at a high musical level, his/her self-esteem grows. Creating music with others allows for steady progress on one’s instrument, paving the way for individual and group success in a way that other subject areas do not.

The **third** principle portrays the concept that music education teaches students how to be creative, thus facilitating their expressive abilities. Ideally, creativity is reliant upon a tangible product which has been conceived throughout the creative *process*. This process does not necessarily need to yield a tangible product (a musical composition, a musical performance, or an improvisation), though to be considered creative, there must be a finished product. This has several implications for music education: Put in context of a classroom musical ensemble setting, it can become obvious that students working together and individually have the potential to be creative. Individuals in the group can make musical decisions regarding phrasings, dynamics, and style which will help them arrive at a musical moment together. The outcome is an audible, therefore tangible, product that can be termed as creative. One responsibility of the music educator is to teach students how to reproduce the creative process and in turn, the creative product, any time they wish. Ultimately, we aim to produce independently intelligent music makers. In doing so, our profession will also succeed in helping students develop skills necessary to express themselves, not only musically, but in other areas of character. This, in turn, will allow students to be *impressive*, or to leave a positive impression upon others through music.

Music is a highly valuable and irreplaceable subject in the American educational system because of the values inherent to it that cannot be found in any other subject area. Beyond the skills that music educators impart to students on a daily basis, it is our mission to be advocates for our profession so that music may live on in the schools and, subsequently, in our culture.

## Chapter 3 - Selecting Quality Literature

*“I have never acknowledged the difference between ‘serious’ music and ‘light’ music, there is only good music and bad music.”*

*-Kurt Weill*

Selecting music literature for study and performance by developing instrumental ensembles should reflect the music educators’ ideals and educational philosophies as well as the learning objectives set forth for students. If the repertoire is a successful manifestation of these, then it will imbue students with quality experiences which contribute to their growth as individual and group music-makers.

Before proceeding further, I find it is necessary to distinguish between two commonly used terms: *literature* and *repertoire*. As defined by Frank Battisti in his preface to “The Twentieth Century American Wind Band/Ensemble”, “**Literature** refers to the total body of music available for performance by wind bands/ensembles. **Repertoire** defines the selective body of literature **actually being performed** on concerts by wind bands/ensembles.”<sup>9</sup>

Choosing literature should not be a singular “event”, but a *process*, in which the music educator evaluates his or her students’ abilities, weaknesses, and areas of desired cognitive growth, as well as a myriad of other logistical factors (instrumentation, rehearsal time, occasion for performance, etc). All of these contribute to the practicality of deciding which literature will best promote student learning and boost ensemble proficiency to higher levels. Having made this mistake in my own teaching, I have observed that it is common for music educators to leave the decision of literature selection up to whim or fancy, overlooking the long-term progress that will be achieved by their ensembles in response to the repertoire performed.

In an address at the American Bandmasters Association National Convention in 1994, Bobby Adams firmly stated his stance on the value of quality literature selection in music programs:

The Leadership in our profession must redefine the mission of music education and preach that mission to the band director first. The biggest problems in music education

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<sup>9</sup> Frank L. Battisti, The Twentieth Century American Wind Band/Ensemble (Fort Lauderdale, FL: Meredith Music Publications, 1995), p. ix.

have been caused by the music teachers themselves. Those problems have to do with too much “activity” and not enough emphasis on the study of serious literature. As we all know, the strength of any academic discipline is in its subject matter: Obviously, our subject matter is the literature we teach and perform. The quality of our literature must be equal to, if not better than, the subject matter of math, science and the language arts.<sup>10</sup>

Because students learn to play instruments through performing repertory care must be taken in providing them with selections that are of true artistic merit. If directors are more selective in choosing literature and avoid the poor formulaic pieces being written in the name of “educational music”, students will receive a more secure foundation in music education. What, then, qualifies music of serious artistic merit?

In his seminal 1978 study “Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit”, Acton Ostling sought to offer a definition for the “serious artistic merit” of pieces commonly performed by wind bands and ensembles. For the purposes of his study, he evaluated only works written for ten or more wind instruments (not including percussion) which required a conductor. He took into consideration original works or transcriptions composed for winds prior to 1750 or following 1900. There were 1,481 works in all.

Ostling then questioned 312 conductors throughout the country in order to gather nominations regarding which ten directors were consistent in programming music deemed to be of “artistic merit”. In doing so, Ostling put together a list of twenty directors whose opinions were highly regarded concerning the selection of high quality literature. Among those twenty conductors were such names as Frank Battisti, Frederick Fennell, John Paynter, H. Robert Reynolds, William D. Revelli, and Robert Whitwell.

The conductors received a list of the 1,481 pieces and were asked to judge each work’s “serious artistic merit” using a list of ten criteria compiled by Ostling from the professions’ foremost conductors, aesthetic philosophers, and music critics.<sup>11</sup> They are as follows:

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<sup>10</sup> Bobby Adams, “How Should Band Directors Deal with School Reform?” American Bandmasters Association Book of Proceedings, National Convention, March 1994, pg. 40.

<sup>11</sup> Jay Warren Gilbert, “An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Replication and Update.” D.M.A. dissertation, Northwestern University, 1993, 280 p. [Available from University Microforms International, Order No. 9334685.]



### Ostling's Criteria for Determining Serious 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 and obvious.*
6. *The composition is consistent in its quality throughout its length and in 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.<sup>12</sup>*

When compared against these criteria, the original 1,481 pieces were reduced to 314 considered to be of "serious artistic merit". The pieces that received the highest ratings were original works for wind band.

In 1993, Jay Gilbert replicated Ostling's study in order to provide a more current compilation of works that could be considered meritorious. In doing so, many pieces were added and some removed. From a list 1,261 works, 191 were deemed by the evaluators to be of "serious artistic merit." To answer the need for a compendium of the sort he was assembling, Gilbert highlighted the importance for directors to recognize

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<sup>12</sup> Acton Ostling, "Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit." Ph.D dissertation, University of Iowa, 1978. 387 p. [Available from University Microforms International. Order No. 7822438.]

quality music in order to choose literature that is “diverse in style and aesthetic substance.”<sup>13</sup>

Based on the resulting lists of repertoire put forth by Ostling’s and Gilbert’s studies, there are strong implications for programming for school bands based upon an established body of standard repertoire. According to Battisti, Frederick Fennell dedicated his career to advocating, promoting, and conducting a select group of works, written between 1909-1960, “which he feels makes up the basic 20<sup>th</sup> century repertoire.”<sup>14</sup> This, however, should be done in careful balance with performing and commissioning works by the world’s most prominent contemporary composers, in order to guarantee the development of quality music for wind bands.<sup>15</sup>

Through defining the above ten criteria, Ostling strove to give wind-band directors a basis for selecting higher quality literature and remaining committed to works of the highest musical value, in order that they might view their repertoire selections with respect.<sup>16</sup> Not only will this respect insure student learning, but it opens an entirely new avenue of possibilities for the advancement of wind music as a medium for artistic and creative output. While Ostling’s study was developed to assist collegiate wind-band conductors, these criteria are transferrable to music that is suitable to students of all levels. It is imperative that teachers of developing instrumental ensembles understand the importance of choosing literature with Ostling’s criteria as a guide. In addition, Frank Battisti offers six quite practical pieces of advice for directors:

SELECT music that is **interesting**, that is, music that is **imaginative in the development** of some or all of its music elements- melody, harmony, texture, rhythm, form, etc. The music should provide opportunities for teaching **musical concepts** about form and construction.

**INDIVIDUAL parts should be as interesting as possible.** Students like to play pieces that allow everyone to be “part of the action”. Tubas like to play melodies as well

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<sup>13</sup> Gilbert, “An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Replication and Update.” P. 1.

<sup>14</sup> Battisti, The Twentieth Century American Wind Band/Ensemble, p. 51.

<sup>15</sup> Ibid. p. 92.

<sup>16</sup> Ostling, “Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit.” p. 31.

as bass lines; French Horns like to play more than off-beats. Choose music that will help each student grow technically.

SELECT music that **fits the instrumentation** of the ensemble. However, if a conductor wants to perform an excellent work with students and a required instrument (or two) is lacking, substitute a reasonable alternate instrument and perform the piece. Make sure that this is done in a manner that preserves the musical integrity of the piece.

TECHNICAL and musical demands of the music selected should be **compatible with the skills of the ensemble**. Music that demands months of excessive drill should be avoided. Students need to play literature that allows them to approach the expressive character and nature of the music. Literature which makes excessive technical demands of the students denies them the opportunity to reach this expressive plateau of music making.

MUSIC selected should encompass a **variety of styles**- contemporary, avant-garde, Renaissance, Baroque, Romantic, Jazz, Popular, etc. This makes possible the teaching of history, various musical styles and performance practices. Music with a **variety of textures** offers students opportunities to perform music ranging from delicately scored passages (solo and small group instrumentation) to fully scored tutti sections (employing the entire instrumentation of the ensemble).

CONSIDER appropriateness when selecting music. A piece that would be appropriate for one occasion and environment might be totally inappropriate for another. For example, the Wagner *Trauersinfonie* might not be appropriate for a Fourth of July concert, but might be very appropriate for a concert of remembrance.<sup>17</sup>

Music educators who remain dedicated to the educational objectives they set for their students will endeavor to select quality literature in order to motivate, encourage, challenge and stimulate students.

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<sup>17</sup> Battisti, The Twentieth Century American Wind Band/Ensemble, p. 89.

## Chapter 4 - Motown Metal

### Unit 1: Composer



**Figure 4.1 Picture of 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 (1972-6), Manhattan School of Music (1976-8) and at Yale University (DMA 1986). Among his teachers were Earle Brown, Jacob Druckman, and Roger Reynolds. Daugherty also studied for one year at IRCAM (Institute of Research and Coordination in Acoustics/Music) on a Fulbright Fellowship (1979-80), worked with jazz musician Gil Evans in New York City (1980-82), and studied with Gyorgy Ligeti in Hamburg (1982-4).

After teaching music composition at the Oberlin Conservatory (1986-90), Daugherty joined the faculty of the University of Michigan School of Music, Theatre and Dance. There he has mentored many of today's foremost composers.

Daugherty's compositional output for all mediums is quite extensive (Table 1 shows a comprehensive list of his works). He continues to pursue experimental instrumentation in the chamber ensemble and writes for a variety of solo instruments.

It is Daugherty's fascination with pop culture which sets his music apart from other art music. In the same way that visual artist Andy Warhol fused commonly used items and icons into his art, Daugherty incorporates elements of jazz, rock and soul (largely overlooked in the Wind Band realm, until recently) with elaborate compositional techniques, lending his music a sense of the vernacular.

**Table 1- List of Works by Michael Daugherty**

WORKS/MEDIUM	INSTRUMENTATION	YEAR
<b>ORCHESTRAL</b>		
Mxyzptk from Metropolis Symphony	2 flute soloists and orchestra	1988
Oh Lois! from Metropolis Symphony	orchestra	1988-90
Metropolis Symphony	orchestra	1988-93
Lex from Metropolis Symphony	orchestra	1991
Red Cape Tango from Metropolis Symphony	orchestra	1993
Krypton from Metropolis Symphony	orchestra	1993
Le Tombeau de Liberace	piano and chamber orchestra	1996
Concrete Jungle	orchestra (or amplified string quartet and orchestra)	1996
Route 66	orchestra	1998
Spaghetti Western	concerto for cor anglais and orchestra	1998
Hell's Angels	bassoon quartet and orchestra	1998-99
Sunset Strip	chamber orchestra	1999
U.F.O.	solo percussion and orchestra	1999
Motorcity Triptych	orchestra	2000
Motown Mondays from MotorCity Triptych	orchestra	2000
Pedal-to-the-Metal from MotorCity Triptych	orchestra	2000
Rosa Parks Boulevard from MotorCity Triptych	orchestra	2001
Tell-Tale Harp from Philadelphia Stories	orchestra	2001
Sundown on South Street from Philadelphia Stories	orchestra	2001
Philadelphia Stories	orchestra	2001
Bells for Stokowski from Philadelphia Stories	orchestra	2001
<b>CHAMBER MUSIC/ENSEMBLE</b>		
Snap!	large chamber ensemble	1987
Firecracker	oboe and chamber ensemble of 6 players	1991
Dead Elvis	bassoon and chamber ensemble of 6 players	1993
Motown Metal	large brass ensemble	1994
Jackie's Song	solo cello and chamber ensemble of 5 players	1996
<b>INSTRUMENTAL</b>		
Bounce	two bassoons	1988
Viola Zombie	2 violas	1991
Jackie's Song	solo cello	1996
U.F.O.	solo percussion and piano	1999
High and the Mighty, The	piccolo and piano	2000

Monk in the Kitchen	variation for piano on Thelonius Monk's 'Round Midnight	<b>2001</b>
<b>WIND BAND</b>		
Desi	symphonic wind band	<b>1991</b>
Bizarro	symphonic wind band	<b>1992-94</b>
Red Cape Tango	symphonic wind band	<b>1993 arr 1999</b>
Niagara Falls	symphonic wind band	<b>1997</b>
U.F.O.	solo percussion & wind band	<b>2000</b>
Rosa Parks Boulevard	symphonic wind band	<b>2001</b>
Bells for Stokowski	symphonic wind band	<b>2002</b>

## Unit 2: Composition

Following the successful premier of Daugherty's *Desi* by the Stephen F. Austin University Symphonic Band at the College Band Director's National Convention in 1991, many renowned conductors took note of his unique and effective style of writing for the wind band. Three commissions for winds and percussion were the result: *Bizarro*, *Motown Metal*, and *Niagara Falls*. Each of these pieces is commonly performed by university and professional bands, both nationally and internationally, as well as by well-known symphonic orchestras. Daugherty's music has proven appealing to a wide range of audiences because of its integration of the sounds of American popular culture. *Motown Metal* is no exception.

H. Robert Reynolds, conductor of the Detroit Chamber Winds, and Maury Okun, the ensembles' executive director, commissioned Daugherty to write *Motown*. Funding was granted by the Arts Foundation of Michigan. H. Robert Reynolds conducted the premier of the piece on February 13, 1994. At that time, the work was titled *Motor City*. Before publication, Daugherty would rename the composition *Motown Metal*, reasoning that the latter title provided a more descriptive image, as all of the score calls only for instruments constructed from metal.

For Daugherty, it is common for a descriptive word, title, or a single icon to serve as the genesis of a composition. As the music takes form, the original perception of the work may morph, and the titles may be altered to suit the new theme. This was the case with *Bizarro*, in which American drumming legend Buddy Rich originally served as the inspiration. As the piece progressed, Daugherty realized that the piece was better suited as a musical depiction of the character Bizarro, from the Superman comics. Daugherty had long been fascinated with this cartoon strip. Having already composed snippets of a large-scale wind-symphonic work

portraying Superman's story, Daugherty realized that this work was well-suited as a continuation of that work.

As previously referenced, the title *Motown Metal* provides a wonderfully expressive portrait of the images that Daugherty desired to convey in this piece. By scoring for only metal instruments (both brass and percussion), he succeeds in achieving a raucous, clanging effect, reminiscent of the sounds of Detroit. "Not only did Daugherty draw his inspiration from the sixties Motown sound, he also incorporated elements of the nineties techno beat and sounds of urban Detroit, a blue collar city of automobiles, transportation, and manufacturing."<sup>18</sup> Sounds conjuring images of revving engines, shifting automobile gears, and clamoring rail cars pervade the work.

### **Unit 3: Historical Perspective**

The Motown record label, trademarked by Berry Gordy in 1959, was preeminent among music of the 1960's and 1970's because it brought an entirely new style of music to the American public. The company was founded in Gordy's hometown, Detroit, or "Motor Town"; hence the label name. Originally called Tamla Records, Gordy changed the name only two years after the labels' inception. The company met instant success because of Gordy's relentless efforts to fuse traditions of Anglo-American and African-American musical elements. The result was a revolutionary sound, rich in orchestration, and drawing on elements prevalent in rhythm-and-blues, blues, gospel and rock. The signature sound can also be attributed to a formulaic approach which occurred in the production stage, in which Motown's sound engineers favored a 'wall of sound'<sup>19</sup>, blending timbres for a dense sound, and layering sound sources for varied effects on the timbre. In 1971, the company relocated to Los Angeles to pursue opportunities in film. Artists such as Stevie Wonder, the Supremes, the Jackson 5, the Temptations, and Frankie Valli and the Four Seasons are among those who rose to stardom with the Motown label.

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<sup>18</sup> Timothy David McGarvey. "'Desi', 'Bizarro', and 'Motown Metal': The Wind and Percussion Music of Michael Daugherty." D.M.A. dissertation. University of Cincinnati, 1997. 184 p. [Available from University Microfilms International. Order No. 9818585].

<sup>19</sup> Stanley Sadie, ed. *New Grove Dictionary of Music and Musicians* (London: Macmillan Publishers Limited, 2001), s.v. "Motown," by Rob Bowman.



**Figure 4.2 Motown Hit Singers Florence Ballard, Diana Ross, and Mary Wilson**

As well as being a Mecca for this radical new music, Detroit had long been the hub for the automobile industry. Having been the birthplace of the original “Big Three” auto companies: Ford, General Motors, and Chrysler, these companies began as small companies with big visions, and rose to giants in the market. Post-war Detroit saw a surge in auto manufacturing, bringing with it a mass migration of workers from the South who sought improved working conditions. The assembly line and unionized work were revolutionized during this time due to the success of the auto industry. Daugherty’s *Motown Metal* attempts to recreate the sounds of industrial, automotive Detroit, capturing the clangs of construction and roaring revs of engines.

#### **Unit 4: Technical Considerations**

Balance and clarity are crucial aspect of the work and should emerge through clearly executing articulations and dynamics exactly as they are marked in the score. Like Grainger, Daugherty has indicated drastically different markings for each of the lines in order to create varying effects throughout the work.

Clear articulations are key to the successful portrayal of the composers’ intentions. Daugherty was quite specific in indicating his preference for these. In many cases, there are *sforzandos*, *fortissimo-pianos*, and accents which must come through the texture in order to achieve the desired effect. *Forte-pianos* are commonly followed by extended crescendos, which



allow the moving lines to be heard amidst the other layers. In some instances, as at m. 46, Daugherty added to the *forte-piano* effect by directing French horns to “sting the attack”. This allows for more distinct clarification of the articulation of the sixteenth notes in the trumpets.

Dynamics are another integral facet of the piece. Changes in these happen often, and many times serve to augment balance. These should be executed precisely as indicated. As discussed previously, Daugherty utilized “Grainger-esque” dynamics where lines function independently of each other. Dynamic changes act as elements that are equally as important as melody and harmony, in that they often occur in monophonic lines where the dynamic changes serve as the central point of attention.

The rhythms, as independent lines, are not extremely difficult, but lining them up between the layers presents a challenge. Inaccurate rhythms can muddy the vertical alignment and diffuse the meaning of the passage.

Because of Daugherty’s utilization of repetition, themes are found throughout the work, requiring that performers approach them with technical consistency. The trumpet and horn writing demands wide leaps, and therefore must be approached with control. The effectiveness of the repeated themes is reliant upon the sameness with which they are depicted.

The tuba part is crucial to portraying the essence of the “funky” or Motown groove of the piece, and should lay well with the percussion parts, especially at m. 18. Allow the percussion rhythms to help the ensemble in establishing the mood and tempo throughout.

Daugherty makes use of a variety of mutes for trumpets (straight and plunger), trombone (plunger) and French horn (stopped). They often require movement from closed to open within a sixteenth-note figure, and this can present a challenge. It is useful to rehearse this sections under tempo.

## **Unit 5: Stylistic Considerations**

As Tim McGarvey notes in his in-depth analysis of *Motown Metal*, “The extra musical connotations involved with *Motown Metal* provide an important part of the interpretation and

performance of the work.”<sup>20</sup> All effects written by Daugherty to replicate the noises of industrial Detroit must be played with a hint of the theatrical in order to properly convey their intent. Namely, glissandi should be showcased. They occur frequently and are replicating Detroit’s showcase- automobiles. These should not be conducted, so as to allow a naturally occurring glissando.

The trombone solos interspersed throughout the work, especially at m. 96, should be played with maximum expression.

## **Unit 6: Musical Elements**

### **Melody**

The music of Gustav Mahler greatly interested Daugherty during his time as a student in the Jazz Department at North Texas State University. He spent hours in the library pouring over Mahler’s scores, and discovered a relationship between them and free jazz. Just like the great contemporary composers of Europe at that time, such as Stockhausen, Boulez, and Ligeti, Daugherty began to incorporate improvisation into his compositions. These improvisatory lines assumed a prominent role as the melodic material in his works. The trombone solos in *Motown Metal* are a prime example of this, most notably at m. 96 and m. 127, where Daugherty employs an extended *ritardando*. The melodies used in this piece can be considered chromatic, with the most commonly used intervals centered around the third, tritone, and fifth.<sup>21</sup>

### **Harmony**

Completing a full harmonic analysis of *Motown Metal* does not serve the same function as in most diatonic music, as Daugherty avoids common practice in assigning harmonies to his music. He often writes in unison and uses layering and rhythmic counterpoint to provide the sonorous effect that traditional diatonic music accomplishes. The first chord in the piece is not heard until m. 52. Until this point, all sustained pitches are sounded in unison. Diminished chords, augmented chords, and tritones can be identified regularly in the score. Daugherty commonly adds a major seventh above these.

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<sup>20</sup> McGarvey, “Desi”, p. 155.

<sup>21</sup> McGarvey, “Desi” p. 131.

A significant moment in the music occurs between m. 52 and m. 86. Here, a polychord, the Dmaj7 with an added Gmin/C is repeated eight times.

At m. 127, a three-note quintal chord pattern is established, built on F. Trumpets enter with a concert G two beats later. This harmony persists until the quintal pattern progresses to F#, G, G#.

### **Key Elements**

The melodic themes found in *Motown Metal* are brief. These motives are largely chromatic, and are often sounded in unison by like-instruments. It is through the presentation of these short themes within the structural form that Daugherty makes a most profound statement of each theme. Several motives and themes permeate the piece. They are discussed below.

Glissandi, introduced and spoken most prominently by the trombones, are a central theme. These ascend a tri-tone (a naturally occurring glissando for trombones), and are played without accompaniment. These divide the piece into three main sections; the introduction; by French horns (inverted) in m. 118, which leads into the Ballad-like section of the piece, and; again in the trombones at m. 197. All glissandi are meant to conjure images of “moving vehicles”<sup>22</sup>. When sounded in ascension, the glissandi serve to replicate shifting gears. When descending, the glissandi are meant to imitate automobiles speeding past.

The main theme is comprised of four pitches, always ascending in the same rhythm and with the same intervals. This theme can be identified forty-eight times throughout the work. It is indicated by the intervals of a minor third, minor sixth, and a perfect fifth. This theme makes a strong musical statement, as it leaves the listener wanting for more. It is somewhat of an unfinished sentence. This, however, creates ample opportunity for the composer to build interesting phrase endings and musical events following each sounding of the theme, as it is written most often in single-measure statements. Two variations of the theme can be identified within the work, though the relationship to the theme remains clear. In m. 145, the trumpets play the theme with intervallic and rhythmic alterations. The result is an ascending pattern of a major third, major third (enharmonic), and a perfect fifth. The last interval is notated as a sixteenth notes moving to an eighth note. Trumpets repeat this twenty-two times in a row, as it occurs in

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<sup>22</sup> McGarvey, “Desi”, pg. 123.

canon. French horn and glockenspiel are simultaneously sounding the intervals of the original theme, though in the new rhythm.

Another variation makes use of an augmented triad. The tonal relationship to the original theme is readily apparent, though rhythmically, it is quite different. The triad is notated as sixteenth-note triplets followed by an eighth note, coming to rest on the octave above the first pitch.

Chromatic lines are heavily utilized throughout the work. Because Daugherty does not use traditional melodic elements, these serve as such. These are presented first in the trombone solo in m. 21, as a descending chromatic line and, several measures later, in m. 34, ascending.

Chromatic movement can also be found in the use of short sixteenth note themes. These occur in four-note groupings, are passed between the trumpets, and undergo rhythmic augmentation and diminution in order to achieve varying levels of rhythmic drive. An example can be seen at m. 46, where this figure first appears. 1<sup>st</sup> and 2<sup>nd</sup> trumpets pass the chromatic line between each other, first every 1 ½ beats. As the intensity increases, the line is passed every beat.

The bass line presented in the tuba at m. 18 is pivotal in establishing the “groove” in the piece. Three notes are repeated, the last note shifting up an octave at the close of the phrase. At times, the three note pattern concludes with two eighth notes, as opposed to a single one, as heard at m. 18. This serves to reinforce the sense of rhythm, as trombones are sustaining pitches over an extended period of time, and vibraphone is playing an eighth note pattern, coming to rest on a quarter note during the beat where tuba sounds its eighth notes. Often, anvil or break drum (percussion 2) will substitute for the tuba solo, playing a variation of the rhythm.

At m. 46, a new theme is introduced in the vibraphone. A half-note triplet rhythm which shifts between beats, is treated with diminution when Daugherty shifts the pattern to a quarter-note triplet, and, finally, eighth-note triplets.

### **Rhythm**

Rhythm is the crux of *Motown Metal*, and of all of Daugherty’s works. He utilizes an approach to writing that is at once quite vertical. In it, layers of instruments align across time to create forward motion.



**Figure 4.4 *Motown Metal*, Percussion Rhythm, m. 18-20**



**Figure 4.5 *Motown Metal*, Percussion Rhythm, m. 91-94**



Daugherty engineers a dichotomous sense of time throughout *Motown*. Moments surging with rhythmic energy are paralleled by sustained notes, which are held over tempo changes with no apparent rhythmic motion serving to propel them forward. Glissandi to the succeeding pitches present the only indication of metric movement.

*Motown Metal* is written primarily in 4/4 time, with several meter changes that occur in isolated instances. Generally, these occur in single-measure interpolations, although there are two passages which utilize  $\frac{3}{4}$  and  $\frac{5}{4}$  time signatures for prolonged periods. These can be found at m. 145 (in  $\frac{3}{4}$ ) and at m. 188 (in  $\frac{2}{4}$ ). A  $\frac{5}{4}$  time signature, at m. 180, is used only once. Daugherty incorporates a familiar theme: sustained pitches followed by a descending glissando. Here, he treats the theme with rhythmic augmentation, creating a sense of stopped time.

Tempo plays a central role in the performance of this work. Timothy McGarvey, in his analysis of *Motown Metal*, effectively describes these in the following statement:

Tempos and the relative changes in tempo serve an important role in the piece. Many of the slow tempos are not obvious to the listener, because only sustained pitches are heard, and changes in those pitches occur every measure or two. The opening six measures provide the perfect example of this. ... It appears as if the purpose of the faster tempo is to speed up the glissando that occurs in m. 5.<sup>25</sup>

<sup>25</sup> McGarvey, "Desi", pg. 138.

Tempo changes also coincide with the introduction of new musical elements, creating a sort of outline for the piece.

### **Timbre**

Because of the instrumentation of the piece, Daugherty was both at liberty to score a variety of techniques that would elicit a range of unique sounds and challenged by his limitations. Due to this, he used a wide spectrum of percussion instruments, such as crash cymbals, suspended cymbals, anvil, brake drum, nipple gong, and triangles that are capable of achieving lush and vibrant or dry tone colors. It is indicated throughout the score to use brass mallets or a stick in order to get a more assailable tone quality. Daugherty allows the option of using a metal pipe or an anvil in the percussion 1 part. For our purposes, a metal pipe was chosen in favor of its more raucous and audible tone.

Like instruments play together throughout the piece, simulating a jazz arrangement. Daugherty uses mutes throughout in order to alter the timbre. Trumpet parts call for straight mutes and plungers, while trombones use plungers.

Flutter tonguing and glissandi act as introductory and transitional material as well as to reinforce faster sections.

## **Unit 7: Form and Structure**

**Table 2 Structural Analysis of Daugherty's *Motown Metal***

<b>Section</b>	<b>Measures</b>	<b>Musical Event</b>
Intro	1 to 17	Glissandi, Theme introduced
A	18-41	Theme stated alone, Trombone solo introduced
Transition	42-45	Theme sounded in unison
B	46-90	Layering of rhythmic elements, with Theme sounding alone
C	91-117	Contrapuntal statement of augmented triplet figure
Transition	118-126	Like the Intro.- Inverted
D	127-144	Inverted Intro. theme, concurrent with descending sustained line
E	145-156	Trombone solo over canon of the Theme
Transition	157-162	Anvil solo, return of Theme, in canon
F	163-177	Canon in two, then four voices (parallel thirds)
G	178-187	Sustained pitches, move in unison
F'	188-196	Restatement of canon theme, parallel movement
Transition	197-201	Recapitulation of the Intro., followed by sixteenth-note movement

Coda	202-End	Augmented triplet figure brought back, syncopated rhythm introduced
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## Unit 8: Suggested Listening

Daugherty, Michael:

*Asclepius*

*Bells for Stokowski*

*Dead Elvis*

*Motown Metal*

*Metropolis Symphony*

Tower of Power





## Unit 10: Rehearsal Plans

### Rehearsal Plan # 1

**Rehearsal Date:** January 30, 2011

**Literature:** Motown Metal

**Ensemble:** Brass Ensemble

**Time:** 45 minutes

**Goals:** Sight Read all the way through, Gain global perspective of piece,

1. Talk through piece.
  - a. STARS
  - b. **WHAT THEME DO YOU SEE REPEATEDLY IN THIS PIECE?**
  - c. Point out tempo changes
  - d. Rhythms at K (3 against 4)
  - e. Rhythms at N (sixlets)
  - f. Use of mutes, flutters, etc.

## **Rehearsal Plan # 2**

**Rehearsal Date:** February 7, 2011

**Literature:** Motown Metal

**Ensemble:** Brass Ensemble

**Time:** 20 minutes

**Goals:** -Play A-R (Work section by section)

-Reinforce structure of piece

-Achieving unity in ensemble sound (matching timbres and tones)

-Better feel for transitions

### **Procedure:**

#### **1. Begin at A-E: (3.5'')**

- a. Lining up ostinato with percussion
- b. Listen for sustained notes, attacks, intonation
- c. Solo line- crescendo into end of lines

#### **2. Begin at E-J: (3.5'')**

- a. Percussion (-mallets), tuba, and 16<sup>th</sup> notes- line it up, listen for cleanliness
- b. Add mallets
- c. Add sustained notes
- d. \*Take it until whole note interludes

#### **3. Begin at K-4 after L (5'')**

- a. Hear horns only- listen for precision and correct notes, match articulation in among all players
- b. Hear Horns and Trumpets- listen for precision, sixteenth notes filling in eighth note rests.
- c. 1 before K- horns, trumpets and trombones (-solo line)
- d. Hear all at K-Focus on molto ritardando @ m. 116

#### **4. Begin at N-R (5'')**

- a. Focus on lining up entrances (BOP)
- b. Evenness of sextuplets
- c. Following tempo changes

#### **5. Play A-R (3.5'')**

- a. Reinforce matching ensemble sounds-play inside the sound
- b. Tempo changes
- c. Lining up transitioning lines

### **MATERIALS NEEDED:**

-Rehearsal Plans, Score, Metronome, Baton, Highlighters, Pencil, Camcorder, Tripod

etc.

## **Rehearsal Plan # 3**

**Rehearsal Date:** February 13, 2011

**Literature:** Motown Metal

**Ensemble:** Brass Ensemble

**Time:** 20 minutes

**Goals:** -Sit in new set-up

-Review M-END

-Play “L-R” (Work section by section)

-Players will gain better understanding of all different parts in the piece and demonstrate such through playing with sensitivity to ensemble

-Players will demonstrate knowledge of structure of piece.

-Players will acquire technical facility of transitions among different sections of piece.

**Reinforcers:**

-Sensitivity to ensemble/soloist

-Dynamic contrast

-Articulation, clarity

-Match style STYLE!!!!

**Procedure:**

### **6. Begin at “L-N”: (1’)**

- a. Triplets lining up with sixteenths, percussion
- b. Basses lining up, matching style
- c. Solo line- crescendo into end of lines

### **7. Begin at 2 Before “N”: (1’)**

- a. Practice ritardando into N
- b. Go back and catch transition

### **8. Begin at “N”**

- a. Hear all sixlets, under tempo- listen for lining up entrances, matching timbre
- b. Focus on rit. Into “O”
- c. Go to next time- m. 131/m.137
- d. Go back and catch transitions

### **9. Transition from “M”-“R”/ Play until “U”**

### **10. Begin at “R”/”T”**

- a. Focus on lining up entrances (BOP)

- b. Evenness of sixteenths
- c. Recognizing from whom players pick up lines.
- d. **Same thing at “V”!**

**11. Begin at “U”**

- a. Reinforce matching ensemble sounds-play inside the sound
- b. Tempo changes
- c. Work on fermata into next section, steady crescendo.

**12. Begin at “Y”**

- a. Focus on syncopated rhythms, line it up

**13. Transitions from “L”-End/ Option 2: “R”-End**

**Announcements:**

-3 rehearsal + Dress

-Dress rehearsal= Friday, March 11<sup>th</sup> @ 3:30 P.M.- Be there!

-Practice your parts!

**MATERIALS NEEDED:**

-Rehearsal Plans, Score, Metronome, Baton, Highlighters, Pencil, Recorder, Camcorder, Tripod etc.

## **Rehearsal Plan # 4**

**Rehearsal Date:** February 13, 2011

**Literature:** Motown Metal

**Ensemble:** Brass Ensemble

**Time:** 40 minutes (8:20-9:00)

**Goals:**                   **-Review M-END**

**-Play L-R (Work section by section)**

-Players will gain better understanding of all different parts in the piece and demonstrate such through playing with sensitivity to ensemble

-Players will demonstrate knowledge of structure of piece.

-Players will acquire technical facility of transitions among different piece.

**Reinforcers:**

-Sensitivity to ensemble/soloist

-Dynamic contrast- we must practice dynamics

-Articulation, clarity

-Match style, STYLE!!!!

-Let percussion help you

-Correct execution of parts

**Procedure:**

**14. Begin, Review, Work at “L-T”**

- a. Tempo changes, together
- b. Triplets lining up with sixteenths
- c. Bases lining up, matching style
- d. Solo line- crescendo into end of lines

**15. Work “R-U”**

- a. Focus on lining up entrances (BOP)
- b. Evenness of sixteenths (sixteenths never stop at “T”)
- c. Recognizing from whom players pick up lines.
- d. Accented bass lines- on time!

**16. Transition from “L-U”, Keep going at “U”**

- a. Reinforce matching ensemble sounds-play inside the sound
- b. Tempo changes
- c. Work on fermata into next section, steady crescendo.

**17. Begin at “Y”**

- a. Focus on syncopated rhythms, line it up
- b. BOP

**18. Transitions from “L”-End/ Option 2: “R”-End**

- a. Reinforce everything worked on today

**19. “B”-”L”**

- a. Review
- b. Articulations
- c. Rhythms
- d. Ensemble Sound

**Announcements:**

-Have you listened to recording? Fulcrum Point Brass on Youtube.

-2 rehearsals + Dress

-Dress rehearsal= Friday, March 11<sup>th</sup> @ 3:30 P.M.- Be there!

-Practice your parts!

**MATERIALS NEEDED:**

-**Seating ahead of time**, Rehearsal Plans, Score, Metronome, Baton, Highlighters, Pencil, Recorder, Camcorder, Tripod etc.

Techniques-

- Bopping- for entrances, correct notes
- Singing chords to adjust, fix intonations
- Sizzling, playing under tempo to correct parts that are incorrect
- Take out solo lines
- Hear bass line, everyone else sing
- Play with metronome
- Play parts without tempo changes
- Take out glissandi, lip trills to hear basic rhythms, notes

## Rehearsal Plan # 6

**Rehearsal Date:** February 27, 2011

**Literature:** Motown Metal

**Ensemble:** Brass Ensemble

**Time:** 40 minutes (7:30-8:10)

**Goals:** -Review Beginning-END

-Work section by section)

-Players will gain better understanding of all different parts in the piece and demonstrate such through playing with sensitivity to ensemble

-Players will demonstrate knowledge of structure of piece.

-Players will acquire technical facility of transitions among different

sections of piece (articulations/dynamics)

**Reinforcers:**

-Sensitivity to ensemble/soloist

-Dynamic contrast- we must practice dynamics

-Articulation, clarity

-Match style, STYLE!!!!

-Let percussion help you

-Correct execution of parts

**Procedure:**

**20. Beginning-“M”**

a. Review

**21. Beginning-A**

a. Tempo changes, together

b. Dynamics

**22. “A-E” (Theme A)**

a. Sustained notes- landing correctly, matching pitches

b. Phrasing

c. ffp attacks

d. 16<sup>th</sup> notes, articulations, moving together

**23. “E-K”**

a. Sustained notes- landing correctly, moving together

b. 16<sup>th</sup> notes, 16<sup>th</sup> triplets, articulations, moving together

**24. Transitions (m. 42- E/m. 87-K)**



## 25. K-S

- a. Sustained notes- especially in horns
- b. Rhythms lining up

### **Assessments:**

- Where do “A”/”B” Themes begin?
- Are correct pitches being played?
- Rhythms lining up?
- Can members identify to whom they should listen at certain points?
- Are articulations/dynamics being executed?

### **Announcements:**

- Have you listened to recording? Fulcrum Point Brass on Youtube.
- 1 rehearsal + Dress
- Dress rehearsal= Friday, March 11<sup>th</sup> @ 3:30 P.M.- Be there!
- Practice your parts!

### **MATERIALS NEEDED:**

-**Seating ahead of time**, Rehearsal Plans, Score, Metronome, Baton, Highlighters, Pencil, Recorder, Camcorder, Tripod etc., MT Ten

### Techniques-

- Bopping- for entrances, correct notes
- Singing chords to adjust, fix intonations
- Sizzling, playing under tempo to correct parts that are incorrect
- Take out solo lines
- Hear bass line, everyone else sing
- Play with metronome
- Play parts without tempo changes
- Take out glissandi, lip trills to hear basic rhythms, notes

## Rehearsal Plan # 6

**Rehearsal Date:** March 6, 2011,

**Literature:** Motown Metal

**Ensemble:** Brass Ensemble

**Time:** 40 minutes (7:30-8:10)

**Goals:** -Review Beginning-END

-Work section by section)

-Players will gain better understanding of all different parts in the piece and demonstrate such through playing with sensitivity to ensemble

-Players will demonstrate knowledge of structure of piece.

-Players will acquire technical facility of transitions among different sections of piece (articulations/dynamics)

**Reinforcers:**

-Sensitivity to ensemble/soloist

-Dynamic contrast- we must practice dynamics

-Articulation, clarity

-Match style, STYLE!!!!

-Let percussion help you

-Correct execution of parts

**Procedure:**

**26. Beginning-“N”**

a. Review

b.  $\frac{3}{4}$  not together- (m. 26, etc...)

**27. “R”-END**

a. Tempo Changes

b. Together @ “R”

c. Drive to the End-

d. “Y”

**28. Transitions (m. 42- E/m. 87-K/W-X)**

**29. 7:55- Play ALL**

**Assessments:**

-Where do “A”/”B” Themes begin?

-Are correct pitches being played?

- Rhythms lining up?
- Can members identify to whom they should listen at certain points?
- Are articulations/dynamics being executed?
- Are themes lining up?

**Announcements:**

- Have you listened to recording? Fulcrum Point Brass on Youtube.
- 1 rehearsal + Dress
- Dress rehearsal= Friday, March 11<sup>th</sup> @ 3:30 P.M.- Be there!
- Practice your parts!

**MATERIALS NEEDED:**

**-Seating ahead of time**, Rehearsal Plans, Score, Metronome, Baton, Highlighters, Pencil, Recorder, Camcorder, Tripod etc., MT Ten

Techniques-

- Bopping- for entrances, correct notes
- Singing chords to adjust, fix intonations
- Sizzling, playing under tempo to correct parts that are incorrect
- Take out solo lines
- Hear bass line, everyone else sing
- Play with metronome
- Play parts without tempo changes
- Take out glissandi, lip trills to hear basic rhythms, notes

## Chapter 5 - Antiphonies

### Unit 1: Composer



**Figure 5.1 Picture of Stanley Leonard**

Stanley Leonard is an active timpanist, composer, and clinician whose sixty-five year career has yielded a significant output of literature for percussion and percussion ensemble.

Leonard was born September 26, 1931 to a Philadelphia family whose value structure included music: his father was a pianist and his mother a vocalist. Leonard began playing piano at a young age. Upon moving to Independence, Missouri, a Kansas City suburb, young Leonard took up snare drum lessons from a tuba player at a local music shop. Shortly after enrolling in school band, Leonard's band teacher, a violinist in the Kansas City Orchestra, referred him to Vera McNary, that orchestra's principal percussionist, for lessons. He spent the following six years studying privately with Ms. McNary as well as with Ben Udall, the KCO's timpanist. As a high school senior, Leonard earned a position as a percussionist in the Kansas City Orchestra. He performed with them for two years in order to save money to attend university.

Leonard studied for one semester at Northwestern University as a student of Edward Metzinger, timpanist with the Chicago Symphony Orchestra. He transferred to Graceland College (now Graceland University), in Lamoni, Iowa, to be near his childhood sweetheart,

Peggy, to whom he has been married for 58 years. During his time at Graceland, he was introduced to the Eastman School of Music and the renowned percussion teacher William Street. Leonard attended Eastman for his final three years as an undergraduate, earning the Bachelor of Music degree and Performers Certificate in Percussion in 1954. At Eastman, Leonard performed as a charter member in the first Eastman Wind Ensemble under Frederick Fennell in 1952, and was part of the Marimba Masters of Eastman. Among his classmates in the percussion studio were John Beck (who went on to establish the Eastman Percussion Ensemble) and Gordon Peters. All three of these students would eventually be inducted into the Percussive Arts Society Hall of Fame.

Upon completing his undergraduate degree, Leonard spent a 21-month stretch in the 19<sup>th</sup> Army Band at Fort Dix, New Jersey acting as timpanist, conductor, and chief clerk.

While in that position, he auditioned for and won the principal timpanist position for the Pittsburgh Symphony Orchestra. This marked the start of a 38-year orchestral career during which Leonard would perform under some of the world's most acclaimed conductors. These included such great names as Andre Previn, Lorin Maazel, Sir Thomas Beecham, Charles Dutoit, Christoph Eschenbach, Erich Leinsdorf, Seiji Ozawa, and George Solti. His time with the symphony included five solo appearances. Two of these were American premiers; two pieces were commissioned especially for him. He can also be heard on numerous recordings with the Pittsburgh Symphony and a handful of solo albums. Leonard retired from the Pittsburgh Symphony in 1994.

He has served on the faculties at Carnegie-Mellon University (1958-1978) and Duquesne University (1988-1998), both in Pittsburgh. While there, he taught timpani, percussion, and percussion ensemble. His students have established themselves amongst the leading names in the world of percussion performers and pedagogues, holding positions as some of the country's foremost orchestral and collegiate percussion faculty. All the while, he has maintained an active private studio.

As an educator in the 1950's, Leonard identified the need for a larger body of percussion music that would help students advance on their instruments. He has committed himself to writing works of musical value which are appropriate for the levels and skills of his students. Of this he says, "There wasn't a whole lot of music for percussion ensembles to play at that time, so

I wrote pieces that fit my students' skills and interests."<sup>26</sup> Table 3 shows a list of works by Leonard.

Currently, Leonard is retired and lives in Naples, Florida. He is still active as a clinician and performer, is resident, timpanist/composer/handbell director at Vanderbilt Presbyterian Church in Naples, and serves on the Board of Directors for the Percussive Arts Society.

**Table 3 List of Works by Stanley Leonard<sup>27</sup>**

**Publisher Key:**

- (A) Bachovich Music- PO Box 20537, Columbus, OH 43220-20537, 1-614-563-0707, [www.bachovich.com](http://www.bachovich.com)
- (B) Boosey and Hawkes- [www.boosey.com](http://www.boosey.com)
- (C) C. Alan Publications- PO Box 29323, Greensboro, NC 27429, [www.c-alanpublications.com](http://www.c-alanpublications.com)
- (D) Drop6 Media, Inc.- PO Box 81, Denton, TX 76202, 1-940-387-4325, [www.drop6.com](http://www.drop6.com)
- (F) Studio Four Music- PO Box 467, Asbury Park, NJ, 1-732-774-0011, [www.mostlymarimba.com](http://www.mostlymarimba.com)
- (L) Ludwig Masters Publications, Inc.- 6403 West Rogers Cr., Boca Raton, FL 33487, [www.ludwig-masters.com](http://www.ludwig-masters.com)
- (P) Per-Mus Publications- PO Box 218333, Columbus, OH 43221, 1-614-529-0085, [www.permus.com](http://www.permus.com)
- (R) RowLoff Productions- PO Box 292671, Nashville, TN 37229, 1-800-624-8001, [www.rowloff.com](http://www.rowloff.com)
- (S) Stanley Leonard Percussion Music, 4882 Berkeley Dr., Naples, FL 34112, [slpercmu@aol.com](mailto:slpercmu@aol.com)

<b>Timpani- Unaccompanied Solos</b>	<b>Grade</b>	<b>Notes</b>	<b>Publisher</b>
<b><u>Four Drums</u></b>			
Collage	6	pedal technique	C
Danza	6	solo timpani and multipercussion	S
Doubles	6	solo recital piece, pedal technique, double-stop technique	L
Echoes of Nine	5	based on rhythms in Beethoven's 9th Symphony, pedal technique	L
Echoes of Eight	4	based on rhythms in Beethoven's 8th Symphony, pedal technique	S
Echoes of Seven	4	based on rhythms in Beethoven's 7th Symphony, pedal technique	F
Forms	6	a suite of four recital pieces in contrasting styles, pedal technique	L
Madras	6	Two contrasting movements, recital piece, pedal technique	A
Solo Dialogue	4	three toms in combination with timpani, no tuning	L
<b><u>Five Drums</u></b>			
Epigram	6	recital piece, two contrasting sections, Baroque flavor, pedal technique	L
March and Scherzo	5	two movements, with two piccolo timpani or roto, pedal technique	A
Solus	6	timpani/multipercussion solo recital piece, pedal technique	D
<b><u>Etudes</u></b>			
Seventeen Technical Studies	4 and	technical studies for three and four timpani	S

<sup>26</sup> Lauren Vogel Weiss, Percussive Arts Society [Web Site] "Hall of Fame: Stanley Leonard" (2010), Site address: <http://www.pas.org/experience/halloffame/LeonardStanley.aspx>

<sup>27</sup> Stanley Leonard, [website] "Music" © 2010 . [Music catalogue.] Site address: <http://www.stanleyleonard.com/music.asp>

	5		
<b>Solos with Other Instruments</b>			
Canto	6	recital music, solo timpani (4) and trombone	S
Canto	6	recital music, solo timpani (4) and French horn	S
Concertino	6	solo timpani (4) and keyboard percussion ensemble (5 players)	L
Duetto Concertino	6	solo timpani (4) and French horn (difficult)	L
Fanfare and Allegro	5	solo timpani (4) and trumpet (difficult)	B
Recitative and Scherzo	6	solo timpani (5) and percussion ensemble (5 players)	C
<b><u>Music for organ, timpani and trumpet</u></b>			
Alleluia	5	solo timpani (4) and Organ, based on the hymn Lasst uns erfreuen	C
Celebration Hymn	4	solo timpani (4), organ and trumpet	S
Easter Fanfare	4	solo timpani (4), organ and trumpet	S
Fantasia on Luther's Hymn	5	solo timpani (4), organ	C
Fantasia on St. Denio	4	solo timpani (4), organ	S
He is Risen	5	solo timpani (4) organ and trumpet; Easter music	P
Hornpipe	4	Handel/Leonard, solo timpani (4), organ	S
Hymn of Joy	4	solo timpani (4) and organ	S
In Dulci Jubilo	4	solo timpani (4) and organ	S
<b><u>Music for organ, timpani and trumpet (cont'd)</u></b>			
O Come Emmanuel	4	solo timpani (4)and organ; Advent music	P
Praise Ye the Lord	5	solo timpani (4) and organ	S
Voluntary	5	solo timpani (4), organ and trumpet	S
The Rejoicing	4	solo timpani (4) and organ	S
<b><u>Percussion Ensemble</u></b>			
<b><u>Three Players</u></b>			
Three Spaces	3+	a bright, short, percussion trio of keyboard, timpani and percussion	S
Trioso	4	a multipercussion trio, using a variety of instruments	C
<b><u>Four Players</u></b>			
Bachiana for Percussion	3+	arrangements of Bach pieces for 4-6 players, keyboards and small instr.	B
Cycle for Percussion	4	requires construction of some instruments, no keyboard	S
Dance Suite	4+	uses full score reading for each part, 3 movements, dancers optional	S
Housemusic for Percussion	3+	Intimate music for percussion quartet using ideophones and bells	S
Telin-Ting	5	an imagined oriental music for four or more players	S
<b><u>Five Players</u></b>			
Beachwalk	5	a rhythmically challenging percussion quintet	L
Circus	4	six short movements highlighting the spirit and sounds of the circus	L
Closing Piece	4	short quintet using choirs (SATB) of triangles, woodblocks, snares, timp	S
Presenting Percussion	3	demonstrates the facilities of percussion instruments, with narration	P

Incidental Music	4+	programmatic music requiring full score reading	S
The Advancing Gong	5	full score reading with audio tape for 5 players	S
Winged Chariot	5	rhythms fly from beginning to end	C
Word Games II	5	Three movements, full score reading and some theatrical activity	S
<b><u>Six Players</u></b>			
Four Images	3+	traces percussion sounds through four distinct musical styles	L
Four Dimensions	3+	same as Four Images	L
Marche	4+	uses unusual performance techniques in a traditional form	D
Promenade	4	an offbeat processional	L
Zanza	4	an imaginary dance celebration for percussion featuring Kalimba	S
<b><u>Seven Players</u></b>			
Sacred Stones	6	a major work, rhythmically challenging, requires bass marimba	C
<b><u>Eight Players</u></b>			
Antiphonies	6	difficult, but good-natured music for two percussion quartets	D
Ex Machina	5	a serious concert piece, some rhythmic challenges, requires bass marimba	D
Fanfare, Meditation, and Dance	5+	a difficult major work in three contrasting movements	S
Six Bagatelles	4+	six contrasting movements	C
<b><u>Nine Players</u></b>			
Symphony for Percussion	5	four movements, each movement featuring a family of perc. Instruments	D
Kymbalon	5	based on an ancient Greek melody, featuring cymbals, mallets, drums	C
<b><u>Ten Players</u></b>			
Skies	6	a serious concert piece, requires bass marimba	D
Traveling Music	5	a concert opener, highlights percussion sounds from around the globe	S
<b><u>Twelve Players</u></b>			
Festival Fanfare	5	a percussion fanfare requiring bass marimba	S
<b><u>Fourteen Players</u></b>			
Hurricane	5	sounds and rhythms of a hurricane	C
Janissary Band	4	an imagined music of the Turkish Janissary Band	C
<b><u>Percussion Ensemble with other instruments or voices</u></b>			
Genesis	5+	Five percussionists and chorus tell the Biblical creation story	S
Good Christian Men Rejoice	4	the Christmas carol for ten percussionists and four octave hand bell choir	D
Three Sketches	4	three movements for percussion quartet and trumpet	S
Winter Fantasy	4	ten percussionists and four octave hand bell choir, winter music	D
<b><u>Timpani Duos</u></b>			
Duet #1	4	for two timpanists, six timpani	S
Duet # 2	4	for two timpanists, six timpani	S
Duo for Two Timpanists	6	eight timpani	L
<b><u>Timpani Books, Collections, Methods</u></b>			
Forty Hymns and Carols for Timpani		timpani parts for well-known hymns and carols	P



Pedal Technique for the Timpani		exercise and strategies for developing pedal technique on the timpani	L
Orchestral Repertoire for the Timpani		a collection of complete timpani parts for study and performance.	L
The Timpani: Music and Mechanics		a guidebook for educators, students, and performers, contains some exercises	S
Performance Resources for the Timpani		a resource guide containing learning and teaching techniques, musical examples	S
<b><u>Snare Drum</u></b>			
Contemporary Album for Snare	5 to 6	a collection of time studies, recital etudes and duets	L
<b><u>Unaccompanied Solos</u></b>			
Choirs	6	three movement recital piece featuring percussion choirs of wood, metal, brass	F
Sonnet	5	for solo percussion, vibe, multipercussion, and tape, improvisation	S
Two Meditations	4	two sacred pieces for solo percussion, improvisation required	S
Ubique	5	multipercussion recital solo, graphic notation	S
<b><u>Percussion with other Instruments</u></b>			
Collage	5	percussion solo and flute, graphic notation, keyboard percussion only	S
On That Day	6	solo multipercussion/keyboard and organ, suitable for concert or sacred use	S
Shadows	5	solo multipercussion with keyboard percussion ensemble accompaniment	C
Tritych	6	solo multipercussion/keyboard and organ, reader, one brass instrument	S
Will O' The Wisp	5	solo multipercussion, includes vibes/timpani and clarinet/bass clarinet	S
<b><u>Two Percussionists</u></b>			
Continuum	5	keyboard (vibe, xylophone, bells) and timpani (4), graphic notation	S
Duales	6	solo vibraphone/marimba with multipercussion/timpani accompaniment	S
Three Duets	4	three J.S. Bach duets arranged for two keyboard players, recital music	S
Pairs	4 to 5	two players, each with two timpani and multipercussion, short	R
<b><u>Keyboard Percussion Ensemble</u></b>			
Four Canons	3	four canons of Joseph Haydn arranged for four or more keyboard players	L
Masquerade (Waltz)	4	a slightly Stravinskyishish waltz for six players	S
Mirrors	5	a serious concert piece for six players	F
Mirror Canon	3	a Mozart canon arranged for four players	B
Prelude for Four Marimbas	4	a melodic, legato piece highlighting mellow marimba sound	L
Processional	4	a stately processional for four marimbas with optional percussion	S
Quarimba	4	a quirky sounding quartet for three marimbas and bass marimba	L
Rise Up O Flame	2	based on a round by Praetorius for six players, includes chimes	S
Scherzo	4	an exploration for quiet sounds for seven keyboard players and one timpanist	S
Serenade	4	a melodic serenade for five players, includes bass marimba	L
Two Contemporary Scenes	3	two movements in two musical styles for keyboard trio, bells, vibes, marimba	S

## Unit 2: Composition

Leonard wrote *Antiphonies* for John Beck and the Eastman School of Music Percussion Ensemble. It was premiered by that group under the direction of John Beck on December 9, 1971 in Eastman's Kilbourn Hall for the school's 50<sup>th</sup> Anniversary Festival. The performance was given by student percussionists who have since established themselves in the percussion world. They include: Leigh Stevens, Gordon Stout, David Mancini, Neil Grover, Dean Witten, and Ernest Musquiz.

*Antiphonies* requires two quartets of varying instrumentation that are bridged by a mediator position. The instrumental set-up for the piece is of large proportions, requiring a sufficiently accommodating rehearsal and performance space. Without question, ensembles lacking the facilities to house such an arrangement can make the necessary accommodations.

Leonard states, "The piece is only quasi-serious It should be performed with a sense of theatrical freedom, especially at the conclusion."<sup>28</sup>

## Unit 3: Historical Perspective

The percussion ensemble is "a group of musicians performing music orchestrated specifically for percussion."<sup>29</sup> In the scope of Western art music, the percussion ensemble is still a relatively new innovation. During the nineteenth century, the use of percussion was largely limited to martial and orchestral playing. With the advent of chamber music at the turn of the twentieth century, there was a rise of scoring for flexible instrumentation, often incorporating percussion. This created an avenue for the beginnings of the percussion ensemble.

Greg Byrne, in his dissertation "Musical Cultural Influences that Contributed to the Evolution of the Percussion Ensemble in Western Art Music" explains,

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<sup>28</sup> Stanley Leonard, *Antiphonies* (Denton, TX: Drop6 Media, Inc, 1997).

<sup>29</sup> Gregory Patrick Byrne, "Musical Cultural Influences that Contributed to the Evolution of the Evolution of the Percussion Ensemble in Western Art Music" (D.M.A. dissertation, University of Alabama, Tuscaloosa, Alabama, 1999), p. 1.

Along with this renewed interest of chamber music, there evolved different schools of thought and discipline with respect to approaches to composition. Each school contributed to the development of the percussion ensemble through its use of orchestral percussion. Schoenberg founded the New Viennese School, which abandoned tonality and developed the 12 tone technique. Neoclassicists, such as Stravinsky and Milhaud, rejected the 12 tone technique and renewed interest in 18<sup>th</sup> century forms that depended on a diatonic idiom. Varese pursued an approach entirely different from Neoclassicism or dodecaphony. He developed the idea of a non-melodic approach in which the noise of the machine age was reflected.<sup>30</sup>

Several orchestral composers, among them Edgar Varese, Darius Milhaud, and Igor Stravinsky, began giving percussion instruments a greater role in orchestral music. They incorporated pitched and non-pitched instruments in a fashion which treated the percussion section as an independent voice within the ensemble; one capable of functioning as a melodic entity. This was quite revolutionary for composers, performers, and audiences alike. The “treatment of pitched and non-pitched percussion is significant in the development of the percussion ensemble. It demonstrates that a percussion orchestra can stand alone as melodic percussion is supported by rhythmic percussion.”<sup>31</sup>

Stravinsky’s *L’Histoire du Soldat* was revolutionary in that it required a percussion set-up where players were required to perform on multiple instruments in a soloist capacity. In this work, the triangle, cymbals, and bass drum lines enhance the timbre of the orchestra. This concept opened the door to unlimited possibilities for percussion writing for other composers. One example of this is Varese’s landmark work for percussion ensemble, *Ionisation* (1931). It calls for thirteen players to play a total of forty instruments.

Also contributing to the development and advancement of percussion ensemble music as a serious medium was Futurist music. “Futurism was an early 20<sup>th</sup> century cultural movement founded by (Italian) poet Filippo Tommaso Marinetti.”<sup>32</sup> Marinetti aimed to accurately portray life through the arts. Visual artist Luigi Russolo transferred Marinetti’s ideals to a treatise on sound, in which six “families of noises”<sup>33</sup> would replace the traditional woodwind, brass and strings:

- 1.) Booms, thunder-claps, explosions, crashes, splashes, roars

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<sup>30</sup> Ibid. “Musical Cultural Influences that Contributed to the Evolution of the Evolution of the Percussion Ensemble in Western Art Music” p. 17-18.

<sup>31</sup> Ibid “Musical Cultural Influences that Contributed to the Evolution of the Percussion Ensemble in Western Art Music”, p. 25.

<sup>32</sup> Ibid., p. 32

<sup>33</sup> Jonathan W. Bernard, *The Music of Edgar Varese* (London: Yale University Press, 1987), p. 22.

- 2.) whistles, hisses, snorts
  - 3.) Whispers, murmurs, mutterings, bustling noises, gurgles
  - 4.) Screams, screeches, rustlings, buzzes, cracklings, sounds obtained by friction
  - 5.) Noises obtained by percussion on metals, wood, stone, terra-cotta, etc
  - 6.) Voices of animals and men: shouts, shrieks, groans, howls, laughs, wheezes, sobs.<sup>34</sup>
- The Futurist movement was significant to the development of the percussion ensemble

because it sought to recreate atmospheric noises within the context of music-making, thus bringing new meaning to percussion playing: more than just blended time keeping. Critics received this with mixed reviews. Varese, for example, chastised the Italian futurists for attempting to replicate in their music the mundane sounds heard in their everyday lives. Still, throughout his percussion writing he sought to capture sounds he found intriguing and that replicated the world around him. Upon first immigrating to New York City, for example, he experimented with composing for whistles and slapsticks, sounds which emulated the taxis, hoots, and hollers he heard in the city. These served specific compositional functions, helping to suspend time while still providing a forward and upward motion, yet achieved the effects he strove to create. To his dismay, he became associated with the futurists.

While percussion was becoming used in new and more varied capacities at the beginning of the twentieth century, it wasn't until the 1930 that composer Amadeo Roldan composed the first pieces of music for percussion ensemble, *Ritmica V and VI*. Varese's *Ionization* followed one year later. These works utilized the percussion ensemble to its fullest abilities.

Considering the novelty of the percussion ensemble as a performance medium, it becomes clear that the work that John Beck, the Eastman Percussion Ensemble and Stanley Leonard have done to further its status in the realm of serious art music has been monumental. Specifically, Leonard's compositions are quite innovative in the methods, timbral effects, and instrumentation they employ. *Antiphonies* is the epitome of such a work.

#### **Unit 4: Technical Considerations**

As a piece based upon the antiphonal concept, the ideas of space and the transfer of musical ideas across space are pertinent to the performance of the piece. Because of the geographic lay-out of the work recommended by Leonard, performers are separated by a considerable distance. Therefore, they must work to identify and draw connections between the

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<sup>34</sup> Nicolas Slonimsky, Baker's Biographical Dictionary of Music and Musicians (

similar passages which are the center of the antiphonal material of this piece, as well as to pick up lines begun by their counterparts in the parallel quartet. One such example occurs between m. 53 and 62 (shown in Figure 5.2), where snare initiates dialogue of sixteenth notes with other voices in the ensemble.

Figure 5.2 *Antiphonies*, m. 53-62

The musical score for Figure 5.2, *Antiphonies*, measures 53-62, is presented in eight staves. The time signature is 13/8. Staves I, II, and VII are in treble clef, while staves IV, VIII, and the bottom staff are in bass clef. Staves III, V, and VI are empty. Staff I begins with a forte (*f*) dynamic marking and features a continuous sixteenth-note pattern. Staff II begins with a piano (*p*) dynamic marking and features a sixteenth-note pattern that alternates with rests. Staff IV features a continuous sixteenth-note pattern. Staff VII features a sixteenth-note pattern that alternates with rests. The score illustrates a complex antiphonal dialogue between the snare (staff IV) and other voices (staves I, II, VII, VIII).

This musical score is for an 8-part ensemble, with parts labeled I through VIII. The score is divided into two systems, each containing two measures. The first system begins with a fermata over measure 3, followed by a triplet of eighth notes in measure 4. The second system begins with a fermata over measure 5, followed by a quintuplet of eighth notes in measure 6. The instrumentation includes strings (I-V), woodwinds (VI-VIII), and percussion (Chimes). Dynamics range from *p* (piano) to *ff* (fortissimo). The Chimes part is marked *mf* (mezzo-forte).

Measure 3: Fermata over all parts. Measure 4: Triplet of eighth notes in parts I, II, and VI. Part I has a fermata over the triplet. Part II has a *p* dynamic. Part VI has a *p* dynamic. Part III has a fermata. Part IV has a steady eighth-note bass line. Part V has a steady eighth-note bass line. Part VII has a steady eighth-note bass line. Part VIII has a steady eighth-note bass line.

Measure 5: Fermata over all parts. Measure 6: Quintuplet of eighth notes in parts I, II, and VI. Part I has a fermata over the quintuplet. Part II has a *p* dynamic. Part III has a *ff* dynamic. Part IV has a steady eighth-note bass line. Part V has a steady eighth-note bass line. Part VI has a fermata. Part VII has a steady eighth-note bass line. Part VIII has a steady eighth-note bass line.

Chimes: *mf* Chimes. The Chimes part has a steady eighth-note bass line in both measures.

This musical score is for an 8-part ensemble, consisting of eight staves labeled I through VIII. The score is divided into two systems, each containing two measures. A double bar line is present between the two systems. The first system begins with a fermata on staff I in the first measure. Staves II and VI feature a piano (*p*) dynamic marking. The second system begins with a fermata on staff I in the first measure. Staves II and VII feature a piano (*p*) dynamic marking. The score includes various musical notations such as treble and bass clefs, stems, beams, and rests.



Three aleatoric sections (at the beginning, middle, and end) frame the work. These are left to the discretion of the conductor. Where conducting is concerned, it is useful to experiment with a variety of conductor and performer-initiated cues in order to find the one that best suits the passages in question. Give consideration to the time allotted for each improvisatory section, so that they are long enough to establish the effect of the passage, but not so long as to interrupt the flow of the surrounding passages. Because these passages feature a “Mediator”, or a member of the ensemble performing on various instruments, it can be useful to establish actions or moments in the music which will determine cues for the rest of the group.

The aleatoric sections make use of performer’s voices, and care must be taken that the syllables being spoken are articulated and balanced with the instruments played in order to be heard.

The piece calls for nine snare drums. These are used simultaneously during the opening aleatoric section. It is beneficial to try to tune the drum heads in order to achieve a similar tone color and timbre. As this can be extremely time consuming, the next best choice is to group the like-sounding snares equally across the two quartets. This helps create a balance of tone colors throughout the ensemble.

The instrumentation utilized in *Antiphonies* gives the effect of varying rates of speed. An example of this is the use of the gong and tam in providing sustained and lingering effects,



followed by the rhythmic punctuation of instruments such as chimes or timpani. This can be seen in m. 25 (shown in Figure 5.3). Performers should understand this function.

**Figure 5.3** *Antiphonies*, m. 25-28



Meter changes throughout the work require consistency in beat-internalization and careful attention to note groupings. The 5/8 and 13/8 time signatures present a challenge for ensembles.

While the rhythms in the 5/8 and 13/8 are not overly complex, establishing a firm sense of the strong beats is important in order to maintain forward momentum. Pictured in Figures 5.4 and 5.5 are excerpts from each of these. The shapes are possibilities for the most simple and clear conducting patterns that will assist the ensemble members in clearly portraying the excitement and drive of the passage.

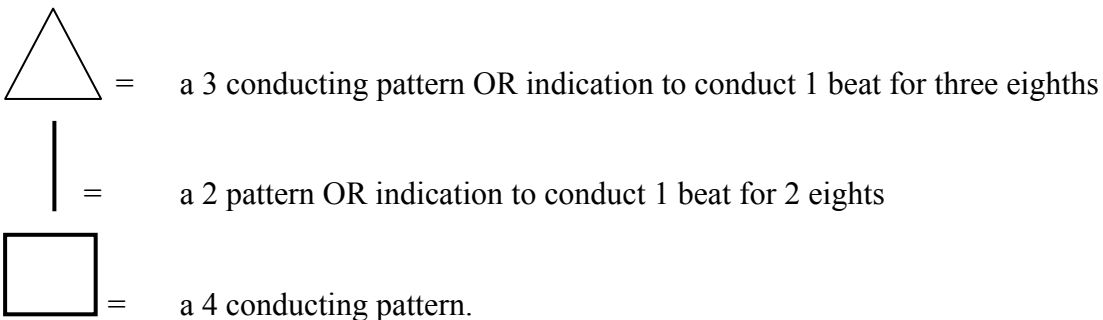


Figure 5.4 *Antiphonies*, m. 38-39, 5/8 Time Signature

Allegro

Tom-toms

*ff*

The musical notation for Tom-toms is written on a single staff with a treble clef. The time signature is 5/8. The first measure contains five eighth notes. The second measure contains a quarter note followed by four eighth notes. The piece is marked *ff* and *Allegro*. Above the staff, there are three vertical lines, a triangle, and a square.

Figure 5.5 *Antiphonies*, m. 53, 13/8 Time Signature

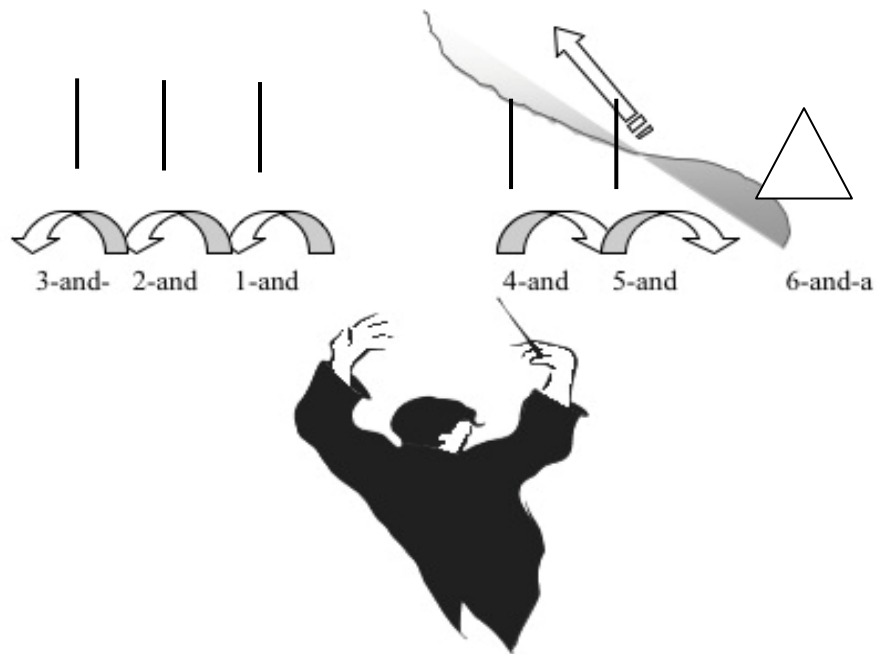
Snare

*ff*

The musical notation for Snare is written on a single staff with a treble clef. The time signature is 13/8. The piece is marked *ff*. Above the staff, there are five vertical lines and a triangle.

The conducting pattern described above is a hybrid-six pattern. It looks like this:

**Figure 5.6 *Antiphonies*, Conducting Diagram for 13/8 Passages**



Melodic percussion are presented with a fugue in m. 81 which is quite difficult because of its chromatic nature and the 13/8 time signature. This section provides a melodic transition between two highly rhythmic sections, though the rhythmic drive remains strong throughout this passage.

These measures create a great challenge to the ensemble and conductor alike and are crucial to the melodic content of the piece. Some techniques which are useful in rehearsing this section include:

- 1.) asking performers to sing the fugal theme,
- 2.) having a student who is not playing accompany by playing the eighth-note tempo on a cow bell or temple blocks, and
- 3.) taking out sixteenth notes to secure the skeletal structure before adding in the inner rhythmic elements.

Before these steps can be successful, students must have a basic understanding of the construction of this fugal section and its function within the work.

A Rock groove is established at m. 117, and because there are a multitude of events occurring in all parts, care must be taken that ensemble members play with balance and taste.

## **Unit 5: Stylistic Considerations**

The primary considerations for correct portrayal of style are 1) dynamics, 2) timbre and balance, and 3) convincing interpretation of the theatrical aleatoric sections.

Dynamic changes are used in two ways throughout the piece. First, there are frequent dynamic changes that are not precluded by any crescendo or decrescendo indications. Additionally, dynamics are often tiered, meaning each part acts as an important individual line. Pursuing accuracy in interpretation of these dynamic markings will help the ensemble deliver a convincing portrayal of the piece. Specifically, in the aleatoric sections at the beginning and end treat *p*'s and *pp*'s with the utmost of care.

Timbre and balance are often overlooked in performance on percussion instruments. This results in the mere “hitting” of instruments with no regard to a sense of the corporate welfare of the ensemble. In *Antiphonies*, remind musicians that each instrument has a specific characteristic tone and striving to achieve it will assist in a performance that is truly musical. Balance should be a constant goal in order to draw importance to the melodic lines and integrity of the work.

The free-time, or aleatoric, sections of the work require the ensemble to truly call upon their theatrical personas in order to achieve an effective performance of the piece. Inhibitions and reserve can be forsaken for the sake of delivery. The middle aleatoric section (m. 108-116) is a prime example of this. When the musicians are more creative with improvisation on toys and interactive with each other, the results are more convincing.

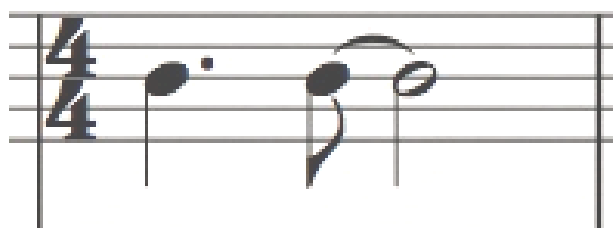
## **Unit 6: Musical Elements**

Leonard creates melodic lines among the pitched and non-pitched instruments, and distributes them across time and space. Often, lines of rhythmic and melodic importance will be broken between various instruments and parts (See Figure 5.8). In the below example, the sixteenth note rhythm serves as the melodic material. It is passed first from snare (Perc. I) to high toms (II) to low toms (VII) and, lastly, to chimes, gong, and tam (Perc. V, VI, and III, respectively). It is the job of the conductor to understand how these melodic lines function and to draw the attention of the ensemble to them. Mallet instruments are presented with a variety of

harmonies that are chromatic and can be difficult to perform because of their tonality and difficult stickings. Work on these with a creative rehearsal approach.

Harmony plays a dominant role in the closing of *Antiphonies*, where a heavy Jazz and Rock feel are incorporated. Beginning at m. 131 (Figure 5.7), Leonard uses a syncopated rhythm that alternates between a prominent and secondary role. They are scored using a combination of G Majmin13 chords, polychords, and quintal harmony in the mallet instruments.

**Figure 5.7** *Antiphonies*, m. 131



Rhythms in the piece are not overly complicated, but the time signatures and accent placement can cause them to become convoluted. In the 13/8 passages, it is imperative that the rhythms remain consistent amongst the various parts. A common problem here is to rush the last three beats (see note groupings in Figure 5.8 for a clear understanding). It should be stressed that these are to take the full three counts.

Because the piece is antiphonal, its success is reliant upon a steady passing of rhythms and melodies.

The composer presents listeners with a variety of timbral effects due to the wide array of instruments and sticks, mallets and beaters called for in performance. In addition to using proper technique, it can be helpful to remember to treat balance in order to achieve the true effects of timbre available in the piece.

Figure 5.8 *Antiphonies*, m. 48



## Unit 7: Form and Structure

Table 4 Structural Analysis of Leonard's *Antiphonies*

Section	Measures	Musical Event
A	1 to 13	Aleatoric, Improvisatory
B	14-105	A variety of time signatures, rhythms, and antiphonal themes
A'	106-116	Aleatoric, Improvisatory
C	117-189	Rock, Jazz Feel
A''	190-194	Aleatoric, Improvisatory

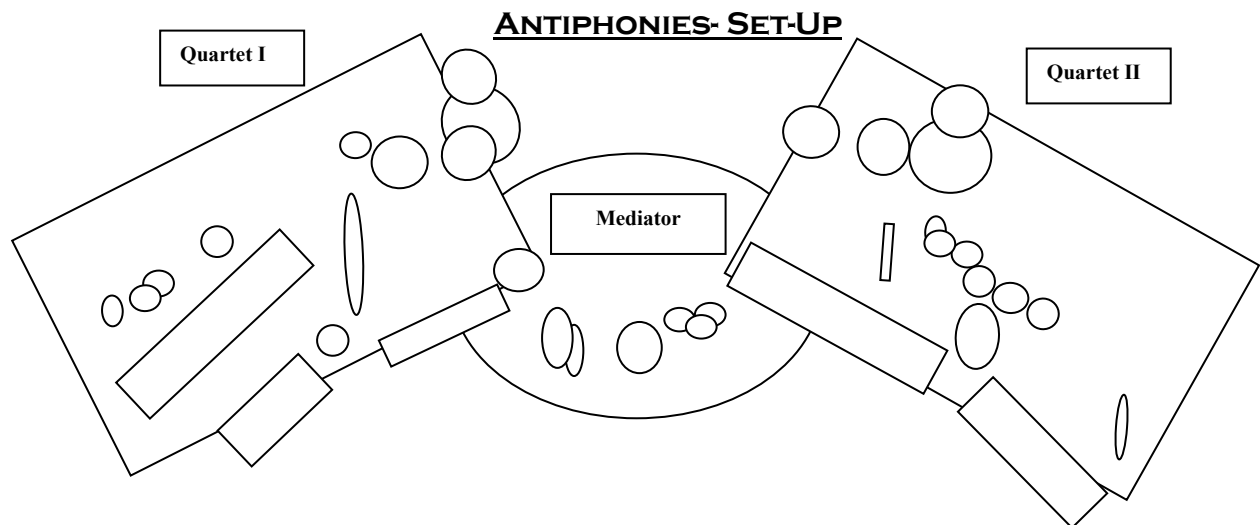
## Unit 8: Suggested Listening

Riley, Steve: *Weather Movements*

Varese, Edgar: *Ionisation for Percussion Ensemble*

## Unit 9: Seating Justification

This set-up arrangement was suggested by the composer. Within his suggestion, the performers used for this specific performance customized the arrangement to suit our needs and equipment.



### **Quartet I-**

- I- Bells, two cowbells (high-low), snare drum
- II- Marimba, four high tom-toms, snare drum
- III- Xylophone, large tam tam, ratchet, ride cymbal, snare drum
- IV- Three timpani, high claves, snare drum

### **Quartet II-**

- V- Chimes, marimba, small gong, tambourine, snare drum
- VI- Vibraphone, bass drum, four temple blocks, snare drum  
Four low tom toms, two suspended cymbals (hi-low), snare drum
- VII- Three timpani, tambourine, low claves, snare drum

### **Mediator Position\*\***

Snare Drum, three tom-toms, wood block, two suspended cymbals (high-low)

## Unit 10: Rehearsal Plans

### Rehearsal Plan # 1

**Rehearsal Date:** February 5, 2011

**Literature:** Antiphonies

**Ensemble:** Percussion Ens.

**Time:** 35 minutes (2:30-3:20) (-10 minutes on either side for set-up and tear-down)

**Goals:** -Review layout of piece

-B Section- mallet parts

-m.45-72

-m.81-93

-C Section-

-m.117-189

-Aleatoric Sections

2. (2'30'') Talk through piece.
3. (7'') m. 45-72
  - a. Focus on phrasing
  - b. Lining up entrances
  - c. Backing off for solo lines
4. (1'') Talk through 4/4 section and Aleatoric A' section
5. (10'') C Section
  - a. M. 117-160
  - b. Focus on lining up rhythmic counter-lines
  - c. Fluidity of melodic lines
  - d. M. 160-190
  - e. 16ths lining up
  - f. Harmonic voices lining up
  - g. Dynamics
6. (4'') 1<sup>st</sup> A' Section
  - a. CUES
  - b. Being THEATRICAL!
7. Put it all together (from 45-end)



**MATERIALS NEEDED:**

-Baton, Score, Highlighters, Pencil, Camcorder, Recorder, Lesson Plans, etc.

**Rehearsal Plan # 2**

**Rehearsal Date:** February 7, 2011

**Literature:** Antiphonies- Leonard

**Ensemble:** Percussion Ens.

**Time:** 35 minutes (2:30-3:20) (-10 minutes on either side for set-up and tear-down)

**Target Spots:**

-M. 115-189

-M.1-13

**Goals:**

**-SET-UP- SHOULD BE MIRROR IMAGE- QUARTETS A LITTLE CLOSER IN TO CENTER!**

-Establishing tempo in 117 (clapping section)

-Locking in on groove

-Mallets- harmonies, what to listen for

-Opening aleatoric section: cues, sustaining sound, matching timbres among snares (how do we do this?)

**Reinforcers:**

**1.) Subdividing ALWAYS.**

**2.) Align ensemble sound.**

**3.) Style**

**4.) Anticipate entrances, tempo changes.**

**5.) Physical ownership of tempo!**

**Procedures:**

1.) M.117-M. 140

a. Eighth notes, sixteenths line up on quarters

b. Mallets entrances, syncopation clean

c. Dynamics- how do we treat it? DON'T OVERPOWER ALL ELEMENTS!

2.) M. 135-140

a. Eighth notes & melody- lock it in

b. Eighth/Sixteenths + melody on top

c. ALL- Dynamic push

d. Dynamic difference 1<sup>st</sup> time VS. 2<sup>nd</sup> time?

- 3.) M. 135-160
  - a. Hear all mallet parts
  - b. Hear all other parts- Let ear navigate towards smallest moving line!
  - c. Put two together
  - d. Chromatic lines in M. 156- under tempo w/ eighth note underneath
  
- 4.) M. 160-189
  - a. Evenness of sixteenths in III
  - b. Syncopated mallet parts
  - c. Fast rolls through the note- dynamics
  - d. M. 186-189- Lining up entrances
  
- 5.) M. 1-13
  - a. Aligning entrances
  - b. Cues
  - c. Sustaining sound
  - d. Snare timbre

**Announcements:**

1. 4 rehearsals + Dress rehearsal (March 11<sup>th</sup> @ 3:30 in McCain)
2. Next Rehearsal- M.1-117 & M. 190-194

**MATERIALS NEEDED:**

-Baton, Score, Highlighters, Pencil, Camcorder, MP3 Recorder, Rehearsal Plans, etc.

## **Rehearsal Plan # 3**

**Rehearsal Date:** February 11, 2011

**Literature:** Antiphonies- Leonard

**Ensemble:** Percussion Ens.

**Time:** 35 minutes (2:30-3:20) (-10 minutes on either side for set-up and tear-down)

### **Target Spots:**

-M. 115-189

-M.1-13

### **Goals:**

-Establishing tempo in 117 (clapping section)

-Locking in on groove

-Mallets- harmonies, what to listen for

-Opening aleatoric section: cues, sustaining sound, matching timbres among snares (how do we do this?)

### **MATERIALS NEEDED:**

-Baton, Score, Highlighters, Pencil, Camcorder, **MP3 Recorder**, Rehearsal Plans, etc.

## **Rehearsal Plan # 4**

**Rehearsal Date:** February 14, 2011

**Literature:** Antiphonies- Leonard

**Ensemble:** Percussion Ens.

**Time:** 35 minutes (2:30-3:20) (-10 minutes on either side for set-up and tear-down)

### **Target Spots:**

-M. 1-13 (opening aleatoric section)

-M. 1-117

- Review 117-190

### **Goals:**

**-SET-UP- SHOULD BE MIRROR IMAGE- QUARTETS A LITTLE**

### **CLOSER IN TO CENTER!**

-Opening aleatoric section: cues, sustaining sound, matching timbres among  
snares (how do we do this?)

-Reviewing m. 14-106

-Establishing tempo in 117 (clapping section)

-Locking in on grooves

-Aleatoric section at 106

-Mallets- harmonies, what to listen for

### **Reinforcers:**

**6.) Subdividing ALWAYS.**

**7.) Align/match ensemble sound.**

**8.) Style**

**9.) Anticipate entrances, tempo changes.**

**10.) Physical ownership of tempo!**

**11.) What sound are we getting from the instruments?**

### **Procedures:**

1. M. 1-13 (3.5'')

- a. Focus on entrances
  - b. Minimal comments- work to get it under hands, comfortable
  - c. Good sound on instruments!!!!
  - d. M. 1-81                      Transitions
  - e. Tighten it up
  - f. Mallet entrances
2. M. 81-117
    - a. Fugal section
    - b. Rit. At 100
    - c. Layers/Dynamics
3. Review Aleatoric at 106
  4. Transitions
    - a. M. 81-117
    - b. M. 1-190

**Announcements:**

- 3. 3 rehearsals + Dress rehearsal (March 11<sup>th</sup> @ 3:30 in McCain)**
- 4. Next Rehearsal- Review All, Last Aleatoric section**

**MATERIALS NEEDED:**

-Baton, Score, Highlighters, Pencil, Camcorder, **MP3 Recorder**, Rehearsal Plans, etc.,  
Dr. Beat hooked up to BBox

## **Rehearsal Plan # 5**

**Rehearsal Date:** February 21, 2011

**Literature:** Antiphonies- Leonard

**Ensemble:** Percussion Ens.

**Time:** 35 minutes (2:30-3:20) (-10 minutes on either side for set-up and tear-down)

### **Target Spots:**

- M. 1-13 (opening aleatoric section)
- M. 1-81
- 81-117
- Review Aleatoric at m. 106
- Transitions
  - Play through all

### **Goals:**

- SET-UP- SHOULD BE MIRROR IMAGE- QUARTETS A LITTLE CLOSER IN TO CENTER!**
- Solidify opening aleatoric section: cues, sustaining sound, matching timbres among snares (how do we do this?)
- Achieving “Big Picture”
- Transitions
- Establishing theatrical element of piece
- Play through entire piece

### **Reinforcers:**

- 12.) **Subdividing ALWAYS.**
- 13.) **Align/match ensemble sound.**
- 14.) **Style**
- 15.) **Anticipate entrances, tempo changes.**
- 16.) **Physical ownership of tempo!**
- 17.) **What sound are we getting from the instruments?**

**Procedures:**

5. **M. 1-13- 2:35(2:40-ish)**
  - a. Focus on sounds we're getting from drums- ARE WE TOO LOUD????
  - b. Minimal comments- work to get it under hands, comfortable
  - c. Good sound on instruments!!!!
6. **M. 1-81- 2:40**
  - a. Transitions
  - b. Tighten it up
  - c. Mallet entrances
  - d. Blending at m. 45
7. **M. 81-117- 2:45**
  - a. Fugal section
  - b. Rit. At 100
  - c. Layers/Dynamics
8. **Review Aleotric at 106- 2:51**
9. **Transitions- 3:00**
  - a. M. 81-117
  - b. M. 1-190
10. **@ 3:05- RUN ALL!!!!**

**Announcements:**

5. **2 rehearsals + Dress rehearsal (March 11<sup>th</sup> @ 3:30 in McCain)**
6. **Next Rehearsal- Review ALL**
7. **Recording**
8. **Practice**

**MATERIALS NEEDED:**

-Baton, Score, Highlighters, Pencil, Camcorder, **MP3 Recorder**, Rehearsal Plans, etc.,  
Dr. Beat hooked up to BBox

**Techniques:**

- Sizzle/dot parts
- Play without conductor (to focus on ensemble sound and lining up)
- Play with metronome
- Play downbeats only (for alignment)

**Personal Goals:**

- Talk less
- More facial expression on podium
- Get out of score

- Help them.
- Help them help me.
- Less obtrusive pattern

## **Rehearsal Plan # 6**

**Rehearsal Date:** February 28, 2011

**Literature:** Antiphonies- Leonard

**Ensemble:** Percussion Ens.

**Time:** 35 minutes (2:30-3:20) (-10 minutes on either side for set-up and tear-down)

### **Target Spots:**

- Fugue-End
- Beginning

### **Goals:**

- SET-UP- SHOULD BE MIRROR IMAGE- QUARTETS A LITTLE CLOSER IN TO CENTER!**
- Solidify opening aleatoric section: cues, sustaining sound, matching timbres among snares (how do we do this?)
- Achieving “Big Picture”
- Transitions
- Establishing theatrical element of piece
- Play through entire piece

### **Reinforcers:**

- 18.) **Subdividing ALWAYS.**
- 19.) **Align/match ensemble sound.**
- 20.) **Style**
- 21.) **Anticipate entrances, tempo changes.**
- 22.) **Physical ownership of tempo!**
- 23.) **What sound are we getting from the instruments?**

### **Procedures:**

#### **11. M. 81-117**

- a. Fugue- sing it, lock in entrances, notes!, line, phrasing
- b. Aleatoric- m. 108-116- entrances, sell it

#### **12. M. 117-END**



**13. Beginning- END**

**14. @ 3:00- RUN ALL!!!!**

**Announcements:**

**9. 1 rehearsal + Dress rehearsal (March 11<sup>th</sup> @ 3:30 in McCain)**

**10. Next Rehearsal- Review ALL**

**11. Recording**

**12. Practice**

**MATERIALS NEEDED:**

-Baton, Score, Highlighters, Pencil, Camcorder, MP3 Recorder, Rehearsal Plans, etc.,  
Dr. Beat hooked up to BBox

**Techniques:**

- Sizzle/dot parts
- Play without conductor (to focus on ensemble sound and lining up)
- Play with metronome
- Play downbeats only (for alignment)

**Personal Goals:**

- Talk less
- More facial expression on podium
- Get out of score
- Help them.
- Help them help me.
- Less obtrusive pattern (smaller

## Chapter 6 - Symphony on Themes of John Philip Sousa “after The Thunderer”

### Unit 1: Composer



**Figure 6.1** Picture of Ira Hearshen

Born November 30, 1948, and a product of Detroit’s flourishing school band programs, Ira Hearshen came of age amidst a rich musical upbringing. He began studying trumpet in fifth grade, performing in concert and marching bands. In high school, Hearshen played first trumpet for the Livonia Youth Orchestra and the Mt. Clemens Symphony Orchestra. It was as a member of these ensembles that he first performed classic symphonic literature such as Rimsky-Korsakov’s *Sheherazade* and Ravel’s *Bolero*. Exposure to this music contributed to Hearshen’s fascination with the engineering of sound within an ensemble, thus sparking his interest in arranging.

He attended Wayne State University, earning the Bachelor of Music degree in applied theory and composition. During his time there, Hearshen arranged for the W.S.U. marching

band, wrote transcriptions of orchestral pieces for the W.S.U. concert band ensembles and became interested in jazz and pop arranging.

Aside from Hearshen’s formal education, he received a great deal of training from the performing jobs he took around Detroit as a college student. Playing in Motown groups and other cover bands afforded Hearshen the opportunity to put his arranging skills to use.

Upon graduation, Hearshen moved to Los Angeles where he studied commercial music writing and film scoring at the Grove School of Music under Albert Harris and counterpoint with Allyn Ferguson.

Hearshen 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*, and *Rush Hour 2*, for which he arranged the complete orchestral scores, as well as orchestrations on *A Bug’s Life* and *Toy Story 2*, the latter for which he composed a Sinatra-like arrangement of “You’ve Got a Friend in Me” sung by Robert Goulet. He also served as co-orchestrator on the animated film *Monsters, Inc.*, and arranged the percussion and orchestral parts for “If I Didn’t Have You”, which won Randy Newman an Oscar at the 2001 Motion Picture Awards. Below is a list of Hearshen’s works for concert band.

**Table 5 List of Works for Concert Stage by Ira Hearshen**

Symphony of Themes of John Philip Sousa
Divertimento for Band, a Patriotic Overture and Fantasia on the Army Blue

## **Unit 2: Composition**

Of the Symphony on Themes of John Philip Sousa, 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.<sup>35</sup>

Commissioned by Colonel Lowell E. Graham for the United States Air Force Band's Premier Ensemble, the work, in its insipient stages, was to be a light concert piece of four to six minutes. Following the completion and successful premier of "after The Thunderer", Hearshen became aware of the implications for writing a major composition held by the tremendous audience reaction. The breadth and depth offered by an entire symphonic composition which would revolve around the captivating melodies found in Sousa's works intrigued Hearshen. He set to work writing the remainder of the piece. The entire symphony is cast in the form of a classically constructed four-movement work. They are as follows:

#### Symphony of Themes of John Philip Sousa

- |      |                            |                                |
|------|----------------------------|--------------------------------|
| I.   | after Washington Post      | <i>Moderato, Molto Allegro</i> |
| II.  | after The Thunderer        | <i>Largamente</i>              |
| III. | after Fairest of the Fair  | <i>Allegro non Troppo</i>      |
| IV.  | after Hands Across the Sea | <i>Allegro non Troppo</i>      |

Composed in sonata-allegro form, "after Washington Post" is a compelling opening movement which serves to lay the motivic and thematic foundation for the rest of the work. Hearshen sought to substantiate the symphonic integrity of piece through writing outer movements which were twice the length of the inner movements. In his eyes, this would authenticate the classical form of the symphony, even as he integrated modern compositional techniques and harmonies.

Woven throughout the symphony is a four-note motif, shown in figure 6.1, the "Dies Irae" from the Catholic Mass. Hearshen identified this as a prevalent melodic theme amongst Sousa's marches. Specifically; he noted its use in the Washington Post, Fairest of the Fair, and

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<sup>35</sup> Ira Hearshen, "Symphony on Themes of John Philip Sousa, Movement II after "The Thunderer for Symphonic Band" (Ludwig Masters: Cleveland, OH, © 1994).

Hands Across the Sea, appropriating his incorporation of it into the symphony. Of this motif, he states,

The intervals are a minor 2<sup>nd</sup> down, a minor 2<sup>nd</sup> up, followed by a minor 3<sup>rd</sup> down. In the key of C major or A minor these notes would be C-B-C-A. This melodic motive occurs in the trios of both “Hands Across the Sea” and “Washington Post” as well as in the introduction to “Fairest of the Fair.” In fact, these are the first notes one hears in “The Stars and Stripes Forever”<sup>36</sup>

The opening statement for *The Stars and Stripes Forever*, based upon the four-note “Dies Irae” motive, supplies the opening theme for the entire symphony. It is shown in Figure 6.2.

**Figure 6.2 “Dies Irae” motif**



The predominance of this simple yet powerful melodic statement throughout the symphony unifies the four movements and resonates with audience members, regardless of their familiarity with it.

While the structure of the symphony as a whole may follow classical convention, Hearshen utilizes a wide variety of compositional devices, styles, sonorities, and tonalities throughout the work, thus stretching the listener’s musical perception and understanding, particularly in relation to the source material upon which each of the movements is based. Hearshen uniquely designed the separate movements to be performed independently of the others, though the second, “*after The Thunderer*” is the most often performed.

In writing “*after The Thunderer*”, Hearshen extracted the trio theme from the original march (shown in Figure 6.3) slowed the tempo to 48 beats per minute, and cast it in the light of the *Finale* from Mahler’s *Symphony Three*.

**Figure 6.3 Sousa’s Trio Theme from “The Thunderer”**

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<sup>36</sup> Ibid., “Symphony on Themes of John Philip Sousa, after The Thunderer, for Symphonic Band”



The thematic material supplied by the *Finale* (Movement Six) of Mahler's third symphony is paramount to understanding the structure of Hearshen's setting of *The Thunderer*.

From the vast dimensions of tempi changes to the vicissitude of styles and dynamic ranges, both Mahler's *Finale* and Hearshen's second movement unleash limitless opportunity for musical expression and, in turn, for listeners to construct their own aesthetic perception. These dramatic elements, while somewhat ostentatious, are stratified by the program upon which each work is built.

Though Mahler revoked his original title ("What Love Tells Me") for the *Finale*, scholars agree that the entire third symphony was rooted in programmatic material devised by the composer to evoke images of nature.<sup>37</sup> In the same vein, the *Symphony on Themes by John Philip Sousa* unequivocally serves as a sonic memorial to that composer, while acting as a sort of "music puzzler" or altering Sousa's melodies insofar as to mold them to the styles and characteristics of other great composers. Undoubtedly, "*after The Thunderer*" is a Romantic rendering of Sousa's march by the same name.

The first and primary commonality between the *Finale* to Mahler's third symphony and "*after The Thunderer*" is found in the introductory phrases (modeled in Figures 6.4 and 6.5.) Though in different keys, it is immediately apparent that the importance of the dominant (sol) as an opening sonority is not to be underplayed, given its accentuation as a lone pitch resonating from the dark chalumeau ranges of the instruments which play it. In the case of both musical selections, while the composers indicate note values, common performance practice dictates that they be taken out of time, stretched and pulled, in order to germinate a natural sense of direction and growth into the opening pitches of the melodies.

A second notable similarity can be found in the fanfare-like motif sounded by the brass in the accelerando sections of each selection (exemplified in Figures 6.6 and 6.7). In Mahler's

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<sup>37</sup> Timothy David Freeze, "Gustav Mahler's Third Symphony: Program, Reception, and Evocations of the Popular" (Ph.D. dissertation, The University of Michigan, Ann Arbor, Michigan, 2010).

writing, the Horns in F drive the tension with a line beginning on the  $\flat 6^{\text{th}}$  (le), descending a minor third, and ascending a major second before coming to rest on the  $\flat 6^{\text{th}}$ . The motif is arranged le-fa-sol-le. This line is passed among the horns, bassoons, 1<sup>st</sup> violins, and contrabass, creating a forceful and resounding statement. In parallel, Hearshen uses a similar four-note motif, but builds upon it. In “*after The Thunderer*” this variation on Mahler’s *Finale* of *Symphony Three* is presented by the horns as (concert pitches) sol-la-le-sol, followed by mi-re-di-mi, in the trombones. The theme is passed throughout the ensemble to create a mighty effect before Hearshen augments the rhythm (following in Mahler’s footsteps), given to the low brass and string bass for finality. In both instances, the passages fade into tremolos (executed by middle voices) before recapitulating into original thematic material.

The last of the key resemblances between Mahler’s third symphony and “*after The Thunderer*” can be located in the final bars of each movement. The timpani hold the key to the intensity and drive felt throughout these measures. While upper strings or winds sustain chords outlining the tonic key, the timpanist (or timpanists, in the case of Mahler’s *Symphony Three*- he wrote for two) supply the ensemble with pulsating quarter notes (seen in Figures 6.8 and 6.9), alternating between the tonic and the dominant. These are reinforced by the low brass and winds.

While the above-mentioned are by no means the only similarities found among these two works, they can be considered the most significant. Knowing and understanding the relationships held between Mahler’s third symphony and Hearshen’s “*after The Thunderer*” paves the way for a more informed rehearsal process and, in turn, a more sensitive final performance. The delicacy with which Hearshen has orchestrated Sousa’s “*The Thunderer*”, while capturing so vividly the essence of the *Finale* of Mahler’s *Symphony No. Three* is a feat which must be honored in each rehearsal and performance of the piece.

Figure 6.4 Gustav Mahler's *Symphony No. 3*, Movement VI, m. 1-8

**Langsam. Ruhevoll. Empfundnen**  
Sehr gebunden, sehr ausdrucksvoll gesungen

I. Violin (ohne Dampfer)  
2. Violin (ohne Dampfer)  
Viola geth. (ohne Dampfer)  
Violoncello geth. (ohne Dampfer)  
Double Bass

Figure 6.5 “after *The Thunderer*”, m. 1-8



**Largamente** ♩ = 48-52

Clarinet in B $\flat$  1  
 Clarinet in B $\flat$  2  
 Clarinet in B $\flat$  3  
 Bass Clarinet in B $\flat$

Cl. 1  
 Cl. 2  
 Cl. 3  
 B. Cl.

**Figure 6.6 Gustav Mahler's *Symphony No. 3*, Movement VI, Rehearsal 20**

2/2 Taktiren. Sehr bewegt. (Die H =ungefahr wie im Anfang die Q) Noch etwas drangend.

1.3.5.7.  
 Horn in F  
 2.4  
 Horn in F  
 6.8

**Figure 6.7 "after *The Thunderer*", m. 39-42**

1  
 2  
 3  
 4  
 Horn in F  
 1  
 2  
 3  
 Trbn

♩ = 104

**Figure 6.8 Gustav Mahler’s *Symphony No. 3*, Movement VI, Rehearsal 31**

Timpani  
 Nicht mit roher Kraft. Gesättigten, edlen Ton.  
 tr  $\text{tr} \text{tr}$

**Figure 6.9 “after *The Thunderer*”, m. 107-109**

Timpani  
 sfff

### Unit 3: Historical Perspective

It is assumed that “the thunderer” was a Mason who belonged to the same order as Sousa, though it is likely that his exact identity will never be revealed. 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.<sup>38</sup>

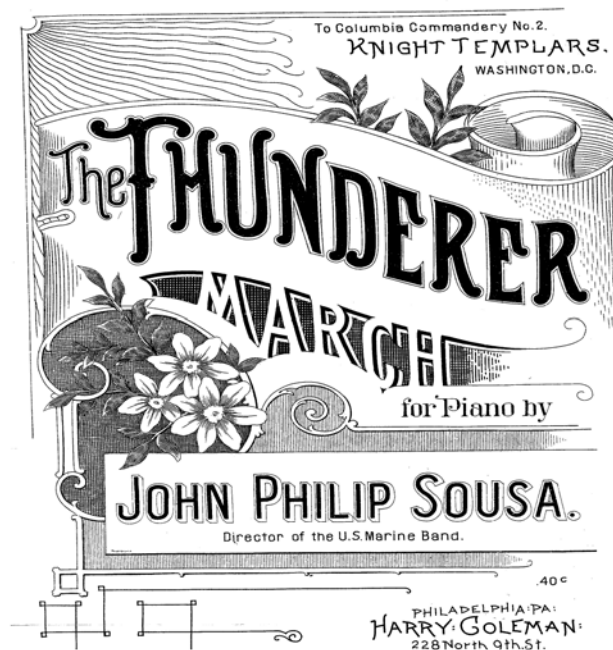


Figure 6.10 Cover from original piano transcription of Sousa's "The Thunderer"<sup>39</sup>

#### Unit 4: Technical Considerations

This movement presents considerable challenges for an ensemble. It explores the key areas of Ab Major, A minor and Eb Major in its short 110 measures. Oftentimes, pedal tones are sounded in the low brass and winds (as shown above in Figure 6.9). These can supply the ensemble with a pitch reference, though care must be taken that players are consistent with intonation. An example is shown in Figure 6.11. Following the key change to concert E<sup>♭</sup>, bass clarinet, baritone saxophone, string bass, and timpani come to rest on a B<sup>♭</sup> (sol). Because middle voices present the melody in 4-part harmony and upper voices wind their way through an embellished eighth-note line, this pedal tone serves as a home-base, of sorts, upon which the players' ears may rely in order to identify pitch relationships and establish intonation.

<sup>38</sup> Paul E. Bierly, *John Philip Sousa: A Descriptive Catalog of His Works*. (Chicago: University of Illinois Press, 1973), p. 73.

<sup>39</sup> John Philip Sousa, "The Thunderer March for Piano" in *Sousa's Great Marches in Piano Transcription: Original Sheet Music of 23 Works by John Philip Sousa*. Compiled by Lester S. Levy. (New York: Dover Publications, 1975), p. 18.

**Figure 6.11** “after *The Thunderer*”, m. 33-38

The image shows a musical score for measures 33-38 of the piece "after The Thunderer". The score is arranged in seven staves, labeled from top to bottom: Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba, String Bass, and Timpani. The key signature is one flat (B-flat) and the time signature is 4/4. The Trombone parts feature a melodic line with dynamic markings of *mf* and *f*. The Euphonium and Tuba parts provide harmonic support with sustained notes and some melodic movement. The String Bass and Timpani parts provide a steady rhythmic foundation with sustained notes and occasional accents.

Hearshen has included many sudden tempo changes and *rubato* passages in order to convey the “ebb and flow” and Romanticism of the piece. It is helpful to view these in terms of the entire piece rather than as individual tempi changes. The effects have more to do with phrasing and direction than with the precision of metronome markings.

While the rhythms in this movement are fairly straightforward, the multitude of *stringendos* and *accelerandos* may cause them to become convoluted. Care must be taken to prevent this from happening. Woodwinds are presented with many sixteenth note passages and scalar runs. The composer has taken care to layer these over quarter and eighth notes, thus facilitating the precise rhythmic execution of these passages. Trumpets are given a theme from the trio in the march which incorporates a sixteenth note triplet. To be played cleanly, the use of multiple tonguing is suggested, but not required.

In additions to various solo lines which must be accommodated by the ensemble, the piece requires a great deal of sensitivity and endurance.

As a last note, the score and individual parts are full of printing errors. A detailed list of these does not exist in print. The commissioner of the work, Dr. Lowell E. Graham, of the University of Texas at El Paso, was kind enough to forward me a complete list of the errata. They are shown in Appendix D.

## Unit 5: Stylistic Considerations

In this movement, dynamics are of the utmost importance. While Hearshen modeled the adagio after the Finale of Mahler’s Third Symphony, what he chose to exclude is of equal importance as what chose to incorporate. Therefore, the conductors’ familiarity with Mahler’s Finale is helpful in interpretation. It is crucial that the *legato* and *tenuto* styles be taught and conveyed throughout the entirety of the movement.

## Unit 6: Musical Elements

Hearshen describes, “Sousa’s melodies are all strong and of a wide variety of architectural styles. They range from complex (“Hands Across the Sea”), to simple (“Washington Post”), and are all stirring, intense, and above all, really fun to listen to.” Hearshen disguises the melodic elements of Sousa’s “The Thunderer” in a myriad of ways throughout this movement while maintaining the integrity of the melodic structure.

Much of the material in the movement is developmental (in this case, the Trio theme) and is presented in various keys. Hearshen also makes use of chromatic dissonance and polytonality.

While the rhythmic material in this movement is simple, it is fused with rubato and hemiola.

Hearshen utilizes the ranges of the instruments, incorporating extensive wind and percussion sonorities to more exposed writing for solo woodwinds or brass. Use of percussion in this movement provides a delicate and coloristic role. The color, timbre and texture of this movement are a constant build from the beginning to the end. The ensemble must be cognizant of its dynamic levels at all times, as it is easy to grow to the top of the dynamic range too quickly.

## Unit 7: Form and Structure

**Table 6- Structural Analysis of Hearshen’s “after The Thunderer”**

Section	Measure	Event
A	1 to 12	Trio presented in clarinet, bassoon, euphonium; triadic harmony in A-flat Major

Transition	13-16	Woodwinds and horns
B	17 -32	Simple melody in oboe solo, over A minor triads in clarinet choir; oboe solo is stated as an inversion of trio theme; saxes and low brass enter in m. 24, build to A'.
A'	33-52	Return of Trio motive; E-flat major; full ensemble; tension is built through <i>stringendo</i> , arrival point is <i>piu agitato</i> of m. 43; interval of Trio motive is inverted (M2-m2); momentum begins to settle in mm. 47-52.
Transition	53-60	Orchestration is reduced; upper woodwinds introduce themes from second strain; muted horn emulates distant horn call.
A''	61-84	Theme is restated by Bassoon and Trombone over pedal tone E-flat in low basses; countermelody in trumpets and clarinets, texture builds, leading into restatement of theme accentuated by fanfare and flourishes presented by trumpets and upper woodwinds.
A'''	85-99	Apex, Final statement of theme (m. 92), momentum is dispelled.
Coda	100-110	<i>Pianissimo</i> D-flat major chord sustained in upper winds while alto saxophones and 4th/5th trumpets restate the Trio theme for the final time; brass enter, building to a sonorous finale, which relieves on A-flat major (m. 107); the last two measures fade to <i>niente</i> .

## Unit 8: Suggested Listening

Hearshen: *Symphony on Themes of John Philip Sousa:*

“Symphony of Themes of Sousa”, Tokyo Kosei Wind Orchestra, Frederick Fennell

“Premiers”, Air Combat Command Heritage of America Band, Lowell E. Graham

“Internal Combustion”, Indiana University of Pennsylvania, Jack Stamp

“The Sound of Freedom”, Band of the U.S. Air Force Reserve

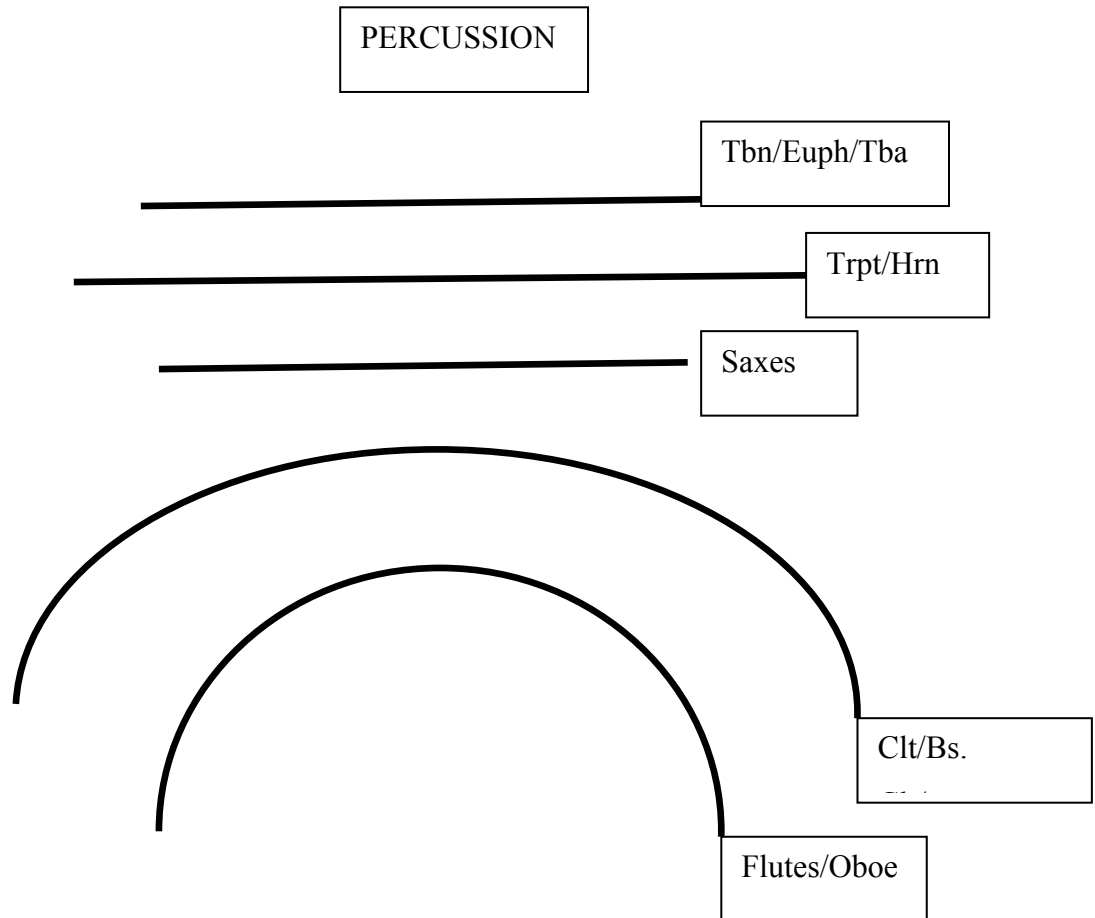
“Vivo!”, University of Northern Colorado Wind Ensemble, John R. Locke

Mahler, Gustav: *Symphony No. 3, VI. Langsam. Ruhevoll. Empfund.*

Sousa, John Philip: *The Thunderer*

## Unit 9: Seating Justification

The seating arrangement used to perform the Hearshen was the standard set-up for the K-State Wind Ensemble. This was for purposes of practicality and for acoustical justification at the performance venue.





## **Unit 10: Rehearsal Plans**

### **Rehearsal Plan # 1**

**Rehearsal Date:** February 18, 2011

**Literature:** Symphony on Themes of Sousa, after The Thunderer

**Ensemble:** Wind Ensemble

**Time:** 35 minutes (3:30-4:05)

**Ensemble Goals:** By the conclusion of rehearsal, students will have:

**-Reviewed piece to regain historical, technical and musical perspective**

**-Demonstrated healthy ensemble habits (tone, balance, intonation, musicality through correct execution of the piece being played)**

**-Demonstrated**

**Reinforcers:**

-Sensitivity to ensemble/soloist

-Dynamic contrast

-Articulation, clarity

-Match style, STYLE!!!!

**Procedure:**

1. m. 33-61- 2.5''
  - a. Hear inverted Trio theme
  - b. Tempo in syncopated rhythms (all others subdivide)
  - c. Maintain tone, balance as we crescendo
  - d. Tempo changes- lock them in
2. M. 43- ARRIVAL POINT
  - a. Entrances
  - b. Intonation
  - c. Tremolos
  - d. TEMPOs
3. M. 61-84
  - a. Move together
  - b. Intonation of sustained notes

- c. Maintaining intensity throughout, especially into 77
4. Transition from 33-85
5. M. 85-99
  - a. Moving lines move in time with longer rhythms
  - b. Sustained notes- do something- listen, adjust
  - c. Intonation
6. Transition from 33-100
7. Play Introduction
  - a. Melody-
  - b. Accompaniment

**Personal Goals:**

- Talk less
- Concise directions
- Approach to ensemble more relaxed

**Announcements:**

- Errata sheets
- Dress rehearsal= Friday, March 11<sup>th</sup> @ 3:30 P.M.- Be there!
- Number of rehearsals left- 7 + dress rehearsal

**MATERIALS NEEDED:**

- Rehearsal Plans, Score, Metronome, Baton, Highlighters, Pencil, Recorder, Camcorder, Tripod etc., Errata Sheets

## **Rehearsal Plan # 2**

**Rehearsal Date:** February 21, 2011

**Literature:** Symphony on Themes of Sousa, after The Thunderer/The Thunderer March

**Ensemble:** Wind Ensemble

**Time:** 35 minutes (4:10-4:45)

**Ensemble Goals:** By the conclusion of rehearsal, students will have:

**-Reviewed piece to regain historical, technical and musical perspective**

**-Demonstrated healthy ensemble habits (tone, balance, intonation, musicality through correct execution of the piece being played)**

**-Demonstrated**

**Reinforcers:**

-Sensitivity to ensemble/soloist

-Dynamic contrast

-Articulation, clarity

-Match style, STYLE!!!!

**Procedure:**

**8. The Thunderer March-**

**a. Sight Read- STARS**

**b. Work style and articulation**

**c. TRANSFERS**

9. m. 61- 99

a. Pedal tones- in tune?

b. Inner voices

c. Melody in time? (correct articulations?)

d. Maintain tone, balance as we crescendo

e. Tempo changes- lock them in

10. M. 61-END

a. Steady build- don't give it all away too quickly

b. Sixtuplets against sixteenths

11. BEGINNING

a. Setting the character

b. Lining it up

- c. Intonation/Characteristic sound
12. M. 17-61
- a. Get out of the way, let oboe do its thing.
  - b. Ensemble on tempo changes
  - c. Maintain tone quality.

**Personal Goals:**

- Talk less
- Concise directions
- Approach to ensemble more relaxed

**Announcements:**

- Errata sheets- Have you checked them with your parts?
- Dress rehearsal= Friday, March 11<sup>th</sup> @ 3:30 P.M.- Be there!
- Number of rehearsals left- 6 + dress rehearsal

**MATERIALS NEEDED:**

-Rehearsal Plans, Score, Metronome, Baton, Highlighters, Pencil, Recorder, Camcorder, Tripod etc., extra Errata Sheets

**Techniques:**

- Singing- to hear intonation, balance
- Bopping- to hear entrances, alignment
- Separating parts, fitting them together

## **Rehearsal Plan # 3**

**Rehearsal Date:** February 21, 2011

**Literature:** Symphony on Themes of Sousa, after The Thunderer/The Thunderer March

**Ensemble:** Wind Ensemble

**Time:** 35 minutes (3:30-4:05)

**Ensemble Goals:** By the conclusion of rehearsal, students will have:

**-Demonstrated healthy ensemble habits (tone, balance, intonation, musicality through correct execution of the piece being played)**

**-Demonstrated**

**Reinforcers:**

-Sensitivity to ensemble/soloist

-Dynamic contrast

-Articulation, clarity

-Match style, STYLE!!!!

**Procedure: 5 minute warm –up; 20 mins-Hearshen; 10 mins- Sousa**

13. BEGINNING

- a. Setting the character
- b. Lining it up-subdivision
- c. Intonation/Characteristic sound

14. M. 17-61

- a. Get out of the way, let oboe do its thing.
- b. Ensemble on tempo changes
- c. Maintain tone quality.

15. m. 61- 99

- a. Pedal tones- in tune?
- b. Inner voices
- c. Melody in time? (correct articulations?)
- d. Maintain tone, balance as we crescendo
- e. Tempo changes- lock them in

16. M. 61-END

- a. Steady build- don't give it all away too quickly
- b. Sixtuplets against sixteenths

**17. The Thunderer March-**

- a. INTONATION!**

**b. Work style and articulation**

**c. TRANSFERS**

**Personal Goals:**

- Talk less
- Feedback from podium should be more negative, directive
- Concise directions
- Be yourself!- What kind of rehearsal do you want to have?
- Size of pattern must be appropriate to style/dynamic level of music
- Assume the character of the music!

**Announcements:**

- Errata sheets- Have you checked them with your parts?
- Dress rehearsal= Friday, March 11<sup>th</sup> @ 3:30 P.M.- Be there!
- Number of rehearsals left- 5 + dress rehearsal
- Jacob + Hearshen + Smith

**MATERIALS NEEDED:**

-Rehearsal Plans, Score, Metronome, Baton, Highlighters, Pencil, Recorder, Camcorder, Tripod etc., extra Errata Sheets

**Techniques:**

- Singing- to hear intonation, balance
- Bopping- to hear entrances, alignment
- Separating parts, fitting them together

## **Rehearsal Plan # 4**

**Rehearsal Date:** February 28, 2011

**Literature:** Symphony on Themes of Sousa, after The Thunderer/The Thunderer March

**Ensemble:** Wind Ensemble

**Time:** 35 minutes (3:30-4:05)

**Ensemble Goals:** By the conclusion of rehearsal, students will have:

**-Demonstrated healthy ensemble habits (tone, balance, intonation, musicality through correct execution of the piece being played)**

**-Demonstrated**

**Reinforcers:**

-Sensitivity to ensemble/soloist

-Dynamic contrast

-Articulation, clarity

-Match style, STYLE!!!!

**Procedure: 5 minute warm –up; 20 mins-Hearshen; 10 mins- Sousa**

**18. The Thunderer March-**

- a. INTONATION!**
- b. Work style and articulation**
- c. TRANSFERS**

**19. BEGINNING**

- a. Setting the character
- b. Lining it up-subdivision
- c. Intonation/Characteristic sound

**20. M. 17-61**

- a. Get out of the way, let oboe do its thing.
- b. Ensemble on tempo changes
- c. Maintain tone quality.

**21. m. 61- 99**

- a. Pedal tones- in tune?
- b. Inner voices
- c. Melody in time? (correct articulations?)
- d. Maintain tone, balance as we crescendo
- e. Tempo changes- lock them in

22. M. 61-END

- a. Steady build- don't give it all away too quickly
- b. Sixtuplets against sixteenths

**23. The Thunderer March-**

- a. Trio Theme First**
- b. INTONATION!**
- c. Work style and articulation**
- d. TRANSFERS**

**Personal Goals:**

- Talk less
- Feedback from podium should be more negative, directive
- Concise directions
- Be yourself!- What kind of rehearsal do you want to have?
- Size of pattern must be appropriate to style/dynamic level of music
- Assume the character of the music!

**Announcements:**

- Errata sheets- Have you checked them with your parts?
- Dress rehearsal= Friday, March 11<sup>th</sup> @ 3:30 P.M.- Be there!
- Number of rehearsals left- 5 + dress rehearsal
- Jacob + Hearshen + Smith

**MATERIALS NEEDED:**

-Rehearsal Plans, Score, Metronome, Baton, Highlighters, Pencil, Recorder, Camcorder, Tripod etc., extra Errata Sheets

**Techniques:**

- Singing- to hear intonation, balance
- Bopping- to hear entrances, alignment
- Separating parts, fitting them together



## **Rehearsal Plan # 5**

**Rehearsal Date:** March 2, 2011

**Literature:** Symphony on Themes of Sousa, after The Thunderer/The Thunderer March

**Ensemble:** Wind Ensemble

**Time:** 35 minutes (3:30-4:05)

**Ensemble Goals:** By the conclusion of rehearsal, students will have:

**-Play bigger chunks of the music**

**-Demonstrate greater levels of musicality, freedom**

**-Sensitivity to soloists**

**-Style of March**

**Reinforcers:**

-Sensitivity to ensemble/soloist

-Dynamic contrast

-Articulation, clarity

-Match style, STYLE!!!!

-Rubatos

-Percussion-How are you helping, augmenting ensemble sound?

**Procedure:**

24. 53-END- Play/Work

a. m. 61- 99

i. Pedal tones- in tune?

ii. Inner voices

iii. Melody in time? (Correct articulations?)

iv. Maintain tone, balance as we crescendo

v. Tempo changes- lock them in

25. BEGINNING-65

a. Not too loud too soon

b. Get into character

c. Intonation/Characteristic sound

26. M. 17-61

a. Pas de deux- oboes

27. m. 61- 99

a. Pedal tones- in tune?

- b. Inner voices
  - c. Melody in time? (correct articulations?)
  - d. Maintain tone, balance as we crescendo
  - e. Tempo changes- lock them in
28. M. 61-END
- a. Steady build- don't give it all away too quickly
  - b. Sextuplets against sixteenths

**29. The Thunderer March-**

- a. Trio Theme First**
- b. INTONATION!**
- c. Work style and articulation**
- d. TRANSFERS**

**Personal Goals:**

- Talk less
- Feedback from podium should be more negative, directive
- Concise directions
- Be yourself!- What kind of rehearsal do you want to have?
- Size of pattern must be appropriate to style/dynamic level of music
- Assume the character of the music!
- TONE OF VOICE

**Announcements:**

- Errata sheets- Have you checked them with your parts?
- Dress rehearsal= Friday, March 11<sup>th</sup> @ 3:30 P.M.- Be there!
- Number of rehearsals left- 3 + dress rehearsal
- Jacob + Sousa/Hearshen + Smith

**MATERIALS NEEDED:**

-Rehearsal Plans, Score, Metronome, Baton, Highlighters, Pencil, Recorder, Camcorder, Tripod etc., extra Errata Sheets

**Techniques:**

- Singing- to hear intonation, balance
- Bopping- to hear entrances, alignment
- Separating parts, fitting them together

## **Rehearsal Plan # 6**

**Rehearsal Date:** March 4, 2011

**Literature:** Symphony on Themes of Sousa, after The Thunderer/The Thunderer March

**Ensemble:** Wind Ensemble

**Time:** 35 minutes (3:30-4:05)

**Ensemble Goals:** By the conclusion of rehearsal, students will have:

- Play bigger chunks of the music
- Demonstrate greater levels of musicality, freedom
- Sensitivity to soloists
- Style of March

**Reinforcers:**

- Sensitivity to ensemble/soloist
- Dynamic contrast
- Articulation, clarity
- Match style, STYLE!!!!
- Rubatos
- Percussion-How are you helping, augmenting ensemble sound?

**Procedure:**

1. Last Half
  - a. Tempos
  - b. Nuances
  - c. Dynamics
2. First Half
3. Put it Together
4. Sousa/Thunder
  - a. 1

**Personal Goals:**

- Talk less
- Feedback from podium should be more negative, directive
- Concise directions
- Be yourself!- What kind of rehearsal do you want to have?

- Size of pattern must be appropriate to style/dynamic level of music
- Assume the character of the music!
- TONE OF VOICE

**Announcements:**

- Errata sheets- Have you checked them with your parts?
- Dress rehearsal= Friday, March 11<sup>th</sup> @ 3:30 P.M.- Be there!
- Number of rehearsals left- 2 + dress rehearsal
- Jacob + Sousa/Hearshen + Smith

**MATERIALS NEEDED:**

-Rehearsal Plans, Score, Metronome, Baton, Highlighters, Pencil, Recorder, Camcorder, Tripod etc., extra Errata Sheets

**Techniques:**

- Singing- to hear intonation, balance
- Bopping- to hear entrances, alignment
- Separating parts, fitting them together
- Warm-Up- Ab Scale/F Scale- March Rhythm

## **Rehearsal Plan # 7**

**Rehearsal Date:** March 7, 2011

**Literature:** Symphony on Themes of Sousa, after The Thunderer/The Thunderer March

**Ensemble:** Wind Ensemble

**Time:** 35 minutes (3:30-4:05)

**Ensemble Goals:** By the conclusion of rehearsal, students will have:

- Play bigger chunks of the music
- Demonstrate greater levels of musicality, freedom
- Sensitivity to soloists
- Style of March

**Reinforcers:**

- Sensitivity to ensemble/soloist
- Dynamic contrast
- Articulation, clarity
- Match style, STYLE!!!!
- Rubatos
- Percussion-How are you helping, augmenting ensemble sound?

**Procedure:**

5. First Half (Up to 53)
  - a. Tempos
  - b. Nuances
  - c. Dynamics
6. Second Half (To End)
  - a. More of a moment of pause before march
  - b.
7. Put it Together
8. Sousa/Thunderer
  - a.

**Personal Goals:**

- Talk less
- Feedback from podium should be more negative, directive
- Concise directions

- Be yourself!- What kind of rehearsal do you want to have?
- Size of pattern must be appropriate to style/dynamic level of music
- Assume the character of the music!
- TONE OF VOICE

**Announcements:**

- Errata sheets- Have you checked them with your parts?
- Dress rehearsal= Friday, March 11<sup>th</sup> @ 3:30 P.M.- Be there!
- Number of rehearsals left- 2 + dress rehearsal
- Jacob + Sousa/Hearshen + Smith

**MATERIALS NEEDED:**

-Rehearsal Plans, Score, Metronome, Baton, Highlighters, Pencil, Recorder, Camcorder, Tripod etc., extra Errata Sheets

**Techniques:**

- Singing- to hear intonation, balance
- Bopping- to hear entrances, alignment
- Separating parts, fitting them together
- Warm-Up- Ab Scale/F Scale- March Rhythm

## **Conclusion**

In any educational setting involving the creation of music, from primary through collegiate, it is imperative for music educators to pursue a historical and theoretical comprehension of the music being presented to students for performance. In doing so, we better equip our students for individual music learning.

Through the preparation of this document and the rehearsal process, I have grown exponentially as a musician and technician. With the help of Dr. Tracz, I have learned the importance of being an effective communicator and technician. I have come to understand the value of the dedication to the endless pursuit of musicality, both in myself and from the performers in front of me.

My journey to the podium for the graduate conducting recital took nine years. In that time, I earned an undergraduate degree, spent two whirlwind years teaching high school band, and underwent another two transformative years in the Master's conducting program at Kansas State. All of that, and I can say without hesitation that the thing I have learned most clearly from my professors, colleagues, students, and experiences is that I know now- better than before- that I have much to learn. Each time I step off of the podium at the conclusion of a rehearsal or performance, I have more questions than I did when I arrived. I have learned that this is the beauty of conducting...and of teaching. Most of all, it is the beauty of learning.

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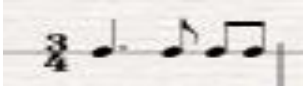


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## **Appendix A - Score Analysis for Daugherty's *Motown Metal***

Motown Metal  
by Michael Daugherty  
Macro-Micro-Macro Analysis

Teresa C. Purcell

Measure #	1	2	3	4	5	6	7
Form	<b>Introduction</b>						
Phrase Structure							
Tempo	♩=82	♩=148		♩=82			
Dynamics	<i>p</i>			<i>sfpp</i>			<i>f</i>
Meter/Rhythm	<b>4</b> <b>4</b>		<b>3</b> <b>4</b>	<b>4</b> <b>4</b>	<b>3</b> <b>4</b>		<b>4</b> <b>4</b>
Tonality	Tri-tones (E-B $\flat$ ) tonicize the Theme (built on A)						
Harmonic Motion							
Orchestration	Vibraphone, Trombones, Trumpets, French Horns						
General Character	Devious, Conniving, Suspenseful						
Means for Expression	Create a sense of suspense by standing with left foot forward, baton and hands close to eyes. Opening is effectively conducted with a glide pattern on beats 1-3 and a slash on beat 4. Broaden use of space as orchestration thickens. Freeze during fermata in m. 7.						
Conducting Concerns	For opening, conduct "dead", neutral beats, allowing trombone glissandi to indicate where you end each measure to cue the next entrance. Clearly show preparatory beat going into the time change (♩=148).						
Rehearsal Consideration	Stress the importance of achieving good tone while flutter tonguing and intonation in the theme.						

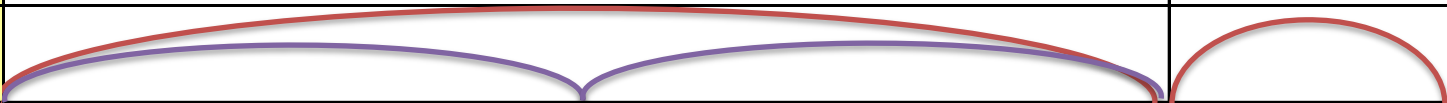

Motown Metal  
by Michael Daugherty  
Macro-Micro-Macro Analysis

Teresa C. Purcell

Measure #	8	9	10	11	12	13	14	15	16	17
Form										
Phrase Structure										
Tempo	♩ = 148									
Dynamics	<i>p</i> <i>ffp</i> <i>ff</i>									
Meter/Rhythm			<b>3</b> <b>4</b>	<b>4</b> <b>4</b>	<b>3</b> <b>4</b>		<b>4</b> <b>4</b>	<b>3</b> <b>4</b>		
Tonality	Tri-tones (E-B $\flat$ ) tonicize the Theme (built on A)									
Harmonic Motion										
Orchestration	Vibraphone, Trombones, Trumpets, French Horns									
General Character	Devious, Conniving, Suspenseful									
Means for Expression	Revert to forward stance, focusing attention to bass trombone for entrance. Use left hand in jabbing motion to symbolize focused air stream and building									
Conducting Concerns	Clearly communicate preparatory beat by giving breath gesture and maintain steady tempo between tempo changes. Keep a fluid contour to the pattern.									
Rehearsal Consideration	Help unify ensemble during tempo changes and maintain fluidity among interval jumps in the theme. Reiterate blowing through the line to achieve quality sound.									

Motown Metal  
by Michael Daugherty  
Macro-Micro-Macro Analysis

Teresa C. Purcell

Measure #	18	19	20	21	22	23	24	25	26	27	
Form	<b>Theme A</b>										
Phrase Structure											
Tempo											
Dynamics	<i>p/ff</i>					<i>ff</i>					
Meter/Rhythm	<b>4</b> <b>4</b> 									<b>3</b> <b>4</b>	
Tonality	E $\flat$ 6										
Harmonic Motion											
Orchestration	Anvil, Vibes, Tubas, Solo Trombone Trombones, Trumpets, French Horns									1st Horn/ Trpts      Tri- angle	
General Character	Accented, Funky									Intense	
Means for Expression	Small pattern, knees slightly bent, Eyebrows raised, smiling. Gestures of Syncopation on beat 2 for tuba upbeat									Conduct in a streamline fashion, accenting beat one.	
Conducting Concerns	Keep a steady groove, conducting to trombone solo.									Show the drastic difference in orchestration	
Rehearsal Consideration	Ensemble must keep pulse throughout while drawing out the ebb and flow of sustained notes. intonation of sustained pitches can be problematic. Align trombone solo with eighth notes in anvil.									In the winds, intonation in these intervals is often an issue.	



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Macro-Micro-Macro Analysis

Teresa C. Purcell

Measure #	28	29	30	31	32	33	34	35
Form								
Phrase Structure								
Tempo								
Dynamics	<i>p/ff</i>		<i>f</i>			<i>ffp</i>		
Meter/Rhythm	<b>4</b> <b>4</b>							
Tonality								
Harmonic Motion								
Orchestration	French Horns, 3rd/4th Trumpets, Solo Trombone, Trombones, Tuba, Vibes, Anvil							
General Character	Accented, Funky							
Means for Expression	Small pattern, emanating from wrist. Bounce body lightly with beat. Bend arm at elbow on beat 4 of m. 30 to give emphatic cue for trombone solo- m. 31. Conduct smooth, lilting beat 4 to indicate glissando into m. 32.							
Conducting Concerns	Amidst all of the opportunities for incorporating gestures, the conductor must, above all, maintain a steady tempo. Although the responsibility for tempo lies with the players, the conductor must also help unify the ensemble, considering the geographical disparities between players.							
Rehearsal Consideration	Allow the anvil to drive the rhythm. Be careful that the ensemble does not play above the trombone soloist.							

Motown Metal  
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Macro-Micro-Macro Analysis

Teresa C. Purcell

Measure #	36	37	38	39	40	41	42	43	44	45	
Form							<b>Transition</b>				
Phrase Structure											
Tempo											
Dynamics	<i>p</i>										
Meter/Rhythm							<b>3 4</b>				
Tonality											
Harmonic Motion											
Orchestration	French Horns, 3rd/4th Trumpets, Solo Trombone, Trombones, Tuba, Vibes, Anvil						French Horns, Trumpets, Trombones, Tuba, Vibes, Anvil				
General Character	ala James Bond theme song						Intense				
Means for Expression	Use legato conducting (locking in on Vibes), except to give Gesture of Syncope for Solo Trombone on downbeat of m. 40. Left hand should crescendo into m. 42.						Make eye contact with trumpets, Give a strong downbeat on beat 1 with subsequent beats weaker. Pattern should grow larger into m. 45, with a large burst and circular motion into m. 46- signifies cresc.				
Conducting Concerns	Show a major change of character between the preceding phrase and this one in order to draw contrast between the staccato and legato feel.						Conduct a major difference between winds and vibes as well as the intensity on the fermata.				
Rehearsal Consideration	Voices with sustained notes must effectively execute crescendos and decrescendos. Glissandi should be clean and toneful.						It is important to line up the articulations and tl align the intonation.				

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Macro-Micro-Macro Analysis

Teresa C. Purcell

Measure #	46	47	48	49	50	51	52	53
Form	<b>Theme B</b>							
Phrase Structure								
Tempo								
Dynamics	<i>ffp</i>		<i>ffp</i>		<i>pp</i>		<i>ffp</i> <i>f</i>	
Meter/Rhythm	<b>4</b> <b>4</b>						<b>3</b> <b>4</b>	
Tonality							Dmaj <sup>7</sup> gmin/C	
Harmonic Motion								
Orchestration	All							
General Character	Driving, Pointalistic							
Means for Expression	Conduct small pattern, small flicks of wrist. Bounce slightly with the Tuba/anvil groove.							
Conducting Concerns	Be cognizant of not becoming too labored, heavy throughout this section. Give large crescendo into m. 52, conducting dead beats until emphatic pick-up into m. 54.							
Rehearsal Consideration	Articulations must remain light throughout. Sustained notes should never stagnate, rather, always grow. Quarter note triplets against eighth notes in percussion can be problematic. These players, Tuba, and other moving lines should lock in on each other for subdivisions.							



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 Macro-Micro-Macro Analysis

Teresa C. Purcell

Measure #	54	55	56	57	58	59	60
Form							
Phrase Structure							
Tempo							
Dynamics	<i>p</i> <i>ffp</i>						
Meter/Rhythm	<div style="display: flex; justify-content: space-between;"> <div style="text-align: center;"> <p><b>4</b> <b>4</b></p> </div> <div style="text-align: center;"> <p><b>3</b> <b>4</b></p> </div> </div>						
Tonality	Dmaj <sup>7</sup> gmin/C						
Harmonic Motion							
Orchestration	All						
General Character	Driving, Pointalistic						
Means for Expression	Conduct small pattern, small flicks of wrist. Bounce slightly with the Tuba/anvil groove.						
Conducting Concerns	Be cognizant of not becoming too labored, heavy throughout this section. Give large crescendo into m. 52, conducting dead beats until emphatic pick-up into m. 54.						
Rehearsal Consideration	Articulations must remain light throughout. Sustained notes should never stagnate, rather, always grow. Quarter note triplets against eighth notes in percussion can be problematic. These players, Tuba, and other moving lines should lock in on each other for subdivisions.						

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Macro-Micro-Macro Analysis

Teresa C. Purcell

Measure #	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76
Form																
Phrase Structure																
Tempo																
Dynamics	<i>ffp</i> <i>ff</i>								<i>pp</i> <i>ffp</i>				<i>p</i> <i>f</i>			
Meter/Rhythm																
Tonality	Dmaj <sup>7</sup> gmin/ C								Dmaj <sup>7</sup> gmin/ C				Dmaj <sup>7</sup> gmin/ C			
Harmonic Motion																
Orchestration	All								All (minus Trombones)				All (minus Trombones)			
General Character	Driving, Pointalistic								Driving, Pointalistic				Driving, Pointalistic			
Means for Expression	Conduct small pattern, small flicks of wrist. Bounce slightly with the Tuba/anvil groove.								Conduct small pattern, small flicks of wrist. Bounce slightly with the Tuba/anvil groove.				Conduct small pattern, small flicks of wrist. Bounce slightly with the Tuba/anvil groove. Give legato pick up into m. 77.			
Conducting Concerns	Do not become too labored or heavy throughout this section. Give large crescendo into m. 52, conducting dead beats until emphatic pick-up into m. 54.								Be cognizant of not becoming too labored, heavy throughout this section. Give large crescendo into m. 52, conducting dead beats until emphatic pick-up into m. 54.				Be cognizant of not becoming too labored, heavy throughout this section. Give large crescendo into m. 52, conducting dead beats until emphatic pick-up into m. 54.			
Rehearsal Consideration	Articulations must remain light throughout. Sustained notes should never stagnate, rather, always grow. Quarter note triplets against eighth notes in percussion can be problematic. These players, Tuba, and other moving lines should lock in on each other for subdivisions.								Conductor and players must be absolutely certain of the the pattern and time changes throughout this passage in order to portray confidence in delivery.				Conductor and players must be absolutely certain of the the pattern and time changes throughout this passage in order to portray confidence in delivery.			

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Teresa C. Purcell

Measure #	77	78	79	80	81	82	83	84	85	86	87	88	89	90
Form														
Phrase Structure														
Tempo	♩=120 accel.-----♩=152													
Dynamics	<i>pp</i>				<i>ffp</i>				<i>pp</i>					
Meter/Rhythm	<b>4</b> <b>4</b>		<b>3</b> <b>4</b>		<b>4</b> <b>4</b>		<b>3</b> <b>4</b>		<b>4</b> <b>4</b>		<b>3</b> <b>4</b>		<b>4</b> <b>4</b>	
Tonality	Dmaj <sup>7</sup> gmin/C				Dmaj <sup>7</sup> gmin/C				Dmaj <sup>7</sup> gmin/C					
Harmonic Motion														
Orchestration	All													
General Character	Driving, Pointalistic, Chaotic													
Means for Expression	Pattern should grow in size as well as conductor increasing proximity to ensemble. Facial expression conveys intensity, yet sense of joyous arrival.													
Conducting Concerns	Because the pattern changes so often, conductor must be mindful of the phrasing and time changes in order to execute properly and keep the ensemble together. Likewise, there are many dynamic indications throughout. It is vital that the conducting pattern not get too big too quickly, otherwise the ensemble may grow too loud too quickly. Lastly, the conductor must monitor and convey the <i>subito</i> tempo changes and the <i>accelerandos</i> carefully in order to portray them to the group. They happen quickly, so the conductor must be familiar with these tempos.													
Rehearsal Consideration	Coordinating downbeat arrivals of the theme after sustained notes (as in m. 83) can be tricky. Players must breath with conductor preparatory beat. Ensemble has to maintain a feel for the subdivision throughout the tempo changes.													

Motown Metal  
by Michael Daugherty  
Macro-Micro-Macro Analysis

Teresa C. Purcell

Measure #	91	92	93	94	95	96	97	98	99	100	101	102	103
Form	<b>Theme C</b>												
Phrase Structure													
Tempo													
Dynamics	<i>fff</i>						<i>p</i>						
Meter/Rhythm	<p style="text-align: center;">3      4</p> <p style="text-align: center;">4      4</p>												
Tonality													
Harmonic Motion													
Orchestration	French Horns, Trumpets, Bass Trombone, Tuba, Perc. 2						French Horns, Trumpets, Solo Trombone, Trombones, Tuba, Perc. 1, Perc. 2						
General Character	Raucous						Jazzy, Sinuous, Swinging, Rhythmic Accompaniment						
Means for Expression	Show large Gesture of Syncopation on beat 3 in m. 91 and 94 to propel sixteenth notes upward. Turn body towards brake drummer and conduct with arms slightly higher in order to indicate lighter sound.						Initially, show small, clear pattern. Conduct to tuba/bass trombone line in order to help establish a groove. Showing Gestures of Syncopation for these two lines helps the other lines. Use discretion to show gestures which help emphasize trombone soloist, especially the glissandi. Show drastic movement going into m. 103. Raise eyebrows, fix eyes on trumpets and horns, smile lightly to show playfulness of this section.						
Conducting Concerns	Establishing the new tempo (♩=152) can be a challenge, as it accelerates from a much slower tempo. Additionally, the meter changes must be conducted with confidence.						Showing the style differences between the Solo Trombone and the staccato French Horn and Trumpet parts can be a challenge.						
Rehearsal Consideration	Aligning the sixteenth notes in m. 91 and 94 poses a challenge, but can be resolved by creating a relying upon the eighth note rhythm in the Break Drum.						Work to align the French Horn and Trumpet parts with percussion and low brass ostinato before adding the Solo Trombone.						


Motown Metal  
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Macro-Micro-Macro Analysis

Teresa C. Purcell

Measure #	104	105	106	107	108	109	110	111	112	113	114	115	116	117
Form														
Phrase Structure														
Tempo								molto rit.-----						
Dynamics	<i>ff</i> <i>p</i> < <i>ff</i> > <i>p</i> <i>pp</i> cresc.-----							<i>ff</i>						
Meter/Rhythm														
Tonality	augmented chords, moving chromatically							A <sup>b</sup> +			augmented chords, moving chromatically			
Harmonic Motion														
Orchestration	All							All (Trombones do not enter until m. 116)						
General Character	Driving, Raucous							Settling						
Means for Expression	Large Gestures of Syncopation on the downbeats of each measure will help thrust syncopated rhythms forward. Slightly bouncing at knees to accentuate the low brass rhythm will add needed buoyancy to the section. Maintain intent look to portray the drive of the section.							Legato conducting, Left hand adding punches where needed to accentuate upbeats. Smooth straight line conducting, mirroring, for <i>ritardando</i> in m. 116. Show Impulse of Will to control the tempo.						
Conducting Concerns	Because of the complexity of all that is going on in this section, the conductor must carefully choose what to conduct. This will depend on the ensemble's abilities and who needs the most guidance.							Remain relentless in pursuance of steady pulse. Conductor must simultaneously show pointalistic triplet figures as he/she conducts the smooth hi-hat syncopations. As tempo settles, assume a new character.						
Rehearsal Consideration	Work to align the French Horn and Trumpet parts with percussion and low brass ostinato before adding the Solo Trombone. Achieving drastic dynamic variations as marked is a challenge, as well.							Wind players should recognize with whom their entrances align.						

Motown Metal  
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Macro-Micro-Macro Analysis

Teresa C. Purcell

Measure #	118	119	120	121	122	123	124	125	126
Form	<b>Transition</b>								
Phrase Structure									
Tempo	♩=82				♩=148				
Dynamics									
Meter/Rhythm		<b>3</b> <b>4</b>	<b>4</b> <b>4</b>			<b>2</b> <b>4</b>	<b>3</b> <b>4</b>	<b>4</b> <b>4</b>	
Tonality									
Harmonic Motion									
Orchestration	French Horns, Trumpets								
General Character	Lithe, Nimble								
Means for Expression	Left hand should be out towards first horn to indicate its importance in the first measures of this phrase. Create a legato line of connection from ictus to ictus, while working to conduct the contour of the melody. Initiate centrifugal movement each time the line is passed from one horn to another in order to portray importance of growth and glissandi. Give a rhythmic breath preparatory beat into m. 125 before conducting straight-line motion for the sextuplets that follow. Eye contact with trumpets is a must.								
Conducting Concerns	Sudden tempo change and <i>Ritardando</i> going into m. 127 is very difficult to align. Show Impulse of Will behind each preparatory beat and throughout the <i>ritard</i> .								
Rehearsal Consideration	Lining up the sextuplets should be an area of focus, especially as the tempo slows down. It can be beneficial to rehearse these with players playing only first note of each attack. This helps align the downbeats. Follow by adding the remainder of the runs.								

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Macro-Micro-Macro Analysis

Teresa C. Purcell

Measure #	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144			
Form	<b>Theme D</b>																				
Phrase Structure																					
Tempo	♩=14						♩=148 rit.--♩=66						molto accel.-----♩=160								
Dynamics	<i>p</i> < <i>ff</i> > <i>sfff</i>						<del><i>f</i></del> > < <del><i>f</i></del>						<del><i>f</i></del> > <i>f</i> < <del><i>f</i></del>								
Meter/Rhythm																					
Tonality	Quintal chord/ F						Quintal chord/ F						Quintal chord/ F			Quintal chord/ F#		Quintal chord/ G		Quintal chord/ G#	
Harmonic Motion	Quintal						Quintal						Quintal								
Orchestration	French Horns, Trumpets, Solo Trombone, Trombones, Tuba, Glockenspiel, Tam-tam						French Horns, Trumpets, Solo Trombone, Trombones, Tuba, Glockenspiel, Tam-tam						All								
General Character	Lithe, Nimble						Lithe, Nimble, Sensuous						Hastening, Losing depth, Anticipation								
Means for Expression	Give Gestures of Syncopation for trombone soloist triplet figures as well as slight bounce for bass line ostinato. Pattern should follow the horizontal plane. Show Impulse of Will for prep. beats going into drastic tempo changes at m. 131/137, with clear, defined beat patterns for <i>ritardando</i> . Tempo slows to slower tempo than previous phrase. Tempo slows successively.												Maintain small pattern, Eyes wide, look of excitement on face to indicate anticipation.								
Conducting Concerns	Tempi changes						Tempi changes						Keep pattern from becoming too large in order to clearly relay the <i>accel.</i>								
Rehearsal Consideration	Lining up the sextuplets should be an area of focus, especially as the tempo slows down. It can be beneficial to rehearse these with players playing only first note of each attack. This helps align the downbeats. Follow by adding the remainder of the runs.						Maintaining legato playing and smooth tone amidst all tempo changes, as well as executing the dynamic variations is a challenge.						Align trombone solo and glockenspiel rhythms with tuba ostinato before coordinating with sustained notes.								

Motown Metal  
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Macro-Micro-Macro Analysis


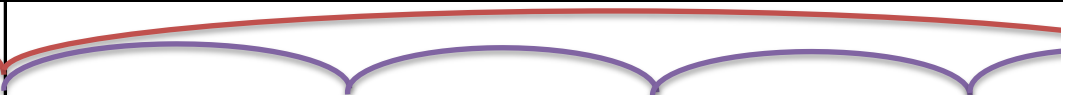


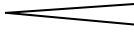
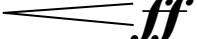
Teresa C. Purcell

Measure #	145	146	147	148	149	150	151	152	153	154	155	156
Form	<b>Theme E</b>											
Phrase Structure												
Tempo												
Dynamics	<i>ff</i>											
Meter/Rhythm	<b>3</b> <b>4</b>											
Tonality												
Harmonic Motion												
Orchestration	All											
General Character	Abuzz, Building, Mechanical											
Means for Expression	Smile to show arrival point, mirror conduct briefly to portray importance of the section. Give emphatic cue at m. 151, 153, 155 for trombone entrances. Conducting pattern should grow with the phrase.											
Conducting Concerns	Control use of space, size of pattern in order to maintain control of tempo.											
Rehearsal Consideration	All rhythms should line up exactly in the section.											



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Macro-Micro-Macro Analysis

Teresa C. Purcell

Measure #	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	
Form	<b>Transition</b>						<b>Theme F</b>													
Phrase Structure							 													
Tempo																				
Dynamics							<i>p</i>  <i>mp</i>   <i>ff</i>													
Meter/Rhythm	<b>4</b> <b>4</b>				<b>3</b> <b>4</b>		<b>4</b> <b>4</b>													
Tonality																				
Harmonic Motion																				
Orchestration	Anvil, Break Drum/All						All													
General Character	Clanging, Carefree, Improvisatory...Wild!						Jazzy													
Means for Expression	Character changes immediately to a smaller, raised pattern, close to face. Sway slightly with beat, and raise eyebrows and gently purse lips to show thinning orchestration. It is followed by a fully scored blast of sound, driven the theme, given in tiered entrances. Conduct this with						Small conducting, with flicks of wrist. Give large Gestures of Syncopation for trombone solo glissandi. Move to conducting dead beats leading into crescendos.													
Conducting Concerns	It can be easy to become too heavy here. It is useful to not conduct these measures at all, except for a giant prep. And downbeat into m. 161, followed by mirror conducting to show emphasis.						Become familiar with the phrasing in order to identify how to shape them in conducting, as the melodic line.													
Rehearsal Consideration	Accents are crucial to portraying the jazz feel here.						Work to align all rhythms while staying true to marked dynamics.													

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Macro-Micro-Macro Analysis

Teresa C. Purcell

Measure #	176	177	178	179	180	181	182	183	184	185	186	187
Form			<b>Theme G</b>									
Phrase Structure												
Tempo			♩=76					♩=160				
Dynamics			<i>ffp</i>									
Meter/Rhythm		2 4 <sup>^</sup>	4 4		5 4	4 4		5 4	4 4		5 4 <sup>^</sup>	4 4
Tonality												
Harmonic Motion		^										
Orchestration			All									
General Character			Velvety, Deep, Resonant									
Means for Expression			Conduct horizontally, following the contour of the phrases. Show slight swells, or centrifugal movement to help with crescendos.									
Conducting Concerns		re is no true	Meter changes									
Rehearsal Consideration			Balance and blend are issues of concern.									

Motown Metal  
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Macro-Micro-Macro Analysis

Teresa C. Purcell

Measure #	188	189	190	191	192	193	194	195	196
Form	<b>Theme F'</b>								
Phrase Structure									
Tempo									
Dynamics	<i>ff</i>								
Meter/Rhythm	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;"> <p>2 4</p> <p>♩</p> </div> </div>								
Tonality	Augmented chords which move chromatically. Due to high tempo, tonal center is not perceivable.								
Harmonic Motion									
Orchestration	All								
General Character	Brilliant, Driving, ala shout section								
Means for Expression	March-like conducting is useful here, showing Gestures of Syncopation for up-beat entrances. Give large mirror-conducted movements for crescendo, followed immediately by conducting dead-beats for rests. Freeze for fermata.								
Conducting Concerns	Maintain tempo throughout.								
Rehearsal Consideration	Rhythms must be precise and clear. Practice undertempo and without slurs to ensure precision.								

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Macro-Micro-Macro Analysis

Teresa C. Purcell

Measure #	197	198	199	200	201	202	203	204	205	206	207	208	209
Form	<b>Transition</b>					<b>Coda</b>							
Phrase Structure													
Tempo	♩=82		♩=160										
Dynamics													
Meter/Rhythm	<b>4</b> <b>4</b>		<b>3</b> <b>4</b>	<b>2</b> <b>4</b>		<b>4</b> <b>4</b>							
Tonality	augmented chords, moving chromatically												
Harmonic Motion													
Orchestration	Trombones, All					All							
General Character	Devious, Conniving, Suspenseful					Groovy							
Means for Expression	Allow ample time in the fermata. Show eye contact that is unwavering, stand with left foot forward. Give giant preparatory beat and allow trombonist to dictate length. 3/4 bar into m. 200 should be exuberant, indicating a monumental push into m. 202.					Conduct small patterns, bouncing slightly with the bass line. Give Gestures of Syncopation for the upbeat triplet figures.							
Conducting Concerns	Tempo change (♩=160) at <i>m. 200</i> .					Cueing Horn falls at m. 205 and m. 209.							
Rehearsal Consideration	Attack at m. 200					Aligning the rhythms throughout the phrase poses a difficulty. Suggest that ensemble rely upon eighth notes in bass line.							

Motown Metal  
by Michael Daugherty  
Macro-Micro-Macro Analysis

Teresa C. Purcell

Measure #	210	211	212	213	214	215	216	217	
Form									
Phrase Structure									
Tempo	♩=148			♩=160			♩=60		
Dynamics	<i>ffp</i> <i>fff</i>								
Meter/Rhythm									
Tonality									
Harmonic Motion									
Orchestration	All								
General Character	Full speed ahead, without constraint								
Means for Expression	<p>Left hand should show forward motion to indicate the drive of the phrase while the right hand conducts a clear, straight-line pattern, showing Gestures of Syncopation in appropriate places. For fermata, both hands should indicate attack, immediately drop down and move in an outward, non-metric motion until emphatic <i>f</i> release. Give rhythmic breath preparatory beat to cue percussion 2. Last fermata will be most effective if initiated with a burst-like motion, followed by hands dropping to the center of the body. End with a slight release, initiated by players.</p>								
Conducting Concerns	<p>Showing syncopated rhythms throughout can be a challenge. It is vital that the conductor maintains the drive and energy to the very end of the piece.</p>								
Rehearsal Consideration	<p>Attacks and releases of fermatas, especially the last fermata (ending in a downward glissandi from all instruments) is important.</p>								

## **Appendix B - Score Analysis for Leonard's "*Antiphonies*"**

Antiphonies  
Stanley Leonard

Teresa C. Purcell  
Master's Graduate Report

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
<b>Form</b>	A													B			
<b>Phrase Structure</b>																	
<b>Tempo</b>	Slowly- freely- without any tempo													Very Fast (♩=142)			
<b>Dynamics</b>	<i>ppp</i>			<i>p</i>			<i>ff</i>						<i>pp</i>				
<b>Meter/Rhythm</b>	Aleatoric													C			
<b>Tonality</b>																	
<b>Harmonic Motion</b>																	
<b>Orchestration</b>	All on snare									Snare Drum, Tam Tam, Timpani, Chimes, Marimba, Vibes, Bells				Snare Drum, Tam Tam, Timpani, Toms (High and Low), Chimes, Vibes, Bells, Susp. Cymbal			
<b>General Character</b>	Free			Resolute			Growing wild.						Playful, Surprise				
<b>Means for Expression</b>	Give head nod to Mediator position. Maintain stillness throughout opening section.			Cue first entrances.			Treat m. 7 as a 4 pattern in order to clearly show entrances. Employ a variety of cueing techniques for the subsequent entrances. For example, eye contact for the bells, or a slight lean for marimba and vibes has been effective for our purposes.						Small pattern, conduct close to face. Conduct dead beats once tam tam has sounded in m. 17. Show Gestures of Syncopation for upbeat entrances.				
<b>Conducting Concerns</b>	Stay out of the ensembles' way. Show a clear release in m. 3.			Show dynamic variation in cues. It is helpful to conduct m. 4 in 2, one beat for each cue. Note the dynamic difference in each entrance.			Work to be unobtrusive throughout in order to augment the effects of the theatrical elements intended by the composer.						Maintaining "very fast" tempo despite the soft dynamic markings is important and difficult here.				
<b>Rehearsal Consideration</b>	With nine snares playing, it can be difficult to achieve a <i>ppp</i> , but the effect is staggering. Work for dynamics.			Allow enough time for aleatoric section, but not too much time.			Stress the importance of players achieving characteristic tone and balance throughout the work in order to maximize effect and musicality.										

Antiphonies  
Stanley Leonard

Teresa C. Purcell  
Master's Graduate Report

Measure #	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	
<b>Form</b>																				
<b>Phrase Structure</b>																				
<b>Tempo</b>				Slower (♩=92)																
<b>Dynamics</b>				<i>pp</i>								<i>p</i>								
<b>Meter/Rhythm</b>				3 3 8 4																
<b>Tonality</b>																				
<b>Harmonic Motion</b>																				
<b>Orchestration</b>	Chimes			Bells, Marimba, Xylophone, 2 Sets of Timpani, Vibes, Suspended Cymbal								Bells, Marimba, Xylophone, 2 Sets of Timpani, Vibes, Suspended Cymbal								
<b>General Character</b>	Silent			Furious								Settling, Calm								
<b>Means for Expression</b>	Conduct dead beats. Give preparatory beats for cue.			Conduct with a legato pattern, using majority of plane. 3/8 bar should have a slight tenuto. Initiate a slight decrescendo in first bar of 3/4.								Legato conducting, small pattern. Give precise cues, varying between open hands and nods, so as to maintain to slow, calm mood.								
<b>Conducting Concerns</b>	Clearly initiating chime entrances, preparing for tempo change. Keeping tempo consistent in silences is key.			Establishing the new tempo at m. 21 is important and somewhat difficult, as the tempo relationships are obscure.								Maintaining forward motion in silences.								
<b>Rehearsal Consideration</b>	Characteristic sound on chimes.			Draw attention to the importance of the ongoing sixteenth note.								Accurate entrances are a must, as well as honoring dynamics.								





Antiphonies  
Stanley Leonard

Teresa C. Purcell  
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Measure #	37	38	39	40	41	42	43	44	45	46	47	48	49	50
<b>Form</b>														
<b>Phrase Structure</b>														
<b>Tempo</b>	Allegro (♩.132)													
<b>Dynamics</b>	<i>ff</i>								<i>ff</i> <i>pp</i>					
<b>Meter/Rhythm</b>	5 8			5 8	<i>c</i>	5 8	<i>c</i>	5 8	<i>c</i>	5 8			13 8	
<b>Tonality</b>														
<b>Harmonic Motion</b>														
<b>Orchestration</b>	Snare, 2 Sets of Timpani, 2 sets of toms, tam, Chimes, Bass Drum								Snare, 2 Sets of Toms, Tam (w/wooden stick), 2 Sets of Timpani, Small Gong (w/ wooden stick), Bass Drum,					
<b>General Character</b>	Energetic, Driving								Raucous					
<b>Means for Expression</b>	Heavy ictus in 5/8 measures, light ictus and small pattern in 4/4 measures.								The 13/8 is effective when conducted in a modified 6 pattern (the three eighth notes land on the 6th big beat). Use a small pattern and straight line conducting to remain clear and concise for the ensemble.					
<b>Conducting Concerns</b>	Establishing a pattern that is reflective of the phrasing of the music is important to assist ensemble members proper portrayal of these.								Clarity in pattern.					
<b>Rehearsal Consideration</b>	Identify the phrase structure and be sure the music reflects these.								Ensemble alignment, accents, balance, and dynamic variation are among the issues that present challenges in this section.					

Antiphonies  
Stanley Leonard

Teresa C. Purcell  
Master's Graduate Report

Measure #	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72
<b>Form</b>																						
<b>Phrase Structure</b>																						
<b>Tempo</b>																						
<b>Dynamics</b>	<i>ff</i> <sup><i>f</i></sup> <i>p</i>	<i>ff</i> <sup><i>f</i></sup> <i>p</i>	<i>ff</i> <i>mf</i>		<i>ff</i> <i>p</i>		<del><i>ff</i> <i>mf</i></del>		<i>ff</i>		<i>p</i>		<i>ff</i>		<i>ff</i> <i>fmp</i>							
<b>Meter/Rhythm</b>																						
<b>Tonality</b>																						
<b>Harmonic Motion</b>	Chromatic																					
<b>Orchestration</b>	Snare, 2 Sets of Toms, Xylophone, 2 Sets of Timpani, Vibes, Bells, Chimes																					
<b>General Character</b>	Charasmatic, Forceful																					
<b>Means for Expression</b>	Conduct with "water drop" ictus for all measures which feature snare or toms, and use a more legato pattern for the measures with mallets.																					
<b>Conducting Concerns</b>	Do not allow pattern to become too large, or use an excessive amount of gestures. These will become obtrusive to the ensemble's ability to read the beat and maintain together-ness.																					
<b>Rehearsal Consideration</b>	Rely upon the timpani's eighth notes as a means of staying vertically aligned. Be sure to bring out the accents. Work for balance, especially when mallets instruments are playing.																					

Antiphonies  
Stanley Leonard

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Measure #	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93
<b>Form</b>																					
<b>Phrase Structure</b>																					
<b>Tempo</b>											♩=112-132										
<b>Dynamics</b>	<i>ff</i>										<i>f</i> <i>ff</i> <i>ff</i>										
<b>Meter/Rhythm</b>	5 8		5 8	c	5 8	c	5 8	c	5 8	13 8											
<b>Tonality</b>																					
<b>Harmonic Motion</b>											Chromatic										
<b>Orchestration</b>	Snare, 2 Sets of Toms, Tam, 2 Sets of Timpani, Chimes, Bass Drum										Bells, Xylophone, Marimba, Vibraphone, 2 Sets of Toms, 2 Sets of Timpani, Gong										
<b>General Character</b>	Energetic, Driving										Care-Free, Happy, Cartoon-like										
<b>Means for Expression</b>	Heavy ictus in 5/8 measures, light ictus and small pattern in 4/4 measures.										Straight-line conducting in small patterns in order to clearly convey the beat is necessary.										
<b>Conducting Concerns</b>	Establishing a pattern that is reflective of the phrasing of the music is important to assist ensemble members proper portrayal of these.										Amidst the fugal entrances, tempo and pattern must remain steadfast in order to assist players.										
<b>Rehearsal Consideration</b>	Identify the phrase structure and be sure the music reflects these.										The fugue presents a concern where entrances are concerned. It can also be challenging for players to remain consistent with their parts amidst all that is going on. Rehearsing the fugal line as one voice is helpful.										


Antiphonies  
Stanley Leonard

Teresa C. Purcell  
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Measure #	94	95	96	97	98	99	100	101	102	103	104	105	
<b>Form</b>													
<b>Phrase Structure</b>													
<b>Tempo</b>									<i>rit.</i>	Slowly			
<b>Dynamics</b>	<i>mf</i>	<i>mf</i>						<i>f</i>	<i>p</i>	<i>pp</i>			
<b>Meter/Rhythm</b>	3 4							2 4	4				4
<b>Tonality</b>													
<b>Harmonic Motion</b>													
<b>Orchestration</b>	Snare, 2 Sets of Toms, Tam (w/ wooden stick), 2 Sets of Timpani, Small Gong (w/wooden stick), Bass Drum								Tam, Bass Drum, Suspended Cymbal				
<b>General Character</b>	Persistent, Relentless								Gentle				
<b>Means for Expression</b>	Streamline conducting, Implement left hand crescendo in m. 98. M. 100 should be heavy, with a large rebound.								Small pattern, light flicks of left index finger and thumb for tam and gong cues.				
<b>Conducting Concerns</b>	Initiating the <i>ritardando</i> into m. 102 can be challenging.								Internalize beat so that the new slow tempo stays consistent.				
<b>Rehearsal Consideration</b>	Work for alignment in mm. 100 and 101. Target the quintuplet figure.								All attacks here must be light.				



Antiphonies  
Stanley Leonard

Teresa C. Purcell  
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Measure #	106	107	108	109	110	111	112	113	114	115	116
<b>Form</b>	A' (Aleatoric)										
<b>Phrase Structure</b>											
<b>Tempo</b>	Slowly- freely- without any tempo										
<b>Dynamics</b>											
<b>Meter/Rhythm</b>											
<b>Tonality</b>											
<b>Harmonic Motion</b>											
<b>Orchestration</b>	Tom Tom Improvisation is central. Improvisations on snare, toms, timpani, marimbas, xylophone, vibes, bells, chimes, etc./ Improvisations on cowbells, woodblocks, ratchet, claves, tambourine, temple blocks, guiro, etc./ snickering, laughing, clapping.										
<b>General Character</b>	Impovisatory, Theatrical, Funny										
<b>Means for Expression</b>	Remain still and motionless in order to allow the ensemble members to initiate cues and improvisations.										
<b>Conducting Concerns</b>	While the most effective means of executing this section has been to allow the Mediator and players to initiate the cue to various sections, the conductor may need to intervene if the improvisations are belong so long that they are interfering with the form and intention of the piece. Additionally, the players establish the tempo for the following section in m. 116. The conductor must remain tru to what they set.										
<b>Rehearsal Consideration</b>	Rehearsing for comfort throughout this section is key. Encouraging the ensemble to be theatrical and to "sell" this section is important in its delivery.										

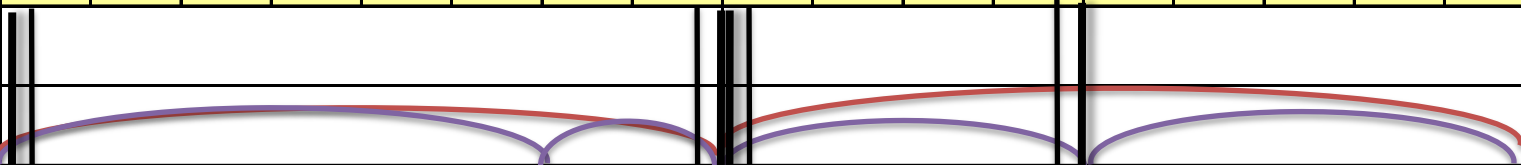




Antiphonies  
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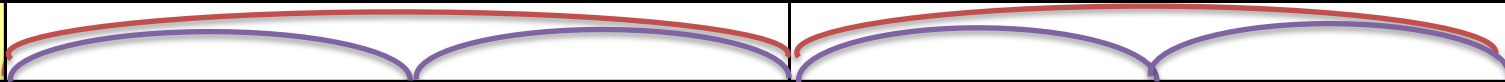

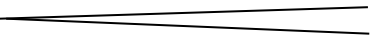
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Measure #	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134
<b>Form</b>	c																	
<b>Phrase Structure</b>																		
<b>Tempo</b>	Driving Rhythm (♩ = 160)																	
<b>Dynamics</b>	<i>ff</i>														<i>ff</i>			
<b>Meter/Rhythm</b>	4 4																	
<b>Tonality</b>															GMm13			
<b>Harmonic Motion</b>																		
<b>Orchestration</b>	Snare, Ride Cymbal, Tambourine, Toms									Entrance of Timpani					Entrance of Marimba, Vibes and Bells			
<b>General Character</b>	Rockin', Wild									Rockin', Wild					Jazzy			
<b>Means for Expression</b>	Use a moderately sized patten with fair amount of rebound. Bounce with the tempo. Give emphatic cues to draw audience attention to new instruments. Treat this section much like conducting a jazz chart.									Large Left hand "Point" to Timpanists. Smile at them!					Lean into m. 131 for cue to mallets. Give Gesture of Syncopation on each of the syncopated rhythms.			
<b>Conducting Concerns</b>	Showing Gestures of Syncopation and cues can be challenging. Be sure to memorize where in the music these happen.									Keep steady tempo. Do not get in the ensemble's way.					Balance			
<b>Rehearsal Consideration</b>	Balance									Allow all parts to play independently of conductor in order to "lock".								

Antiphonies  
Stanley Leonard

Teresa C. Purcell  
Master's Graduate Report

Measure #	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	
<b>Form</b>																		
<b>Phrase Structure</b>																		
<b>Tempo</b>																		
<b>Dynamics</b>																		
<b>Meter/Rhythm</b>																		
<b>Tonality</b>																		
<b>Harmonic Motion</b>	Chromatic																	
<b>Orchestration</b>	All																	
<b>General Character</b>																		
<b>Means for Expression</b>	Conduct a variety of dynamic levels to give variation in repeats. First time: mp < mf. Second time: mf < f.									Use a light, bouncy pattern. Add a slight bounce in the body movement to accompany conducting and element of enthusiasm to conducting. Gestures of Syncopation for syncopated rhythms.								
<b>Conducting Concerns</b>	Balance, characteristic tone on instruments.									Maintaining steady tempo is important here, as it is easy to rush.								
<b>Rehearsal Consideration</b>	Syncopated rhythms must line up across the ensemble.									Rhythms must line up across the ensemble. The melody is quite chromatic and can present a challenge.								

Measure #	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167
<b>Form</b>																
<b>Phrase Structure</b>																
<b>Tempo</b>																
<b>Dynamics</b>	<i>ff</i>								<i>p</i> <i>mp</i> 							
<b>Meter/Rhythm</b>																
<b>Tonality</b>	Chromatic								Quintal (G)							
<b>Harmonic Motion</b>									Alternates between G, C, and F chords in various inversions							
<b>Orchestration</b>	All								Ride cymbal, 2 Sets of Timpani/ m. 162- Add Marimba, Susp. Cymbal/m. 164- Add Vibes							
<b>General Character</b>	Driving								Building, Tiered							
<b>Means for Expression</b>	Mirror conduct, Give LARGE Gesture of Syncopation for mallets in m. 155.								Begin with a small pattern, growing. Left hand cues for each entrance.							
<b>Conducting Concerns</b>	Aligning the mallet run in m. 155 presents a challenge.								Reflecting dynamic differences is important in this passage.							
<b>Rehearsal Consideration</b>	Mallets have a considerable chromatic (some ascending, others descending) in m. 155. This is difficult because some begin as a pick-up and others begin on beat one of m. 156. Additionally, they are seperated geographically and must anticipate in order to remain aligned. Work these issues in rehearsals.								Each time a new entrance occurs, the old players should back away to accommodate. Focus on balance.							





Antiphonies  
Stanley Leonard

Teresa C. Purcell  
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Measure #	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183
<b>Form</b>																
<b>Phrase Structure</b>																
<b>Tempo</b>																
<b>Dynamics</b>	<i>ff mp</i> <i>ff</i> <i>f</i>								<i>mp p</i> <i>p</i>							
<b>Meter/Rhythm</b>																
<b>Tonality</b>	Polychordal															
<b>Harmonic Motion</b>																
<b>Orchestration</b>	All								All							
<b>General Character</b>	Full Speed Ahead								Vigorous, then Fading							
<b>Means for Expression</b>	Gestures of Syncopation, small pattern, Give emphatic cue to snare drum at m. 169.								Staccato conducting, fading to legato to indicate dynamics. Left hand decrescendo.							
<b>Conducting Concerns</b>	Knowing what is important and what is not in order to decide what to conduct in this passage can be difficult. Because the mallets are continuing a rhythm they have been playing for several phrases, it is beneficial to focus on Toms (Perc. VII) and Snare (Perc. III).								Despite legato conducting and soft passages, be sure to keep tempo steady.							
<b>Rehearsal Consideration</b>	Balance, Vertical Alignment								Players must work to honor dynamics indicated.							

Antiphonies  
Stanley Leonard

Teresa C. Purcell  
Master's Graduate Report

Measure #	184	185	186	187	188	189	190	191	192	193	194		
<b>Form</b>							A''						
<b>Phrase Structure</b>													
<b>Tempo</b>							Slowly- Without Rhythm						
<b>Dynamics</b>	<i>pp</i>						<i>ppp</i>						
<b>Meter/Rhythm</b>							Aleatoric						
<b>Tonality</b>													
<b>Harmonic Motion</b>													
<b>Orchestration</b>	Snare, Chimes, Timpani, Marimba, Toms, Vibes						All on snares, talking						
<b>General Character</b>	Fading						Fraternal, Quirky						
<b>Means for Expression</b>	Conduct close to body to show soft dynamics. Raise eyebrows and purse lips. Give light cues with palms up and fingers together; release fingers upon cueing.						Initial cue to Mediator is a nod. Subsequent cues are initiated by the Mediator and the ensemble. Conductor should work to stay motionless throughout.						
<b>Conducting Concerns</b>	Maintaining tempo.						The last sound heard by the audience is a rim shot given by the conductor before he/she leaves the stage. Both the rim shot and the manner in which the conductor departs stage should be well thought-out.						
<b>Rehearsal Consideration</b>	Lining up eighth notes throughout the ensemble. The eighth note must remain consistent.						Dynamic levels should be ultra soft. The ensemble should practice the chattering to make it look natural, as well as leaving stage to ensure the route is manageable and will be time-efficient.						

## **Appendix C - Score Analysis for Hearshen's "*after the Thunderer*"**

Symphony on Themes of John Philip Sousa  
 Movement II after "The Thunderer"  
 by Ira Hearshen

Teresa C. Purcell  
 Graduate Master's Report

Measure #	1	2	3	4	5	6	7	8	9	10	11	12				
<b>Form</b>	A															
<b>Phrase Structure</b>																
<b>Tempo</b>	Largamente, ♩ = 48-52								accel.---poco accel.--- A bit faster--							
<b>Dynamics</b>	<i>mp</i>															
<b>Meter/Rhythm</b>	4/4															
<b>Tonality</b>	A $\flat$ Major															
<b>Harmonic Motion</b>	I		vi	V	I	I	iii	vi	I <sup>64</sup>	IV <sup>7</sup> V/V V <sup>7</sup>	I	I	vi <sup>7</sup>	I	I <sup>2</sup> / <sub>1</sub> susp	I
<b>Orchestration</b>	Clarinets in chalumeau, Low reeds, Low brass, String bass					add Horns			Saxophones, Low Brass, St. Bass							
<b>General Character</b>	Serene, Dolce, Forlorn								Growing, Expanding							
<b>Means for Expression</b>	Keep hands close to face, and eyebrows raised to portray a sense of the unknown. Give left-hand downbeat in left plane (fingers closed, release to open position on ictus), sweep into center for pick-up into m. 1. Focus body towards center of ensemble					Use small, legato pattern with hands close to face in order to maintain the <i>p</i> dynamic level. Melding gestures, mirrored in the left and right hands, should convey the harmonic expansion occurring in parts with quarter note movement.			Broaden stance, raise head. Melding gestures to draw attention to suspensions in low reeds and brass.							
<b>Conducting Concerns</b>	First attack can be difficult to unify across the ensemble. Conductor must convey clear breath and prep. The slightest unnecessary movements affect the ensemble sound, thus purposeful, planned conducting is necessary.					To align the horn entrance in m. 7, initiate eye contact in m. 6, beat 3. Lift both left and right hands together for the prep beats			Show forward motion into m. 13 by leaning body into beat 3, as if a Gesture of syncopation. Impulse of will to convey <i>poco accelerando</i> .							
<b>Rehearsal Consideration</b>	Work to develop ensemble independence. For example: "Close your eyes, listen for the group breath and attack together." The objective is for the ensemble to become reactive not only to the conductor, but to the players around them.								In m. 12 on beat 3, entrances must align. Because they are written in staggered form, they can easily sound as mistakes. In rehearsals, focus on payer confidence in this passage, especially once the accel. is added.							

Symphony on Themes of John Philip Sousa  
 Movement II after "The Thunderer"  
 by Ira Hearshen

Teresa C. Purcell  
 Graduate Master's Report

Measure #	13	14	15	16	17	18	19	20	21	22	23	24			
<b>Form</b>	Transition				B										
<b>Phrase Structure</b>															
<b>Tempo</b>	<i>poco rit.---A tempo---rall.</i>				Slightly faster, ♩=58-63				<i>poco rit.</i>						
<b>Dynamics</b>	<i>mp</i> >				<i>mp</i> <i>espressivo</i>										
<b>Meter/Rhythm</b>															
<b>Tonality</b>					Am				H.C.						
<b>Harmonic Motion</b>	vi	vi	vi		i	i	ii° iv <sup>6</sup> 4	i	i	iv	ii°7	III <sup>7</sup>	i <sup>6</sup>	ii°	V
<b>Orchestration</b>	Flute, Clarinet, Saxophones, Horn				Clarinet Choir, Oboe Duet										
<b>General Character</b>	Undulating				Pulsating, Plaintive										
<b>Means for Expression</b>	A heavy ictus on beat one will indicate weight in playing. Sweep the left hand inward for smoothness in playing, smile, nod to oboists.				Reduce pattern size to show softer dynamic level, bring hands in towards body. Sweep left hand inward toward body for smoothness in playing, smile, nod to oboists. Elongate beats three and four for ritardando into m. 25.										
<b>Conducting Concerns</b>	Establish rubato feel among the tempi variances while maintaining the integrity of the rhythm. Convey Impulse of will to gain ensemble confidence in passages like this one.				Align the rhythmic persistence of the clarinet choir with the expressivity of the oboe solo. Avoid conducting patterns which indicate dynamic levels that are too high for this point in the music. Engage players' eye contact and attention in m. 24 to prepare for <i>poco ritardando</i> .										
<b>Rehearsal Consideration</b>	Work to achieve composer's timbral intentions here, as well as balance and true characteristic tone.				Draw attention to the moving lines (smallest divisions of the beat) in order to move together.										

Symphony on Themes of John Philip Sousa  
 Movement II after "The Thunderer"  
 by Ira Hearshen

Teresa C. Purcell  
 Graduate Master's Report

Measure #	25	26	27	28	29	30	31	32
<b>Form</b>								
<b>Phrase Structure</b>								
<b>Tempo</b>	a tempo, ♩ = 58-63				poco stringendo sempre----			
<b>Dynamics</b>	<i>mp</i>							
<b>Meter/Rhythm</b>								
<b>Tonality</b>	P.A.C.				E♭ Major/P.A.C.			
<b>Harmonic Motion</b>	i <sup>6</sup>	ii <sup>o</sup>	III					
<b>Orchestration</b>	Flute, Clarinet, Double Reeds, Saxophones, Low Brass							
<b>General Character</b>	Elevating, Intensifying, Broadening, Gathering Strength							
<b>Means for Expression</b>	Widen stance, allow wrist to slacken to show stringendo							
<b>Conducting Concerns</b>	Maintain a small pattern while conveying the growing intensity of the piece.							
<b>Rehearsal Consideration</b>	Despite the ascending lines, ensemble must maintain a moderately soft dynamic level. Depend upon eighth notes to help unify ensemble movement throughout the <i>stringendo</i> .							

Symphony on Themes of John Philip Sousa  
 Movement II after "The Thunderer"  
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Teresa C. Purcell  
 Graduate Master's Report

Measure #	33	34	35	36	37	38	39	40	41	42
<b>Form</b>	A'									
<b>Phrase Structure</b>										
<b>Tempo</b>	poco accel....♩=70-84					molto stringendo ♩= 104, accel...poco a poco				
<b>Dynamics</b>	<i>mp</i> —cresc.					molto stringendo---- <i>f</i>				
<b>Meter/Rhythm</b>										
<b>Tonality</b>										
<b>Harmonic Motion</b>	I <sup>9</sup>	iii	IV <sup>9</sup>							
<b>Orchestration</b>	Full Ensemble, Bass Drum									
<b>General Character</b>	Agitated, Discordant, Chaotic									
<b>Means for Expression</b>	Small pattern, lean forward and engage eye contact to elicit intensity from players, left hand fist for bass drummer in m. 36. Widen stance going into m. 43.									
<b>Conducting Concerns</b>	Control of pattern is necessary to maintain integrity of rhythmic structure. Convey clear beat pattern while initiating the <i>accelerando</i> .									
<b>Rehearsal Consideration</b>	Dynamic and rhythmic control should remain at the forefront of rehearsal planning for this section. The tendency is for ensembles and conductors to drag. Resist in order to avoid dragging at m. 43.									

Symphony on Themes of John Philip Sousa  
 Movement II after "The Thunderer"  
 by Ira Hearshen

Teresa C. Purcell  
 Graduate Master's Report

Measure #	43	44	45	46	47	48	49	50	51	52	
<b>Form</b>											
<b>Phrase Structure</b>											
<b>Tempo</b>	♩=112-120, <i>piu agitato</i>					<i>piu rallentando, poco a poco molto dim. e rit.</i>					
<b>Dynamics</b>	<i>f</i>				<i>sf</i>		<i>mf</i>		<i>sff</i>		<i>mp</i>
<b>Meter/Rhythm</b>											
<b>Tonality</b>	Gm <sup>7(9)</sup>					G <sup>o7</sup>		Cm/cad.		Gm	Abm
<b>Harmonic Motion</b>											
<b>Orchestration</b>	Woodwinds, Trumpet, Horn, Low Brass, String Bass								Clarinets, Saxophones		
<b>General Character</b>	Robust, weighted; giving way to reflective								Lingering		
<b>Means for Expression</b>	Eyebrows knit, chin lowered to indicate ferocity. Left in fist when cueing low winds. Chest out. Left hand indicate decrescendo.								Left palm out to indicate to clarinets to support throughout the tremolo. Eye contact with clarinets.		
<b>Conducting Concerns</b>	Arrive at m. 43 at ♩= 112-124 (although tempo is only marked to 120). The tendency here is to slacken the tempo upon arrival at 43. Push ahead in order to achieve the <i>piu agitato</i> , followed immediately by a <i>rallentando</i> . Inittiate players' attention.								Conductor should convey intensity behind the tremolos while conducting at <i>pp</i> .		
<b>Rehearsal Consideration</b>	Address intonation in low winds, as well as releases of sustained notes.								Work for fast tremolos and slight <i>ritardando</i> . Saxophone entrance should blend with clarinet sound.		



Symphony on Themes of John Philip Sousa  
 Movement II after "The Thunderer"  
 by Ira Hearshen

Teresa C. Purcell  
 Graduate Master's Report

Measure #	53	54	55	56	57	58	59	60
<b>Form</b>	Transition							
<b>Phrase Structure</b>								
<b>Tempo</b>	piu molto moderato, ♩=72-76				poco rit. e dim., ♩= 66-----rall.			
<b>Dynamics</b>	<i>pp</i>				<i>p</i>			
<b>Meter/Rhythm</b>								
<b>Tonality</b>	D $\flat$				cadence			
<b>Harmonic Motion</b>								
<b>Orchestration</b>	Woodwind Choir, Trombone Pedal				Woodwind Choir (minus Saxophones), Low Brass, Horn 1			
<b>General Character</b>	Euphonious, swaying				Distant horn call, foreboding			
<b>Means for Expression</b>	<p>Eye contact with flutes, piccolo and E<math>\flat</math> clarinet for entrance. Left hand palm up to show a need for air support. Gestures of syncopation to assist with accuracy of sixteenth notes. Left hand hand up and out to signal French Horn solo line in m. 56. Gestures of syncopation to assist low brass with eighth notes on upbeats.</p>							
<b>Conducting Concerns</b>	<p>Showing a Gesture of syncopation on beat 3 will prepare players for sixteenth notes on beat 4 in m. 55. Show Gesture of syncopation and Intent of will going into m. 58 for low brass and reed upbeats. <i>Poco ritenuto</i> can be shown leading into m. 59 and <i>rallentando</i> into m. 61 must be shown with intent and clarity. These are not major tempo changes, rather, they are meant to be rubato-like and subtle.</p>							
<b>Rehearsal Consideration</b>	<p>Ensure that ensemble members are not overpowering the 1st flute line at m. 55 and that low brass and reeds are articulating together in mm. 57-60.</p>							

Symphony on Themes of John Philip Sousa  
 Movement II after "The Thunderer"  
 by Ira Hearshen

Teresa C. Purcell  
 Graduate Master's Report

Measure #	61	62	63	64	65	66	67	68
<b>Form</b>	A''							
<b>Phrase Structure</b>								
<b>Tempo</b>	Tempo primo, ♩=52-58							
<b>Dynamics</b>	<i>pp</i>							
<b>Meter/Rhythm</b>					<i>p</i>			
<b>Tonality</b>	A $\flat$ Major			H.C.		P.A.C.		
<b>Harmonic Motion</b>	I <sup>6</sup>	I	V	I <sup>6</sup>	I <sup>6</sup>	I <sup>6</sup>	vii <sup>o</sup> /V V	I
<b>Orchestration</b>	Clarinet Choir, Trumpet Choir, Bassoon and Trombone							
<b>General Character</b>	Placid, sonorous							
<b>Means for Expression</b>	Small pattern, left hand idle. In m. 68, left hand cue trpt. 4. Stirring motion in with left hand at m. 65. Focus towards Bassoon and 1st Trombone.							
<b>Conducting Concerns</b>	Utilize a small conducting plane, as the dynamic level in this phrase begins at a <i>pp</i> and grows to only a <i>p</i> . ♩=52-58 and typically begins to drag. Conductors should maintain a tempo which, even if slightly faster than indicated, keeps the ensemble moving in order to assist in breath control and intonation.							
<b>Rehearsal Consideration</b>	Intonation in sustained pitches is an issue because of range and dynamic level. Often, the supporting voices (clarinets and trumpets) can overpower the melodic line (bassoon and trombone 1). Work to counteract this.							

Symphony on Themes of John Philip Sousa  
 Movement II after "The Thunderer"  
 by Ira Hearshen

Teresa C. Purcell  
 Graduate Master's Report

Measure #	69	70	71	72	73	74	75	76
<b>Form</b>	A'''							
<b>Phrase Structure</b>								
<b>Tempo</b>	Move ahead slightly, ♩=58-62							
<b>Dynamics</b>	<i>mp</i>				<i>poco a poco cresc.</i>			
<b>Meter/Rhythm</b>								
<b>Tonality</b>	H.C.							
<b>Harmonic Motion</b>	V							
<b>Orchestration</b>	Woodwinds, Tpt. 4, Low Brass, Chimes, Susp. Cymbal				Woodwinds, Trumpets, Low Brass, Chimes, Susp. Cymbal			
<b>General Character</b>	Calm, un-resisting				Gaining speed, strength,			
<b>Means for Expression</b>	Smoothness of motion in right hand for ensemble. Left hand announces 4th trpt. entrance.							
<b>Conducting Concerns</b>	Conduct the moving/melodic line. Increase pattern size at m. 73 to convey the growth in dynamic level, always pushing tempo.							
<b>Rehearsal Consideration</b>	Be sure that supporting voices (any lines with half note values or greater) are attacking and releasing together. Always lock in on the smallest moving rhythmic line to assist in this.							


Symphony on Themes of John Philip Sousa  
 Movement II after "The Thunderer"  
 by Ira Hearshen

Teresa C. Purcell  
 Graduate Master's Report

Measure #	77	78	79	80	81	82	83	84
<b>Form</b>								
<b>Phrase Structure</b>								
<b>Tempo</b>	poco agitato							
<b>Dynamics</b>	<i>mf</i>		cresc.-----					
<b>Meter/Rhythm</b>								
<b>Tonality</b>	P.A.C.							
<b>Harmonic Motion</b>								
<b>Orchestration</b>	Full Ensemble							
<b>General Character</b>	fanfare-like, proclamatory				Broadening, flourishing			
<b>Means for Expression</b>	Melding gestures lead to gesture of syncopation on beat 3 for low brass. Light staccato for trumpet fanfare. Focus body towards trumpets. Expansion of space, time leading into m. 85.							
<b>Conducting Concerns</b>	M. 77 takes on a new character. Therefore, gestures should become slightly more bouncy, with emphasis placed on low brass and reeds and trumpets, alternately, as their lines juxtapose each other. Stratify the <i>molto allargando</i> in m. 83 with the tempo which preceded it, in order that it makes musical sense, or is a derivation of the earlier tempo.							
<b>Rehearsal Consideration</b>	Low brass and reeds who are coming off of ties in m. 77 and others like it tend to release late. Suggest releasing on beat 3 in order that the upbeat will be in time. Trumpet fanfare and woodwind flourishes must occur as metronomically as possible. <i>Molto allargando</i> will be executed precisely only with proper watching of the conductor.							


Symphony on Themes of John Philip Sousa  
 Movement II after "The Thunderer"  
 by Ira Hearshen

Teresa C. Purcell  
 Graduate Master's Report

Measure #	85	86	87	88	89	90	91
<b>Form</b>							
<b>Phrase Structure</b>							
<b>Tempo</b>	Molto Pesante, ♩ = 69						
<b>Dynamics</b>							
<b>Meter/Rhythm</b>							
<b>Tonality</b>	P.A.C.				H.C.		
<b>Harmonic Motion</b>							
<b>Orchestration</b>	Full Ensemble						
<b>General Character</b>	Joyous, Gratified, Exultant						
<b>Means for Expression</b>	Forward motion. Lifting gestures. Intent on 3rd clarinet, 1st alto, 2nd and 3rd trumpets. Left hand leads crescendo.						
<b>Conducting Concerns</b>	Pattern should grow in size, but not be too large. Work to convey the <i>Pesante</i> feel of the music through a laden ictus and dragging the baton behind the wrist on rebound. As in the previous phrase, the <i>allargando</i> should naturally follow the tempo previously set forth.						
<b>Rehearsal Consideration</b>	Upperwoodwind flourishes should maintain momentum despite the <i>allargando</i> in m. 91.						

Symphony on Themes of John Philip Sousa  
 Movement II after "The Thunderer"  
 by Ira Hearshen

Teresa C. Purcell  
 Graduate Master's Report

Measure #	92	93	94	95	96	97	98	99
<b>Form</b>								
<b>Phrase Structure</b>								
<b>Tempo</b>								
<b>Dynamics</b>	rit. 							
<b>Meter/Rhythm</b>								
<b>Tonality</b>								
<b>Harmonic Motion</b>								
<b>Orchestration</b>	Full Ensemble							
<b>General Character</b>	Slackening, dissipating to nothing							
<b>Means for Expression</b>	Momentum and drive are represented with large, stately gestures, giving way, immediately, to a release of momentum. Proximity waning. Facial expressions show happiness, joy, giving way to peaceful smile as dynamic level decreases. Gesture of syncopation in m. 97 for moving line. Smooth for each half note leading to fermata, both hands move in unison to indicate fermata. Left hand gently releases in a circular motion.							
<b>Conducting Concerns</b>	Amidst the prevailing sustained pitches, fight to establish a clear tempo which does not lose speed. Although a <i>fff</i> is reached at the downbeat of m. 92, the pattern must immediately <i>diminuendo</i> , as the build to the end is a steady one. The <i>ritardando</i> in m. 99 gives way to a fermata (added) in which the release should be shown with care.							
<b>Rehearsal Consideration</b>	Intonation in the sustained pitches (acting as pedal chords) is a concern. Urge these players to search for and match the moving notes, both for intonation and rhythmic purposes.							

Measure #	100	101	102	103	104	105	106	107	108	109	110	
<b>Form</b>	Coda											
<b>Phrase Structure</b>												
<b>Tempo</b>	a tempo I, ♩=58-63											
<b>Dynamics</b>	<i>pp</i>			<i>pp</i>			<i>p</i> molto cresc.		<i>fff</i>		<i>subito pp</i> <del>to</del> niente	
<b>Meter/Rhythm</b>												
<b>Tonality</b>								P.A.C.		P.A.C.	P.A.C.	
<b>Harmonic Motion</b>		IV	IV	ij <sup>o7</sup>	IV <sup>43</sup>	IV ped.	IV V pedal	IV ij <sup>o43</sup>	I I <sup>64</sup> I I <sup>64</sup>	I I <sup>64</sup> I I <sup>64</sup>	I	I
<b>Orchestration</b>	Woodwinds, Saxophones, Trumpet 4,						Full Ensemble		Full Ensemble			
<b>General Character</b>	Sweet, Tiered, Growing							Triumphant, Jubilant, then, in m. 109, at once reserved				
<b>Means for Expression</b>	Eyes engage the middle of the ensemble, breathe, both hands rise to indicate attack and entrance after the fermata. Left hand moves in stirring motion for sustained notes and tremolos before cueing melodic line, with index finger extended, as if to draw the tone out. With each new entrance, convey intensity and growth through use of left fist and closing proximity. Widen stance, pattern grows larger. In m. 106, left/right arm swing to right of body to show crescendo into <i>fff</i> .							Large, gestures with high rebounds indicate accents. <i>sp</i> immediately in m. 109 with Gestures of syncopation cue snare entrance. Left hand out to allow brass to fade to <i>niente</i> .				
<b>Conducting Concerns</b>	Draw attention to the melodic line (saxophones and trpt. 4), all the while maintaining a streamlined pattern. When giving cues, show growing dynamic level and intensity through expansion of space and broadening of shoulders.							Sustain the energy and fervor of the marcato accents and <i>fff</i> throughout mm. 107 and 108, immediately reigning in the pattern to signify a <i>sub. piano</i> in m. 109. Without eliciting a <i>f</i> from the group, the conductor must show Gestures of syncopation to assist the snare. Give clear release				
<b>Rehearsal Consideration</b>	Ensemble must work to achieve intonation from <i>pp</i> all the way to <i>fff</i> throughout this phrase. Control should be reinforced, yet musicality emphasized in order to achieve the effectiveness intended at m. 107, the apex of the entire piece.							Ensemble should sustain energy throughout mm. 107 and 108, yet effectively execute the <i>subito piano</i> in m. 109 while maintaining proper support and intonation. Keep quiet intensity until release.				

**Appendix D - Errata List for Hearshen's "*after the Thunderer*"**



Part	Measure	Errata
Score/Euphonium	Bar 3	first note should be a written F, not G. Third note should be a written D-flat, not D-natural
Score/Euphonium	Bar 26	place slur over entire measure (like bassoon part).
Score/Bari Sax	Bar 30	first note should be a written F-natural, not F-sharp.
Score/Flute 2/Oboes	Bar 31	second to last note should be a written D-sharp, not D-natural.
Score/Alto 1	Bar 31	eighth note on beat three should be a written A-flat, not G, and eighth note on beat four should be C-natural, not C-sharp.
Score/Clarinet 1	Bar 32	eighth note on the "and" of 2 should be F-natural, not F-sharp.
Score/Horn 1	Bar 34	two half notes. Top space E-flat half note to G-flat space above the staff. Horns 1 and 2 will now be the same as horns 3 and 4.
Score/Horn 2/4	Bar 38	first note should be a written A-flat, not A-natural.
Score/Clarinet 3	Bar 38	third beat should be a written F-sharp, tied from previous note.
Tenor Sax	Bar 38	could use a courtesy accidental before the written B-flat.
Trumpet 1 and 5	Bar 38	Trumpet 1 and 5 should be a B-flat not a B-natural on beat one.
Trombone 2	Bar 38	should be a B-flat not a B-natural.
Score/Tenor Sax	Bar 39	second note should be a written B-natural, not B-flat
Horn 2	Bar 41	eighth note should be a written A-flat, not A-natural.
Score/Bassoon/Eupho.	Bar 44	quarter note on beat three should be an A-natural, not A-flat.
Score/Tenor Sax	Bar 44	quarter note on beat three should be a written B-natural, not B-flat.
Score/Flutes/Oboes/Clarinet 1&2/Trumpets/Horns	Bar 49	This is unclear. Reasonable guess: the marking is Sf-f, not Sff, meaning a sforzando attack followed by a forte sustained note. Also, perhaps other instruments (3rd clarinet, alto saxophones, baritone saxophone, 2nd and 3rd trombones) should have the same marking. Obviously, the F to E-flat whole note melody in 49-50 needs to take prominence.
Bassoon 1	Bar 54	beat three should be F.
Score/Clarinet 2	Bar 60	first note of the tremolo could use a courtesy accidental before the written F-natural.
Score/Clarinet 3	Bar 60	second note of the tremolo could use a courtesy accidental before the written F-natural.
Score/Bassoon	Bar 60	add an E-flat on beat four (as in trombone 1).
Score/Bassoon/Trombone 1	Bar 64	refigure the phrase mark to end with the first note and begin anew on the fourth beat (see bars 4-6 in bassoon).
Score/Bassoon	Bar 72	quarter note on beat four should be an E-flat, not D-flat.
Score/Vibes	Bar 73	pitch should be an E-flat, not D-flat.

Hearshen- Symphony on Themes of Sousa  
 "after The Thunderer"

Errata List

Score/Bass Clarinet	Bar 79	eighth note on beat four should be C-natural, not B-flat.
Score/Trumpet 3	Bar 80	first quarter note should be a written B-flat, instead of a C.
Score/Oboe 1/ Clarinet 1	Bar 81	add a slur from beat three to beat four (like saxes).
Score/Oboe 1/ Clarinet 1	Bar 82	rewrite the eighth note on beat three to match the pitch on beat one, and add a tie (like saxes). Also, add a slur over last two notes of the bar.
Score/Horn 3/Horn 4	Bar 84	change written A-naturals to A-flat.
Score/Horn 1/Horn 3	Bar 85	downbeat should be written E-flat, not F.
Score/Tenor Sax	Bar 87	change all four notes to written F, E-flat, D, and C, instead of C, B, A and G.
Tuba	Bar 88	John Boyd suggests adding to the tuba scoring from bars 88-96 as follows: starting on beat four of bar 88, add one tuba an octave lower G, F, G, A-flat, then tutti unison for five notes, then divisi A-flat for four measures and back to a unison on the mp A-flat in bar 96.
Bass Drum	107-110	Ira Hearshen suggests omitting the bass drum on last four bars.
E-Flat Clarinet	Bar 55	beat 4 should be a fourth line D, not an F.