

**AN EXAMINATION OF MAJOR WORKS FOR WIND BAND AND  
PERCUSSION ENSEMBLE: *SPRING WIND* – WEATHER MOVEMENT I AND  
*STORM WARNING AND DANCE* – WEATHER MOVEMENT II BY STEVE  
RILEY, *PRELUDE* OP. 34, NO. 14 BY DMITRI SHOSTAKOVICH AND  
*TEMPERED STEEL* BY CHARLES R. YOUNG.**

**by**

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**B.M., Texas Tech University, 2002**

**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**

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**Approved by:**

**Major Professor  
Dr. Frank Tracz**

## **Abstract**

This document is constructed on the comprehensive examination question based on the Graduate Conducting Recital of Gavin W. Smith. The theoretical and historical analysis includes *Spring Wind – Weather* Movement I and *Storm Warning and Dance – Weather* Movement II by Steve Riley, *Prelude* Op. 34, No. 14 by Dmitri Shostakovich, and *Tempered Steel* by Charles R. Young. Along with the analysis, this document contains the rehearsal plans and procedures for the preparation of the literature. The recital was performed by Kansas State University's Symphony Band on March 13, 2007 in McCain Auditorium at 7:30pm.

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# Chapter One

## Purpose Statement

This document encompasses the selection of quality literature, historical analysis, theoretical analysis, rehearsal considerations, rehearsal planning, and evaluation of the graduate conducting recital. The goal is to produce a scholarly document based on the examined literature and discuss the details of preparing each musical selection from the beginning to the final performance.

## Performance Information

This conducting recital was performed on March 13, 2007 at 7:30pm in McCain Auditorium, at Kansas State University. The personnel that performed on the recital were members of the Kansas State University Symphony Band. Works performed on the recital were Steve Riley's *Spring Wind* – Weather Movement I and *Storm Warning and Dance* – Weather Movement II, Dmitri Shostakovich's *Prelude Op. 34, No. 14* and Charles R. Young's *Tempered Steel*.

## Music Examined

The selected literature for this recital included *Spring Wind* – Weather Movement I and *Storm Warning and Dance* – Weather Movement II by Steve Riley, *Prelude Op. 34, No. 14* by Dmitri Shostakovich, and *Tempered Steel* by Charles R. Young. The majority of this report is formed with the historical and

theoretical analysis of the literature and rehearsal plans desired to successfully prepare these works for the final performance.

### **Format of Analysis**

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

Unit 1 – Composer Information

Unit 2 – Composition

Unit 3 – Historical Perspective

Unit 4 – Technical Consideration

Unit 5 – Stylistic Consideration

Unit 6 – Music Elements

Unit 7 – Form and Structure

Unit 8 – Additional Listening

Unit 9 – Resources

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

**Concert Program**

*Kansas State University*

presents a

*Graduate Conducting Recital*

featuring the

*KSU Symphony Band*

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Andrew Feyes  
Graduate Conductor

Gavin Smith  
Graduate Conductor

Edward Stein  
Graduate Conductor



March 13, 2007  
7:30  
McCain Auditorium  
Kansas State University

## *Symphony Band*

### **‘Fanfare’ from *La Péri*.....Paul Dukas**

Andrew Feyes, Conductor

*La Péri*, composed in 1912 when Dukas was 47, was his last important work. “Péri” was originally a Persian word meaning “genie” or “elf,” though it has been taken unchanged into many Western languages. The Fanfare precedes the dance proper in the form of an overture, although there is no thematic similarity between the two sections. Strikingly demonstrated is the sound of pure brass in one of the most famous fanfares in 20<sup>th</sup>-century literature.

Trumpet

Kari Brooks, Brian Stuckenschmidt, Phil Ward

Horn

Anna Eaverson, Karyn Shafer, Matt Wilson, Sharyn Worcester

Trombone

Elisa Adkison, Sam Fahrenholtz, Cody Wheeler

Tuba

Mike Campbell

### **Weather Movements.....Steve Riley**

I. *Spring Wind*

II. *Storm Warning and Dance*

Gavin Smith, Conductor

**Weather Movements** was originally a two movement work, but divided into two separate works by the publisher. *Spring Wind* creates the calm before the storm. *Storm Warning and Dance* begins very slowly, creating an eerie, mysterious effect. After a fermata, the mood abruptly changes as the tempo is suddenly vivace and the texture becomes much thicker.

### ***Pantomime*.....Mercure**

Edward Stein, Conductor

Throughout his life, Pierre Mercure was one of the most ardent protagonists of contemporary music in Quebec. His life revolved around the axis of integration; a theme permeating his compositions with the inclusion of creative media. Frequently collaborating with choreographers and painters, Mercure’s works are delicate, meticulously crafted works of art. *Pantomime* embodies Mercure’s mastery of instrumentation and craftsmanship through its various tone colors and lyricism, while infusing the complexities of harmony and counterpoint.



***Concerto for 23 Winds*.....Walter Hartley**

I. Andante-Allegro non troppo

III. Lento

IV. Allegro Molto

Andrew Feyes, Conductor

Walter Hartley composed *Concerto for 23 Winds* in 1957 for Frederick Fennel and the Eastman Wind Ensemble, and it was premiered by that group during the Eastman School's annual Festival of American Music in 1958. The piece is essentially a large chamber work composed in four movements. The first and last movements make use of the full ensemble, the second features the brass, and the third features the woodwinds. The harmonic style of the piece is freely tonal throughout and it is structured in a Neo-Classical style indicative of Stravinsky and other composers of the time.

## INTERMISSION

***Prelude Op. 34 No. 14*.....Dmitri Shostakovich**

Gavin Smith, Conductor

The *Twenty-four Preludes* for piano were composed in 1932 – 1933, and the *Prelude in E-flat minor*, opus 34, no.14 was one in this set. Opening with a calm but strong chordal statement, this piece continues to build in a single direction to a grand climax after which it quickly returns to the quiet mood and material of the beginning. While only 36 measures long, one senses a much more expansive and lengthy composition than its few short minutes reveal.

***From Chaos to the Birth of a Dancing Star*.....Bell**

Edward Stein, Conductor

*From Chaos to the Birth of a Dancing Star* was created in response to the week Allan Bell spent as a “composer in the schools” working with the students on the notions surrounding creativity in music. During the course of their explorations the students created an evocative piece which they called “From Chaos to Tranquility.” The title reminded the composer of an epigram from the philosopher, Friedrich Nietzsche. In describing the creative process he wrote it is only through chaos that there can be the birth of a dancing star. Hence, from Nietzsche and the students comes the title of this piece. The work follows the program of the title, from the violence of the opening, through the introduction of a short melodic motive and its development as a melody with orchestral variations, to its serene conclusion.

***Incidental Suite*.....Claude T. Smith**

- I. Tarantella
- II. Nocturne
- III. Rondo

Andrew Feyes, Conductor

Written in 1966, Claude T. Smith's *Incidental Suite* is a three-movement work for band. The first movement, *Tarantella* provides a fast 6/8 dance that is characterized by the constant use of hemiola. In contrast, the *Nocturne* croons a slow, lazy melody accompanied by lush and sometimes dissonant harmonies. The Rondo opens and closes with the percussion rhythmically stating the melody in a martial cadence style. *Incidental Suite* is one of 110 compositions by Smith for band, choir, and full orchestra.

***Tafelmusik*.....Ridout**

Edward Stein, Conductor

Composed in 1976 in response to a commission by the University of Toronto Faculty Music Alumni Association, *Tafelmusik* is a light hearted two movement work which serves to cleanse the musical palette. The first movement transforms the ensemble into a blues band with a symphonic twist, while the second movement counteracts the mood with a flourish of color and a glistening Allegro. Godfrey Ridout's music is characterized by a boyish quality and sense of fun while still allowing for deep mysticism and sentiment. It is no surprise that Ridout's music remains on the lighter side of the dark compositional practices of the 20<sup>th</sup> century.

***Tempered Steel*.....Charles R. Young**

Gavin Smith, Conductor

As we grow stronger and more resilient through hardship, we become 'tempered.' *Tempered Steel* is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all.

As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the "tempest" is a symmetric hexachord that is exposed and developed through a variety of juxtaposed gestures and themes. *Tempered Steel* was commissioned in 1997 as the first work to be commissioned by the Big 12 Band Directors Association.

## *Conductors*

**Andrew Feyes** is originally from Oregon, Ohio. He received his Bachelor's in Music Education from Bowling Green State University in the spring of 2003. While at BGSU he performed in the Symphonic, Concert and Marching Bands on the trumpet. From 2003-05 Andrew served as Assistant Director of Bands for Bryan City Schools where he instructed 5-12 Band and 4-6 General Music. Under his direction, the Bryan High School Marching and Concert Bands have performed in several parades and festivals, including the 2004 Nokia Sugar Bowl Halftime Show in New Orleans, LA.

**Gavin Smith** received his undergraduate degree from Texas Tech University. While there, he was part of the Goin' Band from Raiderland, concert band, trumpet choir, and many other ensembles that were offered. In addition to this, he marched lead soprano for the Phantom Regiment Drum and Bugle Corps. He has also been hired by multiple marching bands as a consultant and clinician. After receiving his undergraduate degree, Gavin became the Assistant Director of Bands of the Holliday Independent School District in North Texas.

**Edward Stein** completed his Bachelor of Music and Bachelor of Education at the University of Alberta in his hometown of Edmonton, Alberta, Canada. At the University of Alberta his major instrument was the Euphonium, however he frequently doubles on the Tuba as well. Edward's brass endeavors included numerous wind ensembles, British brass bands and the band of the Ceremonial Guard; one of Canada's most prestigious military marching bands, as well as solo performances. In addition to playing in bands, Edward is also an avid singer and accordionist.

This recital is being presented by Andrew Feyes, Gavin Smith, and Edward Stein in Partial fulfillment of the requirements for the Master of Music Education degree.

There will be a reception following the concert in 201 McCain sponsored by Kappa Kappa Psi and Tau Beta Sigma.

## *Symphony Band Personnel*

### PICCOLO/FLUTE

Wendy Crawford  
Amy Heikes  
Amanda Jolly  
Kirsten McManus  
Kathleen Rivers

### OBOE/ENGLISH HORN

Cindy Knudsen  
Jauni Novak  
Will Paulson

### BASSOON

Dr. Bruce Gbur\*  
Heather Hagstrom  
Brian Long

### BASS CLARINET

Amanda Clark

### CLARINET

Lauren Gillespie  
Chris Johnson  
Annabelle Malcolm  
Christina Mason  
Christine Merklein  
Ann Scheufler  
Meghan Spriggs  
Kevin Welch  
Meghan Whitesell  
Melissa Woodworth

### ALTO SAX

Adrain Angold  
Ben Berry  
Adam Pham

### TENOR SAX

Nick Pool

### BARI SAX

Melanie Caster

### TRUMPET

Darren Brooks  
Nate Edwards  
Garrett Parker  
Becki Ronen

### FRENCH HORN

Anna Eaverson  
Adam Paxson  
Karyn Schafer  
Sharyn Worcester

### TROMBONE

Mike Ruckert  
Janne Silvferberg  
Lyle Sobba  
Bass Trombone Cody Wheeler

### EUPHONIUM

Nathaniel Grote

### TUBA

Mike Campbell  
Zack Corpus  
Tomoya Suzuki  
Paden Town

### PERCUSSION

Brian Anderson  
Chris Exum  
Dean Linton  
Tim Orton  
Brad Regier  
Jeff Stillely  
Blake Vignery  
David Whitman

*Listed alphabetically*

\*=Faculty

## **Chapter Two: Philosophy on Music Education**

Public school education prepares students for adult life by developing their intellectual and developmental needs while challenging them to achieve at their highest capacity. With support from the people surrounding the students in the learning environment, public schools can educate learners in many aspects essential to the development of a human. The use of independence and collaboration with others allows students to acquire knowledge and skills in countless disciplines. It is imperative that students experience the multiple ways humans can learn. Requiring students to work independently and having the opportunity to develop communication skills with groups made of their peers allows students to learn how to process new knowledge and information in many ways.

Public schools are vital to maintaining a high education in our civilized society. The knowledge and experiences that our modern public school systems offer to the students cannot complete the proper education of a well rounded human by themselves. Music education needs to be incorporated to fill the void absent with the approach of the public school curriculum. Through music education, students obtain the experiences of living emotions, creativity, and evaluation. Through music, students are encouraged to search for and demonstrate humanistic emotions that are so commonly subdued in core curriculum classes. With education including feelings and emotions, the students that are developed through the school system will be a completely round individuals with the ability to succeed in today's society. While reiterating approaches to other core curriculum, music education can bring more elements to individuals and groups.

Students are obligated to take on the motivation and ownership of the music program with the guidance of an educator.

## Chapter Three: Selecting Quality Literature

As music educators we are responsible for providing a musical based curriculum to our students. Because the foundation of our curriculum is the literature we select for our ensembles choosing high quality literature is one of the most essential responsibilities of all music educators.<sup>1</sup> We must make certain that our students have the opportunity to prepare and perform the highest caliber of music literature that compliments their aptitude and performance ability. There are many books and articles based on both research and opinions that attempts to define what distinguishes ‘quality literature.’ This chapter will examine several of these sources on selecting quality literature for an ensemble.

Composing for the band realm is at an all time high. With composers exploring new sounds and compositional techniques, labeling a composition as ‘quality literature’ becomes increasingly more difficult. The challenge in selecting quality music is purely subjective, but must be approached using criteria that is both objective and quantitative. The two most popular studies identifying ‘quality literature’ were performed by Acton Ostling Jr. (1978) and a replication from Jay Gilbert in 1993. These studies examine the available literature at the time utilizing ten specific criteria measuring “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 groups colors.

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<sup>1</sup> Richard Mark Heidel, “Selecting Music,” in *NBA Journal*, vol. 47, no. 2, Dec. 2006, p. 24.

4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct or obvious.
6. The composition is consistent in its quality throughout its length and its various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom, and is not pretentious.
10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.<sup>2</sup>

In addition to the Ostling and Gilbert studies, there are many supplementary resources available to aid in selecting quality literature. The *Best Music for Young Bands* by Thomas Dvorak, published by Manhattan Beach, is an annotated listing of pieces proven to be successful and diverse in school settings. *Selective Music List for Bands*, published by National Band Association (NBA), is a recommended list compiled by some of the country's most respected band conductors. The University Interscholastic League (UIL) of Texas has a public list titled *Prescribed Music List* that is developed by educators for educators. Norman E. Smith has compiled a text titled *Band Music* that provides background information on band composers and titles.

Educators are incredibly fortunate to have has many resources that are easily accessible. The work consistently done by Richard Miles and Larry Blocher to produce new volumes of the *Teaching Music through Performance* series is another valuable tool. It is imperative that music educators constantly evaluate their curriculum, to ensure that the finest selections of quality literature are provided for their ensembles.

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



As previously stated, composing for wind band is at an extreme high. It is effortless to discover a new wind band composition to fit your curricular requirements. It is essential to expose your ensemble to these styles of music compositions, while not neglecting the standard literature that has become the cornerstone of our profession.<sup>3</sup> Within in the standard literature one should also include transcriptions of the music created by the masters in other genres of music. The use of well written transcriptions is endless.

As individuals, a person's personal musical taste will most certainly influence their choice of repertoire.<sup>4</sup> When discussing music each person involved in the conversation will bring something different to the dialogue. While choosing your curriculum, you must keep in mind your ensemble and also your audience.<sup>5</sup> Educators need to keep the audience in mind so they are an essential ingredient to keeping the performing arts alive in our culture. There are many musical masterpieces to be performed, but there are few audiences that will respect and understand the music as much as the trained musicians. It is essential to select music that the audience will discover entertaining and be engaged.

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<sup>3</sup> Ibid.

<sup>4</sup> Richard Mark Heidel, "Selecting Music," p. 24.

<sup>5</sup> Robert D. Jorgensen, "Picking and Programming Good Music," BD Guide, vol. 6, no. 4. March/April 1991, p. 33.

# **Chapter Four: Weather Movements**

Movement I. Spring Wind

Movement II. Storm Warning and Dance

Steve Riley

b. 1964

## **Unit 1: Composer**

Steve Riley is an active musician in the area of composition, performance, and education. Mr. Riley graduated with his Bachelor of Percussion Performance from the University of Kansas, where he studied percussion with George Boberg and composition with John Pozdro, James Barnes, and George Boberg. Mr. Riley is currently the Adjunct Instructor of Percussion and Music Composition at Baker University in Baldwin City, KS and the percussion instructor for Olathe Northwest High School in Olathe, KS while continuing to compose percussion ensemble works.<sup>6</sup>

## **Unit 2: Compositions**

This work was originally composed and submitted to C. Alan Publishing by Steve Riley as a two movement composition. C. Alan Publishing decided to divide the composition to create two single movement works for publishing reasons. Even though the division was not Steve Riley's choice, the separate publications have worked in his favor. The compositions still contain 'Movement I' and 'Movement II' as subtitles. Mr.

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<sup>6</sup> Steve Riley, [Web Site], "Steve Riley Biography," Site Address: <http://www.airstrive.com/pages/4/index.htm>

Riley feels that the works are enjoyable when performed separately, but more effective when programmed together.<sup>7</sup>

The two movements are to represent each stage of a tornado. Spring wind is setting the fresh feeling of a warm spring day after a long cold winter. The flowers are beginning to bloom as the smell of a thunderstorm draws near. Storm Warning and Dance begins with painting the picture of clouds turning dark green as the next thunderstorm approaches. The original wind from the east is met with a strong western wind, setting up the perfect canvas for a tornado. After three tornado warning rings, the tornado touches down for a destructive course.

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

#### **Movement I**

When Spring Wind was composed, Mr. Riley was influenced by Bill Bruford, the drummer for the band King Crimson. On the album *Discipline*, Bill Bruford played an instrument that Mr. Riley later learned was the ‘African Slit Drum,’ also called a xylo-slit box.<sup>8</sup> Mr. Riley refers to this instrument as a log drum in his score.

In the original compositional stages, Mr. Riley did not compose a part for Player 4, the vibraphone II, in measures 9 – 16 and 23 - 30. It was not until George Boberg heard the first rehearsals that he suggested Mr. Riley compose a melody that could be heard well. Mr. Riley did not agree, but Dr. Boberg was very persistent in his request. Mr. Riley later returned with the current melody that is in the published version of the piece. Ironically this melody became the center of the work.<sup>9</sup>

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<sup>7</sup> Steve Riley, *Spring Wind*, Originating Draft, Percussive Arts Society, 1985, p. 2.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid., p. 4.

The premier performance brought many ideas to this composition. Mr. Riley performed as the Player 4. He made mistakes while performing, and actually changed the score before it was published because his mistakes created a better idea. Also performing in the premier ensemble was then Graduate Student Steve Barnhart, currently Professor of Percussion at the University of Wyoming. Dr. Barnhart added simple embellishments to the Player 3 part in measures 49, 53, and 61. According the Mr. Riley, the embellishments were charming and elegant and were added to the score exactly the way Dr. Barnhart performed them.<sup>10</sup>

## Movement II

When composing *Storm Warning and Dance*, Mr. Riley was inspired by a particular sound he had heard on two different occasions. The first occasion was while listening to the album titled *Larks' Tongues in Aspic* by King Crimson with drummer Bill Bruford and percussionist Jamie Muir. The triangle sound that Mr. Riley wanted to duplicate is from the track titled, "Easy Money." The second instance came from seeing Stewart Copeland, from The Police, on their "Synchronicity" concert video from the early 1980's. During this concert, Stewart Copeland played a Roto-Disc made by the Paiste Corporation. The Roto-Disc is a circular disc that is rotated by an electronic motor so that when struck the sound receives a vibrato effect. Mr. Riley later re-produced this sound with the use of a large triangle on a string, spun quickly before being struck.<sup>11</sup>

On the published score, the spinning triangle part is inadvertently missing heavy accents on the notes in measures 2 – 18.<sup>12</sup> The work is representative of Mr. Riley's fascination with storms and tornadoes. The Introduction is a depiction of the sky prior to

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<sup>10</sup> Ibid., p. 12.

<sup>11</sup> Steve Riley, *Storm Warning and Dance*, Originating Draft, Percussive Arts Society, 1985, p. 2.

<sup>12</sup> Ibid., p. 3.

the development of a tornado. The chords in measures 20 and 21 are the warning sirens before “all hell breaks loose!”<sup>13</sup>

## **Unit 4: Technical Considerations**

### Movement I

Player 1: Marimba – 4 medium to hard yarn mallets

Player 2: Marimba –4 medium to hard yarn mallets

Player 3: Vibraphone – 4 mallets

Player 4: Vibraphone – 4 mallets

Player 5: Log Drum (6 Pitches)

Player 6: Snare Drum

Player 7: Sand Blocks

Player 8: Crotales, Triangle, Suspended Cymbal

Throughout the movement, the snare drum player must refer to the symbol key found on the front cover of the score to distinguish the desired sounds required in the part. Many schools that do not have adequate sand blocks for the desired sound for Player 7, one might consider substituting the sand blocks with the use of a cabasa. With reference to the following analysis, the triangle part contains entrances that are off the beats and must be precise to ensure the proper feeling in eight measures after measure 23. Measure 9 begins the grove, created with the rhythms shown at the corresponding measure in the analysis, established by Player 1 and 3. This part is best performed with four mallets. The eighth notes should be played with mallets 1 and 2 while using the

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<sup>13</sup> Ibid., p. 5.

right hand to play the ostinato. This motive does reappear in measures 23 and 49 in the movement.

## Movement II

Player 1: Marimba – 4 medium to hard yarn mallets

Player 2: Crotales – 3 mallets, Xylophone – 4 medium to hard mallets

Player 3: Vibraphone – 4 mallets

Player 4: Mark Tree, Snare Drum

Player 5: Timpani (E,G,B,D)

Player 6: Roto Toms (E,G,B,D)

Player 7: Water Gong, Large Shaker, Tambourine

Player 8: Large Triangle, Low Conga, Large Cowbell, Slapstick

The introduction for the movement is at a “Very Slow” tempo, which generates concerns when aligning the Player 2 and Player 3 parts. Measure 12 introduces interplay between the crotales and the vibraphone, the rhythmic skeleton is shown in measure 11 of the analysis. To assure precision, the players will need to know how their parts align with each other to create a new rhythmic motive. In measures 50 – 57, the marimba and xylophone parts need to be performed with 4 mallets. The use of 4 mallets provides an elevated rate of success. The left hand should play the down beats and the right hand should play the off beats. There is not enough rests to have the players switch between four mallets and two mallets, making the entire movement a four mallet work.

## **Unit 5: Stylistic Considerations**

### **Movement I**

The overall sound should create an atmosphere of a spring day after a long winter season. The sun is shining and people begin to stay outside to feel the fresh rays of sun on their skin and see bright colors of nature. The rhythms are straight throughout the work. The accents in the work should be a weighted not heavy sound. The entire work should maintain a constant relaxed groove.

### **Movement II**

This movement is divided into two diverse sections, introduction and body. The introduction is based around the concepts of the dark green color prior to a thunderstorm. This section is depicting the sky prior to the creation of a tornado. The pitched percussion performs small motives while the non-pitched percussion instruments play agitating motives.

The body opens with repeated eighth notes that need to match across the ensemble with weight given to marked notes. The melody should be heard over the repeated lines, but not dominating the sound. Measure 50 brings a new motivic idea that is the only feeling of 6/8. These measures need to be light with each performer knowing their role in the sound. In measure 65, a new melody is introduced with longer notes rolled. The rolls need to have separation with arpeggiated chords under them. Throughout the work, notes should be clear and well pronounced. There are times when instruments' rings will cause confusion with the other parts. These instruments need to be well controlled by the performer.

## Unit 6: Musical Elements

### Movement I

The melding of pitched instruments and non-pitched instruments is a blending issue that will need attention. Neither timbres should be overpowering or domineering. In this movement, the melody is very simple and created with quarter notes, dotted quarter notes, and very few eighth notes. The melody should be performed with a louder dynamic than marked. The passing of the melodic lines need to be relayed evenly to maintain style.

### Movement II

The second movement is built around the creation of two moods, calm and storm. The melodic motives in the beginning need to be brought through the calming textures. The fast section is based on repeating eighth notes. The eighth notes should be articulated and weighted in a uniform fashion.<sup>14</sup> Throughout both movements, rhythmic and articulation precision is paramount to create a fine musical performance.

## Unit 7: Form and Structure

### Movement I

<u>SECTION</u>	<u>MEASURES</u>	<u>KEY(S)</u>
Introduction	1 – 8	C major
Theme A	9 – 16	C major / e minor
		Melody in Part 4
Transition	17 – 22	
Theme A	23 – 30	C major / e minor

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<sup>14</sup> Ibid., p. 6.



Transition	31 – 34	
Introduction	35 – 38	C major
Theme B	39 – 46	C major / d minor / e minor
Cadence	47 – 48	C major / d minor / e minor
Theme C	49 – 56	C major
Cadence	57 – 58	C major / d minor / e minor
Coda	59 – 61	C major

## Movement II

<u>SECTION</u>	<u>MEASURES</u>	<u>KEY(S)</u>
Introduction	1 – 21	
Theme A	22 – 49	e minor
Theme B	50 – 60	e minor / d# minor
Transition	61 – 64	
Theme C	65 – 88	e minor / B major
Transition	89 – 94	
Coda	95 – 100	e minor

## Unit 8: Suggested Listening

King Crimson Album: *Discipline*


King Crimson Album: *Larks' Tongues in Aspic*

## Analysis: *Spring Wind*


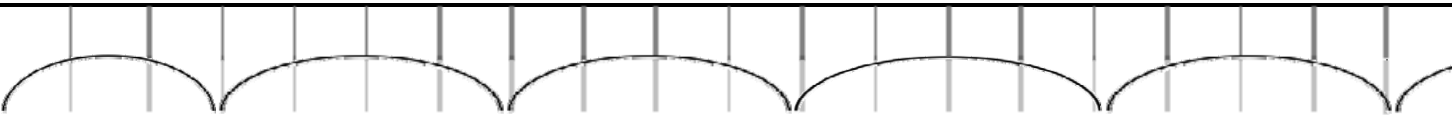

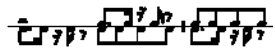

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20		
Form	Introduction								Theme A								Transition					
Phrase																						
Structure																						
Tempo	Moderato, Relaxed ♩ = 72-74																					
Dynamics	<i>p</i>								<i>mf</i>								<i>fp</i>					
Meter/ Rhythm	$\frac{3}{4}$																					
Tonality	C																					
Harmonic Motion	C <sup>7</sup>		e <sup>7</sup>		C <sup>7</sup>		e <sup>7</sup>		C <sup>7</sup>		e		C <sup>7</sup>		e <sup>7</sup>		f <sup>♯</sup>		G		f <sup>♯</sup>	
Orchestration	All								All – Theme = Player 4								Player – 1, 3, 4, 8					
General Character	Settling								Smooth								Relax					
Means for Expression	Mood will be set with groove set by the percussive instruments. The pitch instruments are creating the cocktail lounge feel with their seventh chords.								The first statement of the melody will need to be present along the side of the new ostinato motive. The percussive groove will need to be present but not overpowering the new material.								The <i>fp</i> will not have a cresc. following them. The arpeggio will be brought out naturally.					
Conducting Concerns/ Rehearsal Considerations	With the multiple percussive instruments performing at one time, clear beats and patterns are essential. The piano dynamics will need to be exaggerated to the ensemble.								The melody is not easily recognized, it will be wise to point out the melody and counter melodies out to the ensemble. When conducting, face your attention to the player with the lines that are most important. The ostinato patterns will need to be performed the same, four mallets.								The only occurring notes can be shown. The <i>fp</i> should be shown. The Sus. Cym. roll will need to be delayed to ensure the proper cresc.					

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40				
Form	Extended		♩ Theme B								To coda $\Phi$	Transition				Introduction				Theme C				
Phrase Structure																								
Tempo																								
Dynamics	<i>mf</i>		<i>f</i>								<i>fp</i>				<i>p</i>				<i>mf</i>					
Meter/Rhythm															$\frac{4}{4}$									
Tonality	(C)																							
Harmonic Motion	C <sup>7</sup>		C <sup>7</sup>		e <sup>7</sup>		C <sup>7</sup>		e <sup>7</sup>		f <sup>♯</sup>		G		f <sup>♯</sup>		C <sup>7</sup> d <sup>7</sup>		e <sup>7</sup> d <sup>7</sup>		C <sup>7</sup> d <sup>7</sup>		e <sup>7</sup> d <sup>7</sup>	
Orchestration	#2, 4, 5, 6		All – Theme = Player 4								Player – 1, 3, 4, 8				Player – 2, 4, 5, 6, 7, 8				All					
General Character			Calming								Relax				Strolling				Up-Beat					
Means for Expression	Prior ostinato reappears to set the mood.		The previous melody appears again. The entire ensembles dynamic can be elevated.								The <i>fp</i> will not have a cresc. following them. The arpeggio will be brought out naturally				A new chord progress is introduced. Bring out the d7 chord on count three.									
Conducting Concerns/ Rehearsal Considerations			The parts are very similar to the previous statement. Player 8 has to play the crotales and triangle simultaneously. Ensure that their set up is accommodating to help them succeed.								The only occurring notes can be shown. The <i>fp</i> should be shown. The Sus. Cym. roll will need to be delayed to ensure the proper cresc.				Ensure that the 4 <sup>th</sup> beat gets the entire beat. In m. 37, the crotales need to be brought out with a new motive.									

Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60					
Form	Theme C continued						Cadence D.S. al Coda		⊕ Theme D								Cadence		//						
Phrase Structure																									
Tempo																									
Dynamics									<b>f</b>								<b>mp</b> dcresc..... <b>p</b>								
Meter/Rhythm							<b>6</b> <b>4</b>		<b>3</b> <b>4</b>										<b>4</b> <b>4</b>		<b>6</b> <b>4</b>		<b>4</b> <b>4</b>		//
Tonality	(C)																								
Harmonic Motion	C <sup>7</sup> d <sup>7</sup>	e <sup>7</sup> d <sup>7</sup>	C <sup>7</sup> d <sup>7</sup>	e <sup>7</sup> d <sup>7</sup>	C <sup>7</sup> d <sup>7</sup>	e <sup>7</sup> d <sup>7</sup>	C <sup>7</sup> d <sup>7</sup>	e <sup>7</sup> d <sup>7</sup>	C <sup>7</sup> G	C <sup>7</sup> G	ee <sup>11</sup>	ee <sup>11</sup>	C <sup>7</sup> G	C <sup>7</sup> G	ee <sup>11</sup>	ee <sup>11</sup>	C <sup>7</sup> d <sup>7</sup>	e <sup>7</sup> e <sup>11</sup>	C						
Orchestration	Theme = Player 1 and 3						#2,4,5,6,7,8		All – Theme = player 3 and 1								All		#3, 4, 8						
General Character							Tease		Conversation – Picking up								Tease – Free								
Means for Expression	A new melody is presented and needs balancing. The crotales counter motive needs to be heard. When the melody is playing long notes, the rhythmic voices can cresc.								The new melody is only two bars in length, but echoed between player 1 and 3, balance the players.								Take the liberty to free time this ending.								
Conducting Concerns/ Rehearsal Considerations	A clear beat one needs to be shown to allow their entrance on the up beat. Show the crotales entrance to stabilize their confidence.						The 6/4 bar will best shown as a super metric 3 pattern.		Face and conduct the melody as it passes between the players.								Use clear gestures, conducting only what is needed.								

Measure #	61
Form	⊖
Phrase Structure	
Tempo	→
Dynamics	
Meter/ Rhythm	<del>4</del> 4
Tonality	(C)
Harmonic Motion	C <sup>7</sup>
Orchestration	1,2,3,4,5,8
General Character	
Means for Expression	
Conducting Concerns/ Rehearsal Considerations	


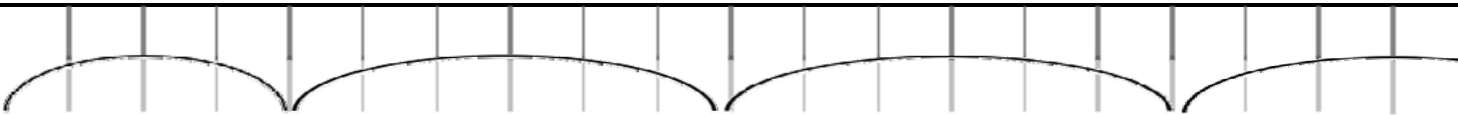




## Analysis: Storm Warning and Dance

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Form	Introduction 																			
Phrase Structure																				
Tempo	Very Slowly and Mysteriously ♩ = 40 - 50 																			
Dynamics	<i>p</i>																			<i>ff</i>
Meter/Rhythm	$\frac{4}{4}$																			
Tonality	e minor 																			
Harmonic Motion																				
Orchestration	mar, tim, wg, vib, lgtri		mar, mark tree, tim, rototoms, crot, vib, wg, lgtri																crot vib	
General Character	Sneaking			Dark – Confusion								Relentless Mystification							siren	
Means for Expression	While regarding the dynamics, establish the chord. Bring out the water gong.			Sustain the slow and steady tempo. Bring out the underlying parts, creating the ambiance.								The establishment of the initial statement needs to be pronounced, with an accurate echo. The 4 <sup>th</sup> beat of measure 14 needs to be the same as previous measures. The constant underlying part is imperative to retaining the mood.								
Conducting Concerns/ Rehearsal Considerations	Clear attacks need to be audible. Keep the dynamic but maintain the tempo.			Because of the tempo, the quarter notes are going to rush. The tom tom part needs to fill the entire measure, which will be hard due to the tempo. The crotales and vibraphone need to be precise with their quarter note motif.								The precision of the parts needs to be flawless. The skeleton rhythmic patterns need to be created with the addition of the notes.								

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	
Form	→	A →																			
Phrase																					
Structure																					
Tempo	→	Vivace ♩ = 155 - 160 →																			
Dynamics		<i>ff</i> decresc..... <i>pp</i>				<i>ff</i>				<i>ff</i> decresc..... <i>pp</i>				<i>ff</i>				<i>mp</i> cresc...		<i>ff</i>	
Meter/ Rhythm																					
Tonality	(e)	→																			
Harmonic Motion		e				e				e				e				e		e	
Orchestration		Mar, Xylo, Vib, SD, Tim, RoTo, Lg Shake, conga, cow bell →																			
General Character	warn	Fluctuating chaotic energy →																			
Means for Expression		The legato marked notes need to have more weight than the others. An even decresc.				The melody that is hidden in the constant eighth notes needs to be heard.				The legato marked notes need to have more weight than the others. An even decresc.				The legato marked notes need to have more weight than the others.				Sudden <i>mp</i> with measured cresc.			
Conducting Concerns/ Rehearsal Considerations		Tempo needs to be shown accurately from the prep. The precision of the decresc needs to be shown properly.				While bringing out the melody, the constant eighth notes need to be even and steady.				The precision of the decresc needs to be shown properly.				While bringing out the melody, the constant eighth notes need to be even and steady.				Drastic changes.			

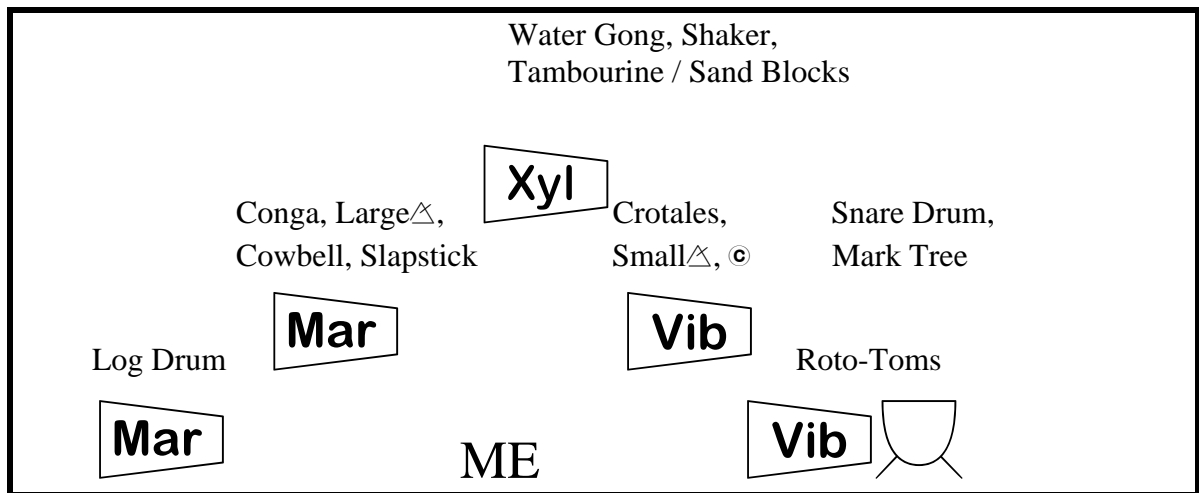
Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Form	→									B	→									
Phrase Structure																				
Tempo	→																			
Dynamics										<i>p</i> <i>cresc</i> <i>ff</i>	<i>ff</i>									
Meter/Rhythm										$\frac{6}{8}$	$\frac{2}{4}$	$\frac{6}{8}$	$\frac{2}{4}$	$\frac{6}{8}$	$\frac{2}{4}$	$\frac{4}{4}$				
Tonality	(e) →																			
Harmonic Motion	(e)	B	CM		D	e			e d# e d#			e d# e d#			e d# e d#			e G D		
Orchestration	→									Mar, Xylo, Vib, SD, Tim, RoTO, Tamb, Slap										
General Character	→									Tornado Dance										
Means for Expression	Same as before, bring out the whole noted chords.							Sudden <i>mp</i> with measured cresc.			The eighth note will stay constant in the 6/8. Put more emphasis on the down beats with a waltz feel. The 2/4 bars will need to be aggressive in the since of driving. M. 59 and 60 need to have even and drastic triple feelings.									
Conducting Concerns/ Rehearsal Considerations	Show precise 1 beats to aid in their playing precision.							Drastic changes.			The instant change to 6/8/ needs to be prepped confidently. Emphasis on the down beats will aid in the proper interpretations. The moving in and out of 6/8 and 2/4 will create an opportunity to slow down if one is not driving the rhythms across the lines.									



Measure #	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80				
Form	C 																							
Phrase Structure																								
Tempo																								
Dynamics	<i>f</i> decresc..... <i>p</i>				<i>f</i>				cresc.....				<i>f</i>				cresc.....				<i>f</i>			
Meter/ Rhythm																								
Tonality	(e) 																							
Harmonic Motion					e				B	e				B	e									
Orchestration	Tim, RoTo,Shake,conga				Mar, Xylo, Vib, SD, Tim, RoTo,Shake,conga 																			
General Character	Storm retracts				Evil Storms celebration of destruction 																			
Means for Expression	To aid in the sounding of a bridge, the dynamics will be need to be measured precisely.				The new melody being played by players 1 and 2 will need to be heard over the underlying players. At the end of the melody, the long notes can be brought down to allow the others to cresc, creating a bridge to the next statement of the melody.																			
Conducting Concerns/ Rehearsal Considerations	Do not rush the groove and set up the entrance of the new melody in m. 65.				Shape the melodic phrases. The long notes can brought down to have the other players bridge the melodies.																			

Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100		
Form	→														Coda →							
Phrase Structure	[Musical phrase structure diagram]														[Musical phrase structure diagram]							
Tempo	→																					
Dynamics	cresc.....		<i>f</i>		cresc.....				<i>ff</i>		<i>f</i>		<i>p</i> cresc.....						<i>ff</i>		<i>p</i> cresc.. <i>ff</i>	
Meter/Rhythm	[Musical notation]										[Musical notation]				[Musical notation]							
Tonality	(e) →																					
Harmonic Motion	B	e	CM								e					D				B	e	
Orchestration	→								mar, xyl, vib		shake, conga, tim, RoTO				mar, xylo, vib, SD, shake, conga, tim, RoTO							
General Character	→										Remembrance				Self defiance							
Means for Expression	→								The notes are accented, not jerky.		Add the voices do not remove energy.				Even notes to ensure precision on whole rhythmic feelings with proper cresc growth.							
Conducting Concerns/ Rehearsal Considerations	→								The initial attack on the and of one.		Confident cues for entrances.				Clear beats and patterns are essential. Do not allow certain players the ability to slow or rush. drastic changes in conducting will aid in dynamics.							

## Set-up and Personnel: Weather Movements



I-1, II-6 – Brian Anderson  
I-2, II-1 – Jeff Stilley  
I-3, II-3 – David Whitman  
I-4, II-5 – Dean Linton

I-5, II-8 – Tim Orton  
I-6, II-4 – Chris Exum  
I-7, II-7 – Blake Vignery  
I-8, II-2 – Brad Regier

### Set-Up Justification

When creating the set up chart for the Weather Movements, the different instrumentations contained in the two movements must be kept in mind. The design of the set up ways heavily on the personnel's instruments being positioned in close proximity to each other. This was an important factor because it allows for a short transition between the two movements, not creating a major distraction to the audience.

**Rehearsal Plans**

**Rehearsal Plan # 1**

**Ensemble:** Percussion Ensemble

**Rehearsal Date:** 2-19-2007

**Goals:** Establish the road map of the composition  
 Learn the roles of the parts throughout the work

**Literature: 1.** Spring Wind – Movement I  
**2.**

**Time:** 20 min.  
**Time:**

Spring Wind	Concerns for Future Rehearsals
<p>Transitions            39 – 46 Repeat            47 – 23 D.S. and to Coda            23 – 49 move to Coda            9 – Melody – accuracy and brought out above other parts.              39 – Match the melodic styles and interpretation                Align the counter melody and melody              49 – Pass the melody with no hesitation and maintain styles              59 – Review for better consistency.              Run Through              Remember – Dynamics and Relax</p>	<p>-Markings for the Snare Drum.            -m. 8 Clean rhythms            -Last 3 bars – conducting should not disrupt the work.            -m. 13 – align part 4 and part 8            -Over all dynamics – softer without losing energy and accuracy.</p>

## Rehearsal Plan # 2

## Ensemble:

Percussion Ensemble

## Rehearsal Date:

3-2-2007

## Goals:

Establish the road map of the composition

Learn the roles of the parts throughout the work

## Literature: 1.

Storm Warning and Dance - II

2.

## Time:

20 min.

## Time:

Storm Warning and Dance	Concerns for Future Rehearsals
<ul style="list-style-type: none"> <li>-m. 22 – Establish – markings</li> <li style="padding-left: 20px;">-all parts need to be audible</li> <li style="padding-left: 20px;">Dynamics</li> <li>-m. 26 – let the melody be recognized and heard</li> <li>-m. 50 – 6/8 eighth constant to the 2/4</li> <li>-m. 61 – Stabilize the transition material</li> <li>-m. 65 – shape the melodic motives</li> <li>-m. 95 – clean the 4 against 3 rhythms</li> <li>-m. 99 – dynamics</li> <li>-m. 12 – alignment of the rhythms in the slower tempo sections</li> </ul>	<ul style="list-style-type: none"> <li>-The decresc. are occurring too soon when stretched over multiple bars.</li> <li>-Melody needs to be shaped as if it is being played by a wind instrument.</li> <li>-With the constant appearances of repeats and D.S. al codas, the players need to be focused on the map of the work.</li> <li>-The conducting of the opening needs to match the music.</li> </ul>

## Rehearsal Plan # 3

**Ensemble:**

Percussion Ensemble

**Rehearsal Date:**

3-9-2007

**Goals:**

Shape the musical phrases

Concentration

Equipment set up and correct instruments

**Literature: 1.**

Storm Warning and Dance

**Time:**

10 min.

**2.**

Spring Wind

**Time:**

10 min.

Storm Warning and Dance	Concerns for Future Rehearsals
<p>-m. 1 – 22 – Opening</p> <ul style="list-style-type: none"> <li>-Styles</li> <li>-Attacks (Together)</li> <li>-Water Gong</li> </ul> <p>-m. 4 – Shape the motive</p> <p>-m. 22 – Shape the melody</p> <p>-m. 48 – 60 – work tempo / rhythm</p> <p>-m. 95 – end – Coda</p> <ul style="list-style-type: none"> <li>-Accurate rhythms</li> </ul> <p>Rung Through</p> <p style="text-align: center;"><b>Spring Wind</b></p> <p>-m. 9, 23, 39 – Shape the motives</p> <p>-m. 49 – Pass the motives through the voices smoothly</p> <p>-m. 59 – Watch for accuracy</p> <p>Run Through</p>	<ul style="list-style-type: none"> <li>-The ensemble is not following the road map of the composition.</li> <li>-There is no musicality occurring because the members are worried about notes and rhythms.</li> <li>-The water gong was not used today and the personnel need to be get comfortable with the instrument.</li> </ul>

## Rehearsal Plan # 4

**Ensemble:**

Percussion Ensemble

**Rehearsal Date:** 3-12-2007

**Goals:**

Establishing the on stage set up.
Use the performance instruments in the rehearsal.

**Literature: 1.** Spring Wind  
**2.** Storm Warning and Dance

**Time:** 10 min.  
**Time:** 15 min.

Storm Warning and Dance	Concerns for Future Rehearsals
<ul style="list-style-type: none"> <li>-Review the road map of the work.</li> <li>-Run through</li> <li>-Work on the portions of the work that need the work.</li> <li>-Walk through the transition between the two movements.</li> </ul> <p style="text-align: center;"><b>Storm Warning and Dance</b></p> <ul style="list-style-type: none"> <li>-Review road map of the work.</li> <li>-m. 1 – 22                             <ul style="list-style-type: none"> <li>-ensure the water gong blends in the color.</li> </ul> </li> <li>-Run through</li> <li>-Work on the portions of the work that need the work.</li> </ul> <p>Review the concert order and set up.</p>	<ul style="list-style-type: none"> <li>-Water gong needs to fit in the colors and not distract from the established colors.</li> </ul>

## Chapter Five: *Prelude Op. 34, No. 14*

Dmitri Shostakovich

1906 - 1975

### Unit 1: Composer

In 1906, Russia was a country characterized by enormous social upheaval. Dmitri Shostakovich was born in this environment of discontent which led to instability and bloodshed. Music was an important staple in and around the Shostakovich house. His mother was a pianist who gave community concerts on a frequent basis. Regardless of this harmonious environment, Shostakovich's musical gift did not become apparent early in his life.<sup>15</sup> Shostakovich was very averse in learning music and did not lower his reluctance of this new knowledge until the age of 8 years old. In the spring of 1915, Shostakovich went to the theater for the first time to see Rimsky-Korsakov's *The Tale of Tsar Saltan*.<sup>16</sup> As much as he enjoyed the work and the performance, his unfavorable feelings towards music was not diluted. In the summer of 1915 his mother was persistent and forced him to his first of many lesson on the piano.<sup>17</sup> His mother quickly distinguished her son's gift with perfect pitch and a highly developed memory.<sup>18</sup> Shortly after beginning his piano lessons Shostakovich asked for a piece of music to play. His mother placed a piano arrangement of an andante from a Haydn symphony in front of him. After her explanations of the various accidentals, Shostakovich proceeded to play the andante at a slow tempo, but with perfect accuracy. It was later that his advanced

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<sup>15</sup> Laurel E. Fay, *Shostakovich-A Life*, (New York: Oxford University Press, 2000), p. 9.

<sup>16</sup> Elizabeth Wilson, *Shostakovich: A Life Remembered*, (London: Faber and Faber, 1994), p. 10.

<sup>17</sup> Laurel E. Fay, *Shostakovich-A Life*, p. 9.

<sup>18</sup> Elizabeth Wilson, *Shostakovich: A Life Remembered* p. 10.



memory began to hurt him in his education. The usual lesson ended with his mother demonstrating his next work to learn. Shostakovich would watch his mother's hands and memorize her moves and notes played. It was in his next lesson that he would sit with his eyes on the score, as if he was reading the music. In reality, Shostakovich was recalling his mother's hands playing, reproducing her actions.<sup>19</sup>

Shostakovich's desire to compose began with his education of the piano from his mother. These early compositions have never been found.<sup>20</sup> The fact that these early works have been lost is fitting because of Shostakovich's personality with his love of mystification and invention for the sake of a good story.<sup>21</sup> Family and friends were not only impressed with his imaginative abilities in his compositions, but also with his piano facility.<sup>22</sup>

Shostakovich's parents had questions with their son's courses of study. Their determination to have their son study piano and composition at the conservatory was not supported by professional musicians, who stated that Shostakovich would not make it as a musician. His mother later had his musical knowledge and abilities tested, resulting in The Petrograd Conservatory affirming that Shostakovich may enroll in the composition program immediately, bypassing any preparatory theoretical courses. In the fall of 1919, Dmitri Shostakovich double enrolled as a student of piano and composition at The Petrograd (Leningrad) Conservatory.<sup>23</sup> He began studying harmony, orchestration, fugue, form, and composition with Rimsky-Korsakov's son-in-law and pupil Maximilian

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<sup>19</sup> Laurel E. Fay, *Shostakovich-A Life*, p. 9.

<sup>20</sup> *Ibid.*, p. 11.

<sup>21</sup> Elizabeth Wilson, *Shostakovich: A Life Remembered* p. 19.

<sup>22</sup> Laurel E. Fay, *Shostakovich-A Life*, p. 11.

<sup>23</sup> *Ibid.*, p. 14.

Steinberg.<sup>24</sup> This was a full circle for Shostakovich's music education, because it was one of Rimsky-Korsakov's compositions that kick started Shostakovich's desire in music.

Because of the state of affairs in Russia, the majority of the population was living in poverty. The Shostakovich family was not different than any other family. The family had to face a disaster when Dmitri Boleslavovich, Shostakovich's father, suddenly died. It was in these times of need that the Shostakovich women worked in the community for a living. Education was an important stature in the family values system, so Shostakovich remained in classes at The Petrograd Conservatory.<sup>25</sup>

Shostakovich did not enjoy the idea of his mother and sister having to work. These thoughts lead to Shostakovich's work in the cinemas. He would perform on the piano for cinema films. This work was effortless for this musical scholar, but became very time consuming. The money earned in the cinema theaters was nice when the cinema owners paid him, but financial troubles came when the cinema owners would not pay him for his talents.<sup>26</sup> This composing practice would later be regarded as a tremendous experience. Shostakovich graduated from The Petrograd (Leningrad) Conservatory on April 21, 1926.<sup>27</sup>

Shostakovich wrote for many different genres of music in a variety of styles using folk music, humor, altered harmonies and many other compositional techniques.<sup>28</sup> He is generally regarded as the greatest symphonist of the mid-20<sup>th</sup> century, but many of his

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<sup>24</sup> Stanley Sadie, "Shostakovich, Dmitri," *New Grove Dictionary of Music and Musicians*, (London: MacMillan Press, 2001) p. 280.

<sup>25</sup> Elizabeth Wilson, *Shostakovich: A Life Remembered* p. 27.

<sup>26</sup> Ibid.

<sup>27</sup> Elizabeth Wilson, *Shostakovich: A Life Remembered* p. 39.

<sup>28</sup> Dmitri Shostakovich, *Prelude*, Op. 34, No. 14, Ed. H. Robert Reynolds, (New York: Carl Fischer, © 1988), p. 2.

string quartets, concertos, instrumental and vocal works are also regarded as reputable.<sup>29</sup> Shostakovich composed his *Symphony No. 1* in F Minor while studying at The Petrograd Conservatory. It was this major work that catapulted Shostakovich into international fame. His compositional career was on a fast successful track. Shostakovich found his past experiences helpful when composing for films; allowing him to compose at a rapid rate. He also found enjoyment in collaborating with opera producers until the production of his *Lady Macbeth of the Mtsensk District*. The critics of this opera were deadly to the composer and his works as political threats were made. It was in response to such hurtful criticisms that he created the subtitle to his *Fifth Symphony*, “A Soviets Artist’s Reply to Just Criticism.”<sup>30</sup>

There are many speculations on Shostakovich’s hidden melodies in his works. There was no secret to the hatred between Shostakovich and the Stalin regime. Composers would have been foolish to state that their music was anti-communism and mocking the politicians in office. Stalin was relentless and would have ordered death to anyone he felt was disloyal. The speculations about Shostakovich’s hidden motives have valid support, but can never be proven due to the fact Shostakovich never kept a diary of personal messages or thoughts.

Shostakovich’s life was slowed greatly after his second heart attack. The theme of death dominated all his later works: *Fourteenth Symphony*, *Fifteenth Symphony*, the *Fifteenth Quartet*, the *Michelangelo Songs*, and his last work the *Viola Sonata*. The *Viola Sonata* was composed during Shostakovich’s last days. He would call Fyodor Druzhinin, the virtuosic viola performer who the sonata was composed for, throughout

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<sup>29</sup> Stanley Sadie, *New Grove Dictionary of Music and Musicians*, p. 279.

<sup>30</sup> Dmitri Shostakovich, *Prelude*, Op. 34, No. 14, p. 2.

his composing. Shostakovich completed the work while in the hospital. Druzhinin received the music and worked extensively on mastering new techniques required in the work. Druzhinin then received a call notifying him of the passing of the great Dmitri Shostakovich. Shostakovich's remains are in the Novodevichi Cemetery in Moscow, Russia.<sup>31</sup>

## Unit 2: Composition

After composing *Lady Macbeth of the Mtsenk District*, Shostakovich composed a set of *Twenty-Four Preludes* for Piano, op. 34. Shostakovich followed Chopin's *24 Preludes* tonality with coupling of the relative major and minor keys, which explore the circle of fifths from C major to D minor.<sup>32</sup>

Shostakovich's *Twenty-Four Preludes* discover moods ranging from "insouciant to somber."<sup>33</sup> Even though he could not sustain his compositional pace of a prelude per day, Shostakovich completed all of the collection of preludes in Leningrad on March 2, 1933.<sup>34</sup> The premier of the work was performed by Shostakovich in Moscow on May 24, 1933.<sup>35</sup>

Most critics find the Prelude No. 14 one of Shostakovich's most impressive works. Christopher Norris states:

Prelude 14 in E flat minor is really something! It is really a symphonic *adagio* (Stokowski made a superb transcription of it for orchestra.) A mighty miniature. For the first time we hear Shostakovich the tragedian in his piano music. Significantly, it plumbs the lowest regions of the piano. What occasioned this cataclysm? It certainly was created out of a

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<sup>31</sup> Elizabeth Wilson, *Shostakovich: A Life Remembered* p. 469-476.

<sup>32</sup> Christopher Norris, *Shostakovich: the Man and his Music*, (Boston: Marion Boyars, 1982), p. 94.

<sup>33</sup> Laurel E. Fay, *Shostakovich-A Life*, p. 72.

<sup>34</sup> Victor I. Seroff, *Dmitri Shostakovich – The Life and Background of a Soviet Composer*, (New York: Alfred A. Knopf, 1943), p. 202.

<sup>35</sup> Christopher Norris, *Shostakovich: the Man and his Music*, p. 94.

profound awareness of evil. At its climax it fairly shrieks out. And it subsides only reluctantly – spent with its impassioned pleading.<sup>36</sup>

When performing with a wind band, these ideas are heard and brought to life as Shostakovich would have wanted them. The only benefit would be the use of the wind instruments' colors.

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

Shostakovich's environment was heavily impacted by The 1917 Revolution of Russia. The revolution took place in Petrograd, then the nation capital. The streets of Petrograd were filled with restless civilians, soldiers, and sailors. The civilians were protesting while the military was working as hard as possible to control the situation.<sup>37</sup>

These times brought out the angst in the heart of Shostakovich. While living under a communist government that maintained a tight noose around Russian Arts, people could not speak publicly about their personal feelings towards the government. As a result, artists began to use their creations as a means of self expression.

Shostakovich was an artist known for theoretically mocking and bashing the communist party in his compositions. This did not begin until his appearance of negative criticism from his opera *Lady Macbeth of the Mtsenk District*. Criticism from the government was very harsh and proceeded to reach the publishing of the communist's circular, *The Pravda*. *The Pravda* tilted its criticism on the *Lady Macbeth of the Mtsenk District* as "Muddle Instead of Music."<sup>38</sup>

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<sup>36</sup> Ibid., p. 96.

<sup>37</sup> Victor Seroff, *Dmitri Shostakovich – The Life and Background of a Soviet Composer*, p. 75.

<sup>38</sup> Stanley Sadie, "Shostakovich, Dmitri," *The New Grove Dictionary of Opera*, (London: MacMillan Press, 1992), p. 359.

After receiving such criticism, Shostakovich maintained his art of composing however focusing on smaller scale works until the completion of his *Fifth Symphony*. When composing his *Twenty-Four Preludes*, Shostakovich composed with thoughts of self satisfaction through a collection of short works saturated with true emotion.<sup>39</sup>

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

The work does not have high demands of technical difficulties. Rhythmic difficulties are present when the performers have to distinguish between duple and triple based rhythms. Most of the rhythms are unison and will move together throughout the ensemble except for the B section. The B section changes the duple foundation to a triple foundation in the lower voices with duple rhythms in the upper voices. The ranges in the voices may pose an intimidation for many ensembles. The oboes, first clarinets, and first trumpets reach in their extreme higher range in measure 24. A solid in tone sound should be maintained throughout the work, no matter the dynamics or range of notes. To coincide with dynamics, even though the parts call for *fff*, the sound should be controlled and not forced.

#### **Unit 5: Stylistic Considerations**

*Prelude*, No. 14 should produce a calm temperament for the entire work. Measures 2 and 7 have “*espr.*”, but the conductor should take liberties to stretch as much as they feel necessary. While stretching notes and rhythms, the focus should not stray from the dissonances.

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<sup>39</sup> Christopher Norris, *Shostakovich: the Man and his Music*, .p 96.

Through measures 27 and 29 the accented notes need to have a greater presence in the beginning with a small decay instead of a powerful emphasis on the attack. The reprise of the A section occurs in measure 30 to the end. This reprise should mirror the opening with the attention brought to the extended low notes. The final two bars need to comprise a gradual decay in sound in place of the shown releases. The final unison E<sup>b</sup> in the clarinet voices will perish to silence with no defined release from the conductor.

### **Unit 6: Musical Elements**

Interpretation is a significant issue when working with this piece. One needs to keep in mind the background of the work and the transcription it has gone through, from piano to orchestra to wind band. The conductor should refer to the original piano work to help with his interpretation. The exaggerations of Shostakovich's extreme writings will create an exciting environment for the students and audience.

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

<u>SECTION</u>	<u>MEASURES</u>	<u>KEY CENTER</u>
A	1 – 14	E <sup>b</sup> Minor
B	15 – 29	B <sup>b</sup> Major
A	30 – 36	E <sup>b</sup> Minor

### **Unit 8: Suggested Listening**

*Twenty-four Preludes*, Op. 34 – Shostakovich, Dmitri

*Folk Dances* – Shostakovich, Dmitri

*Symphony No. 5, Finale* – Shostakovich, Dmitri

*Fire of Eternal Glory* – Shostakovich, Dmitri, trans. Tim Rhea

## Analysis: *Prelude Op. 34, No. 14*

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Form	Intro						A								B					
Phrase Structure																				
Tempo	Adagio ♩ = 63												rit.....		a tempo					
Dynamics	<i>p</i>						< <i>f</i>		dim.		<i>p</i> < <i>mf</i> > <i>p</i> < <i>f</i> < <i>f</i> < <i>ff</i>									
Meter/Rhythm	$\frac{3}{4}$																			
Tonality	e <sup>b</sup> minor						F major								B <sup>b</sup> major					
Harmonic Motion	e <sup>b</sup>	B <sup>b</sup> e <sup>b</sup>		A <sup>b7</sup>		e <sup>b</sup>	d <sup>b</sup>	B <sup>b</sup> e <sup>b</sup>		F <sup>7</sup>	E	FF <sup>b</sup>		B <sup>b</sup> → GB <sup>b</sup>						
Orchestration	Middle/Low Voices in low ranges						Horns		Middle/Low Voices in low ranges						Low voices		Adding Trumpets			
General Character	Abandoned, Despairing						Anguish		Distrust						Agitate, Puzzled		Defiant			
Means for Expression	Played with a full sound while maintaining the piano dynamic. The sound should be heavy with the presence of the tam-tam.						Not in tempo.		Maintaining the full sound, but now at a louder dynamic. Make the difference known when accented. Follow the dynamics and adding a slight rit. in mm. 13-14.						Triplet feel will be new, but not in a slow manner. Bring out the fanfare with accents. Do not fear the dissonance in chords. Follow dynamics.					
Conducting Concerns/ Rehearsal Considerations	Heavy sounds with a baton. The release from m. 1 will be on the down beat of m. 2. Shape the eighth notes in m. 4 to go to m. 5. There will need to be clear beats for the eighth notes at the end to move together. M. 6 will grow to m. 7 with the release on the horns entrance. The soli horn part will be shown.						Match eighth notes in m. 9 with balance and blend, listening for intonation, with the addition of release on count 2. Shape the slurred motive in m. 10 – 12 with rhythms under, ensure to not dim. too soon. With rit. in 13 and 14, grow with new entrance of rhythmic motive material, leading to the next bar. The timpanist will need specific beat to ensure no rushing.						The triplet rhythms will set the new mood and tempo with the first two beats. The motive, first stated in the TBN is passed to the TPTs. The triplet figure will go to the down beat of m. 18 to assist in the run in the lower voices. M. 20 and 22 will need to have beat twos shown.							



Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36		
Form										A' →								
Phrase Structure																		
Tempo			rit		a tempo						rit.							
Dynamics	→		<	<i>fff</i>				dim.		<i>mf</i>		dim. <i>mp</i>		dim. <i>p</i>		dim. <i>pp</i>		
Meter/Rhythm			5 4		3 4													
Tonality	→			e <sup>b</sup> minor →														
Harmonic Motion	→	D	F	e <sup>b</sup> →						B <sup>b</sup>	e <sup>b</sup>	B <sup>b7</sup>	e <sup>b</sup> →					
Orchestration			Add highs		All			Thinning - highs			Middle/Low Voices in low ranges							
General Character			Hostile		Resentful						Forlorn			Repressed				
Means for Expression			Maintain the fanfare with accents. The trill should be passed as a color. Rit. in mm. 23.		Climax with noticeable dynamic change and resolution of mm. 23. Separation of notes and split chords. Decres. together as notes descend and parts drop out of texture.						Similar to the beginning, by completing the circle. Bring the moving parts out. The decres. in the end should be to nothing.							
Conducting Concerns/ Rehearsal Considerations			The trill in the flutes is passed from the tpts and will need to match their volume. M 22-23 grow in all voices while being shown.		The entrance will need to be larger than thought. M. 24 beat 3 will grow to count 1 with strong entrance on count 2. The eighth notes in m. 26 – 29 will be accented and passed from high to low without dim. too soon. Intonation will need to be brought to player's attention.						Heavy as beginning. The tam-tam hits will need clear gestures. The low voices in m. 32 – 34 need to be brought out and heard in their scalar movement. M.35 will be shown with releases not controlled. There will not be a break before the last bar, there will be a clear gesture for the re-articulation in the w.w.							

## Seating Chart and Personnel: *Prelude, Op. 34, No. 14*

Percussion			Timpani			
Trombone-2,1,3	Euph.	Tuba	BSax	TSax	Bassoon	BCI
OOO	O	OO	O	O	OO	O
X X X	X	X X	X	X	X X	X
Tpt - 3,2,1		Horn - 4,3,2,1		ASax-1,2		
OOO		OOOO		OO		
X X X		X X X X		X X		
Oboe-2,1		Flute	Clar.-1,2,3			
OO		O	OOO			
X X		X	X X X			

### Flute

Kirsten McManus

### Oboe

Cindy Knudsen

Jauni Novak

### Bassoon

Brian Long

Beth Thomson

### Clarinet

Lauren Gillespie

Chris Johnson

Megan Spriggs

### Bass Clarinet

Amanda Clark

### Alto Saxophone

Adrian Angold

Adam Pham

### Tenor Saxophone

Nick Pool

### Bari. Saxophone

Melanie Caster

*Listed Alphabetically*

### Trumpet

Nate Edwards

Garrett Parker

Becki Ronen

### Horn

Anna Eaverson

Adam Paxon

Karyn Schafer

Sharyn Worcester

### Trombone

Janne Silvferberg

Lyle Sobba

Cody Wheeler

### Euphonium

Nate Grote

### Tuba

Mike Campbell

Paden Town

### Timpani

David Whitman

### Percussion

Brian Anderson

Jeff Stilley

Blake Vignery

## **Seating Justification**

The seating arrangement is designed in straight lines to replicate the first wind ensembles' seating arrangements created by Frederick Fennell. References to the instrumentalists' parts were examined when assigning seating arrangement. The goal is to have similar parts near each other. Due to the first trumpet's high range, it is advised to position the player directly behind a row of players. This acts as a shield against the expected volume. The back row of low voices will create sounds that will saturate through the ensemble to the audience, assisting in setting the atmosphere of the composition.

**Rehearsal Plans**

**Rehearsal Plan # 1**

**Ensemble:**

KSU Symphony Band
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**Rehearsal Date:**

2-21-07
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**Announcements:**

Understand all of the parts will be established
Musicality produced throughout each section
Concentration of pitch with all unison parts

**Literature: 1.**

Prelude Op. 34, No. 14
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**2.**

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**Time:**

15 min
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**Time:**

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Concentration for Future Rehearsals	
<ul style="list-style-type: none"> <li>-Read through the work</li> <li>-Develop the desired dark sound</li> <li>-m. 7 Hns-need to be strong but not over bearing</li> <li>-m. 9 – pitches in the eighth note runs needs attention</li> <li>-Peak at m. 25                             <ul style="list-style-type: none"> <li>-Beat 1 needs to be strong and grow through measure, with a strong entrance on beat 2.</li> </ul> </li> <li>-m. 28 – Do not decrescendo too early or too fast.</li> <li>-m.29 – Rit. and release together</li> </ul>	<ul style="list-style-type: none"> <li>-Tam-Tam sounds</li> <li>-m.7 – Hns too loud</li> <li>-m. 8 – entrance of others equal Hns volume</li> <li>-m. 23 – Suspended Cymbal roll – good cresc.</li> <li>-m. 27 – 28 – dim – rall – release in 29</li> <li>-m. 30 – solid entrance</li> <li>-m. 35 – 36 – blend of the decaying sound.</li> </ul>

## Rehearsal Plan # 2

## Ensemble:

KSU Symphony Band

## Rehearsal Date:

2-26-07

## Goals:

Addition of the percussion voice to the winds.

Maintain a deep concentration

Establish a high quality of entrances and

## Literature: 1.

Prelude Op. 34, No. 14

2.

## Time:

15 min

## Time:

Prelude	Concerns for Future Rehearsals
<ul style="list-style-type: none"> <li>-m. 27 – 36 – Work the transition                             <ul style="list-style-type: none"> <li>-Role and accuracy of the ‘big note’ voices</li> <li>-Tam-Tam entrance</li> <li>-34-36 – the decay in the sound needs to be even and unnoticed</li> </ul> </li> <li>-m. 13 – 15 – rit. establish transition to B                             <ul style="list-style-type: none"> <li>-the timpani voice – heard but not rushed</li> </ul> </li> <li>-m. 9 – the accented eighth notes need to match and be tuned.</li> <li>-m. 8 – Hns – passion without loud volume                             <ul style="list-style-type: none"> <li>-dotted half-notes need to match hns pitch</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>-Retaining pitch through long notes.</li> <li>-Retaining pitch through the moving line.</li> <li>-Consistency in the parts and players from now to the performance.</li> </ul>

### Rehearsal Plan # 3

**Ensemble:** KSU Symphony Band

**Rehearsal Date:** 3-7-07

**Goals:**

Maintain pitch throughout the work.
Achieve a performance quality of musicianship

**Literature: 1.** Prelude Op. 34, No. 14

**2.**  

**Time:** 15 min

**Time:**  

Prelude	Concerns for Future Rehearsals
<ul style="list-style-type: none"> <li>-m. 1 – attack – Heavy, but subtle</li> <li>-m. 4 – inner play of notes, where is it going?</li> <li>-m. 10 – 13 – grow to count 1 of the next bar decresc. throughout.</li> <li>-m. 13 – cresc. while hearing the inner play of rhythm in the two voices</li> <li>-m. 24 – 27 – conduct the music, establish understanding</li> </ul>	<ul style="list-style-type: none"> <li>-Practice for the performance.</li> <li>-Even sounds, there are a few notes that seem to pop out of the established foundation that need to be controlled.</li> <li>-Entrance of notes played together. There are very exposed entrances that need to be confident and controlled.</li> </ul>

## Chapter Six: Tempered Steel

Charles Rochester Young

b. 1965

### Unit 1: Composer

Charles Rochester Young was born in Belton, TX, a suburb south of Austin, in 1965. His youth was full of transfer with his family between Arkansas and Texas. One consistent item during his youth was classical music. His parents loved music and played it throughout the house on a regular basis. Music education did not come to Young until his 7<sup>th</sup> grade year when he started beginner band on the tenor saxophone.<sup>40</sup>

Young's Bachelor in Music Education was earned at Baylor University in Waco, TX. After graduation, Young attended the University of Michigan to study saxophone and composition. Although Young earned his doctorate in saxophone performance, he put a greater emphasis on his compositional studies. Young had three compositions published while at Baylor and commissioning projects kept him composing while studying at Michigan.<sup>41</sup>

Dr. Young's greatest influence for his compositions is listening to other great works of music. He does his best to stay away from listening to contemporary works and focuses more on music by composers he finds the most inspiring: Bach, Chopin, Beethoven, Gershwin, and Brahms.<sup>42</sup>

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<sup>40</sup> Charles Rochester Young, Personal Interview, September 25, 2006.

<sup>41</sup> Ibid.

<sup>42</sup> Ibid.

Dr. Young asserts that his composing is true to his feelings. While composing, Dr. Young reflects on his feelings and emotions to guide his compositional decisions.<sup>43</sup> Dr. Young describes composing as being similar to how one expresses emotion through talking. He uses a number of methods when composing: computer software, pencil and paper, improvising on a keyboard, and by ear. His desired method is singing into a digital recorder when ideas come to him. Dr. Young does not compose at the computer but uses it to test concepts and to perfect his score.<sup>44</sup>

Young is the Coordinator of Composition and Music Theory at the University of Wisconsin-Stevens Point.<sup>45</sup> Young's major awards include: First prize in the National Flute Association New Publications Competition, First prize in the National Band Association/Merrill Jones Composition Competition, Second prize in the 1990 Fischhoff Competition, Second prize in the National Association of Composers in the USA Young Composers Competition, Special Commendation from the British and International Bassist Federations, Prize winner in the Vienna Modern Masters Competition and financial awards from ASCAP (for the unique prestige value of the original works), The National Endowment for the Arts, Meet the Composer, The Aaron Copland Foundation, The Minnesota Composers Forum, The Presser Foundation and Arts Midwest.<sup>46</sup>

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<sup>43</sup> Ibid.

<sup>44</sup> Ibid.

<sup>45</sup> Charles Rochester Young, "Tempered Steel," in *Teaching Music Through Performance in Band*, (Chicago: GIA Publications, Inc.), p. 672.

<sup>46</sup> Charles Rochester Young, University of Wisconsin – Stevens Point [Web Site], "Charles Rochester Young – Composition and Music Theory,"  
Site Address: <http://www.uwsp.edu/music/people/faculty/cyoung/>



## Unit 2: Composition

*Tempered Steel* is an eight-minute celebratory work with relentless drive and determination. The significant use of rhythmic passages drives the entire work with the constant drive of eighth note rhythms. The motives that create the themes are based on rhythmic passages that match and collide with the percussion writings. The scoring features the metallic sonorities of the contemporary wind band with the use of upper voices and percussion instruments.<sup>47</sup>

## Unit 3: Historical Perspective

On Thanksgiving in 1993 brought Dr. Young and his family an illness that instantly prompted confusion.<sup>48</sup> Dr. Young lost the use of his arms and hands from a sudden and unknown neuromuscular condition. The following four years were full of extreme physical and emotional pain.<sup>49</sup>

Prior to this illness, Dr. Young was extremely active as a performer on the saxophone. Not only did his ability to play saxophone become obsolete, but his entire lifestyle changed. Dr. Young had to learn to compose out of his head instead of improving on a keyboard instrument. To keep his mind and body busy, he learned more about computer software and how it could assist him in composing. Dr. Young was facing a difficult time and could not have survived this situation without his wife's complete support. Her support included penciling compositions, feeding, and everything

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<sup>47</sup> Charles Rochester Young, *Teaching Music Through Performance in Band*, p. 672.

<sup>48</sup> Charles Rochester Young, Personal Interview.

<sup>49</sup> Charles Rochester Young, *Teaching Music Through Performance in Band*, p. 672-3.

else that pertains to life that one would need help with if they did not have use of their arms.<sup>50</sup>

Dr. Young was examined by thirty-five different medical doctors. The only thing they all agreed upon was that Dr. Young had a slim to zero margin for recovery. Dr. Young would occasionally see a chiropractor to help alleviate the pain, which would aid him in sleeping. He was advised by a chiropractor to seek acupuncture. The acupuncturist said “Your body knows what is wrong, and your body will fix the problem with your help.” Dr. Young asked further questions and from that point changed his lifestyle to help himself restore to health. Dr. Young began exercising, eating as a vegetarian, and began taking yoga.<sup>51</sup>

Dr. Young was healed three months before the Big 12 Band Directors Association contracted him for their first commission project in 1997.<sup>52</sup> Dr. Young does not believe that lifestyle changes had cured him, but rather his deep inner strength. The illness was a horrible experience, but he learned that everyone has a rarely used strength inside. Dr. Young’s inner strength was brought out to fight his illness for a complete recovery of health. “*Tempered Steel* is composed to help the listeners/performers in finding this strength inside of themselves without going through the pain I endured,” says Dr. Young.<sup>53</sup>

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<sup>50</sup> Charles Rochester Young, Personal Interview.

<sup>51</sup> Ibid.

<sup>52</sup> Charles Rochester Young, *Teaching Music Through Performance in Band*, p. 673.

<sup>53</sup> Charles Rochester Young, Personal Interview.

*Tempered Steel* is Dr. Young's first work for wind band. The premier was performed at the University of Colorado-Boulder in February 1998 under the direction of Allen McMurray.<sup>54</sup>

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

*Tempered Steel* requires strong and aggressive players from every section in the ensemble, especially in the percussion and brass sections. The six percussionists (including timpani) are integral partners with the woodwinds by adding and creating the Opening Motive and incorporating motives from both Theme 1 and Theme 2 inside their individual parts. Many of the woodwind parts have idiomatic solos, which require confident playing throughout the soloistic and chamber sections.<sup>55</sup>

#### **Unit 5: Stylistic Considerations**

Players and the conductor are required to feel both 3/4 and 6/8 meters simultaneously as they are often superimposed.<sup>56</sup> Dr. Young advises that if the ensemble is capable of increasing the tempo the conductor should conduct in a superimposed pattern with one beat per bar. If the ensemble can not increase the tempo with high quality, then he advises staying in a two pattern and only conducting a three pattern if the ensemble needs the guidance.<sup>57</sup> All players must be able to articulate clearly and play *sfp* dynamics aggressively with good pacing on the crescendos while continuing the drive of the eighth note pulse.

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<sup>54</sup> Charles Rochester Young, *Teaching Music Through Performance in Band*, p. 673.

<sup>55</sup> Ibid.

<sup>56</sup> Ibid.

<sup>57</sup> Charles Rochester Young, Personal Interview.

## Unit 6: Musical Elements

*Tempered Steel*'s themes are built by six pitches. These pitches are derived from a symmetrical six-note scale (hexachord) created from alternating ascending perfect fifths and minor seconds (B<sup>b</sup> - F - F<sup>#</sup> - C<sup>#</sup> - D - A). Tonalties are produced by deleting certain pitches from the hexachord, while modulations are produced by simultaneously rotating notes in and out of the hexachord. Pitches are often enharmonically spelled to conform to traditional harmonic and tonal relationships.<sup>58</sup>

## Unit 7: Form and Structure

A hybrid sonata-rondo form is used: rondo form as it relates to the themes and their groupings, and sonata form as it relates to the layering of themes, key areas, and orchestration.

<u>SECTION</u>	<u>MEASURE</u>	<u>EVENT AND SCORING</u>
EXPOSITION		
Section 1	1 – 55	In B <sup>b</sup> major
	1 – 4	Opening motive
	5 – 48	Theme 1 in brass and percussion; woodwinds later enter with Theme 1 fragments
	49 – 55	Extended opening motive (modulates to D minor)
Section 2	56 – 124	In D minor
	56 – 79	Theme 2
	80 – 86	Extended opening motive

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<sup>58</sup> Charles Rochester Young, *Teaching Music Through Performance in Band*, p. 673.

	87 – 102	Shortened theme 2
	103 – 111	Further extended Theme 2
	112 – 124	Shortened theme2 with extended cadence
Section 3	125 – 175	In continuous modulation
	125 – 161	Theme 1 development
	162 – 168	Opening motive (modulates to F <sup>#</sup> minor)
	169 – 175	Theme 1 development material as transition
DEVELOPMENT	176 – 213	In F <sup>#</sup> minor; Theme 1 development
	214 – 249	Continue Theme 1 development; horn countermelody now added and opening motive fragments layered in trumpet; decrescendo prepared sudden dynamic change at m. 250
	250 – 273	Surprise appearance of Theme 2
	274 – 280	Extended opening motive
	281 – 316	Shortened Theme 1 development but with Theme 2 fragments in marimba, opening motive fragments in trumpet, and counter- melody in horn; decrescendo prepares sudden dynamic change in m. 317
	317 – 337	Surprise appearance of shortened Theme 2 with extended cadence
RETRANSITION	399 – 460	In B <sup>b</sup> major (and F <sup>#</sup> minor)

	399 – 453	Theme 1 returns in original instruments and key; woodwinds and/or percussion interject exposition materials at m. 409, 420, 424, and 450
	454 – 460	Final statement of opening motive (modulating to B <sup>b</sup> major)
CODA	461 – 470	In B <sup>b</sup> major; rising chords in brass (chords recapitulating key centers used earlier) layered above Theme 1 fragments in woodwinds and punctuated by bass drum
	471 – 488	Theme 1 restates in brass; accompaniment restated from m. 399
	489 – 501	Extended rising chords in brass layered above Theme 1 fragments in woodwinds and chimes punctuated by bass drum and tam-tam
	502 – end	Theme 2 restates in woodwinds under cadence note in brass while percussion play opening motive <sup>59</sup>

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<sup>59</sup> Charles Rochester Young, *Teaching Music Through Performance in Band*, p. 673-5.

## **Unit 8: Suggested Listening**

*West Side Story* – Leonard Bernstein

*Second Suite in F for Military Band*, Movement 4 – Gustav Holst

*La Fiesta Mexicana* – H. Owen Reed

*Concerto for Alto Saxophone and Wind Ensemble* – Charles R. Young

*Concerto for Double Bass and Wind Ensemble* – Charles R. Young

*Songs Without Words* (for Wind Band) – Charles R. Young

## Analysis: Tempered Steel

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Form	Exposition – Section I Opening Theme →				Theme 1 →															
Phrase Structure																				
Tempo	♩. = 116 - 120																			
Dynamics	<i>sfp</i> cresc.....				<i>ff</i>															
Meter/ Rhythm	6 (3) 8 (4)																			
Tonality	B <sup>b</sup> major →																			
Harmonic Motion	B <sup>b</sup>				B <sup>b</sup>															
Orchestration	All o.m.-eighths				Percussion								T1-HN, TB, EU, TU Percussion							
General Character	Strong willed				Methodical								Triumphant							
Means for Expression	Measured cresc. with proper placement of accents in 6/8 and 3/4.				The volume and energy will sustain from the opening motive. The two pattern should not inhibit the rhythmic precision. The dynamics should be decreased to allow the T1 to be pronounced.								The percussion need to back down to have the theme 1 heard clearly. Breaths need to be precise throughout all rehearsals. Proper placement of the duple in the constant triple feel.							
Conducting Concerns/ Rehearsal Considerations	Stay in a two pattern, putting the 3 feel as the players' responsibility. The cresc. will need to be properly shown.				The pattern will stay in two. The three against two feel will need be to set in stone. The ringing of the instruments may present a problem with cleaning the rhythmic motives.								With gestures, show proper placements of breaths. To ensure correct duple feelings, place more emphasis on the beat prior to the duple rhythm.							



Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40					
Form	→																								
Phrase Structure																									
Tempo																									
Dynamics	<i>ff</i>						<i>mf</i> cresc.....					<i>ff</i>													
Meter/Rhythm																									
Tonality	B <sup>b</sup> major →																								
Harmonic Motion	B <sup>b</sup>					F					B <sup>b</sup>					g <sup>b</sup>					B <sup>b</sup>				
Orchestration							Add w.w					T1-HN, TB, EU, TU/TPT echo w.w. on top													
General Character							Hopeful					Trumpeting													
Means for Expression	Cont. from before.						The ear should be brought to the moving eighth notes in the WW. Performing the 6/8 and 3/4 feelings properly.					Theme 1 needs to be the dominate voice. The trumpet voice needs to be treated as an echo of the Theme 1. The ww parts are to be attended to as a counter melody.													
Conducting Concerns/ Rehearsal Considerations	Cont. from before.						Ensure the entrance of the voices is most important. Ensure the proper length of the notes, not to short.					The dynamic levels need most attention at this point. Players will want to play too loud. The phrasing and breaths need to remain the same with Theme 1.													

Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Form	Extended Opening Motive															Section 2 Theme 2				
Phrase Structure																				
Tempo																				
Dynamics	<i>ff</i>								<i>sfp</i> cresc.....							<i>ff</i>				
Meter/Rhythm																				
Tonality	B <sup>b</sup> major															D minor				
Harmonic Motion	B <sup>b</sup>								F		B <sup>b</sup>					d				
Orchestration									O.M.-P, FL1,2, OB1,2, CL1,2,3, TPT3,4, Per							T2-BCL, BSN1,2, TS, BS, Mar				
General Character									Uncompromising							Persistent				
Means for Expression	Cont. from before.								<i>sfp</i> cresc. need to be performed with high accuracy throughout the work. The eighth notes stay constant with emphasis given to the beats.							Theme 2 will need to have the 2 and 3 feelings brought out. The hits in the parts should not to overpower the theme.				
Conducting Concerns/ Rehearsal Considerations	Cont. from before.								Stay in a two pattern, putting the 3 feel as the players' responsibility. The cresc. will need to be properly shown.							Dynamic levels need attention. The hits 'tempering' can not be too intense. Articulations in Theme 2 will need to be accurate.				

Measure #	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
Form	→ o.m.																			
Phrase Structure																				
Tempo																				
Dynamics	<i>ff</i>																			<i>sfp</i>
Meter/Rhythm																				
Tonality	(D minor) →																			
Harmonic Motion	(d)			F <sup>#</sup>						B <sup>b</sup>										
Orchestration	(w.w)						(w.w)						(w.w)						next	
General Character																				
Means for Expression	Cont. from before.																			
Conducting Concerns/ Rehearsal Considerations	Cont. from before.																			

Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Form																				
Phrase Structure																				
Tempo																				
Dynamics	cresc.....						<i>ff</i>													
Meter/ Rhythm																				
Tonality	(D minor)																			
Harmonic Motion	(B <sup>b</sup> )						d						f <sup>#</sup>						B <sup>b</sup>	
Orchestration	O.M.-P, FL1,2, OB1,2, CL1,2,3, TPT1,2,3, per.						T2-BCL, BSN1,2, TS, BS, Mar (HN) (w.w) (HN) (HN) (w.w) (HN)													
General Character	Active						Thunderously Persistent													
Means for Expression	<i>sfp</i> cresc. need to be performed with high accuracy throughout the work. The eighth notes stay constant with emphasis given to the beats.						Theme 2 will need to have the 2 and 3 feelings brought out. The hits in the parts need not to overpower the theme.													
Conducting Concerns/ Rehearsal Considerations	Stay in a two pattern, putting the 3 feel as the players' responsibility. The cresc. will need to be properly shown.						Dynamic levels need attention. The hits 'tempering' can not be too intense. Articulations in Theme 2 will need to be accurate.													

Measure #	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
Form	Opening Motive										Short Theme 2 with extended cadence									
Phrase Structure																				
Tempo																				
Dynamics	<i>ff</i>		<i>sfp</i> cresc.....								<i>ff</i>								<i>sfp</i> cresc.	
Meter/Rhythm																				
Tonality	(D minor) →																			
Harmonic Motion	(B <sup>b</sup> )										d									
Orchestration	(HN)(w.w)		O.M.-P, FL1,2, OB1,2, CL1,2,3, TPT1,2,3, per.								T2-BCL, BSN1,2, TS, BS, Mar (w.w) (HN)								(w.w)	
General Character			Actively Driving								Purposeful								Next	
Means for Expression	Cont. from before.		<i>sfp</i> cresc. need to be performed with high accuracy throughout the work. The eighth notes stay constant with emphasis given to the beats.								Theme 2 will need to have the 2 and 3 feelings brought out. The hits in the parts should not to overpower the theme.									
Conducting Concerns/ Rehearsal Considerations	Cont. from before.		Stay in a two pattern, putting the 3 feel as the players' responsibility. The cresc. will need to be properly shown.								Dynamic levels need attention. The hits 'tempering' can not be too intense. Articulations in Theme 2 will need to be accurate.									

Measure #	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140
Form					Section 3 Theme 1 Developed															
Phrase																				
Structure																				
Tempo																				
Dynamics	..... <i>ff</i>				<i>f</i>															
Meter/ Rhythm	5 8				6 (3) 8 (4)															
Tonality	(D minor)				Continuous Modulation															
Harmonic Motion	(d)				g <sup>b</sup> B <sup>b</sup>															
Orchestration					T1-Tpt1				T1-Tb1				T1-Hn1				T1-Tpt2			
General Character	Exquisite				Fugal Dance															
Means for Expression	The movement into 5/8 needs to be pronounced with the ww eighth notes, with a driving cresc underneath.				The style and interpretation of each solo part needs to exactly the same. Dynamics should not confuse the performers, <i>mp</i> is plenty loud for the reason they are the only three playing at the time. The accented quarter notes need to be played with weight and evenly.															
Conducting Concerns/ Rehearsal Considerations	The proper gestures need to be executed to maintain the 5/8 rhythm. M. 124 is a 5/8 bar and not in 6/8.				This fugal passage presents many concerns that will need to be approached in and out of rehearsal. The multiple entrances will need to be accurate and exactly in the same in style. The similarity in style is difficult for the fact that the Tpt, Tbn, and Hn each have different timbres. To add to the difficulty the Hn voice is written in a lower range of the instrument, making the part having to be brought out more than the Tpt and Tbn. As a conductor, the cueing of entrances poses a threat. You need to stay confident for each of the soloist.															

Measure #	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160					
Form	→																								
Phrase Structure																									
Tempo																									
Dynamics	<i>f</i>										<i>sfp</i> cresc.....							<i>ff</i>							
Meter/Rhythm																									
Tonality	( Continuous Modulation) →																								
Harmonic Motion	B <sup>b</sup>					F					B <sup>b</sup>					D									
Orchestration	T1-Tb1 T1-Tpt1										T1-L.B. T1-Hn					All w.w-mat.					Tpt1,2 Hn, Tb				
General Character											Organized Confussion														
Means for Expression	Cont. from before.										The combination of each motive needs to be performed accurately. The <i>sfp</i> will need to grow late in the cresc. The w.w. can not clip notes that grouped in twos. The beats need to be even throughout to create the correct drive.														
Conducting Concerns/ Rehearsal Considerations	Cont. from before.										The motives of Theme 1, 2, and opening motive are all combined. There are many gestures of syncopation needed to assist with the off-beat entrances.														

Measure #	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	
Form																Development Theme 1 Developed					
Phrase Structure																					
Tempo																					
Dynamics	<i>ff</i>	<i>sfp</i> cresc.....							<i>ff</i> decresc.....							<i>p</i>					
Meter/Rhythm																					
Tonality	(Continuous Modulation)															F <sup>#</sup> minor					
Harmonic Motion	B <sup>b</sup>								F <sup>#</sup>							f <sup>#</sup>					
Orchestration	O.M.-P, FL1,2, OB1,2, CL1,2,3, TPT1,2,3, per.								T1-Eu							Cl and BSN					
General Character	Strong Willed								Relaxing							Tranquil					
Means for Expression	<i>sfp</i> cresc. need to be performed with high accuracy throughout the work. The eighth notes stay constant with emphasis given to the beats.								The elongating notes of the motive in m. 172 – 175 create a sense of slowing tempo.							This is the first calming portion of the composition.					
Conducting Concerns/ Rehearsal Considerations	Stay in a two pattern, putting the 3 feel as the players' responsibility. The cresc. will need to be properly shown.								Maintaining tempo is ones largest concern, the Euph can not allow this to happen.							The dynamic, balance, and tuning of the chord.					





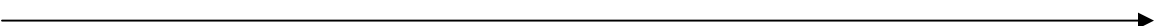
Measure #	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200
Form	→																			
Phrase Structure																				
Tempo																				
Dynamics	cresc.....					<i>mf</i> decresc... <i>p</i>										cresc				
Meter/ Rhythm																				
Tonality	( F <sup>#</sup> minor) →																			
Harmonic Motion	f <sup>#</sup>																			
Orchestration						Add Flute solo														
General Character						Tactfully Relaxing														
Means for Expression	The multiple entrances in this section need to be clear, but not noticed. The groups of 3 quarter notes need to be even.					The accompaniment needs to create a solid three against two rhythmic feeling. The flute soloist needs to sounds as if it is floating over the ensemble.														
Conducting Concerns/ Rehearsal Considerations	Maintaining the tempo with the w.w. accompaniment. The vib. need to be cued to match the mood of the w.w. voices.					To match the music, conducting would be best done in a super metric pattern with one beat per bar. While doing so, the tempo should not fluctuate. Inside the patterns, the conductor will need to cue the entrances of the percussion.														

Measure #	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220
Form														Theme 1 development cont., add CM, OM						
Phrase Structure																				
Tempo																				
Dynamics	.....	delesc.....					cresc.....delesc.....					cresc.....	delesc.....		<i>f</i>	<i>mf</i>	<i>f</i>	cresc		
Meter/Rhythm																				
Tonality	( F# minor)													Continuous Modulation						
Harmonic Motion	f#																			
Orchestration														Cl and BSN OM-Tpt2 CM-Hn1 Tpt2,1 Hn						
General Character	Serene													Restful with Agitation						
Means for Expression	The accompaniment needs to create a solid three against two rhythmic feeling. The flute soloist needs to sounds as if it is floating over the ensemble.													The counter melody is continuous. The addition of the Tpt's OM is a reminder of the driving energy. The newest CM in the Hn needs to lie below the other voices.						
Conducting Concerns/ Rehearsal Considerations	To match the music, conducting would be best done in a super metric pattern with one beat per bar. While doing so, the tempo should not fluctuate. Inside the patterns, the conductor will need to cue the entrances of the percussion.													The fluctuation of tempo is a constant concern when in the super metric patterns. The Tpt articulations are much different than the other voices.						

Measure #	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240
Form	→																			
Phrase Structure																				
Tempo																				
Dynamics	.....	<i>mf</i>		<i>f</i>		<i>f</i>		<i>f</i>		<i>f</i>		<i>f</i>		<i>f</i>		<i>f</i>	cresc....deces.....		<i>f</i>	
Meter/Rhythm																				
Tonality	→																			
Harmonic Motion																				
Orchestration	T1-Fl1,Ob1		Tpt2,1			Tpt2,1			Tpt2,1			Tpt2,1			Tpts					
General Character																				
Means for Expression	<p>The addition of the oboe to the flute soloist will create a more full sound. The two against three foundation continues without stopping. It is the Tpt that reminds us of the OM while others are playing lyrical.</p>																			
Conducting Concerns/ Rehearsal Considerations	<p>The fluctuation of tempo is a constant concern when in the super metric patterns. The cues should not disrupt the fluid motion of the patterns. The dynamics need to be exaggerated while performing and conducting the smooth passages.</p>																			

Measure #	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260
Form											Theme 2 appearance									
Phrase Structure																				
Tempo																				
Dynamics	cresc.....decresc..... <i>f</i>										<i>ff</i>									
Meter/Rhythm																				
Tonality											F# minor → Bb major →									
Harmonic Motion											f# Bb									
Orchestration	Tpt2,1										T2-BCI, Bsn, TSx, BSx, Mar. (ww) (tpt)									
General Character											Imperturbable									
Means for Expression	Continued from before.										Theme 2 will need to have the 2 and 3 feelings brought out. The hits in the parts should not to overpower the theme.									
Conducting Concerns/ Rehearsal Considerations	Continued from before.										Dynamic levels need attention. The hits 'tempering' can not be too intense. Articulations in Theme 2 will need to be accurate.									

Measure #	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280
Form														Extended Opening Motive						
Phrase Structure																				
Tempo																				
Dynamics														<i>sfp</i> cresc..... <i>sfp</i> cresc.....						
Meter/Rhythm																				
Tonality	(B <sup>b</sup> major) →					D major →					A major →									
Harmonic Motion	(B <sup>b</sup> )					D					D									
Orchestration	(tpt)		(ww)		(tpt)		(tpt)		(ww)		O.M.-P, FL1,2, OB1,2, CL1,2,3, TPT3,4, Per									
General Character														Hardy						
Means for Expression	Cont. from before.													<i>sfp</i> cresc. need to be performed with high accuracy throughout the work. The eighth notes stay constant with emphasis given to the beats.						
Conducting Concerns/ Rehearsal Considerations	Cont. from before.													Stay in a two pattern, putting the 3 feel as the players' responsibility. The cresc. will need to be properly shown.						

Measure #	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	
Form	Short Theme1-CM and OM 																				
Phrase Structure																					
Tempo																					
Dynamics	<i>ffmf</i>	<i>mf</i>	<i>f</i>		<i>f</i>	<i>f</i>	<i>f</i>		<i>f</i>	<i>f</i>	<i>f</i>	cresc.....decresc				<i>f</i>		<i>f</i>			
Meter/ Rhythm																					
Tonality	Continuous Modulation 																				
Harmonic Motion																					
Orchestration	T1 – Fl1, Ob1 CM-Hn OM-Tpt T2-Mar Tpt Mar Tpt2,1 Mar Tpt2,1 Mar Tpts .....																				
General Character	Tranquil with a purpose																				
Means for Expression	The addition of the oboe to the flute soloist will create a more full sound. The two against three foundation continues without stopping. It is the Tpt that reminds us of the OM while others are playing lyrical.																				
Conducting Concerns/ Rehearsal Considerations	The fluctuation of tempo is a constant concern when in the super metric patterns. The cues should not disrupt the fluid motion of the patterns. The dynamics need to be exaggerated while performing and conducting the smooth passages.																				

Measure #	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320
Form																	Short Theme2w/ex.cadence			
Phrase Structure																				
Tempo																				
Dynamics	<i>f</i>	<i>f</i>	cresc....decresc		<i>f</i>	<i>f</i>	cresc....decresc		<i>f</i>	<i>f</i>	cresc....decresc.....					<i>ff</i>				
Meter/Rhythm																				
Tonality																	F# minor			
Harmonic Motion																	f#			
Orchestration	Mar	Tpt2,1		Mar	Tpt	Mar		Tpt2,1		Mar			T2-BCl, Bsn, TSx, BSx, Mar.							
General Character																	Persevering			
Means for Expression	Continued from before.																Theme 2 will need to have the 2 and 3 feelings brought out. The hits in the parts should not to overpower the theme.			
Conducting Concerns/ Rehearsal Considerations	Continued from before.																Dynamic levels need attention. The hits 'tempering' can not be too intense. Articulations in Theme 2 will need to be accurate.			

Measure #	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340
Form	→																	Retransition Theme 1 develop		
Phrase Structure																				
Tempo																				
Dynamics																		<i>sfp</i> cresc..... <i>ff</i> <i>f</i>		
Meter/Rhythm														5 8		6 (3) 8 (4)				
Tonality	(F# minor) →				B <sup>b</sup> major →								F# major →							
Harmonic Motion					B <sup>b</sup>				D											
Orchestration	(ww)				(ww)				Extended Cadence – Pic, Fl, Ob, Cls				Fl solo							
General Character												Adament			Next					
Means for Expression	The movement into 5/8 needs to be pronounced with the ww eighth notes, with a driving cresc underneath.																	Next		
Conducting Concerns/ Rehearsal Considerations	The proper gestures need to be executed to maintain the 5/8 rhythm. M. 337 is a 5/8 bar and not in 6/8.																	Next		



Measure #	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360				
Form	→																							
Phrase Structure																								
Tempo																								
Dynamics	<i>f</i>		<i>f</i>		<i>f</i>		<i>f</i>		<i>f</i>		<i>f</i>		<i>f</i>		<i>f</i>		<i>f</i>		<i>f</i>					
Meter/ Rhythm																								
Tonality	F# major →																							
Harmonic Motion																								
Orchestration	Cl solo			Ob solo			Fl solo			Ob solo			Cl solo			Fl solo			Ob solo			Cl solo Fl solo		
General Character	Fugal Energy																							
Means for Expression	A three voice fugue that needs to be played with the same interpretations. The fugue motives should be performed the same as the Theme 1.																							
Conducting Concerns/ Rehearsal Considerations	The conducting should be in a two pattern to prepare for the Coda. The entrances are vital to the creation of the fugue.																							

Measure #	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380		
Form	Extended Opening Motive															Short Theme 2						
Phrase Structure																						
Tempo																						
Dynamics	<i>f</i>			<i>sfp</i> cresc..... <i>sfp</i> cresc..... <i>sfp</i> cresc.....																	<i>ff</i>	
Meter/Rhythm																						
Tonality	(F <sup>#</sup> major)			Continuously Modulating																		
Harmonic Motion				C <sup>#</sup>			F			A			d			f <sup>#</sup>						
Orchestration	Ob solo			O.M.-P, FL1,2, OB1,2, CL1,2,3, TPT3,4, Per												T2-BCl, Bsn, TSx, BSx, Mar. (Hn) (Tpt) (ww) (Hn)						
General Character				Courageous												Boastful						
Means for Expression	Continued from before.			<i>sfp</i> cresc. need to be performed with high accuracy throughout the work. The eighth notes stay constant with emphasis given to the beats.																	Theme 2 will need to have the 2 and 3 feelings brought out. The hits in the parts should not to overpower the theme.	
Conducting Concerns/ Rehearsal Considerations	Continued from before.			Stay in a two pattern, putting the 3 feel as the players' responsibility. The cresc. will need to be properly shown.																	Dynamic levels need attention. The hits 'tempering' can not be too intense. Articulations in Theme 2 will need to be accurate.	

Measure #	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400		
Form																						
Phrase																						
Structure																						
Tempo																						
Dynamics	<i>ff</i>						<i>sfp</i> cresc..... <i>sfp</i> cresc..... <i>sfp</i> cresc..... <i>ff</i>														<i>ff</i>	
Meter/ Rhythm																						
Tonality	(Continuously Modulation)																		B <sup>b</sup> major / F <sup>#</sup> minor			
Harmonic Motion	(f <sup>#</sup> )		B <sup>b</sup>			d			D <sup>b+</sup>			b <sup>b7</sup>			B <sup>b</sup>							
Orchestration	(Hn)		(ww)		(Hn)	(Tpt)	(Hn)	Woodwinds					Sus Cym.....					T1-original				
General Character								Mystification													Next	
Means for Expression	Cont. from before.							<i>sfp</i> need to have firm confident attacks with proper cresc. The ww eighth notes should be cascading over the top of the long tones.													Next	
Conducting Concerns/ Rehearsal Considerations	Cont. from before.							The proper beats to ensure the correct subdivision by the players. The sus. cym. can not cresc too soon, this will take away the effect.													Next	

Measure #	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420
Form	→																			
Phrase Structure																				
Tempo																				
Dynamics	<i>ff</i> <span style="float: right;"><i>sfp</i> cresc.....<i>ff</i></span>																			
Meter/Rhythm																				
Tonality	(B <sup>b</sup> major / F <sup>#</sup> minor) →																			
Harmonic Motion	B <sup>b</sup>												C <sup>#</sup>			B <sup>b</sup>				
Orchestration	W.W, Perc.												T1-Original							
General Character	Thunderous																			Next
Means for Expression	Theme 1 needs to be the same as previous statements. The ‘tempering’ needs to be just under the volume of the theme. M. 409 bring two motives simultaneously performing. Balance the voices to allowing hearing.																			Next
Conducting Concerns/ Rehearsal Considerations	The rhythms in the ‘tempering’ part needs to be accurate, many will want to rush the simple rhythms. Dynamics are a vital concern.																			Next




Measure #	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440
Form	→																			
Phrase Structure																				
Tempo																				
Dynamics	<i>ff</i> <i>mf</i> cresc..... <i>ff</i>																			
Meter/Rhythm																				
Tonality	(B <sup>b</sup> major / F <sup>#</sup> minor) →																			
Harmonic Motion	(B <sup>b</sup> )																			
Orchestration	W.W., Perc.                      All																			
General Character	Purposeful										Thick and Hardy									
Means for Expression	Use the percussion for a bridge to the next statements of the themes.										Each part is important. The ww parts need to sound as one line playing seamlessly. the melodic voices need to be heard, but also know their role, melody or counter melody. The energy needs to be upheld with driving rhythms and long notes.									
Conducting Concerns/ Rehearsal Considerations	The entrances need to be confident and well pronounced.										Energy! Sustaining of long tones will need to be shown at all times. There is so much occurring at one time, that it will be best to show beats in a clear pattern and get out of the ensembles way.									

Measure #	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460
Form											(T2) → Opening Motive (Final Statement) →									
Phrase Structure																				
Tempo																				
Dynamics	<i>ff</i>										cresc..... <i>sfp</i> cresc.....					<i>f</i> cresc..... <i>sfp</i> cresc.....				
Meter/Rhythm																				
Tonality	(B <sup>b</sup> major / F <sup>#</sup> minor) →										Modulating to B <sup>b</sup> major →									
Harmonic Motion	(B <sup>b</sup> )										f <sup>#</sup>					C <sup>#</sup> F				
Orchestration											O.M.-P, FL1,2, OB1,2, CL1,2,3, TPT3,4, Per									
General Character											Pushing					Constant				
Means for Expression	Cont. from before.										Theme 2 will need to be played as before. <i>sfp</i> will need to be together and accurately played.					<i>sfp</i> cresc. need to be performed with high accuracy throughout the work. The eighth notes stay constant with emphasis given to the beats.				
Conducting Concerns/ Rehearsal Considerations	Cont. from before.										Members may need a clear cue to when this is occurring to aid in precision.					Stay in a two pattern, putting the 3 feel as the players' responsibility. The cresc. will need to be properly shown.				

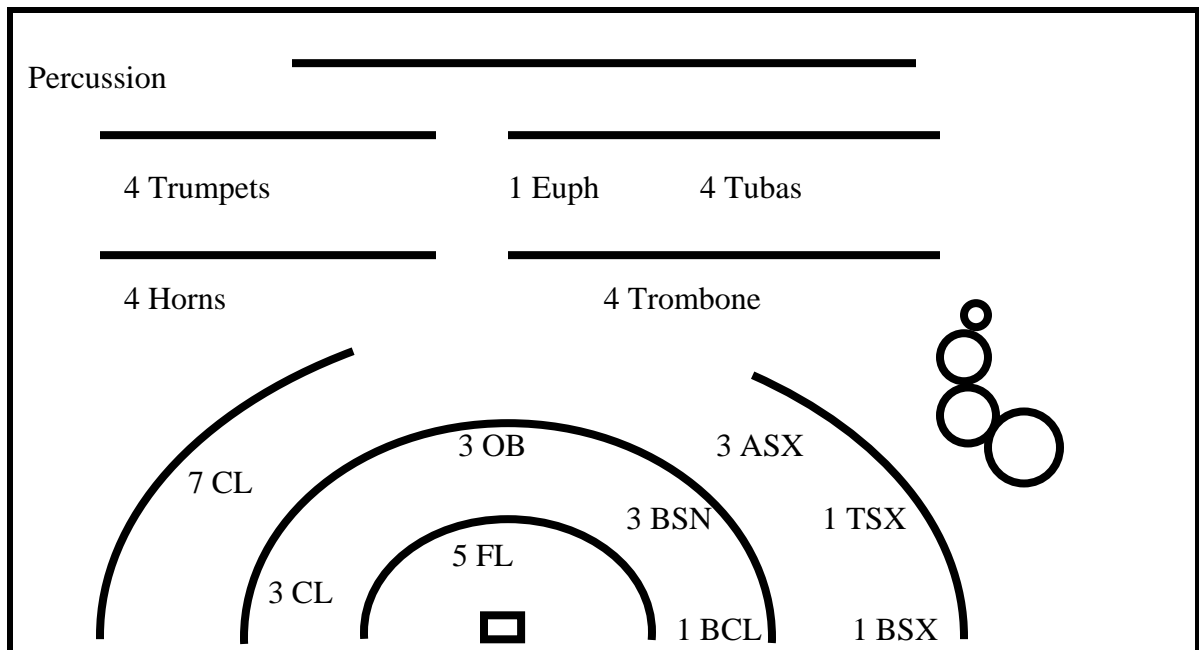
Measure #	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480
Form	Coda Theme 1Fragments										Theme 1									
Phrase Structure																				
Tempo																				
Dynamics	<i>ff</i>										<i>ff</i>									
Meter/ Rhythm																				
Tonality	B <sup>b</sup> major																			
Harmonic Motion	B <sup>b</sup>																			
Orchestration	Chords-Brass T1 Frag-W.W.										T1-Brass									
General Character	Thunderously Heroic										Exquisite									
Means for Expression	The woodwinds continue with Theme 2 above the Heroic chords. The chords need to drive forward while listening for the other parts. Theme 1 needs to be the dominate voice. The Tpt voice needs to be treated as an echo of the Theme1. The woodwind parts are to be attended to as a counter melody.																			
Conducting Concerns/ Rehearsal Considerations	The conducting should be branched into a four pattern to allow for more gestures to be given. The Balance and Blending of the chords is essential for the best effect of the chords. The cresc. into measure 471 needs to be brought out of the ensemble to ensure a quality linking of the phrases. The dynamic levels need most attention at this point. Players will want to play too loud. The phrasing and breaths need to remain the same with Theme 1.																			

Measure #	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500
Form																				
Phrase Structure																				
Tempo																				
Dynamics	<i>ff</i>																			
Meter/ Rhythm																				
Tonality	(B <sup>b</sup> major) _____ →																			
Harmonic Motion	B <sup>b</sup> _____ →																			
Orchestration	Chords-Brass T1 Frag-W.W.																			
General Character	Active Heroism																			
Means for Expression	<p>The woodwinds continue with Theme 2 above the Heroic chords. The chords need to drive forward while listening for the other parts. Theme 1 needs to be the dominate voice. The Tpt voice needs to be treated as an echo of the Theme1. The woodwind parts are to be attended to as a counter melody.</p>																			
Conducting Concerns/ Rehearsal Considerations	<p>The conducting should be branched into a four pattern to allow for more gestures to be given. The Balance and Blending of the chords is essential for the best effect of the chords. The cresc. into measure 501 needs to be brought out of the ensemble to ensure a quality linking of the phrases. The dynamic levels need most attention at this point. Players will want to play too loud. The phrasing and breaths need to remain the same with Theme 1.</p>																			



Measure #	501	502	503	504	505
Form	Theme 2 				
Phrase Structure					
Tempo					
Dynamics	<i>sfp</i> cresc..... <i>ff</i>				
Meter/ Rhythm					
Tonality	(B <sup>b</sup> major) 				
Harmonic Motion	B <sup>b</sup>				
Orchestration	T2-W.W. Chord-Brass				
General Character					
Means for Expression	The <i>sfp</i> needs to have a strong attack and steady growth to the end with the proper intonation. All of the voices need to drive to the last note.				
Conducting Concerns/ Rehearsal Considerations	The tempo of the work can not rush to the end. The last note must be controlled and with length.				

## Seating Chart and Personnel: *Tempered Steel*



## *Symphony Band Personnel*

### PICCOLO/FLUTE

Wendy Crawford  
Amy Heikes  
Amanda Jolly  
Kirsten McManus  
Kathleen Rivers

### OBOE/ENGLISH HORN

Cindy Knudsen  
Jauni Novak  
Will Paulson

### BASSOON

Dr. Bruce Gbur\*  
Heather Hagstrom  
Brian Long

### BASS CLARINET

Amanda Clark

### CLARINET

Lauren Gillespie  
Chris Johnson  
Annabelle Malcolm  
Christina Mason  
Christine Merklein  
Ann Scheufler  
Meghan Spriggs  
Kevin Welch  
Meghan Whitesell  
Melissa Woodworth

### ALTO SAX

Adrain Angold  
Ben Berry  
Adam Pham

### TENOR SAX

Nick Pool

Listed Alphabetically

### BARI SAX

Melanie Caster

### TRUMPET

Darren Brooks  
Nate Edwards  
Garrett Parker  
Becki Ronen

### FRENCH HORN

Anna Eaverson  
Adam Paxson  
Karyn Schafer  
Sharyn Worcester

### TROMBONE

Mike Ruckert  
Janne Silverberg  
Lyle Sobba  
Bass Trombone Cody Wheeler

### EUPHONIUM

Nathaniel Grote

### TUBA

Mike Campbell  
Zack Corpus  
Tomoya Suzuki  
Paden Town

### PERCUSSION

Brian Anderson  
Chris Exum  
Dean Linton  
Tim Orton  
Brad Regier  
Jeff Stillely  
Blake Vignery  
David Whitman

\*=Faculty

## **Seating Justification**

The seating chart for *Tempered Steel* is kept the same as the Kansas State University Symphony Band set-up. Keeping the seating the same allows the ensemble members to be comfortable and familiar with the players around them.

The ensemble seating chart is divided into two sections. The front section of the ensemble is created with arched woodwinds. These arches will create a uniform sound between the woodwinds. The brass and percussion sections are located in the rear of the ensemble in straight lines. The use of the lines creates a wall of projected sound to the audience. The location of the woodwinds in front of the brass acts as a blender of sounds. The sounds will meld into one another and enter the audience as a well blended sound. The percussion, except for the timpani, is located behind the brass. The percussion is located in this position for logistical reasons. The timpani is located on stage left, between the saxophone arch and trombone section so that it can be audible without having to over play.

**Rehearsal Plans**

**Rehearsal Plan # 1**

**Ensemble:**

KSU Symphony Band
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**Rehearsal Date:**

2-19-2007
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**Goals:**

- |  |
|--|
| Read and rehearse the Expo (sec 1&2) and Recap.  |
| Understand what is the OM, T 1, and T 2.         |
| Sfp – uniformity in execution                    |
| Passing of the eighth notes and melodic motives. |

**Literature: 1.**  
**2.**

Tempered Steel

**Time:**  
**Time:**

30 min.

Tempered Steel	Concerns for Future Rehearsals
Exposition Section 1 and 2 M. 1 – 125 -Articulations -Dynamics -Relaxed -Sfp Recapitulation M. 399 – End -Tempering Style m. 414 – Ears m. 428 – melody offsets Blend m. 450 – sfp – hear T2 m. 491 – Entrances – Bell tone m. 501 – sfp growth held off till 503 -Listen M. 387 – eighths and long tones together with articulations	-Understanding the roles outside of the Melodic Lines -Dynamics are being too loud throughout -Articulations are too harsh -Ensure a difference between 6/8 and the 3/4 -The musicality of the Development Sections -Blending of the sounds throughout the work -Establishing multiple characters

## Rehearsal Plan # 2

## Ensemble:

KSU Symphony Band

## Rehearsal Date:

2-28-2007

## Goals:

Familiarize with solo and fugue sections.

Break from 2 patterns and into a super metric pattern(s).

## Literature: 1.

Tempered Steel

## Time:

40 min.

2.

## Time:

Tempered Steel	Concerns for Future Rehearsals
<p>-m. 119 – 125 – clean the w.w. – Don't rush or clip the last eighth note in the groupings.</p> <p>-m. 125 – 152 – Solos = mp = match styles throughout</p> <p>-m. 152 – 159 – Break apart                      *Fl, Ob, eb Cl, Cl 1, Xylo                      *Cl 2, 3, Bass, AS, TS                      *Hns                      *Tpt, Tbn                      *Long Tones</p> <p>-m. 160 – Tune the P5 = D – A</p> <p>-m. 169 – Euph – Accents with weight not tongue</p> <p>-m. 176 – 213 – Break apart and clean                      *Cl, Bass, Bsn, Vibes, Crot. – no solo flute</p> <p>-m. 214 – 249 – Same as before add Hns and Tpt</p> <p>-m. 250 – 280 – Review previously taught concepts</p> <p>-m. 281 – 316 - *Cl 2, 3, Bass, Bsn                      *Fl, Ob                      *Hn, Tpt, Mar, Vib, Crot.</p>	<p>-Many parts have not been practiced.</p> <p>-The super metric conducting can not occur if the parts not understood by the ensemble.</p> <p>-Articulations throughout the ensemble need to be unified.</p> <p>-The mental concentration is lacking in portions of the rehearsal.</p> <p>-Continuing the same tempo when moving and out of the super metric conducting.</p>

## Rehearsal Plan # 3

## Ensemble:

KSU Symphony Band

## Rehearsal Date:

3-2-2007

## Goals:

Assist the group in developing a higher concentration

Attention needs to be brought to all niches.

The accuracy of articulations needs to be raised.

Rhythmic accuracy needs to be improved.

## Literature: 1.

Tempered Steel

2.

## Time:

30 min.

## Time:

Tempered Steel	Concerns for Future Rehearsals
<ul style="list-style-type: none"> <li>-317 – End – working 2 patterns and super metric patterns                             <ul style="list-style-type: none"> <li>-W.W. eighth notes</li> </ul> </li> <li>-428 – Echoes</li> <li>-461 – Attacks and listening to moving lines</li>   <li>-169 – 250 –                             <ul style="list-style-type: none"> <li>-Euph – articulations and dynamics</li> <li>-176 – Chord – balance and blend</li> <li>-BCL – notes and rhythms</li> </ul> </li>   <li>-125 – 162 – Fugue Entrances                             <ul style="list-style-type: none"> <li>-Notes, Style, Articulations</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>-Conducting</li> <li>-Ensemble knowing the patterns of conducting.</li> <li>-Woodwind parts in measures 119, 332, 387.</li> <li>-Soloists in measure 125 and on.</li> <li>-Switching between the triple and duple articulations.</li> <li>-Concentration in counting the groups of rests.</li> </ul>

## Rehearsal Plan # 4

## Ensemble:

KSU Symphony Band

## Rehearsal Date:

3-5-2007

## Goals:

Balance and Blend

Concentration

## Literature: 1.

Tempered Steel

2.

## Time:

40 min.

## Time:

Tempered Steel	Concerns for Future Rehearsals
<ul style="list-style-type: none"> <li>-m. 364 – Balance of Blend                             <ul style="list-style-type: none"> <li>- eight notes, long tones, and percussion</li> </ul> </li> <li>-m. 387 – Break apart group ‘A’ and ‘B’</li> <li>-m. 399 – ‘Tempering’</li> <li>-m. 427 – Break apart                             <ul style="list-style-type: none"> <li>- Cl 2, 3, bass, BSN, Saxes, Brass</li> <li>- Tpts are unison with themselves</li> <li>- + timpani in m. 436</li> </ul> </li> <li>-m. 461 – Articulations                             <ul style="list-style-type: none"> <li>- Balance and Blending</li> </ul> </li> <li>-m. 56 – Dynamics</li> <li>-m. 125 - Soloists</li> </ul>	<ul style="list-style-type: none"> <li>-The differences between the triple and duple rhythms need to be distinguished more.</li> <li>-The overall dynamics of the work are too loud and need to be brought down.</li> <li>-The sustaining of the tempo when moving in and out of super metric conducting.</li> <li>-The horns when stopped need to be brought out.</li> <li>-The soloists in measure 125 through 152 need to spend time alone before we can achieve balance and blend.</li> <li>-The perfect fifth chord in measure 160 needs to have attention brought to it, to aid in the hearing of the pitches.</li> <li>-The percussionists need attention through measures 176 and 250.</li> </ul>



## Rehearsal Plan # 5

**Ensemble:**

KSU Symphony Band

**Rehearsal Date:**

3-9-2007

**Goals:**

The level of concentration needs to be high.

Performance quality throughout the rehearsal.

**Literature: 1.**

Tempered Steel

**Time:**

40 min.

**2.**

**Time:**

Tempered Steel	Concerns for Future Rehearsals
<ul style="list-style-type: none"> <li>-m. 501 – Accuracy                             <ul style="list-style-type: none"> <li>-the last note needs to have a body and not clipped short.</li> </ul> </li> <li>-m. 489 – Tonality of Bb needs to reoccur.</li> <li>-m. 420 – Percussion entrances                             <ul style="list-style-type: none"> <li>-the echoes need to act as echoes and not a main motive</li> </ul> </li> <li>-m. 376 – Dynamics                             <ul style="list-style-type: none"> <li>-m. 387 – Woodwinds                                     <ul style="list-style-type: none"> <li>-sfp – with a equal cresc lead by the lower voices</li> </ul> </li> </ul> </li> <li>-m. 169 – 317                             <ul style="list-style-type: none"> <li>-tempo</li> <li>-percussion</li> <li>-shape</li> </ul> </li> <li>-m. 125 – 150 – Soloists</li> <li>-m. 56 – Dynamics are beginning too loud</li> <li>-m. 13 – Theme 1 – distinguish between triple and duple</li> <li>-m. 1 – begin together</li> <li>Run Through</li> </ul>	<ul style="list-style-type: none"> <li>-The dynamics throughout the work need more variety.</li> <li>-The tempo can not fluctuate in and out of the super metric patterns.</li> <li>-The soloists in measures 125 through 150 are improving each rehearsal, but there is still room to grow.</li> </ul>

## **Chapter 7: Conclusion and Evaluation**

This partial fulfillment of my degree has given me the opportunity to put my knowledge into action while studying and rehearsing three quality compositions. The knowledge learned in my time under the supervision of Dr. Frank Tracz is immeasurable. The time spent working with the Symphony Band has opened my eyes to a dream of having my own ensemble with as much talent and character as these members encompass. I feel that each aspect of the Kansas State University graduate program is valuable to future music educators. The graduate conducting recital is a lab environment, allowing me to administer the entire process from preparing and performing quality literature, an experience that will be utilized through my career.

I am extremely proud of my accomplishments at Kansas State University. There is no other program or director that would have given me as much hands on experience as Dr. Tracz. I believe that I am prepared to re-enter the field as a better music educator. I am thankful and appreciative of all the efforts and work that each member of the Symphony Band put into the preparation of the recital music.

My sincerest gratitude goes to the entire music faculty at Kansas State University, especially Dr. Frank Tracz and Dr. Gary Mortenson. Both of these gentlemen offered me knowledge and support in my two years. I would also like to express my gratitude to the student body involved in the music department. Each of you have accepted me and give me the atmosphere to learn in and educate. In conclusion, I would not have been able to succeed without the support of my friends and Melanie, thank you for the memories and experiences.

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