

An examination of wind and percussion literature with an emphasis and analysis on percussion writing and orchestration of “Beside Still Waters”, and “Stained Glass” composed by Dr. David R. Gillingham.

by

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A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

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Approved by:

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Abstract

The following report is research and analysis of major wind and percussion literature for the Graduate Conducting Recital performed by the Kansas State Wind Ensemble on (enter date here), under the direction of Brett Butler. The Graduate Conducting Recital percussion portion is performed by the Kansas State Percussion Ensemble on (enter date here), under the direction of Brett Butler. The repertoire for the concerts were comprised of the following two works: *Beside Still Waters* by David R. Gillingham, and *Stained Glass* by David R. Gillingham. This document employs extensive research and theoretical analysis to provide perspectives and strategies to effectively rehearse these works in a variety of contexts and environments. This report contains documents consisting of lesson plans for both wind ensemble, percussion ensemble and a video of the wind ensemble concert on March 10th, 2021.

Table of Contents

List of Figures	vi
List of Tables	ix
Acknowledgements	x
Dedication	xi
Chapter 1 Introduction and Report Information	1
Introduction and Statement of Purpose	1
Performance Information	1
Music Examined	2
Format of Analysis	2
Concert Program	3
Conductors of the Kansas State University Wind Ensemble:	4
Wind Ensemble Roster of Spring 2021	4
Chapter 2 Music Education Mission Statement	16
Chapter 3 Quality Literature Selection	28
Chapter 4 Beside Still Waters	30
Unit I. Composer	30
Unit II. Composition	31
Unit III. Historical Perspective	31
Unit IV. Technical Considerations	32
Unit V. Stylistic Considerations	34
Unit VI. Musical Elements	40
Unit VII. Form and Structure	48
Unit VIII. Suggested Listening	54
Unit IX. Additional Resources/Seating Chart and Acoustical Justification	55
Unit X. Rehearsal Plans and Evaluations Wind Ensemble & Percussion Ensemble	61
Rehearsal Plan – Rehearsal #1	61
Rehearsal Plan – Rehearsal #2	62
Rehearsal Plan – Rehearsal #1	63

Rehearsal Plan – Rehearsal #2	64
Rehearsal Plan – Rehearsal #3	65
Rehearsal Plan – Rehearsal #4	66
Chapter 5 Stained Glass	68
Unit I. Composer.....	68
Unit II. Composition	69
Unit III. Historical Perspective	70
Unit IV. Technical Considerations	71
Unit V. Stylistic Considerations	72
Unit VI. Musical Elements	86
Unit VII. Form and Structure.....	104
Unit VIII. Suggested Listening	128
Unit IX. Additional Resources.....	129
Appendix A - Graph Score Analysis for <i>Beside Still Waters for wind ensemble</i> , David Gillingham	130
Appendix B - Graph Score Analysis for <i>Stained Glass for percussion ensemble</i> , David Gillingham	144
References And/Or Bibliography	186

List of Figures

Figure 1.1. Wind Ensemble 2021 Spring Program	6
Figure 1.2 Wind Ensemble Roster	8
Figure 4.1 Gillingham Flute rhythm at m. 24	33
Figure 4.2 Gillingham Timpani rhythm at m. 32.....	33
Figure 4.3 Vibraphone pedaling figure.....	34
Figure 4.4 Woodwind figure trill marking and slurs	34
Figure 4.5 Gillingham Upper Woodwind articulation at m. 35	36
Figure 4.6 Gillingham High Brass articulation at mm. 38-39.	36
Figure 4.7 Woodwind Figures in mm. 51-52.....	37
Figure 4.8 Brass Figure mm. 71-72	37
Figure 4.9 m. 80 Piccolo, Flute, Clarinet rhythm variance.....	38
Figure 4.10 Specific Accented Brass/Woodwind Figures	39
Figure 4.11 <i>fp</i> Brass impact line	39
Figure 4.12 Flute Melodic Line	40
Figure 4.13 Gillingham Flute melody at mm. 41-43:	40
Figure 4.14 Chorale Slurred Brass Lines.....	41
Figure 4.15 Chorale ballad in new key	42
Figure 4.16 Final Closing Remarks with solos indicated	43
Figure 4.17 Gillingham moving sixteenth harmonic structure at mm. 13-15:.....	43
Figure 4.18 Clarinet Figure Legato Style and in E Major.	44
Figure 4.19 12/8 Woodwinds rhythm	44
Figure 4.20 Chimes “distant” style figure.....	45
Figure 4.21 Moving sixteenth syncopation structure at mm. 24-25 figure:.....	45
Figure 4.22 6/8 Brass rhythm shown below	46
Figure 4.23 Dotted eighth note Brass figure melody (below)	46
Figure 5.1 Opening melodic figure in Movement III	73
Figure 5.2 Melodic Piano Figure in Movement III.....	73
Figure 5.3 Melodic Figure With Driving Accents in the Keyboards.....	74
Figure 5.4 Movement I Call & Response Rhythmic Motives	75
Figure 5.5 No Pedal Articulation Style for Vibraphone	75

Figure 5.6 No Pedal Style Marking for Piano.....	76
Figure 5.7 Pedaling and Glissandos on all Keyboards/Piano Instruments	76
Figure 5.8 Dynamic Shift Color in Tom-Toms	78
Figure 5.9 Bass Drum Impact Moments	78
Figure 5.10 Tom-Toms/Timpani Powerful Transition Figure.....	79
Figure 5.11 Timpani Roll Concludes and all <i>morendo</i>	79
Figure 5.12 Tom-Toms/Tam-Tam-Timpani Impact Moments.....	80
Figure 5.13 Dynamic contrast of growth & decay.....	81
Figure 5.14 Growth Dynamics in Percussion 1 and Percussion 4	81
Figure 5.15 Interspersion of <i>forte</i> dynamics	82
Figure 5.16 Crotale rhythmic figure	82
Figure 5.17 Precision of Rhythms and Ensemble Balance	83
Figure 5.18 Dotted 8 th -16 th note figure	84
Figure 5.19 Phrasing and Balance in Mvt. II.....	85
Figure 5.20 Arrival Point of a phrase in Mvt. III.....	85
Figure 5.21 Percussion Trio Balance and Decresc.	86
Figure 5.22 Xylophone Rhythmic Melody	87
Figure 5.23 10/16 meters with rolls in marimba/piano.....	87
Figure 5.24 Bells Chord Tones	88
Figure 5.25 Vibe Pedaling/Motor On Articulation.....	88
Figure 5.26 Forward Driving 8 th note Figures	89
Figure 5.27 Timpani Driving Figure in Movement III	89
Figure 5.28 Percussion 4 and 5 New Melody	90
Figure 5.29 C Whole tone Melody 16 th Figure.....	90
Figure 5.30 Chords/Harmony in Percussion 6/7/8.....	91
Figure 5.31 Whole Tone Harmony of Movement I	91
Figure 5.32 Whole Tone Harmonic Structure Divided.....	92
Figure 5.33 New Melody in Movement II.....	92
Figure 5.34 Percussion 4/Piano New Rhythmic Motive.....	93
Figure 5.35 Chord Clusters in Movement III.....	93
Figure 5.36 E Major Harmonies in Movement III.....	94

Figure 5.37 Keyboard intervals 5 th 's/6 th 's	95
Figure 5.38 C Major and F Major chords	95
Figure 5.39 E Major and A Major Harmonies	96
Figure 5.40 Percussion 9/10 Impacts	97
Figure 5.41 D Major Voicing in Vibraphones	97
Figure 5.42 Call & Response Rhythmic Figures	98
Figure 5.43 Percussion 1/2/3 Complex Rhythms	99
Figure 5.44 8/16-7/16 Meter Values	99
Figure 5.45 Impact Section Arrival in Movement I	100
Figure 5.46 Chime Figure in Movement II	100
Figure 5.47 Movement III Varying Rhythmic Layers	101
Figure 5.48 Quarter/Eighth Note Triplet Figures	101
Figure 5.49 Movement III Eighth Note Triplet Lines	102
Figure 5.50 New Melodic Line in Movement III	102
Figure 5.51 Roto-Tom Crotale Effect	104
Figure 5.52 Movement III Timpani/Triangle Figure	104

List of Tables

Table 1.1. Wind Ensemble Roster of Spring 2021	4
Table 1.2 Wind Symphony/Wind Ensemble Concert Repertoire Performed	8
Table 1.3 Program Notes for Wind Ensemble	10
Table 1.4 Guest Conductor Biography	12
Table 1.5 Kansas State University Land Grant.....	14
Table 4.1 Wind Ensemble Seating Chart.....	55
Table 4.2 Wind Ensemble Seating Chart (curved)	56
Table 5.1 Percussion Identification Chart.....	103

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Dedication

I would like to dedicate this Master of Music report to my parents Constance & Gary Butler. You have given me so much support over the years and have continually motivated me and pushed me to higher educational levels throughout my entire life. Your perseverance and continuous drive has given me great life skills to carry on to my next occupation in life.

Chapter 1 Introduction and Report Information

The following two pieces are intended for performance at two separate concerts in the upcoming semester. While both are composed by David Gillingham, one is written for wind ensemble while the other is intended for full percussion ensemble.

Introduction and Statement of Purpose

This document includes the selection of quality literature, historical and theoretical analysis. The document also contains rehearsal considerations, planning and evaluation of music for a graduate conducting recital with wind band and percussion ensemble groups. The end result is to exhibit a scholarly document based on two selected pieces and discuss the process getting each section of the work ready to perform beginning to the night of the concert.

Performance Information

This conducting recital will be performed on March 10th, 2021, at 7:30 pm in McCain Auditorium at Kansas State University. The concert is presented in conjunction with a concert prepared by Dr. Alexander Wimmer and the Kansas State University Wind Symphony. The personnel that perform the recital portion of the concert are, in large, numbers of the Kansas State University Wind Ensemble. The work that will be performed on this conducting recital is David R. Gillingham's *Beside Still Waters*. The other portion of this conducting recital will be performed on Tuesday, April 27th, 2021, 7:30 pm McCain Auditorium at Kansas State University. This concert will be presented in conjunction with both Percussion Ensembles I & II. The other professors in charge of these groups consist of Mr. Neil Dunn and Dr. Kurt Gartner. The other work for my conducting recital is David R. Gillingham's *Stained Glass*.

Music Examined

The selected literature for this recital includes *Beside Still Waters* by David R. Gillingham and *Stained Glass* by David R. Gillingham. The major focus of this report is formed from historical examination, theoretical analysis and rehearsal plans of the two works listed above.

Format of Analysis

The format of analysis for this report is focused in two major parts. The first area is focused on the nine units found in a series of books titled *TMTPIB* and the full title can be found in the footnote¹.

Unit 1 – Composer Information

Unit 2 – Composition

Unit 3 – Historical Perspective

Unit 4 – Technical Considerations

Unit 5 – Stylistic Considerations

Unit 6 – Musical Elements

Unit 7 – Form & Structure

Unit 8 – Additional Listening

Unit 9 – Resources

¹ Teaching Music Through Performance in Band by Larry Blocher and Richard Miles

Note - The contents of Unit 9 will be reflected in the full bibliography at the end of the report. An in-depth score study using the Tracz Analysis Grid was also completed and included in each chapter.*

The second major area of this report will be focused on the musical analysis grid. This grid format was created by Dr. Frank Tracz and focuses on musical form depicted each piece in an Excel Graph with the areas mentioned below:

Form

Phrase Structure

Tempo

Dynamics

Meter/Rhythm

Tonality

Harmonic Motion

Orchestration

General Character

Means for Expression

Conducting Concerns

Rehearsal Considerations

Concert Program

Wind Ensemble Concert Recording was 8:15 pm on Tuesday night March 9, 2021, in McCain Auditorium.

Conductors of the Kansas State University Wind Ensemble:

- Brett Butler – *Beside Still Waters* by David Gillingham
- Eric Thompson – *Dancing Fire* by Kevin Day

Wind Ensemble Roster of Spring 2021

Table 0.1.

Wind Ensemble Roster of Spring 2021

2021 Wind Ensemble Roster

FLUTE

Jenna Dominguez
Nicole Hoppas
Jessica Minnich •
Amaya Molinar
Bailey Tadda
Rylie Toom

OBOE

Taylor Crawford
Deandra Horner •

BASSOON

Josh Brandt

CLARINET

Mark Ahlman
Taton Bennett
Audrey Farrell
Matthew Johnson •
Crystal Rathburn

BASS CLARINET

Megan Paulsen

ALTO SAXOPHONE

Hannah Mancini
Jacob Peterson
Nosara Vargas •

TENOR SAXOPHONE

Sarah Wolfe

BARITONE SAXOPHONE

James Probst

TRUMPET

Mitchell Betancourt
Gillian Falcon
Kyle Grimes
Caleb Niehoff
Haley Schwartz •
Jessica Vanstory

FRENCH HORN

Kylee Gardner
Katie Kimmel
Elliot Peters
Sophia Shaar •

TROMBONE

Jakob Keith •
Tyler Long
William Osorio
Daniel Smith

EUPHONIUM

Jakob Ferreria
Justin Koegeboehn •

TUBA

Clark Elford •

PERCUSSION

Braedon Bomgardner
Brett Butler •
Taylor Clark
Thomas Denk
John Eldridge
Brandon Wells

PIANO

Thomas Denk

• Principal Section Player

Figure 0.1.

Wind Ensemble 2021 Spring Program

KANSAS STATE

University Bands

presents their

Wind Ensemble & Wind Symphony

Conductors

Wind Ensemble

Dr. Frank Tracz

Mr. Eric Thompson

Mr. Brett Butler

Wind Ensemble

Dr. Alex Wimmer

March 9, 2021 - 7:30 PM

McCain Auditorium



Figure 0.2 Wind Ensemble Roster

Table 0.2 Wind Symphony/Wind Ensemble Concert Repertoire Performed

Wind Sympony

Conductor: Dr. Alex Wimmer

Finding the Sun (2019) Grace Baugher (b. 1995)

Nimrod (1899/1965).....Sir Edward Elgar (1857-1934)
Arr. Alfred Reed (1921-2005)

Arabesque (2009) Samuel Hazo (b. 1966)

Wind Ensemble

Conductor: Dr. Frank Tracz

Dancing Fire (2016) Kevin Day (b. 1996)
Eric Thompson, Guest Conductor

Beside Still Waters (2011) David Gillingham (b.1947)
Brett Butler, Guest Conductor

Table 0.3 Program Notes for Wind Ensemble

Wind Ensemble

Program Notes

Dancing Fire

Kevin Day (b. 1996)

When I was writing *Dancing Fire*, I wanted to write a piece for my high school band program and its directors for the great pieces we played, the fun times we had, and the excitement our bands created at our concerts. The picture I had in my head before I began writing was a group of people surrounding a large bonfire during the night. These people began dancing around the fire, having fun, singing songs, and ultimately, celebrating life.

Once I had that picture in my head, along with the constant repeating motif that eventually became the melody for the entire piece, the rest of the work fit together nicely, and in two weeks it was done. The composition brings this mental picture I had to life in a fun and energetic way with dance-like percussion and a constant groove, as well as its contagious melody, a mysterious soprano sax solo, and a climactic ending.

This was written in dedication to the Arlington High School Band Program in Arlington, Texas, and to my former band directors, Michael Hejny, Nathan Burum, and Nathan Hervey.

Program notes by Kevin Day

Beside Still Waters

David Gillingham (b. 1947)

In 1862, Newton Theological student, Joseph H. Gilmore, wrote the words to the hymn, *He Leadeth Me*, having been inspired by one of his own sermons on the 23rd Psalm. The words, "He leadeth me" from the Psalm took on new meaning for Gilmore and in a matter of minutes, he had penciled out the words to this new hymn. It was later set to music by William B. Bradbury. The title of this work is inspired by the third line of Psalm 23, "He leads me beside still waters". *Beside Still Waters* is a "chorale fantasy" on the Bradbury tune and seeks to highlight both the peaceful and dramatic message of the words.

Program notes by Dr. David R. Gillingham,

Table 0.4 Guest Conductor Biography

Guest Conductors

BRETT BUTLER is originally from Lenexa, KS. He graduated from Kansas State University in 2017 with a B.M. in Music Education. During his time at Kansas State, he was involved with the Pride of Wildcat Land as an assistant and head section leader of the snare line. Also at K-State, Brett played in the Wind Ensemble, Brass Ensemble, Woodwind Ensemble, Cat Band, Pub Crawl Band and Percussion Ensemble.

Brett is a member of the Percussive Arts Society and Phi Mu Alpha Sinfonia. After graduating at K-State, Brett has served as an Assistant Band Director in Louisburg, KS. Brett has been teaching in Louisburg, KS for two years. He assists the Head Band Director, John Cisetti with the high school, middle school and elementary bands. Brett has had the opportunity to march in the 129th Annual Rose Parade with the Louisburg Wildcat High School Marching Band in 2018. Brett instructs the high school drumline, jazz band and substitutes in the Louisburg 416 District.

Brett has also taught at R.E.W. Music as a private percussion studio instructor since the Summer of 2018. Brett is a member of the Kansas City Wind Symphony as a percussionist since the Fall of 2018. Brett has been an active percussionist in the Shawnee Mission Theatre in the Park musicals and for the Leawood Stage Company. Brett also has performed with Topeka Symphony Orchestra as a percussionist since 2016. Brett has assisted with Leadership and Auxiliary camps for K-State in the summer of 2017 instructing drumlines with the percussion GTA.

ERIC THOMPSON received his Bachelors in Music Education from the University of Georgia. While at UGA, Eric performed as principal trumpet of the Wind Symphony and Symphonic Band, trumpet soloist with the Redcoat Marching Band, and as a featured trumpet soloist at Midfest. Additionally, he traveled abroad to China for a 15-day performance tour and studied under the world-renowned trumpet player, Fred Mills.

Eric has nine years of teaching experience in the Georgia Public Schools, specifically at Treutlen High School and, most recently, at Mary Persons High School. Bands under his direction have experienced a dramatic increase in enrollment, and have consistently received superior evaluations and best in class awards.

Eric is an active member of the Georgia Music Educators Association (GMEA), National Band Association (NBA), International Trumpet Guild, and Phi Mu Alpha, the men's national music fraternity. Eric married his best friend Dory in June of 2018, and they are both excited about moving their new family to become a part of the Kansas State family.

Table 0.5 Kansas State University Land Grant

KANSAS STATE

University Bands

As the first land-grant institution established under the 1862 Morrill Act, we acknowledge that the state of Kansas is historically home to many Native nations, including the Kaw, Osage, and Pawnee, among others. Furthermore, Kansas is the current home to four federally recognized Native nations: The Prairie Band Potawatomie, the Kickapoo Tribe of Kansas, the Iowa Tribe of Kansas and Nebraska, and Sac and Fox Nation of Missouri in Kansas and Nebraska. Many Native nations utilized the western plains of Kansas as their hunting grounds, and others – such as the Delaware – were moved through this region during Indian removal efforts to make way for White settlers. It's important to acknowledge this, since the land that serves as the foundation for this institution was, and still is, stolen land. We remember these truths because K-State's status as a land-grant institution is a story that exists within ongoing settler-colonialism, and rests on the dispossession of Indigenous peoples and nations from their lands. These truths are often invisible to many. The recognition that K-State's history begins and continues through Indigenous contexts is essential.

www.k-state.edu/band

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Chapter 2 Music Education Mission Statement

The way students learn music in schools is varying in degrees, especially with multiple learning levels coming into the classroom. The instructor must use multiple strategies in the music classroom to create a successful environment for students to develop their skills. An important belief focused with this paper is mentioning that a one-way strategy of ideas and instruction all coming from the instructor is simply not valid. The belief about the students being the center focus in the classroom is my opinion. The focal point is that the teacher *does not* dictate what or when the student learns; this is another important part of my belief.

Not everyone has to learn a musical instrument but should at least deserve to understand the process. Music is an entity within itself, it exists all around us and without it, life could not exist. As John Blacking mentions “If human beings were innately musical, and if in some societies these innate capacities are nurtured in early childhood, it has always seemed to me that we must do more in modern industrial societies to place artistic experience and musical practice at the center of education.”² Music has brought people together since the beginning of time. Music is a verbal and non-verbal pathway of communication and many different cultures have used it in means of ceremonial use, parades, and festivals. An important aspect from a conductor standpoint mentioned by Frank Battisti is that “You have to be very much aware of the culture of the ensemble that you’re working with. But what you do is create a comfortable feeling where the musicians feel you want them to contribute, and that you’re open to their ideas.”³

² Campbell, P. (2000). How Musical We Are: John Blacking on Music, Education, and Cultural Understanding. *Journal of Research in Music Education*, 48(4), 345. Retrieved April 6, 2021, from <http://www.jstor.org/stable/3345368>

³ *Artistic Nuance: Uncovering the Mystery of Musical Expression*, by Edward S. Lisk, Meredith Music Publications, 2015.

Music has a powerful range of emotions that affects everyone differently. Music learning has a functioning power to access both sides of the brain which differs from other subjects in schools. An article from the University of Central Florida explores more of the in-depth insight breaking down our brain responding to music.⁴ The temporal lobe of the brain is being used for musicians making sense of the sounds and the left side handles analytical traits and the right side handles the creativeness of the brain. There is no other class that shapes the brain's development compared to what is learned in a music classroom. The following article contains confirmed studies of how music and the adult brain is shaped by musical training in childhood by Erika Skoe and Nina Kraus.⁵

We live in such a diverse world of cultures, and customs that music has always been around to keep traditions alive, so the teachers must continue education to preserve significant history. As Mohammed Al Mubarak mentions in his article, "Many music education curriculums aim to incorporate music from all over the world. It is therefore a form of expression that offers a way to communicate across cultures and regions."⁶ I will ask the question why do we keep teaching about historical events, preserve specific pieces of music, or preserve specific artifacts? The answers for all three questions are because they have significant emotions, philosophies and viewpoints that have impacted society for thousands of years.

³ Harris, Fred. *Conducting with Feeling: Thoughts from Frank Battisti, Frederick Fennell, James Hainlen, Craig Kirchhoff, Stephen Massey, William McManus, Gustav Meier, Weston Noble, Larry Rachleff, Malcolm Rowell, Gunther Schuller, Stanislaw Skrowaczewski*. Meredith Music Publications, 2001.

⁴ Music and the brain: What happens when you're listening to music. (n.d.). Retrieved February 23, 2021, from <https://www.ucf.edu/pegasus/your-brain-on-music/>

⁵ Skoe, E., & Kraus, N. (2012, August 22). A little goes a long way: How the adult brain is shaped by musical training in childhood. Retrieved February 23, 2021,

⁶ Mubarak, M. A. (2014, September 18). Music 'helps children expand their cultural horizons'. Retrieved April 06, 2021, from <https://nafme.org/music-helps-children-expand-their-cultural-horizons/>

If education is our main lens that we look through to advancing a younger society of people, so how can we advance ourselves if education is not incorporated into society? Speaking about focal points, education in my philosophy acts as a main driving point in society. Many social interactions and group collaboration are involved with education. With education, new innovative ideas can spread dealing with applications of various content topics, social interactions, and affective outcomes. Innovation fits inside education, so its ideas spread around as teachers talk about curriculum and what type of model, we want to advance our students in the educational realm. An article from NAFME written by Mohammed Al Mubarak mentions in support that “It helps to expand the learning opportunities present in the classroom setting and broadens a child’s perception to include the creative arts. Music not only increases the child’s knowledge of musical expression, but it is a form of art that allows for an enrichment of the whole person.”⁷ This educational model and curriculum will vary from year to year. Our curriculum is our guidebook and cookbook of recipes to implement into our teaching. Without the training of younger generations on core subjects, we may find it difficult to advance as a society. Neglecting education could affect life on our planet, and Lehman said it best about educational reform, “In my view, the purpose of education is the pursuit of truth and beauty, the development of human capacities, and the improvement of the quality of life” (Lehman, p. 29). I find this in congruency with music, as music educators we need to seek the beauty and find what lies behind the notes on a page of music. We must show the students, it is not just about playing the correct notes or rhythms; a lesson of life should also be incorporated in the classroom. With education not acting as necessary framework in our cognitive abilities, society would be very

⁷ Mubarak, M. A. (2014, September 18). Music 'helps children expand their cultural horizons'. Retrieved April 06, 2021, from <https://nafme.org/music-helps-children-expand-their-cultural-horizons/>

different as well as communication with other people would falter. The younger generations going through teaching right now need to value the training so that we as humans can keep advancing. I value highly in education concise and efficient instruction, but also keeping open-mindedness and flexibility involved in the classroom. With music we read this notation of western style symbols, but the facilitator helps guide students beyond the notes. In music, “at a rehearsal, this is one of the most difficult hurdles we have to overcome; the ability to move beyond the unadorned signs and symbols in the repertoire as our only means to connect to musical expression.”⁸ While the students have viewed and seen certain musical notation on the pages, it is also important to remember that with music education, our perception and style can be varying with the different types of music performed in ensembles. Education is an entity we encounter every day and is the foundation for keeping organization and ideas occurring through people and subjects. As our students enter the classroom, they are bringing in past experiences into shaping the sound of the ensemble. This is a great part that can enhance the music experience in the classroom. As Aiello mentions, “the phrase past experience also refers to the more remote, but ever present, past experience of similar musical stimuli and similar musical situations in other works.”⁹ These past experiences can help shape everyone’s style and knowledge when creating and experiencing music in the classroom. Education must be available globally to everyone in a positive direction to advance knowledge. Without an organized cognitive network, life would falter, and we could not advance as a society or make sense of one another.

⁸ Artistic Nuance: Uncovering the Mystery of Musical Expression, by Edward S. Lisk, Meredith Music Publications, 2015. p. 2.

⁹ Aiello, R., & Sloboda, J. A. (1994). Musical perceptions. New York: Oxford University Press. (p. 11)

I believe people involved in education, such as college undergraduates are going to be teachers in some type of field. We as people interact on a daily basis consciously and sub-consciously how a person is walking to and from class. The person observing can start to make points as to why he/she is walking a specific way just from a visual sense. Body language can show a lot and we as teachers, need to be cognizant of that. The person that observes the person walking uses imagery seeing their body language giving off an impression. In music there is reason why a conductor does a cue a certain way, and we can tie this with decision making processes every human commits every day. Being up on the podium the conductor has to make choices as to what needs attention to the most. In contributing great musical feeling Frederick Harris, Jr. states “before conductors communicate musical feeling, they must create an environment that is open, honest, and inviting to all members of the ensemble.”¹⁰ Commitments are made in the ensemble on interpretations of sound quality and how that musician commits toward a certain note or phrase. Implementing the soul driven component in music “Our feelings and emotions only come from one source – our soul. When we are only consumed with notes, dynamics, articulation, and the precision of such signs and symbols, the mystery of musical expression continues.”¹¹ Given on a daily basis by verbal usage, and a person listening to how someone’s tone of voice is during the instruction can alter his or her ways on the specific subject.

¹⁰ Harris, F. (2001). Conducting with feeling: Thoughts from Frank Battisti, Frederick Fennell, James Hainlen, Craig Kirchhoff, Stephen Massey, William McManus, Gustav Meier, Weston Noble, Larry Rachleff, Malcolm Rowell, Gunther Schuller, Stanislaw Skrowaczewski. In *Conducting with feeling: Thoughts from Frank Battisti, Frederick Fennell, James Hainlen, Craig Kirchhoff, Stephen Massey, William McManus, Gustav Meier, Weston Noble, Larry Rachleff, Malcolm Rowell, Gunther Schuller, Stanislaw Skrowaczewski* (1st ed., p. 49). Galesville, MD: Meredith Music Publications.

¹¹ *Artistic Nuance: Uncovering the Mystery of Musical Expression*, by Edward S. Lisk, Meredith Music Publications, 2015. p. 6.

Music education is one type of educational realm that dives into multiple human perceptions mentally, physically and emotionally and speaks from person to person in different ways. We are all unique individuals, and we perceive music differently. As music educators as David Levitin mentions from *Artistic Nuance*, “The music teacher does not discuss how to move the feelings of the listener. That is, emotions in music are not taught as the natural purpose and object of music communication, but only as an element of individual technique. The central purpose of music is to communicate feeling to a listener, yet we do not teach this.”¹² Many times, growing up in this day and age many people neglect verbal communication because they believe it lays in their fingers to their cell phones to get the message across. An important reason to have music education is to teach and observe student’s skills and expression through many different subject areas. Music accesses different parts of the brain dealing with mathematics, history and even language arts. An article to help support this is from NAFME, titled *How Music Changes the Learning Brain* mention “The basic idea is that music is not an island in the brain cut off from other things, that there’s overlap, that’s the ‘O’ of OPERA, between the networks that process music and the networks that are involved in other day-to-day cognitive functions such as language, memory, attention and so forth,” he says. “The ‘P’ in OPERA is precision. Think about how sensitive we are to the tuning of an instrument, whether the pitch is in key or not, and it can be painful if it’s just slightly out of tune.”¹³ There are many subjects that prohibit creativity in the classroom because at times in the class information is more fact based instead of

¹² *Artistic Nuance: Uncovering the Mystery of Musical Expression*, by Edward S. Lisk, Meredith Music Publications, 2015. p. 4.

¹³ Hicks, G. (2018, February 26). *Unpacking the Science: How Playing Music Changes the Learning Brain*. Retrieved April 06, 2021, from <https://nafme.org/unpacking-the-science-how-playing-music-changes-the-learning-brain/>

opening up to different ideas on the applications. It can connect through the language arts (i.e., rap/hip-hop music) with a student writing about their life making it a personal narrative. There are many complexities in the origins involving music and its cultures for this art. There is a process for “where humans build on existing knowledge and skills through the combined strategies of cultural transmission and creative invention.”¹⁴ Writing a story, or book can be tied in with a person writing a symphony, having different chapters and movements. Music is an important core subject that lets students branch away from standard subjects such as math or social studies. Music though carries historical evidence as students can view when the piece was written, who the composer was, and what was going on in the world during that time frame. With these important dates and information, the students can then explore the reason why the composer wrote a piece and what was possibly occurring during the time of the composition.

In my opinion, some people have said multi-tasking does not exist in life, but I would like to challenge this idea. Multi-tasking does occur for humans because we experience it all in unique ways mentally, emotionally, and physically at the same times depending on the person. This is credible because music is an out of the body experience and it has a spiritual side. An article describing the imperatives for music education mentions, “education of the whole human being by paying attention to the needs of the human spirit. Art, music, and crafts all have the same weight as reading, writing, and arithmetic, in order to dissolve false dichotomies between school subjects.”¹⁵ Music is that class to where students are able to be risk takers. As Lisk

¹⁴ Thompson, W. F. (2015). Music, thought, and feeling: Understanding the psychology of music. In Music, thought, and feeling: Understanding the psychology of music (2nd ed., p. 43). New York, NY: Oxford University Press.

¹⁵ Jordan, M. (n.d.). Growing Up Complete: The Imperative for Music Education. Retrieved April 06, 2021, from <https://nafme.org/my-classroom/journals-magazines/nafme-online-publications/growing-up-complete-the-imperative-for-music-education/>

mentions in his book *Artistic Nuance*, “Once an individual is willing to take the risk of shaping and creating the sounds dictated by the melodic, harmonic, and rhythmic flow of the composition, we experience the truth and integrity of musical expression.”¹⁶ Music connects the mind, body, and spirit in meaningful ways for each unique individual especially when performing in a concert. The sole environment could have different points of perspective on the same piece of music a student could perform in different areas. I like to tie this back to the emotional, mental, physical reactions and multitasking the human brain analyzes when a human interacts with music.

I believe the teacher is in charge of setting up the student for success in the educational environment. In my opinion, if there are multiple resources the student can go and get help to be successful, the role of opportunity switches to the responsibility on the student to maintain the high expectations for themselves. The teacher is there to guide them on instruction but not to give every single answer away. The role of the teacher is to help the student down the pathway of a possible correct solution, but not blatantly tell them how it is supposed to be. Music has improvisation, and creativity which delves into the imaginative spectrums of both the student and teacher. The experimentation side of music could have a possible answer as to figuring out “why” a composer wanted a certain sound at this point in the music. This I believe gets down to the meaning behind the music and in *Musical Perspective*, Aiello states, “Controversy in music meaning focuses on disagreements about what the music communicates” and also the “failure to

¹⁶ *Artistic Nuance: Uncovering the Mystery of Musical Expression*, by Edward S. Lisk, Meredith Music Publications, 2015. p. 12.

state explicitly what musical stimuli indicate or point to”¹⁷ has muddied the waters behind musical meaning of each respected work.

Now at the age of 27, the topics of diversity and discussing different cultural beliefs can be a challenge. With everyone being able to voice opinion on where they stand on this criterion, it is a very difficult conversation to discuss in school. With beliefs being “complicated products of personal experience, they should not be judged to be ‘good’ or ‘bad’ based upon some arbitrary set of criteria” (Raiber/Teachout p. 27 Ch. 2). People need to be cognizant and should always watch what they say about other cultures and diversity. We need to come to the realization of not being able to escape diversity, because it is all around us. Being able to understand different cultures and beliefs; we increase our knowledge and awareness in education. As mentioned in a study of the social in music performance “the perceptual experience and production of works has changed as a result of emerging cultural values and practices: there is an interaction between the past and present.”¹⁸ We need to be cognizant of the past and focus on “interceding historical practices, tastes, and conventions informing the contemporary performer and audience’s experience.”¹⁹ Being an educator, we must be respectful for students that are not necessarily from the same culture as myself. Throughout my life the students from different ethnic groups have brought many great innovative ideas in education together, unique sounding instruments, and building a culture all together.

¹⁷ Aiello, R., & Sloboda, J. A. (1994). Musical perceptions. In *Musical perceptions* (p. 31). New York, NY: Oxford University Press.

¹⁸ Hargreaves, D. J., & North, A. C. (2009). The social psychology of music. In *The Social Psychology of Music* (p. 211). Oxford, NY: Oxford University Press.

¹⁹ Hargreaves, D. J., & North, A. C. (2009). The social psychology of music. In *The Social Psychology of Music* (p. 211). Oxford, NY: Oxford University Press.

The teacher holds the front lines in preparing a fun environment for his or her students dealing with their content area. I believe that first impressions go a long way, and if the teacher starts out in a positive tone and manner, the trust factor will develop quickly in many students. Teacher preparation and organization are critical to keep track of monitoring curriculum and student progress. If the teacher is jumping around to different topics in their content area without a smooth transition, students could possibly question where the subject of discussion will lead to next. The teacher in his or her planning, should have a solid foundation on a “plan B to C” approach in case the environment in the room is corrupted or the topics do not provide a comprehensible outline. The instructor has a responsibility to set and maintain the classroom environment, so monitoring his or her own actions could possibly affect how another student reacts in the classroom. The teacher should have clear set guidelines on classroom expectations and rules. An article mentioning building rapport, student vitality, and teacher engagement in studio music can connect and relate to the group ensemble setting as well. Jennifer Blackwell’s statement mention can relate with the instrumental ensemble saying “it is important to investigate what sorts of teaching behaviors would be related to students feeling energized and inspired to carry on with their studies. Such energy is important for developing the motivation to persist through and surpass the inevitable challenges one faces when working toward high level performance skills.”²⁰ Professionalism is crucial in the workplace and in general. It is important to maintain a professional relationship with their students in the classroom as well as their colleagues and administration. Dressing appropriately and speaking in a confident clear manner is a key point in the educational world.

²⁰ Blackwell, J., Miksza, P., Evans, P., & McPherson, G. E. (2020). Student Vitality, Teacher Engagement, and Rapport in Studio Music Instruction. *Frontiers in psychology*, 11, 1007. <https://doi.org/10.3389/fpsyg.2020.01007>

Music teachers have a huge responsibility in being committed, organized, and creative individuals in the classroom. With music, there is a big emphasis of collaboration and teamwork occurring in the classroom. As from an article from NAFME, Bob Knott mentions “when you have people who speak the same language, musical language or intellectual language, people who have similar skill sets and traits and talents, and you bring them together with a common purpose, good things often happen.”²¹ Without a clear thought on instruction and other lesson plans, the teacher is at risk to not educate their students. They also should provide experiences for their students involving lifelong memories and lifelong lessons! Experiences could range from taking a trip to a bowl game, going to festivals, competitions, conferences about music, or taking a tour promoting your wind ensemble, orchestra or choir. The teacher is not there to give the student a direct answer or a single sided answer, they are there to make the student think on their own and find a pathway to a possible solution. They need to help the student comprehend subjects for example, the Zone of Proximal Development. This is dealing with the topics that are foreign to them, but to where they still can understand. As mentioned in an article about Teacher Preparation Curriculum and Methods “Vygotsky describes occurring in the zone of proximal development of identifying problematic situations, acting on awareness through problem solving, and becoming open to new possibilities of successful experiences assisted learners in thinking about and taking ownership of their learning processes.”²² Teachers are there to push thinking

²¹ Knott, B. (2017, October 18). The 9 Common Lessons of Music Education That Translate into Success. Retrieved April 06, 2021, from <https://nafme.org/39787/>

²² Abrahams, D. (n.d.). Teacher Preparation Curriculum and Methods. Retrieved from <https://nafme.org/wp-content/uploads/2014/08/Teacher-Preparation-Curriculum-and-Methods.pdf>

from the teacher to the students and letting them make decisions and commitments toward certain applications. As a way to increasing the educational experience it is important that teachers take “time to observe the teaching of more experienced colleagues and discuss what they have seen. They need time to consult with one another and time to reflect” (Lehman, p. 30). We learn a lot in education from doing but also observing. It is important that the teacher remembers to let the student think on their own and self-assess themselves to create cognitive self-dependencies inside and outside the classroom.

Chapter 3 Quality Literature Selection

Quality literature exists in all music regardless of genre. Selecting literature for an ensemble reflects my beliefs and values regarding quality and impact of music within the musicians in my ensemble. With the literature about to be listened to and analyzed, I am focusing on contrast and repetition. I take this into consideration and base it off studies from an article shared in one of my classes titled “An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit (Fourteen-Year Replication and Update” Dr. Jay Gilbert (1993) compiled a series of programs and articles to generate a meta-analysis of band compositions over a fourteen-year period." In the document mentioned, the first criteria of judgement are focused on “The composition has form -- not a form but form -- and reflects a proper balance between repetition and contrast.” (Gilbert 195)²³. Both of the pieces, *Beside Still Waters* and *Stained Glass* offer numerous moments of melodies heard before in the work, but also take the listener into a path of the unknown. In other words, as a listener in the audience the piece is not foreseeable. There is enough contrast exemplified through the analysis of this report that showcases great difference in instrumentation as well as the form of the respected works. The composer David R. Gillingham has been known for his vast amount writing in the wind band world as well as writing challenging chamber percussion ensemble pieces. Another focus point is from Gillingham showing clear ideas in his melodic writing for both pieces. In the Ostling study, Gilbert mentions “The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or

²³ Gilbert, J. W. (1993). *An evaluation of compositions for wind band according to specific criteria of serious artistic merit: a replication and update*(dissertation).

unsuitable passages.” (Gilbert 198). There are some challenging technical considerations shown in the analysis below from both works. Ideas are very clear in both wind band and chamber percussion pieces to where the melodic line is focused and passed around. In fact, in both works there are no points to where the music is sounding out of place. Gillingham has the music continuously transitioning or heading back to a statement the listener has heard but with different expression and emotion.

Chapter 4 Beside Still Waters

Unit I. Composer

Dr. David R. Gillingham (b. 1947) is currently a Professor of Music at Central Michigan located in Mount Pleasant, Michigan. He had earned his Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh, and the Ph.D. in Music Theory and Composition from Michigan State University. In the band and percussion world, he has earned an international reputation for his works.

He has written numerous works for wind band and percussion ensemble and these pieces are standards in the respected categories. Dr. Gillingham has received numerous awards including the 1981 DeMoulin Award for his *Concerto for Bass Trombone and Wind Ensemble* and the 1990 International Barlow Competition of his work for *Heroes, Lost and Fallen*. He is a recipient of an Excellence in Teaching Award granted in 1990, a Summer Fellowship in 1991, and most recently, the President's Research Investment Fund Grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University.

Many nationally known ensembles have performed Dr. Gillingham's music such as the Prague Radio Orchestra, Cincinnati Conservatory of Music Wind Ensemble, Oklahoma State Wind Ensemble, University of Oklahoma Wind Ensemble, Florida State Wind Ensemble, University of Florida (Miami). University of Illinois Symphonic Band, Illinois State Wind Symphony, North Texas University Wind Ensemble, Michigan State University Wind Ensemble, University of Minnesota Wind Ensemble, Indiana University Wind Ensemble and the University of Wisconsin Wind Ensemble. (Program notes from C. Alan Publications)

Unit II. Composition

Beside Still Waters is a wind band composition written by David Gillingham and is based on the Chorale Fantasy “*He Leadeth Me*.” This work is a grade 4 piece and is approximately six minutes long in duration. This work was commissioned by the family of William E. Shephard, Director of Bands Freeland Community Schools, Freeland, Michigan from 1976-2010. As mentioned in an email directly from Dr. Gillingham he mentions “Beside Still Waters was a commission for a retiring Michigan Band Director (William Shephard, Freeland, MI) as a gift from his children. The hymn incorporated in the piece, “He Leadeth Me”, was one of the band director’s favorites and was therefore used as the centerpiece of the composition. (direct email from David Gillingham May 7, 2020) Going along in coordination with the program notes from C. Alan Publications this work “seeks to highlight both the peaceful and dramatic message of the words.” With knowing the works of Gillingham “this masterful wind ensemble work is appropriate in both sacred and secular settings.” (C. Alan Publications). The title of the work is inspired by the third line of Psalm 23. An important note is about the closing of the work, on which “the refrain follows with a dramatic change to D major on the last strain. A coda follows which utilizes motives of the hymn tune and gradually subsides ending in the same key, quietly as it began. (C. Alan Publications)

Unit III. Historical Perspective

In correlation with the program notes of C. Alan Publications “In 1862, Newton Theological student, Joseph H. Gilmore, wrote the words to the hymn, “He Leadeth Me”, having been inspired by one of his own sermons on the 23rd Psalm. The words, "He leadeth me" from the Psalm took on new meaning for Gilmore and in a matter of minutes, he had penciled out the words to this new hymn. It was later set to music by William B. Bradbury. The title of this work

is inspired by the third line of Psalm 23, "He leads me beside still waters". (C. Alan Publications)

This work as mentioned above is a chorale fantasy on a Bradbury tune and showcases both dramatic, but also peaceful moments throughout this six-minute work. The beginning of the work starts out with a whisper, which is imitating the "still water" by the clarinets. The flutes however will be playing the first verse of the hymn during this passage. An impact and growing moment moving towards the first refrain which is played by the entire wind ensemble. A short transition and developmental section are played by the timpani player and the rest of the percussion section which focuses on the line in the hymn, o'er troubled sea, still 'tis his hand that leadeth me." The next section of the work also consists of historical evidence brought out in the hymn which is in E major. The line focused in this section are, "where Eden's bowers bloom, by waters still" and then is followed by the lines in a fanfare-like style "when by thy grace the victory's won, e'en death's cold wave I will not flee, since God through Jordan leadeth me." A "tour de force" as mentioned in the program notes which is set out in C Major is defined as "a feat or display of strength, skill, or ingenuity." (Merriam Webster)

Unit IV. Technical Considerations

David Gillingham's *Beside Still Waters* offers moments of harder rhythmic complexities while also changing the meters throughout the work which pose a challenge to the players. The challenge in this work, is that there are many parts that are exposed; there are solo parts that need to be brought out strong and the players must have a strong concept of tone quality. The Flute 1 & 2 players must be strong players and can listen and blend as one unit during the opening of this work. The challenge here in the Clarinet 1 & 2 parts is that they have the challenge of *having as little break possible in between slurs* as they can. The Clarinets must also work on blending together and matching in harmony to create a rich, darkened texture. The same technical

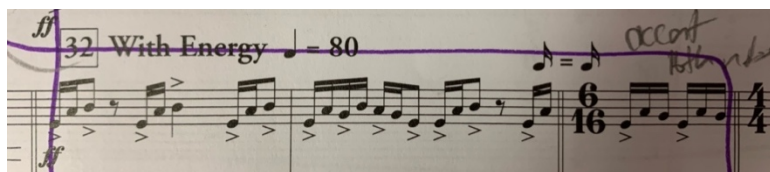
challenge heads to the Alto & Tenor Saxophones at m. 12 who also need to work on *having as little break possible in between slurs*. For the low brass and low woodwinds, they have a technical challenge here of maintaining solid pitch while undergoing tied whole notes at slow tempos. A careful attention paid towards air control and support will be a necessity as it creates a darkened beautiful background. Solid performers, top to bottom are needed for this very sacred sounding wind ensemble piece. Percussionists are also utilized closely in relation to setting up the texture. The vibraphone technique is focused by half pedaling; an example would be in mm. 4-5. A bigger rhythmic challenge happens around m. 24 as shown in this example below on sixteenth notes slurred and spacing of a sixteenth note rest can prove a challenge.

Figure 0.3 Gillingham Flute rhythm at m. 24



Another technical challenge is seen in the Timpani part here at m. 32 with the sticking and soloistic part. Mallet choice and sticking play an important role as this segues the next transition.

Figure 0.4 Gillingham Timpani rhythm at m. 32

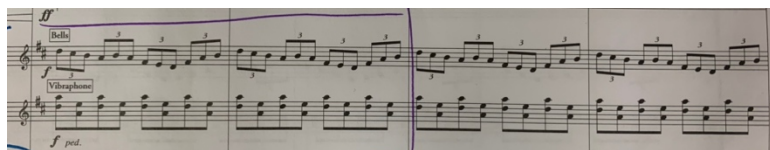


The moving bass line helps support the chordal and harmonic structure happening in this work.

This is implemented by the low brass and woodwinds and is very important especially during the slower moving parts of this work. There are a couple of different tonal centers heard in this piece as well as the meter changes from 6/16, 4/4, 12/8, 2/4, and 6/8. Solid subdivisions and strong impulse of will need to be felt and focused on each player in the ensemble.

Another technical challenge I noticed is during the Vibraphone part at m. 80 which is playing straight eighth notes and is required to pedal but the challenge is to match the Oboes with a staccato articulation. The figure is shown below here:

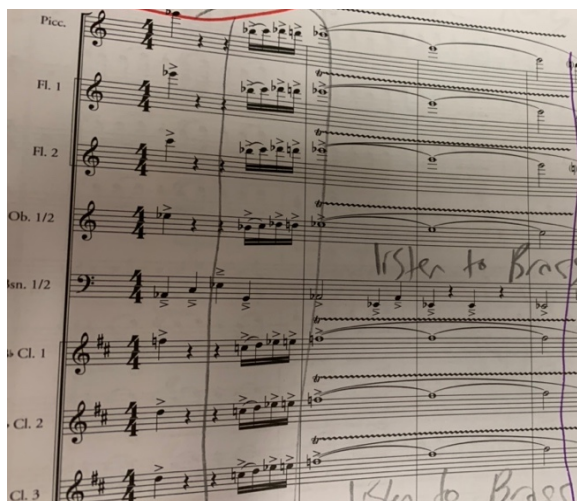
Figure 0.5 Vibraphone pedaling figure



Unit V. Stylistic Considerations

Style markings: There are specific style markings that Gillingham focuses on such as the figures in m. 72 indicating trill markings in the Flutes, Oboes, and Clarinets. The figure below shows the trill figures that are embellishing the chord structure while the brass take over the melodic line figure.

Figure 0.6 Woodwind figure trill marking and slurs

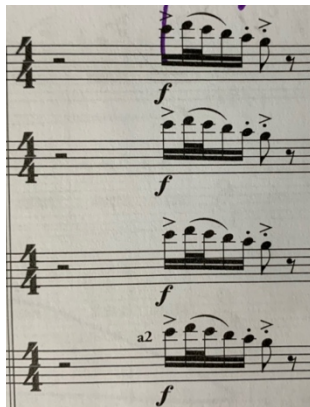


There are other style markings that occur in this work, and Gillingham distributes these in his tempo markings. In the very opening tempo Gillingham marks “Expressively” to indicate openness and strong phrasing throughout this work. Gillingham as mentioned with both the Clarinets/Sax lines to have “*with as little break between slurs as possible*” His markings here indicate everything to be as connected as possible. Gillingham marks at m. 32 “With Energy” in his work indicating a forward drive to the Timpani player. This changes the style from the very beginning more of a fanfare, and ceremonial type of feel. There are some markings in this work that indicate solo parts such as the Flute 1 & 2 parts in mm. 41 & 42. Style markings for m. 49 indicate not only a tempo change, but also a change in style being a “fanfare-like” style. This is a big change from the slow chorale like style set in the beginning. Gillingham mentions at the tempo marking at m. 63 “With Resolve” could be indicating a new feel and style as we are in 12/8 meter. This could indicate to deal with successfully: clear up, find an answer to or to make clear or understandable according to Merriam-Webster.

Articulation: There are some unique articulation markings implemented throughout this work such as in this figure at m. 35 occurring in the upper Woodwinds. We view specific attention to

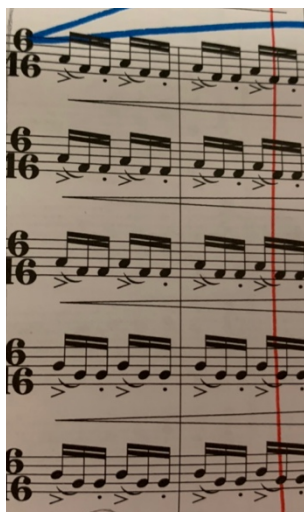
slur markings with a staccato marking and a staccato with an accent on it as well.

Figure 0.7 Gillingham Upper Woodwind articulation at m. 35



Another articulation figure Gillingham utilizes throughout is the slurred two and then a staccato marking to finish off this 6/16 style. It occurs here and is also used in the 6/8 meters later on in the work.

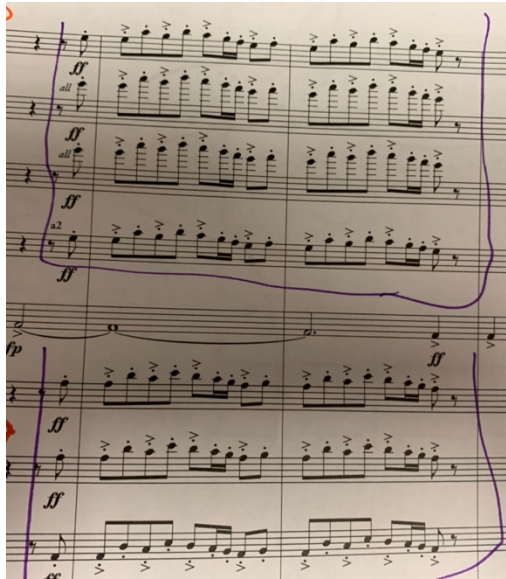
Figure 0.8 Gillingham High Brass articulation at mm. 38-39.



Another big focus point that Gillingham uses is articulation of accents and staccatos combined in

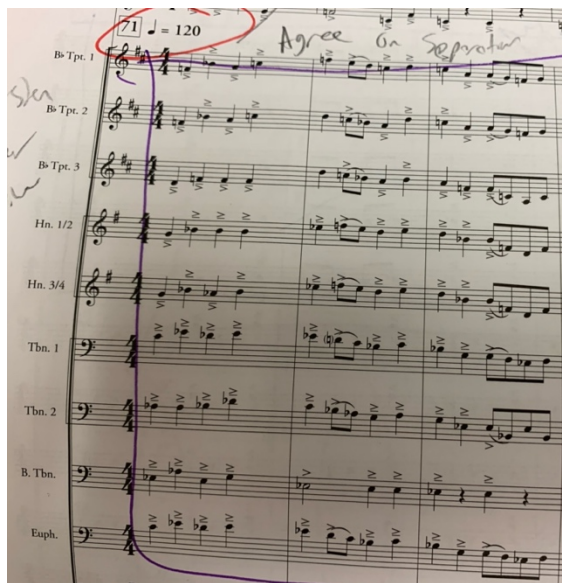
the upper woodwind figures in mm. 51-52 below:

Figure 0.9 Woodwind Figures in mm. 51-52.



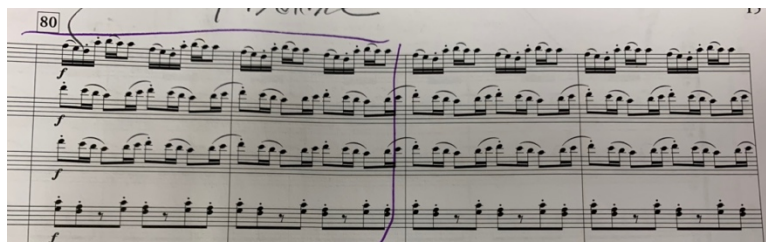
Another big focus point occurs at the melodic line which is set with the brass and where they are asked to play accents and also accents with a tenuto marking. This is calling for a slight space and weight in between each note but not as short as a normal accent articulation. The following figure down below shows this happening in mm. 71 and 72.

Figure 0.10 Brass Figure mm. 71-72



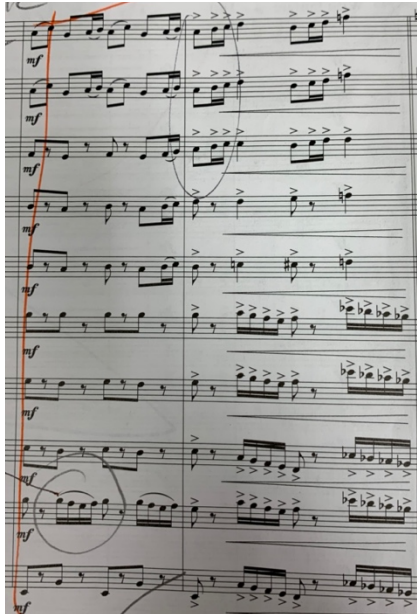
Heading to m. 80 we get to more articulate patterns occurring in the woodwinds while a fanfare is about to take place. We have sixteenth note slurs and staccato markings set out in the Piccolo and Flute Lines. Oboes are playing all eighth note staccato markings with some syncopation and Clarinets are playing an eighth note triplet figure which is slurred and has a staccato marking on the “let.” The following figure can be shown down below describing the various articulation patterns happening all at once in m. 80.

Figure 0.11 m. 80 Piccolo, Flute, Clarinet rhythm variance



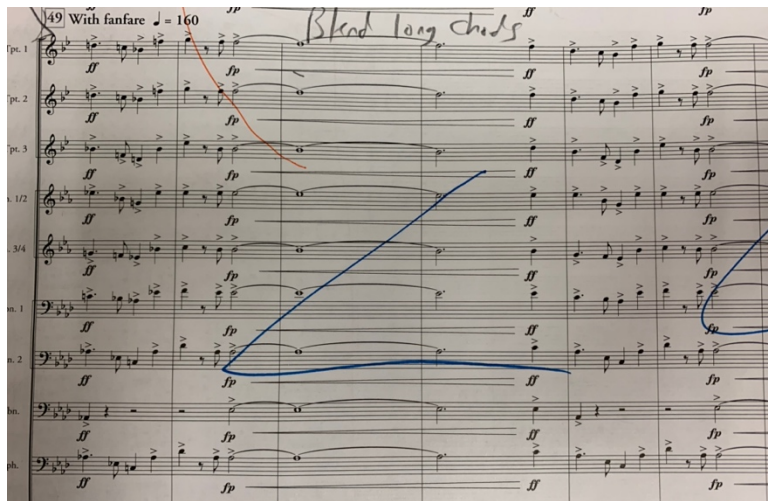
Dynamics: Gillingham shows a great deal of impact moments throughout his moments of *Beside Still Waters*. During mm. 47-48 a big change of dynamics and accents are added in to showcase the next big change in this work. It is shown from the figure below:

Figure 0.12 Specific Accented Brass/Woodwind Figures



Another big impact moment is showcased with Gillingham writing in *forte-piano* markings and then a large *crescendo* during the fanfare section. The figure is shown below:

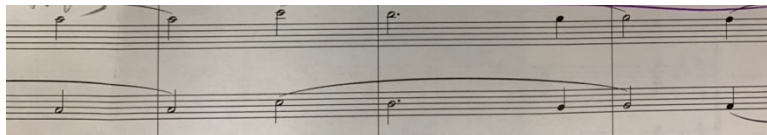
Figure 0.13 *fp* Brass impact line



Unit VI. Musical Elements

Melody: David Gillingham provides a wonderful melodic line occurring in the percussion and Flute 1 & 2 lines. The opening lines start in m. 4 but carry on until the ensemble sets up the next big melodic phrase in m. 12. A sample of the melodic line in the Flute 1& 2 part can be found below in this figure.

Figure 0.14 Flute Melodic Line



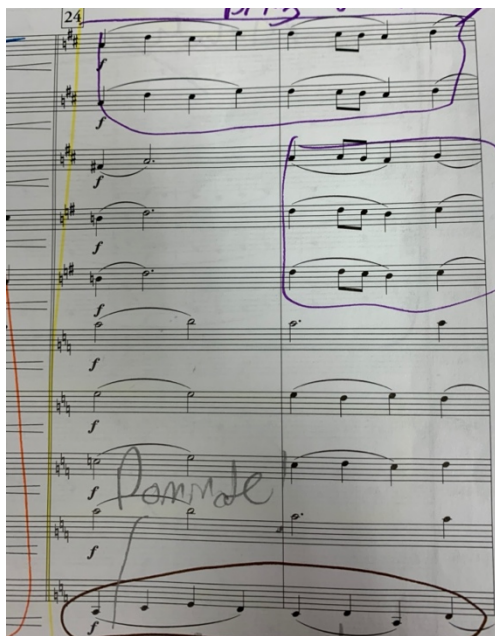
Both of these are solo parts, so the musicianship must be very strong. This is one theme that is utilized and passed around the ensemble. The figure is shown in mm. 41-43.

Figure 0.15 Gillingham Flute melody at mm. 41-43:



Next throughout the figures here in m. 13 are the Trombones adding into the melodic lines is the Trombone 1 & 2 part and Oboe. The Oboe plays the same part, and the Trombones add a harmony part to the melody in thirds. As we examine more of the melody, the key change and new instruments perform a new melodic line at m. 24. The instruments taking over this are Clarinet 3, Alto Saxophones, Trumpet 1-2, and all French Horns. The figure is shown below all slurred quarter notes and eighth note lines.

Figure 0.16 Chorale Slurred Brass Lines

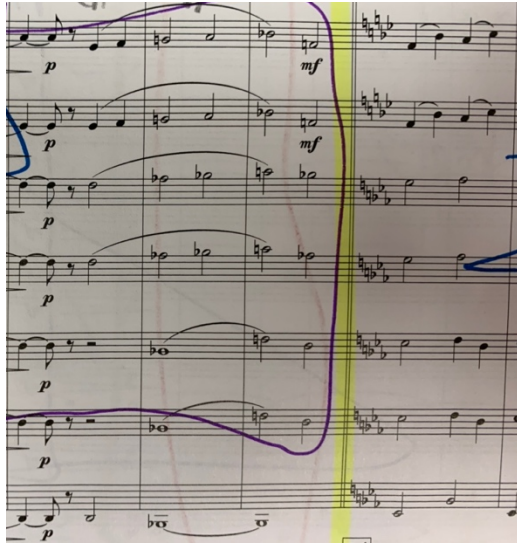


Another melodic part that gets showcased in a slow tempo is in the French Horn line at m. 94.

The example is shown below and is exactly the same as m. 71 but at a different tempo and key.

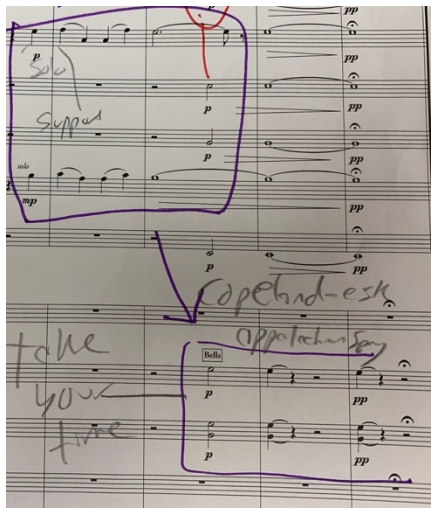
The figure is shown below:

Figure 0.17 Chorale ballad in new key



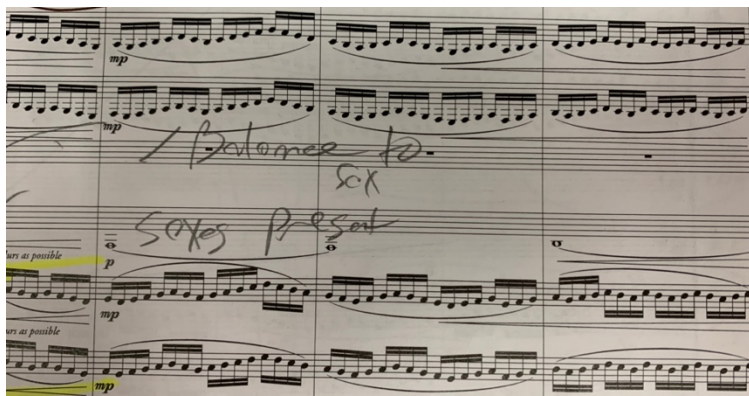
The final closing of the hymn is set out by the Flute 1, Clarinet, Trombone 1, and Euphonium.

Figure 0.18 Final Closing Remarks with solos indicated



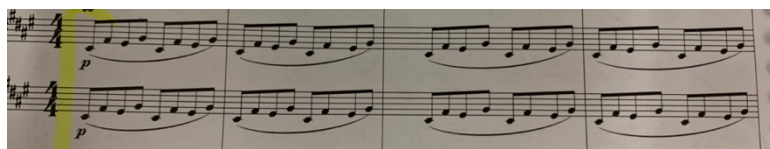
Harmony: David Gillingham sets up a strong and beautiful harmonic texture with the opening sixteenth and eighth note lines set out from the Clarinet 1 & 2 and also down in the percussion section Bell part. It provides the basis of the harmonic structure as well as the Bass Clarinet, Bass Trombone, and Tuba holding down the “root” of the chord. A sample of the sixteenth harmonic structure is also set in the saxophone lines entering in at mm. 12-13. It is shown here in the figure.

Figure 0.19 Gillingham moving sixteenth harmonic structure at mm. 13-15:



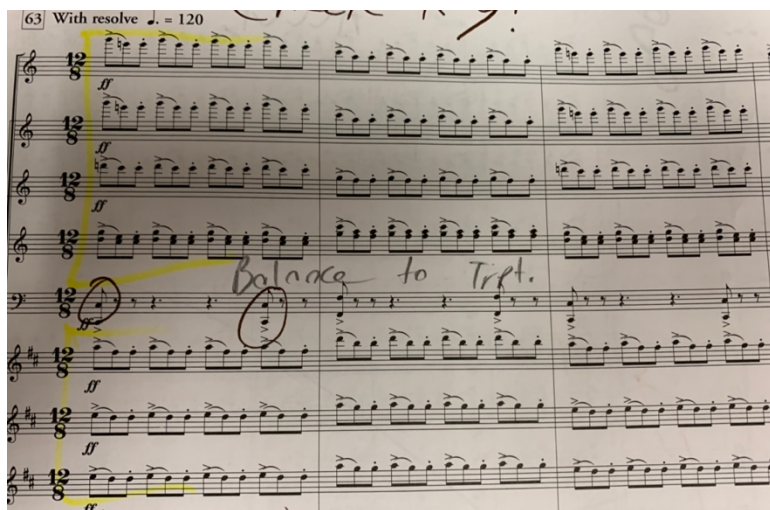
Continued harmonic structure lines occur with the Clarinet and Euphonium lines in the new key of E-major at m. 40 and is shown in moving slurred eighth notes below.

Figure 0.20 Clarinet Figure Legato Style and in E Major.



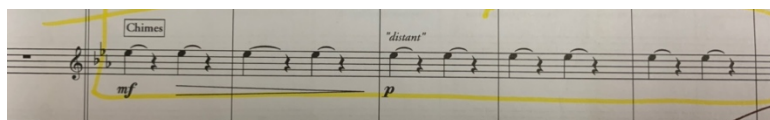
Harmonic lines are set in the Upper Woodwinds starting at m. 63 in the 12/8 slurred and staccato rhythm. Doing so with the examples will make it even!

Figure 0.21 12/8 Woodwinds rhythm



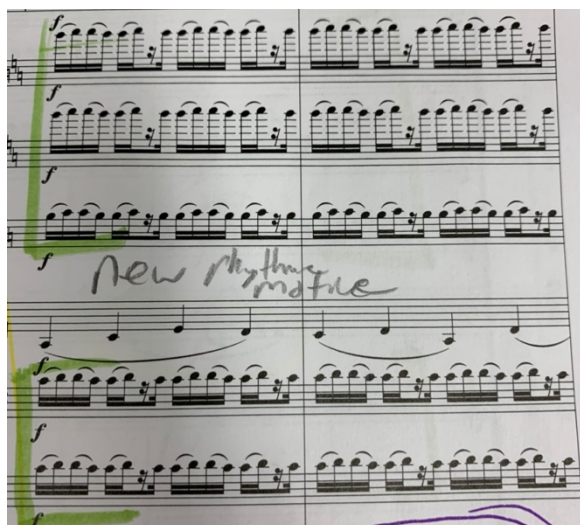
Important harmony textures in the low brass during the *Reverently* section provide a closing with the Chimes sounding distant over the chord changes. The figure is pictured below:

Figure 0.22 Chimes “distant” style figure



Rhythm: Gillingham throws in many moving sixteenth lines as shown above from the Clarinet and Saxophone lines in Figure 1.7. New syncopation of sixteenth figures are added in at m. 24 played by the upper woodwinds in Figure 1.8. This figure is also played by the Percussion 1 part. Sixteenth and thirty second note rhythms are added into the upper woodwind parts as shown from Figure 1.3. In figure 1.2 the Timpani player takes over moving sixteenth lines in m. 32.

Figure 0.23 Moving sixteenth syncopation structure at mm. 24-25 figure:



Other rhythmic figures are shown in 6/8 tempos at m. 57 and dotted eighth notes in m. 60 which

covers the melody part.

Figure 0.24 6/8 Brass rhythm shown below

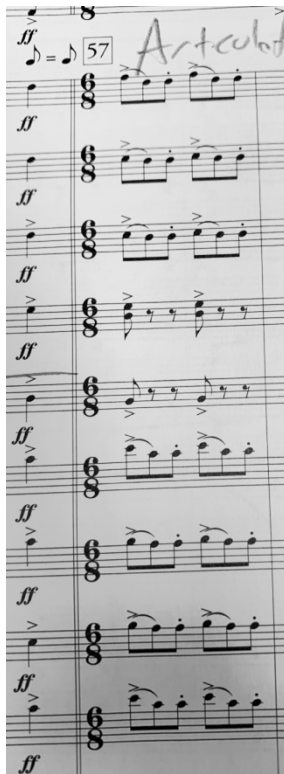
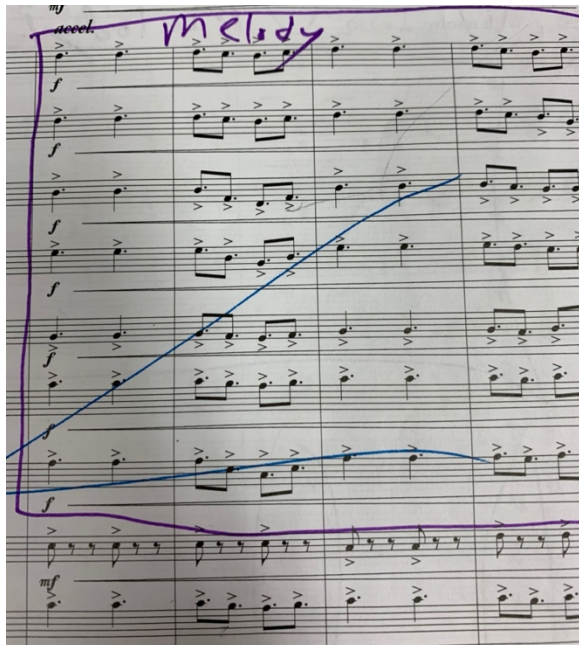


Figure 0.25 Dotted eighth note Brass figure melody (below)



The Snare Drum part at m. 63 helps hold the vertical alignment of the entire ensemble together by playing eighth note flams in 12/8.

Timbre: The timbre Gillingham displays is a variety of full Woodwind and Brass sections.

There are sections where the Woodwinds play and then a couple of beats later the Brass take over a call and response figure. Gillingham in the latter half of the piece in m. 102 uses a term “distant” Signaling a closing end to the work, Gillingham wants to have the Chimes possibly sound miles away resembling church bells perhaps! Gillingham uses many different percussion colors in the work with Bells, Vibraphone, Chimes which are all metals and are bright sounding colors. These timbre colors may help shape the piece in sounding “church-like.” As Gillingham

mentions, this work also can be performed in sacred or secular settings. Gillingham uses a variety of changes in tempo during this work and uses terms like Expressively, With Energy, With Fanfare, With Resolve, Calm and Peaceful, and Reverently. With all of these style markings and tempo changes, and Gillingham mentioning what is supposed to be felt in this section could alter the timbre of each section. With the varied instrumentation changing throughout the various sections of the piece, the timbre will change. With Gillingham writing in specific words, this can help the musician discover whether this section is more bright or darker sounding to them. Some moments in this piece are bright sounding with colors of a fanfare and others are more desolate in instrumentation and are darker sounding.

Unit VII. Form and Structure

<u>Measure Number:</u>	<u>Section:</u>	<u>Musical Considerations:</u>	<u>Tonal Centers:</u>
mm. 1-5	Intro	<ul style="list-style-type: none"> One blended sound needs to happen here with the whole notes to create this velvet/smooth/chocolate texture. Clarinets must sound as one. 	<ul style="list-style-type: none"> Eb Major
mm. 5-13	Theme A	<ul style="list-style-type: none"> Flutes soar on through while the Clarinets/Bells provide this smooth atmospheric background. Clarinets need to mold together and sound as one instrument. The key here is to keep everything as connected as possible. Focus on the Saxes and Trombones coming in adds a new transition. 	<ul style="list-style-type: none"> Eb Major
mm. 13-24	Theme A (cont.)	<ul style="list-style-type: none"> While Flutes/Trombones continue the melodic line, all who have whole note <i>cresc.</i> need to create an emotional ebb & flow. 	<ul style="list-style-type: none"> Eb Major

mm. 24-32	Theme B	<ul style="list-style-type: none"> Slurs in this section add a beautiful ornamentation to the texture. Moving eighth note lines need be brought out and the moving bass note line to showcase a change in the harmonic structure. 	<ul style="list-style-type: none"> C Major
mm. 32-40	Transition	<ul style="list-style-type: none"> Timpani player needs hard mallets to project the new fanfare feel and drive texture here. Hard and strong impact hits from Bass Drum and Crash Cymbals are important as well. Matching length in accent markings are very important since it is all unison brass and unison woodwinds at times. 	<ul style="list-style-type: none"> C Major

mm. 40-49	Theme B*	<ul style="list-style-type: none"> Moving eighth note layers need to start out strong and then lower the volume enough to hear the solo Flute 1/2 and Bells/Vibraphone lines. Centered pitch in the low woodwinds support the harmonic texture. Phrasing during this section needs to be felt along with the solo lines of Flutes/Percussion. Making a clear difference in accented/un-accented notes here. 	<ul style="list-style-type: none"> E Major
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mm. 49-57	Theme B and C	<ul style="list-style-type: none"> As tempos quicken matching accent length needs to be focused in a fanfare style. Slight separation/length need to be matched in the woodwinds call and response motive. Huge <i>cresc.</i> Needs to be focused but not overbear the woodwinds line such mm. 51-52. 	<ul style="list-style-type: none"> Ab Major
mm. 57-63	Transition	More call & response figures occur here and careful attention to slur vs. staccato markings in this bounce 6/8 will make this very musical. Adding a big transition <i>cresc.</i> and <i>accel.</i> is crucial to this section.	<ul style="list-style-type: none"> Ab Major Transition

mm. 63-71	Theme C*	<ul style="list-style-type: none"> While this section is very rhythmically heavy and dynamically it will be important for the brass line to push through as they take over the melody. All high brass have the focus here and while the low woodwinds and brass drive the 12/8 bounce, all others need to blend and hear the melodic line come through. 	<ul style="list-style-type: none"> C Major
mm. 71-80	Theme C**	<ul style="list-style-type: none"> Equal space needs to be set out here in accents lining up with Woodwinds but also Brass. A matching trill speed should be examined as well to keep forward momentum going in this section. As the trills start make sure the Brass line can still be heard. Big <i>cresc.</i> needs to be set in the 6/4 bar. 	<ul style="list-style-type: none"> Ab Major D Major Transition

mm. 80-90	Theme D	<ul style="list-style-type: none"> • Lightness in articulation needs to be set in the Clarinets. Vibes/Bells need to match the high Flutes/Clarinets in style and pedal in correlation to articulation. High Brass with their entrance needs to be fanfare like in articulation as well the Horn entrances. 	<ul style="list-style-type: none"> • D Major
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mm. 90-94	Transition	<ul style="list-style-type: none"> • All need to diminish in sound and let phrasing happen in Horns/Trombones/<i>Euph.</i>/Tuba. 	<ul style="list-style-type: none"> • D Major • Transition
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mm. 94-100	Theme D	<ul style="list-style-type: none"> Horns paying attention to the slurs in quarter note lines. Making note of where to <i>cresc.</i> & <i>decresc.</i> Because happens over different measures for rise/fall effect. Trombones help transition into 99. 	<ul style="list-style-type: none"> Eb Major
mm. 100-109	Conclusion	<ul style="list-style-type: none"> As we start to come to a close here the Chimes have the right of passage to keep forward momentum going. A medium hard mallet might pose well for projection. Brass and Woodwinds need to swell their chord changes and match in pitch. Pitch tendencies will be very obvious during this section. 	<ul style="list-style-type: none"> Eb Major

mm. 109-end	Theme A w/conclusion	<ul style="list-style-type: none"> Brass/Woodwinds keep swelling on the tied whole notes. Solo Euphonium/Trombone/Clarinet/Flute passages need to project softly to close out this soft and peaceful texture. 	<ul style="list-style-type: none"> Eb Major
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Unit VIII. Suggested Listening

- *Be Thou My Vision*
- *Bright Gleams A Beacon*
- *Bells of Freedom*
- *Century Variants*
- *Concerto for Marimba & Wind Ensemble*
- *Council Oak*
- *Foundations*
- *Galactic Empires*
- *Glass Cathedral*
- *Lamb of God*

Unit IX. Additional Resources/Seating Chart and Acoustical Justification

Cited Sources URL for *Besides Still Waters*

- <http://c-alanpublications.com/beside-still-waters/>
- <https://www.merriam-webster.com/dictionary/tour%20de%20force>
- <https://www.merriam-webster.com/dictionary/resolve>
- Emails from Dr. David Gillingham

The seating arrangements for all concert ensembles at Kansas State University are according to CBDNA –

<https://www.nfhs.org/articles/unprecedented-international-coalition-led-by-performing-arts-organizations-to-commission-covid-19-study/#>

The seating for this ensemble is in direct correlation to COVID-19 protocols. Everyone is spaced out 6ft+ and trombones specifically 9ft.

Table 0.6 Wind Ensemble Seating Chart

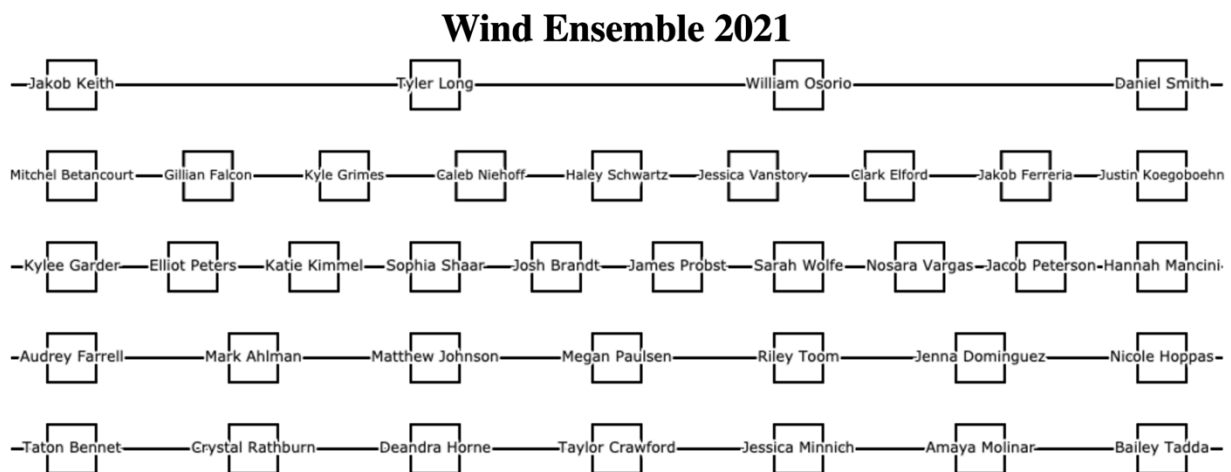
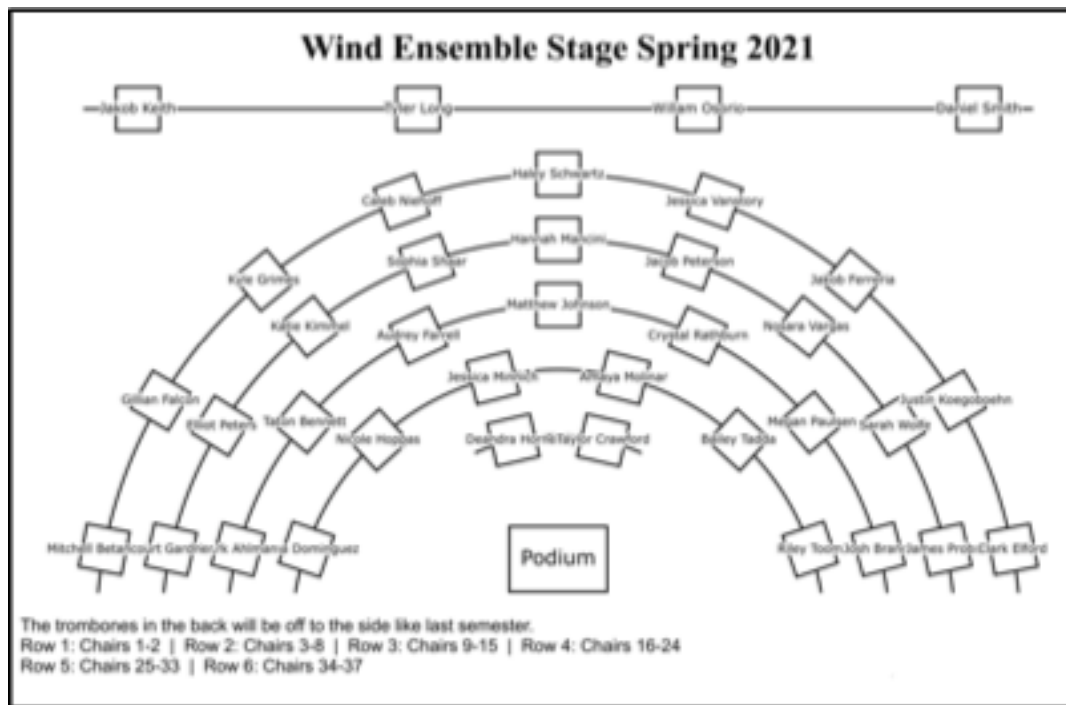


Table 0.7 Wind Ensemble Seating Chart (curved)



This preferred seating chart is shown above from the concert was performed by the University of Oklahoma percussion ensemble. The setup list will be as follows for Stained Glass

Front Row

4 keyboards

From left to right [directors view of looking at the players]

5 octave marimba, vibraphone, vibraphone, 5 octave marimba

2nd Row

From left to right [directors view of looking at the players]

5 octave marimba, xylophone, vibraphone, timpani

Back Row

Piano, Chimes, Bass Drum, Toms

Here below is a sample diagram of the setup

Percussion Ensemble I Roster for *Stained Glass*

Braedon Bomgardner
Brett Butler*
Taylor Clark
Thomas Denk
John Eldridge
Ethan Jeffries
Nathan Smith
Trenton Lowry
Jacob Morgan
Isaiah Petrie
Tyler Rapavi
Mitch Shulfer
Brandon Wells

*Denotes Coach/Ensemble Director

Kansas State University Percussion Ensemble | Spring 2021

Percussion Ensemble | McCain Auditorium Seating Chart

6-Foot Distance

Piano Chimes Bass Drum Toms

5 octave Xylo. Bells Timp.
marimba

5 octave Vibes Vibes 5 octave
marimba marimba

Director



Kansas State University Wind Ensemble | Spring 2021

Full Ensemble | McCain Auditorium Seating Chart

6-Feet Distance (9-Feet for Trombones)

Percussion Section

Charis/Stand:

*6/15

TPT 3-2 TPT 3-1 TPT 2-1 TPT 1-1 TBN 1-1 TBN 2-1 B TBN EU 2 EU 1 TU 1

* 10/10

HN 3-1 HN 2-1 HN 1-1 AS 1-1 AS 2-1 TS 1 BS 1

* 7/7

CL 1-1 CL 1-2 CL 2-1 CL 2-2 CL 3-1 CL 3-2 B CL 1-1 BSN 1-1

* 8/8

FL 1-1 FL 1-2/Pic FL 2-1 FL 2-2 FL 2-3 OB 1-2 OB 1-1

* 7/7

Director



* Chairs/Stand

Total = 38/40

Beside Still Waters Seating Chart

Unit X. Rehearsal Plans and Evaluations Wind Ensemble & Percussion Ensemble

Rehearsal Plan – Rehearsal #1

Ensemble: K-State Wind Ensemble

**Announcements: University Band and Concert Band concerts are
March 10th.**

Literature: Beside Still Waters

Time: 30 min. (COVID-19) + air refresh + 30 min. each Friday.

Title	Evaluation
<ol style="list-style-type: none"> 1. Beside Still Waters <ol style="list-style-type: none"> a. Beginning b. mm. 19-20 c. mm. 21-24 d. m. 21 e. m. 24 f. m. 35 g. m. 41 	<ul style="list-style-type: none"> • Vertically align the moving sixteenths in the beginning • Voices with quarter need to speak on through (MELODY) from mm. 19-20 - as everyone else needs to back down • Some alignment/tuning issues at mm. 21-24 - correct notes!?!? • m. 21- we are WAY TOO LOUD - with the <i>mf</i> - we had nowhere to go at m. 24 • m. 24- isolate melody -/ isolate accomp. - isolate counter melody? • Counting correctly on the note changes - know when the shift happens • First phrase in C major can be impactful but shouldn't still the second phrase indicating a BIGGER change is coming • Style at m. 35 • Soloists at m. 41- paying attention to those

Rehearsal Plan – Rehearsal #2

Ensemble: K-State Wind Ensemble

Announcements: Concert is March 9th

Literature: Beside Still Waters

Time: 30 min. (COVID-19) + air refresh + 30 min. each Friday.

Title	Evaluation
<p>2. Beside Still Waters</p> <ul style="list-style-type: none">a. Beginningb. Chorale Shapec. Ends of notesd. Tuning issues	<ul style="list-style-type: none">• Incorporate shaping with the dynamics• They need to grow and <i>cresc.</i> into m. 5• Play this musically as you can• Make the percussion pull the music together• more shape in the counter line –• Give the “chorale”• They need to play the melody parts in m. 13• Working on ends of the notes-• Keep the momentum going - and keep the pacing going• Half note m. 23 play• Tune beat 3 and beat 4 - and then m. 24• They have to attack and release those together• m. 24 - where is the chorale - where does that go?• You have to sell the 6/16 measure (shaping the rhythmic structure)

Rehearsal Plan – Rehearsal #1

Ensemble: Percussion Ensemble I

Announcements: 6 rehearsals left!

Literature: Stained Glass

Time: 45-minute rehearsals each Friday.

Title	Evaluation
<p>1. Stained Glass</p> <ul style="list-style-type: none">a. Working on Movement I.b. Beginningc. m. 10d. mm. 11-12e. m.	<ul style="list-style-type: none">• Quarter note = 72• Check in the beginning - vertical alignment - we need to do a better job of listening across I will give you 2 beats in the beginning - Listen - who has the melody in the beginning?• Piano making sure you are pedaling after each note change in the 6/16 bars -• Perc. 1 and 6 have the driving melody here in the beginning - we need to balance to them.• Lets work on isolating parts here - only perc 4-5 listening across - in the beginning now lets add the melody to this from the beginning• Perc. 6 - you are starting the roll in m. 10 -listen for the new entrances in m. 11-12 and ask who has it? balance to them.• m. 11-12 perc 4-5, 6-7 make sure you make yourselves known and continue the rhythmic drive• Another new entrance comes in at m. 12 - in 6/16 the dotted eighth gets 3 counts -• Timpani you are lining up your entrance on beat 4

{copy and paste additional pages as needed}

Rehearsal Plan – Rehearsal #2

Ensemble: Percussion Ensemble I

Announcements: 5 rehearsals left!

Literature: Stained Glass

Time: 45-minute rehearsals each Friday.

Title	Evaluation
<p data-bbox="281 545 506 574">2. <i>Stained Glass</i></p> <ul data-bbox="375 602 905 862" style="list-style-type: none"><li data-bbox="375 602 722 631">a. Precision of the attacks<li data-bbox="375 656 648 685">b. Metronome work<li data-bbox="375 709 821 738">c. Emphasize the meter questions<li data-bbox="375 763 905 862">d. Larger phrases and giving them an opportunity to grow and sustain	<ul data-bbox="1045 545 1839 1195" style="list-style-type: none"><li data-bbox="1045 545 1780 626">• Precision of attacks. Be sure, be confident! 1 beat prep.<li data-bbox="1045 626 1682 708">• Metronome helped the pulse. Transfer that responsibility to the student musicians.<li data-bbox="1045 708 1839 829">• PULSATE the main downbeat by using space and emphasizing the architecture of the meter. Hold your own, they will push/pull you around!<li data-bbox="1045 829 1598 870">• G.O.S. would help at various places.<li data-bbox="1045 870 1829 951">• Work for a steady, confident structure of pattern to sell the ODDNESS of the extra 8th note in the meter.<li data-bbox="1045 951 1839 1073">• Work to achieve more clarity and percussion in our conducting by being more aggressive when needed to be!<li data-bbox="1045 1073 1818 1195">• Rehearse larger sections or by phrase or rehearsal numbers to gain control, shape, understanding of all things music.

Rehearsal Plan – Rehearsal #3

Ensemble: Percussion Ensemble I

Announcements: 4 rehearsals left

Literature: Stained Glass

Time: 45-minute rehearsals each Friday.

Title	Evaluation
<p>3. <i>Stained Glass</i></p> <ul style="list-style-type: none">a. Precision of the attacksb. Metronome workc. Chorale phrasing (Movement II)	<ul style="list-style-type: none">• Roll speed and phrasing within the slow sections.• No need to conduct the beginning chime part.• Give up control, to gain control.• Pulse and lock in tempo once the piano riff starts at m. 155.• Phrase conduct in m. 114.•

Rehearsal Plan – Rehearsal #4

Ensemble: Percussion Ensemble I

Announcements: Mvt. II today, 2 rehearsals left!

Literature: Stained Glass

Time: 45-minute rehearsals each Friday.

Title	Evaluation
<p>4. <i>Stained Glass</i></p> <ul style="list-style-type: none"> a. Note Check b. Chorale phrasing (Movement II) c. Connecting Marimba rolls 	<ul style="list-style-type: none"> • Starting off with Mvt. II and will work our way to Mvt. III • We have our concert on April 27: Percussion Ensembles - 7:30 p.m., McCain Stage • 3 rehearsals left after this one! • Chimes - I will start you with a tempo and then take it - • We need to work on creating a mysterious texture and feel for this movement - how will this affect your playing? • rest of the ensemble I will give you time - one measure before the CRYSTAL GLASSES start (m. 139) • All marimba rolls - as connected as possible - marimbas as David Gillingham mentions we are to be resembling - organ-like strains which may remind the listener of the typical harmonic successions that flourished during the Renaissance. • At our arrival point - at 144 how can we shape this? some crescendo/decrescendos • Thinking about in terms of shape from m. 144-155 - what is the musical sentence here? Where is the arrival point? Where are the phrase end points? • What listening wise will you change in this movement or have made? • m. 155- our next arrival point - equal in terms of balance - matching our roll speed in this melodic texture here. (DINAG)

Chapter 5 Stained Glass

Unit I. Composer

Dr. David R. Gillingham (b. 1947) is currently a Professor of Music at Central Michigan located in Mount Pleasant, Michigan. He had earned his Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh, and the Ph.D. in Music Theory and Composition from Michigan State University. In the band and percussion world, he has earned an international reputation for his works.

He has written numerous works for wind band and percussion ensemble and these pieces are standards in the respected categories. Dr. Gillingham has received numerous awards including the 1981 DeMoulin Award for his *Concerto for Bass Trombone and Wind Ensemble* and the 1990 International Barlow Competition of his work for *Heroes, Lost and Fallen*. He is a recipient of an Excellence in Teaching Award granted in 1990, a Summer Fellowship in 1991, and most recently, the President's Research Investment Fund Grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University.

Many nationally known ensembles have performed Dr. Gillingham's music such as the Prague Radio Orchestra, Cincinnati Conservatory of Music Wind Ensemble, Oklahoma State Wind Ensemble, University of Oklahoma Wind Ensemble, Florida State Wind Ensemble, University of Florida (Miami). University of Illinois Symphonic Band, Illinois State Wind Symphony, North Texas University Wind Ensemble, Michigan State University Wind Ensemble, University of Minnesota Wind Ensemble, Indiana University Wind Ensemble and the University of Wisconsin Wind Ensemble. (Program notes from C. Alan Publications)

Unit II. Composition

Stained Glass is a percussion ensemble work written for 11 percussionists plus piano. The work was published in 1994 by C. Alan Publications. This work is inspired by the beauty and color of stained glass. The work is split up into three different movements contrasting with colors. The first movement is Movement I, which is titled *Foyers*. This movement serves as “prelude” similarly to doorways leading to the main living areas of homes! This prelude will lead directly in to the other two movements and the entrances of this movement offer a consistent welcoming nature and the musicality framework suggests an ongoing “openness” type of theme element.

The instruments that reflect an “open tonality” consisting of whole tone patterns are the xylophone and piano. There is a tritone motive in the bass line, and whole tone patterns and the dominant seventh at the close of the movement are all contributors leading to uncertainty. Movement I concludes with an interplay of whole tone patterns between the percussion instruments of bells, crotales, and chimes which decay away leaving only a pedal “D” in the timpani. This segues to a great deal of uncertainty on where the music will direct the audience’s ears next! In the second movement, *Cathedrals* there are antiphonal strains between the marimbas which pursue and the movement will drift into a mysterious ostinato underscored by sustained chordal motives centered around the key of C-major. The final movement which is titled *Sun Catchers*, begins in a cheerful and bright key of E-major.

The movement starts out with a lively and animated theme in E-Lydian mode stated by the piano and xylophone and accompanied by bells, marimbas and vibraphones. There is a second statement that occurs in the theme but is not in B-flat Lydian mode. There are harp-like arpeggiations occurring from the piano, and then a chorale-like theme is established. There is

then a fugal exposition focused between the marimbas and xylophone which allude to fragments of the main theme gathering texture and intensity and finally leads to a return of the primary theme. The fugal motive (based on the main theme) becomes transformed into an ostinato pattern which in turn accompanies another statement of the secondary theme in C-Major. An uplifting, upbeat, and driving coda climaxes the end of this three-movement work. (notes are directly from program notes in the score). Other notes directly mentioned by Dr. Gillingham is that “*Stained Glass* was a commission for the University of Utah Percussion Ensemble, and the director there was Douglas Wolf. *Stained Glass* is now over 25 years old and a special 25th Anniversary Edition came out this past year. I was inspired by the beauty of different kinds of stained glass used in different venues.”

Unit III. Historical Perspective

The first movement, *Foyers*, is so named because of its reference to the many variations of stained glass found in the entrances of dwellings. Foyers, according to Meriam Webster is an anteroom or lobby especially of a theatre also: an entrance hallway. There is a focus of comparing wind chimes and doorbells found in many foyers and the instruments represented are crotales and chimes. The audience members must bear in mind, however, that though these colorful stained-glass foyers suggest continual welcome, they will also hold an uncertainty as to where they will lead us. This helps keep the audience guessing on where the pathways of music will take them next.

The second movement, *Cathedrals* focuses on creating the mysteriousness and grandeur of the many great cathedrals of the world, which are laden with a multitude of stained glass. This movement begins with a counterpoint of peeling church bells (chimes for this composition) which become very intense and then fade away creating the imagery of radiant tones of crystal

glasses. Emerging underneath the texture of the crystal glasses are organ-like strains in the marimbas which may remind the listener of the typical harmonic successions that thrived during the Renaissance period. After this part of the second movement are lines in chant style stated by a choir of marimbas accompanied by a dreamy ostinato in the piano. With movement three being titled Sun Catchers, the focus is for the listener to imagine all of the radiant colors which are reflected by a variety of multicolored sun catchers, then the mind set can all be situated and achieved clearly. (notes are directly from program notes in the score)

Unit IV. Technical Considerations

Stained Glass is a very challenging percussion ensemble piece that requires strong players throughout the entire group. Dr. Gillingham utilizes some different techniques on this percussion ensemble work asking a vast variety of different percussion techniques. There are some unique instruments in percussion ensemble and with *Stained Glass*, there is no exception. Mentioned from Dr. Gillingham who was talking about the setup; the keyboards are to be in the front center of the stage. Dr. Gillingham asks for the percussion 2 part to have two small pails of water for a submerging effect created on the crotales. Other instruments that Dr. Gillingham calls for in this work are chimes, anvil, marimba, bells, xylophone, bells, suspended cymbal.

A unique instrument not always utilized in band or percussion repertoire is crystal glasses that sound (8va). Other instruments that are called for are crash cymbals, bass drum, large tam-tam, temple blocks, roto-toms which are not typically used a lot in percussion repertoire, and timpani which he does require a piccolo 20" drum. Most wind band and percussion ensemble music doesn't always require a 20" timpano drum. Now in the 21st century we are seeing piano added more with the wind band literature but also here Dr. Gillingham adds an important piano part as well to the score. Another mention is that he asks for an F# sounding crotales on drum

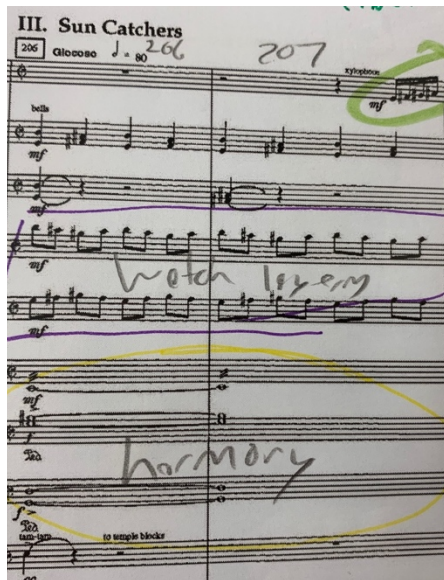
which is a different effect created and creates a different timbre. He is known well for his expansive and diverse use of putting different effects on percussion instruments together creating a wide array of colors to the ensemble. Another big concern of this work is going to be dealing with the large amount of meter changes occurring. Your percussionists will need to count very careful and know the form of the work very well to know how the phrasing of the meter changes flow. In movement I *Foyers*, the meter changes will vary from 2/4 to 6/16 time. The marimba lines in the beginning lay down the fragments of time by playing a whole tone pattern of sixteenth notes. Other quick and challenging meters are where in mm. 36-37 it changes the feel to 8/16 to 7/16. Your ensemble players will have to outline in their music the way the subdivisions are divided so that it doesn't confuse them or inhibits their technical side to performing accurately in time. A big feel change occurs once again into m. 62 in 10/16 time, the percussionists will have to get feel for the divided meters in a figure like $(4+2+4) = 10/16$. The rhythmic pulse of the sixteenth notes never change and stays constant! The tempo stays consistent throughout this first movement of quarter note at 96 beats per minute. In the second movement, *Cathedrals* we have the tempo marking go to quarter note = 68 and the meter changes less compared to the first movement starting in 6/4 time.

Unit V. Stylistic Considerations

Style Markings: Gillingham uses words such as *Morendo* in the second movement *Cathedrals* for the Vibraphone and Marimba players. *Morendo* as described by Merriam-Webster means “dying away: with a gradual softening of tone and slowing of movement —used as a direction in music.” Another style marking starts with the third movement titled *Sun Catchers* and Gillingham titles the style and tempo of this piece *Giocoso*. According to Merriam-Webster

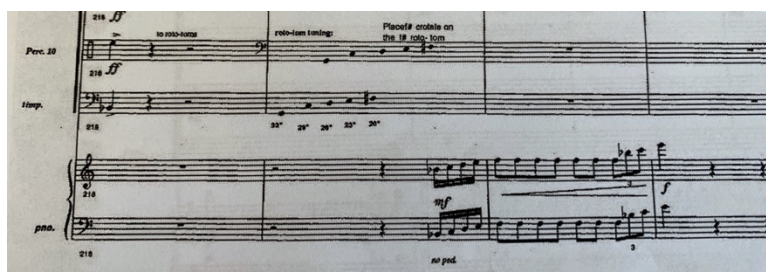
this means “LIVELY, HUMOROUS —used chiefly as a direction in music.” The opening melodic and instruments can be seen below in this figure.

Figure 0.1 Opening melodic figure in Movement III



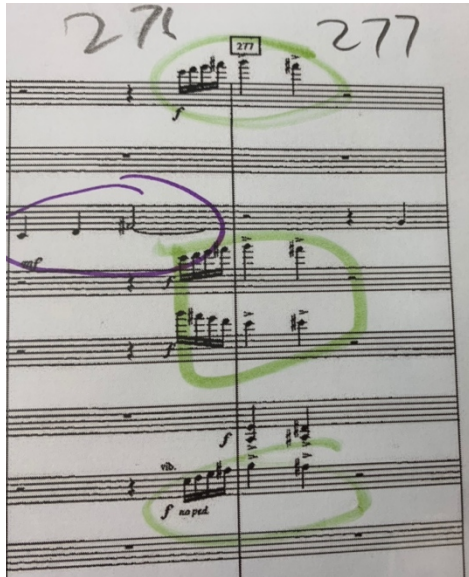
A unique marking David Gillingham writes in for the Percussion 10 part is to place the F# Crotale on the F# Roto-Tom. There is a different effect that happens when two of the same pitches, but different instruments are placed with one another. The figure is shown below indicating this unique change for musician.

Figure 0.2 Melodic Piano Figure in Movement III



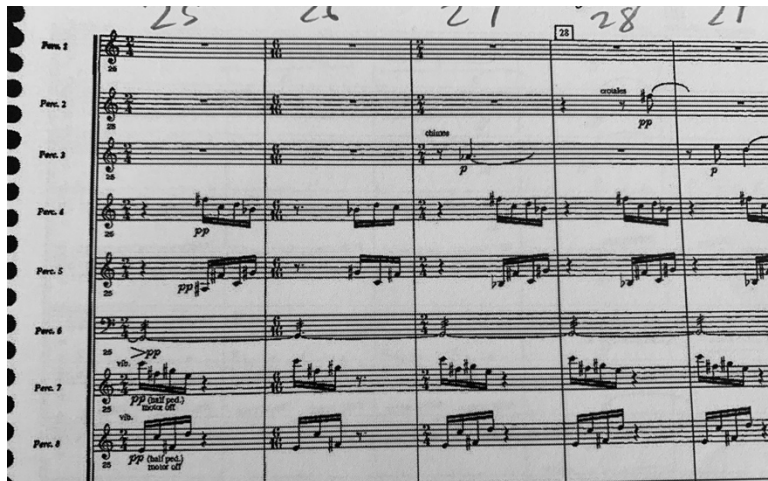
A phrasing point indication and style occurs with the Piano at mm. 275-276. A *glissando* marking is indicated here by Gillingham from C note octaves. This style marking showcases the next change of rhythmic intensity about to happen in the work. The figure below shows the intensity that is about to occur with driving 16th and accented quarter notes.

Figure 0.3 Melodic Figure With Driving Accents in the Keyboards



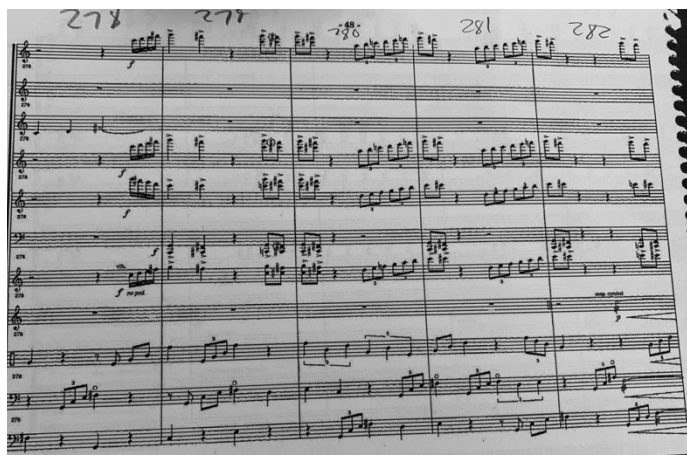
Articulation: Gillingham with his percussion writing scores the Vibraphones to half pedal for an effect to mimic the Marimba lines at m. 25-31. The motor is also required to be off as not to overbalance and muddy up the call and response figures shown below.

Figure 0.4 Movement I Call & Response Rhythmic Motives



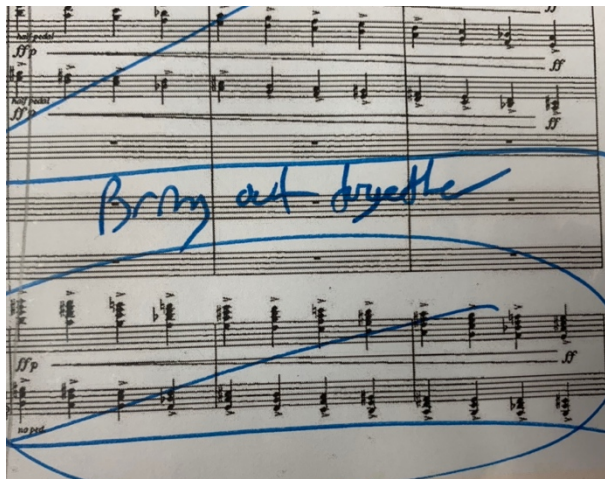
In the third movement Sun Catchers, once the arrival point of m. 270 is met, the Percussion 1/4/5/6/7 all work together in unison. They have driving sixteenth and eighth note chord hits involving the C whole tone clusters. Gillingham indicates an articulation of “no ped.” to the Vibraphone players indicating a dryness in articulation to match the rest of the texture as shown below.

Figure 0.5 No Pedal Articulation Style for Vibraphone



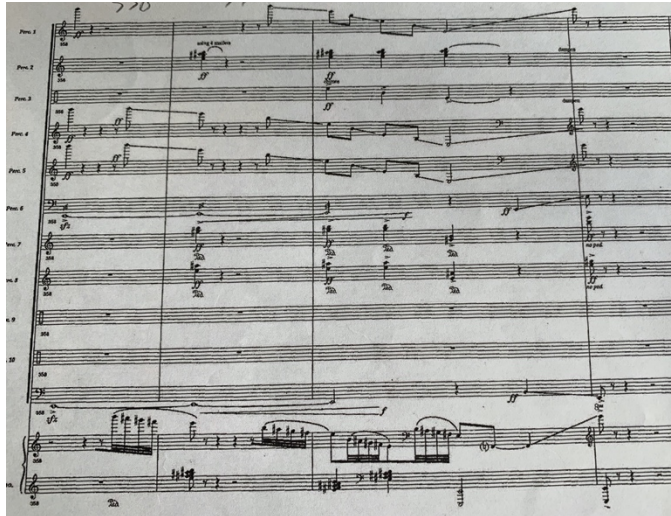
Gillingham addresses certain articulation in the Piano part starting at m. 355 to ensure dryness and a good balance for the ensemble as they all change dynamics together and dramatically at the same time. Gillingham requires the Piano player to have “no pedal” during this moment, but to still play out strong accented markings.

Figure 0.6 No Pedal Style Marking for Piano



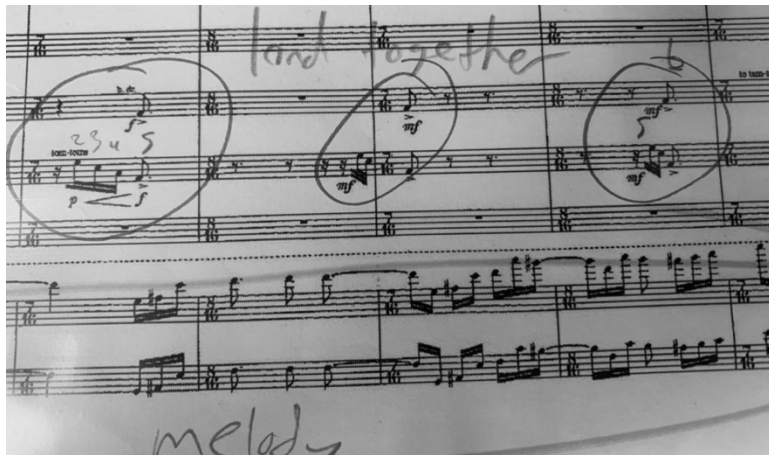
Gillingham at the last 4 measures of the third movement adds in many articulation markings such as pedaling in the Vibraphones, and Piano. *Glissandos* occurring in the Marimbas and Piano and Xylophones. 4 mallet technique is also involved during this moment for the Percussion 2 performer. The following figure is shown below with many articulations of accents and strong dynamic voicing.

Figure 0.7 Pedaling and Glissandos on all Keyboards/Piano Instruments



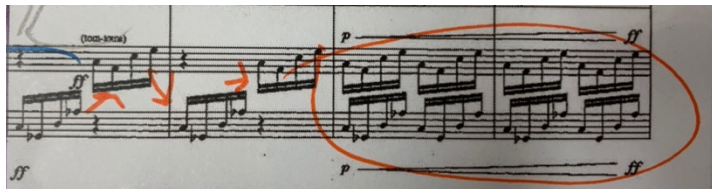
Dynamics: Gillingham in this work displays a great style of dynamic build and tension throughout the first movement, *Foyers*. A humongous build from the Percussion 4/5/6/Timp./Tom-Toms set the next phrase up as shown in the figure below growing to *fortissimo*.

Figure 0.9 Bass Drum Impact Moments



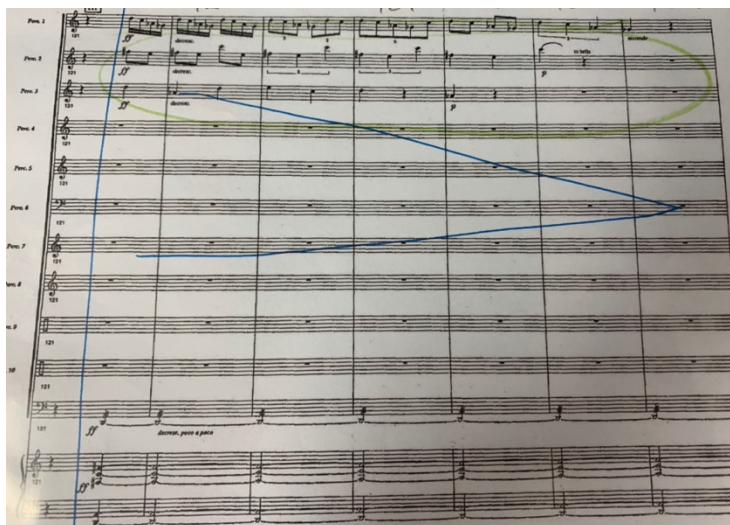
A big arrival point after the first A theme has been repeated a second time is battle between the Timpani and Tom-toms player. They finally join in and play sixteenth notes together and grow immensely powerful transition. This occurrence happens right at m. 117 shows a big change in dynamics in this figure:

Figure 0.10 Tom-Toms/Timpani Powerful Transition Figure



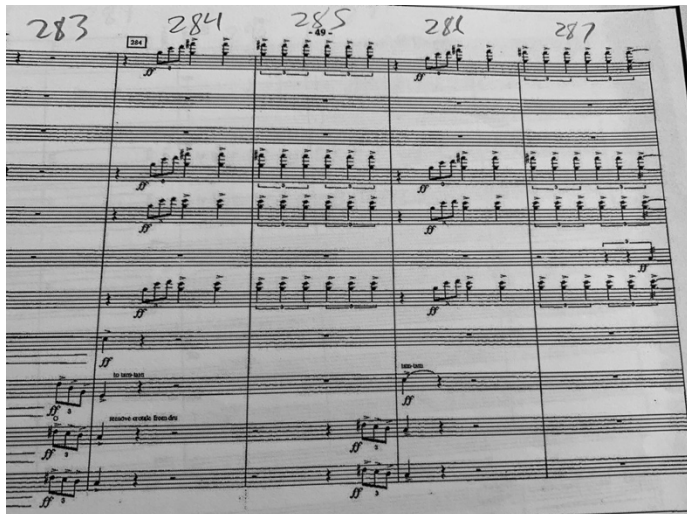
Each musician playing Percussion 1/2/3 need to pay careful attention to when they are supposed to *decrescendo* after the big impact moment and rolls carried over from the Timpani player. Important balance of all the instruments and rhythms need to come through here:

Figure 0.11 Timpani Roll Concludes and all *morendo*.



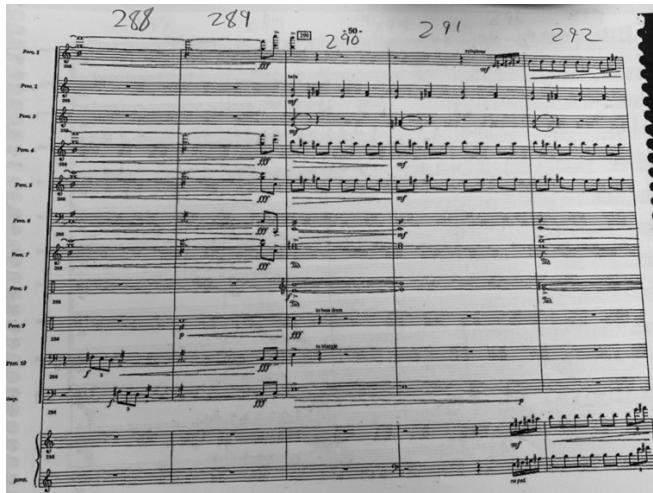
More than halfway through the third movement *Sun Catchers*, Gillingham sets out strong *fortissimo* rhythms. Big impactful movements also occur from the Tom-Toms/Tam-Tam/Timpani as shown below.

Figure 0.12 Tom-Toms/Tam-Tam-Timpani Impact Moments



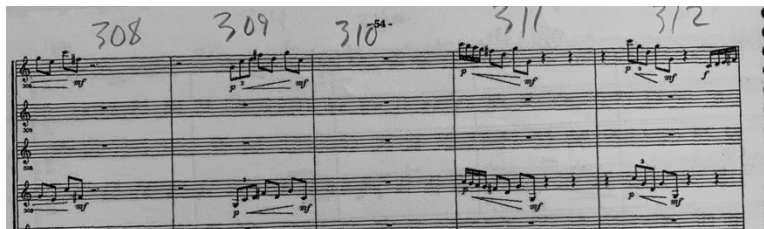
Going through the above phrase and to the next one at m. 290, Gillingham illustrates important dynamic contrast of growth & decay occurring in just a few measures.

Figure 0.13 Dynamic contrast of growth & decay



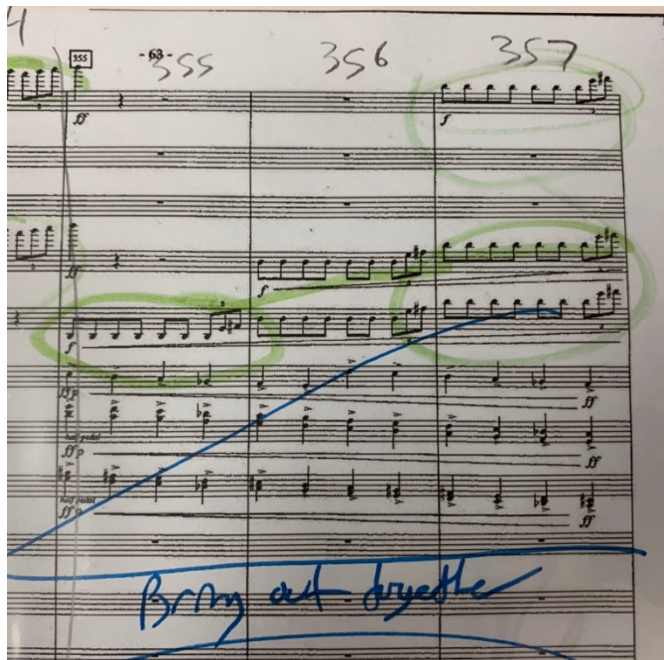
A nice showcasing of dynamics occurs here starting at m. 306 and has many *piano* to *mezzo forte* markings growing in the melodic lines. The figure below shows the growth patterns starting in m. 308.

Figure 0.14 Growth Dynamics in Percussion 1 and Percussion 4



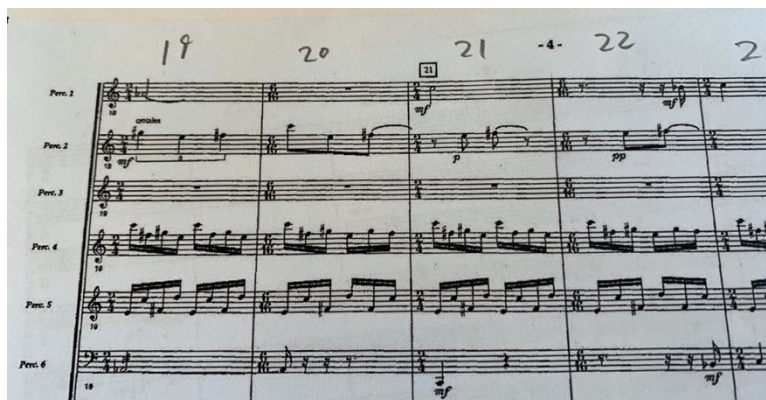
During the third movement, *Sun Catchers*, Gillingham brings out a huge shift in dynamics segueing the final portion of this entire work. The *ffp* markings bring out a dramatic impact. There are various markings of *forte* set out here in different parts of the work as seen from the figure below.

Figure 0.15 Interspersion of *forte* dynamics



Phrasing: With the melodic line occurring throughout still at m. 21 the crotales help add to phrasing and building tension. While the Crotales are not playing in unison they are playing entirely different impact rhythms in the background of the work. The figure below shows the occurrence happening:

Figure 0.16 Crotale rhythmic figure



Careful phrasing should happen as more layers start to come in. Expression and precision on entrances is a key component as all instruments signal a big transition during this section.

Figure 0.17 Precision of Rhythms and Ensemble Balance

The image displays a handwritten musical score for a multi-instrument ensemble, spanning measures 52 to 55. The score is written on ten staves, with various instruments indicated by abbreviations such as 'cresc.' (crescendo), 'mf' (mezzo-forte), 'ff' (fortissimo), 'p' (piano), and 'vib.' (vibraphone). The notation includes complex rhythmic patterns, primarily featuring sixteenth and dotted eighth notes. Handwritten annotations in green and red ink highlight specific rhythmic phrases and dynamic markings across the staves. A large, stylized 'B' is written in the center of the score, possibly indicating a section or a specific instrument's part. The overall layout is dense and detailed, reflecting a high level of precision in the musical notation.

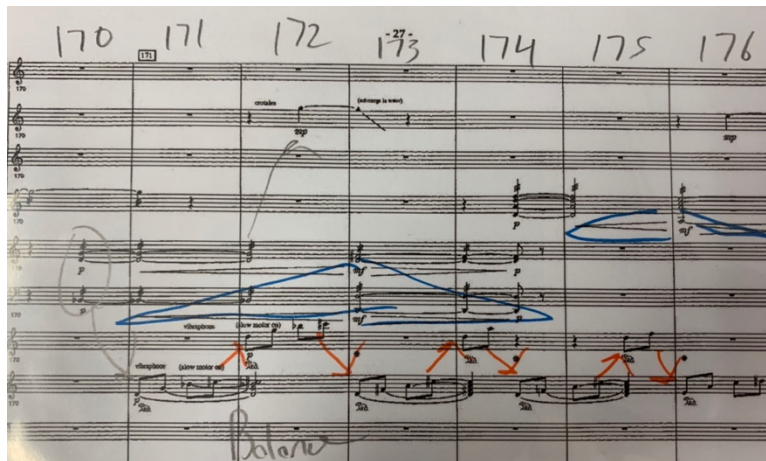
More phrasing occurs as we reach a big arrival point of transition that eventually segues into the beginning intro theme. Big unison and growth need to occur at the impact moments starting at m. 78-80 with the sixteenths and dotted eighth note rhythms. The following figure is below:

Figure 0.18 Dotted 8th-16th note figure

The image shows a page of a musical score for the piece 'Cathedrals'. The page contains measures 76 through 80. The score is written for multiple instruments: Percussion 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10, Harp, and Piano. A green oval highlights a specific musical figure, a dotted 8th-16th note figure, which is repeated in measures 78, 79, and 80 across several percussion parts. A blue line connects measures 76 and 77. Handwritten notes in blue ink include 'most impact!' in measure 78 and 'change' in measure 80. The score also includes dynamic markings such as *f*, *mf*, and *ff*.

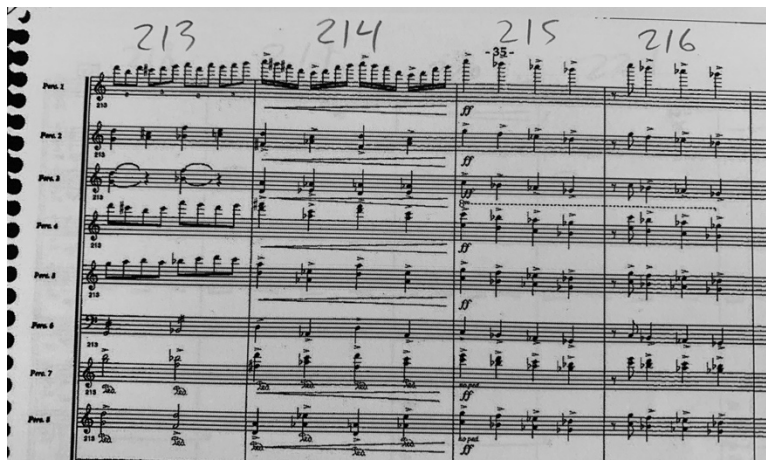
Phrasing gets passed on through many different instruments here in the second movement, *Cathedrals*. Throughout this section, many dynamics are occurring in various instruments, so phrasing and careful balance need to be focused in this figure below starting in m. 170.

Figure 0.19 Phrasing and Balance in Mvt. II



In *Sun Catchers*, Gillingham showcases a great arrival point and large growth moments for the entire ensemble. While many rhythmic layers are happening, important expression must be brought here at the arrival point of m. 215.

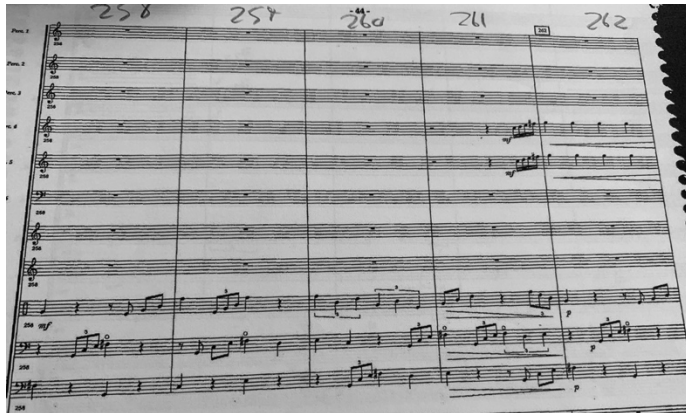
Figure 0.20 Arrival Point of a phrase in Mvt. III



There is phrasing involved with each percussionists' part happening in the third movement, *Sun Catchers*, where all three percussion parts are interspersed with one another.

Phrasing must be shaped into where their own parts can sing but also many other rhythms need to be balanced and heard as well. The following figure is shown below and all three will need to *decrescendo* for the new melody to come in at m. 261.

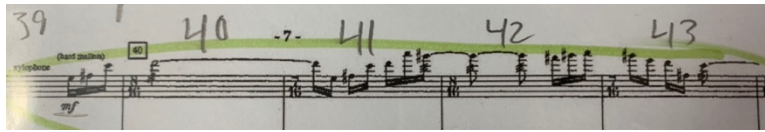
Figure 0.21 Percussion Trio Balance and Decresc.



Unit VI. Musical Elements

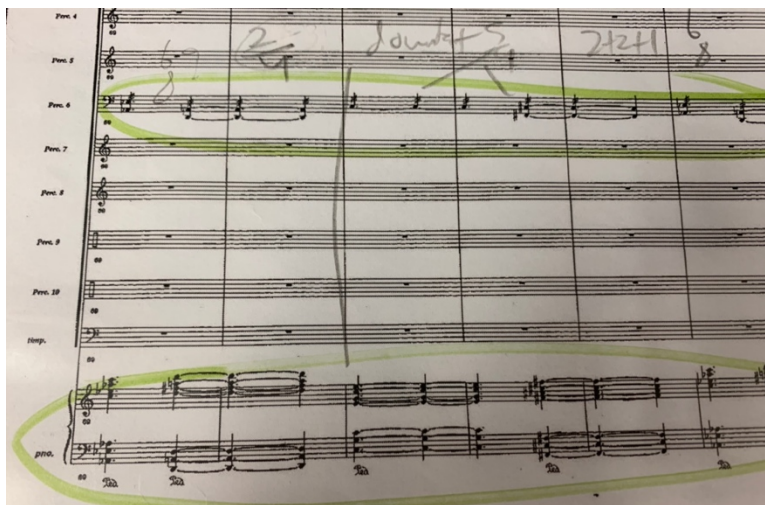
Melody: The melodic line in *Foyers* is a very simple sounding melody with half notes and dotted eighth note rhythms as the meter changes. With the meter changes it adds a layer of complexity to it as well as the reoccurring Marimba lines playing whole tone harmony figures. The melody is performed in the beginning from the Bells, Piano, and Bass Marimba. The Percussion 1-Xylophone & Piano take over a new melody going into the pickups at m. 40. Careful precision to the rolls and ties going into the mixed meter will pose as a big challenge for the percussionists. The figure at m. 40 is shown below:

Figure 0.22 Xylophone Rhythmic Melody



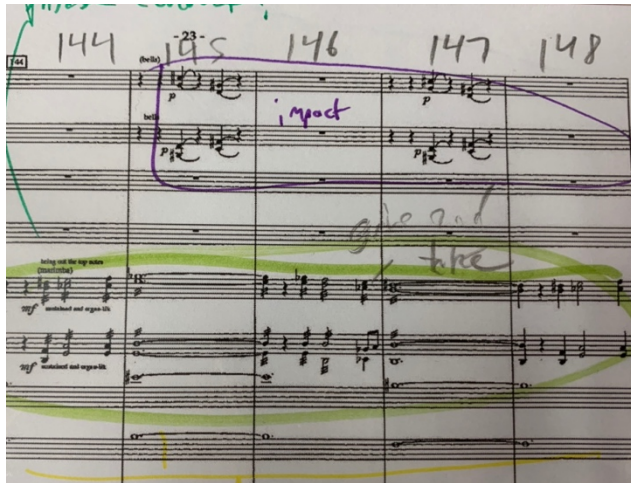
During this new section of 10/16 time, we have the Percussion 6 and Piano taking over the melodic line here. The challenge will be to count carefully and work on the entrances because many notes are tied across the bar-line which create a challenge!

Figure 0.23 10/16 meters with rolls in marimba/piano



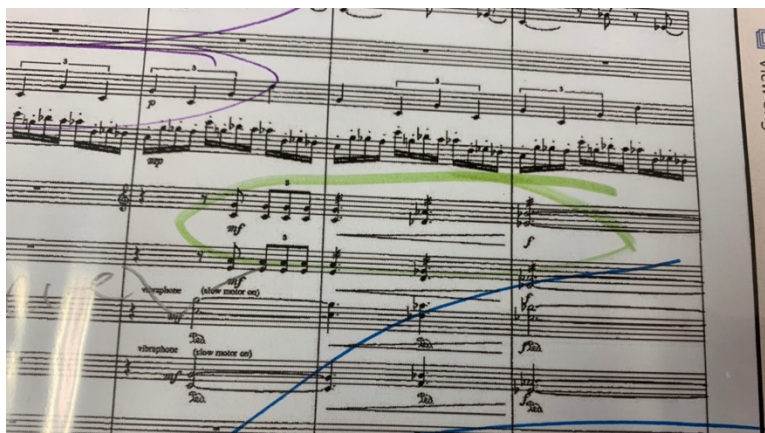
In the second movement *Cathedrals*, in m. 144 the Marimbas take over the melody line. The Marimbas continue with a melody on rolled notes while the bells have harmonic structure and quarter note impacts signaling off dissonance. The Marimba lines are harmonious, but the bells have tonalities that are unsettling as shown in the figure below:

Figure 0.24 Bells Chord Tones



A new melody is set out in 185 of the second movement and the instruments involved are the Marimbas & Vibraphones. The figure shown below showcases the different entrances in the melody come together in the dotted quarter note rhythms with rolls and pedaling occurring below.

Figure 0.25 Vibe Pedaling/Motor On Articulation



As we jump to movement three *Sun Catchers*, the Percussion 1 and Piano part take over the melody with running eighth notes and eighth note triplet figures. This movement has forward momentum felt with it and showcase a nice rhythmic drive shown from the figure below.

Figure 0.26 Forward Driving 8th note Figures



Shifting over to a new pattern that involves the melodic line getting shifted to the Timpani, at m. 246. The melodic lines are involved with the whole tone scale involving the notes, C-G-F#-D. The driving Timpani figure is shown below and requires hard mallets to be articulate and strong in *fortissimo* volume.

Figure 0.27 Timpani Driving Figure in Movement III



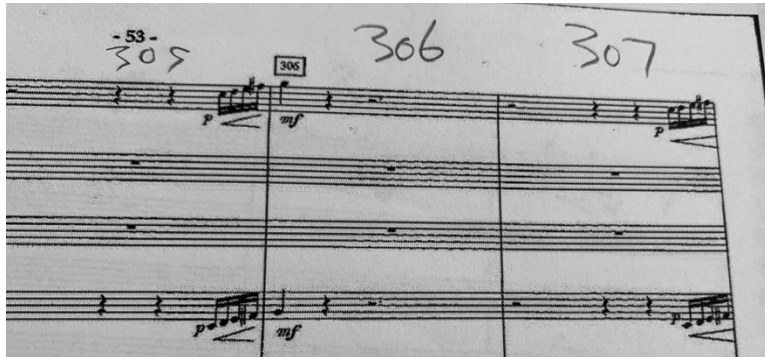
A new melody starts out with Percussion 4 & 5 starting in the pickups to m. 262. The two, both grow in intensity in the figure below.

Figure 0.28 Percussion 4 and 5 New Melody



In m. 306 we have scarce instrumentation involved with just the Percussion 1 & 4 performing the C whole tone melodic line. The Triangle and Timpani are keeping the driving rhythmic line going forward.

Figure 0.29 C Whole tone Melody 16th Figure



At m. 347-348 we arrive back at the melodic line occurring in the Percussion 1 and Piano parts and careful balance will be needed here. Chords & harmony are outlined in the Perc. 6/7/8 and driving rhythmic figures in Perc. 4/5. We have the C major melodic line leading and crescendoing to a high F# pitch in the figure below.

Figure 0.30 Chords/Harmony in Percussion 6/7/8

This image shows a page from a musical score for a percussion ensemble. The staves are labeled Perc. 1 through Perc. 10, and there is a grand staff at the bottom. The music is written in a complex, rhythmic style with many beamed notes. Handwritten annotations in blue ink are visible: '350' and '351' are written above the first staff, and '352' is written above the second staff. There are also some other markings like 'ff' and 'f' indicating dynamics.

Harmony: Gillingham in this work, uses the Marimbas in the first movement Foyers to the whole tone tonality while we have Bells, Piano, and Bass Marimba taking over the melodic line in the beginning. The figure below shows a picture of the harmonic whole tone quality the Marimbas set up for the ensemble.

Whole Tone Harmony established in the figure below:

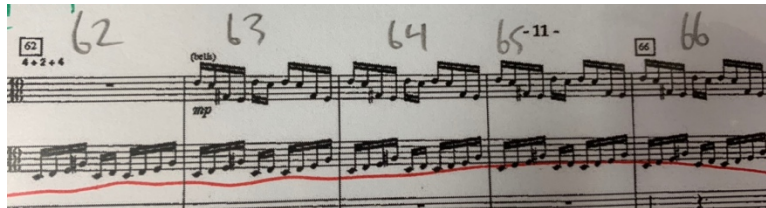
Figure 0.31 Whole Tone Harmony of Movement I

This image shows a page from a musical score for a Percussion Ensemble. The title is 'Stained Glass I. Foyers'. The staves are labeled Percussion 1 through Percussion 6. The music is written in a complex, rhythmic style with many beamed notes. Handwritten annotations in blue ink are visible: '1', '2', '3', and '4' are written above the first four staves. There are also some other markings like 'pp' and 'mf' indicating dynamics.

A new arrival point of harmony and meters now changes below starting at m. 62 with a 10/16 pattern felt (4+2+4). We have the whole tone harmonic structures now divided; one pattern

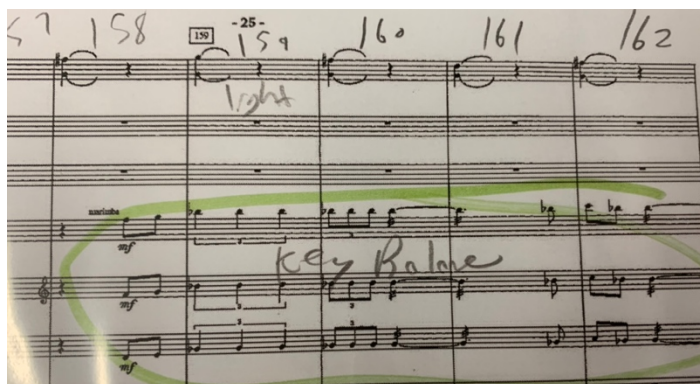
going up and one going down. The figure below shows the different pattern change in Percussion 1 & 2.

Figure 0.32 Whole Tone Harmonic Structure Divided



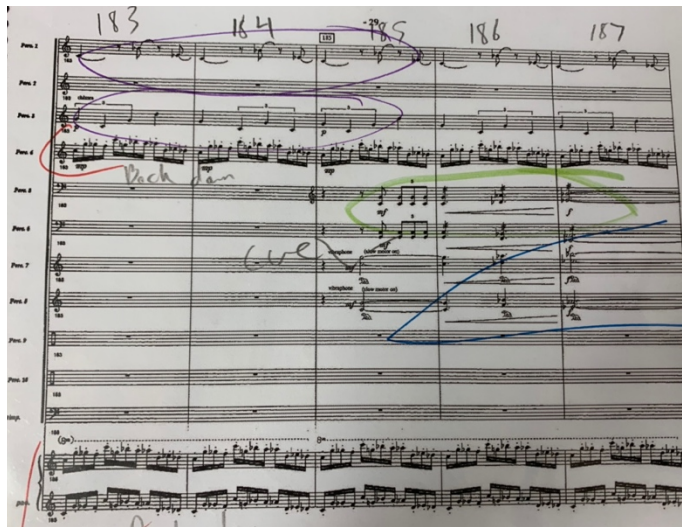
In the second movement *Cathedrals* Percussion 1 & 2 Bell parts are continuing with their augmented 4th interval chord hits. Another disturbing harmonic rhythmic motive is set by the Piano at m. 155 and continues in the background while the Percussion 4/5/6 lines take on the new melody line as shown below in this figure.

Figure 0.33 New Melody in Movement II



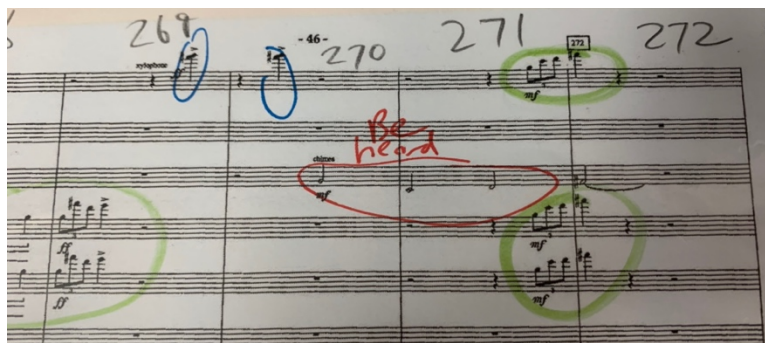
A new unsettling rhythmic motive is then set out by the Percussion 4 line starting in m. 181. Chimes and Bells are also added into this and add in more rhythmic layering complexity.

Figure 0.34 Percussion 4/Piano New Rhythmic Motive



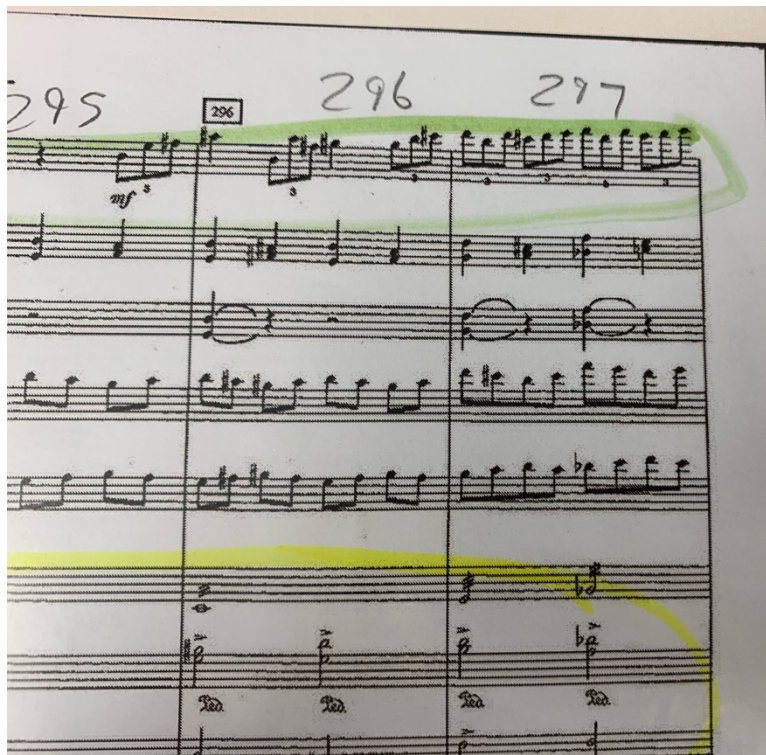
More harmonic tonal structures are focused on the C whole tone scale throughout the section at mm. 267-272. Chord clusters mimic back at the Percussion 4-5 melody lines occurring at mm. 269-270.

Figure 0.35 Chord Clusters in Movement III



The arrival point at m. 290 is set back in the bright harmonic structure of E Major. This is also the same exact portion the audience hears at m. 206, which is the opening of *Sun Catchers*. Below also, are the E Major harmonies pedaled by the Vibraphones.

Figure 0.36 E Major Harmonies in Movement III



A huge arrival point comes right before 301 happens with C whole tone harmonies set out by the full group by intervals of 5ths and 6^{ths} displayed below in the keyboard instruments.

Figure 0.37 Keyboard intervals 5th's/6th's

This musical score, labeled Figure 0.37, illustrates keyboard intervals of 5ths and 6ths. It features ten percussion parts (Perc. 1 through Perc. 10) and a piano (pno.) part. The percussion parts are arranged in a grand staff format, with Perc. 1 and 2 in the top two staves, Perc. 3 through 6 in the middle four staves, and Perc. 7 through 10 in the bottom four staves. The piano part is at the bottom. The score shows various rhythmic patterns and intervals, with specific markings for 5th and 6th intervals. A tempo marking of 'J. = 1(2+3)' is visible in the top right corner.

In the latter half of the third movement, we see more harmonic chords being brought out here in C major and F major. The Vibraphones pedal down each chord change in the figure below. Complimenting the harmonic chord structures is Percussion 1/2/3.

Figure 0.38 C Major and F Major chords

This musical score, labeled Figure 0.38, shows C Major and F Major chords. It features ten percussion parts (Perc. 1 through Perc. 10) and a piano (pno.) part. The percussion parts are arranged in a grand staff format, with Perc. 1 and 2 in the top two staves, Perc. 3 through 6 in the middle four staves, and Perc. 7 through 10 in the bottom four staves. The piano part is at the bottom. The score shows various rhythmic patterns and intervals, with specific markings for C Major and F Major chords. Handwritten numbers 324, 325, 326, and 327 are visible above the staves, indicating measure numbers.

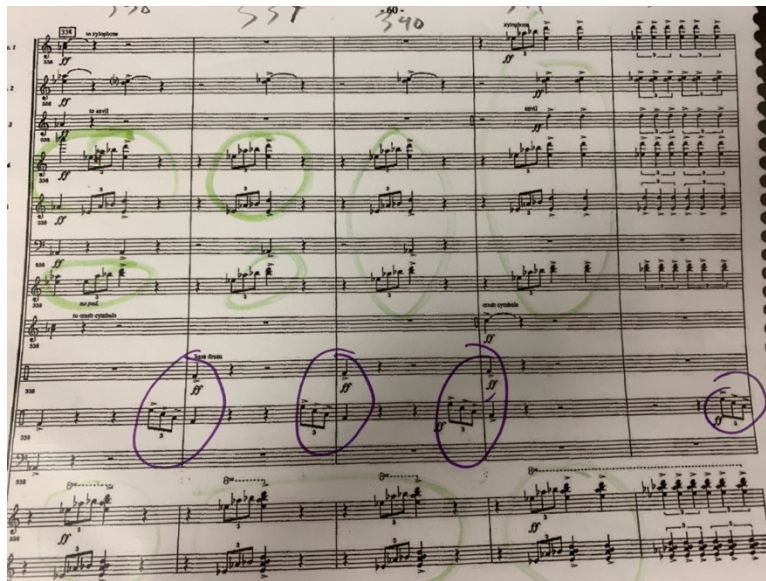
Throughout the next passages, Gillingham switches to E major and A major chord changes starting at m. 331 and the metal keyboards bring out the harmonies while the Marimbas keep the melody driving.

Figure 0.39 E Major and A Major Harmonies

A musical score for percussion parts 1 through 8. The score is written on eight staves. The key signature is one sharp (F#), indicating E major or C# minor. The time signature is 4/4. The score shows a sequence of chords and melodic lines. Handwritten annotations '335' and '336' are visible above the staves. The percussion parts are labeled 'Perc. 1' through 'Perc. 8' on the left side of the staves.

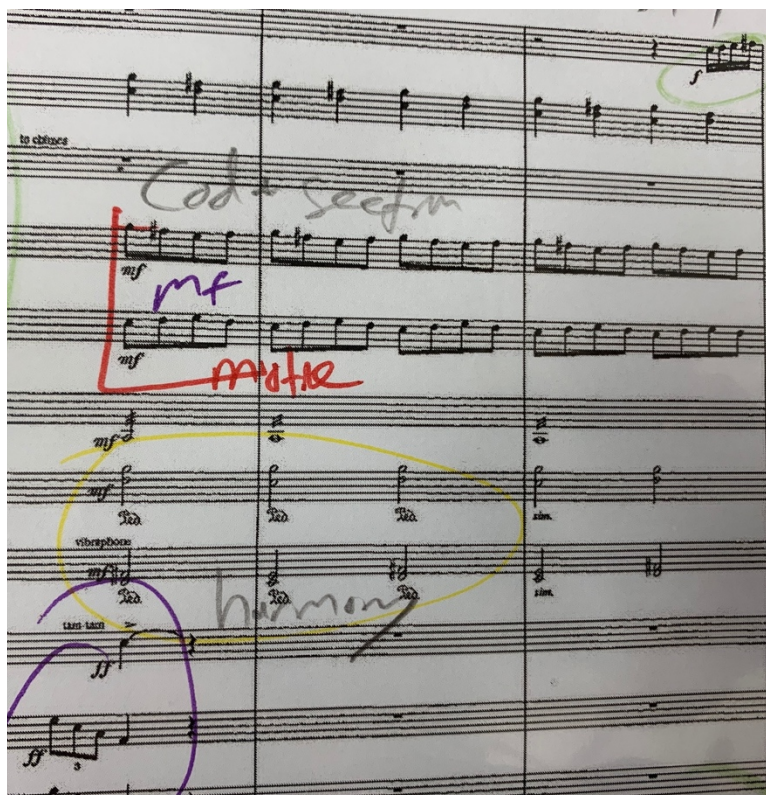
Big impact hits occur and the tonality changes to an Ab Major chord with a raised 4th #4 note – D natural instead of Db in the Ab tonality scale. Percussion 9 and 10 add big impacts during this section below.

Figure 0.40 Percussion 9/10 Impacts



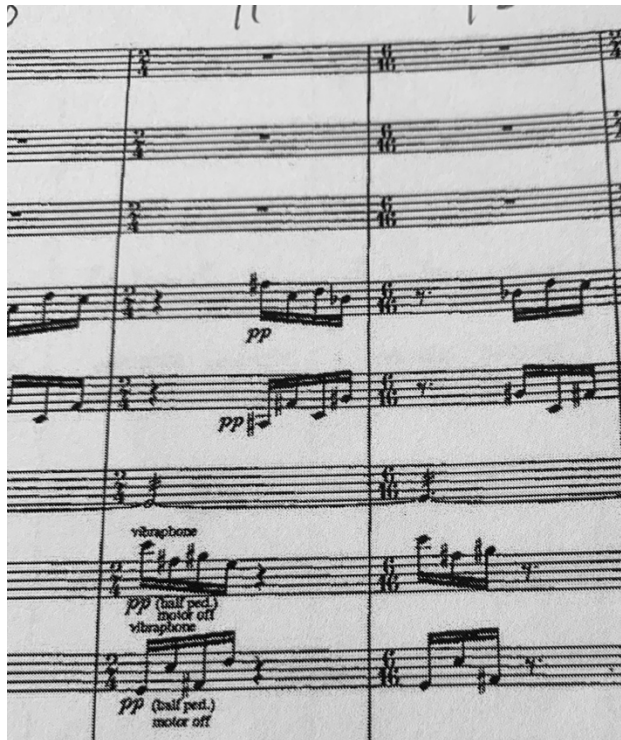
At m. 345 we arrive back at the C major whole tonality. We have D major voicings in the Vibraphones and adding in suspended chords in the melodic lines.

Figure 0.41 D Major Voicing in Vibraphones



Rhythm: With the meters constantly changing from 2/4 to 6/16 time while the sixteenth note remains constant. The figure below shows running constant sixteenth notes occurring in the Marimbas and Vibraphones. A call and response action is showcased below here:

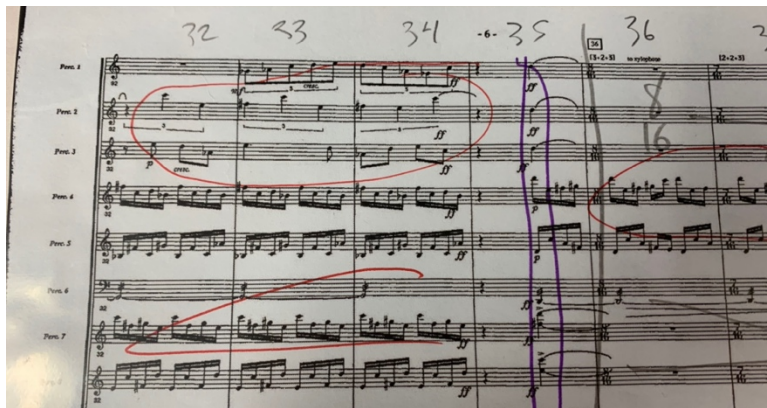
Figure 0.42 Call & Response Rhythmic Figures



Rhythms start to get more complicated and add in layers to build tension during the Percussion 1, 2, and 3 parts on this figure below. It will be very important that the percussionists can play all rhythms and figures well and put enough spacing on their 5-lets, eighth note patterns, and quarter note triplets.

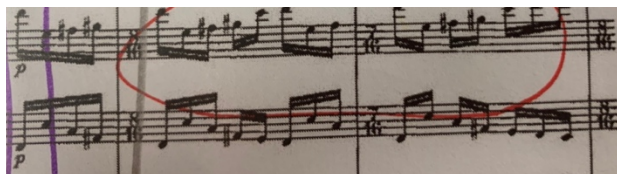
The complex rhythms are seen below in this figure:

Figure 0.43 Percussion 1/2/3 Complex Rhythms



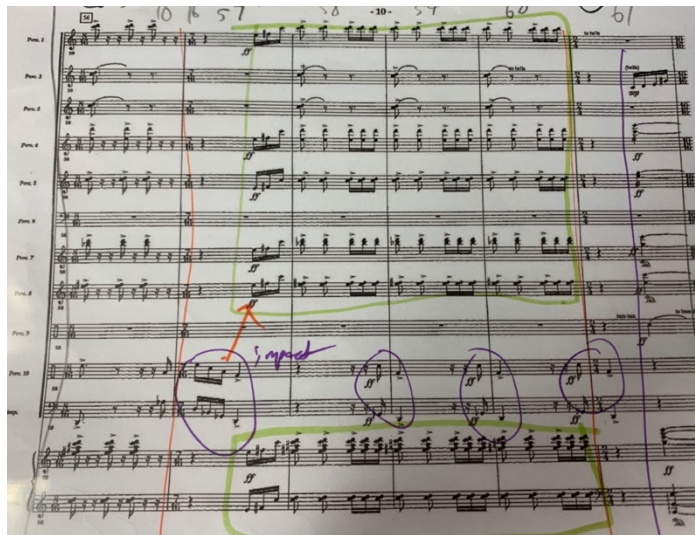
The sixteenth note rhythms continue as the Marimba players switch gears from different meters to a new 8/16 and 7/16 pattern. The patterns are felt in a 3+2+3 and 2+2+3 pattern shown in the figure below:

Figure 0.44 8/16-7/16 Meter Values



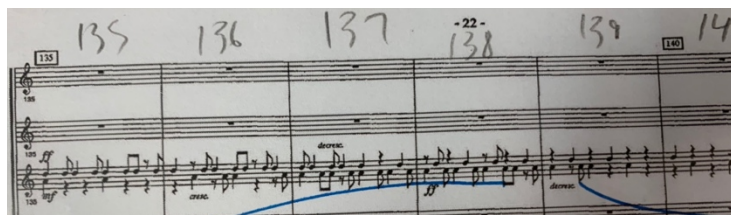
At m. 56, it signals a big impact section arrival point for the entire ensemble and careful counting is very important here. Lots of entrances with careful rhythmic markings can pose a challenge here. The figure is listed below:

Figure 0.45 Impact Section Arrival in Movement I



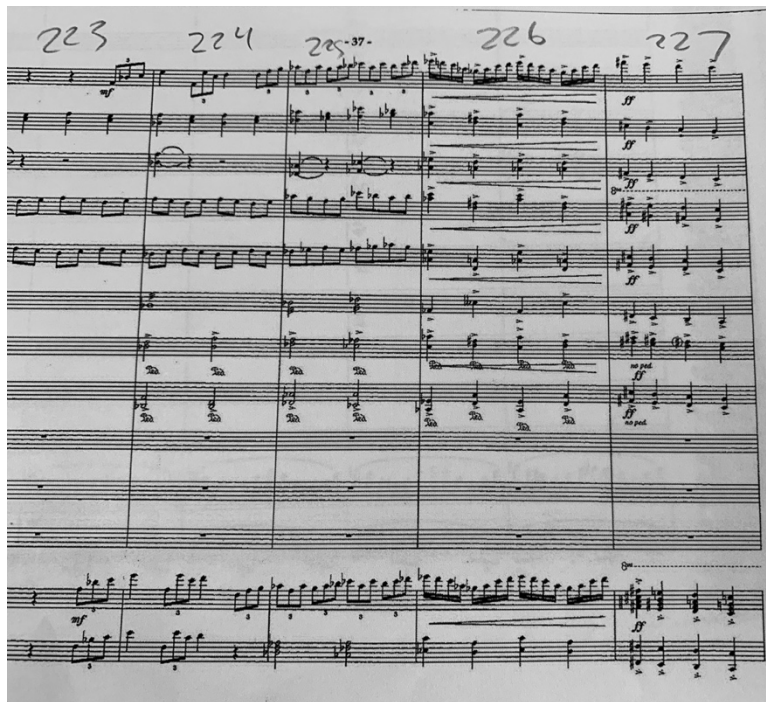
During the next movement *Cathedrals*, the Chime player will carry through the next series of rhythms utilizing both hands playing two distinct rhythms as shown in the figure below:

Figure 0.46 Chime Figure in Movement II



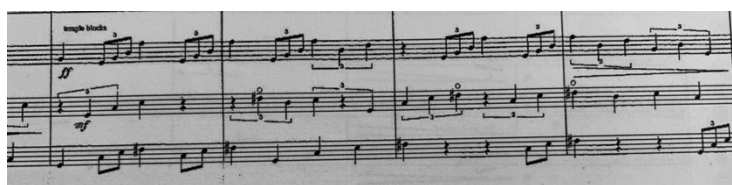
With this third movement, *Sun Catchers*, many rhythmic layers are occurring all at once which help set up the “lively” feel of the work. Triplet eighth notes, sixteenth notes, straight eighth notes, half notes, and quarter notes are all focused here at m. 224 in the figure below.

Figure 0.47 Movement III Varying Rhythmic Layers



Another assortment of rhythms joins in the third movement, *Sun Catchers* involving the Temple Blocks, Timpani, and Roto-Toms. All three players use vary in different rhythms from quarter note triplets, eighth note figures, to eighth note triplet rhythms which are adding more complexity of layers for the listener. The following figure happens below at m. 254:

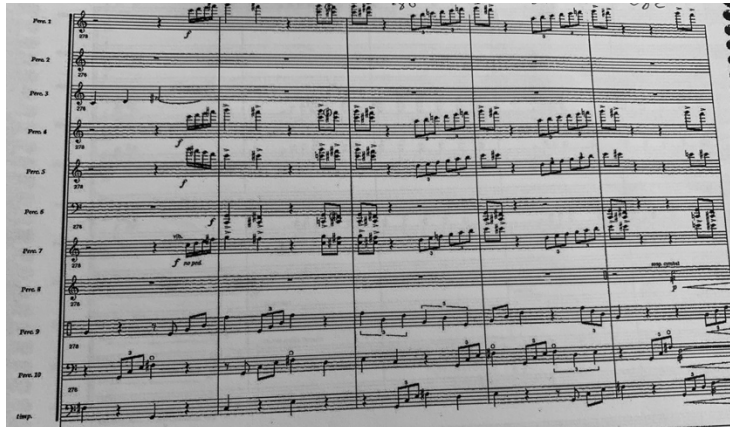
Figure 0.48 Quarter/Eighth Note Triplet Figures



A large assortment of rhythms happens during m. 277 with almost everyone performing at this time. The Temple Block, Crotale, Tom-Tom, and Timpani rhythmic phrase still continue

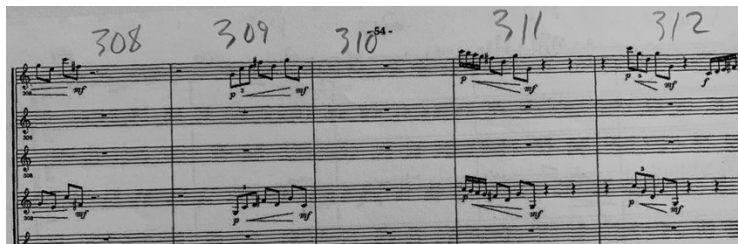
on with their own respected rhythms. The melodic lines endure driving eighth notes and triplet eighth notes that are accented creating a bright texture as shown below.

Figure 0.49 Movement III Eighth Note Triplet Lines



As the end of this phrase occurs, a huge growth needs to occur from all of the Percussion 9/10/Timpani lines at m. 282. In the third movement, *Sun Catchers*, many rhythmic layers add in at different times. The same melodic line is structured here but starts on different beats adding in large complexities and build during this phrase.

Figure 0.50 New Melodic Line in Movement III



Timbre: Gillingham in *Stained Glass* uses a variety of timbres for the percussion ensemble and a figure below displays what is used throughout all three movements of the work.

A variety of percussion instruments is used from the figure below:

Table 0.1 Percussion Identification Chart

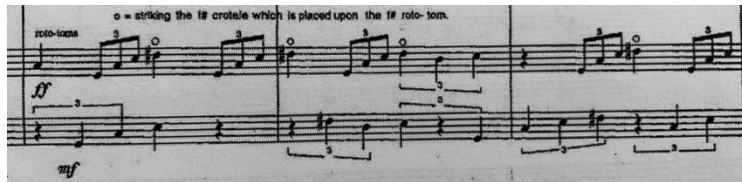
The chart is titled "Percussion Identification Chart" and displays musical staves for various percussion instruments. The instruments listed on the left are Percussion 1 through 10, Timpani, and Piano. The instruments and their corresponding musical notation are as follows:

- Percussion 1:** bells (sounding 15ma), xylophone (sounding 8va)
- Percussion 2:** crotales (sounding 15ma), 2 sm. pails of water for submerging effect on the crotales
- Percussion 3:** bells (sounding 15ma), snare
- Percussion 4:** shimes (as written)
- Percussion 5:** marimba (as written)
- Percussion 6:** marimba (as written)
- Percussion 7:** vibraphone (as written), suspended cymbal, crystal glasses (sounding 8va)
- Percussion 8:** vibraphone (as written), crystal glasses (sounding 8va), crash cymbals
- Percussion 9:** bass drum, large tom-tom, temple blocks
- Percussion 10:** large tom-toms (large to small), set up, roto-toms
- Timpani:** set up, 32", 29", 26", 23", 20"
- Piano:** F-sharp crotales on drum

From this figure special percussion inventory is used, as Gillingham calls for 2 small pails of water that are used for a submerging effect on the crotales. This is not typically used in an ordinary percussion ensemble piece. As noted in the picture above crotales and bells are utilized as well in certain octaves. A specific instrument such as an F# crotale and Piccolo 20" Timpano are required as well. The Timpano note is asked to reach up to a high Ab note in the bass clef staff. An amazing timbre that Gillingham creates in this work is his use of asking for Crystal Glasses. Crystal Glasses create a shimmering, and sparkling effect. Gillingham utilizes these to create a setting and the pitches asked are a G# and C# above the treble clef staff. This effect is created with the musicians getting water on their fingertips and rubbing the top of these glasses with their fingertips in a circular motion. The 32" Timpano is asked to go down to a low D note below the bass clef which is at the very bottom of its range. Careful attention to tuning and maintenance will be required to reach this pitch with the varying temperature of the rehearsal rooms.

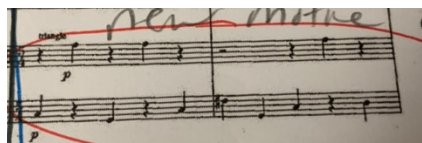
Another unique timbre is introduced in the third movement, *Sun Catchers*, starting at m. 250 we see a different type of instrumentation involved which is the Timpani and Percussion 10. The Percussion 10 player is playing Roto-Toms, but Gillingham is requiring the player to “strike the F# Crotale which is placed upon the F# Roto-Tom to create a unique effect as shown below.

Figure 0.51 Roto-Tom Crotale Effect



At m. 301 a new light texture and calm texture is set out now with the Triangle and Timpani player still using pitches affiliated with the C whole tone scale. This section is still moving with forward momentum but only starts out sounding very open with only two percussionists performing.

Figure 0.52 Movement III Timpani/Triangle Figure



Unit VII. Form and Structure

<u>Measure Number:</u>	<u>Section:</u>	<u>Musical Considerations:</u>	<u>Tonal Centers:</u>
mm. 1-15 Introduction Theme Idea	Theme A – Movement I	<ul style="list-style-type: none"> The marimba line here needs to speak strongly carrying a whole tone rhythmic texture. It is a combo of metals carrying on the main melody w/piano. 	<ul style="list-style-type: none"> C whole tone
mm. 15-28	Theme A'	<ul style="list-style-type: none"> First theme gets passed on to different instruments . Perc. 2 has a bigger role of rhythms. Perc. 1 and 4 share melody. Call & response must be heard in Perc. 	<ul style="list-style-type: none"> C whole tone

		4/5 and Perc. 7/8. Important attention to dynamics in the metals here.	
mm. 28-36	Transition	<ul style="list-style-type: none"> This passage transition, numerous changes in Perc. 1/2/3 rhythms getting passed around all of varying quality. Layering of all different rhythms adds tension and must be equal in balance and crescendo at specific times. 	<ul style="list-style-type: none"> C whole tone
mm. 36-40	Transition to Theme B – new texture and feel	<ul style="list-style-type: none"> After the tom-toms lead in to this new texture theme, the same perc. 4/5 marimbas carry a similar rhythmic theme but now in 8-16 time and 7-16. The feel now of this is 3+2+3 and 2+2+3. While this is a new feel and tonality texture, it is important that the marimbas speak here because the melody doesn't start until m. 39. 	<ul style="list-style-type: none"> D whole tone
mm. 39-51	Theme B Melody	<ul style="list-style-type: none"> A new feel is established here with the main melody occurring in the piano and xylophone part. Marimbas must carefully balance here and listen for the melodic line. Rhythmic lines are challenging here with the continuous ties, the mallet players need to count carefully. Perc. 9/10 must count and know the figures well for their hits are not always on the downbeats in these asymmetrical figures. Perc. 9 follows Perc. 10 impact hits. Make sure we can hear the chimes part at m. 46. 	<ul style="list-style-type: none"> D whole tone

mm. 52-55	Transitional period 1	<ul style="list-style-type: none"> • Call and response figures happening here from Theme B • The texture gets spread out with Perc. 7/8 joining in Perc. 4/5 melodic lines. • Perc. 10 has the audience know somethings coming with added battery and crescendos added in Perc. 1 • Make sure balancing of call and response in chimes and crotales are heard. In mm. 52-53 for example. 	<ul style="list-style-type: none"> • D whole tone
mm. 56-61	Transitional Period 2	<ul style="list-style-type: none"> • This is the second transitional period before we get to another rhythmic texture change at m. 62. • Careful balance must be put into place since piano/Perc. 1/4/5/7/8 all have impact hits. • An impact of rhythms exchanging back and forth in Perc. 10 and timpani • The pass-off of the melody needs to be listened to, to achieve vertical alignment. • Perc. 10 and timpani need to listen to the above 2+2+3 figures to nail their rhythms in mm. 58-59 for example. • Perc. 2 leads us into the next rhythmic figure with sixteenth notes. 	<ul style="list-style-type: none"> • D whole tone

mm. 62-75	New Melody	<ul style="list-style-type: none"> • The rolls must be carefully balanced here as we need to hear sixteenth notes and the new rhythmic feel of 4+2+4 • Perc. ½ have an exchange of tonalities in the whole scales of C and D. • The main melody is haunting and light with rolls in Perc. 6 and chime hits starting at m. 66 • We switch to metals carrying over the rhythmic intensities and dreamlike state. Mallet choice will be important factors here not to cover up the melody. 	<ul style="list-style-type: none"> • C/D Whole Tone Split
mm. 76-82	Transitional period – that heads back to Theme A.	<ul style="list-style-type: none"> • Perc. 6/7 sneak in their rolls and the meter change and feel is now finally focused in 2/4 time. • Careful balance and alignment need to happen at 71 to showcase the final climax of this rhythmic scene. • The bass drum needs to grow and lay the final bombastic hit to end this theme. • Look at the accents placed on the down beats. • Perc. 4/5/6/10 and timpani and piano need to have the sixteenth figures lined up well on downbeats and the “ah” of the beat. • 2 measures of a break segue us into Theme A at m. 76 	<ul style="list-style-type: none"> • D diminished tonality

mm. 83-89 Introduction Theme Idea	Theme A	<ul style="list-style-type: none"> The marimba line here needs to speak strongly carrying a whole tone rhythmic texture. It is a combo of metals carrying on the main melody w/piano. 	<ul style="list-style-type: none"> C whole tone
mm. 89-97	Theme A'	<ul style="list-style-type: none"> First theme gets passed on to different instruments. Perc. 2 has a bigger role of rhythms. Perc. 1 and 6 share melody. Call & response must be heard in Perc. 4/5 and Perc. 7/8. 	<ul style="list-style-type: none"> C whole tone

mm. 97-106	Theme A	<ul style="list-style-type: none"> • Percussion 4/5 continue the C whole tone sixteenth rhythmic figure. • Melody must be heard in the Perc. 1/6 and piano part. • Rhythmic complexities start to add as interchange of rhythms occurs in Perc. 1 and 2. 	<ul style="list-style-type: none"> • C whole tone
m. 107-117	Transitional Period	<ul style="list-style-type: none"> • Call & response must be heard in Perc. 4/5 and Perc. 7/8. Important attention to dynamics in the metals here. • Careful precision and counting must be taken into consideration for Perc. 1/2/3 and piano adding tension • Dynamics are changing throughout and grow continually through m. 116 	<ul style="list-style-type: none"> • C whole tone

m. 117-end of Movement I	Conclusion of Movement I.	<ul style="list-style-type: none"> • Timpani and tom-toms indicate a big transition coming and mimic the keyboard whole tone parts. • Important call and response occurs here. • Finally, the layering in the keyboards and metals finally diminishes in Perc. 1/2/3 segueing into nothing with a final timpani roll <i>decrec. Poco a poco.</i> 	<ul style="list-style-type: none"> • C whole tone
<i>Cathedrals</i> Movement II – mm. 130-135	Introduction – Mvt. II	<ul style="list-style-type: none"> • The chimes player needs to be considerate of mallet choice to resemble church like sounds. Timp. Should use soft mallets for pp marking. • Getting the ensemble members to change gears from the 96 to 63 bpm tempo change. Making sure timpani <i>decresc.</i> 	<ul style="list-style-type: none"> • Concert D

mm. 135-140	Chime Introduction	<ul style="list-style-type: none"> • To achieve different sounds, the chime player may consider playing on the sides of the mallets to achieve a different color. • Addressing the two different dynamics in the chimes part and then working on the <i>cresc.</i> In the left hand. Chimes player needs to play an important focus to dynamic changes in each hand. One is <i>cresc.</i> And the other <i>decresc.</i> 	<ul style="list-style-type: none"> • Concert D • D Whole Tone
mm. 140-144	Crystal Glass/Chime Introduction	<ul style="list-style-type: none"> • Careful consideration on the type of crystal glasses to use/must use the correct pitches G# and D • Addressing techniques to get the crystal glasses to speak by getting their fingers wet and moving them in a circular fashion with fingertips. 	<ul style="list-style-type: none"> • D Whole Tone

mm. 144-155	Theme A	<ul style="list-style-type: none"> • Specific mallet choices for the marimbas needs to be taken into consideration here as both simulate the same rhythms and rolls. However, their main difference is chord structure. Gillingham asks for the top notes to be brought out so maybe a little harder mallet to compliment the rolls? • Addressing roll speed in Perc. 5/6 and checking balance. Making sure that the rolls are brought out in specific equalness as instructed by the composer. Making sure bells have 	<ul style="list-style-type: none"> • G minor
mm. 155-159	Transition Period	<ul style="list-style-type: none"> • Piano part must shine on through with the two different rhythmic figures going and bell like tones coming from Perc. 1 • Making sure the Piano part is playing all of the correct rhythms; 6-tuplets in the right and straight sixteenth notes in the left. 	<ul style="list-style-type: none"> • G minor

mm. 159-164	Theme B	<ul style="list-style-type: none"> • A consistent approach to mallet choice in Perc. 4/5/6 should be taken into consideration as they all share matching rhythms and rolls. Phrasing can happen through the rolls. • While the Piano part continues the different rhythmic layers, it will be important that balance comes into play strongly right here. We have 3 new layers coming in Perc. 4/5/6 and they share the same rhythms. 	<ul style="list-style-type: none"> • G minor
mm. 164-171	Theme B	<ul style="list-style-type: none"> • Matching roll speed and mallet choice are going to be taken into musical consideration. Mallet choice again will be of an important roll here. • Since all of these rhythms and rolls are shared between Perc. 4/5/6, an important consideration is matching mallet type to keep consistent timbre across the board during this chorale movement. Piano should not outbalance the melodic line above as Piano is just supporting tonality and rhythmic complexities. 	<ul style="list-style-type: none"> • G minor

mm. 171-181	Theme B	<ul style="list-style-type: none"> • Vibe colors enter in this passage and a matching mallet choice for the vibraphone should be taken into consideration. Crotales are asked to submerge in water to create a different timbre than it regularly mounted on a stand (new overtones?) Mallet choice in the marimba to match roll timbre balance. • There lots of layers that come in here as both vibes enter and marimbas keep rolling it will be very easy for everything to become too loud too soon. The marimbas will lead the phrasing with their rolls and vibes need careful attention on when to pedal/non-pedal to match balance. For rolls that enter they should more resemble sneaking in, instead of an attack to add to the texture. 	<ul style="list-style-type: none"> • G minor
mm. 181-185	Transition	<ul style="list-style-type: none"> • Perc. 4 is asked to play sixteenth <i>staccato</i> notes while playing soft. A more articulate mallet may be utilized here with dampening added in. • A new rhythmic layer occurs here, and a <i>staccato</i> marking is established in Perc. 4 - type of mallet and dampening must be addressed here. 	<ul style="list-style-type: none"> • C Phrygian Mode

mm. 185-191	Theme C	<ul style="list-style-type: none"> • More layers occurring here, soft mallets in chimes/Perc. 1 to help balance out to the marimbas/vibes carrying on the melodic line. • Rehearsing this section will be heavy and stronger with a lot more rhythmic layers and dynamics added here. A focus on balance, making sure the roll speeds are set, and the percussionists are playing with rhythmic precision will be crucial here. 	<ul style="list-style-type: none"> • C Minor
mm. 191-198	Theme C	<ul style="list-style-type: none"> • To achieve musicality phrasing must be consistent in the vibes pedaling and the marimbas rolling. All other rhythmic layers need to back down and balance, especially Perc. 4/Piano. • Careful pedaling must be taken into consideration from the vibes part to exemplify the rolls in the marimba parts here at m. 191. Working on roll speed as metals and woods <i>decresc.</i> At m. 194. to <i>morendo</i> at 197. 	<ul style="list-style-type: none"> • C minor/C Major Mix

198-end of Mvt. II.	Conclusion - End of Movement II	<ul style="list-style-type: none"> Rolls need to all consistently morendo and matching roll speed/pedaling needs to be matched and spaced cleanly. Other Perc. 1/3/4/Piano needs to balance and decay away at different times than Marimba and Vibes. Having the Timpani continue to <i>cresc. Poco a poco</i> while the rest of Perc. 1/3/4 work. It will be very important for the players to morendo at different times to create this diminishing effect one by one. 	<ul style="list-style-type: none"> C Phrygian Mode
<i>Sun Catchers</i> – Mvt. III – mm. 206-212	Intro – Theme A	<ul style="list-style-type: none"> The Bells/Chimes/Perc. 4/5 eighth notes need to shine on through showing a new bright texture. Perc. 1 needs to bring out sixteenth notes An important rehearsal point is going to be locking in the new half note = 80 pulse and Perc. 2/4/5 will be driving the pulse for vertical alignment. Rolls and chord hits in the marimbas and vibes need to back down so we can hear the new pulse transition. 	<ul style="list-style-type: none"> E Major

mm. 212-218	Theme A (continued)	<ul style="list-style-type: none"> • Hard mallets for eighth notes and eighth note triplets to project - bell tones in Vibes signal bright tonalities • Making sure Perc. 1 is playing true eighth note triplets on top of the other regular eighth note triplets in Perc. 4/5. Moving sixteenth lines in the Perc. 1/Piano need to carry on through the <i>cresc.</i> 	<ul style="list-style-type: none"> • No tonal center - Transition • C Whole Tone Usage starts at m. 215.
mm. 218-229	Theme A - (new key)	<ul style="list-style-type: none"> • Tom-toms and Timp. Will lead us into this new phrase here. Strong articulate mallets are needed. eighth notes in Perc. 4/5 need to shine here and then expression/growth needs to occur in Perc. 1/Piano. Rolls need to stay under chord structure. Large growth needs to happen in all at 226 quarter notes. • Making sure all of the entrances come in on beat 4 in m. 219- rhythmic pulse needs to be solid with the eighth note lines in Perc. 4/5. Pedaling needs to be consistent in vibes and rolls in the marimbas needs to be connected all the way through the tied whole notes. The entrances of Piano/Perc. 1 need to be vertically aligned with the running eighth notes at m. 220. Balancing the running eighth notes so that they don't cover up the new entrances. 	<ul style="list-style-type: none"> • Bb Major - Emphasis on #4 (concert E note) • No tonal center occurs at m. 225.

mm. 229-239	Theme B	<ul style="list-style-type: none"> Piano needs to bring out the eighth note triplets/maybe have the piano titled up so the audience can hear articulation? Growth and phrasing needs to happen in all instruments rolling. As we switch over to a new texture here, the Piano plays an important roll of eighth note triplets occurring in both hands and set up the new tonal structure as well. The Bells in Perc. 1 and Piano need to work together on downbeats lining up together and Marimbas and Vibes need to listen to the Piano for entrances and dynamic balance. 	<ul style="list-style-type: none"> E Major
mm. 239-246	Theme B – Different Key	<ul style="list-style-type: none"> Growth and phrasing needs to be put in this smaller passage. All need to grow at 244. Working continuous phrasing on the rolls during this section. Making sure that Perc. 2/Piano stay lined up vertically but do not overpower the melodic lines here in Perc. 4/5. Making sure all reach a good balanced <i>cresc.</i> Here at 244. 	<ul style="list-style-type: none"> Transitional harmonies – Ab Major is focused here.

mm. 246-250	Percussion Break Transition (Timpani)	<ul style="list-style-type: none"> • At 246 - Hard articulate mallets need to come through showcasing a transition. • Timpani has full dynamic volume here and will lead the strong rhythmic drive in this transition. 	<ul style="list-style-type: none"> • C Maj #4
mm. 250-254	Percussion Break Transition (Timpani/Roto-Toms)	<ul style="list-style-type: none"> • Crotales need to be carefully placed on Roto-Toms - mallet choice is critical here along with Timp. A mallet suitable for Crotales and Roto-toms. • The Perc. 10 needs to play an F# crotale at times which will be placed upon the F# roto-tom. Timp. Needs to work on space between quarter note triplets. 	<ul style="list-style-type: none"> • C Maj #4

mm. 254-262	Percussion Break Transition (Timpani/R oto- Toms/Temp le Blocks)	<ul style="list-style-type: none"> • Hard rubber mallets need to be used for the Temple Blocks to project as this trio is playing all together. Careful mallet selection will need to happen as both Roto-Toms and Timp. Diminish down in dynamics. • Careful balance must be considered here as Perc. 9 (Temple Blocks) enter in. The biggest issue of concern is addressing the rhythmic complexities while keeping solid time (cut time) involved. Checking alignment with a metronome and feeling the big Macro pulses will be important to feel but rhythmic figures may change due to triplets vs. eighth note figures interspersed throughout. 	<ul style="list-style-type: none"> • C Maj #4
mm. 262-267	Theme C	<ul style="list-style-type: none"> • Big growth needs to happen in 262 matching mallet choice color? • Cueing in Perc. 4/5 for the sixteenth notes. Making sure these parts come in strong and Perc. 9/10/Timp. Balance down to a <i>piano</i> dynamic level. Practice with Perc. 4/5 feeling the pulse of quarter note triplets all consistently. 	<ul style="list-style-type: none"> • C Maj #4

mm. 267-272	Theme C	<ul style="list-style-type: none"> Piano and Xylophone need to sound bright! Perc. 10 continues with the crotale on the roto-toms (F#). Lots of layering going on here as triplet and eighth note figures occur and syncopations. Working on accents even at the <i>ff</i> dynamic level for some. 	<ul style="list-style-type: none"> C Maj #4
mm. 272-277	Theme C	<ul style="list-style-type: none"> Any ornaments that showcase (<i>gliss.</i>) need to project out. Any recurring rhythms need to back down. A large <i>gliss.</i> occurs from the Piano so Perc. 1/3/4/5/9/10 need to balance down as the <i>gliss.</i> also brings out a <i>cresc.</i> 	<ul style="list-style-type: none"> C Maj #4

mm. 277-284	Theme C	<ul style="list-style-type: none"> • Matching mallet choice of hardness needs to be focused here with the sixteenth note runs/Pedaling in the Vibes do not need to pedal to match a dryness of articulation. • Perc. 1/3/4/5/6/7 need to listen down after their impact hits to vertical align the rhythmic drive happening from Perc. 9/10/Timp. This part in the 3rd movement will be very busy rhythmically and dynamically. An important part as it comes in terms of balance is knowing who has the melodic line. It will be very easy for this section to become too loud. 	<ul style="list-style-type: none"> • C Maj #4
mm. 284-290	Transition	<ul style="list-style-type: none"> • Big unisons are happening here, and matching mallet choice will add a nice blend of colors during the triplet sections. • Balancing the Perc. 1/4/5/7 melody line will be important as everything is currently marked <i>ff</i>. Reminding the percussionist to remove and mark down a crotale to be removed. Perc. 10/Timpani will need to subdivide their entrance at m. 285. 	<ul style="list-style-type: none"> • C Maj #4

mm. 290-296	Theme A	<ul style="list-style-type: none"> Bells will need an articulate mallet to project quarter notes. A harder, articulate mallet needs to blend with the Piano/Xylophone together since they share melody. All percussion lines except Perc. 1/2/3 working on <i>decresc.</i> Perc. 2/4/5 continue the driving pulse but back down in volume at <i>mf</i>. Making sure Xylophone and Piano entrances at 291 are together. 	<ul style="list-style-type: none"> E Maj. #4
mm. 296-301	Theme A	<ul style="list-style-type: none"> Bell tones happen with the Vibes and should not over-power the melody - mallet change? All bright colors flourish at 299. Vibraphones need to move together on the half note pulses and pedaling must be matched together. A big focus of listening is the continuous eighth note and quarter note lines in Perc. 2/4/5. 	<ul style="list-style-type: none"> No Tonality (trans.) C Whole Tone starts at m. 299.

mm. 301-306	Transitional Period	<ul style="list-style-type: none"> • Timpani needs to match a mallet choice of <i>piano</i> dynamic marking. Articulate but doesn't overpower the Triangle part. • As we switch time and meters here it will be important to keep the 2+3 pattern going while the Perc. 10/Timp. Take over quarter note patterns. 	<ul style="list-style-type: none"> • C Maj. #4
mm. 306-313	Theme D	<ul style="list-style-type: none"> • Perc. 1/4 need matching mallet colors with melodic line. Something consisting of Med-Hardness • Not a lot of layers happening here but entrances of Perc. 1/4 are a priority. A big <i>piano</i> to <i>mezzo-forte</i> growth will occur here but careful balance listening to Perc. 10/Timp. 	<ul style="list-style-type: none"> • C Maj. #4

mm. 313-319	Theme D	<ul style="list-style-type: none"> • Perc. 1/4 need matching mallet colors with melodic line. Something consisting of Med-Hardness. This needs to happen alongside with the Perc. 7 Vibe part. • Rehearsing eighth notes and making sure they are making a clear difference in eighth note triplets. Working on the entrances in Perc. 4 and then Perc. 7 in 316 creating 	<ul style="list-style-type: none"> • C Maj. #4
mm. 319-323	Theme D	<ul style="list-style-type: none"> • Perc. 4/5 need matching colors holding the melodic part - crotales need med. Soft mallets. • As we switch back into Cut/Time - transitions will take place in Perc. 1/10/Timp. Tunings to mark. 	<ul style="list-style-type: none"> • C Maj. #4

mm. 323-331	Theme D and B Combined	<ul style="list-style-type: none"> • Vibraphones are continuing the bell tones with the marimbas laying down chord structure. A medium mallet needs to be used on here as to not overpower the Perc. 4/5 line. • Careful consideration on pedaling in the vibes needs to be addressed. Balance in the melodic line Perc. 4/5 needs to be focused as the Perc. 1/2/3 or Perc. 6/7/8 should not overbear what is going on with their shared impact hits. 	<ul style="list-style-type: none"> • C Major
mm. 331-338	Theme D and B Combined	<ul style="list-style-type: none"> • Bell tones continue in Vibes/Perc. 4/5 med-hard mallet choice will help for projection purposes. Big growth <i>cresc.</i> Needs to occur at 336 for transition change! • Melody still needs to shine on through here in the Perc. 4/5, impact hits on the Perc. 1/2/3/6/7/8 need to balance down. Making sure the percussionists are playing correct divisions of the rhythms (sixteenth's vs. Triplet figures). Big <i>cresc.</i> Happens at m. 336 for everyone. Timpani and Tom-toms show a big impact point. 	<ul style="list-style-type: none"> • E Major

mm. 338-345	Transition	<ul style="list-style-type: none"> • Making sure all eighth note triplets match in color and Piano is able to be heard. Marimbas need a harder mallet to go to for balance purposes. Point focus towards where the accents are at. • A new idea is presented here for many instruments involving quarter and eighth note triplets. This idea is shared with Perc. 4/5/7/Piano. Tom-toms and Bass Drums need to listen and have eighth note triplet subdivisions ready to go to engage their impact hits. Perc. 2 will line up on beat 3 of the hits separate from Bass Drum/Tom-toms. 	<ul style="list-style-type: none"> • Ab Maj. #4
mm. 345-352	Theme A	<ul style="list-style-type: none"> • Balance is key here as the Piano and Perc. 1 need to take over the melody line. Matching mallets in Vibes/Marimba needs to be there because of the same rhythmic context occurring. • Perc. 10 and Timpani will lead us into impact moments on beat 3 for everyone except Perc. 1/3/Piano. A new eighth note line melody is established, and all dynamics are centered at <i>mf</i>. Making sure entrances in Perc. 1/Piano are solid at m. 347. 	<ul style="list-style-type: none"> • C Major

mm. 352-355	Theme A	<ul style="list-style-type: none"> Let all eighth note triplets soar through this transition. Back and forth eighth note triplet rhythms are occurring between Perc. 1/4/5. Balance is focused to all triplet eighth note rhythms. 	<ul style="list-style-type: none"> Transitions (No Tonal Center)
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mm. 355- Conclusion of Movement III.	Conclusion	<ul style="list-style-type: none"> Big <i>ffp</i> impact hit needs to happen and then as layers enter others need to back down until 357 with the <i>ff</i> hit. Projection focus on all <i>gliss.</i> needs to happen here as the conclusion starts. A huge impact and build needs to happen from all Perc. 6/7/8/Piano while eighth note line in Perc. 5 needs to listen to the quarter note pulse for vertical alignment. Practicing entrances are crucial and happen at different times for example Perc. 4/1. <i>Gliss.</i> all occur at different times and will need to match volumes for impact. 	<ul style="list-style-type: none"> E Major
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Unit VIII. Suggested Listening

- Concerto for Percussion Ensemble*
- Supercell*

- *Sacrificial Rite*
- *Paschal Dances*
- *Normandy Beach – 1944*
- *Liturgical Music For Percussion*
- *Glass Cathedral*

Unit IX. Additional Resources

Cited Sources URL for *Stained Glass*

<http://c-alanpublications.com/brands/Gillingham%2C-David-R.-%28b.-1947%29.html>

www.GillinghamMusic.com/

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<https://www.merriam-webster.com/dictionary/foyer>



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<https://www.merriam-webster.com/dictionary/morendo>


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<https://www.pas.org/docs/default-source/2020-files/managing-covid-19-protocols-in-administering-percussion-performance-curriculum.pdf>

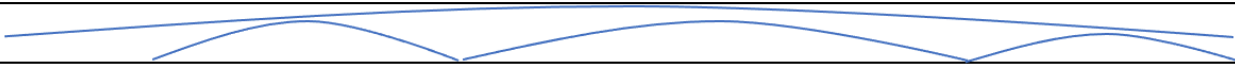
**Appendix A - Graph Score Analysis for *Beside Still Waters for wind*
ensemble, David Gillingham**


Measure #	1	2	3	4	5	6	7	8	9	10	11	12
Form	Beside Still Waters - Intro				Theme A							
Phrase Structure												
Tempo	Expressively - Quarter note = 60bpm				Expressively - Quarter note = 60bpm							
Dynamics	<i>p</i>	<i>pp < mf</i>		<i>mp</i> in Flutes and <i>p</i> in Clarinets								<i>p < mf</i>
Meter/Rhythm	4/4 Time				4/4 Time							
Tonality	Eb Major				Eb Major							
Harmonic Motion	Eb Maj.	Ab Maj.	Db Maj.	G Maj./Bb Maj.	Eb Maj.	Eb Maj.	Ab Maj.	Ab Maj.	Eb Maj.	Eb Maj.	Ab Maj. 7	Bb 7
Orchestration	Clarinet/Bass Clarinet/Bass Trombone/Tuba/				In: Flutes/Clarinets/Bass Trombone/Tuba/Perc. 1/2/3							
General Character	Mystifying/Gentle/Sweetly				Gentle/Smooth/Understanding/Compassionate							
Means for Expression	One blended sound needs to happen here with the whole notes to create this velvet/smooth/chocolate texture. Clarinets must sound as one.				Flutes soar on through while the Clarinets/Bells provide this smooth atmospheric background. Clarinets need to mold together and sound as one instrument. The key here is to keep everything as connected as possible. Focus on the Saxs and Trombones coming in adds a new transition.							
Conducting Concerns	For conducting concerns the director, must have a solid sense of time starting this work off at 60 beats per minute. Working on showcasing the growth and decay periods in the Bass Clarinet/Trombone/Tuba/Perc. 4				Cueing in the Flutes to start out the melodic line at m. 5. Bells continue to provide background and pulse for the slower felt melodic line. Work phrasing with the Flute 1/2 lines. The key is getting the whole notes of Bass Clarinet/Trombone/Tuba/Perc. 4 to shape with Flute 1/2. Showing phrasing in the moving 16th note lines some notes brought out more with the phrase.							
Rehearsal Consideration	During this introduction careful consideration of chords held out from B. Clarinet/Trombone/Tuba need to be evenly balanced. There needs to be "with as little break between slurs as possible" as noted from the composer for the Clarinet 1-2 part. Careful of chords held out not to lose pitch when cresc. and decresc.				Let the melodic line work its way in without overbearing everyone else. Important balance here as the Clarinets should not overpower the Flutes. Make sure tied whole notes don't breathe over bar line. Keep consistent tone and rhythmic flow in Perc. 1 part							


13	14	15	16	17	18	19	20	21	22	23
Theme A-Continued										
										
Expressively - Quarter note = 60bpm										
<i>mf</i> and <i>mp</i>	<i>cresc. < f</i> and <i>cresc. < mf</i>	<i>f</i> and <i>mf</i>	<i>decresc. > mp</i> and <i>decresc. > p</i> and <i>mf</i>					<i>mf</i>	<>	<i>mf cresc. <</i>
4/4 Time										
Eb Major										
Eb Maj.	Eb Dom. 7	Ab Maj.	Ab Maj. 7	Eb Maj.	Ab Maj.	Bb 7	Eb Maj.	Eb Maj.	Eb/Bb/Bb 7	Eb Maj./AbMaj./G Maj.
In: Flutes/Clarinets/Oboes/Saxes/Bassoons/Trombones/Tuba/Perc								Joining In: Horns/Euph./Timp. and Trpt. and Picc.		
Hopeful/Sweet/Smooth/Uplifting										
While Flutes/Trombones continue the melodic line, all who have whole note <i>cresc.</i> need to create an emotional ebb & flow.										
Working on cueing the ensemble in on beat 3 of m. 12 to start the new melodic texture. Reminding the Alto/Tenor Saxes as the composer notes <i>with as little break between slurs as possible</i> . A concept of breath control and dexterity needs to be focused here as the moving 16th note lines continue to keep moving. Showcasing the melodic line in the dotted half notes, and careful balance needs to heard here. Work on lining up Perc. 1 with the 16th note figures. Cue in the call & response figures at m. 21										
Trombones add in to the layer here with the melodic line. Make sure everyone can clearly hear their entrance. Clarinets keep the rhythmic flow going and work <i>cresc.</i> In Flutes/Oboes/Trombones. Work the rhythmic passages in the 16th notes - call and response happening in the Flutes vs. Clarinets/Saxes. Work on balance of moving half note and quarter note lines.										

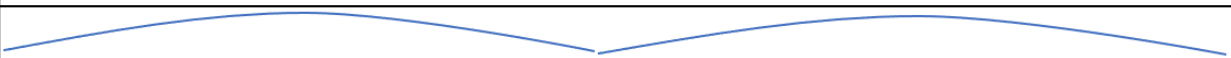
24	25	26	27	28	29	30	31
Theme B							
							
Expressively - Quarter note = 60bpm							<i>accel.</i>
<i>forte</i>						<i>cresc. <</i>	
4/4 Time							
C Major							
I/I-6/V/IV	I-6/IV/I/IV	I/vi/f#dim.7	G Maj./G7	I/I-6/V/IV	I-6/IV/I/IV	I/I-6/V/f#dim.7	G Maj. 6-5 sus.
Out: Picc./Timp./Perc. 2/3							Timpani Joins
Chorale/Happy/Joyful/Beaming							
<p>Slurs in this section add a beautiful ornamentation to the texture. Moving 8th note lines need be brought out and the moving bass note line to showcase a change in the harmonic structure.</p>							
<p>As we change the rhythmic texture here, it will be important to give solid time for all of the moving 16th note slur figures. Make sure 16th note lines are vertically aligned with Perc. 1 and Woodwinds. Showcase phrasing Trumpet/Horns/Sax lines. Have the ensemble practice the <i>accel.</i></p>							
<p>Work on the new 16th note syncopated line. Make sure all Woodwinds are slurring correctly as written in the music. Making sure there is a solid balance between the melodic and syncopated 16th line. Let the high brass and Alto Sax/Clarinet line come through.</p>							


32	33	34	35	36	37	38	39
Transitional Period							
							
With Energy - Quarter note = 80bpm							
fortissimo			forte			f - cresc. <	
4/4 Time	6/16 Time	4/4 Time		2/4 Time	6/16 Time		
C Major							
C Major	C Major	C Major	I-V	C Major	I-IV	F Maj. 9/7	
In: Perc. 2/3 and Timp.			Out: Bassoon/B. Sax/Clarinet/Perc. 1	In: Perc. 2/3 and Timp.	Out: Clarinets/Alto-Tenor Sax/Perc. 1	Out: Clarinets/Timp.Perc. 1	
Ceremonial/Fanfare-like/Bounce							
Timpani player needs hard mallets to project the new fanfare feel and drive texture here. Hard and strong impact hits from Bass Drum and Crash Cymbals are important as well. Matching length in accent markings are very important since it is all unison brass and unison woodwinds at times.							
Once the conductor has <i>accel.</i> With the ensemble. New pulse/eye contact needs to be directed with the Timpani player. Establish a strong confidence in the 6/16 time signature feel. Cue in the brass before you reach m. 35. Showcase the <i>cresc.</i> Going into m. 40.							
Make sure the driving force occurs with the Timpani line			Lining up the call and response lines set up by the brass and making sure all is vertically aligned. Percussion Timp. Part needs to drive through the pulse to keep forward momentum going. Having the ensemble count careful and breathe together at 37 for entrances.				

40	41	42	43	44	45	46	47	48
Theme B* (variation)								
								
With Energy - Quarter note = 80bpm								
ff impact and then suddenly p - mf in melody							mf	mf < cresc.
4/4 Time								
E Major								
E Maj. 7	E Maj. 7	E Maj. 7	E Maj. 7	E Maj. 7	E Maj. 7	E Maj. 7	E Maj. 7	I-vi-ii-Abmin.
In: Flutes/Clarinets/Bassoons/Euph./Tuba/Perc. 1/2							Out: Flute 1/Picc./Clarinets/Perc. 3	
Sweetly/Kind-hearted/Soft/Joyful								
Moving 8th note layers need to start out strong and then lower the volume enough to hear the solo Flute 1/2 and Bells/Vibraphone lines. Centered pitch in the low woodwinds support the harmonic texture. Phrasing during this section needs to be felt along with the solo lines of Flutes/Percussion. Making a clear difference in accented/un-accented notes here.								
New key established, conduct toward the moving 8th note lines in the Clarinets. Cue in the Bells/Flutes in m. 41. Cue in the Vibes/Flute 2 at m. 42 as these all share melodic lines. Cue the Brass at m. 47 and showcase a growth at m. 48.								
Interesting texture line here, as parts are sparse. Moving 8th note line will push forward here. Flute 1 and Bells line up together here and need to match color. Flute 2 shares Vibraphone parts together and need to both be heard well. Euphonium & Clarinet 3 blend as one line on quarter notes.							Lining up all entrances with Tenor Saxes/Bass Saxes/ and all brass. This is a short transition segueing into the next theme. Matching slurs and huge growth need to happen during this section	



49	50	51	52	53	54	55	56
Theme B & C							
							
With fanfare - Quarter note = 160bpm							
<i>ff</i>	<i>fp</i> < and <i>ff</i> in melody			<i>ff</i>	<i>fp</i> < <i>cresc.</i> to <i>ff</i> and <i>ff</i> in melody		
4/4 Time							
Ab Major							
Ab Maj.	Db-Ab	Ab Maj. 7	Ab Maj. 7	Ab Maj.	Db-Ab	Ab Maj. 7	Ab Maj. 7
All in except Perc. 1/2/4				In: All Brass/Perc. 3	All in except Perc. 1/2/4		
Ceremonial/Flourishing/Fanfaronade							
As tempos quicken matching accent length needs to be focused in a fanfare style. Slight separation/length need to be matched in the woodwinds call and response motive. Huge <i>cresc.</i> Needs to be focused but not overbear the woodwinds line such mm. 51-52.							
Quick tempo change at 160 beats per minute needs to be established by the conductor. Conductor should cue in the <i>fp</i> marking happening at m. 50. With the baton implement a style focusing on the Woodwind accent/staccato figures? Decide here as what needs more of rhythmic focus and who can drive the ensemble.							
We change tempos quickly here. Equal space for each accent in the brass needs to be focused here. Some major impacts in the low woodwinds and the high woodwinds need to subdivide for their off beat entrances. Percussion 3 and Timpani help drive the pulse along with the major <i>cresc.</i> happening in the brass. Woodwinds need to play short staccatos but also have a slight weight to each note.							

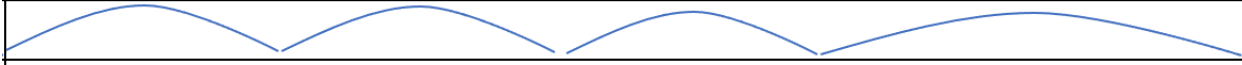
57	58	59	60	61	62
Transitional Period					
					
With fanfare - Quarter note = 160bpm					
ff		f - cresc. < and mf - cresc. <			
6/8 Time					
Ab Major/Transition					
Ab Maj.	Ab Maj.	Ab Maj.	Ab Maj.	F Min.	Bb min.
In: All Brass/Perc. 3	All Woodwinds/Perc. 3	All in: No Perc. 1/2/4 or Timp.		Perc. 4/Timp. Join in.	
Springing Forward/Bounce					
More call & response figures occur here and careful attention to slur vs. staccato markings in this bounce 6/8 will make this very musical. Adding a big transition <i>cresc.</i> And <i>accel.</i> Is crucial to this section.					
Confident drive as the feel changes to 6/8. Cue in the short call & response pattern in brass/woodwinds. <i>Accel</i> the ensemble towards the 12/8 figure. Cue in Timp. And Tam-Tam at m. 61					
As we change the feel to 6/8 careful attention to accents/slurs and separation on the "let" of the triplets needs to be addressed. Everyone needs to watch as the composer asks that we <i>accel.</i> To the next passage of 12/8 time feel. Separation in the dotted 8th notes needs to be subdivided in the brass.					

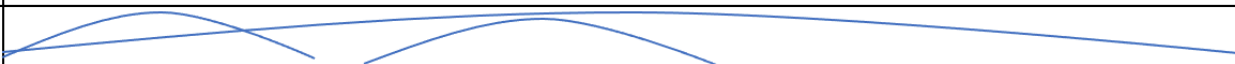
63	64	65	66	67	68	69	70
Theme C* (variation)							
							
With resolve - Dotted Quarter note = 120bpm							
<i>fortissimo</i>							
12/8 Time							
C Major							
C Major	F Major	C Major	IV-V-V	C Major	F Major	I-IV	C-G-C-Eb Maj.
All in: Except Perc. 4/Timp.							
Lilt/Bounce/Fanfare/Prominent							
While this section is very rhythmically heavy and dynamically it will be important for the brass line to push through as they take over the melody. All high brass have the focus here and while the low woodwinds and brass drive the 12/8 bounce, all others need to blend and hear the melodic line come through.							
Establish the new 12/8 - Dotted 120bpm figure. Cue on big beat 4 for the impact hits. The Woodwinds will continue to drive the slurred 8th note figures. Decide who needs more cues here with impact hits or help getting off the tied dotted quarter note rhythms.							
As we delve into the 12/8 time feel change the slurred and staccato marking of the 8th note triplets stays consistent! It will be very easy for this section to become too loud. The tied dotted quarter to 8th note rhythm needs to come through in the brass parts while the woodwinds balance below that texture. Work the quick transition into the 4/4 pattern next!							

71	72	73	74	75	76	77	78	79
Theme C** (variation 2)								
								
Quarter note = 120bpm								
						<i>f</i> < <i>cresc.</i>	<i>ff</i>	
4/4 Time						6/4 Time	4/4 Time	
Ab Major/D Major/Transition								
Ab Maj-Eb	Ab Maj-Eb	Eb Maj.	Eb - Bb Maj./G min.	D Maj-A	D-G-D-G	D-IV Maj7	E Dominant 7th	A Maj.
All in except Timp./Perc 4				Out: Picc/Flutes/Clarinets/Perc.		All in except Perc.	Timp./Perc 4 join in.	
Official/Fanfare/Bright/Beaming/Thriving								
Equal space needs to be set out here in accents lining up with Woodwinds but also Brass. A matching trill speed should be examined as well to keep forward momentum going in this section. As the trills start make sure the Brass line can still be heard. Big <i>cresc.</i> needs to be set in the 6/4 bar.								
Conduct the 4/4 patterns at consistent 120bpm. Cue in the 16th rhythmic lines in the Woodwinds. Showcase style to the leading brass melodic line and cue in the percussion at m. 74-75. Conduct the 6/4 pattern and cue in the Woodwind triplet figures in at m. 77.								
Woodwinds need to bring out accent 16th notes on all except the "e" of the beat. Equal space in between each accented note will be important to match across the brass. Making sure all woodwinds are trilling consistently and as fast as possible? With the brass leading the melodic line, it will be important to put more weight on the notes since there is tenuto and accented marking on these patterns starting at m. 71.								


80	81	82	83	84	85	86	87	88	89
Theme D									
Quarter note = 120bpm									
<i>forte</i>									
4/4 Time									
D Major									
D Maj.					I	IV	I 6/4	V7 - 9/8 sus.	
1: Picc/Flutes/Clarinets/Perc 2/			Trpt.Horns/Alto/Tenor Sax join			Out: Perc 3/4/Timp.			
Magical/Majestic/A Call To Action/Bright/Shining									
<p>Lightness in articulation needs to be set in the Clarinets. Vibes/Bells need to match the high Flutes/Clarinets in style and pedal in correlation to articulation. High Brass with their entrance needs to be fanfare like in articulation as well the Horn entrances.</p>									
<p>After setting up the growth <i>cresc.</i> From m. 78-80, important time-keeping needs to be established here. Work on keeping solid time for all 8th-16th note figures/8th note triplet figures. Cue in the brass Trumpet and Horn lines in mm. 82-83. During rehearsal, decisions will need to be made on who needs pulse more during this rhythmically challenging section.</p>									
<p>Careful attention needs to be focused on to the specific staccato markings and slurs happening in the woodwinds parts. Staccato markings happening on the "let" of Clarinet parts. We all need to balance and vertical align rhythms here focusing on straight 16th-8th note combinations and triplet 8th note figures. While the brass entrances starts out strong with movnig quarter/8th note lines those with whole notes need to back down for others to be heard. Work big impacts at m. 86.</p>									


90	91	92	93	94	95	96	97	98	99
Quick Transition				Theme D					
									
Calm and peaceful - Quarter note = 60bpm				Calm and peaceful - Quarter note = 60bpm					rit.
decresc. > p	p		mf	mf and p	cresc. < mf and decresc. > p	mf > p	mf and cresc. to mf		decresc. > p
4/4 Time				4/4 Time				6/4 Time	4/4 Time
D Major/Transition				Eb Major					
D Maj.		Bb 7/9	Bb9/Bb7	I - V	I -IV-I-IV	I 6 inv.	Ab Maj./Db Maj.7	B Maj.	Bb Maj.
Out: Percussion		In: All brass except Trpt. 2/3		In: All Brass - No Woodwinds/Percussion					
Chorale/Sweetly				Sweetly/Caring/Reverance					
All need to diminish in sound and let phrasing happen in Horns/Trombones/Euph./Tuba.				Horns paying attention to the slurs in quarter note lines. Making note of where to <i>cresc.</i> & <i>decresc.</i> Because happens over different measures for rise/fall effect. Trombones help transition into 99.					
Keep consistent time now at 60bpm and showcase phrasing with the left hand in this short transition to the next key change.				Keep the time going and direct eye contact to the moving Horn/Low Brass melodic lines. Decide on the <i>cresc./decresc.</i> markings at m. 95 and where to utilize the left hand. Same decision at m. 97.					
As we switch gears in tempo all need to focus not losing pitch as we <i>decresc.</i> Work some musicality here in the half note lines in Horns/Trombones/Low Brass				Check all new key signatures. Moving line in the Horns will lead through the melodic line with Trumpets outlining chords. Trombones/Tuba keep the moving figures growing in shape and forward motion. Ensemble needs to watch the director on the <i>rit.</i>					


100	101	102	103	104	105	106	107	108
Conclusion								
								
Reverently - Quarter note = 52bpm								
piano					cresc. < mf		< decresc.	
4/4 Time								
Eb Major								
Eb Major	Eb Major	Ab Maj.	Eb Maj.	B Maj.	Eb Maj.	B Maj.	E Maj. 7-Db 7 sus. 9	Db 7 sus. 9
Out: Picc/Flute 2/Oboes/Bassoons/Saxes/Trumpets/Timp. Perc. 1/2/4					Timp. Joins in. Perc. 3 continues			
Closing/Caring/Hope/Invocation/Curious								
As we start to come to a close here the Chimes have the right of passage to keep forward momentum going. A medium hard mallet might pose well for projection. Brass and Woodwinds need to swell their chord changes and match in pitch. Pitch tendencies will be very obvious during this section.								
After conducting the ensemble the <i>rit.</i> at m. 99. It will be important for the conductor to have confident pulse for the slower 52 bpm tempo marking. Keep solid eye contact/time with the Chimes player. Phrase with the Clarinets/Bass Clarinets/Horns/Trombones/Euph./Tuba/								
During this section, we change texture once again. The Chimes lead the rhythmic flow signaling a close. Careful, and dark blend needs to happen with this section. Everyone needs to balance down to the low voices! Focus on bringing out slightly the accidentals. Focus the sound to a quiet texture going into 109 with the <i>decresc.</i> down to <i>piano</i> .								

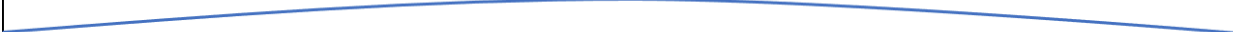
109	110	111	112	113	114	115
Theme A with Final Closing Remarks						
						
Reverently - Quarter note = 52bpm						
<i>p</i>	<i>p</i> and <i>mp</i> in solo	<i>p</i> - <i>decresc.</i> >		<i>pp</i>	<i>p</i> - <i>decresc.</i> >	<i>pp</i>
4/4 Time						
Eb Major						
Eb Maj.	Eb Maj.	Eb 4/3 sus.	IV- I	Eb Maj.		
In: All brass except Trpt. Clarinets/Flute 1/Perc. 1/2 - Start to diminish texture at m. 111						
Complete/Caring/Sweet/Fragrant						
Brass/Woodwinds keep swelling on the tied whole notes. Solo Euph./Trombone/Clarinet/Flute passages need to project softly to close out this soft and peaceful texture.						
After the Chmes "distantly" diminish it will be important for the conductor to maintain pulse and cue in the solos happening with the Flute 1/Bb Clarinet 1/Trombone 1/Euph. Conduct this closing pattern and diminish everything but showcase good use of air flow and control. Cue in the bell part and Perc. 2 for the closing section.						
Tied whole notes need to hold on with control and breathe not when others are. Solo entrances must be heard softly with Flute/Clarinet/Trombone/Euph. Trailing off the conclusion of this work. Cueing in the Bells and Perc. 2 for the final closing remarks at mm. 113-115.						


Appendix B - Graph Score Analysis for *Stained Glass for percussion ensemble*, David Gillingham



Measure #	1	2	3	4	5	6
Form	Movement I. - Foyers - Theme Intro - A					
Phrase Structure						
Tempo	Quarter note = 96bpm					
Dynamics	<i>pp/mf</i>			<i>mf</i>		
Meter/Rhythm	2-4	6-16	2-4	6-16	2-4	6-16
Tonality	C Whole Tone					
Harmonic Motion	C Whole Tone					
Orchestration	In: Perc. 4/5 and Perc. 1/5 and piano carrying the melodic line					
General Character	Mysterious/Dreamy/Ominous/					
Means for Expression	Starting off with any percussion ensemble piece, is getting the same equipment and mallets to be consistent to achieve a good tonal balance. While the marimba voices perform with soft mallets, they still need to have clarity in articulation. Pedaling needing to be accurate with the melody in Perc. 1					
Conducting Concerns	Focusing on all of the 2/4 6/16 meter changes and being clear on each cue for the melodic line.					
Rehearsal Consideration	Important rehearsal points here at getting the groove of the 2/4 and 6/16 rhythmic feel established. Important focus points is knowing that one thing that is always consistent is the 16th notes. Addressing balance in the melodic Perc. 1/6 and Piano lines.					

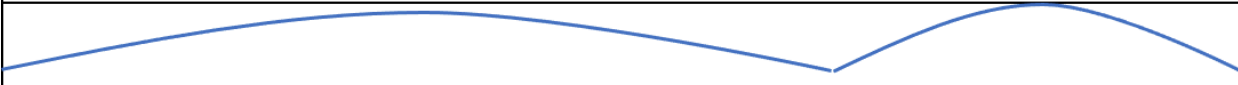
7	8	9	10	11	12	13	14
Theme A							
							
Quarter note = 96bpm							
mf				pp	pp <	p - cresc.	cresc. - ff
2-4	6-16	2-4	6-16	2-4	6-16	2-4	2-4
C Whole Tone							
C Whole Tone			C Wole Tone - F# as bass note				
In: Perc. 4/5 and Perc. 1/5 and piano carrying the melodic line-important rolls in timpani start at 12. Perc. 7/8 join at 11 and play an important role between Perc. 4/5							
Mysterious/Dreamy/Ominous/Unexpected							
Perc. 4/5 listening for the melodic line and pay close attention to the soft dynamic marking - Vibe players need to half pedal for articulation matching in the marimbas. Allow huge growth to anyone who has a roll at mm. 13-15							
Keeping consistent tempo with the vast meter changes and not rushing. Cueing Percussion 7/8 on the 16th notes.							
Keeping solid time and rhythmic flow with the Perc. 4/5 rhythmic marimbas and they need to balance and be front and center for vertical alignment purposes. Perc. 1/6/Piano melody need to project the most but only at mf level. Achieve equal balance at m.11 with Metals vs. Woods on the 16th note lines. (mallet choice will be of importance here)							



15	16	17	18	19	20
Theme A'					
					
Quarter note = 96bpm					
<i>ff</i> hits for Perc. 9/10 and <i>pp</i> in Perc. 4/5			<i>mf</i>		
2-4	6-16	2-4	6-16	2-4	6-16
C Whole Tone					
C Whole Tone					
In: Perc 1/6 and piano carry melody - Perc. 4/5 rhythmic lines and feel					
Serious/Suspensful/Dreamy					
With the metals taking the melody an important consideration of mallet type is of importance. A possibility could be acrylic mallets to speak well on overtones to showcase imagery of glass.					
Cueing in Percussion 1/6 and piano and keeping solid time.					
Important to lead in a big cresc. From 13-15 to showcase an arrival point. Having a big impact hit on the tom-toms to lead us all into 15. Marimbas at m. 15 again need to balance and play soft but with articulation at <i>pp</i> .					

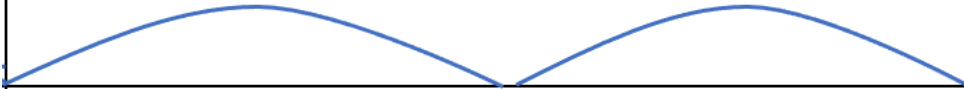
21	22	23	24	25	26	27
Theme A''						
						
Quarter note = 96bpm						
Everything is <i>p</i> here except the melodic line at <i>mf</i> occurring in Perc. 1/6 and Piano				Suddenly <i>pp</i>	<i>pp</i>	
2-4	6-16	2-4	6-16	2-4	6-16	2-4
C Whole Tone						
C Whole Tone			C Wole Tone - F# as bass note			
Perc. 4/5 rhythmic lines and feel while Perc. /2/3 signal transition - Melody in Piano and Perc. 1						
Serious/Suspensful/Tension Building						
Let the melodic lines shine through here as well as Perc. 2 who helps build some tension with off-beat entrances.						
Cueing in Percussion 2 and balancing the layers of woods and metals. Time meters are consistently changing as well. Cueing call and response at Perc. 4/5 and 7/8.						
Addressing important balancing issues here as Perc. 2 has varied ornamentation occurring while the Perc. 1/6/Piano lines are still playing at <i>mf</i> level. The Marimbas are still at <i>pp</i> and they will need to play with good vertical alignment at m. 25 with their call & response pattern.						


28	29	30	31	32	33	34	35
Transitional Period							
							
Quarter note = 96bpm							
<i>p</i> in Chimes and <i>pp</i> in Perc 4/5 and 7/8.				<i>cresc.</i> Starts occurring for everyone < in big impact moment beat 2 of m.35.			
2-4							
C Whole Tone							
C Wole Tone - F# as bass note							
All in except Perc. 9/10/Timp.							
Serious/Suspensful/Tension Building							
Big changes and call and response happening at m. 25 through this section. It is important to balance and be sure to focus on all entrances and make sure they are balanced well even at <i>piano</i> and <i>pianissimo</i> markings. Mallet choice may be changed before this section happens so all colors can speak.							
Showing time change consistently now in 2/4 signaling a transition. Cueing in vast entrances in Perc. 1/2/3							
Rehearsing the call and response alignment in the metals vs. woods and also making sure all Perc. 1/2/3/Piano are playing their respected rhythms. Many of these entrances are on the off-beats/quarter note triplets/5-lets and don't go directly in with a regular 16th note pattern.							


36	37	38	39	40	41	42	43	44	45
Transition to Theme B - (new feel)				Theme B					
									
Quarter note = 96bpm				Quarter note = 96bpm					
<i>p</i> in the marimba melody rhythmic line, and <i>decresc.</i> In Perc. 6.				Perc. 4/5 are <i>p</i> and melodic line Perc. 1 and Piano are <i>mf</i> with Chimes.					
8-16	7-16	8-16	7-16	8-16	7-16	8-16	7-16	8-16	7-16
C Whole Tone transitions to D Whole Tone				D Whole Tone					
C Wole Tone - D as bass note				C Wole Tone - D as bass note					
In: Perc. 4/5/6				In: Perc. 1/3/4/5 and piano					
Intense/Vast/Depth/Deep				Questioning/Mysterious					
Important shifts in meter here and marimbas need to showcase the new feel. Eye contact and movement are important here.				It is important in this section, that all colors are represented well that have the melodic line. The Xylophone and Piano showcase the melody and marimbas need to balance underneath that.					
A big challenge for me as conductor will be keeping solid space in the 8-16 to 7-16 time changes in this new passage. Cueing at m. 35 on 2.				Giving cues in the melodic line will pose a challenge especially with the constant meter changing from 8-16 7-16 back in forth while the 16th notes get tied over in measures.					
Rehearsing the new feel for 8/16 and going back to 7/16 will be a challenge counting wise for the patterns. The Perc. 4/5 players have a big role to play and need to count carefully.				The Perc. 1 and Piano part share the melodic line here while the marimbas carry on the new rhythmic tonality structures. Now with time signatures changing 8/16 to 7/16 the ties over the barline are going to pose a challenge to the players.					


46	47	48	49	50	51
Theme B (cont.)					
					
Quarter note = 96bpm					
<i>mf</i> in Perc 1/Chimes and Perc. 4/5 are <i>p</i> . Perc. 9/10 have impact hits at <i>mf</i>					
8-16	7-16	8-16	7-16	8-16	7-16
D Whole Tone					
C Wole Tone - D as bass note					
Out: Perc. 2/6/7/8					
Mysterious/Puzzling/Strange/Building					
The melodic lines Perc. 1/Piano need to pay close attention to the ties/rolls that occur and knowing when to lift off the ties over the barline will be important to set. Perc. 9-10 need to balance to melody					
Another big challenge occurring here is deciding on who to cue for the impact hits which land on off-beats while still continuing conducting in 8-16 and 7-16 time. Keeping solid time with Perc. 4/5 is critical.					
With the melody continuing on in the Perc. 1/Piano parts, the next big challenge addressed is Perc. 3/9/10 parts posing impact moments on top of the other two layers going on. Important focused counting and knowing the rhythmic form of the work is significant for accuracy.					

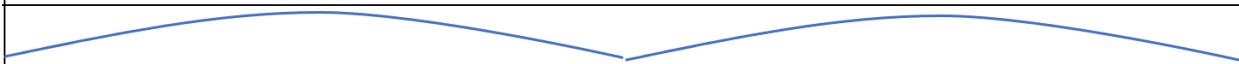
52	53	54	55	56	57	58	59	60	61
Transitional Period 1				Transitional Period 2					
									
Quarter note = 96bpm				Quarter note = 96bpm					
<i>mf</i> - Perc. 4/5 cresc. < - Perc. 7/8 <i>mf</i> cresc. < all to <i>ff</i>				All Perc. 1/2/3/4/5/7/8/10/Timp. And Piano are at <i>ff</i>					
8-16	7-16	8-16	7-16	8-16	7-16	7-16	7-16	7-16	2-4
D Whole Tone				D Whole Tone					
C Wole Tone - D as bass note				C Wole Tone - D as bass note suspension					A min/e
Out: Perc. 6/9 and Timp. And piano for a couple of bars.				Out: Perc. 6/9 and Timp.					
Anxiety/Building/Anticipation				Savage/Ferocious/Building					
Proper balance of the entire ensemble since many layers come in with the rhythmic drive. Vibes need to balance to marimbas volume.				Now that we have big impact moments happening, important issues of balance are critical here as well as making sure Perc. 10/Timp play out on impacts.					
Showing conducting cues here on the last set of 3's in the 8-16 and 7-16 patterns. Cues in Perc. 1 challenge m.54				Keeping solid time here and remembering the long change after so many bars of back & forth 8-16/7-16 time that it goes to 7-16 for 4 bars. Big cue in m. 61					
A challenge in this transition here is the added layers from the Perc. 4/5 lines and Perc. 7//8/10 join in at different times and will be difficult if they are not sure what beat to come in on.				Rhythmic alignment will be critical between the 8-16/7-16 meter changes and then keeping solid drive continuing at m. 58-61. Careful counting must be addressed in the Timp. And Perc. 10 part.					


62	63	64	65
Theme C			
			
Quarter note = 96bpm			
<i>mp</i> in Perc. 1/2 and all else diminish to <i>p</i>			
10-16			
C/D Whole Tone Split			
C Whole Tone - D as bass note suspension			
Perc. 4/5/7/8/ fade out - only in are Perc. 1/2			
Fantasy/Dreamy			
Rolls need to get out of the way and let the Perc. 1/2 lines speak. And set the new 10/16 pattern.			
Showing decres. Cue while conducting new time feel 10-16			
During this transition an important rhythmic feel now is established in Perc. 1-2 and vertical alignment and balance needs to be centered here as all tied notes diminish.			

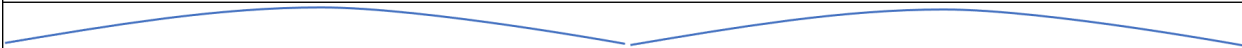
66	67	68	69	70	71	72	73	74	75
Theme C (cont.)									
									
Quarter note = 96bpm									
<i>mp</i> in Perc. 1/2 - Melodic line Perc 3/6 and Piano are at <i>mf</i>									
10-16									
C/D Whole Tone Split									
C Maj.	F# Maj.	F# Maj.	Ab Maj./D Maj	D Maj.	C Maj.	F# Maj.	Ab Maj./D Maj	D Maj.	D Maj.
In: Perc. 1/2/3/6 and Piano									
Doubt/Question/Unexplored/Abnormal									
Rolls in Perc. 6 and Piano and Perc. 3 have the way to be extremely expressive in phrasing. The 16th notes by the Perc. 1/2 part setup the tonality and chord structure. The Perc. 1/2 parts still add to a strong driving rhythmic integrity force. The players need to make a decision showcasing the peak of the phrase.									
A big challenge here is conducting not the 4+2+4 pattern but possibly the melodic line because the Perc. 1/2 carry the 10-16 part and I want to show phrasing and maybe utilize Macro pulses? Keeping consistent time throughout the 10-16 meter change while showcasing the melody will be a challenge.									
A tough portion during this at m. 66 and going forward, is the melodic line and rhythmic counting will pose high importance as the Perc. 1/2 parts do not always go along with the melody line. I will work on conducting the melodic line and put strong confidence in the Perc. 1/2 for showcasing the 4+2+4 meter changes.									



76	77	78	79	80	81	82
Transitional Period leading back to Theme A						
						
Quarter note = 96bpm						
Perc. 6/7 cresc. < to m. 78 -		<i>forte</i>	<u>mf</u> cresc. <i>To</i> < <i>ff</i> to m. 80.		n/a	
10-16	10-16	2-4				
D Dim. 7					n/a	
D Dim 7 - 1st inversion					n/a	
Out: Perc. 3/8 and then everyone at mm. 81-82						
Building/Tension/Pressure						
Huge growth needs to occur from the rolls in Perc. 6/7/Timp. - Clear balance in Perc. 1/2 need to listen for other entrances for proper impact points at m. 78.						
Cueing the time changes and keeping solid patterns in 4+2+4 until m. 78 2/4 and showing build and helping the ensemble members with the dotted 8th to 16th rhythms.						
Important rhythmic drive and balance will be needed during this section from Perc. 1/2 and then aligning the dotted 8th to 16th note rhythms. During the 2/4 bars, the Perc. 1/2 cross over the bar line and need to line up with the impact hits of Perc. 4/5/6 and Perc. 10 and Piano.						



83	84	85	86	87	88
Theme A					
					
Quarter note = 96bpm					
<i>mf</i> in the melody Perc. 1/6/Piano and <i>pp</i> in the Perc. 4/5					
2-4	6-16	2-4	6-16	2-4	6-16
C Whole Tone					
C Whole Tone - emphasis bass note on Ab at m. 87					
In: Perc. 1/6 and piano (melody) and Perc. 4/5 for rhythmic contour					
Mysterious/Dreamy/Ominous/					
We arrive back at the main theme A and marimbas need to quietly balance once again to the Perc. 1/6/Piano lines. Make sure they are not overpowering or covering up the melody.					
We head back to the 2/4 to 6/16 pattern and the focus while keeping time is cueing the Perc. 1/6					
As the Theme A is established the rhythmic role and drive goes back to the Perc. 4/5 parts. The melody needs to be brought out strongly in Perc. 1/6/Piano part and balancing in the 16th notes needs to be focused and play under this.					


89	90	91	92	93	94	95	96
Theme A'							
							
Quarter note = 96bpm							
mf in the melody Perc. 1/6/Piano and pp in the Perc. 4/5				pp in Perc. 4/5 and Perc. 7/8.		Cresc. < - to m. 97	
2-4	6-16	2-4	6-16	2-4	6-16	2-4	2-4
C Whole Tone							
C Whole Tone			C Wole Tone - F# as bass note				
In: Perc. 4/5 and Perc. 1/5 and piano carrying the melodic line-important rolls in timpani start at 94. Perc. 7/8 join at 93 and play an important role between Perc. 4/5							
Mysterious/Dreamy/Ominous/Unexpected							
Perc. 1/6; while they have the melodic line, they need to balance all the way to hear the piano part that is shared. Metals and woods call and response need to balance to each other (mallet choice selection?)							
Continuing with the 2/4-6/16 time changes, cueing the melodic line and then making eye contact and gestures to the call & response line occurring between the metals and wood keybaords at m. 93.							
Keeping the rhythmic drive and knowing the form for the Perc. 4/5 parts will be important and the melody is still occurring in Perc. 1/6/Piano. Checking mallet choice and balance at m. 93 with the woods and metals going to the call & response will be important to address here.							

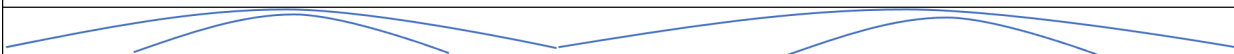
97	98	99	100	101	102	103	104	105	106
Theme A (cont.)									
									
Quarter note = 96bpm									
Rhythmic marimba figure line <i>pp</i> - Melody at <i>mf</i>				Perc. 2 at <i>mf</i>		Perc. 2 at <i>mf</i>		Melody at <i>mf</i>	
2-4	6-16	2-4	6-16	2-4	6-16	2-4	6-16	2-4	6-16
C Whole Tone									
C Whole Tone - emphasis bass note on Ab at m. 101					C Wole Tone - F# as bass note				
In: Perc 1/6 and piano carry melody - Perc. 4/5 rhythmic lines and feel - Perc 2 joins in at 101.									
Serious/Suspensful/Dreamy									
drive going in Perc. 4/5 and melody still needs to sing and sound such as doorways/doorbells of color. Those instruments are Perc. 1/6/Piano. Another factor is letting Perc. 2 color shine in at m. 10									
Perc. 1/6 and Piano are receiving cues while the marimbas continue the 16th rhythmic figure. My focus is solid time and space and showcsaing cues and entrances with the melody. Cueing in Perc. 2 at m. 101.									
Rhythmic Perc. 4/5 parts are still driving here, and the tom-toms play an important role signaling the downbeat of m. 97. Melody line still continues here in Perc. 1/6/Piano. Adressing the important rhythms signaling a change is occurring in m. 101 needs to be brought out. This shows more of an ornament during the melody line.									



107	108	109	110	111	112	113	114	115	116
Transitional Period									
									
Quarter note = 96bpm									
Perc. 4/5/7/8 all at <i>pp</i> - all start to <i>cresc.</i> At m. 112 from <i>pp</i> - <i>cresc.</i> Leads all the way to m. 117.									
2-4	6-16	2-4							
C Whole Tone									
C Wole Tone - F# as bass note									
All in except Perc. 9/10/Timp.									
Serious/Suspensful/Tension Building/Anxious									
Careful consideration needs to be addressed with Perc. 4/5 and 7/8 focusing on call and response. Rhythmic precision needs to be addressed for all of the varying entrances and colors (Foyers). Matching balance for the metals (crotales/chimes) needs to convey a brightness and then decay.									
Cueing the call and response again occurring in the metals vs. woods Perc. 4/5 and Perc. 7/8 call and response. Deciding on cues and who needs help with entrances around mm. 109-110 in the Chimes/Crotales/Piano signaling a big transition coming. Showing growth in the 2/4 pattern m. 112 knowing the changes.									
107. Checking rhythmic alignment in perc. 1/2/3/Piano because they all have different entrances. M. 113 signals an important <i>cresc.</i> Making sure the players can balance									


117	118	119	120	121	122	123	124	125	126	127	128	129
Conclusion of Movement I				Ending of Movement I								
												
Quarter note = 96bpm				Quarter note = 96bpm								
Call and response <i>ff</i> hits from Perc. 10 and Timp cresc. At m. 119				All Perc. 1/2/3 and Piano start at <i>ff</i> and then start <i>decresc.</i> Starting at m. 122.								
2-4				2-4								
C Whole Tone				C Whole Tone								
C Whole Tone				C Whole Tone fadeout with D in the bass (Timpani part)								
In: Perc. 10/Timp signaling transition				In: Perc. 1/2/3 and Timp./Piano With sustaining notes closing out Mvt. 1								
Shocking/Suspense				Fading/Diminishing/Questioning								
Hard mallets and large tom-toms are needed to convey this big momentous transition to the final phrase of this movement.				On this final phrase, important <i>decresc.</i> Needs to occur for all Perc. 1/2/3 and the final Piano Chord/Timp. Roll and diminish into nothing signaling the next movement.								
Eye contact and cues ready for tom-toms and timpani at m. 117 call and response.				Showing consistent time as Percussion 1/2/3 <i>decresc.</i> to nothing signaling the end of the 1st movement. Cueing everyone in to beat 2 in m. 121 and keeping consistent time 2/4.								
Checking vertical alignment on the Perc. 10/Timp. Call & response and making sure they <i>cresc.</i> At m. 119.				All Perc. 1/2/3/Timp./Piano need to start strong at <i>ff</i> and then slowly <i>decresc.</i> And fade out the first movement.								


130	131	132	133	134	135	136	137	138	139
Movement II. Cathedrals - Intro					Chime Introduction				
									
Quarter note = 63bpm					Quarter note = 63bpm				
<i>pp</i>	<i>pp</i>	<i>mf</i>			<i>mf</i>	<i>cresc.</i>	<i>cresc.</i>	<i>ff</i>	<i>decresc.</i>
6-4					6-4				
Concert D					D Whole Tone				
Concert D					Concert D and A notes are played by the Chimes				
Instruments in: Perc. 3/Timp					In: Perc. 3 only				
Ceremonial/Stately					Aggressively/Tension Building				
The chimes player needs to be considerate of mallet choice to resemble church like sounds. Timp. Should use soft mallets for <i>pp</i> marking.					To achieve different sounds, the chime player may consider playing on the sides of the mallets to achieve a different color				
The conducting concerns here would be switching and practicing a consistent tempo at 63 bpm and practicing transition from 96 bpm.					Some independency can be given to the chimes player as they are the only playing here.				
Getting the ensemble members to change gears from the 96 to 63 bpm tempo change. Making sure timpani decresc.					Adressing the two different dynamics in the chimes part and then working on the cresc. In the left hand. Chimes player needs to play an important focus to dynamic changes in each hand. One is cresc. And the other decresc.				



140	141	142	143
Crystal Glass/Chime Introduction			
			
Quarter note = 63bpm			
<i>mp</i>	<i>mp</i>	<i>pp</i>	<i>pp</i>
6-4			
D Whole Tone			
D Maj. #4 - G# in Crystal Glasses			
In: Perc. 3 and Perc. 7/8			
Surreal/Mystical			
Careful consideration on the type of crystal glasses to use/must use the correct pitches G# and D			
Cueing the Perc. 7/8 part on crystal glasses while keeping consistent time.			
Addressing techniques to get the crystal glasses to speak by getting their fingers wet and moving them in a circular fashion with finger tips.			


144	145	146	147	148	149	150	151	152	153	154
Theme A										
										
Quarter note = 63bpm										
<i>mf</i>	<i>p</i>	<i>mf</i>	<i>p</i>	<i>mf</i>	<i>p</i>	<i>mf</i>	<i>p</i>	<i>mf</i>	<i>p</i>	<i>mf</i>
	6-4					6-4				
G min.										
D Maj. C min.	G Min	G Min. D Maj. C min. 1st inv.	D Maj.	D Maj. C min.	G Min.	G Min C min 2nd inv.	D Maj.	D Maj. C min. 2n inv.	G Min.	D Sus. 4/3
In: Perc 1/2/5/6/7/8										
Solemn/Remembrance/Mysical/Spooky										
Specific mallet choices for the marimbas needs to be taken into consideration here as both simulate the same rhythms and rolls. However their main difference is chord structure. Gillingham asks for the top notes to be brought out so maybe a little harder mallet to compliment the rolls?										
Showing phrasing and conducting the different entrances occurring in the marimbas and bells. Showcasing chorale like control on the rolls with the marimba players and giving very little daylight for each change in pitches.										
Addressing roll speed in Perc. 5/6 and checking balance. Making sure that the rolls are brought out in specific equalness as instructed by the composer. Making sure bells have										

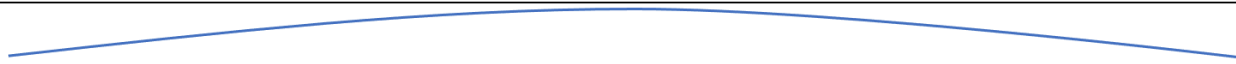
155	156	157	158	159	160	161	162	163
Transition Period				Theme B				
								
Quarter note = 63bpm				Quarter note = 63bpm				
<i>pp-p</i>	<i>pp-p</i>	<i>pp-p</i>	<i>pp-mf</i>	<i>pp</i> in Piano and <i>mf</i> in Perc. 4/5/6				
2-4				2-4				
G Min.				G Min.				
G Min. emphasis on Bb note				G Min. Maj. 7th				
In: Perc. 1/5/6 and Piano				In: Perc. 1/4/5/6 and Piano				
Scary/Sad/Creepy				Mysterious/Questioning				
Piano part must shine on through with the two different rhythmic figures going and bell like tones coming from Perc. 1				A consistent approach to mallet choice in Perc. 4/5/6 should be taken into consideration as they all share matching rhythms and rolls. Phrasing can happen through the rolls.				
Cueing in the piano part which plays an important role of rhythmic figures. A big focus is of keeping good time with Perc. 1 downbeats.				Keeping solid time with Perc. 4/5/6 entrances while the piano keeps the rhythmic figures going. Showing connected rolls in my conducting.				
Making sure the Piano part is playing all of the correct rhythms; 6-tuplets in the right and straight 16th notes in the left.				While the Piano part continues the different rhythmic layers, it will be important that balance comes into play strongly right here. We have 3 new layers coming in Perc. 4/5/6 and they share the same rhythms.				

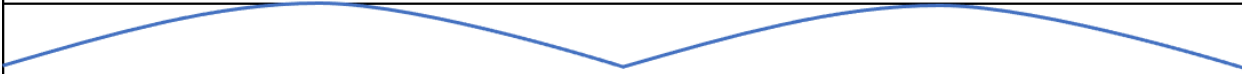
164	165	166	167	168	169	170
Theme B						
						
Quarter note = 63bpm						
<i>pp</i> in Piano and <i>mf</i> in Perc. 4/5/6						
2-4						
G Min.						
G Min. emphasis on Bb note						
In: Perc. 1/4/5/6 and Piano						
Settling/Mysterious/Curious						
Matching roll speed and mallet choice are going to be taken into musical consideration. Mallet choice again will be of an important roll here.						
Keeping good time going here, while the melodic lines continue on their quarter and 8th note triplet based figures, showcasing phrasing the quarter and half note rolls.						
Since all of these rhythms and rolls are shared between Perc. 4/5/6, an important consideration is matching mallet type to keep consistent timbre across the board during this chorale movement. Piano should not outbalance the melodic line above as Piano is just supporting tonality and rhythmic complexities.						

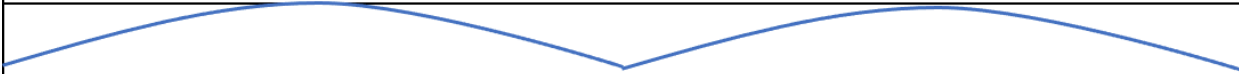
171	172	173	174	175	176	177	178	179	180
Theme B									
									
Quarter note = 63bpm									
<i>p</i>	<i>mp-p</i>	<i>mf-decresc.</i>	<i>p</i>	<i>cresc.</i>	<i>mf-mp - decresc.</i>	<i>p - cresc.</i>	<i>mf-p decresc.</i>	<i>(mf-p) (p-cresc.)</i>	<i>mf - cresc.</i>
2-4									
G Min.									
G Min.		D Maj 7th	D Min. maj 7	D Min. maj 7	A min. 7	C Min.	G Maj. 7th	Bb min / F Maj.	
In: Perc. 2/4/5/6/7/8 and Piano									
Dreamy/Innovative/Other-worldly/Unsettling									
Vibe colors enter in this passage and a matching mallet choice for the vibraphone should be taken into consideration. Crotales are asked to submerge in water to create a different timbre than it regularly mounted on a stand (new overtones?) Mallet choice in the marimba to match roll timbre balance.									
Showing cresc. In Perc. 5/6 parts while the vibraphones keep quiet and add in chord layers along with the rhythmic piano line continuing. Cueing entrances in Perc. 4 at m. 174.									
There lots of layers that come in here as both vibes enter and marimbas keep rolling it will be very easy for everything to become too loud too soon. The marimbas will lead the phrasing with their rolls and vibes need careful attention on when to pedal/non-pedal to match balance. For rolls that enter they should more resemble sneaking in, instead of an attack to add to the texture.									

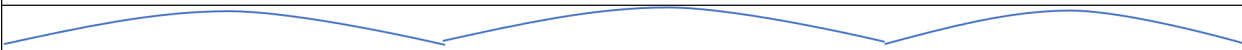
181	182	183	184	185	186	187	188	189	190
Transition				Theme C					
									
Quarter note = 63bpm				Quarter note = 63bpm					
<i>mp</i>	<i>mp</i>	<i>p-mp</i>	<i>p-mp</i>	<i>mf</i> in Perc. Perc. 5/6/7/8 and <i>mp/p</i> Perc. 1/3	Perc. 5/6/7/8 cresc. To <i>f</i>	<i>mf</i> in Perc. Perc. 5/6/7/8 and <i>mp/p</i> Perc. 1/3	Perc. 5/6/7/8 cresc. To <i>f</i>		
3-4				3-4					
C Phrygian Mode				C Min.					
C Min.				C Min.	C min/Bb min. 7 inv.	Eb sus. 4 inv.	C min/Bb min. 7 inv.	Eb sus. 4 inv.	C Min.
In: Perc. 1/4/5/6 and Piano				In: Perc. 1/3/4/5/6/7/8 and Piano					
Tension/Anxiety Building				Mysterious/Dark/Somber/Shady					
Perc. 4 is asked to play 16th staccato notes while playing soft. A more articulate mallet may be utilized here with dampening added in.				More layers occurring here, soft mallets in chimes/Perc. 1 to help balance out to the marimbas/vibes carrying on the melodic line.					
Changing the meters and showcasing roll speed phrasing while the Perc. 4 line mimics the Piano line.				Cueing in Perc. 5/6/7/8/ and showcasing big growth here while keeping solid quarter note time in 3/4 because there are many rhythmic layers occurring during this section. Working on cresc. Growth here					
A new rhythmic layer occurs here and a staccato marking is established in Perc. 4 - type of mallet and dampening must be addressed here.				Rehearsing this section will be heavy and stronger with a lot more rhythmic layers and dynamics added here. A focus on balance, making sure the roll speeds are set, and the percussionists are playing with rhythmic precision will be crucial here.					


191	192	193	194	195	196	197
Theme C						
						
Quarter note = 63bpm						
<i>mf</i> in Perc. Perc. 5/6/7/8 <i>cresc.</i> 2 bars	<i>f</i>		<i>mf</i> in Perc. 5/6/7/8/Timp. <i>Morendo</i> to <i>pppp</i>			
3-4						
C min./C maj. Mix						
C Min.	C min/Bb min. 7 inv./Eb sus. 4 inv.	Eb sus. 4 inv. 7th	C Maj.			
In: Perc. 1/3/4/5/6/7/8 and Piano						
Unsettling until m. 194 - complete major chord						
To achieve musicality phrasing must be consistent in the vibes pedaling and the marimbas rolling. All other rhythmic layers need to back down and balance, especially Perc. 4/Piano.						
Showcasing the <i>cresc.</i> Occurring in Perc. 5/6/7/8 - Working on the <i>morendo style</i> - creates the effect of a slow <i>ritardando</i> and a <i>diminuendo</i> with an extreme fade all the way to <i>pppp</i> .						
Careful pedaling must be taken into consideration from the vibes part to exemplify the rolls in the marimba parts here at m. 191. Working on roll speed as metals and woods <i>decresc.</i> At m. 194. to <i>morendo</i> at 197.						

198	199	200	201	202	203	204	205
Conclusion - End of Movement II							
							
Quarter note = 63bpm							
<i>morendo</i> in Perc. 4/3/1/Piano and <i>cresc. Poco a poco</i> in Timp.							
3-4							
C Phrygian Mode							
C Phrygian Mode							
In: Perc. 1/3/4/Timp. And Piano							
Building/Tension/Dramatic/Powerful							
Rolls need to all consistently <i>morendo</i> and matching roll speed/pedaling needs to be matched and spaced cleanly. Other Perc. 1/3/4/Piano needs to balance and decay away at different times than Marimba and Vibes.							
Deciding on where to give the <i>morendo</i> fade away during the end of this movement as every Perc. 1/2/3/Piano start to fade away at different times.							
Having the Timpani continue to <i>cresc. Poco a poco</i> while the rest of Perc. 1/3/4 work. It will be very important for the players to <i>morendo</i> at different times to create this diminishing effect one by one.							



206	207	208	209	210	211
Movement. III - Sun Catchers - Theme A					
					
Giocoso - Half note = 80					
mf-f			cresc. - f in Perc.1	mf-f	
Cut Time (2/2)					
E Major					
E Major #4 - A# involved					
Out: Perc. 10 and Timp. At m. 208.					
Bright/Hopeful/Unexpected/Glistening					
The Bells/Chimes/Perc. 4/5 8th notes need to shine on through showing a new bright texture. Perc. 1 needs to bring out 16th notes					
Working on my conducting pattern to get the half note - 80 groove started. I may consider giving the quarter note quick pulses and then settle into the Macro pulse.					
An important rehearsal point is going to be locking in the new half note = 80 pulse and Perc. 2/4/5 will be driving the pulse for vertical alignment. Rolls and chord hits in the marimbas and vibes need to back down so we can hear the new pulse transition.					



212	213	214	215	216	217
Theme A (continued)					
					
Giocoso - Half note = 80					
<i>mf-f</i>	<i>mf-f</i>	<i>cresc. To ff</i>	<i>ff</i>	<i>ff</i>	<i>mp - cresc.</i>
Cut Time (2/2)					
No tonal center - Transition			C Whole Tone Usage		
E Maj. #4	G Maj./Bb Maj.	D Maj./Ab Maj.	C Maj/Bb Maj/Ab Maj/Gb Maj.		Bb Maj.
Out: Perc. 9/10/Timp until m. 217.					
Unforseen/Dream-Like/Foggy					
Hard mallets for 8th notes and 8th note triplets to project - bell tones in Vibes signal bright tonalities					
As there are many important rhythms going on during this section, it will be important to keep good time as I enter in Macro pulse in my conducting. Cue in the <i>cresc.</i> At m. 214 especially the 16th notes.					
Making sure Perc. 1 is playing true 8th note triplets on top of the other regular 8th note triplets in Perc. 4/5. Moving 16th lines in the Perc. 1/Piano need to carry on through the <i>cresc.</i>					



218	219	220	221	222	223	224	225	226	227	228
Theme A - (new key)										
										
Giocoso - Half note = 80										
<i>mf and ff</i>	<i>mf/ff</i>	<i>mf < f</i>	<i>f</i>	<i>cresc.</i>	<i>f</i>			<i>cresc.</i>	<i>ff</i>	
Cut Time (2/2)										
Bb Maj. - Emphasis on #4 (concert E note)							No tonal center - Transition			
Bb Maj.			Bb Maj. #4		Bb Maj.		Bb Maj.	Db Maj./E Maj.	Ab Maj./D Maj.	F# Maj./E Maj./D Maj. C Maj.
Out: Perc. 9/10/Timp.										
Dreamy/Vivid/Bright/Shining/Cloudless										
Tom-toms and Timp. Will lead us into this new phrase here. Strong articulate mallets are needed. 8th notes in Perc. 4/5 need to shine here and then expression/growth needs to occur in Perc. 1/Piano. Rolls need to stay under chord structure. Large growth needs to happen in all at 226 quarter notes.										
Keep strong rhythmic pulse alive along with Perc. 2/4/5 - Cueing Perc. 1/Piano at m. 219. as well as the occurrence at m. 221. Reminding metals and marimbas to sustain tied whole notes with my left hand conducting possibly.										
Making sure all of the entrances come in on beat 4 in m. 219-rhythmic pulse needs to be solid with the 8th note lines in Perc. 4/5.Peadaling needs to be consistent in vibes and rolls in the marimbas needs to be connected all the way through the tied whole notes. The entrances of Piano/Perc. 1 need to be vertically aligned with the running 8th notes at m. 220. Balancing the running 8th notes so that they don't cover up the new entrances.										



229	230	231	232	233	234	235	236	237	238
Theme B									
									
Giocoso - Half note = 80									
<i>mf</i>									
Cut Time (2/2)									
E Major									
E Major	E Major	E Major	A Major. 6	E Major	A Major. 7	E Major	A Major. 7	E Major	E Major
Piano only until m. 231 where Perc. 2/3/4/5/6/7/8 join									
Beaming/Rich/Luscious									
Piano needs to bring out the 8th note triplets/maybe have the piano titled up so the audience can hear articulation? Growth and phrasing needs to happen in all instruments rolling.									
Keeping pulse and rhythmic drive with the piano starting at 229 - the pulse will be consistent in Macro pulse and a cue will be needed starting at m. 331. Showcasing phrasing in the vibes/marimbas will be important during this chorale and all of the ornamentations going on.									
As we switch over to a new texture here, the Piano plays an important roll of 8th note triplets occurring in both hands and set up the new tonal structure as well. The Bells in Perc. 1 and Piano need to work together on downbeats lining up together and Marimbas and Vibes need to listen to the Piano for entrances and dynamic balance.									



239	240	241	242	243	244	245	246	247	248	249
Theme B (different key)							Percussion Break Transition (Timpani)			
Giocoso - Half note = 80										
mf					cresc < ff		ff			Decresc.
Cut Time (2/2)							Cut Time (2/2)			
Ab Major							C Maj #4			
Ab Maj 1st inversion	Db Maj.	Ab Maj.	Db Maj.	Ab Maj.	C Min. 2nd inv.		C Maj #4			
Out: Perc. 1/9/Timp.							In: Timpani only			
Bright/Happy/Aspiring							Fervent/Intense			
Growth and phrasing needs to be put in this smaller passage. All need to grow at 244.							At 246 - Hard articulate mallets need to come through showcasing a transition.			
Throughout more of this continued chorale section phrasing will be an important roll again during the marimbas/vibes part because they are sharing the melody. The Piano/Bells part is an ornamentation.							During this quick transition pulse will be set between the conductor and Timp. Focusing on triplet figures in 2/2 time.			
Working continuous phrasing on the rolls during this section. Making sure that Perc. 2/Piano stay lined up vertically but do not overpower the melodic lines here in Perc. 4/5. Making sure all reach a good balanced cresc. Here at 244.							Timpani has full dynamic volume here and will lead the strong rhythmic drive in this transition.			


250	251	252	253	254	255	256	257	258	259	260	261
Percussion Break Transition (Timpani/Roto-Toms)				Percussion Break Transition (Timpani/Roto-Toms/Temple Blocks)							
											
Giocoso - Half note = 80				Giocoso - Half note = 80							
<i>mf</i> in Timp and <i>ff</i> in Tom-toms		<i>decresc.</i>		<i>ff</i> in Perc. 9 - <i>mf</i> in Perc. 10				All - <i>mf</i>		<i>decresc.</i>	
Cut Time (2/2)				Cut Time (2/2)							
C Maj #4				C Maj #4							
C Maj #4				C Maj #4							
In: Timp. And Perc. 10				In: Perc. 9/10/Timp.							
Growing/Bouncy				Jumbled/Bounce/Variegated							
Crotales need to be carefully placed on Roto-Toms - mallet choice is critical here along with Timp. A mallet suitable for Crotales and Rotos				Hard rubber mallets need to be used for the Temple Blocks to project as this trio is playing all together. Careful mallet selection will need to happen as both Roto-Toms and Timp. Diminish down in dynamics.							
Keeping good time for the back and forth parts in Perc. 10/Timp. Because they share similar rhythms but not exact figures.				Continued layers of rhythms are added during this time so priority of cueing each new percussion player will be important and solid Macro conducting will be of importance! Cues right before m. 262 for Perc. 4/5							
The Perc. 10 needs to play an F# crotale at times which will be placed upon the F# roto-tom. Timp. Needs to work on space between quarter note triplets.				Careful balance must be considered here as Perc. 9 (Temple Blocks) enter in. The biggest issue of concern is addressing the rhythmic complexities while keeping solid time (cut time) involved. Checking alignment with a metronome and feeling the big Macro pulses will be important to feel but rhythmic figures may change due to triplets vs. 8th note figures interspersed throughout.							

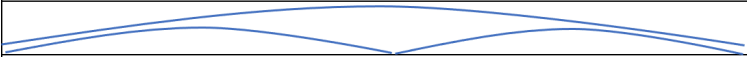
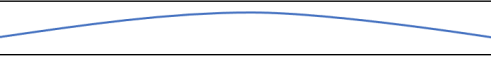
262	263	264	265	266	267	268	269	270	271
Theme C					Theme C				
									
Giocoso - Half note = 80					Giocoso - Half note = 80				
<i>mf</i> < <i>cresc.</i>	<i>f</i>	<i>ff</i>	<i>ff-mf</i>		<i>mf-cresc.</i>	<i>Cresc.</i>	<i>ff</i>	<i>ff</i>	<i>mf</i>
Cut Time (2/2)					Cut Time (2/2)				
C Maj #4					C Maj #4				
C Maj #4					C Maj #4				
In: Perc. 4/5/9/10/Piano and Perc. 1 at m. 264					In: Perc. 4/5/9/10/Timp./Piano/Perc. 1 at m. 269.				
Tension building w/ a bounce to it					Curious and Tension Building Groove				
Big growth needs to happen in 262 matching mallet choice color?					Piano/Xylo need to sound bright!				
Showing the ensemble a <i>cresc.</i> All the way through m. 263. Cueing m. 264-265 for Piano and Xylophone.					Showing a <i>cresc.</i> In the Perc. 4/5 parts. <i>Cresc.</i> All the way through 269. More cues occurring m. 269 in Perc. 1/Piano parts. Cue on beat 4 - Cue chimes at 270.				
Cueing in Perc. 4/5 for the 16th notes. Making sure these parts come in strong and Perc. 9/10/Timp. Balance down to a <i>piano</i> dynamic level. Practice with Perc. 4/5 feeling the pulse of quarter note triplets all consistently.					Perc. 10 continues with the crotale on the roto-toms (F#). Lots of layering going on here as triplet and 8th note figures occur and syncopations. Working on accents even at the <i>ff</i> dynamic level for some.				


272	273	274	275	276	277	278	279	280	281	282	283
Theme C					Theme C						
											
Giocoso - Half note = 80					Giocoso - Half note = 80						
<i>mf < cresc.</i>	<i>ff</i>	<i>mf</i>	<i>mf < cresc.</i>	<i>mf - ff and f</i>	<i>f</i>					<i>p < cresc.</i>	<i>cresc. < ff</i>
Cut Time (2/2)					Cut Time (2/2)						
C Maj #4					C Maj #4						
C Maj #4					C Maj.-F# inversion 2	C Maj. #4	C Maj.-F# inversion 2	C Maj.-F# inversion 2	C Maj.-F# inversion 2	C Maj.-F# inversion 2	C Maj.-F# inversion 2
In: Perc. 1/3/4/5/9/10/Timp./Piano					Out: Perc. 2/8/Piano						
Ever-Changing/Leaping					Suddenly Focused/Driving/Forward Momentum/Jumpy						
Any ornaments that showcase (gliss.) need to project out. Any recurring rhythms need to back down.					Matching mallet choice of hardness needs to be focused here with the 16th note runs/Pedaling in the Vibes do not need to pedal to match a dryness of articulation.						
This section starts to get more layers added and rhythmic pulse and precision could be of issue here. Clear watching and pulse management are key here.					This section is even busier than the last section, and important precision in rhythms will be key here. Perc. 14/5/7 share the same melodic lines. While at the same time, there are 3 distinct rhythms happening in Perc. 9/10/Timp.						
A large gliss. occurs from the Piano so Perc. 1/3/4/5/9/10 need to balance down as the gliss. also brings out a cresc.					Perc. 1/3/4/5/6/7 need to listen down after their impact hits to vertical align the rhythmic drive happening from Perc. 9/10/Timp. This part in the 3rd movement will be very busy rhythmically and dynamically. An important part as it comes in terms of balance is knowing who has the melodic line. It will be very easy for this section to become too loud.						


284	285	286	287	288	289	290	291	292	293	294	295
Transition						Theme A					
											
Giocoso - Half note = 80						Giocoso - Half note = 80					
<i>ff</i>			<i>cresc. <</i>	<i>fff</i>		<i>fff < decresc.</i>	<i>mf</i>	<i>cresc. and f</i>	<i>f</i>	<i>mf cresc. < f</i>	<i>mf</i>
Cut Time (2/2)						Cut Time (2/2)					
C Maj. #4						E Maj. #4					
C Maj. #4						E Major #4 - A# involved					
Out: Perc. 2/3/6/8/Piano						Out at m. 292 - Perc. 9/10/Timp - Piano joins in					
Altering/Transient						Bright/Hopeful/Unexpected/Glistening					
Big unisons are happening here and matching mallet choice will add a nice blend of colors during the triplet sections.						Bells will need an articulate mallet to project quarter notes. A harder, articulate mallet needs to blend with the Piano/Xylophone together since they share melody.					
After leading the cresc. Into 284, I may go back into micro pulses to get the new rhythmic drive established and to help solidify the impacts in Perc. 10/Timp. Part.						Micro conducting pulse may be needed here to focus in on the 8th note and quarter note drives here while maintaining solid pulse while rolls are occurring. Cues in Piano and Perc. 1 are important here					
Balancing the Perc. 1/4/5/7 melody line will be important as everything is currently marked <i>ff</i> . Reminding the percussionist to remove and mark down a crotale to be removed. Perc. 10/Timp will need to subdivide their entrance at m. 285.						All percussion lines except Perc. 1/2/3 working on decresc. Perc. 2/4/5 continue the driving pulse but back down in volume at <i>mf</i> . Making sure Xylophone and Piano entrances at 291 are together.					


296	297	298	299	300	301	302	303	304	305
Theme A					Transitional Period				
									
Giocoso - Half note = 80					Giocoso - Half note = 80				
<i>mf</i>	<i>mf</i>	<i>cresc.</i> <	<i>ff</i>	<i>ff</i>	<i>p</i>			<i>p</i> < <i>mf</i>	
Cut Time (2/2)					5-4				
No Tonality (trans.)			C Whole Tone		C Maj. #4				
E Maj.	G Maj./Bb Maj.	D Maj./Ab Maj.	C Maj./Bb Maj./Ab Maj./Gb Maj.		C Maj. #4				
Out: Perc. 9/10/Timp.					In: Perc. 10/Timp.				
Unforseen/Adventurous/Driving					Driving/Curious/Searching				
Bell tones happen with the Vibes and should not over-power the melody - mallet change? All bright colors flourish at 299.					Timp. Needs to match a mallet choice of <i>piano</i> dynamic marking. Articulate but doesn't overpower the Triangle part.				
Once the groove has been established from the previous section, a Macro pulse can be initialized feeling the half note pulses while the melody is set in Perc. 1/Piano					2 Measures before this it may be smart go back into conducting quarter notes to set up the next 5/4 passageway of meters. Setting the Perc. 10/Timp up on quarter note conducting.				
Vibraphones need to move together on the half note pulses and pedaling must be matched together. A big focus of listening is the continuous 8th note and quarter note lines in Perc. 2/4/5.					As we switch time and meters here it will be important to keep the 2+3 pattern going while the Perc. 10/Timp. Take over quarter note patterns.				



306	307	308	309	310	311	312
Theme D						
						
Giocoso - Half note = 80						
<i>mf</i>	<i>p < mf</i>	<i>< mf</i>	<i>p < mf</i>	<i>mf</i>	<i>p < mf</i>	<i>p < mf</i>
5-4						
C Maj. #4						
C Maj. #4						
In: Perc. 10/Timp. And Perc. 1/4 join						
Driving/Mysterious/Inquisitive						
Perc. 1/4 need matching mallet colors with melodic line. Something consisting of Med-Hardness						
Cueing in the Perc. 1/4 parts into m. 306 will be important. Keeping solid time conducting quarter note pulses will be useful here.						
Not a lot of layers happening here but entrances of Perc. 1/4 are a priority. A big <i>piano</i> to <i>mezzo-forte</i> growth will occur here but careful balance listening to Perc. 10/Timp.						


313	314	315	316	317	318	319	320	321	322
Theme D						Theme D			
									
Giocoso - Half note = 80						Giocoso - Half note = 80			
<i>mf</i>	<i>f and ></i>	<i>mp</i>	<i>decresc.</i>	<i>mp</i>	<i>mp</i>	<i>mp and p</i> in metals			
5-4						Cut Time (2/2)			
C Maj. #4						C Maj. #4			
C Maj. #4						C Maj. #4			
In: Perc. 1/4/7/10/Timp.						In: Perc. 1/2/4/5			
Exciting/Curious/Incentive						Questioning/Sweetly			
Perc. 1/4 need matching mallet colors with melodic line. Something consisting of Med-Hardness. This needs to happen alongside with the Perc. 7 Vibe part.						Perc. 4/5 need matching colors holding the melodic part - crotales need med. Soft mallets.			
Cues in Perc. 1 at 313 and Perc. 4 at 314 and Perc. 7 at 316 will be important. Keeping good time with quarter notes.						Prepping the ensemble member into 319 with a Macro pulse may be in for consideration. Cues happening in bells.			
Rehearsing 8th notes and making sure they are making a clear difference in 8th note triplets. Working on the entrances in Perc. 4 and then Perc. 7 in 316 creating						As we switch back into Cut/Time - transitions will take place in Perc. 1/10/Timp. Tunings to mark.			

323	324	325	326	327	328	329	330
Theme D and B Combined							
							
Giocoso - Half note = 80							
<i>mf</i>							
Cut Time (2/2)							
C Major							
C Maj.	F Maj./6	C Maj.	F Maj./6	C Maj.	F Maj./6	C Maj. Inversion 1	C Maj. Inversion 1/A min.
In: Perc. 1/2/3/4/5/6/7/8							
Chorale-like/Happy/Uplifting							
Vibraphones are continuing the bell tones with the marimbas laying down chord structure. A medium mallet needs to be used on here as to not overpower the Perc. 4/5 line.							
If problems arise in pulse I would go back to conducting the quarter note pulse to focus on the melodic line and once that is established half note pulses can be conducted.							
Careful consideration on pedaling in the vibes needs to be addressed. Balance in the melodic line Perc. 4/5 needs to be focused as the Perc. 1/2/3 or Perc. 6/7/8 should not overbear what is going on with their shared impact hits.							

331	332	333	334	335	336	337
Theme D and B Combined						
						
Giocoso - Half note = 80						
mf					p < cresc. ff	
Cut Time (2/2)						
E Major						
E Maj. 7	A Maj. 7	E Maj. 7	A Maj. 7	E Maj. 7	D# Min. 6	D# Min.
In: Perc. 1/2/3/4/5/6/7/8						
Sweetly/Building/Bright						
Bell tones continue in Vibes/Perc. 4/5 med-hard mallet choice will help for projection purposes. Big growth cresc. Needs to occur at 336 for transition change!						
Again keeping driving half note pulses going on and working on phrasing occuring in the vibes and marimbas.						
Melody still needs to shine on through here in the Perc. 4/5, impact hits on the Perc. 1/2/3/6/7/8 need to balance down. Making sure the percussionists are playing correct divisions of the rhythms (16th's vs. Triplet figures). Big cresc. Happens at m. 336 for everyone. Timp and tom toms show a big impact point.						

338	339	340	341	342	343	344
Transition						
						
Giocoso - Half note = 80						
<i>ff</i>						
Cut Time (2/2)						
Ab Maj. #4						
Ab Maj. #4						
All in except Timp.						
Suspensful/Sudden						
Making sure all 8th note triplets match in color and Piano is able to be heard. Marimbas need a harder mallet to go to for balance purposes. Point focus towards where the accents are at.						
Establishing good pulse here could pose problems as this section will be loud, I may have to adjust on micro pulses. Cues on Perc. 10?						
A new idea is presented here for many instruments involving quarter and 8th note triplets. This idea is shared with Perc. 4/5/7/Piano. Tom-toms and Bass Drums need to listen and have 8th note triplet subdivisions ready to go to engage their impact hits. Perc. 2 will line up on beat 3 of the hits separate from Bass Drum/Tom-toms.						

345	346	347	348	349	350	351	352	353	354
Theme A							Theme A		
									
Giocoso - Half note = 80							Giocoso - Half note = 80		
<i>ff - mf</i>	<i>f</i>	<i>< f</i>	<i>ff</i>	<i>f</i>	<i>ff</i>		<i>f</i>		
Cut Time (2/2)							Cut Time (2/2)		
C Major							Transitions		
C Maj./#4							C Maj./#4	Eb Maj.-Gb Maj.	A Maj.-C Maj.
Out: Perc. 1 until 347 and Perc. 3/9/10/Timp.							Out: Perc. 2/3/9/10/Timp.		
Exciting/Beaming/Bright							Suddenly/Tension-rising		
Balance is key here as the Piano and Perc. 1 need to take over the melody line. Matching mallets in Vibes/Marimba needs to be there because of the same rhythmic context occurring.							Let all 8th note triplets soar through this transition.		
Cues in the Perc. 10/Timp. Impact hits and then drop down everyone's dynamic layer to <i>mf</i> . Establish a half time groove.							Conducting is focused on the 8th note triplets. Conduct in quarter notes here?		
Perc. 10 and Timpani will lead us into impact moments on beat 3 for everyone except Perc. 1/3/Piano. A new 8th note line melody is established and all dynamics are centered at <i>mf</i> . Making sure entrances in Perc. 1/Piano are solid at m. 347.							Back and forth 8th note triplet rhythms are occurring between Perc. 1/4/5. Balance is focused to all triplet 8th note rhythms.		

355	356	357	358	359	360	361
Conclusion						
						
Giocoso - Half note = 80						
ffp<cresc. - ff			sfz	ff - f < cresc.	ff	ff
Cut Time (2/2)						
E Major						
E Maj.-D Maj. C Maj. - Bb Maj.	A Maj.- G Maj. - F maj. - E Maj.	D Maj.- C Maj. - Bb Maj. A Maj	E Maj. #4			
Out: Perc. 2/3/9/10/Timp.						
Bright/Vivid/Experimental/Innovative						
Big ffp impact hit needs to happen and then as layers enter others need to back down until 357 with the ff hit. Projection focus on all gliss. needs to happen here as the conclusion starts.						
Showcase the ffp and then immediately show a large cresc.all the way to beat 4 of 357. Keep the pulse consistent and driving towards the end with many rhythms and glisses occurring.						
A huge impact and build needs to happen from all Perc. 6/7/8/Piano while 8th note line in Perc. 5 needs to listen to the quarter note pulse for vertical alignment. Practicing entrances are crucial and happen at different times for example Perc. 4/1. Gliss. all occur at different times and will need to match volumes for impact.						

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