

AN EXAMINATION OF THE WORKS OF *MOTHER EARTH* BY DAVID MASLANKA,  
*ENGLISH FOLK SONG SUITE* BY RALPH VAUGHAN WILLIAMS, *SYMPHONY #1 IN*  
*MEMORIAM DRESDEN – 1945* BY DANIEL BUKVICH, AND *CONCERTINO FOR Bb*  
*CLARINET* BY CARL MARIA VON WEBER, OP. 26/ARRANGED BY M.L. LAKE.

by

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B.M., MidAmerica Nazarene University, 2003

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music  
College of Arts and Sciences

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

2008

Approved by:

Major Professor  
Dr. Frank Tracz

## **Abstract**

This document is comprised of research and analysis of the comprehensive examination of the graduate conducting recital of Luke D. Johnson. This recital was performed by the Lansing High School Wind Ensemble on February 24, 2008 at McCain Auditorium in Manhattan, KS, and again on February 25, 2008 at Lansing High School in Lansing, KS. The examined repertoire for these recitals includes *Mother Earth* by David Maslanka, *English Folk Song Suite* by Ralph Vaughn Williams, *Symphony #1 In Memoriam Dresden – 1945* by Daniel Bukvich, and *Concertino for Solo Clarinet with Band Accompaniment* by Carl Maria Von Weber, OP. 26. This document contains theoretical and historical analysis and outlines the methods of planning and preparing a graduate conducting recital according to the Blocher/Miles and Tracz formats.

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# **CHAPTER 1 - Introduction and Report Information**

## **Introduction and Statement of Purpose**

The purpose of this document is to research and analyze the music performed for the Graduate Conducting Recital of Luke Johnson, which was performed by the Lansing High School Wind Ensemble on February 24, 2008 at McCain Auditorium in Manhattan, KS, and again on February 25, 2008 at Lansing High School in Lansing, KS. The examined repertoire for these recitals includes *Mother Earth* by David Maslanka, *English Folk Song Suite* by Ralph Vaughn Williams, *Symphony #1 In Memoriam Dresden – 1945* by Daniel Bukvich, and *Concertino for Solo Clarinet with Band Accompaniment* by Carl Maria Von Weber, OP. 26. This document contains theoretical and historical analysis and outlines the methods of planning and preparing a graduate conducting recital according to the Blocher/Miles and Tracz formats. A philosophy of music education is presented as the basis for planning rehearsals and selecting the music for the recital. Comprehensive long range rehearsal plans for the works are also given along with examples of daily rehearsal plans.

## **Performance Information**

This recital was performed on February 24, 2008 at 3:00pm in McCain Auditorium in Manhattan, KS, and again on February 25, 2008 at 7:00pm at Lansing High School in Lansing, KS. The performing ensemble was the Lansing High School Wind Ensemble under the direction of Luke D. Johnson. Featured Guest Artist was clarinetist Dr. Tod Kerstetter, professor of music at Kansas State University.

## **Music Examined**

*Mother Earth* by David Maslanka is a fanfare written by modern composer David Maslanka. The education purposes for this piece including exposing students to music of a contemporary composer that required a high-level of performance and utilized modern compositional techniques.

*English Folk Song Suite* by Ralph Vaughan Williams is a standard piece of band literature that is on a rotation of pieces that I want my band to be familiar with and know



intimately. Educationally this piece provides ample opportunities to teach articulations, phrasing, dynamics along a musical line, intonation, and many other musical elements. This piece is a foundation of our profession.

Symphony #1 In Memoriam Dresden – 1945 by Daniel Bukvich is a programmatic work that depicts the bombing of Dresden during World War II. Educationally, this piece provides a chance for students to see graphic notation, and also be responsible for many independent and exposed parts. Performers are also asked to make some very untraditional sounds on their instruments and with their voices. This piece provides an environment to stimulate an emotional response for our listeners.

Concertino for Solo Clarinet and Band Accompaniment by Carl Maria Von Weber, Op. 26 was a chance to incorporate both a piece that featured a soloist, and also a historical piece in this case from the Romantic period. Weber's famous Clarinet Concertino was played by Dr. Todd Kerstetter and gave students a chance to hear a professional player perform a very challenging piece of music with them accompanying. Educationally, it teaches students how to play the role of accompanist and how to fit into the "big picture".

### **Format of Analysis**

The historical and theoretical analysis of the repertoire will use the Blocher/Miles and also the Tracz formats. This includes an in-depth look at the Composer, Composition, Historical Perspective, Technical Considerations, Stylistic Considerations, Musical Elements, Form and Structure, Suggested Listening, Seating Charts/Acoustical Considerations, Lesson Plans/Reflections, and a Score Analysis

# Concert Program

**Instrumental Music Staff**  
Luke D Johnson, Director of Bands  
Becky Harris, Assistant Director of Bands



**Administration**  
Steve Dike, Principal  
Dan Wessel, Assistant Principal  
Gary Mattingly, Activities Director  
Randy Bagby, Superintendent  
Donna Hughes, Assistant Superintendent

In attempting to maintain proper concert etiquette, quietly enter or leave the gym between musical selections rather than during. The bleachers are very noisy and may break the mood the ensemble is trying to project. Thank you.



Special Thanks To: Our Custodians and Administration. Thanks also to Bill Pekarek, Jackie Sells, and Rick Hodham for sharing their "room" with us tonight until we have our own!



## Lansing High School

### 7th Annual Guest Artist Concert



Featuring:  
**Dr. Tod Kerstetter, Clarinet**

Presented by the  
Lansing High School Bands  
February 25, 2008  
7:00 pm  
Lansing High School Gymnasium

## LHS Concert Band

Journey Into Diablo Canyon.....David Shaffer  
 At Morning's First Light ..... David Gillingham  
 Hosts of Freedom..... Karl L. King/Arr. Paynter

## LHS Wind Ensemble

Mother Earth.....David Maslanka  
 English Folk Song Suite ..... Ralph Vaughn Williams  
     I. March—"Seventeen come Sunday"  
     II. Intermezzo—"My Bonny Boy"  
     III. March—"Folk Songs from Somerset"  
 Symphony #1 *In Memoriam Dresden—1945*..... Daniel Bukvich  
 Concertino ..... Carl Maria Von Weber, Op. 26  
**Featuring Dr. Tod Kerstetter, Clarinet**

## LHS Jazz Band

Penthouse View ..... Mike Tomaro  
     Soloists: Evan Cain, Gary Cotton, **Dr. Tod Kerstetter**,  
     Josh Greene, and Michael Hornick  
 A Matter of Time ..... Bret Zvacek  
     Soloist: Edwin Fluevog  
 Bistro Latino ..... Jeff Jarvis  
     Soloists: Brenton Smith and **Dr. Tod Kerstetter**

## LHS Concert Band

<b>Flutes</b> Jennifer Snyder Lindsay Whitlow Jessica Wood Gwenna Davis Randi Hiatt Brittany Smith Jordan McDowell Crystalyn Reckers	<b>Clarinets</b> Kimberlyn Wooley Katharina Bremser Edwin Fluevog  <b>Oboe</b> Maigen Anderson  <b>Alto Sax</b> Evan Cain Zach Beall	<b>Tenor Sax</b> Ben Coats  <b>Horn</b> Kelsea Cummings JD Saxton  <b>Baritone</b> Luke Bohannon Samantha Pearson	<b>Trumpets</b> John Dismar Hannah Hecht Bryonna Pitts Matt Groves Ann Marie Schafer Evan Fowler Greg Bremser Sean Sullivan Caleb Grady Nick Rosene Anthony Lynch	<b>Tuba</b> Stephen Long Natalie Jones  <b>Trombone</b> Michael Hornick Matt Wood Tyler Vinzant  <b>Percussion</b> Emma Moreland A.J. Payne Matt Lorenzen Vincent Hamilton
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## LHS Wind Ensemble

<b>Flute</b> Kayla Cupp Jennifer Totleben Katie Welks Whitney Forrest Alex Tremble Katy Hansen Lauren Jaqua Chelsea Cruce	<b>Clarinet</b> Brenton Smith Briana Hall Colleen Archibald Andrew Russell Bianca Castello Jennifer Simpson Laura McCombs  <b>Alto Clarinet</b> Kimberlyn Wooley  <b>Bass Clarinet</b> Mary Lou Martin	<b>Alto Sax</b> Gary Cotton Evan Cain Dana Piper  <b>Tenor Sax</b> Michael Holleron Zach Beatty  <b>Bari Sax</b> Jake Walkup  <b>Horn</b> Darin Costello Chelsea Weeks Kelsea Cummings Sean Lefler	<b>Trumpet</b> Alex Twitchel Josh Greene Matt Bessasparis Scott Roberts Katelin Gibson Jacob Henderson  <b>Trombone</b> Edwin Fluevog Natalie Jones Jordan Loftus Stephen Bessasparis Lauren Judy	<b>Euphonium</b> Stephen Long Samantha Pearson  <b>Tuba</b> Billy Kidder Tim Lamborn  <b>Percussion</b> Katelyn Cavaleri Katherine Borderud Chris Salavitch Robert Hanson Chitose Fromm
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## LHS Jazz Band

<b>Saxes</b> Gary Cotton Evan Cain Brenton Smith Katie Pattee Jake Walkup	<b>Trumpets</b> Josh Greene Katelin Gibson Alex Twitchel Matt Bessasparis John Dismar	<b>Trombone</b> Edwin Fluevog Michael Hornick Jordan Loftus Natalie Jones Stephen Long	<b>Rhythm</b> Kayla Cupp Ben Costello Robert Hansen
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## Guest Artist:

Clarinetist **Tod Kerstetter** is a fifth-generation Kansan and a native of Hays. He grew up in Greenville, South Carolina, but returned to Kansas in 1999 to become a member of the music faculty at Kansas State University in Manhattan. He also serves as the Kansas chair for the [International Clarinet Association](#), and the Kansas chair for the National Association of Wind and Percussion Instructors ([NACWPI](#)). Dr. Kerstetter is a graduate of Furman University (SC), Indiana University, and the University of Georgia. His clarinet teachers have included Earl Bates, James Campbell, Robert Chesebro, Larry Combs, Henry Gulick, Theodore Jahn, and Richard Waller.

Dr. Kerstetter has played clarinet, E-flat clarinet, bass clarinet, and saxophone with a variety of professional ensembles, including the American Wind Symphony, the Asheville (NC) Symphony, the Charleston (SC) Symphony, the Nashville Symphony, the Nashville Chamber Orchestra, and the Savannah Symphony. He has performed as a soloist with the K-State Orchestra, the K-State Symphony Band, and the K-State Concert Jazz Ensemble. As a soloist or as an ensemble member, Dr. Kerstetter has performed concerts and recitals in Australia, Austria, Finland, Germany, Hungary, Italy, Mexico, New Zealand, the Netherlands, Norway, Russia, Slovenia, and Sweden. Dr. Kerstetter has also performed in recital at three conventions of the International Clarinet Association.



## Program Notes

### **Journey into Diablo Canyon by David Shaffer**

David Shaffer was born in Columbus, Ohio and attended Grove City High School, Grove City, Ohio. He holds a Bachelor Degree from the Ohio State University and a Master of Music Degree from Miami University (Ohio). Mr. Shaffer has taught in the Hamilton, Ohio; Northridge, Ohio; and Wyoming, Ohio schools. He is a freelance composer/arranger/clinician, and is on the music department faculty of Miami University, where he is the director of the Miami University Marching Band.

### **At Morning's First Light by David Gillingham (b. 1947)**

David Gillingham earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and a PhD in Music Theory/Composition from Michigan State University. Dr. Gillingham has an international reputation for the works he has written for band and percussion. Many of these works are now considered standards in the repertoire.

### **Hosts of Freedom by Karl L. King (1891-1971)**

**Arr. By John Paynter (1928-1996)**

Karl King was born Feb. 21, 1891 in Painterville, Ohio and later moved to Canton, Ohio where he became interested in music and bands. Parades, celebrations, and Sunday night band concerts in the park all made an impression and influenced his love of music the rest of his life. King began playing cornet at 12, and later switched to baritone horn. He was a published composer by age 17. He continued playing professionally around Ohio, and then began traveling with different Circus bands ultimately becoming the conductor of Barnum and Bailey's Circus Band. In 1920 King settled in Fort Dodge, Iowa where he conducted the Fort Dodge Municipal Band. He spent the rest of his life there composing and as conductor of the Municipal Band. The march we are playing tonight was published in 1920, just after King left the Circus. It has a definite "Circus" feel and was often used as a finale for many circus bands. We're not a Circus Band, though sometimes I wonder...Either Way, we are also using the piece as the Finale for this group tonight.

### **Mother Earth by David Maslanka (b. 1943)**

The following quote from St. Francis of Assisi accompanies the score:

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.

The Composer said the following: *"Underneath the relatively benign quote from St. Francis is a quality of tension and even rage. The rage is twofold – the rage of the earth at being violated, and the rage that we can have as people that this violation is happening. The struggle that you sense in the music is certainly there; the piece is not a Hallmark card with flowers and bunnies. All thoughtful and sensitive people have to be aware of the degradation that the human race has caused to planet Earth. It is severe and getting worse...This is the background for "Mother Earth". The piece is one small reminder bell of who we are and what we need to do. I am a composer and not a political activist. This is what I can do to make a contribution*

## Program Notes(cont.)

*to the general awareness. Doing music seriously, i.e., composing, performing, conducting, teaching, is about transformation leading to self-awareness. Self-awareness is the key to transforming the world."*

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed. Maslanka's works are performed and renowned worldwide. *Mother Earth* was commissioned by and is dedicated to Brian Silvey and the South Dearborn High School Band of Aurora, Indiana.

### **English Folk Song Suite by Ralph Vaughn Williams (1872 – 1958)**

This work is based entirely on folk music of England. It is three movements long (1. March—Seventeen Come Sunday, 2. Intermezzo—My Bonny Boy, 3. March—Folk Songs from Somerset) and has become a staple of wind band literature. In fact, this work was one of the first pieces composed specifically for wind band. Vaughn Williams' use of folk songs and nationalism in his music made him one of England's greatest composers. From the upbeat March in the first movement to the somber Intermezzo to the light-hearted March at the end, Vaughn Williams' use of the familiar-sounding melodies will stick in your head for days to come.

### **Symphony #1 In Memoriam Dresden by Daniel Bukvich**

This piece depicts the controversial bombing of the city of Dresden on February 13, 1945. Dresden had factories that produced weapons and equipment for the Nazi war effort, and was considered to be a threat to the allies and thus was a legitimate target. It is also speculated that the Allied forces wanted to show their strength to the advancing Russians, who were allies, but were already considered to be a potential problem when the war would end. Though Dresden was a Nazi occupied city, it also had a large civilian population and was a cultural center. In fact, it had an even larger population at the time of the bombing due to the advancing Russian Army that was advancing from the East. The bombing came in three waves: 3,300 tons of bombs were dropped on the city. Many of the bombs were incendiary bombs, which created a "firestorm" in the city. It is speculated that the pavement in the city peaked at 1800° Fahrenheit as it melted. The city was about 80% destroyed. This bombing was part of a crusade of bombings that eventually helped end the Nazi regime. The estimates on the casualties are varied—anywhere from 35,000 to 150,000 died that night.

This piece is composed of Four Sections:

I. Prologue – This movement establishes the mood of impending disaster and presents the thematic material upon which the rest of the piece is based.

II. Seeds In The Wind – The title of this movement refers to the method of "seeding" the bomb target with jellied gasoline and incendiaries. The movement portrays the fury of the bombing attack.

III. Ave Maria – The material in this movement reflects upon the religious and artistic heritage of Dresden and becomes a prayer for the victims of the attack.

## Program Notes (cont.)

IV. Fire Storm – In this movement, the sounds of the "Fire Storm" are recreated.

Daniel Bukvich was born and raised in Montana, and has taught at the University of Idaho since 1976. He travels throughout the United States and Canada as a guest composer, conductor, and percussionist in concerts with professional, college, high school, and grade school bands, orchestras, choirs, honor and all-state groups and has been known to appear at similar events in Europe and East Asia. His musical compositions and arrangements are performed by orchestras, choirs, bands, soloists, chamber groups and jazz groups around the world.

### **Concertino Clarinet Solo in Bb with Band Accompaniment by Carl Maria Von Weber, Op. 26 (1786-1826)**

This transcription for band by M.L. Lake of Weber's famous Concertino for Clarinet features K-State faculty member Dr. Tod Kerstetter on Clarinet. This piece is essentially a theme and variations. There is much passion and excitement implied and felt in this piece typical of Weber's dramatic and operatic style. It shows off all of the clarinet's singing and technical capabilities and is in the style of the arias that were so popular at the time. There is a stately introduction, followed by the Andante section with a simple and singing melody played by the clarinet. Two variations follow the theme. There is a slow interlude demonstrating the clarinet's low register, and the Allegro finale provides exciting runs and arpeggios to bring the work to its exciting conclusion. The composer was a principal founder of the Romantic Movement in Germany. Through his opera *Der Freischutz* in 1821, Weber helped German opera gain worldwide recognition and enthusiasm among critics and audiences. Weber influenced many talented composers such as Richard Wagner. Concertino, Op. 26 was inspired when Weber met the internationally famous clarinet virtuoso, Heinrich Baermann, in Munich in 1811. The work was performed at a Weber concert by Baermann with the Munich Orchestra, and was enthusiastically received. Thanks to Dr. Kerstetter for his work with our band on this piece.

## Upcoming Events:

**March 13-7:00 MS Band Concert**

**March 29- League Solo/Ensemble Festival**

**April 12- Regional Solo/Ensemble Festival**

**April 16- State Large Group Festival**

**April 19-Sousa "Star-Spangled Spectacular"**

**April 26-State Solo/Ensemble Festival**

**May 5-6:30 Band Awards**

**May 8-7:00 Final Band Concert**

**May 10-6:00 2nd Annual Jazz-A-Que**

## **CHAPTER 2 - Music Education Mission Statement**

To examine the value of Music Education, we must first look at the purpose of formal education in general. Formal education has been an important aspect of nearly all civilizations since the Hebrews. Each society has had unique reasons for educating their population and America is no different. It is important to explore these purposes of general Education before looking at how Music Education fits into the puzzle.

The most common and most important reason for education is to pass along the requirements of society. There is a body of knowledge unique to each society that they deem important for their young to learn and pass along. Children will need this unique body of knowledge to succeed and contribute to that society. This body of knowledge includes things such as laws, rules, manners and social expectations. It is essential for children to understand these expectations growing up so they are law-abiding citizens, can socially assimilate, and can become a positive contribution to their society. The socialization that occurs in school is an important aspect that helps children learn how to act and react in relation to other human beings. These social skills and basic body of knowledge are necessary for the child to fit into society when they grow up and enter the workforce.

Speaking of workforce, that is the next reason for schooling. Schooling can provide a skill set or training needed to function as a productive member of society when a child comes of age. It is obviously a necessity for communities to have a trained workforce to carry out the many different jobs that make that society function. Schooling can provide much of the prerequisite knowledge and skills needed and as the child continues their education, they receive more specific training for the job they might perform as a career. It is also to each society's benefit to have the best trained workforce so they can compete in a global economy. Schooling provides the skills needed for students to become the best workforce possible to compete with other countries vying for the same jobs and economic power.

Teaching moral values is another issue that is often debated in Education. It should not be the job of the government to teach moral values, this should be the job of the family and churches. Schools should provide support to what is being taught at home and church. However, often now it is commonplace for students to not be getting this training from parents,

and if they do not attend church, they may not be getting any moral values other than what they observe on television. In this case, it is important for school to offer this support when it is lacking elsewhere. I think the important thing is the belief that the school should support and fill in the gaps as needed, not try to overrule and dictate what values should be.

Another purpose of Education is to teach students to be independent and to think for themselves. Educators have the responsibility to give students the tools to make their own decisions. Students need to be able to put information together and determine how to make a good decision. They will not always have their parents and teachers around to help them, and we don't want to anyways! Education should promote a student's ability to make good decisions in all areas of their life so that the future of our society is a bright one.

In Summary, Education's purpose is to transmit a body of knowledge and socialize, to prepare students for the workforce in a global society, to reinforce moral values, and to teach independence. All of these different reasons can be summed up in saying that we want to provide our youth with the best life possible. We want them to "know" so they can experience life to the fullest. As we will see in a little bit, Music Education helps us achieve this goal.

So let's look at how Music Education fits into this framework of General Education. We often hear about the many benefits that can be achieved through Music Education. We will look at these benefits first, and then we will look at the primary reason for teaching music.

The first benefit we often hear about is how music develops the brain and makes children "smarter". There has only been limited research in this area, and there seems to be a lot of supportive evidence to this theory, though nothing conclusive yet. There definitely seems to be a correlation to achievement in academics and participation in music, we're just not sure what the correlation means yet.

Another positive benefit of teaching music is the discipline and work ethic achieved. Having to practice and perfect those fine motor skills, be at early morning rehearsals, and manage your time all come with the territory of performing groups. These are definitely positive attributes that are learned, but they can also be learned in athletics or other parts of schooling.

Socialization is another important element learned through music. Students have to learn to work with their peers and adults to achieve a goal. This is an important skill and lines up nicely with the goals of General Education, but again can also be learned in other disciplines.

Music can also be an avenue of success for children. Some kids are very gifted in the area of music and can achieve successes that they may not achieve in their academic classes or extra-curricular sports. This success in music can help motivate them to do well in other areas of school.

Another positive element of music is the simple enjoyment and leisure. Music is somewhat but not completely unique in this area. There are not many subjects, but arguably are some, that provide leisure and enjoyment. Now that being said, music is unique in that it can be one of the few “leisure” activities that is enjoyed from young to old. Music is a pursuit that can bridge the gap between young and old and be a lifelong passion. Even someone not able to play music can enjoy listening to a performance.

Music also teaches fine motor skills. Due to the repetitive nature of learning an instrument, students develop fine motor skills that are not learned many other places. This is definitely a unique aspect of music education.

After exploring these important but secondary reasons for music education, we will now look at the primary focus of teaching music.

What makes music unique and special? Why should it be part of our American Education system? It incorporates the very fabric and soul of humanity: feeling. This aesthetic value of music is what makes it unique. David Elliot said it best: “Making Music provides the opportunities to formulate musical expressions of emotions, musical representations of people, places, and things, and musical expressions of cultural-ideological meanings”(Elliot, 1995 p.309). What else touches the imagination and emotions like music?

Not only does it do all of the things listed above, but it has intrinsic value all of its own. Music is valuable for music’s sake. It elicits a response from both listeners and participants to something deep within them. Music can be a means to represent feelings from a particular event, to remind us of an important time in our life, or simply to feel something, anything. It is hard to listen or perform music and not feel anything. Think about how music is weaved into the very fabric of what our society is. You can’t go anywhere without hearing music. Imagine what American Society would be like without music.



I believe music teachers have one of the most important occupations, which is to make students truly well-rounded, and truly human. “Music is the essence of humanness not only because people create it, but because they create their relationships to it”(Gaston, 1968 p.15). At all levels the emotion and aesthetic pleasure of the making music can be enjoyed by the youngest and the oldest and creates a lifetime of enjoyment.

I mentioned above in the first section how the ultimate goal of Education is develop the whole person. How can a person really have the full experience of life without having music? If Education is important to society, music which enhances a students’ humanness must be an essential component. Only then can a person truly experience life at its fullest.

## CHAPTER 3 - Quality Literature Selection

Selecting quality literature is a constant and never-ending quest for the aspiring director and teacher. It is important not only for the director, but more importantly for the members of the ensemble: the students. As a teacher there are several aspects to consider when selecting literature.

Your first limitation to consider and narrow the field of music is ability of your ensemble. Along with ability is the consideration of age-appropriateness. If you are conducting a junior-high ensemble, it may not be appropriate to attempt Holst's First Suite in Eb. Likewise, if you are conducting a high school ensemble, it would not be appropriate to pull out the Essential Elements book and play the all-unison version of "Twinkle, Twinkle..." You must consider the range of each section in your ensemble along with other technical considerations. An example from my selections would be Vaughan Williams' *English Folk Song Suite*. When I selected this piece, I knew that I needed to have a capable 1<sup>st</sup> Trumpet and 1<sup>st</sup> Clarinet to cover the numerous solos. I knew that I needed to have an oboe who could play musically and lyrically under pressure. I knew that my woodwinds would have some technical issues with the 6/8 meter in the march, and also the 16<sup>th</sup> note runs in the 1<sup>st</sup> movement. If the piece of music is not appropriate in regards to ability and age level, then all of the other aspects probably won't be realized.

Another consideration when selecting music is variety of styles and genres. It is very important to have a contrast of styles and periods of music represented. One benefit of variety is for the education of the students and audience. If it were up to the students, you would only play the latest pop songs arranged for concert band. If it were up to the parents, you would likely play only marches and movie themes. While it is fine to incorporate these genres, it is important to educate your performers AND audience about all of the other possibilities that they are not hearing on the radio and would not know to listen to on their own. For this program, I included a contemporary fanfare by Maslanka, a classic melodic band staple in *English Folk Song Suite*, a programmatic piece about World War II, and a piece from the Romantic Era which also featured a guest artist on clarinet. My goal was to have a little something for everyone. I try not to use

the same composer more than once per concert, and even from concert to concert, I try to limit repeating any composers if possible.

Another consideration, especially for the public school teacher is to find music that teaches a certain concept. Our national, state, and school district standards layout predetermined goals that our students need to achieve. Though these are sometimes different from district to district, most follow the state and national guidelines very closely. It is important that music educators subscribe to these important tenants and make sure they are meeting them. One of the national standards that is pretty easy to apply, but sometimes forgot refers to incorporating history into the music you are learning. An example of this in my program is the Symphony #1 by Bukvich. This piece brings up a painful and controversial part of World War II. It's important to show students the connections our music has with history, culture, and other classes they are taking. Other concepts that are important include any and all musical elements such as dynamics, articulations, time signatures, rhythms, etc. The national and state standards help remind us of all of these different aspects we teach. It's important to select literature that will incorporate one of these many elements so that we have a chance to teach those concepts.

The final consideration is to find music that speaks. By this I mean to find music that you can use to make a connection with the performers and the audience. We all know we've heard XYZ Overture that seemed the same as ABC Overture you played last year. Neither had a "hook" to catch the listener, but were just the typical formula piece that was popped out like the Daily Newspaper. I prefer to find music that was composed with intent. I want something that draws me in. Students want this too. I found this year that when music is selected that speaks, students work to achieve the goals you set out. Maslanka's piece, Mother Earth was a good example of this. I emailed Maslanka to ask him about the piece. He sent me back information about what he was trying to convey through the music. I shared his email with the kids, and they seemed to really connect with that piece. It had direction and purpose that they could connect with.

## CHAPTER 4 - Mother Earth

### Unit I. Composer

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He also studied at the Mozarteum in Salzburg, Austria and Michigan State University with H. Owen Reed. Maslanka's works for winds and percussion have become quite well known. His compositions have been recorded on the Albany, Cambria, CRI, Mark, Novisse, and Klavier labels. Maslanka has also served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana.

### Figures and Tables

**Figure 4.1 David Maslanka** *Picture by Stephen Maslanka*



**Table 4.1 List of compositions**

Name	Genre	Publisher	Difficulty	Date Published
1 A Child's Garden of Dreams	A1 Symphonic Wind Ensemble	B1 Carl Fischer	C1 Advanced	D1 1981

2	A2	B2	C2	D2
Symphony No. 2	Concert Band	Carl Fischer	Advanced	1985
3	A3	B3	C3	D3
In Memoriam	Wind Ensemble	Carl Fischer	Advanced	1989
4	A4	B4	C4	D4
Concerto for Marimba and Band	Concert Band	Carl Fischer	Advanced	1990
5	A5	B5	C5	D5
Symphony No. 3	Symphonic Wind Ensemble	Carl Fischer	Advanced	1991
6	A6	B6	C6	D6
Concerto for Alto Saxophone and Wind Ensemble	Solo Alto Sax and Wind Ensemble	Carl Fischer	Advanced	1999
7	A7	B7	C7	D7
Symphony No. 5	Symphonic Wind Ensemble	Carl Fischer	Advanced	2000

**Table 4.2 Discography of Works**

<b>Title</b>	<b>Recording Label</b>	<b>Numerical Code</b>	<b>Date Published</b>
1 A Child's Garden of Dreams	A1 Cafua	B1 CAFUA CACG- 0005	D1 ?
2 Emblems	A2 Klavier Records	B2 Klavier Records K 11030	D2 1991
3 Prevailing Winds	A3 Summit Records	B3 Summit Records DCD 192	D3 1997

## **Unit II. Composition**

This fanfare for concert band was commissioned by and is dedicated to Brian Silvey and the South Dearborn High School Band of Aurora, Indiana. (Silvey, 2004) This relatively short piece is packed with tension and even rage. Use of repetitive figures, dissonant chords and tones, and a wide range of dynamics contribute to a sense of uncertainty and anxiousness throughout the piece. One can definitely feel the Earth's rage and turmoil at being violated. The work is typical of Maslanka's rather in-depth and highly emotional works.

## **Unit III. Historical Perspective**

The quote in the program notes of the score are words from 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(Maslanka, 2004).

When asked about the apparent contradiction between the serene quote in the program notes, and the tone of the piece, Maslanka said the following: "Underneath the relatively benign quote from St. Francis is a quality of tension and even rage. The rage is twofold – the rage of the earth at being violated, and the rage that we can have as people that this violation is happening." He goes on to describe how he sees humans destroying the beauty of the earth. Maslanka also described his reason for the piece: "This is the background for 'Mother Earth'. The piece is one small reminder bell of who we are and what we need to do. I am a composer and not a political activist. This is what I can do to make a contribution to the general awareness. Doing music seriously, i.e., composing, performing, conducting, teaching, is about transformation leading to self-awareness. Self-awareness is the key to transforming the world." You can hear the passion and almost despair in his words that are the background for this very emotional work.

## **Unit IV. Technical Considerations**

One of the biggest technical concerns in this piece is the rhythmic challenge of performing  $\frac{3}{4}$  in One. This doesn't seem too challenging until there are rests on count one followed by hemiolas created by syncopated rhythms. A good example is measure 81-86 where we see these kinds of rhythms happening independent of each other. Look for example at the

brass parts in measure 81(Fig 4.2). Trumpets have quarter notes on counts 1 and 3 with a rest on 2. Horns have a quarter note followed by a half note, and the trombones have two quarter rests followed by a quarter note on count three. This doesn't seem too bad until you see how it changes every measure within each part. With one measure being at 86 BPM at the slowest, this is a very difficult ensemble passage to put together. In an email, Maslanka suggested to me rehearsing these sections first at tempo so the band got the feeling of where it needed to be, then slowing the tempo way down to piece it together. He suggested to always bring it back to the original tempo before moving on. I did this in rehearsals, and it seemed to help. This section required much rehearsal time.

Another technical concern are some challenging rhythms. Since this piece is in one with  $\frac{3}{4}$  time, that makes it a compound meter since we are feeling 3 subdivisions. Several places Maslanka decides to have even subdivisions of 2 or 4 in a measure. He writes these as duplets and quadruplets. (Figures 4.3 and 4.4) The kids understood the concept fairly quickly, which we achieved through clapping rhythms of three subdivisions, then two, then back to three, then four. I explained that even though it looked funny, it was just like triplets(3 quarter notes), Eighth notes(2 quarter duplet), and Sixteenth notes(4 eighth quadruplet). The hard part was actually performing the minute difference between a duple figure and quarter note with a half note. This distinction was sometimes lost in the fury of the moment, and we had to revisit this often.

Another technical concern was all of the accidentals. This piece was written without a key signature(there really is not consistent center of tonality). Because of this, there are lots of accidentals—some of them not very common(several A#'s for example). There are also some nearly chromatic passages that on sight-reading one would think are simply chromatic---they are not! They jump around by half and whole steps, and even some major and minor thirds though it looks nearly chromatic. See the low brass parts at Ms. 48-60 (Fig. 4.4)

Another technical challenge was clean double tonguing. Though some students still chose to single tongue, I think most went with a double tongue as it was easier. A very challenging example of this is measure 250-257(Fig 4.6). Added to the challenge of these eighth notes, was the accents which created a hemiola effect. If you were to listen to these high brass and woodwind parts, you would think they were playing in two with each accent being the beginning of the measure. However, since it is scored in three, that makes these accents on the first, third, second, then back to the first subdivision. This was a very tricky part to master.

What I found was to make sure I had the Cymbals and Chimes playing with these eighth note parts. The Cymbals and Chimes play ONLY on the accents, which really helped solidify the feel. It is also very crucial to help the low brass with a large cue in their following entrance at measure 258.

One final technical consideration are the articulation markings-particularly slurs. This again played into the hemiola effect. In measures 69-74 (Fig 4.7), the Trumpet and Alto Sax lines demonstrate how the slurs combined with the accents puts the feel into another time signature. With these figures against the Tuba which is solidly on count one of each measure, it makes for a challenging rhythmic dance.

## Figures and Tables

**Figure 4.2 Measures 81-86 Brass Parts(Maslanka, 2004)**

A musical score for brass instruments, measures 81-86. The score is written for six parts: Trumpet 1/2, Trumpet 3, Horn, Trombone 1/2, Trombone 3, and Tuba. The key signature has one sharp (F#) and the time signature is 2/2. The music features complex rhythmic patterns with many accents and slurs. Handwritten numbers 1, 2, 3, and 4 are written above the first four measures, likely indicating measures to be repeated or specific rhythmic figures. The notation includes various articulation marks such as slurs, accents, and dynamic markings like 'div.' and 'v'.

**Figure 4.3 Measures 116-120 Flute, Oboe, and Clarinets(Maslanka, 2004)**

A musical score for woodwind instruments, measures 116-120. The score is written for three parts: Flute, Oboe, and Clarinet. The key signature has one sharp (F#) and the time signature is 2/2. The music features complex rhythmic patterns with many accents and slurs. Handwritten numbers 3, 4, 2, and 2 are written above the first four measures, likely indicating measures to be repeated or specific rhythmic figures. The notation includes various articulation marks such as slurs, accents, and dynamic markings like 'v'.



Figure 4.4 Measures 244-247 Upper Woodwind Parts(Maslanka, 2004)



Figure 4.5 Measures 48-60 Trombone 1 and 2, Trombone 3, Baritone and Tuba(Maslanka, 2004)

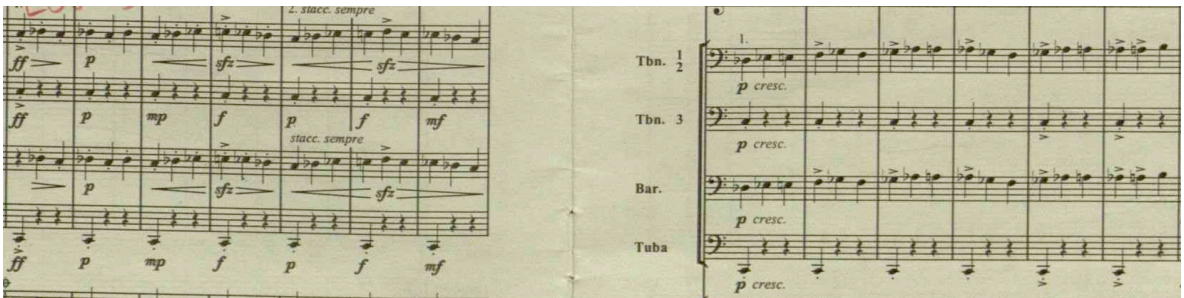


Figure 4.6 Measures 250-257 Full Score(Maslanka, 2004)

The image displays a full score for measures 250-257. The score is divided into two systems. The left system covers measures 250-253, and the right system covers measures 254-257. The instruments listed on the right side of the score are: Picc., Fl., Ob., Cl. 1/2, Cl. 3, B. Cl., Bsn., A. Sax. 1/2, T. Sax., Bar. Sax., Tpt. 1/2, Tpt. 3, Hn., Tbn. 1/2, Tbn. 3, Bar., Tuba, Timp., Perc. 1 (Xyl.), Perc. 2 (Cr. Cyms.), Perc. 3 (Chimes), and Perc. 4. The score includes various musical notations such as notes, rests, dynamics (ff), and articulation marks. A red circle highlights the '(Cr. Cyms.)' marking in the Perc. 2 part at measure 250. The tempo marking 'in tempo' is present at the beginning of both systems. The page number 'J754F' is located at the bottom left, and the measure numbers 250-257 are printed at the bottom of the score.

**Figure 4.7 Measures 69-74 Brass Lines(Maslanka, 2004)**

The image shows a page of a musical score for a brass section, specifically measures 69-74. The score is written for eight parts: Tpt. 1 & 2, Tpt. 3, Hn., Tbn. 1 & 2, Tbn. 3, Bar., Tuba, and Timp. The music is in 2/4 time. The Tuba and Timp parts start with a dynamic of *p* and a *cresc. grad.* marking. The Tbn. 1 & 2 parts have a *ff* dynamic. The Tpt. 1 & 2 parts have a *ff* dynamic. The Hn. part has a *ff* dynamic. The Bar. part has a *ff* dynamic. The Tbn. 3 part has a *ff* dynamic. The Tuba part has a *ff* dynamic. The Timp. part has a *ff* dynamic. The score includes a measure number 70 in a box. There are also some handwritten annotations in blue ink, including the letters 'FF' and some numbers.

## Unit V. Stylistic Considerations

Stylistically, this piece is a fanfare. It is much more than a fanfare though. The emotion that is evoked through a wide contrast in dynamics, interesting chordal dissonances and repeated figures that build create a very rich piece. Careful attention should be paid to the dynamics, articulations and any accents and sforzandos. There are two moods presented in this piece. One is a peaceful feel which we have at the beginning for only a moment and that occurs at 110 where the mood shifts. Even in these “peaceful” sections there is a shade of something ominous that is about to occur. The second mood, is the constantly building tension and rage. The first climax where we feel this rage is measure 22 where the horns lead a dissonant tension against the dominant tonality. Two measures later when you feel it is going to resolve, it instead goes to another dissonance. This tension continues with a fanfare from the brass and upper woodwinds at 40 with the low brass and woodwinds singing out an ominous tune. At measure 48 the low brass and woodwinds seem to ascend from the depths little by little. The chromatics and dynamics in this section create an ominous sense of direction. It is continued into the middle voices. In measures 69-86 there are several rhythmic “battles” going on between 2 and 3 until

the rhythms are united in measure 87 and there is a brief pause in the building which leads us into 110 where we have a short time of peace. There is more stability as the tonality is not changing really at all, in fact there are several held notes that seem to add their own dissonance as time goes on. As mentioned earlier, even in this more stable section, there is a sense of ominous tension just around the corner. Things start to build again, and by 159, we are back into the upbeat dance of tension. Measures 186 through the fermata in 211 is one giant climax. Rebuilding starts again in Measure 212 after the fermata and leads all the way to the end. Again, careful attention has to be paid to the dynamics and articulations to effectively communicate the style of this fanfare.

### Unit VI. Musical Elements

This piece is excellent for teaching a number of musical elements. Maslanka uses  $\frac{3}{4}$  time, though it is conducted in one. Through frequent use of syncopation, there are hemiolas created that make it feel as though it is in two or four in several spots. This can be very tricky for young musicians. Maslanka's use of dynamics is paramount to an effective performance of this piece. Balance and blend are also very important as the performers need to fit into the sound of the ensemble and conceptualize what that sound will be. The conductor needs to assist performers in finding a good group balance that is effective. The important parts move around, so it is important for performers to know when and where to bring their parts out.

### Unit VII. Form and Structure

Measures:	Section:	Tonal Center:	Musical Events:
1-39	A	D minor loosely	Introduction using first theme of 3 note figures—many are triad based. First Climax at measure 22
40-47	Fanfare Interlude	Some in F, some in Db minor	Low brass and woodwinds have fanfare melody. Trumpets and upperwoodwinds have accompaniment fanfare part.
48-101	B	Random-somewhat	Quarter note Quasi-chromatic part. Starts in Low Brass and WW's, then to

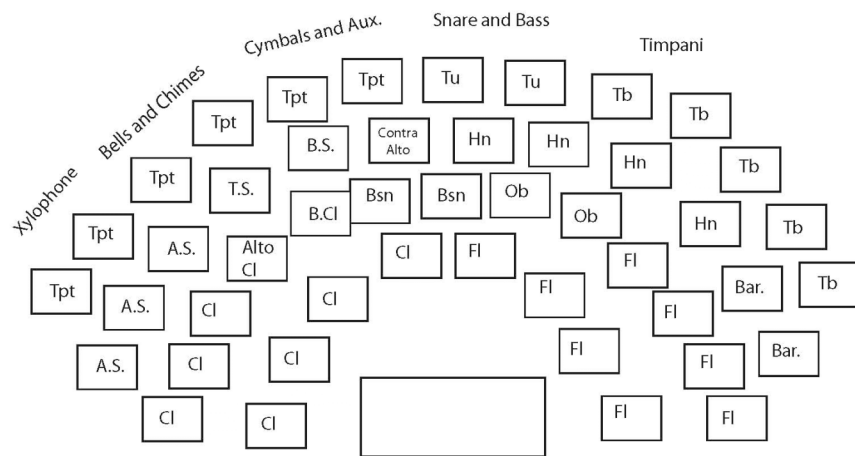
		chromatic... There is a pedal C throughout	tpt.'s and Saxes, and finally to upper voices.
102-109	Fanfare Interlude	E minor loosely	Similar fanfare part as earlier, except now we have accents creating a hemiola. Low brass and woodwinds fanfare melody is changed
110-158	C	Eb	Harmonic changes have all but stopped here. Chords are repeated in arpeggios continuously. This is a very contrasting section
159-211	B	Eb pedal	Quarter Note Quasi-Chromatic Part
212-249	A	D minor loosely	3 Note Arpeggio Figures. More ornamentation now in melody and accompaniment parts
250-257	Fanfare Interlude	Bb	Fanfare interlude again
258-288	B	Bb Pedal	Quarter Note Quasi-Chromatic Part Builds to ending

### **Unit VIII. Suggested Listening**

In Memoriam by David Maslanka, Smetna Fanfare by Karel Husa, A Child's Garden of Dreams by David Maslanka, Symphony No. 2 by David Maslanka, March from Symphonic Metamorphosis on Themes of Carl Maria von Weber by Paul Hindemith, and Rollo Takes a Walk by David Maslanka.

# Unit IX. Seating Chart and Acoustical Justification

Figure 4.3 Seating Chart



## **Unit X. Rehearsal Plans and Evaluations**

See Appendix A and B for Long Range Plans and Individual Lesson Plans

## **CHAPTER 5 - English Folk Song Suite**

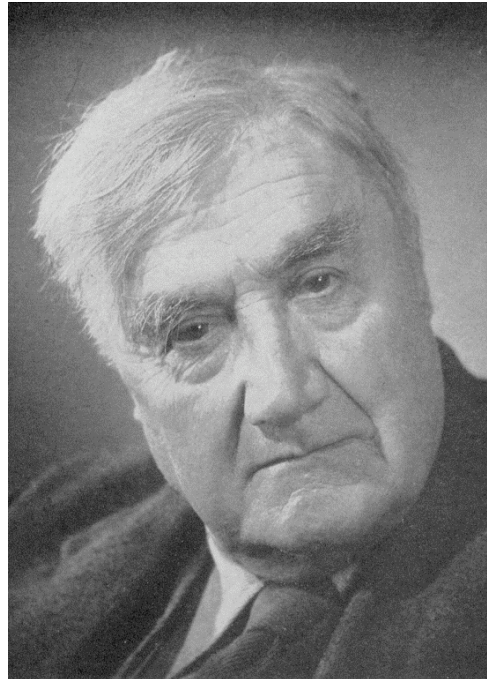
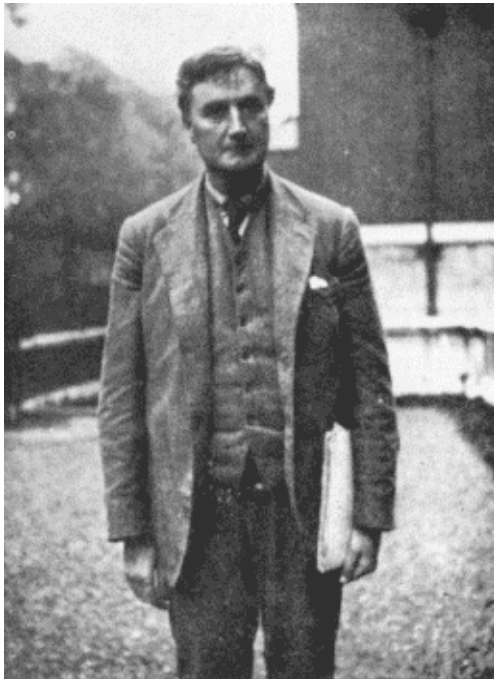
### **Unit I. Composer**

Ralph Vaughan Williams was born in Down Ampney, Gloucestershire in 1872. He was one of the most instrumental composers of his era and was largely responsible for the revival of British music. He essentially grew up in London and music was a part of his life from an early age. He became acquainted with piano, organ, violin, bass, and also studied composition. He was slow at composition as a child and young man. In fact his family was rather negative about his abilities as a composer at first, but obviously that did not last. Vaughan Williams saw great importance of using native resources. This led him to English folksongs which he spent much of his life compiling, studying, and composing. Vaughan Williams died in 1958 in London.

### **Figures and Tables**

**Figure 5.1 Ralph Vaughn Williams, 1921**

**Figure 5.2 Vaughn Williams later in life**





**Table 5.1 List of compositions**

<b>Name</b>	<b>Genre</b>	<b>Publisher</b>	<b>Date Published</b>
1 Fantasia on a Theme by Thomas Tallis	A1 Orchestra	B1 n/a	D1 1910, rev. 1919
2 A London Symphony	A2 Orchestra	B2 n/a	D2 1911- 1913
3 Sea Songs	A3 Military Band	B3 n/a	D3 1923
4 Toccata marziale	A4 Military Band	B4 n/a	D4 1924

**Table 5.2 Discography of Works**

<b>Title</b>	<b>Recording Label</b>	<b>Numerical Code</b>	<b>Date Published</b>
1 British Wind Band Classics	A1 Chandos	B1 CHAN9697	D1 1999
2 Composer's Collection: Ralph Vaughan Williams	A2 GIA	B2	D2 2006
3 Fennell: Suites 1 & 2/Folk Song Suite, Toccata Marziale	A3 Phillips	B3	D3 1999

## **Unit II. Composition**

English Folk Song Suite, as the title would suggest, is comprised of English Folk Songs. Vaughan Williams used folk songs as the basis for a lot of his writing. He felt that old music(folk songs) was the best material for new music. English Folk Song Suite is one of the first serious pieces composed originally for Concert Band (Military Band). Being a former military man, Vaughan Williams was happy to write music for bandsmen who didn't often get a

chance to play legitimate music. He saw the band as a legitimate ensemble worth writing for, which was not the case with many other composers of that time(Fennell, 2005). This piece has become a staple in the band world, and the foundation for most other band literature. An interesting fact is that Vaughan Williams' Sea Songs was actually composed as part of the Suite. He was persuaded to break the movements into two separate pieces so they would be easier to sell and market. Both pieces were composed in 1923 which was about 10 years after Holst wrote his first piece for military band. Holst was a big influence on Vaughan Williams. Both favored to write for orchestra, but were persuaded to write a piece for a new popular medium of music: the concert band.

### **Unit III. Historical Perspective**

Ralph Vaughan Williams was a student of Gustav Holst. Vaughan was probably his most famous student. Williams and several other composers were jointly responsible for the revival of Folk Song Music and for composing such pieces for the concert band, which was a new thing at that time. Holst and Williams gave the band some of the first significant works written specifically for the medium of the concert band.

Williams spent much time researching folk songs as the basis for most of his works. He felt very strongly about the importance of folk songs. In fact, in a lecture Vaughan Williams gave four points as to why the folk song was of "Supreme Importance"(Kennedy, 1964 p.34).

1. Folk Songs contained the nucleus of all further development in music;
2. They invariably affected the style of great composers;
3. National music was a sure index to national temperament
4. Folk songs were supremely beautiful.

Williams went on: "Great composers in all times in the history of music have not disdained to use folk tunes as a means of inspiration"(Kennedy, 1964 p.34).

### **Unit IV. Technical Considerations**

This piece has several challenges and technical demands. One of the reasons I chose this piece was to help my band work on clean articulations in their playing. The style of the first movement demands a crisp and light tonguing on any notes that are not slurred. It is essential that all players play similarly. The second movement is very lyrical and requires lengthy phrases

at time. You must have a technically sound soloist to cover the many solo lines throughout the second movement including Oboe and Clarinet. The third movement is again a march that requires crisp tonguing. All movements require the players to be technically accurate even at soft dynamic levels which can be challenging.

### **Unit V. Stylistic Considerations**

Since this is a three movement work, it is important for the players to understand the stylistic challenges of each movement. The first movement must be light and march-like, yet the trumpet and Euphonium have a lyrical melody weaved throughout the piece. In the 6/8 portion of the 1<sup>st</sup> movement, the style changes again. This time it is more forceful and strong-especially in the low brass (Who actually stay in two while the woodwinds play in 6/8). In the second movement the style is very smooth and legato. Soloists must follow the melodic line and play with expression. Full value must be given to all notes and listen to the intonation. In the third movement, articulations should be crisp and clean. Parts are light and dance like, and other parts are heavier and more powerful sounding.

### **Unit VI. Musical Elements**

In the first movement, there are several musical elements that make this piece interesting. First of all, there is the use of contrasting dynamics. The dynamics jump back and forth from p to FF to create an interesting piece to listen to. It's important these dynamics are observed. Another musical element of this movement is the contrasting styles. The piece starts very separated and march like, then in measure 33 develops into a lyrical section. Another interesting compositional technique is the composer's use of 6/8 time over 2/4 time. While the low brass is playing the main melody in 2/4, the upper woodwinds are playing a counter melody in 6/8. This can be tricky especially for the woodwinds in 6/8. Once they get the rhythm right, they need to also make sure they are playing that section with proper separation.

In the second movement, it starts in ¾ time and a slow, legato feel. There is a beautiful mournful melody in the Oboe. The accompaniment parts develop this melody and also provide an interesting, dynamic background. Later the low voices pick up the melody. Then the piece switches style to a fast ¾ which is typically conducting in one. This section is a little more dance like and has a little bit of a "lilt" in it. There are some 8<sup>th</sup> note runs that can be tricky especially

for clarinets. The composer slows this down back into the original tempo and it ends slow. Instead of ending on a somber chord, the composer uses a Picardy third and ends this minor-keyed movement on a major chord.

In the third movement we again have a march style and the typical ABA format. This 2/4 march is light and dance like to start with, but gets heavier later in the piece. The Trio (B Section), switches to a minor key but maintains the same tempo, but with a slightly heavier feel in the accompaniment achieved through the time change to 6/8. When it switches back to 2/4, we find a much more majestic regal sound.

## Unit VII. Form and Structure

### Movement I

Measures:	Section:	Tonal Center:	Musical Events:
1-30	A	F dorian	4 bar intro followed by the first theme
31-64	B	Ab Major	2 measure transition followed by the second theme
65-96(97)	C	F Dorian	Trio—now in 6/8 Time in the upperww's. Brass still in 2.
98-129	B	Ab Major	Nearly same as earlier B section.
130-132	Coda	F Dorian	Coda after repeating First two sections again.

### Movement II

Measures:	Section:	Tonal Center:	Musical Events:
1-2	A (Introduction)	F dorian	F minor chord
3-19	A (Theme I)	F dorian	Oboe or Tpt. Solo
20-22	A (Transition)	F Dorian	Transition
23-39	A (Theme 1)	F Dorian	First theme restated in low brass and woodwinds

40-42	A (Transition)	F Dorian	Clarinet solo/transition
43-59	B (Theme 2)	F Dorian	New Tempo-felt in one. Melody in picc/Oboe
60-77	B (Theme 2)	F Dorian	Restated in Tpt/Euph/A.S.
78-97	A (Theme 1)	F Dorian	Complete Restatement as beginning

### Movement III

Measures:	Section:	Tonal Center:	Musical Events:
1-4	A Introduction	Bb Major	2/4 Time—4 measure intro.
5-28	A Theme I	Bb Major	Trumpet Solo stating Theme I
29-44	A Theme II	G minor	Low Brass and A.S. plays Theme II
45-68	A Theme I	Bb Major	Trumpet solo again restating Theme I
69-70	A Transition		Switch to 6/8 time and setting up key change into trio
71-88	B Theme III	C minor	Melody stated in upper woodwinds
89- 112(113)	B Theme IV	Eb Major	Melody played in Low Brass and WW's.

### Unit VIII. Suggested Listening

Some pieces one should listen to as a reference: First Suite in Eb for Military Band by Gustav Holst, Second Suite in F for Military Band by Gustav Holst, Sea Songs by Ralph

Vaughan Williams, An Original Suite for Military Band by Gordon Jacobs, and Flourish for Wind Band by Ralph Vaughan Williams

### **Unit IX. Seating Chart and Acoustical Justification**

Same seating chart used for all songs. See Figure 4.3

## **Unit X. Rehearsal Plans and Evaluations**

See Appendix A and B for Long Range plans and Individual Lesson Plans

## **CHAPTER 6 - Symphony #1 In Memoriam Dresden - 1945**

### **Unit I. Composer**

Daniel Bukvich was born in 1954 in Butte, Montana and seemed to have musical talent from a young age. An early memory is reaching for the piano keys and his mother who was in the other room asking who was playing the beautiful music. Bukvich took percussion lessons and also took an interest in composing percussion cadences while in high school. His education later included a degree in composition from Montana State and a Masters Degree in Composition from University of Idaho.(Chin, 2006)

Daniel Bukvich is a little-known composer who has written music for a wide variety of genres. He has composed about 200 pieces major works including pieces for wind ensemble, choir, orchestra, percussion, and various chamber ensembles. In addition, he has written hundreds more jazz ensemble and marching band arrangements. Bukvich is a percussionist and composer by training and incorporates a vast array of percussive elements in his music. Currently Bukvich is the Professor of Theory and Percussion at the Lionel Hampton School of Music at the University of Idaho. (Chin, 2006)

### **Figures and Tables**

**Figure 6.1 Daniel Bukvich, 2008**





**Table 6.1 List of compositions**

<b>Name</b>	<b>Genre</b>	<b>Publisher</b>	<b>Difficulty</b>	<b>Date Published</b>
1 Voodoo	A1 Concert Band	B1 Wingert Jones	C1 Medium	D1 1984
2 Meditations on the Writings of Vasily Kandinsky	A2 Concert Band	B2 Wingert Jones	C2 Advanced	D2 1986
3 The Dream of Abraham	A3 Concert Band	B3 Wingert Jones	C3 Advanced	D3 1993

**Table 6.2 Discography of Works**

<b>Title</b>	<b>Recording Label</b>	<b>Numerical Code</b>	<b>Date Published</b>
1 Music of Daniel Bukvich	A1 Wingert Jones	B1	D1 1981

## **Unit II. Composition**

Symphony #1 In Memoriam Dresden – 1945 was written in partial fulfillment of the masters degree of musical composition. Bukvich wrote this piece in 1978 and was actually one of his first major works. Ironically it is also one of his most well-known. This piece is a dramatization of the bombing of the city of Dresden during World War II. Some interesting compositional techniques include use of sound effects like whistling, blowing air the horn, and vocalizing in German.

The piece is broken into four movements:

### ***Movement I. Prologue***

The first movement opens with a beautiful horn melody which is part of the Ave Maria theme which will recur throughout the piece. We also see the use of a cluster chord that Bukvich

got from Duke Ellington. It is C, D, Eb, G. We will refer to this as the Ellington Chord from here out. This chord is the basis for most of the dissonant sections in the piece. The prologue is pretty short and leads directly into the next movement.

### ***Movement II. Seeds in the Wind***

This movement is much quicker and almost furious. We again see use of the Ellington chord in different inversions and keys as the basis for most of the material in this movement. There are many time changes in this movement including 4/4, 2/4, and 3/8 as the most common time signatures. You again will hear pieces of the Ave Maria theme interspersed. Measure 53 is a good example where we see this melody in the horns and low brass. You will also notice some special effects in this movement including having the woodwinds play as fast and high as they can to recreate a screaming sound.

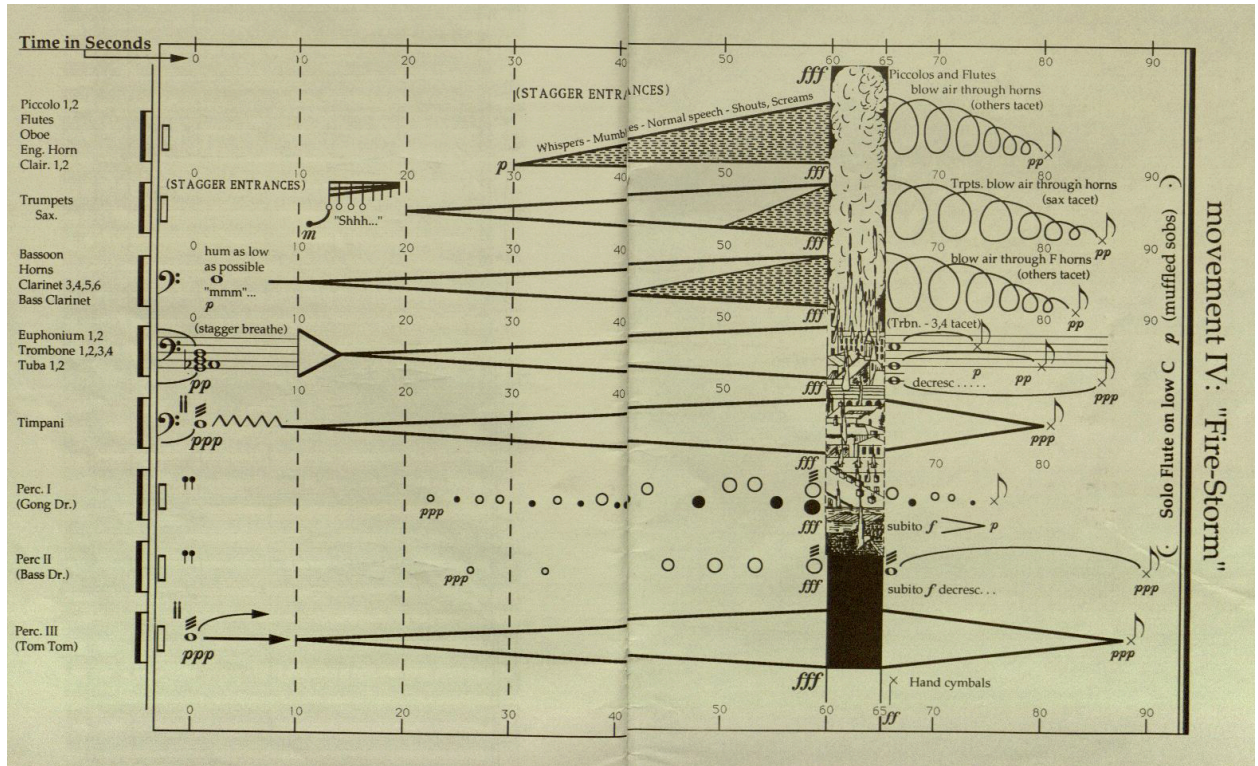
### ***Movement III. Ave Maria***

Now we have actually come to the place in this work where we will hear the full statement of this beautiful melody. After hearing pieces of it throughout the first two movements, it is desired and waited for when you hear it here. There are several solo statements of the melody which require strong soloists including English Horn (with two good bassoons as accompaniment), Trumpet, Trombone, Horn, and Clarinet. The last chord of this piece sets us up for the disaster and mayhem of the final movement

### ***Movement IV. Fire-storm***

This movement obviously is very unique(see figure 6.2). The composer uses non-traditional techniques to achieve the story of an unimaginable event. Performers whistle, blow air through horns, and vocalize German to achieve this effect. One of the most effective parts of this performance, is the flute sobs at the end of the piece. Solo flute plays a low C and bends the pitch down to make a sobbing sound. It is very effective when done correctly.

Figure 6.2 Movement IV. Fire-Storm(Bukvich)



### Unit III. Historical Perspective

As eluded to several times and as implied by the title, this piece was inspired by the bombing of Dresden in World War II. The composer surprisingly states that this piece was not meant to be a programmatic piece, though it certainly seems to be just that. In fact, Bukvich originally did not include “In Memoriam Dresden” in the title as he didn’t want the listener to have any preconceived ideas. Bukvich states that the piece should speak for itself without a lot of program notes. Despite the composers’ claim, the programmatic elements of the piece seem to come through. You can hear the B-17 Bombers and the air-raid sirens. The German vocalizations also add to the emotion of a town being demolished. (Chin, 2006)

Here is a short history of the bombing of Dresden: Dresden was a cultural center and had lots of civilians living there at the time of the bombing. The allies had intelligence that there were ammunitions and weapons being manufactured. The bombing is controversial because of all of the civilians that are thought to have died. Numbers are anywhere from 35,000 to 125,000

civilians that died depending on the source. This is a wide margin, but with the influx of Russians into Germany, no one is really certain how many people may have died.(Ask.com; Jordan)

When you here Symphony No. 1 performed, it is hard to not think of it as a programmatic piece. You can certainly “see” the bombing through the imagery and creative writing of the composer.

### **Unit IV. Technical Considerations**

There are several technical considerations in this piece. The most obvious and challenging technical issues involve the different notation and non-traditional techniques. For example performers will need to blow air through their instrument without actually making tones(Movement IV), vocalize in German (Movement I ms.18; Movement II, ms. 37-38; Movement IV), and make high and fast sounds to recreate screaming(Movement II, mm. 35-36, mm. 47-51, mm. 77-81, Movement IV). There is quite a bit of score preparation for the conductor to understand how to interpret these different techniques and how to teach them to your students. Interpretation is particularly important in the 4<sup>th</sup> movement. (See figure 6.2)

Another issue is the changing time signatures. This proved to be quite challenging for some students. The 3/8 bars should be conducted in one with care not to rush the 8<sup>th</sup> notes(Movment II, mm. 11-12, etc.). With the time signatures in mind, cues become very important after groups have been resting for a few measures.

### **Unit V. Stylistic Considerations**

There are some stylistic considerations for an effective performance. The dynamic contrast in any piece is always important and it is no different here. The beginning of movement one develops from almost no sound. The horn solo melody comes in at measure 6 at a mezzo piano volume. Then in measures 12-14 we see the dynamic go all the way to Fortissimo. This major contrast sets up the dramatic feel of this piece. There are several times the full band plays a huge cluster chord based on the Ellington Chord as mentioned earlier. It is important that this chord is very strong, but balanced. There are also some subito pianos that one should take note of. (Ex. In Movement I, measure 18).

Another stylistic consideration is the shaping of solo lines. There are several solo lines throughout this song. The first example is the opening horn solo in movement I (mm. 6-7). One suggestion is to have the dotted quarter note crescendo into the note change. This is one example of how to shape these solo phrases. In movement II, there is the statement of the Ave Maria theme again in the Low Brass that should be brought out (mm. 67-69).

Another issue that was mentioned previously, but fits here also is the 3/8 bars. The 3/8 bars will tend to rush and want to be played like a triplet. Careful attention should be made to making these eighth notes the same speed as all other 8<sup>th</sup> notes to get the full effect of the 3/8 bar.

Movement II, measures 85-86 the clarinet has the Ave Maria melody. A suggestion to shaping this would be to gently build the repeated pitches into the note change. This helps build this musically.

## **Unit VI. Musical Elements**

There are some compositional techniques that Bukvich used in this piece that one should be aware of to have a truly musical performance. There are essentially two motifs that are used as the basis of this piece.

The first I will point out is the Ave Maria Theme. This melody that gets repeated often starts on the third scale degree and repeats that note four times before leading up to the fourth scale degree. This interval of a half step with the rhythm pattern is seen countless times within the piece. If you as the conductor can point out this motif on its occurrences, it will help the students make the connections the composer has set up.

The second motif that is important is the Ellington Chord. This was mentioned earlier, but is worth repeating. Much of the cluster chords and dissonances in this piece are constructed based on this Ellington Chord. The chord is made up of C, D, Eb and G. This chord is seen in many inversions, and keys, but is the foundation of the aggressive side of this piece. Again, if you can point this out to your students, they will start to make those connections.

I think having an understanding of these motifs helps to explain the construction of this piece. Upon first listen, it is hard to tell that there is any structure, but in reality there is actually quite a bit of structure.

## **Figures and Tables**

Figure 6.3 Ellington Chord (Chin, 2006)



## Unit VII. Form and Structure

### Movement I. Prologue

Measures:	Section:	Tonal Center:	Musical Events:
1-5	Introduction	C	Bass Drum Roll and Low open 5th
6-9	Melody	C	First Statement of the Melody in the Horn
10-12	Transition	C	Long Held Notes w. Bells
13-17	Melody	C	Another Statement of the Melody and first Block Ellington Chord
18-23	Transition	C	Transition to next piece. Long held notes again.

### Movement II. Seeds in the Wind

Measures:	Section:	Tonal Center:	Musical Events:
1-3	Introduction	C	Timpani
4-19	A	C	Block Chords and Rhythmic Hits
20-35	B	C	Passing around the Ave Maria Theme with more Block Chords and Rhythmic Hits
36-46	C	C	Screaming Flutes and German Vocalizations with lots of percussion activity

47-53	D	C	Trumpets passing around 3 note figure
54-76	E	Ab and then D	Two statements of the Ave Maria Theme interspersed with Rhythmic Hits and 3/8 bars.
77-84	C	D	Restatement of Section C with Screaming Flutes, Clarinets, and Trumpets and some vocalizations
85-88	F	F	Ave Maria Theme ends out the movement in transition to the full Ave Maria Melody

### Movement III

Measures:	Section:	Tonal Center:	Musical Events:
1-12	A	C	Full Ave Maria Theme State with several different instrument solos
13-21	A	C	Full Ave Maria Theme Restated in Double Reeds
22-30	A	C	Full Theme Restated once again. Horns play melody and Bassoon and Tuba have an interesting countermelody this time.

### Movement IV

For this movement, it is best to refer to the score (see figure 6.2). Looking at the score you can see exactly how this movement is a continuous build until 60 seconds where the chord changes to a major chord and then the pressure is released and everything winds down into the gentle flute sob at the end.

## Unit VIII. Suggested Listening

Dinosaurs by Daniel Bukvich; Voodoo by Daniel Bukvich; Epinicion by John Paulson; Music For Prague, 1968.

## **Unit IX. Seating Chart and Acoustical Justification**

Same seating chart used as noted above in previous section.

## **Unit X. Rehearsal Plans and Evaluations**

See Appendix A and B for long range plans and sample lesson plans



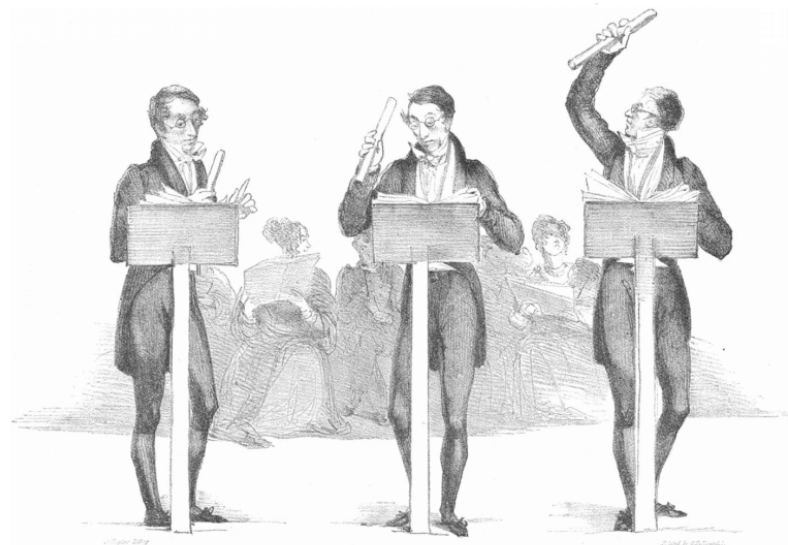
# CHAPTER 7 - Concertino for Solo Clarinet, Op. 26

## Unit I. Composer

Carl Maria Von Weber lived from 1786 to 1826. He was a son of a musician, and had musical training from a young age. He was a principal founder of the Romantic movement in Germany and helped German opera gain worldwide recognition with *Der Freischutz* in 1821. Weber influenced many composers, including Wagner, and was one of the most significant composers of his time. (Weber & Lake, 1924)

## Figures and Tables

Figure 7.1 Carl Maria Von Weber Conducting



CARL MARIA VON WEBER.

at Concert Guelben Theatre leading his celebrated Opera of

DER FREISCHUTZ.

Printed by J. Robinson, 21, New Bond Street 1824.

THE MUSICAL TIMES.—FEBRUARY 1, 1894.

85

**Table 7.1 List of compositions**

<b>Name</b>	<b>Genre</b>	<b>Publisher</b>	<b>Date Published</b>
1 Der Freischutz	A1 Opera	B1 n/a	D1 1821
2 Symphony #1 in C	A2 Symphony for Full Orchestra	B2 n/a	D2
3 Clarinet Concerto #1 in F minor	A3 Concerto-Orchestra and solo clarinet	B3 n/a	D3

**Table 7.2 Discography of Works**

<b>Title</b>	<b>Recording Label</b>	<b>Numerical Code</b>	<b>Date Published</b>
1 Weber: Clarinet Concertos	A1 Deutsche Grammophon	B1	D1 1993
2 Weber: Der Freischutz	A2 Polygram Records	B2	D2 1991
3 The Best of Weber	A3 Philips	B3	D3 1999

## **Unit II. Composition**

This piece is essentially a theme and variations. There is much passion and excitement implied and felt in this piece typical of Weber's dramatic and operatic style. It shows off all of the clarinet's singing and technical capabilities and is in the style of the arias that were so popular at the time. There is a stately introduction, followed by the Andante section with a simple and singing melody played by the clarinet. Two variations follow the theme. There is a

slow interlude demonstrating the clarinet's low register, and the Allegro finale provides exciting runs and arpeggios to bring the work to its exciting conclusion.

### **Unit III. Historical Perspective**

*Carl Maria Von Weber* was a principal founder of the Romantic Movement in Germany. Through his opera *Der Freishutz* in 1821, Weber helped German opera gain worldwide recognition and enthusiasm among critics and audiences. Weber influenced many talented composers such as Richard Wagner. *Concertino, Op. 26* was inspired when Weber met the internationally famous clarinet virtuoso, Heinrich Baermann, in Munich in 1811. The work was performed at a Weber concert by Baermann with the Munich Orchestra, and was enthusiastically received. (Warrack, 1976)

### **Unit IV. Technical Considerations**

Obviously, since this is a clarinet-feature piece, the solo clarinetist needs to be superb. The clarinet solo is definitely a grade 5 piece—very challenging. The band accompaniment though easier, still has its challenges.

The biggest challenge is playing the role of accompanist. It is quite a challenge to slow down, speed up, and adjust tempos with a large ensemble and try to do it all at the same time. This was the most difficult thing we found. We found it helpful when Dr. Tod Kerstetter who was our featured guest artist, gave us the tempos he preferred for each section. This enabled us during rehearsals to check with the metronome and make sure we were learning each section at an appropriate speed. It is important to consider being flexible also—both as the soloist and as the ensemble. I know Dr. Kerstetter probably compromised on some tempos during the performance to make sure it all flowed together. Likewise, we tried to adjust if we started a section too slow or too fast. One particular section that we struggled with at the first rehearsal with Dr. Kerstetter, was Measure 147 where the time switches to 6/8. The trumpets don't play on the down beat, so it was challenging for them to get the timing correct.

Another challenge were some of the 16<sup>th</sup> note runs and some triplet figures in the clarinet parts. These were isolated spots that we hit during some sectionals and were pointed out to students to practice. When Dr. Kerstetter joined us, he suggested slurring some of the passages

because they did not need to be tongued and it would sound cleaner. I assume this is a preference, and I think that was what we needed to do to make it sound best at that juncture.

### **Unit V. Stylistic Considerations**

The stylistic concerns in this piece related to the time period this was from: The Romantic period. The piece oozes with emotion and feeling, and has to be played that way. I don't think we really understood the emotion in the piece until Dr. Kerstetter joined us and added the solo line. We had heard the recording, but to hear it live, especially with the finesse and emotion that was demonstrated by Dr. Kerstetter, really put the accompaniment parts in a new light. The articulations had to be played delicately. Not too harsh and short, but not long and dull either. Every note of length needed to do something---grow or diminish. All these things added to the emotion of the solo line.

### **Unit VI. Musical Elements**

This piece was excellent for teaching dynamics, phrasing, and articulations. We were able to spend some time talking about the ends of notes, and being able to play with the appropriate sound. When the solo line was added, the dynamics really added to the lyric line in a way we hadn't experienced. Being that this is a Romantic Piece, it is obviously a very emotional piece. It is important for performers to squeeze every bit of music and motion out of every note.

### **Unit VII. Form and Structure**

This Theme and Variations starts with a very dramatic introduction before the main theme is stated. In fact, the main theme is not stated until measure 38. After this there are several variations. The transition between the theme and the first variation is a faster version of the theme using sixteenth note passages outlining the theme. After this, Variation I uses triplets to outline the theme. Variation II uses sixteenth notes again, but this time more colorful non-harmonic tones to spice up the melody. Before getting to the 6/8 Variation, we inserted a Cadenza at measure 146. Dr. Kerstetter elaborated on a Cadenza originally played by Baermann. After the Cadenza, there is a 6/8 version of the melody. This version goes on a couple times

through, each time the melody is more ornamented and faster until ending on a trill into the last high concert Eb.

### **Unit VIII. Suggested Listening**

Any good German Opera is indicative of this style. Der Freischutz by Weber would be good, along with any of Wagner's operas such as Lohengrin or Die Meistersinger.

### **Unit IX. Seating Chart and Acoustical Justification**

Used the same seating chart as above pieces.

### **Unit X. Rehearsal Plans and Evaluations**

See Appendix A and B for Rehearsal Plans.

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## Appendix A - Long Range Plans

Before planning individual lessons, I plotted out on a month-at-a-glance calendar how many rehearsal days I had and how I would divide out rehearsals. Preparing for this concert I had approximately 2 months, so below you will see my long range plans for this period leading to the concert.

**Figure A.2 Long Range Plans**

Lesson Plans January 2008				
M	T	W	R	F
7 Introduce Mother Earth(Listen to Recording) -Sightread ms. 250-end/ Introduce Folk Song Suite Mvmt. 3	8 Mother Earth--Sight Read through Entire Piece/Work Folk Song Mvmt. 3 Notes and Rhythms	9 Folk Song--Mvmt 1--Sight Read and Work/Work Mother Earth Notes and Rhythms	10 Mother Earth Sectionals/Last 10 min--run through	11 Introduce and Sight Read Concertino
14 Work End of Mother Earth/Introduce and Sightread Folk Song Mvmt. 2	15 Work Concertino--notes and rhythms/Work Folk Song Mvmt. 1	16 Work Mother Earth--Talk about Composer's Intent	17 Mother Earth	18 Folk Song Suite Mvmt II and III
21 No School--Travel to K-State and meet w/Dr. Tracz??	22 Introduce Symphony #1-- talk about history of piece/Start Sightreading piece	23 Finish Sightreading Symph. #1/Folk Song Mvmt. 1	24 Mother Earth	25 Pep Band Music :(
\	29 Concertino/Folk Song Mvmt. #2	30 Mother Earth	31 Symphony #1	1 Concertino/Folk Song Mvmt. 1



Lesson Plans February 2008

Lesson Plans February 2008				
M	T	W	R	F
4 Mother Earth	5 Symphony #1/Concertino	6 Folk Song Mvmt. 2/Mother Earth	7 No School/Conferences	8 No School/Conferences
11 Folk Song Suite	12 Mother Earth	13 Dr. Tracz Clinics Band	14 Symphony #1	15 Folk Song Suite/Mother Earth
18 NO SCHOOL	19 Mother Earth/Folk Song Suite	20 Symphony #1/Concertino	21 Rehearsal W/Dr. Kerstetter--Concertino	22 Concert Run- through/Polishing
25 CONCERT				

## **Appendix B - Daily Lesson Plans**

On the following pages I have included a sampling of my lesson plans. I particularly wanted to include the beginning few lessons to show how I started off this concert preparation.

**Rehearsal Plan – Rehearsal #1 (Jan. 7, 2008)**

**Ensemble: LHS Wind Ensemble**

**Announcements: 1. Welcome Back 2. Pep Band Tuesday**

**Literature: Mother Earth and Folk Song Suite Time: 8:00-8:50**

<b>Plan:</b>	<b>Evaluation/Actual Lesson</b>
<p>1. 8:00-8:15 Warmups—Longtone Scale Warmups and Chorale from Symphonic Technique. Student helpers hand out new music during warm-ups.</p> <p>2. 8:15-8:30 Listen to Mother Earth and then sight-read just from ms. 250 to the end. Focus is on finding excitement and energy of piece and getting students excited about playing this challenging piece.</p> <p>3. 8:30-8:45 Introduce/Sight-read through 3<sup>rd</sup> movement of Folk Song Suite. Ensemble is already familiar with the 1<sup>st</sup> movement as portions were used for a playing test in November. Style should transfer easily to the 3<sup>rd</sup> movement</p> <p>4. 8:45-8:50 Packup</p>	<p>1. 8:00-8:15 Minimal time was left for warmups after taking care of “fires”. Music was passed out by student while we played 2 or 3 long-tone scales and then tuned briefly.</p> <p>2. 8:15-8:30 Listened to Mother Earth and sight-read from ms. 250-end. Though in <math>\frac{3}{4}</math> and conducted in 1, there are so many hemiolas that it is sometimes hard for the students to stay on beat. Our last run-through of 250-end was actually quite successful though for sightreading, and the kids seemed excited about the piece. Many were scared by how difficult and different the piece sounds, but after playing the end, I think most were into the piece.</p> <p>3. 8:30-8:45 Sight-read through 3<sup>rd</sup> movement. Had to regroup only once or twice mainly due to road-map issues (repeats and D.C.)</p> <p>4. 8:45 Packed up</p>

**Rehearsal Plan – Rehearsal #2**

**Ensemble: LHS Wind Ensemble**

**Announcements: Pep Band tonight—call time 6:15**

**Literature: Mother Earth, Folk Song Mvmt 3      Time: 8:00-8:50**

<b>Plan</b>	<b>Evaluation/Actual</b>
<ol style="list-style-type: none"><li>1. 8:00-8:15 Set up and Warmup.</li><li>2. 8:15-8:30 Mother Earth—finish sight-reading piece</li><li>3. 8:30-8:45 Folk Song Suite Mvmt. 3—Start working notes and rhythms.</li></ol>	<ol style="list-style-type: none"><li>1. 8:00-8:15 Set up and Warm-up. Reviewed Ab Major Scale 2 octaves, Db 1 octave, and then used Concert F to tune, sing and work on tone.</li><li>2. 8:15-8:45 It took us 30 minutes to sight read all of Mother Earth. We stopped along the way several times to connect pieces. I explained what was happening rhythmically in several spots of the piece. There seemed to be a better conceptual idea by the students of what was happening in the piece and how everything fit together—even if they couldn't physically connect all the dots yet. There is good energy and excitement for this piece—I hope to keep this going as this will be probably our biggest challenge.</li></ol>

**Rehearsal Plan – Rehearsal #3**

**Ensemble: LHS Wind Ensemble**

**Announcements: Jazz Lab will start next Tuesday 7am**

**Literature: Folk Song Mvmt 1/Mother Earth**

**Time: 8:00-8:50**

<b>Plan</b>	<b>Evaluation/Actual</b>
<ol style="list-style-type: none"><li>1. 8:00-8:15 Setup and Warm-up. Use Concert F and have group sing F Remington warm-ups then play. Also use of tuning chords.</li><li>2. 8:15-8:30 Folk Song Suite—Mvmt 1—Sight read entire movement and work on spots if time left.</li><li>3. 8:30-8:45 Mother Earth—Work Notes and Rhythms—focus on first half of piece.</li></ol>	<ol style="list-style-type: none"><li>1. 8:00-8:15 Setup and Warm-up. Played a couple scales, then used F Major scale to focus on tone and intonation. Did some singing on F scale also.</li><li>2. 8:15-8:45 Ended up working on only Folk Song Suite Mvmt 1. Worked notes and rhythms. Spent a little time on the upper WW 6/8 section.</li></ol>

**Rehearsal Plan – Rehearsal #4**

**Ensemble: LHS Wind Ensemble**

**Announcements: Jazz Lab will start next Tuesday 7am**

**Literature: Mother Earth**

**Time: 8:00-8:50**

<b>Plan</b>	<b>Evaluation/Actual</b>
<ol style="list-style-type: none"><li>1. 8:00-8:15 Setup and Warm-up. Use Concert F and have group sing F Remington warm-ups then play. Rhythm Sightreading</li><li>2. 8:15-8:30 Mother Earth (Beginning to 160)--- Check chord at 22, 24, 26 work on dynamic level. Sectional for Alto Sax and 2<sup>nd</sup> and 3<sup>rd</sup> clarinet—mm.110-158.</li><li>3. 8:40 Run straight through Mother Earth if time</li></ol>	<ol style="list-style-type: none"><li>1. 8:00-8:15 Setup and Warmup. Used a rhythmic sight-reading sheet and played scales to those rhythms.</li><li>2. 8:15-8:45 Listened to recording. Worked beginning section. Talked about the high point at ms. 22. Worked with the chord and finding a good FF sound(that included good tone!). Sent Altos and 2/3 Cl's to work on 110-158. Worked on Low Brass/Low WW Quarter note runs.</li></ol>

**Rehearsal Plan – Rehearsal #5**

**Ensemble: LHS Wind Ensemble**

**Announcements: 1.)Jazz Lab, 2.)Smart Music**

**Literature: Folk Song Mvmt 1/Mother Earth**

**Time: 8:00-8:50**

<b>Plan</b>	<b>Evaluation/Actual</b>
<ol style="list-style-type: none"><li>1. 8:00-8:15 Setup and Warm-up. Use Rhythm sheet on scales to improve rhythmic reading and scales at the same time.</li><li>2. 8:15-8:30 Introduce Cocnertino and sight-read</li><li>3. 8:30-8:45 Folk Song Suite Mvmt 3—work notes and rhythms.</li></ol>	<ol style="list-style-type: none"><li>1. 8:00-8:15 Warm-up—used rhythm sheet and scales again—used more complex rhythms. Handed out Concertino</li><li>2. 8:15-8:45 Listened to recording of Concertino and then sight read through piece. Challenge for this piece is in not having the melody—it makes the accompaniment part challenging not having the melody while we learn the piece.</li></ol>

**Rehearsal Plan – Rehearsal #6**

**Ensemble: LHS Wind Ensemble**

**Announcements: Jazz Lab/Smart Music**

**Literature:**

**Time: 8:00-8:50**

<b>Plan</b>	<b>Evaluation/Actual</b>
<ol style="list-style-type: none"><li>1. 8:00-8:20 Setup and Warm-up. Use Concert F Dorian scale which is used in Folk Song Suite and have group sing F Remington warm-ups then play. Also use of tuning chords—both singing and playing.</li><li>2. 8:20-8:40 Folk Song Mvmt II-sight read</li><li>3. 8:40—Talk about Smart Music</li></ol>	<ol style="list-style-type: none"><li>1. 8:00-8:20 Setup and Warm-up. We started with Ab Major scale, then talked about how to find the relative minor scale, which we played next(f minor). Then we talked about the relationship of the Dorian Scale and how it was related to both the major and minor scales they already knew. We played the F Dorian Scale and noted that is the scale used in Folk Song Suite.</li><li>2. 8:20 Folk Song Mvmt II—sight read movement. Stopped several times along the way to point out things and also to regroup. Worked on transitions. Pointed out briefly inconsistencies in entrances and cutoffs.</li><li>3. 8:40 Promoted the Smartmusic program and its use to pass off scales and other benefits.</li></ol>



**Rehearsal Plan – Rehearsal #7**

**Ensemble: LHS Wind Ensemble**

**Announcements: Jazz Lab/Smart Music**

**Literature:**

**Time: 8:00-8:50**

<b>Plan</b>	<b>Evaluation/Actual</b>
<ol style="list-style-type: none"><li>1. 8:00-8:15 Setup and Warm-up. Use Concert F Dorian scale which is used in Folk Song Suite and have group sing F Remington warm-ups then play. Also use of tuning chords—both singing and playing.</li><li>2. 8:15-8:30 Concertino</li><li>3. 8:30-8:45 English Folk Song Suite Mvmt I</li></ol>	<ol style="list-style-type: none"><li>1. 8:00-8:15 Setup and Warm-up. Used Concert F major Scale and F Dorian Scale. Used Chords to tune—singing and playing. Also introduced descending by half step while playing chord.</li><li>2. 8:15-8:30 Concertino—worked the middle---had to wait several times for people to find measures. Asked that ALL measures be numbered by next rehearsal on this piece. We put it away.</li><li>3. 8:30-8:45 Folk Song Suite Mvmt I Worked Transitions and maintaining tempo—we keep slowing down. Also emphasized importance of dynamics throughout piece, but particularly opening section. Started to see some improvement in dynamics and transitions are more solid now.</li></ol>

**Rehearsal Plan – Rehearsal #8**

**Ensemble: LHS Wind Ensemble**

**Announcements: Pep Band next Friday**

**Literature:**

**Time: 8:00-8:50**

<b>Plan</b>	<b>Evaluation/Actual</b>
<p>1. 8:00-8:15 Setup and Warm-up. Review 3 scales that are due next week(Bb, F and C). Concert F chord tuning and singing including descending by half-steps.</p> <p>2. 8:15-8:45 Mother Earth: Talk about Composer and intent of piece. Discuss characteristics of piece. Listen to sample recordings of other works. Rehearse Mother Earth</p>	<p>1. 8:00-8:15 Setup and Warm-up. Reviewed 3 scales (Bb, F and C). Concert F Chord Tuning and singing including descending by half-steps.</p> <p>2. 8:15-8:45 Mother Earth: Talk about Composer and intent of piece. We first listened to the recording, and then I had students reflect on the mood and character of the piece. After-which we talked about the emails from the composer that explained his actual intent of the piece. I think the kids were excited to see the connection to the emotion of the piece. I hope this will help them connect each performance of the piece! We had a brief time left to work on more notes and rhythms.</p>

**Rehearsal Plan – Rehearsal #9**

**Ensemble: LHS Wind Ensemble**

**Announcements: Pep Band next Friday**

**Literature: Mother Earth**

**Time: 8:00-8:50**

<b>Plan</b>	<b>Evaluation/Actual</b>
<p>1. 8:00-8:15 Setup and Warm-up. Review 3 scales that are due next week (Bb, F and C). Concert F chord tuning and singing including descending by half-steps.</p> <p>2. 8:15-8:45 Mother Earth: Rehearse ensemble issues throughout piece—primarily rhythmic issues that we will be working on</p>	<p>1. 8:00-8:15 Setup and Warm-up. Reviewed 3 scales (Bb, F and C). Had several distractions, so warm-ups were not finished as planned.</p> <p>2. 8:15-8:45 Mother Earth: Spent several minutes on opening—students’ minds were not focused! (Might have been due to every other school having a snow day except us!) Finally focus is achieved as we make some progress through the song. 8<sup>th</sup> notes at 110 are doing okay—this part will struggle as we learn the piece... Things begin to line up as students are focused and counting better. It was exciting to see the “lightbulbs” come on today as they finally conceptualized how the piece worked together (even though they’ve heard a recording several times...) Good energy today!</p>

**Rehearsal Plan – Rehearsal #10**

**Ensemble: LHS Wind Ensemble**

**Announcements: Pep Band next Friday/Jazz Lab Tuesday AM**

**Literature: Folk Song Suite Mvmt 2 and 3**

**Time: 8:00-8:50**

<b>Plan</b>	<b>Evaluation/Actual</b>
<ol style="list-style-type: none"><li>1. 8:00-8:15 Setup and Warm-up. Begin use of Melillo Function Chorales. Primary focus today on intervals—we will sing and play intervals.</li><li>2. 8:15-8:30 Folk Song Suite Mvmt II---focus on entrances, cutoffs, blend, balance and intonation. Will also work notes on 8<sup>th</sup> note arpeggios.</li><li>3. 8:30-8:45 Folk Song Suite Mvmt III---focus on cleaning up tonguing and articulations. Also listening to balance.</li></ol>	<ol style="list-style-type: none"><li>1. 8:00-8:15 Setup and Warm-up. Started using Melillo’s function chorale materials. Focused today on intervals.</li><li>2. 8:15-8:45 F.S.S Mvmt 2</li><li>3. 8:30-8:45 F.S.S. Mvmt 3</li></ol>