

AN EXAMINATION OF MAJOR WORKS FOR WIND BAND: "NATIONAL EMBLEM
MARCH" BY EDWIN EUGENE BAGLEY ED. BY FREDERICK FENNELL, "ON AN
AMERICAN SPIRITUAL" BY DAVID HOLSINGER, "PORTRAITS" BY JIM COLONNA,
"SERENADE, OP. 22 (C)" BY DEREK BOURGEOIS.

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 an in depth research and analysis project based on the graduation requirement for a Masters in Music Degree from Kansas State University. The product of this project was a conducting recital performed by Michael E. Bistline with the Union High School Concert Band. This performance was held on May 5, 2009 in Matt Auditorium at Union High School. The repertoire included *National Emblem March* by E.E. Bagley/edited by Frederick Fennell, *On An American Spiritual* by David Holsinger, *Portraits* by Jim Colonna, and *Serenade Op. 22 (c)* by Derek Bourgeois. The theoretical, historical and technical analyses of this project was collected using the *Unit of the Teacher Resource Guide*, developed by Richard Miles and the Macro, Micro, Macro score analysis form developed by Dr. Frank Tracz. This report also includes documentation of the planning and evaluation of each rehearsal.

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CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

This report is the documentation of the process of analyzing and performing literature for the wind band. Areas to be analyzed in this report include the selecting of quality literature for wind band, researching and analyzing the selected literature, planning and evaluating rehearsals, and a recording of the performance.

Through this process I have learned several techniques to aid in the analyzing of music. I have also discovered many resources available to assist in the process of score study. The most important and useful aspect of this process was understand how important theory, history, and character of each piece is to the education of a piece of music. These aspects can sometimes have a greater impact on the music and the education of students than learning the notes and rhythms. The knowledge gained through these areas of study give the music purpose for the students. I have change my approach to score study and the teaching of each piece through this process. I plan on transferring these techniques from the concert band setting into marching band, jazz band, and small ensembles.

Performance Information

The performance of this recital was on May 5, 2009 at 7:30 p.m. in Matt Auditorium at Union High School. The personnel included members of the Union High School Concert Band. The performance was a joint concert with the Union High School Vocal Department under the direction of Tim J. Mitchell.

Music Examined

The literature selected for the performance and examination in this report include *National Emblem March* by Edwin Eugene Bagley/edited by Frederick Fennell, *On An American Spiritual* by David Holsinger, *Portraits* by Jim Colonna, and *Serenade Op. 22 (c)* by Derek Bourgeois. A theoretical and historical analysis as well as documentation of planning and evaluation of each rehearsal is included in this report.

Format of Analysis

The format of this report is based on the article *Units of Teacher Resource Guide* by Richard Miles found in *Teaching Music Through Performance in Band, Volume 1*, page 33-39 edited by Richard Miles and Larry Blocher. The format consists of:

Unit 1: Composer

Unit 2: Composition

Unit 3: Historical Perspective

Unit 4: Technical Considerations

Unit 5: Stylistic Considerations

Unit 6: Musical Elements

Unit 7: Form and Structure

Unit 8: Suggested Listening

Unit 9: Additional References and Resources

This unit will be omitted from the analysis of each piece and replaced with a full list of references at the end of the report.

This report will also include a form documenting the analysis and planning of each rehearsal and the macro-micro-macro analysis form, both of which were developed by Dr. Frank Tracz.

Concert Program

Union Fine Arts Department

Presents:

Pre-festival Concert



Matt Auditorium

Tuesday May 5, 2009

7:30 p.m.

Union Concert Choirs
Directed by Tim J. Mitchell

Treble Clef Chorus

Nigra Sum.....Pablo Casals
Lord Listen to Your Childrenarr. Jack Schrader

Bass Clef Chorus

Vive L'amour.....arr. Shaw-Parker
Steal Away.....arr. Brazeal Dennard
Sophomoric Philosophy.....Raymond Dvorak

Mixed Chorus

The Morning Trumpet.....BF. White
The Awakening.....Joseph M. Martin
Sleep.....Eric Whitacre
John the Revelator.....arr. Caldwell-Ivory
Wade In The Water.....arr. Allen Koepke

Union Concert Band
Directed by Michael Bistline

National Emblem March.....E.E. Bagley/ed. Fredrick Fennell
On An American Spiritual.....David Holsinger
Portraits.....Jim Colonna

Mvt. I – Fanfare

Mvt. II – Song

Mvt. III – Burlesque

Serenade Op. 22(c).....Derek Bourgeois

Union Concert Band Personnel

Flutes

^Melissa Foss – 10
^Carena Merchant – 10
Kristen Brown - 9
Heather Hammersley - 9
Natasha Reising – 9

Alto Sax

Haley Flores – 12
Ashley Frush – 10
Brittany Frush - 9
^Andy Heckroth - 9
Heidi Lange - 9

Trombones

Kirsten Rokke – 12
Sam Graf - 11
Erica Barz - 10
^Kamryn Kronschnabel - 9

Oboe

^Lauren Powell – 12

Tenor Sax

Josh Frush – 12
Shawn Anders - 9

Euphonium

Jamie Downs - 11
*Haley Peters - 10

Bassoon

Spencer Elliott – 12

Bari Sax

*Richard Leipold

Tuba

Stevie Batchelder - 11
Jordan Olson – 10

Clarinets

^Emily Brandt – 12
^Jessica Brandt – 12
*Chelsea Ecklund – 12
Brianna DiGiacomo – 10
Pellasia Jurgemeyer – 10
Miranda Riechmann – 10
Sarah Freeland - 9
Alex Minor - 9
Emily Trimble – 9

Trumpets

Emily Hast - 12
Kelsey Rosauer - 12
Brittany Ecklund - 11
Tiffany Hach - 11
Will Brandt - 10
Chris Nelsestuen - 10

Percussion

Travis Driscoll - 12
Karl Schlotterback - 12
Alex Wiedenhoff - 12
Michael Wauters – 11
Alissa Clark - 10
Ryan Driscoll - 9
Lyndsay Dunkelberger - 9
*Shelby Gravemen - 9
^Casey Tecklenburg - 9

Bass Clarinet

Cheyenne Shorter – 9

French Horn

Ethan Wellman – 12
*Emily Snyder - 11
Megan Hopper - 9

* - Division I Soloist at solo contest

^ - Division II Soloist at solo contest

UHS Concert Band - Program Notes

National Emblem(1902)...E.E. Bagley(1857-1922)/Ed. Fredrick Fennell(1914-2004)

This 1902 march is the most famous of all Mr. Bagley's compositions and was written on a train ride while he was on tour with his family band. After a bombastic introduction, Bagley put national ties into this piece by putting the Star-Spangled Banner melody in the trombones. Mr. Fennell, the editor, was the long time director of the Eastman School of Music Wind Ensemble and is known the father of the wind ensemble concept.

On An American Spiritual (1991).....David Holsinger (1945)

This Holsinger original is based on the hymn tune *Were You There*. This hymn is based on four simple versus. After the statement of the hymn tune in the beginning, the piece progresses into the very chaotic and brutal nature of this event. Read the lyrics below and hear how the intensity builds to the majestic ending of the rising from the tomb. Mr. Holsinger has done a masterful job of portraying the emotion of this story.

Were you there when they crucified my Lord?

Were you there when they nailed him to the cross?

Were you there when they laid him in the tomb?

Were you there when he rose up from the tomb?

Portraits (1999).....Jim Colonna (1970)

Mvt. I – Fanfare

This movement starts in a fugue. There are three separate entrances of the main subject before coming together in a unison rhythm. The same melody is then played in a legato style before coming back into the marcato style of the fanfare to end the movement.

Mvt. II – Song

The contrasting lyrical movement starts with an ostinato part in the upper woodwinds that mimic a set of wind chimes. The melody then comes in over the ostinato section. This movement is inspired by the American Composers Aaron Copland and Morton Gould.

Mvt. III – Burlesque

This movement is inspired by the great Leonard Bernstein. This whimsical and bright movement incorporates some great dissonant chords, crazy percussion instruments, and an up tempo 7/8 section. A great tribute to a man that gave so much to the music industry.

Serenade Op. 22(c) (1980).....Derek Bourgeois (1941)

This piece originally written in 1965 was written for organ. Mr. Bourgeois wrote this piece for the organist to play as people recessed out of the church at the end of his wedding. He wanted this recessional to be happy and light, but didn't want them to recess out in an even 2/4 or 4/4 march; instead he put this piece in an uneven 11/8 meter. Just in case they got too comfortable with the 11/8 he changed the meter to 13/8 in the middle before moving back to the 11/8. The (c) behind the title indicated the third arrangement of this piece. The second arrangement was written for a brass band.

CHAPTER 2 - Music Education Mission Statement

The educational system in America is set up to help provide students the understanding, knowledge and skills to become productive citizens. Part of the understanding process is gaining the historical knowledge of our ancestors. America is a multi cultural society and all of these cultures have some form of musical heritage. This is why I choose music as the vehicle to teach young students because communicating musically expresses historical values of past and present civilizations in a way not available in other disciplines.

My music program will be based on quality music with a variety of cultural and historical backgrounds, styles, tempos, dynamic levels, and composers. Through these musical aspects students will learn technical and listening skills as well as expressive musical concepts. These skills will be nurtured in a comfortable classroom environment. This classroom environment will provide an atmosphere where students gain knowledge necessary to communicate musically. Allowing the students to be interactive with myself, their sections, and the ensemble will be essential to the growth of our program.

The focus in my classroom will be on gaining knowledge of each piece of music through its historical background and performance practices, theoretical aspects, and the composer's interpretations. Through these concepts students will develop as musicians both musically and technically, focusing the student's achievement on their growth as musicians.

Rehearsal planning and effective evaluation of each rehearsal, sectional, and concert through score study, analyzing recordings (both video & audio), and conducting practice will be the devices that aid me in educating my students. During this course of action it will be of the utmost importance to keep students as the center of attention. Asking the question "What is best for my students" keeps my focus on the end product, which is making great musicians through great music.

CHAPTER 3 - Quality Literature Selection

Choosing music for an ensemble can be a very daunting task. The decisions made when choosing music effect many factors including the implementation of the national music

standards, student motivation, and audience appeal just to name a few. I like to categorize the selection process down to five main categories: Ensemble, Styles & Programming, Composer, Stipulations and Limitations, and Curriculum.

Ensemble:

Knowing the characteristics of the ensemble is the most important aspect of selecting music. It is in this section where literature gets narrowed down to fit the ensemble. If the ensemble can play a limited range of music in the grade 4 category, but are unable to play music above grade 4 then music searching can focus in the categories below grade 4.

The ensemble's instrumentation must also play a factor. An ensemble could have the instrumentation to cover all parts, but might not have the technical skills a grade 5 composition requires. The director must also take into consideration the strengths of the sections and the ensemble's soloists. Knowing these factors will narrow down the literature to a more finite number.

Styles & Programming:

Programming a balanced concert is the second main concern when selecting literature. Selecting different styles and the placement of these pieces in the concert order will play a big role in audience appeal. Students' physical and mental endurance and the flow of the concert should also be taken into consideration when programming.

Choosing different styles when programming a concert will be a consideration to insure a balanced concert. Some of the styles to choose from would include standard wind band literature, lyrical or slower selections, marches, new or commissioned pieces, fanfares, multi movement works and novelty pieces. A combination of a few of these styles might make for a nice piece in the concert, for example, *English Folk Song Suite* by Ralph Van Williams would be considered a multi movement work from the standard wind band library.

Composers:

The section can be incorporated in with the "Styles and Programming" section. Some composers write in certain style, some write in many different styles, others only write for small bands, and some composers signify a certain time period of wind band history. Knowing the composer's background and the type of music they write will help

in programming a balanced concert and can also help the efficiency of the selection process.

Knowing the composer's background or compositional style and having a list of quality composers will help in selecting the highest quality literature. Some qualities to look for in a composer may include:

History/Background – How long have they been composing and how many composition have they written?

Style/Traits – What style do they write in and are there any compositional traits that the ensemble would benefit from?

Educational Resources – Does this composer have a website? Does the composer provide historical and theoretical information about the composition?

Stipulation and Limitations:

This section becomes a major area for concern in almost every ensemble. Some questions which arise here are: *How much time is there to prepare for the next concert? How much time are we allowed to perform? Is this performance for a contest or festival, if so, do we have to select music from a list? Are there educational resources and recordings readily available for score study? Has this ensemble played this piece or songs by this composer before?* These questions arise for every ensemble whether it is a collegiate ensemble, community band, high school band, or beginning fifth grade band. All of these questions play a factor in selecting the right music to provide a great experience for the members of the ensemble.

Music Curriculum:

All of the categories in the selecting quality literature help narrow the literature down to quality pieces and this category is where the selection must happen. Once a stack of pieces is selected, identifying which pieces fit the music curriculum must be consulted at this time. Whether using the National Music Standards or another set of criteria, pieces selected should fit the ensembles curriculum. Quality literature will fit the educational needs of the curriculum. When these criteria are met is when we give students the best chance for musical understanding and for a great experience.

CHAPTER 4 - [*National Emblem March* by E.E. Bagley, ed. Frederick Fennell]

Unit I. Composer

Edwin Eugene Bagley was born on May 29, 1857 in Craftsbury, Vermont. Born into a musical family, Mr. Bagley was proficient on the cornet, trombone, baritone, and violin. He started his musical career at age nine as a vocalist and comedian with the Leavitt's Bellringers, which was a touring variety show. Once he learned the cornet, he toured with the Swiss Bellringers for six years. After his last tour he joined the Blaisdell's Orchestra in Concord, New Hampshire and in 1880 he was a solo cornetist with the Park Theater in Boston. He then went back on the road for nine more years with an Opera Company in Boston called the Bostonians. It was with this group that he switched from cornet to trombone. At the conclusion of his tour with the Bostonians he played with the Germania Band in Boston and also the Boston Symphony Orchestra. Edwin was also a member of the E.N. Lafrican Band and Theron D. Perkins Band. After Mr. Bagley's family was grown they formed a family band which also toured (Chevallard & Mast, 2003) (Chevallard & Mast, 2003).

While Mr. Bagley had an active performing career he also was quit busy with his compositions as his marches were very popular. The most famous march was the National Emblem March, but he was also known for: The Ambassador March, American Victortions, Bagley's Imperial, Father of His Country, Front Section, and Knights Templar. Edwin also wrote a few overtures and was and accomplished Caricaturist. Bagley also composed several overtures, waltzes and co-wrote a comic opera (Rehrig, Bierley, & Hoe, 1991-1996). Mr. Bagley was an active teacher as well. He was the bandmaster at several schools throughout New Hampshire, also taught private lessons and worked in the local music store.

Mr. Bagley lived the majority of his life in Keene New Hampshire where he passed away at the age of 64 on January 29, 1922. His death left an impacted on the town of Keene. The town's bandstand was dedicated and named in his honor in 1979 by the First lady Rosalyn Carter (Chevallard & Mast, 2003).

Editor: Frederick Fennell

Frederick Fennell was born on July 2, 1914 in Cleveland, Ohio and was a graduate of the Cleveland Public Schools. While growing up Mr. Fennell got his first in depth music studies at the Interlochen Arts Camp, then known as the National Music Camp. After high school Mr. Fennell went to the Eastman School of Music where he received his B.A. in 1937 and his M.M. in 1939. He was the first student to receive a degree in Percussion Performance (Camus, 2005).

In 1939 Mr. Fennell started his professional teaching career at his alma mater. He spent twenty-three years at Eastman conducting several different ensembles. In 1952, while at Eastman, he founded and developed the first Wind Ensemble. Fennell sent letters to over 400 composers asking them if they would write music for his new ensemble(Battisti, 2002). The first composers to respond were Percy Grainger, Vincent Persichetti, and Ralph Vaughn Williams. These big name composers show how well respected Mr. Fennell was as a conductor.

After his tenure at Eastman Mr. Fennell moved to the University of Miami where he spent 15 years as the Conductor in Residence. Mr. Fennell has also been the guest conductor for the Cleveland Orchestra, Minneapolis Symphony Orchestra, London Symphony Orchestra, and the Boston Pops Orchestra. Mr. Fennell spent 11 years at the end of his career as the Director of the Kosei Wind Orchestra of Tokyo(Phfeffer, 1992).

Mr. Fennell passed away in his home in Siesta Key, Florida on December 7, 2004. He is known as one of the pioneers in wind band history. He has been responsible for thousands of great recordings, an endless amount of articles over score study and wind band literature, and many of the concepts we use today(Camus, 2005).

Unit II. Composition

National Emblem was originally composed in 1902 on a train while Mr. Bagley was on tour with his family band. Not pleased with the outcome of his composition he threw it in the trash to never be seen again. Secretly, the members of the group retrieved the score and practiced it in the baggage car. Unknown to Mr. Bagley the group played it as their first number at the next day's concert. Mr. Bagley was very pleased and thus the popularity of the piece began. The piece was later published in 1906{{ }}.

This 1981 edition of *National Emblem* edited by Fredrick Fennell is one of fourteen different editions(Rehrig et al., 1991-1996). This piece is sometimes mistaken as a Sousa march

due to its popularity and style. This edition also includes the standard symphonic band instrumentation. The percussion parts are slim, which was common for this time; they include parts for snare drum, field drum, bass drum, cymbals, and kettledrums (timpani).

The piece opens with a bombastic and energetic introduction. Bagley then used the first twelve notes of the *Star Spangled Banner* in the trombones and baritones as the first theme of the piece (Bagley, 1981). The next melody and the trio melody are original materials of Bagley's. The second strain is actually the melody behind the colorful lyrics of the "*Monkeys Wrapping Their Tales Around The Flagpole*" (Chevallard & Mast, 2003).

This is a brass and percussion march. The woodwinds add their color to the harmony of the piece, but the melodies and foundation of the piece lies with in the brass and mainly the low brass. To quote the editor, Frederick Fennell, he said: "It is a march for marching; sit-down performances of it should continue to march, for that is its heritage-music for the fee, not for the head-and it is unmistakably music for the spirit (Bagley, 1981)!"

Unit III. Historical Perspective

National Emblem, written in 1902 and published in 1906, was written at a very influential time in wind band history. At this time the biggest name and travelling band was Sousa's band. Big names in wind band history, such as, Gustav Holst, Ralph Van Williams, Percy Grainger, etc. have not started writing for the concert band yet. Concerts at this time consisted of orchestral transcriptions, soloist with band accompaniment, and marches (Battisti, 2002). Groups are starting to record live concerts on the phonograph and a new style of music is forming in New Orleans. This new style of music we know today as Ragtime which is the early stages of jazz. Composers like George M. Cohan are starting to write patriotic music which is used a in a few year during World War I. Bagley's extensive performance career gave him an advantage to know what audiences liked and this was one of the keys to this march becoming so popular (Chevallard & Mast, 2003).

Unit IV. Technical Considerations

This is a very straight forward march. The form is ABC(trio), with each section repeated. The march is in cut-time and can be played at a metronome marking of 100-120 depending on

the ability of group. Like most marches, exaggeration of the dynamics and accents will ensure a musical performance.

The opening statement of this march proves to be tricky as it starts with an eighth note triplet pick up landing on beat one. This requires a precise prep by the conductor indicating the style, tempo, and the dynamics desired and students should be attentive to the prep. This up beat provides energy for the Eb major chord played by the low brass on beat two of the first full measure. Beat two is tied over to a group of four eighth notes and should be released on beat one to allow the last three eighth notes to speak properly and together as an ensemble. The opening statement through measures 1-4 should be at a “*ff*”, but the ensemble should be cautious to not over blow through this section. The first four measures set the tone for this march and played with intensity, clarity, and accuracy will allow this piece to be very musical.

The melody of Theme A is placed in the trombones and euphoniums and will create some intonation and range issues. Measure 14 and 16 there is an Eb which will tend to be flat and players will have to listen and adjust. The high G at measure 15 will need to be well supported to fit the style and also to not be out of tune with section and ensemble. In last half of Theme A the dynamics are played at both extremes and the euphoniums/baritones/tenor sax have an ornamented rhythm which should be played at a “*f*” level over top of the ensembles soft dynamic.

Theme B also has big ups and downs dynamically. Measures 31, 33, 39, and 41 have an oboe figure which can be brought out to add variety to the line of the music. Adding this to the mallets in the percussion section is an option to help bring this out. Measure 54 starts a series of block chords throughout the band followed by a two measures of unison low brass. Intonation issues will arise here due to the volume of the block chords also because of the unison line. The snare and field drum have three measures of sextuplets at measure 54 which should drive the ensemble not overpower them.

The trio section starts with two measures of Ab major chords and then the melody enters in the low brass. Trombones work on keeping slide positions consistent throughout the group to help with intonation. The melody is transferred to the upper woodwinds and trumpets were trumpets will need to use their third valve tuning slide to keep the pitch down on the concert C. The trumpet range is also tested in this melody at measure 76 as they move up to a concert G. The trumpet fanfare in measure 82 & 83 and then again in 90 & 91 should be worked slowly to

ensure consistent articulation throughout the section. Measure 80, 84, 88, and 92 the woodwinds have eighth notes scales passages starting on the “e” of beat 1 and run to the downbeat of the next measure. Breaking these passages down into two groups of four will help keep clarity in the passage.

The percussion parts throughout are slim and rhythmically not difficult, minus the few measures of sextuplet in the snare and field drum. The accents and dynamics will be important in making this piece musical. Cymbals and bass drum have very important accents throughout this piece. Bagley gives the bass drummer a chance to play musically.

Unit V. Stylistic Considerations

Accents and staccatos also play a major part in this march. Accents throughout the band need to be played with gusto. The most important accents come in the percussion section, specifically the bass drum and the cymbal. Through the majority of this march the bass drum and cymbals play a subdued pulse, but accented spots like m. 21 in the middle of very soft section need to be brought out to add color and flavor to the march. The staccatos throughout this piece need to be played short and with some bounce. This will help keep the march feeling light. All staccato notes and passages not rush and make sure to leave enough space in between notes to keep a steady pulse.

Pick ups into measure 29 starts Theme B. There needs to be a shift in styles here. The passage in measure 29 & 30, which is repeated at 37-38, 45-46, & 51-52, needs to be seamless and with no articulation. This line should diminuendo from *ff* to *p* or even *pp*.

In the trio section, the staccato Ab major chords should continue to bounce, keeping this section light as well. The low brass enters with the melody while the bass drum accompanies their entrance with a forte. This is another example of the importance of the percussion accents and how they add to what the ensemble is doing. The woodwind’s scale passages starting at measure 80 should be played as an embellishment over the top of the ensemble. The trumpet section at 82 is playing a fanfare which continues through the end of the piece. Play this fanfare as if to signal the end of the piece.

Unit VI. Musical Elements

Melody:

The majority of the melody in the piece is with in the low brass. The statement of the first theme, *Star Spangled Banner*, is put in the trombones and baritone. This theme should be played strong and majestically.

The second theme gives the melody to the upper woodwind, alto/tenor sax, trumpets, and French horn. The opening phrase of this melody should be played smooth and connected. The second phrase will occur three times and should be played light and delicate. The second time through the phrase will be played up a whole step and the third back down to the original notes.

The trio melody is back in the low brass. This melody should be played very sonorously. The eight measure melody is then passed on to the upper reeds and trumpets. The second group must imitate the same style set by the low brass in the previous phrase. The trumpets continue with this melody throughout the next sixteen measures, but a fanfare is added as an embellishment.

Dynamic:

Dynamics are the most important part of this march, as is the case is with most marches. The repetitive nature of a march demands great dynamics or the piece becomes stagnant. The opening statement grows from “*f*” to “*ff*” then continues until measure 5 when a sudden drop to *mp* starts a four measure crescendo back into “*ff*”. Theme A is sixteen measures long and after the statement of the first theme the ensemble does a subito “*p*” for four measures. A dramatic “*ff*” enters to finish out the first theme.

Drastic dynamic changes continue into the second theme. The melody diminuendos from “*ff*” to “*p*” starting at the pick-ups into measure 29 through measure 30. The trombones then come up to play a brief “*f*” quarter note motif to lead into a repeat of the same eight measure phrase. This sequence happens again before the trombones play this motif four times, gradually building into measure 54 when the entire ensemble has “*ff*” half note chords.

The dynamic stays at a strong level throughout the Trio section. The dynamic interest should be focused on the percussion. The bass drum and cymbals have *sfz* hits in m. 81, 85, 89, and 91. As many different ideas are going on all at once in the Trio, the percussion can add flavor by bring out these accented notes.

Unit VII. Form and Structure

| | |
|------------|---------------------------------|
| M. 1 – 11 | Introduction |
| M. 12 – 27 | Theme A in Eb – Repeated |
| M. 28 – 61 | Theme B in Eb – Repeated |
| M. 62 – 95 | Theme C (Trio) in Ab - Repeated |

Unit VIII. Suggested Listening

Riders of the Flag by J.P. Sousa

Stars and Stripes Forever by J.P. Sousa

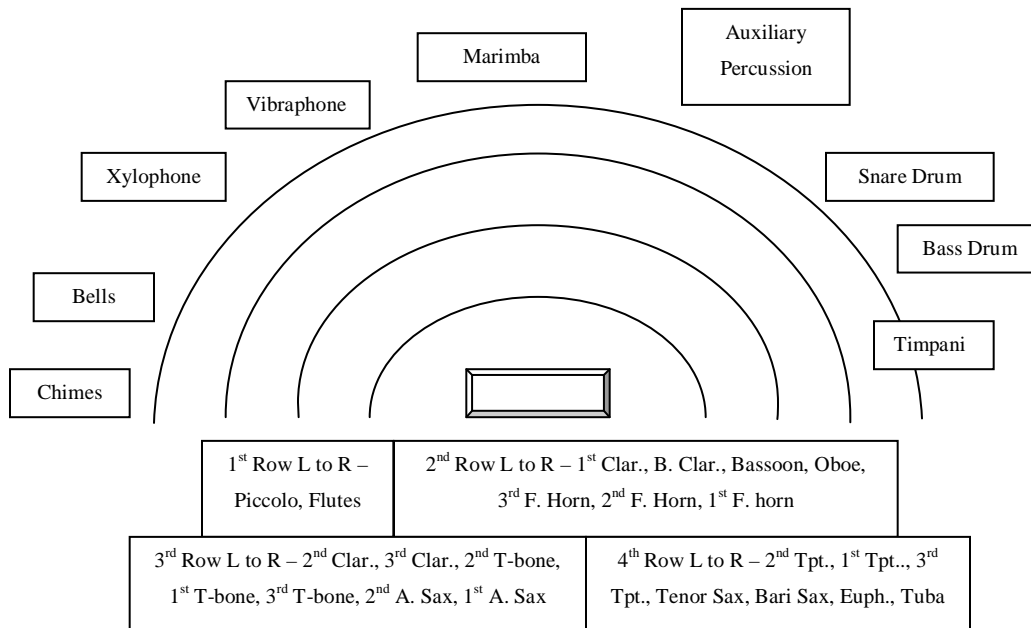
National Spirit March by Silas Erly Hummel

Americans We by Henry Fillmore

The Chimes of Liberty – Edwin Francis Goldman

Emblem of Freedom – Karl King

Unit IX. Seating Chart and Acoustical Justification



Acoustical Justification:

The UHS Concert Band is set up to provide the best opportunity for students to hear with in their sections and the ensemble. Being able to hear the ensemble well will allow the students the ability to adjust balance and intonation with in the group. This set up is also designed to allow for a good acoustical balance for audience members.

The first row consists of 4 flutes and one piccolo. This is one of the smaller sections in the ensemble and needs to be front and center so the audience can hear them.

The second row holds the 1st clarinets, bass clarinet, bassoon, oboe, and French horns. The bass clarinetist was an inexperienced freshman and the bassoonist was a musically strong senior. The majority of the time their parts are doubled. Putting them together in the 2nd row allows the freshman to gain some confidence and learn from the senior while their two timbres come through better with the balance of the ensemble in the second row. These two also sit in front of the trombones in the third row and the tenor & baritone saxophones in the 4th row. This allows the bass clarinetist and bassoonist to hear more projecting instruments playing their part without having their sound covered up. The oboe is also in the second row. She was a very strong player and putting her in the second row helps blend her sound into the ensemble. If she was in the first row there would have been potential to stick out and not have balance balanced sound. There are three horn players on stage left. The principal player is on the end so her sound blows through the second and third player allowing those players to hear her style, dynamics, and leadership. Putting the French horns in the second row also helps bring there tone out with in the ensemble. The 1st clarinets are on stage right up front with the flutes. These two parts play together often and keeping them close allows for better communication.

The third row starts on stage right with the 2nd and 3rd clarinets. They are sitting directly behind the 1st clarinets allowing them to hear the 1st clarinet and provide a section sound from the right side of the ensemble. On stage left side of the ensemble I have place the alto saxophones, putting them directly behind the French horns in the second row. Their placement here is twofold:

1. I have kept the alto section of the ensemble together for continuity and section balance. The two sections play together much of the time and they will be more consistent when they can hear each section.

2. I have place the alto saxophones in the third row so the warmth of the French horn sound comes through the ensemble and the alto saxophone sound can help color the sound rather than overpowering the horns. The ensemble gets a richer and warmer sound this way.

The middle of the ensemble in the third row holds the trombones. The trombone section was originally in the 4th row with the rest of the brass, but the tenor and baritone saxophones were overpowering the trombones and the balance of the ensemble was not good. Placing the trombones in the third row allows for the trombone sound to come out, tenor and baritone saxophone sounds to back off with out sacrificing air support and tone quality, and finally the reed sound can color the brass timbre, similar to how the alto saxophones do with the French horns.

The fourth row starts on stage right with the trumpets sitting with the 2nd part on the end of the row, 1st part next to them, and the 3rd part inside of the 1st part. This allows the 1st part players to be heard by everyone in the section. The 1st part players need to be heard for balance, blend and intonation. They are the leaders of the section and putting them in middle allows both the 2nd and 3rd parts to sit next to them. Continuing to the middle of the section, the tenor and baritone saxophone sit behind the trombones. As stated in the previous paragraph, the lower saxophones help color the trombone sound. The euphonium and tuba are next to the lower saxophones. This keeps the “bass” section of the band in a close group. Next to the tubas is the timpani player. There were not enough players to fill out the fourth row, so inserting the timpani next to the tubas help the bass section play together.

The percussion section is set up from stage right to left starting with the highest pitched mallet instruments, then moving to the auxiliary instrument, the snare drum, bass drum and ending with the timpani (in the 4th row). This percussion set up, along with the bands set up, allows for the percussion parts to blend in with their matched sections within the ensemble. I believe this set up helps the UHS band become a better balance ensemble and more cohesive group.

Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1 – 3/30/09

Ensemble: UHS Concert Band

Announcements:

Literature: National Emblem March

Time: 10 min

| Title | Evaluation |
|--------------------------------------|--|
| 1. Sight read through measures 1-61. | 1. Didn't have much time to do much more than read through the first part of the piece. 2. After an explanation on how this piece would sound in cut time the band read through this section quit well. |

Rehearsal Plan – Rehearsal #2 – 4/6/09

Ensemble: UHS Concert Band

Announcements:

Literature: National Emblem March

Time: 20 min.

| Title | Evaluation |
|---|--|
| <ol style="list-style-type: none">1. Work on notes, rhythms and dynamics.<ol style="list-style-type: none">a. Isolate Intro, A-D, D-F | <ol style="list-style-type: none">1. Worked opening slow until the band could play it clean. Fl, Cl, Sax, Tpts all have the opening fanfare. The cut time eighth notes are a problem. Worked on getting their tongue and fingers to match up. It is better now, but still need to go faster.2. Also isolated trombone melody at A. Tuned up their high G. The melody is coming through nicely now. Also had them play measures 25, 47, and 53 so they knew the importance of that line with in the phrase.3. Worked dynamics throughout. They have been labeling them, but I feel they are still shy about them until they know the part better. |

Rehearsal Plan – Rehearsal #3 – 4/14/09

Ensemble: UHS Concert Band

Announcements:

Literature: National Emblem March

Time: 20 min.

| Title | Evaluation |
|---|---|
| <ol style="list-style-type: none">1. Review Beginning to Trio<ol style="list-style-type: none">a. Working F to Trio2. Work notes and rhythms at trio to end. | <ol style="list-style-type: none">1. The review was rough today. Students were back from a break and not engaged today.<ol style="list-style-type: none">a. Dynamics were mediocre today. We need to identify our dynamic levels and apply those to our piece.b. Isolated the trombones in section E. They need to be the driving force of the dynamics getting into F.2. Didn't get to the trio today. |

Rehearsal Plan – Rehearsal #4 – 4/15/09

Ensemble: UHS Concert Band

Announcements:

Literature: National Emblem March

Time: 5 min. (warm-up) 15 min (rehearsal.

| Title | Evaluation |
|--|---|
| <ol style="list-style-type: none">1. Using this piece as part of our warm-up for the day.<ol style="list-style-type: none">a. Isolating m. 6-11 & sections A-C to work dynamics. Identify our levels and transferring them to the piece.2. Work the notes and rhythms at Trio to the end.<ol style="list-style-type: none">a. Isolate WW runs at H-end. | <ol style="list-style-type: none">1. Defining dynamic levels with this piece really worked great. Defined <i>pp</i> -1, <i>p</i> – 2..etc.<ol style="list-style-type: none">a. Worked great. The students could grasp the concept and were able to transfer this into other dynamics.2. Melody in low brass and trumpet is coming through just fine. The WW runs are getting better, but are still slow. |

Rehearsal Plan – Rehearsal #5 – 4/17/09

Ensemble: UHS Concert Band

Announcements: 25 min. assembly, condensed rehearsal

Literature: National Emblem March

Time: 20 min.

| Title | Evaluation |
|---|--|
| <ol style="list-style-type: none">1. Working to get notes and rhythms in better shape2. Start to add some dynamics to this section | <ol style="list-style-type: none">1. Notes and rhythms continue to get better in this section, but WW still have a big job ahead to get m. 80 to the end cleaner.<ol style="list-style-type: none">a. Got the low brass melody to “pass off the melody” to the trumpets. Make the long tone at m. 70-71 grow and keep the energy until trumpets take over melody.2. Dynamics are starting to fit in. Once the WWs get their part clean it will be easier for that section to balance dynamically. |

Rehearsal Plan – Rehearsal #6 – 4/22/09

Ensemble: UHS Concert Band

Announcements:

Literature: National Emblem March

Time: 10 min.

| Title | Evaluation |
|---|--|
| <ol style="list-style-type: none">1. Review trio section<ol style="list-style-type: none">a. Working dynamics in the percussion2. Review piece from beginning checking style, dynamics and percussion accents. | <ol style="list-style-type: none">1. Trio section is going well. Melody is coming through, but obbligato part in upper reed at H need some attention.2. Overall the students were not doing dynamics today, but majority of the time was working with the percussionist to make their parts exciting. |

Rehearsal Plan – Rehearsal #7 – 4/23/09

Ensemble: UHS Concert Band

Announcements:

Literature: National Emblem March

Time: 15 min.

| Title | Evaluation |
|---|---|
| <ol style="list-style-type: none">1. Work on percussion parts with band.<ol style="list-style-type: none">a. Working to get bass drum and cymbal to be more expressive. | <ol style="list-style-type: none">1. Cymbal and bass drum are starting to become more aggressive, but need to work on the snare drum & tenor drum to not be overpowering. |

Rehearsal Plan – Rehearsal #8 – 4/24/09

Ensemble: UHS Concert Band

Announcements: WW. Sectional

Literature: National Emblem March

Time: 20 min.

| Title | Evaluation |
|--|--|
| <ol style="list-style-type: none">1. Work on eighth note runs at H.<ol style="list-style-type: none">a. Working to make the WW to produce a bigger sound with good tone. | <ol style="list-style-type: none">1. Notes are still a problem for some players. Clarinets and Flutes are starting to produces a bigger sign.<ol style="list-style-type: none">a. There was a discrepancy with the flutes thinking they were playing the same rhythms as clarinets. Once we isolated their rhythms their sound improved. |

Rehearsal Plan – Rehearsal #9 – 4/28/09

Ensemble: UHS Concert Band

Announcements:

Literature: National Emblem March

Time: 15 min.

| Title | Evaluation |
|---|---|
| <p>1. Review dynamics with percussion parts as well as entire band.</p> | <p>1. Big dynamics are fine, but we are really struggling with softer dynamics.</p> <ul style="list-style-type: none">a. Took band down to one per part at B so the dynamic contrast would happen. Still need to work to make more of a contrast.b. Percussionists are also not ready parts well. Will need to work more in this area to get the correct style and dynamics out of them. |

Rehearsal Plan – Rehearsal #10 – 5/1/09

Ensemble: UHS Concert Band

Announcements:

Literature: National Emblem March

Time: 15 min.

| Title | Evaluation |
|---|--|
| <ol style="list-style-type: none">1. Review dynamics and balance issues with in each section of the march.<ol style="list-style-type: none">a. Start from the beginning and work each section. Reiterating who is the most important in each section. | <ol style="list-style-type: none">1. Dynamics at B and C were better today. Cutting people out at B helped, but those still playing need to make a noticeable shift themselves in order to get the contrast2. Phrasing of the unison line at D needs to make a better crescendo into D and then a big decrescendo over the next two measures. Students are doing this after being reminded, but not before. Work on getting them to watch more will also help this aspect of the piece. |

Rehearsal Plan – Rehearsal #11 – 5/5/09

Ensemble: UHS Concert Band

Announcements: Concert Day

Literature: National Emblem March

Time: 5 min.

| Title | Evaluation |
|--|---|
| <ol style="list-style-type: none">1. Start the piece to ensure the students know where the tempo will be at the concert.2. Review the dynamic contrast at B, C, and D.3. Review the balance of the brass and woodwind parts at H, both 1st and 2nd time. | <ol style="list-style-type: none">1. Students are ready for concert. With this being the opening of the concert we discussed opening tempos and watching for the opening down beat. |

CHAPTER 5 - [*On An American Spiritual* by David Holsinger]

Unit I. Composer

David Holsinger was born on December 26, 1945 in Hardin, Missouri. Growing up in Missouri, David received his B.A. from Central Methodist College in Fayette, Missouri. He finished his advanced degrees from Central Missouri State (MM) in Warrensburg, Missouri and University of Kansas (A.B.D.) in Lawrence. Holsinger also received a Doctor of Humane Letters (L.H.D) from Gustavus Adolphus College in St. Peter, Minnesota for his lifetime achievement in composition. Holsinger's primary composition teachers have been Donald Bohlen at Central Methodist College and Charles Hoag at the University of Kansas. Holsinger's compositions have twice won the ABA Ostwald Composition Award and have also been finalists in both the DeMoulin and Sudler Competitions(David Holsinger, 2009b).

Outside of his awards in composition, Holsinger has an endless list of accomplishments. He has been awarded the Distinguished Music Alumni Award at both Central Missouri State and Central Methodist College. Selected as the National Patron of Delta Omicon Music Fraternity, and was awarded the Excellence in Scholarship Faculty Award at Lee University in 2003, just to name a few. He has also been honored to direct twenty-one different all-state bands and has appeared as a guest conductor/clinician at over sixty major college and universities in thirty-seven states(David Holsinger, 2009a).

Mr. Holsinger spent 15 years at Shady Grove Church in Grand Prairie, Texas as the composer in residence and music ministry/worship leader. After his time at Shady Grove, Holsinger accepted his current position at Lee University in Cleveland, Tennessee as Conductor of the Wind Ensemble. Holsinger now resides in Cleveland with is wife, Winona who is a part-time professor of music at Lee University. Mrs. Holsinger teaches conducting, music survey, and oversees the music library. David and Winona have three children, one daughter Haven, and two sons, Niles and Grayson. David wrote a piece in honor of each of his children: *Havendance* (1985), *Nilesdance* (1987) and *Graysondance* (1995)(David Holsinger, 2009a).

Holsinger has over one hundred published works for band and some of his most famous compositions include: *On A Hymnsong of Philip Bliss* (1988), *Abrams Pursuit* (1998), *The*

Gathering of the Ranks at Hebron (1998), *To Tame The Perilous Skies* (1992) and *A Childhood Hymn* (1991)(David Holsinger, 2009a).

Unit II. Composition

On An American Spiritual was written in 1991 and is published by TRN Music Publisher, Inc. The piece is based on the Negro Spiritual *Were You There When They Crucified My Lord*. The piece's dramatic intensity grows with each verse of this spiritual. While there are many variations of these lyrics, the verses this song is based on are(Holsinger, 1991):

Were You There When They Crucified My Lord
Were You There When They Nailed Him To The Tree
Were You There When They Laid Him In The Tomb
Were You There When He Rose Up From The Dead

This piece uses a standard instrumentation for a concert band. There are only two French horn parts, but there are three separate trombone parts. There are four different percussion parts: percussion 1 & 2, timpani and mallets. The percussion parts include snare drum, bass drum, triangle, wind chimes, gong, and suspended cymbal. The mallet part calls for both bells and xylophone.

This piece is extremely emotional and one does not need to look any further than the spiritual lyrics for inspiration. Mr. Holsinger has done a marvelous job of depicting the dramatic nature of this historical event. The emotional feelings with in the lyrics of these verses are brought out in Holsinger's writing. While the grade level of this piece might be considered a 3 or 3 ½ by playability standards being able to connect on a grade 4 or 5 emotionally with enhance the experience of this piece.

Unit III. Historical Perspective

This selection, written in 1991, was the third of five pieces written in Holsinger's Hymnsong series. Holsinger had already composed his most famous of the series, *On A Hymnsong of Phillip Bliss* (1988). At this time in his career Mr. Holsinger was working at Shady Grove Church and was composing three to six original compositions for band every year. The pieces range in difficulty level from grade 2 to grade 6. The band world was also highly involved in commissioning works and developing consortiums to commission pieces for band.

On An American Spiritual is based on pre-Civil War spirituals song by Negro slaves. This spiritual would be considered a “grassroots” spiritual(Holsinger, 1991). Meaning it was song by common people as apposed to the main stream or correct style which involved the same spiritual, but these song were harmonized to fit the Western European style. They “grassroots” spirituals were sung with more loose harmonies involving some improvisation. This spiritual *Were You There*, was published in 1911 in *Songs of Evangelism* by Standard Publishing Co. of Cincinnati(Holsinger, 1991). The hymn is now widely used throughout many different denominations.

Unit IV. Technical Considerations

At the very beginning of this piece there are intonation concerns with the solo French horn a clarinets. The first full measure has the two instruments on a concert G, which is naturally going to play sharp on the French horn, so the students will need to lip it down. The clarinets can help the A by venting with the right hand to bring the pitch down and add some depth to the sound. The 2nd French horn entrance at measure 3 is also cued in the alto sax if the instrumentation does not balance.

Measure 20 starts a two measure chromatic motif in the alto sax which is to be played accented and agitated. This motif is played for sixteen continuous measures and is very easy to slow down. Encourage the section to alternate players to help keep the motif intense. Snare drum is added to the alto saxophone line to help with the accents. Trombone glissandos during this section will have a tendency to be difficult for younger players. Work the pitches and rhythm first. Once the pitch and rhythmic foundation are set adding the glissandos will be quite easy.

The sound and intensity build up to measure 40 and continue to grow. This will create balance issues as the band gets bigger and bigger. Work these chords at 40-45 slow for good balance and intonation. Timpani use a hard felt mallet on solo at measure 40 should. The goal here is to be precise, but yet get a bit of a resonant tone on each pitch.

A repetitive eighth note pattern at measure 46 can cause problems as students will tend to not count this rhythm, but rather try and play by ear. Counting through this section will be important as the majority of the band has this rhythm and will need to be precise and clean. The entrance at measure 55 is also a difficult one. The clarinets and tenor saxophones must be ready and breathe on beat one to ensure the entrance will be together. Finally the scale passages in

measures 70 & 73-75 for flutes and clarinets are combinations of sixteenth notes and sixteenth notes triplets. Practice these slow and students will be able to play this with ease.

The biggest climax of the piece is at measure 67 and should be played with great emotion. The French horn and tenor sax counter melody will drive this section musically. The tricky snare drum part here will need to be practiced slow and have a good understand of the part before bring it to rehearsal. A combination of sixteenth note triplets and eighth note triplets provides a challenge to the snare drummer to keep a steady pulse and know exactly when to enter.

The ending of his piece, from measure 79-88, has the potential to have some intonation problems. Intonation throughout this phrase will be helped if the sections holding long tones can stagger their breath. Flutes and triangle must be prepared for the last entrance at measure 88. This entrances needs to be subtle and in tune.

Two small ideas will help this piece musically. Soloist cannot be afraid to play out and the suspended cymbal plays a very integral part in shaping the phrases throughout the entire piece. While this piece doesn't provide a lot of technical challenge, the group playing this piece will need to play on a mature level to bring out the emotion of the piece.

Unit V. Stylistic Considerations

The tempo marking of this piece states this piece should be played slowly, expressively, and with rubato. He also gives a suggested metronome marking of 80. The score actually has a printed tempo of 126, but Mr. Holsinger's website lists this as a mistake(David Holsinger, 2009a). The opening statement should be played smooth and connected. Holsinger has done a nice job of writing in the crescendos and diminuendos he is wanting, but use some rubato to make these first few measure really sing.

The piece shifts styles at measure 19. The metronome is moved up to 176 which demands strong attacks and short/separated articulations. Holsinger has a crescendo written under almost every motif. He is looking to build intensity by making sure every line moves forward. When the trumpet melody enters at measure 27 it should be strongly accented. Play close attention to the accents and articulation markings in measures 40-54. Unison rhythms will demand the band play all the articulations and accents clean and together. The accents at measures 52 & 53 need to be very deliberate and separated and the tempo drops dramatically to a metronome marking of 52.

Another style change happens at measure 54. The metronome moves up to 126 and the eighth notes are played smooth and connected. Long tones should be connected as well, but moving forward even using a gradual crescendo measure by measure. The drive of this line should also be pushed forward by the wind chimes and suspended cymbal.

Style continues through measure 67. The main theme here is majestic in nature. Balance here should consist of good foundation and the counter melody over the top with ornamented melody in the background. Measure 75 makes a quick change in style by making the notes deliberate and separated. By measure 79 the piece has come back full circle to the expressive rubato style of the beginning.

The style of this piece starts very expressively and gradually grows into a regimented and strict style before coming back. A few different moments in this piece, measures 13, 14, 51, 77, 78, breath marks or caesuras are marked. Be willing to allow space before entering again. The dramatic affect is ruined when bands jump back into the piece too quickly. Holsinger wrote these pauses to give the audience a brief second to reflect on the mood of the piece.

Unit VI. Musical Elements

Melody:

The melody is past throughout the ensemble in this piece. The opening statement is the French horn soloist and clarinets. At measure 9 the melody shifts to the flute/oboe/clarinet/& trumpet. The melody in the first theme should be played expressively and allow room to add some rubato.

After the style change at measure 19 the melody is put solely in the trumpets starting at measure 27. The melody is in a dramatically different style from the first statement. Trumpets will need to play each note with a strong accent to signify the intensity of the situation. The melody then reappears at measure 46 in the tenor sax, 3rd trumpets, French horn, 1st trombone, and euphonium. The style should not change here. The intensity and activity around the melody has gotten greater, so if a change is needed it will be for the group to play stronger.

The trumpets and clarinets start the melody at pick-ups into measure 52. The tempo has changed dramatically here, but the style will be similar. Each note will be played very deliberately by accenting and separating each note.

The next statement of the theme happens in measure 67. The upper woodwinds and trumpets have the melody here. The melody here is embellished a bit with scale passages in the upper woodwinds and suspensions in the brass. The French horn and tenor sax have an important counter melody part which can be played over top of the ensemble in a majestic matter.

The last phrase of this piece puts the melody in the French horns. Similar to the beginning, this section should be expressive and played with some rubato. The piece ends with one last statement of the melody in the tenor sax and 1st trombone.

Rhythm

While rhythm throughout this piece is not extremely difficult the addition of accents within the rhythm will make for some difficult playing.

Measure 19-40 have several point of interest. The alto saxophone has a repeated two measure chromatic idea that needs to crescendo and accents every fourth note. Once the notes and crescendos are down then the students can add the accents. The snare drum shares these accents and can cover for saxophones if unable to play the accents.

The flutes, oboe, and clarinets have the next spot at measure 25 on beat 3. This is an eight beat idea that accents on beats 3, 1, and the “and” of 3. Playing the accents with intensity will help the line grow through a very repetitive section.

Finally the eighth note pattern at measure 46 is a driving rhythm which needs to be played with intensity. The accented notes will have greater intensity if the ensemble lays off the non accent notes.

Dynamics:

There is a wide range of dynamic levels in this piece. The emotion of this piece will be heightened by the sensitivity to these levels. The opening statement has the liberty to allow some rubato, crescendos and decrescendos.

The next section of is very dramatic, chaotic, and emotional. Students must pay close attention to the dynamic markings in their part. From measure 19-40 each section has something different going on and following Mr. Holsinger’s markings will be important to the intensity of the piece. The macro view of the dynamics here is a gradual crescendo from 19 to 40, while each part has their own section dynamics. Holsinger then writes another drive from 46-51.

Another gradual crescendo starts at measure 55 as some different transitional ideas start to develop, the piece gradually broadens and gets bigger. The wind chimes and the suspended cymbal drive the ensemble to the climax at measure 67. This is the most majestic section of the piece and should be played with great rejoice.

The piece slowly starts to revert to the start as the tempo slows at measure 75 and the rubato comes back at measure 79. Like the beginning, this section can be played expressively and with rubato.

Unit VII. Form and Structure

| | |
|------------|-----------------------|
| M. 1 – 18 | Theme A |
| M. 19 – 26 | Transition |
| M. 27 – 39 | Theme A1 |
| M. 40 – 45 | Transition |
| M. 46 – 53 | Theme A2 |
| M. 54 – 66 | Development |
| M. 67 – 78 | Theme A3 |
| M. 79 – 88 | Coda based on Theme A |

Unit VIII. Suggested Listening

On a Hymnsong of Philip Bliss by David Holsinger
 The Gathering Of The Ranks at Hebron by David Holsinger
 A Childhood Hymn by David Holsinger
 From Whom All Blessings Flow by Ed Huckleby
 Come, Sweet Death by J.S. Bach/arr. By Alfred Reed
 Jericho by Morton Gould

Unit IX. Seating Chart and Acoustical Justification

Refer to page 18 and 19 of Chapter 4 for the seating chart and acoustical justification.

Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1 – 4/1/09

Ensemble: UHS Concert Band

Announcements: Sophomores gone for MAPS Testing

Literature: On An American Spiritual

Time: 10 min

| Title | Evaluation |
|--|---|
| <ol style="list-style-type: none">1. Sight read entire piece2. Go back and hit spots that need work to ensure students know how to practice those sections. | <ol style="list-style-type: none">1. Read through went well. Students understand how the piece sounds and will be able to practice it.2. Went back and worked a few sections<ol style="list-style-type: none">a. M. 46 – Getting the repeated rhythm to fit with the melody...balance could be a problem here and will have to be addressed.b. m. 54 – Clarinets and tenor sax understand the eighth note rhythm, but need to spend some time on it to get it to flow better. |

Rehearsal Plan – Rehearsal #2 – 4/2/09

Ensemble: UHS Concert Band

Announcements: Juniors gone for MAPS Testing

Literature: American Spiritual – m. 19-40

Time: 20-25 min

| Title | Evaluation |
|---|--|
| <ol style="list-style-type: none">1. Work Alto Sax part at m. 19. Work slow and then move closer to tempo<ol style="list-style-type: none">a. Put the Horns with them once they understand the line2. Clarinet/oboe eighth note line at m. 25. Work this slowly and then speed up.3. Trombone Glissandos at m. 22<ol style="list-style-type: none">a. M. 36 has two different glissandos that are seconds away from each other, but same slide position. Work on identifying the difference4. Run 19-40 with the group | <ol style="list-style-type: none">1. Saxophones understand the rhythm and need to practice on their own now. We also discussed and on the accents with in each measure and the fact that each measure crescendos.2. Clarinets/oboes have this passage down. We add the sixteenth note chromatic passage the flutes play.3. Trombones were getting the glissando pitches, but rhythm was a problem. Trying to get glissandos with in a quarter note triplet was very tricky. The trombones found success after they just played the quarter note triplet with out the glissandos.4. We will need to give the students the weekend to work on their parts before this section will improve. |

Rehearsal Plan – Rehearsal #3 – 4/8/09

Ensemble: UHS Concert Band

Announcements:

Literature: On An American Spiritual

Time: 20 min.

| Title | Evaluation |
|---|--|
| <ol style="list-style-type: none">1. Work expression in measures 1-19<ol style="list-style-type: none">a. Keep melody predominate, but have harmony understand their role2. Work Alto Sax part at measure 19.<ol style="list-style-type: none">a. Check notes & then speed up and work for intensity3. Work on Percussion parts at measures 40-46<ol style="list-style-type: none">a. Work Percussion parts aloneb. Then add band to their work4. Work on eighth note rhythm at 46. | <ol style="list-style-type: none">1. Band did an excellent job today of playing with sensitivity! Doing a great job of watch and listening to what is going on around them.2. Alto Sax part is getting better, but not near tempo yet. More repetitions in and out of rehearsal will help3. Percussionists were playing all correct rhythms, but lacking intensity and aggressiveness. After separating all the parts, they could hear what was going on and how to adjust. Got much better.4. Eighth note rhythm isn't there yet. Got better but they are still making some mistakes. Need to isolate m. 48-50. Tricky rhythms they are not counting or hearing yet.<ol style="list-style-type: none">a. This section slows down greatly if they don't play with intensity. Will have to play a recording for them tomorrow. |

Rehearsal Plan – Rehearsal #4 – 4/9/09

Ensemble: UHS Concert Band

Announcements:

Literature: On An American Spiritual

Time: 20 min.

| Title | Evaluation |
|--|---|
| <ol style="list-style-type: none">1. M. 52 – Work on notes and style in this section.2. M. 73-74 – Work on running sixteenth notes in the flutes and clarinets. We won't spend much time on this section. Just go over the part enough they will practice it correctly at home.3. Work notes and rhythms at the end. | <ol style="list-style-type: none">1. Took a little bit for this section to work out. Students need to watch and subdivide the quarters. This section is extremely slow compared to the section that just ended.<ol style="list-style-type: none">a. Will need to work getting into m. 522. Clarinet/Flute part is going well. They have a great understanding of the rhythm, now they need to take their horns home and get it better.3. M. 63-78 was played quite musically today, esp. for it only being the second or third time through that section. They are starting to read the inner workings (dynamics, accents, etc) of their part quite well. |

Rehearsal Plan – Rehearsal #5 – 4/14/09

Ensemble: UHS Concert Band

Announcements:

Literature: On An American Spiritual

Time: 5 min.

| Title | Evaluation |
|---|--|
| <ol style="list-style-type: none">1. Work transition into m. 522. Check percussion parts from 63 to end.<ol style="list-style-type: none">a. Check that everything is getting covered properly and being played stylistically correct. | <ol style="list-style-type: none">1. Worked on repeated notes at 46 before getting into 52. This took more time than had anticipated, but it needed to be done. We “sizzled” the rhythm five or six times to get the section cleaned up.2. Transition in to 52 also took a bit longer than planned. Getting percussion to watch and know how their part fit with the music was an issue. I believe it is cleared up now, but will need to check tomorrow.3. Percussion Parts at 63 are fine. Snare drum does need to work to get sixteenth note triplets down. They are not clean. Gave her 24 hours to clean. |

Rehearsal Plan – Rehearsal #6 – 4/15/09

Ensemble: UHS Concert Band

Announcements:

Literature: On An American Spiritual

Time: 5 min.

| Title | Evaluation |
|--|--|
| <p>1. M. 46-79</p> <ul style="list-style-type: none">a. Checking this section for style, correct notes/rhythms, and transitions.b. Check snare drum part at 67. | <ul style="list-style-type: none">1. Work on the eighth note rhythms at 46. Much better today.2. Transition into 52 was very good today. I think they have it down.3. m. 54 is great, but need to work the transition into the clarinet/tenor sax entrance. The new tempo is not establishing itself.<ul style="list-style-type: none">a. A better decrescendo in the low brass and reeds will help everyone hear better.4. Snare drum part at 67 is much better. She is more confident with it, now needs to really play it more aggressively! |

Rehearsal Plan – Rehearsal #7 – 4/16/09

Ensemble: UHS Concert Band

Announcements:

Literature: On An American Spiritual

Time: 10-15 min.

| Title | Evaluation |
|--|---|
| <ol style="list-style-type: none">1. Work notes and rhythm at 79.2. Work transition into 79 | <ol style="list-style-type: none">1. Notes and rhythm are fine at 79<ol style="list-style-type: none">a. Percussion need to watch for the rubato in this section. Parts are easy, but entrances will be incorrect if they don't watch.2. Transition into 79 is good, but horn entrance at 79 is really exposed. Students know this and also know they need to be able to hear the pitch before it is played. |

Rehearsal Plan – Rehearsal #8 – 4/17/09

Ensemble: UHS Concert Band

Announcements: 25 min. assembly, condensed rehearsal

Literature: On An American Spiritual

Time: 5 min.

| Title | Evaluation |
|---|--|
| <ol style="list-style-type: none">1. Run through piece.<ol style="list-style-type: none">a. Checking transitions as well as tempos to see how student are retaining what we have been working on. | <ol style="list-style-type: none">1. Need to spend some time on transition into m. 192. Need to break down each section at 19-36 so the band knows who is playing what part. This will help them balance and blend their part with others.3. Need to work the intensity into 46. |

Rehearsal Plan – Rehearsal #9 – 4/21/09

Ensemble: UHS Concert Band

Announcements:

Literature: On An American Spiritual

Time: 20 min.

| Title | Evaluation |
|--|---|
| <ol style="list-style-type: none">1. Work on transition into 19.<ol style="list-style-type: none">a. Balance of ending long tones and clarinet eighth note line.2. Work the build of intensity into m. 40 & 46. | <ol style="list-style-type: none">1. Transition into 19 still needs some work. Saxophone part needs to come through a bit more.<ol style="list-style-type: none">a. Clarinet balance is better after acknowledging the issue.2. Intensity into 40 & 46 got better today. We are going to have to be extremely careful not to over blow through this section. |

Rehearsal Plan – Rehearsal #10 – 4/22/09

Ensemble: UHS Concert Band

Announcements:

Literature: On An American Spiritual

Time: 20 min.

| Title | Evaluation |
|---|---|
| <ol style="list-style-type: none">1. Review transition into m. 192. Review transition into m. 52 | <ol style="list-style-type: none">1. Transition was much better today. Saxophones were playing stronger today<ol style="list-style-type: none">a. Will need to tone down the trombone glissandos here, so the melody can come through2. Transition in to 52 was great today. Percussionist did a great job of watching and entering with the band. |

Rehearsal Plan – Rehearsal #11 – 4/23/09

Ensemble: UHS Concert Band

Announcements:

Literature: On An American Spiritual

Time: 20 min.

| Title | Evaluation |
|--|--|
| <ol style="list-style-type: none">1. Review Transitions2. Record entire piece | <ol style="list-style-type: none">1. Transitions were in ok shape today.<ol style="list-style-type: none">a. Missing three saxophones today, making this section at 19 very weak.2. Lots of minor details to work out.<ol style="list-style-type: none">a. Intonation and tone quality were a major issue today.b. Trombones glissandos are extremely out of tune caused by horrible tone. Need to work the difference between big sound and over blowing. |

Rehearsal Plan – Rehearsal #12 – 4/24/09

Ensemble: UHS Concert Band

Announcements: WW Sectional

Literature: On An American Spiritual

Time: 5 min.

| Title | Evaluation |
|--|--|
| <p>1. Work clarinet/tenor sax transition at m. 54 and passing the eighth note line off to the Alto/Tenor saxophones.</p> | <p>1. Group has a much better understanding of the transition will be and they are playing it quite nice.</p> <p>a. Continue to work on getting clarinets to produce more sound.</p> |

Rehearsal Plan – Rehearsal #13 – 4/27/09

Ensemble: UHS Concert Band

Announcements:

Literature: On An American Spiritual

Time: 25 min.

| Title | Evaluation |
|--|--|
| <ol style="list-style-type: none">1. Review transitions into m. 19, 52/54/ & 792. Run piece while recording | <ol style="list-style-type: none">1. Transitions are continuing to get better. Transitioning into m. 54 is the toughest one. After isolating the accompanying part the part locked into place.2. Recording was much better today. Students were more focused. Spots to clean:<ol style="list-style-type: none">a. Phrasing and intonation at beginning – 19b. Snare drum needs to be more aggressive throughoutc. Work to balance the entire band with more lowsd. Tune chord at m. 54e. Eighth note line in Altos at m. 59 needs to come out more.f. Melody at the end with bones/T. Sax needs to come through moreg. Work entrance of flutes and triangle at the end. |

Rehearsal Plan – Rehearsal #14 – 4/28/09

Ensemble: UHS Concert Band

Announcements: Flute/Clarinet/& Oboe Only

Literature: On An American Spiritual

Time: 15 min.

| Title | Evaluation |
|---|---|
| <ol style="list-style-type: none">1. Work on m. 67 – 75<ol style="list-style-type: none">a. Work slow first before we speed up. | <ol style="list-style-type: none">1. Students understand the rhythms much better now. They were also struggling with keeping time with this section. Students were rushing entrances. The problem has been fixed and sounds good at a faster tempo. Will need to check with the entire group so we know what the balance is like. |

Rehearsal Plan – Rehearsal #15 – 4/28/09

Ensemble: UHS Concert Band

Announcements:

Literature: On An American Spiritual

Time: 25 min.

| Title | Evaluation |
|--|--|
| <ol style="list-style-type: none">1. Work on entrances at the beginning with the horns and clarinets.2. Work the phrasing of both the melody and the countermelody line at the beginning.3. Work at m. 67<ol style="list-style-type: none">a. Check tempo of this section – we are playing too slow and need to push quarter note to 92.b. Check balance of woodwind part here. | <ol style="list-style-type: none">1. Extra repetitions here were helpful. Clarinets and French horn have no problem coming in now.<ol style="list-style-type: none">a. Clarinets were extremely out of tune on their second space “A”. Working on some venting to help those throat tones to be better in tune.2. Phrasing in these sections is much better. Countermelody understands how their part fits within the melody and is playing it well.3. No problems pushing tempo forward here, just a matter of making sure we don’t let it slip back.<ol style="list-style-type: none">a. Balance of woodwinds is getting better. Would like to have more lows help balance out the band which will make the woodwinds need to come out more. |

Rehearsal Plan – Rehearsal #16 – 4/29/09

Ensemble: UHS Concert Band

Announcements:

Literature: On An American Spiritual

Time: 15 min.

| Title | Evaluation |
|---|--|
| <ol style="list-style-type: none">1. Review transition at m. 19 & 54.2. Run through piece while recording. | <ol style="list-style-type: none">1. Transitions are going well. Transition into 54 is still unstable. More repetitions will help.2. Recording went well today. We continue to have balance issues and some intonation issues. The band is starting to make music with this piece.<ol style="list-style-type: none">a. Recording of this piece on the band website for students to critique and turn in an adjudication form. |

Rehearsal Plan – Rehearsal #17 – 5/1/09

Ensemble: UHS Concert Band

Announcements:

Literature: On An American Spiritual

Time: 15 min.

| Title | Evaluation |
|---|--|
| <ol style="list-style-type: none">1. Work on Trombone glissandos at 19.<ol style="list-style-type: none">a. Ensure they are getting the glissando sound out just as much if not more than the correct notes.2. Work on accenting note at 52.<ol style="list-style-type: none">a. Notes are not being played with enough emphasis.3. Review transition into 54.<ol style="list-style-type: none">a. Basses need to watch so we get everyone to stay together. Clarinet part is hard to hear in transition and watching will be the way we stay together. | <ol style="list-style-type: none">1. After experimenting a bit on the glissando part, the section understands better, but will still need to fine tune. They have the rhythm down now, but the glissando is not making the effect the composer was intending.2. Students recognized the difference and made the change nicely.3. Good work here today. Keeping eye contact will be important here. Need to transfer this into future rehearsals. |

Rehearsal Plan – Rehearsal #18 – 5/4/09

Ensemble: UHS Concert Band

Announcements:

Literature: On An American Spiritual

Time: 15 min.

| Title | Evaluation |
|--------------------|--|
| 1. Run and Record. | <p>This piece lacked energy and focus today. Notes and rhythms were correct, but the emotion of the piece was not there. Being a Monday might not have helped.</p> <p>Need to fine tune tomorrow:</p> <ol style="list-style-type: none">1. Tempo at 19. We are currently too slow.2. Review transitions into m. 52 & 54.3. Phrasing and dynamics at 79 to end. |

Rehearsal Plan – Rehearsal #19 – 5/5/09

Ensemble: UHS Concert Band

Announcements: Concert Day

Literature: On An American Spiritual

Time: 15 min.

| Title | Evaluation |
|--|--|
| <ol style="list-style-type: none">1. Review tempo at m. 19.<ol style="list-style-type: none">a. Currently going too slow2. Review transition into 52 & 54.3. Review phrasing, dynamics, and balance at m. 79 to end. | <ol style="list-style-type: none">1. Tempos and transitions will be in good shape for tonight. Reminded students to watch and listen tonight. Also they need to think about the lyrics of the spiritual to bring out the emotion of the piece. |

CHAPTER 6 - [*Portraits* by Jim Colonna]

Unit I. Composer

Jim Colonna was born on May 2, 1970. He received his undergraduate degree from Indiana University of Pennsylvania where he studied composition with Jack Stamp. In 2000 he received his Masters of Music degree in Conducting and Composition from University of North Texas where his teachers were Eugene Corporon and Cindy McTee. He recently finished his DMA from Michigan State University where he studied with John Whitwell and Kevin Sedatole(Jim Colonna, 2009).

Dr. Colonna currently holds the position of Director of Bands at University of Wisconsin – Eau Claire. Before teaching in Wisconsin he spent time teaching at Indiana/Purdue University of Fort Wayne and the Laramie County Community College in Wyoming. Mr. Colonna started his teaching career in the public schools of Pennsylvania (*UW-eau claire music and theatre arts department: Faculty: James C. colonna.2008*).

Jim's composition career started in 1996. In the past twelve years he has written sixteen original compositions for concert band, orchestra and small ensemble. His orchestra composition *GLEE!* was premiered by the 2005 Wyoming All-State Orchestra. Dr. Colonna also receives many commissioning projects. Currently he is working on a commission for the Michigan State University Symphonic Band and the New England Music Camp entitled "7". His works have been performed all over world in the UK, Canada, Japan, Belgium, and Finland. These compositions are published through C. Alan Publication, Larry Daehn Publications, and Masters Music(Jim Colonna, 2009).

Mr. Colonna is also an avid performer on his trumpet. He has performed with a wide variety of ensembles from orchestral to jazz. Some of the ensembles included the 113th Army Band, Edgewood Symphony Orchestra, Cheyenne Symphony, Night Flight Big Band, Jim Colonna Big Band, Voices of Unity, and Fort Wayne Philharmonic(Jim Colonna, 2009).

Unit II. Composition

Portraits is a three movement work which was commissioned by Annette Cooper and the Grainger Middle School Wind Ensemble in 1998. This piece, which was originally entitled

Three Miniatures, is a portrait of the compositional sound of three of Mr. Colonna's favorite composers. The work uses many traditional American twentieth century techniques, such as polytonality, quartal/quintal harmony, bleed through harmony, and complex rhythm (Miles, Blocher, & Colonna, 2002).

Movement I – Fanfare is intended to mimic the style of Mr. Colonna's mentor Jack Stamp. Movement II – Song is a compilation of styles of Morton Gould and Aaron Copland. The final movement, Movement III – Burlesque is written as a Homage to Leonard Bernstein.

Portraits is labeled as a grade 3, but in some aspects this piece will play harder than it is label. The instrumentation has a very friendly set up with only one French horn part and two trombone parts. Percussion parts in movement one and two are a bit slim, more so in two than in one, but there are enough parts in the third movement to keep a large section busy. The third movement also includes some fun percussion instruments which play a comical role in the music. There will need to be a sense of maturity to play the second movement and to understand the 7/8 section in movement three.

Unit III. Historical Perspective

Portraits was written in 1998 while Mr. Colonna was working on his M.M degree at University of North Texas. This piece was commissioned by the Grainger Middle School Wind Ensemble and was premiered in March of 1999.

Jack Stamp has been known for his fanfares which were typically reserved for brass bands alone. One of Mr. Stamp's compositional techniques is to incorporate fugues into his fanfares, which Mr. Colonna has done. The smooth lush harmonies of Aaron Copland and Morton Gould are what he uses in the second movement. The final movement involves some of the fast, crazy, and almost hectic manner of some of Leonard Bernstein's compositions.

Unit IV. Technical Considerations

Fanfare:

The tempo of this movement is set at a metronome marking of 120 and does not change throughout. The opening of this movement is in a fugue and requires the band to rebalance each time the subject is reintroduced. The countersubject must be played a dynamic level lower than the melody in the opening. This movement is also heavily

written for the trombone and has a range of accidentals. Paying attention to these accidentals will be important to keep this movement in tune. There is also a wide range of accented and non-accented notes. Paying close attention to the difference of these articulations will help to make a musical performance.

Song:

The piece starts at a metronome marking of 60. The flutes, clarinets, and oboes have a difficult ostinato part at the beginning. When played correctly this section should sound like gentle wind chimes. The important aspect to remember is the main melody or focus is not on the ostinato part, so playing this section as smooth and connected as possible is the imperative. At measure 13 the tempo moves a bit faster and grows dynamically into 32. Measure 32 starts the two-part canon when the band will need to listen for balance and back away when playing long tones. The piece ends with trumpets playing a six note chord with cup mutes. Intonation and balance here will be an area to stress. Having the trumpets all playing with the same cup mute will help keep intonation consistent. Throughout the piece intonation will need to be stress. Listening within each section and out to the rest of the band will help keep this movement in tune.

Burlesque:

This movement starts the quarter note at 152 and doesn't slow down. Of the three movements this is the most technically challenging both rhythmically and with interval jumps. The melody in the first section involves separated sixteenth notes in the brass. Slowing this tempo down could result in finding a tempo which is too fast to single tongue and not fast enough to double tongue. Measure 30-33 involves a flutes, oboe, and bassoon trio. Neither the oboe nor the bassoon parts are cue in other parts, but could easily be rewritten for trombone and muted trumpet.

The second portion of this song involves 7/8. The 7/8 is not difficult, so could be a good teaching piece to a band that has never worked in 7/8. There are also sections of the 7/8 which mixes in and out of 4/4, 3/4, & 2/4. This is a great way to teach students how to keep the eighth note constant while mixing meters. Measure 90 brings back the oboe and bassoon parts again. This time it is cued in the alto and tenor sax. Percussion in this movement will get a chance to have some fun. This movement adds a police whistle, whip, and ratchet.

Unit V. Stylistic Considerations

Portraits is a three movement work and unlike other three movement works these movements do not fit together to tell one story. Rather all three movements are all “portraits” of different composers which have influence Mr. Colonna’s compositional style.

Fanfare:

Jack Stamp is the influence behind this movement and the fanfare serves as a prelude. Style must remain the same as each subject enters. The countersubjects must move to the back ground but not slow the piece down. The middle of this movement switches to a more fluid and connected style. It is important to not slow down during this section as there are few moving lines to push the melody forward. I might suggest a slightly faster tempo at measure 22. The busy nature of the opening section can give the illusion the middle section is slower. The composer’s intent is not so slow down, so bumping up the tempo a click will keep this section moving forward. The piece ends in the same accented and separated style as the beginning.

Song:

Dr. Colonna took the styles of Morton Gould and Aaron Copland to produce this movement. The opening of this movement is label dreamlike and is accompanied by wind chimes. The wind chimes should be played very gentle as if they are moving through an outside breeze. The upper woodwinds can also imitate this idea. The composer describes this opening to be transparent(Miles, Blocher, & Colonna, 2002). The phrasing of this movement starts on beat two and ends on beat one of the next measure. Even the students not playing the melody will need to continue the phrase over the bar line. Measure 32 starts the two part canon with a lot of accented notes. These are not to be played as bell tones or harshly, but rather in a sostenutto style.

Burlesque:

This bright and comical movement was influence by the great Leonard Bernstein. The style of the first theme should keep the eighth notes bouncing. The interlude in between the melody sections should be accented, bombastic, and frantic. This will move the momentum forward to the next statement of the theme. The 7/8 section must stay light and not slow down. There is quit a bit of repetition through the 7/8 section, so keeping the accompanying ostinato light will keep this section moving forward. The

piece ends with accent quarter note entrance on each beat. These quarter notes should be played with a bell-tone effect to allow the each entrance to be heard.

Unit VI. Musical Elements

Fanfare:

The theme of the fanfare is stated in the first full measure. The motif should be played accented and with some separation. Adding the separation will help bring out the slurs added into this theme. All other entrances of this theme should follow the low brass' lead. The theme is restated at measure 22 in a legato form. There should be a drastic change from Theme A and Theme B. Dynamics are not a major factor throughout this movement, but the dynamics which are written are always leading into something new. Mr. Colonna does a good job of preparing the ensemble for change. The dynamic area which should be addressed is the countersubject starting at measure 6 should drop down a dynamic level to allow the subject to enter.

Song:

The woodwinds open the first three measures with these notes: E-D-C-G, E-D-C-A, E-D-C-G-F(Miles, Blocher, & Colonna, 2002). At measure 4, they split into different rhythms but are all playing this pattern of notes. The brass and saxophones are playing a chorale over the top of the woodwind line. Saxophones should know they are the color of the ensemble and the low brass timbre is what the composer is looking to here.

The ensemble will start to build at measure 27 but pushing the tempo slightly. Although not written in, a crescendo until 32 is helpful to reach the climax at measure 32. The piece ends with cup muted trumpets playing the same series of notes the woodwinds had at the beginning followed by one last statement of the theme in the low brass.

Dynamics throughout this movement are not written in the score or parts. Adding crescendos and decrescendos within the phrases will help keep this movement from being too stagnate.

Burlesque:

The melody of this movement is based on *Camptown Races*. It should be played light and comical. The interludes involve minor seconds and major sevenths to make a very dissonant and crazy transition into the melody.

The 7/8 section has a very simple eight measure idea. Mr. Colonna has taken this eight measure idea and repeats it up a fourth. He moves it up another fourth playing the idea in a false canon. He writes the idea up a fourth one more time before inserting a transition idea from the beginning of the piece. Mr. Colonna ends the 7/8 section by playing this idea two more times with different pitch centers each time. The 7/8 form is very easy to follow, but will need to be played lightly to keep it consistent.

Again the dynamics are not widely written within the parts. With the repetitive nature of the 7/8 section I would suggest adding some dynamics where appropriate to keep this section interesting.

Unit VII. Form and Structure**Movement I – Fanfare**

| | |
|------------|----------------------|
| M. 1 – 15 | Theme A in a Fugue |
| M. 16 – 21 | Theme B |
| M. 22 – 38 | Theme A ¹ |
| M. 39 – 48 | Coda |

Movement II – Song

| | |
|------------|------------------------------------|
| M. 1 – 4 | Introduction |
| M. 5 – 12 | Theme A |
| M. 13 – 20 | Theme A ¹ |
| M. 21 – 25 | Theme A |
| M. 26 – 31 | Transition |
| M. 32 – 42 | Theme A in a Canon |
| M. 43 – 47 | Coda – Restatement of Introduction |

Movement III – Burlesque

| | |
|-----------|--------------|
| M. 1 – 8 | Introduction |
| M. 9 – 16 | Theme A |

| | |
|-------------|-----------------------------------|
| M. 17 – 21 | Transition using the Introduction |
| M. 22 – 29 | Theme A ¹ |
| M. 30 – 33 | Transition using Theme A |
| M. 34 – 43 | Theme B in Eb Major |
| M. 44 – 50 | Theme B in F Major |
| M. 51 – 61 | Theme B in Bb Major in a Canon |
| M. 62 – 70 | Theme B in C Major in a Canon |
| M. 71 – 74 | Restatement of Introduction |
| M. 75 – 82 | Theme B in G Major |
| M. 83 – 89 | Theme B in D Major |
| M. 90 – 92 | Theme A |
| M. 93 | Transition of Introduction |
| M. 94 – 97 | Theme A |
| M. 98 – 104 | Coda |

Unit VIII. Suggested Listening

Jack Stamp:

Cenotaph

Cheers!

Fanfare: Sinfonia

Morton Gould – Ballad for Band

Aaron Copland – Lincoln Portrait

Leonard Bernstein:

On The Town Dances

Slava

Unit IX. Seating Chart and Acoustical Justification

Refer to page 18 and 19 of Chapter 4 for the seating chart and acoustical justification.

Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1 – 3/30/09

Ensemble: UHS Concert Band

Announcements:

Literature: Portraits – All Movements

Time: 25 min.

| Title | Evaluation |
|---|---|
| <ol style="list-style-type: none">1. Sight read Movement 1<ol style="list-style-type: none">a. Read through once with out stoppingb. Review spots students did not play well, so they understand how to practice them.2. Sight read Movement 2<ol style="list-style-type: none">a. Read through once with out stoppingb. Review spots students did not play well, so they understand how to practice them.3. Sight Read Movement 3<ol style="list-style-type: none">a. Read through once with out stoppingb. Review spots students did not play well, so they understand how to practice them. | <ol style="list-style-type: none">1. Movement 1<ol style="list-style-type: none">a. Low Brass struggled with note & rhythm accuracy in the first few measures. Then again after the intro.2. Movement 2<ol style="list-style-type: none">a. Sight read this movement well. Notes and rhythm are very straight forward.3. Movement 3<ol style="list-style-type: none">a. Need to work 7/8 section. Once the entire band was playing the 7/8 section was much stronger, but individuals playing during that section were not confident about the 7/8.b. This movement is a little more straight forward and the students are reading the 4/4 section well. |

Rehearsal Plan – Rehearsal #2 – 3/31/09

Ensemble: UHS Concert Band – Jr/Sr Brass

Announcements: Freshmen gone for MAPS Testing

Members w/bassoon.

Sophomores gone on Field Trip

Literature: Movement 1 & 3

Time: 20 min

| Title | Evaluation |
|--|--|
| <ol style="list-style-type: none">1. Work Trombone/F. Horn/Bassoon part in Mvt. 1 – Work for correct intervals and rhythms2. Work trumpet part – Mvt. 13. Work Trombone/F. Horn/Bassoon part at m. 6 in Mvt. 3.4. Work 7/8 section as a group | <ol style="list-style-type: none">1. Working the opening with the low brass/reed group worked well. Slowed it down so they could find their intervals and get the rhythms. Hoping that the Jr/Srs that were in rehearsal today will take a leadership role and help the younger ones understand their parts.2. Trumpets are reading well. Need to remember when they are in unison and when they are playing three different parts. Also worked in some accents with their melody.3. Cleaned up the rhythm at m. 6 in Mvt 3. t-bone/horn/bassoon understand the how it fits with Tuba4. Group has a good understanding of this section now. Need to clean up note problems now. |

Rehearsal Plan – Rehearsal #3 – 4/1/09

Ensemble: UHS Concert Band

Announcements: Sophomores gone for MAPS Testing

Literature: Movement 1

Time: 15 min

| Title | Evaluation |
|--|---|
| <ol style="list-style-type: none">1. Clean up notes and rhythms throughout this movement.2. Work on legato style at m. 22. Need to have a distinct style change from the opening fanfare. | <ol style="list-style-type: none">1. The opening 15 measure fugue cleaned up nicely. All parts are coming through and style is starting to take shape.2. Identified some places where crescendos are needed and written in, but not much happening yet. Having the entire band here will help.<ol style="list-style-type: none">a. Worked on the group cutting off together on m. 16 & 17 on beat 4 and also transferring that to the end of the movement.b. Need to work the balance of the chord at m. 21. Should sound like a huge organ!3. Style change at m. 22.<ol style="list-style-type: none">a. The group is aware of it now and doing a nice job with it.b. Also worked getting out of the style change at 38. |
| | <p>The next step for this movement, once the entire band is with us, is to put in the dynamics.</p> |

Rehearsal Plan – Rehearsal #4 – 4/2/09

Ensemble: UHS Concert Band

Announcements: Juniors gone for MAPS Testing

Literature: Movement 1 & 3

Time: 20 min

| Title | Evaluation |
|--|--|
| <p>1. Mvt I</p> <p>a. Review yesterday's rehearsal for sophomores. Then run movement so they will understand what we talked out</p> <p>2. Mvt. III</p> <p>a. Clean notes and rhythms in the 4/4 section. Will need to isolate the melody for correct note and accuracy on sixteenth note rhythm.</p> <p>b. If time allows, work on the 7/8 section</p> | <p>1. Mvt. I</p> <p>a. Review went well. Touched on the releases and crescendos that we worked on yesterday.</p> <p>2. When the entire group is together, we need to work our crescendos. Right now they are non-existent.</p> <p>3. Isolated the upper WW chromatic passage in m. 2. This needs individual work. Also will need to check the progress of this next week.</p> <p>4. Isolated the brass parts on m. 2. All open 5th. We were missing some trumpets today, so when they are back we will need to isolate that again. Making sure they are locking in pitches.</p> <p>5. Isolated both the melody and counter melody at m. 22 and then put them together. Balance between both sections is going well.</p> |
| | |

Rehearsal Plan – Rehearsal #5 – 4/7/09

Ensemble: UHS Concert Band

Announcements:

Literature: Movement 2

Time: 15 min

| Title | Evaluation |
|-------------------------------|--|
| 1. Clean up notes and rhythms | <ol style="list-style-type: none">1. Isolated the Flute 1 rhythm in m. 4-11. Lots of dotted quarter notes and after working they can play it, but it is not always consistent. They will have to spend some time on their own.2. Low brass and saxophones sound quit nice at the beginning.3. Need to work musicality of m. 13-23. Today it was just notes and rhythms, which are fine, but that line is going to get stagnant if we are not careful.4. Fixed trumpet notes in m. 43-46 to make sure all notes are covered.5. Overall the notes and rhythms in this piece are fine, but need work on musicality. |

Rehearsal Plan – Rehearsal #6 – 4/8/09

Ensemble: UHS Concert Band

Announcements:

Literature: Movement 1 & 2

Time: 10 min

| Title | Evaluation |
|--|--|
| <ul style="list-style-type: none">1. Run both movements concentrating on dynamics2. Working for more expression in movement 2.<ul style="list-style-type: none">a. Specifically in m. 13-23 | <ul style="list-style-type: none">1. Mvt. 1 is going well.<ul style="list-style-type: none">a. Crescendos into m. 16 still need to get better. Might need to record to see if what I'm hearing is correct or not.b. Got the band to balance themselves at 16 & 17 while they are in a unison situation.<ul style="list-style-type: none">i. Will need to talk about intonation there as well.2. Mvt. 2 notes and rhythms are mostly fine, but still not satisfied with expression.<ul style="list-style-type: none">a. Need to work the flute 1 part more. Their rhythm in the first few measures in awkward and not being played with confidence. |
| | |

Rehearsal Plan – Rehearsal #7 – 4/9/09

Ensemble: UHS Concert Band

Announcements:

Literature: Movement 3

Time: 20 min

| Title | Evaluation |
|---|--|
| <ol style="list-style-type: none">1. M. 34 – Work on 7/8 so student understand rhythm and style2. M. 55 – Work on the melody, checking notes in upper registers<ol style="list-style-type: none">a. Check the notes/accidentals in the ostinato part.3. Run m. 34 to end. | <ol style="list-style-type: none">1. 7/8 section is more solid now. The students have a good understanding and can play it slow.<ol style="list-style-type: none">a. Need to work to get it faster.b. B.Clarinet/B. Sax/tuba some times struggle with the 7/8 measures with a rest. Can't quit seem to keep it steady.<ol style="list-style-type: none">i. More repetition here will help2. Melody is good here. The upper reeds come in one measure before the brass and low reeds. We isolated that and let them hear what is going on. They did a wonderful job of playing independently and fitting with the other section.3. Worked notes and rhythm at the end. Some places we wil have to watch:<ol style="list-style-type: none">a. Accidentals in ostinato partb. Oboe solo at 89c. Work 98 to end. Rhythm and bell tones. |
| | |

Rehearsal Plan – Rehearsal #8 – 4/14/09

Ensemble: UHS Concert Band

Announcements:

Literature: Movement 3

Time: 20 min

| Title | Evaluation |
|---|---|
| <ol style="list-style-type: none">1. Work on speeding up the 7/8 section2. Work the transition into the oboe/bassoon solos at 893. Work rhythm at measures 98-994. Work the bell tones at the end5. If time allows, run the entire movement 3 | <ol style="list-style-type: none">1. The 7/8 section did speed up, but took a bit to get them to move to that point. Dragging their feet today.2. Oboe solo is going to be a challenge. Getting her to tongue the sixteenth notes fast enough is going to be difficult. Also need her to speed that section up.<ol style="list-style-type: none">a. Bassoon and other playing there are doing a fine job.3. Rhythms at 98-99 are fine. They were playing them incorrectly, but understand them and they shouldn't be a problem now.4. Ending is in good shape. We worked on playing just the accented notes without holding out long tones. This helped them hear where the bell tones are coming from and when we put it together whiling holding out the long tones it sounded great.<ol style="list-style-type: none">a. Had to work the trombones/euph/f. horn on last two measures. Need to get them to get their horns up higher for the ending.5. Ran the piece from m.34. Doing well. Need to keep working for speed. |

Rehearsal Plan – Rehearsal #9 – 4/15/09

Ensemble: UHS Concert Band

Announcements:

Literature: Movement 1 & 3

Time: 20 min

| Title | Evaluation |
|---|--|
| <ol style="list-style-type: none">1. Movement 1<ol style="list-style-type: none">a. Isolate the measures where dynamics need work and rehearse thoseb. Run entire movement2. Movement 3<ol style="list-style-type: none">a. Work m. 1-34 to make students aware of dynamic contrast and style.b. Run entire movement<ol style="list-style-type: none">i. Specifically working the beginning to have correct style and 34 to end to keep a good tempo without slowing down. | <ol style="list-style-type: none">1. Dynamics are getting better.<ol style="list-style-type: none">a. Low brass will help if we can get more from them on the crescendob. Next step is to isolate legato section and make it more musical.2. A lot of note problems in the first 21 measures. Need to work that section by parts.<ol style="list-style-type: none">a. Woodwinds need to get chromatic scale better.3. The 7/8 section is settling into a nice tempo, but not musical yet. The students are just playing notes. Will work on phrasing in this section. It is very repetitive, so we will need to work that much harder here to make something out of it. |
| | |

Rehearsal Plan – Rehearsal #10 – 4/16/09

Ensemble: UHS Concert Band

Announcements:

Literature: Movement 3 & 2

Time: 15-20 min

| Title | Evaluation |
|---|--|
| <p>1. Mvt. 3</p> <ul style="list-style-type: none">a. Flute/Clarinet/Oboe – m. 1-4<ul style="list-style-type: none">i. Work slow and then speed up & repeatb. Alto-Tenor Sax/Trumpet/Horn – m. 1-4<ul style="list-style-type: none">i. Work slow and then speed up & repeatc. Band work 9-22 for entrances and style <p>2. Mvt. 2</p> <ul style="list-style-type: none">a. Work on better phrasing at m. 13-23. | <p>1. Mvt. 3</p> <ul style="list-style-type: none">a. m. 1-4 cleaned up nicely in the woodwinds. They have this section up to tempo of 152.<ul style="list-style-type: none">i. Chromatic passage in m. 2 is still not clean in everyone's part. Individual practice is need here.b. Brass/saxophones had problem transferring from off beats into the on the beat section. When they thought of the last off-beat eighth note as a pick up into the next measure the rhythm was solidified an there was no longer a problem.c. 9-22 has cleaned up a great deal today. We are closer to tempo, but will need some more repetition to make it work <p>2. Mvt. 2</p> <ul style="list-style-type: none">a. M. 13-23 is really exposed and we worked on 4 bar phrasing, but this too will need more repetition. |

Rehearsal Plan – Rehearsal #11 – 4/20/09

Ensemble: UHS Concert Band

Announcements:

Literature: Movement 2, 3, 1

Time: 25 min

| Title | Evaluation |
|--|--|
| <ul style="list-style-type: none">1. Mvt. 2<ul style="list-style-type: none">a. M. 4-11 – Working flutes only, then add the band2. Mvt. 3<ul style="list-style-type: none">a. M. 1-21 work dynamics & balanceb. Transition in to 34 & into 75<ul style="list-style-type: none">i. Working dynamics & balance with both of these sections3. Mvt. 1<ul style="list-style-type: none">a. Working dynamic throughoutb. Working to develop the musical line at m. 22-36 | <ul style="list-style-type: none">1. Flutes have a better understanding of this section. The 1st flutes have the hardest part because they all dotted quarter notes while the 2nd part is constant eighth notes.<ul style="list-style-type: none">a. Need to do some more daily repetitions of this.2. Dynamics and balance here are shaping up well, but need to make sure they do not slow this section down.<ul style="list-style-type: none">a. Transition to not seem to be a problem. If bari sax, bass clarinet, & tuba are solid on downbeat the rest of the group will follow.<ul style="list-style-type: none">i. Need to work to get the ostinato section more clean and separate their notes more. Very muddy at this point.3. M. 22 – 36 is better now that the students understand the 4 bar phrase. Need to do more with it now.4. Did not have time work beginning of the movement. |
| | |

Rehearsal Plan – Rehearsal #12 – 4/21/09

Ensemble: UHS Concert Band

Announcements:

Literature: Movement 1, 2

Time: Warm-up - 10 min

| Title | Evaluation |
|--|--|
| <p>1. Mvt. 1</p> <p> a. M. 22-36 – 4 measure phrases.</p> <p>2. Mvt. 2</p> <p> a. M. 1-24 – 4 measure phrases.</p> | <p>Phrasing here is really starting to mature. Students are opening up their ears more to their surroundings and watching for dynamic changes.</p> |
| | |

Rehearsal Plan – Rehearsal #13 – 4/21/09

Ensemble: UHS Concert Band

Announcements:

Literature: Movement 2, 3

Time: 15 min

| Title | Evaluation |
|--|--|
| <ol style="list-style-type: none">1. Mvt. 2<ol style="list-style-type: none">a. Build up into 322. Mvt. 3<ol style="list-style-type: none">a. Work on phrasing at m 75-89. This section is very repeatitve and needs some dynamic shaping so it won't loose excitement and slow down. | <ol style="list-style-type: none">1. Students need to make sure they are watching four measures before 32. There is a gradual build here that we also added a bit of an accelerando. Students need to watch so we do this all together.2. Mvt. 3<ol style="list-style-type: none">a. Added a <i>mp</i> dynamic at m. 75 to help give this section some room to grow. Gradually crescendo from 80 into a <i>f</i> at m. 83.b. Work the ostinato part at m. 34. This section must stay light and separated to keep it from slowing down. |
| | |

Rehearsal Plan – Rehearsal #14 – 4/22/09

Ensemble: UHS Concert Band

Announcements:

Literature: Movement 1, 2, 3

Time: 25 min

| Title | Evaluation |
|---|---|
| <ul style="list-style-type: none">1. Mvt. 1<ul style="list-style-type: none">a. Work articulation and style at the beginning. Each group must do it the same.b. Work decrescendo at m. 18-19 and crescendo into m. 21.2. Mvt. 2<ul style="list-style-type: none">a. Review phrasing at beginning to m. 24b. Review build into m. 32<ul style="list-style-type: none">i. Making sure CC part is being play correctly and at correct dynamicc. Review m. 43 to end3. Mvt. 3<ul style="list-style-type: none">a. Review dynamic change at m. 75b. Work horns up at end – Horns & T-bones | <ul style="list-style-type: none">1. Mvt. 1<ul style="list-style-type: none">a. Group understands the style much better now. The saxes and trumpets were a bit choppy, but that is fixed.b. The shape of the line at 18-21 is becoming more musical2. Mvt. 2<ul style="list-style-type: none">a. Phrases here are starting to sound better. Still need to work Flutes to make that more solid.b. Students need to watch more and follow during the accelerando at 30-32.<ul style="list-style-type: none">i. CC player is getting it, but needs to play with more confidence.c. Trumpets at 43 need to make sure each moving note is heard. Some times inner notes are not moving correctly3. Mvt. 3<ul style="list-style-type: none">a. Dynamic change is not happing well yet. Will continue to work |

Rehearsal Plan – Rehearsal #15 – 4/24/09

Ensemble: UHS Concert Band

Announcements:

Literature: Movement 1 & 3

Time: 25 min

| Title | Evaluation |
|--|---|
| <p>1. Mvt. I</p> <ul style="list-style-type: none">a. Review Style at the beginningb. Review and concentrate on the organ like quality at m. 21 <p>2. Mvt. III</p> <ul style="list-style-type: none">a. Work balance and tone of trombones/f. horn/baritone at m. 5-8b. Work balance at m. 22. | <p>1. Mvt. I</p> <ul style="list-style-type: none">a. Style is getting better and more consistent.b. Chord at 21 is getting better with in the brass. Will need to work balance with the rest of the ensemble. <p>2. Mvt. III</p> <ul style="list-style-type: none">a. Brass at m. 5 need to continue to work on not making the notes prior to the <i>sfz</i> at m. 6 to big. A softer attach will allow the <i>sfz</i> to be more effectice.b. Balance at m. 22 is getting much better. Talked about how this section might get to be too much if we don't do something with the long tones. |

Rehearsal Plan – Rehearsal #15 – 4/24/09

Ensemble: UHS Concert Band

Announcements:

Literature: All Movements

Time: 25 min

| Title | Evaluation |
|---|---|
| <ul style="list-style-type: none">1. Mvt. I<ul style="list-style-type: none">a. Run through while recording.2. Mvt. II<ul style="list-style-type: none">a. Work with the flutes on beginning through 13b. Run through while record3. Mvt. III<ul style="list-style-type: none">a. Run through while recording. | <ul style="list-style-type: none">1. Mvt. I<ul style="list-style-type: none">a. Overall the low brass isn't strong enough. The band is playing top heavyb. Some spots to work on:<ul style="list-style-type: none">i. Balance out the snare and bass at the beginning – Bass is too loudii. Trombones have some issues with wrong notes yet. M.8-30iii. WW. Rhythm at 31 is sloppy2. Mvt. II<ul style="list-style-type: none">a. Overall here we are struggling with balance and need to get low brass to play stronger.b. Beginning part needs to be worked on for balance and consistency.3. Mvt. III<ul style="list-style-type: none">a. M. 1-33 need to work on keeping tempo from slowing down.b. M. 34 – cut clarinet part to one per stand or even one per part.c. Work for better tone and balance. |

Rehearsal Plan – Rehearsal #16 – 4/29/09

Ensemble: UHS Concert Band

Announcements:

Literature: All Movements

Time: 35 min

| Title | Evaluation |
|--|--|
| <p>1. Mvt. I</p> <ul style="list-style-type: none">a. Review style at beginning.b. Work on tempo and legato style at m. 22. This section is not musical and is slowing down.c. Record <p>2. Mvt. II</p> <ul style="list-style-type: none">a. Review WW parts during first twelve measuresb. Work transition into m. 13 and then balance at 13.c. Record <p>3. Mvt. III</p> <ul style="list-style-type: none">a. Work tempo at beginning, so the group does not slow downb. Take clarinets at m. 34 down to one person per stand.c. Record. | <p>1. Mvt. I</p> <ul style="list-style-type: none">a. Style and musicality of this piece is coming along nicely.b. Need to work on attacks and entrance. Some of our attacks are too harsh and not within the style of the piece. <p>2. Mvt. II</p> <ul style="list-style-type: none">a. WW parts at the beginning of this movement are still in need of lots of repetition. Parts alone are ok, but not blending together.b. Balance at 13 is getting better when the low come through more. Might need to think about backing off the trumpets. <p>3. Mvt. III</p> <ul style="list-style-type: none">a. Tempo and intonation at the beginning are getting better. Melody and accompaniment part really need to listen to keep steady pulse.b. 7/8 section is balanced better, but really slowed down today. Also had some time issues today that we have now had before, could be due to tempo. |

Rehearsal Plan – Rehearsal #17 – 5/4/09

Ensemble: UHS Concert Band

Announcements:

Literature: All Movements

Time: 25 min

| Title | Evaluation |
|---|---|
| <p>1. Mvt. I</p> <ul style="list-style-type: none">a. Review balance and blending of instruments with in this movement.b. Isolate low reeds/brass at m. 19 to get them aware of the dotted quarter rhythm and have it come out more.c. Record <p>2. Mvt. II</p> <ul style="list-style-type: none">a. Review Ostinato part at the beginningb. Review the phrasing of the melodyc. Record <p>3. Mvt. III</p> <ul style="list-style-type: none">a. Listen to recording of professional group play this movement. Listening for style and energy.b. Review tempo at 34c. Record | <p>1. Mvt. I</p> <ul style="list-style-type: none">a. Backing off the reed sound has helped color the brass sound at the beginning of this movement.b. Dotted quarter rhythm comes through nicely now that everyone is aware of it. <p>2. Mvt. II</p> <ul style="list-style-type: none">a. Ostinato part still needs some fine tuning. Will need to go a bit faster. Intonation was also an issue in the flutes today.b. Phrasing is getting much better now that everyone is watching. <p>3. Mvt. III</p> <ul style="list-style-type: none">a. Energy at m. 34 is much better now. The key now is to maintain that energy throughout this entire movement to keep it exciting. |
| | |

Rehearsal Plan – Rehearsal #18 – 5/5/09

Ensemble: UHS Concert Band

Announcements: Concert Day

Literature: All Movements

Time: 20 min.

| Title | Evaluation |
|--|---|
| <ul style="list-style-type: none">1. Mvt I<ul style="list-style-type: none">a. Start a couple of times to ensure students are comfortable for concert.2. Mvt. II<ul style="list-style-type: none">a. Rehearsal the ostinato section with the woodwinds.<ul style="list-style-type: none">i. Students need to focus in on the eighth note pulse to keep this section moving.b. Work the muted trumpet part at m. 43.<ul style="list-style-type: none">i. Work for all pitches to speak and good intonation.3. Mvt. III<ul style="list-style-type: none">a. Start a couple of times to ensure students are comfortable with the tempob. Review transition into m. 34 | <ul style="list-style-type: none">1. Starting each movement was fine and transitions should be in good shape.2. Measures 4-11 of movement two the students will really need to concentrate on. Focus on their own part and not try and listen to others around them. |
| | |

CHAPTER 7 - [*Serenade op. 22(c)* by Derek Bourgeois]

Unit I. Composer

Derek Bourgeois was born on October 16, 1941 in Kingston on Thames. He graduated from Cambridge University with a first class honors degree in music. He also spent two years studying composition at the Royal College of Music with Herbert Howells and conducting with Sir Adrian Boult(Derek Bourgeois, 2009).

During Mr. Bourgeois' prolific composing career he has written for many different genres. He has composed 46 symphonies, 15 concertos, several orchestral works, 7 major works for choir and orchestra, two operas, a musical, 12 extended works for brass band, six symphonies for symphonic wind orchestra and many television productions(Derek Bourgeois, 2009).

Mr. Bourgeois spent fourteen years as a lecture in Music at Bristol University. For a span of three years in 1980 he was the conductor of the Sun Life Band. He also served as the Chairman of the Composer Guild of Great Britain and was a member of the Music Advisory Panel of the Art Council. He then founded the National Youth Orchestra in 1984. In the years before his retirement he was the Artistic Director of the Bristol Philharmonic Orchestra and the Director of Music of St. Paul's Girls' School of London(Derek Bourgeois, 2009).

Currently Mr. Bourgeois spends his retirement in Poughkeepsie, New York where his wife Mallora is an Administrator to the Vassar College of History.

Unit II. Composition

Serenade was originally composed in 1965 for organ and was entitled *Wedding March*. Mr. Bourgeois composed this for his bride-to-be for their wedding and was instructed to make this piece happy and jolly. This piece was to be played as guests processed out of the church at the conclusion of the wedding(Miles, Blocher, & Norton, 2002).

Mr. Bourgeois' goal was to not get the guest the comfort of walking out to a steady duple pulse. Instead he starts the piece in 11/8 then moves to 13/8 before coming back to the 11/8. This was to ensure that no one felt too comfortable or would get used to the pulse of the piece as they processed out(Bourgeois, 1984).

The letters behind the title and Opus number indicate the different orchestrations from the original version. Op. 22(b) was written for brass band while Op. 22(c), this version, was written for concert band (Miles, Blocher, & Norton, 2002). This piece uses a full instrumentation including piccolo, alto clarinet, four French horns, and five separate trumpet parts (3 cornet parts & 2 trumpet parts). The percussion parts are very slim using only timpani, maracas, tambourine, cymbal, and triangle.

This is a great piece to teach students mixed meters. Even the experienced players in the ensemble have probably never played a wind band piece in 11/8 or 13/8. The piece is listed as a grade 3 and once the students understand the form and style of the piece it plays nicely at that grade level.

Unit III. Historical Perspective

This piece originally written in 1964, was transcribed by the composer for band in 1980. This piece follows in the British tradition of “light music”. Other composers who have come from this tradition would be Gustav Holst, Ralph Van Williams, and Gordon Jacob, just to name a few.

When this piece was originally composed the wind band idiom was starting to change drastically. There were no longer problems with not having enough music for a concert band. The above named composers along with Percy Grainger, Vincent Persichetti, and many more had composed libraries full of different styles of music written for the concert band. Fredrick Fennell had already introduced the wind ensemble and a new idea of commissioning composers to write works for band had become a huge success.

Unit IV. Technical Considerations

The piece is set at a light 76 on the metronome. The piece’s biggest hurdle for students will be the uneven meter. The majority of the piece is in 11/8, a brief section in 13/8 with a 7/8 measure thrown in before going back to 11/8. The next difficult portion of this song is the monotony of accompaniment part. This piece originally written for organ was meant for the foot and left hand to play this part while the right hand played the melody. Playing only one part of this accompaniment line can be taxing on a student’s concentration and will cause the group to

slow down. Working the accompaniment as a whole will help keep this line consistent. Also work to have the bass line listen to the melody for the changes in their part.

This piece calls for some abnormal solo instruments, but does a nice job of cross cueing these parts to make the piece very playable. 2nd oboe is cued in the 2nd clarinet throughout, Eb clarinet solos are cued in the 1st clarinet part, Alto clarinet solo is cued in the 3rd clarinets, and piccolo solo is cued in the flutes. Measures 40 & 41 have flutes, clarinets, and trumpets at the extreme end of their ranges. Trumpets & clarinets are on Bb and Db around high C and flutes go to third octave Bb and Cb. If the trumpet range is too high, allow the flutes and clarinets to take over at this part to get the pitches out.

Flutes and clarinets have a chance to learn two new scales in this piece. At measure 21 they are playing a D mixolydian scale and at measure 32-35 they play a repeated F mixolydian scale. This is a good chance to teach the entire band about mixolydian scales and even use them in warm-ups. Measure 32-35 is a potential place for the piece to slow down. The melody switches to the low brass and the light nature of the piece is very difficult to imitate on these instruments.

The piece ends with a French horn solo and slowing down the rhythm, not tempo, by eliminating instruments first and then going from triplet feel to a duple. The piece ends with piccolo, 1st clarinet, two bassoon notes, and a tuba.

Unit V. Stylistic Considerations

Serenade is written in a very light and calm manner. Throughout this piece the melody should stay light and almost effortless. There are no accented notes through out this piece, but there are a few staccatos. Although not notated this way, I would play the staccato as if it had a tenuto marking above the note to keep the effortless style. A short staccato note is going to seem choppy and not fit the style of the piece. This will be true with the staccato notes in the woodwinds in measure 32-35. These should be separated, but do not clip these notes. This effortless idea needs to transfer over to the low brass when they have the melody in the lower register of their instrument. The accompaniment part in the bass line should also remain light. The tuba plays on each beat, but does not have dotted quarters. They have quarter notes with an eighth note rest written giving the idea this should be a little detached. Playing the notes full value will put too much weight on the beat and cause the group to slow down. Players on the off

beat parts should also keep their part light and detached. Having the group sing their parts will help them understand the style. Sing using the syllabus: boom-dot-dot, boom-dot-dot, boom-dot, boom-dot, boom-boom-dot-dot...etc.

Unit VI. Musical Elements

Melody:

The melody of this piece should effortlessly float above the bass line accompaniment. The melody is blocked in four measure phrases and should be treat as a phrase not a measure by measure idea. The accompaniment part needs to be supportive, but not over shadowing the melody. Bass line also needs to stay light so to not slow down the piece.

Rhythm:

The bass line ostinato is very repetitive and would be easily taught as a warm-up to the entire group. Assuming the group does not have much experience with 11/8 & 13/8, as most bands do not, splitting the group into two groups and playing this line will be a great way to get them to feel the 11/8 & 13/8. Have the groups switch so everyone gets a chance to be on the beat and of the beat.

Dynamics:

The dynamics of this piece are very simple. The piece starts at soft “*p*” or “*mp*” and then gradually crescendos up to “*ff*” at measure 40-42 and then comes back down to a soft last note. As the piece gradually builds, more instruments are added. Notice the trumpets do not enter until measure 31 when the biggest part of the song is coming up. The trumpets also do not have melody until measure 36 as they crescendo into the climax of the piece. Mr. Bourgeois also starts to eliminate instruments as the piece ends with just five small voices.

Unit VII. Form and Structure

| | |
|------------|----------------------|
| M. 1 – 2 | Introduction |
| M. 3 – 21 | Theme A |
| M. 22 – 31 | Theme B |
| M. 32 – 44 | Theme A ¹ |

M. 45 – 51

Coda

Unit VIII. Suggested Listening

A full list of recording containing Serenade Op. 22 (c) is at

www.derekbourgeois.com.

Happy and Glorious March by Derek Bourgeois

Tipsy Serenade by Derek Bourgeois

Bolero by Maurice Ravel

Unit IX. Seating Chart and Acoustical Justification

Refer to page 18 and 19 of Chapter 4 for the seating chart and acoustical justification.

Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1 – 3/30/09

Ensemble: UHS Concert Band

Announcements:

Literature: Serenade

Time: 20 min

| Title | Evaluation |
|--|--|
| <ol style="list-style-type: none">1. Clapping Exercise<ol style="list-style-type: none">a. Divided the group in two. On group clapped the main tuba rhythm – Dotted quarter, dotted quarter, quarter, quarter, eighth note.b. Group two clapped the off beat eighth notes.2. Read through measures 1-21, 11/8 section. | <ol style="list-style-type: none">1. Clapping exercise went ok, but would have helped to have some visuals for the students to look at. The entire exercise was done by rote. The students did get the idea of the rhythm and understood what to listen for while playing this piece.2. The main accompaniment part was done well. Students locked into the rhythm and kept it solid. The woodwind melody needs some work. They struggled with the counting of the 11/8 more than the basses did. |

Rehearsal Plan – Rehearsal #2 – 3/31/09

Ensemble: UHS Concert Band – Jr/Sr. wood-winds only.

Literature: Serenade

Announcements: Freshmen gone for MAPS Testing

Sophomores gone on Field Trip

Time: 15 min

| Title | Evaluation |
|---|--|
| <ol style="list-style-type: none">1. Clarinet/Oboe melody m. 3<ol style="list-style-type: none">a. Play with Tuba/Saxophone accompaniment part2. B Section – 13/8 section<ol style="list-style-type: none">a. Work Melody with new tuba/saxophone accompaniment part | <ol style="list-style-type: none">1. Notes and rhythm is getting stronger after working through section. Need to continue to work to get style better. Will listen to recording to get a better feel for style.<ol style="list-style-type: none">a. Tuba/Saxophone accompaniment part is taking shape. A very repetitious line that needs to stay consistent.2. First reading on this section was good. Not much time spent on this section; just enough to read the rhythms once and answer any questions the students had. We will need to work this section again when entire group returns. |

Rehearsal Plan – Rehearsal #3 – 4/1/09

Ensemble: UHS Concert Band

Announcements: Sophomores gone for MAPS Testing

Literature: Serenade

Time: 20 min

| Title | Evaluation |
|--|---|
| <ol style="list-style-type: none">1. Listen to recording<ol style="list-style-type: none">a. Have students listen to style as well note rhythm.2. Start from beginning and work melody – making sure style starts to come through when melody is being played.3. Work on the 13/8 sections.<ol style="list-style-type: none">a. Work accompaniment part until they demonstrate they can play it.b. Work the melodyc. Work both together4. Work F Mixolydian scales with WW at m. 32 | <ol style="list-style-type: none">1. Melody is getting better. Is going to need some individual work on the students part and we will work that in lessons.2. 13/8 section<ol style="list-style-type: none">a. Accompaniment part is going well. The pedal notes in the tuba are a problem. No bari sax today, so my hope is that the bari sax will help the tubas out in this section.b. Melody here is in the same shape as the A section.3. F Mixolydian scale is going well. We played the F major scale in warm-up today. Once we got to that point we play the major scale, then lowered the 7th, and then played the scale slow. Also had to play/tune up notes 7 & 8 so they could hear the difference. Move the scales faster until we had it in tempo. That section seems a bit less overwhelming for them now. |
| | |

Rehearsal Plan – Rehearsal #4 – 4/7/09

Ensemble: UHS Concert Band

Announcements:

Literature: Serenade

Time: 10 min

| Title | Evaluation |
|---|---|
| <ol style="list-style-type: none">1. Work Low Brass melody at rehearsal mark 6.2. Put Low Brass melody together with rest of the group.3. Work melody throughout the beginning sections | <ol style="list-style-type: none">1. Low Brass melody is better, but they are slow getting off of beat 2.2. This melody is in the extreme low register of the instruments' range and they are going to need to play on top of the beat as much as possible. Having them listen to the Flutes/clarinets in this section will help. They both have eighth notes on beats 3 & 4.3. Melody is getting better, but still not coming together. Will need to work more in rehearsal.<ol style="list-style-type: none">a. The ostinato part is doing quit well. They are not budging which is causing the melody people to have to keep up. I consider that a good problem to have. |

Rehearsal Plan – Rehearsal #5 – 4/8/09

Ensemble: UHS Concert Band

Announcements:

Literature: Serenade

Time: 20 min

| Title | Evaluation |
|---|---|
| <ol style="list-style-type: none">1. Isolate Melody at beginning through rehearsal mark 6<ol style="list-style-type: none">a. Working repetition and styleb. Keep melody to work with the ostinato2. Work on putting all parts together at rehearsal mark 6<ol style="list-style-type: none">a. Tuba listening to Flutes & Clarinets on beat 3 & 4 for consistency.3. Work notes and rhythms at rehearsal mark 7 & 8<ol style="list-style-type: none">a. Specifically look at third octave notes in the flutes and clarinets. Makes sure everyone is play correct fingering. | <ol style="list-style-type: none">1. Melody is starting to get more clear and consistent. Some more repetition will help this to keep getting better2. Isolated the upper WW & low brass to listen to teach other. The section cleaned up nicely and more repetition will help it even more.3. Upper register notes are a problem right now. Flutes are playing Bb & B, in the third octave. There is going to have to be some practice on those during lessons.<ol style="list-style-type: none">a. Rhythm does not seem to be a problem here. |

Rehearsal Plan – Rehearsal #6 – 4/9/09

Ensemble: UHS Concert Band

Announcements:

Literature: Serenade

Time: 5-7 min

| Title | Evaluation |
|---|---|
| <p>1. Run through from beginning to give the band another repetition on the 11/8 & 13/8</p> | <p>1. Melody is getting better, but we are going to need a sectional on this to get it more solid. It just isn't getting there fast enough.</p> |

Rehearsal Plan – Rehearsal #7 – 4/15/09

Ensemble: UHS Concert Band

Announcements: Flutes, Oboe, & Clarinet only.

Literature: Serenade

Time: 10 min

| Title | Evaluation |
|--|---|
| <ol style="list-style-type: none">1. Work trills at m. 25-26 & 32-352. If time permits. Run melody section and look for any rhythms that students might still be playing incorrectly. | <ol style="list-style-type: none">1. Trills are in good shape. Need put them with the band tomorrow and make sure they are staying even and consistent2. Flutes need to work on m. 15 – 19. Will do that tomorrow in flutes sectional. |

Rehearsal Plan – Rehearsal #8 – 4/16/09

Ensemble: UHS Concert Band

Announcements: Flutes Sectional

Literature: Serenade

Time: 30-45 min

| Title | Evaluation |
|--|--|
| <ul style="list-style-type: none">1. Work m. 15-19<ul style="list-style-type: none">a. Work slow to get notes – then speed up.2. Work m. 40-41<ul style="list-style-type: none">a. Work slow then speed up. If some are not going to get the upper notes, have them play down the octave. | <ul style="list-style-type: none">1. Flutes have a better understanding of the rhythm now. There still needs to be some individual practice time for a few of them.<ul style="list-style-type: none">a. They also understand the third octave notes/fingers better too. Individual practice time is needed here too. |

Rehearsal Plan – Rehearsal #9 – 4/16/09

Ensemble: UHS Concert Band

Announcements:

Literature: Serenade

Time: 15 min

| Title | Evaluation |
|---|---|
| <ol style="list-style-type: none">1. Solidify melody from beginning – rehearsal mark 6.2. Work inner parts of melody at m. 14-21 | <ol style="list-style-type: none">1. Melody is starting get more solid. Piccolo was added at m. 11 instead of the flutes playing the cues<ol style="list-style-type: none">a. Piccolo is going to need to listen; it was very out of tune today.2. Inner parts need to come out more. Listening for the dissonance in the flutes and clarinets. The dissonance should come out more than the melody at m. 14 & 19. |

Rehearsal Plan – Rehearsal #10 – 4/17/09

Ensemble: UHS Concert Band

Announcements: 25 min. assembly today, condensed rehearsal

Literature: Serenade

Time: 15 min

| Title | Evaluation |
|--|---|
| <ol style="list-style-type: none">1. Work m. 45 to end<ol style="list-style-type: none">a. Work to have students understand how the rhythm works at the end. Focusing on last four measures2. Straight run of piece | <ol style="list-style-type: none">1. The end is in much better shape now. Students will need some more repetition to get pitches more solidified. The key to keeping this section together for the students will be watching.2. The piece is in better shape. M. 40-43 really needs some work yet. |

Rehearsal Plan – Rehearsal #11 – 4/20/09

Ensemble: UHS Concert Band

Announcements:

Literature: Serenade

Time: 15 min

| Title | Evaluation |
|--|---|
| <ul style="list-style-type: none">1. M. 40-43 – flute/clar/oboe/trumpets/cornets<ul style="list-style-type: none">a. Eighth note rhythm. Working notes as well as the crescendo through this line.2. M. 36-39 - Melody<ul style="list-style-type: none">a. Isolate moving rhythm on beat 3 & 4 in m. 38b. Isolate rhythm in m. 393. M. 36-end<ul style="list-style-type: none">a. Putting everything together along with the ending we worked on last week. | <ul style="list-style-type: none">1. Upper note fingers are still a problem for flutes and also range for the trumpet, but the rhythm is much better.2. Both rhythms 38 & 39 are in much better shape.3. Actually went through this section starting at 32.<ul style="list-style-type: none">a. Playing this well. Need to work flute notes at 40, and making sure that the dynamic gradually decreases to the end. |

Rehearsal Plan – Rehearsal #12 – 4/21/09

Ensemble: UHS Concert Band

Announcements:

Literature: Serenade

Time: 10 min

| Title | Evaluation |
|--|---|
| <ol style="list-style-type: none">1. Run tune while fine tuning percussion.<ol style="list-style-type: none">a. Will stop to help percussionist, as needed, with entrances and indentify their importance. | <ol style="list-style-type: none">1. Timpani is getting entrance at measure 21, but need to work the crescendo and finishing the phrase into m. 222. Still need work on timpani in m. 25 into 263. Maracas and Tambourine are doing fine. |

Rehearsal Plan – Rehearsal #13– 4/2409

Ensemble: UHS Concert Band

Announcements:

Literature: Serenade

Time: 15min

| Title | Evaluation |
|--|---|
| <ol style="list-style-type: none">1. Review 9-end<ol style="list-style-type: none">a. Make clarinets aware of airy tone quality here.2. Review 8-9<ol style="list-style-type: none">a. Reviewing crescendo from m. 40-423. Review 5-6<ol style="list-style-type: none">a. Reviewing crescendo at m. 26b. Reviewing meter changes at m. 304. Record a run through | <ol style="list-style-type: none">1. These spots are improving. Students are still not completely confident with the meter. They are having a hard time letting go and trusting they know the piece. Will continue to work to get them to open up more. |

Rehearsal Plan – Rehearsal #14– 4/27/09

Ensemble: UHS Concert Band

Announcements:

Literature: Serenade

Time: 10min

| Title | Evaluation |
|--|--|
| <ol style="list-style-type: none">1. Work on rhythm in m. 16-17.<ol style="list-style-type: none">a. Problem here when we recorded on Friday.2. Isolate timpani in m. 21 & 25<ol style="list-style-type: none">a. She is getting entrances, but not understanding the her part in the transition. | <ol style="list-style-type: none">1. Rhythm problem is fixed. They were not getting off of beat two soon enough. It was causing them to fall behind and not be together with the accompaniment part.2. Timpani player understands her role now. I don't believe that she is feeling the part though. Transitions are still awkward. |

Rehearsal Plan – Rehearsal #15– 5/1/09

Ensemble: UHS Concert Band

Announcements:

Literature: Serenade

Time: 15 min

| Title | Evaluation |
|---|---|
| <ol style="list-style-type: none">1. Work to get tempo to start faster and maintain throughout the piece.<ol style="list-style-type: none">a. The repetitiveness of this piece makes it difficult to not slow down.2. Review ending from 9 to the end. | <ol style="list-style-type: none">1. Students can play the faster tempo, but they need to focus in keeping the eighth notes light.2. Ending is sounding really nice. The horn soloist is playing great and clarinets are producing a nice section sound. |

Rehearsal Plan – Rehearsal #16 – 5/4/09

Ensemble: UHS Concert Band

Announcements:

Literature: Serenade

Time: 15 min

| Title | Evaluation |
|--|--|
| <ol style="list-style-type: none">1. Review tempo at beginning2. Review dynamics throughout | <ol style="list-style-type: none">1. Tempo was sagging today. Tubas are holding their notes the entire beat and it is cause in the pulse to slow down. After working on their notes becoming shorter and lighter so they are out of the way of the off beat people, the tempo started to become steady.2. Dynamics were not good today. I feel like they know this piece well enough they should be putting in more dynamics. |

Rehearsal Plan – Rehearsal #17 – 5/5/09

Ensemble: UHS Concert Band

Announcements: Concert Day

Literature: Serenade

Time: 15 min

| Title | Evaluation |
|---|--|
| <ol style="list-style-type: none">1. Review tempo at the beginning2. Review dynamics throughout. | <ol style="list-style-type: none">1. Piece is in good shape for concert. Have fun and enjoy! |

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Appendix A - Score Analysis of *National Emblem March*

| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | |
|--|---|------|----|----|----------------------|---|---|---|---|------|----------|--|-------------------|
| Form | Introduction | | | | | | | | | | | | |
| Phrase Structure |  | | | | | | | | | | | | |
| Tempo | Allegro/March Tempo | | | | | | | | | | | | |
| Dynamics | f | < ff | ff | ff | ff | mp - <i>crescendo</i> | | | f | < ff | > mf---- | | |
| Meter/Rhythm | Cut Time - 2/2 | | | | | | | | | | | | |
| Tonality | Eb Major | | | | | | | | | | | | |
| Harmonic Motion | Tonic | | | | I---vii ⁰ | | Centered on dominate chord - upper voices move chromatically up and lows move chorm. Down | | | | | | |
| Orchestration | Full Ensemble | | | | | | | | | | | Tbones, | |
| General Character | Start of a Race! Opening Shot and the race starts to the first theme. | | | | | | | | | | | Patro | |
| Means for Expression | Big dynamic level - Make sure accents & staccatos are brought out to ensure clarity | | | | | Full Ensemble does a subtio p & cresc to m. 12. High Reeds/Brass have a ascending line & Low reeds/brass have a decending line. | | | | | | Low reeds/brass decrescendo while trombones enter with melody. | Trombo percus and |
| Conducting Concerns & Rehearsal Considerations | Piece is in cut time and will be conducted with a basic 2 pattern. Eighth note triplet pick up in to m. 1 will require a prep beat that bounces off the down beat. This will give the tempo and a chance for the ensemble to breath and enter correctly. A lot of accents on beat 2 in the intro, so emphasis will be placed there. | | | | | | | | | | | Conduct | |

| | | | | | | | | | | | | | | |
|---|----|--------|----|-------|--|------------------|----|----|----|----|----|----|----|----|
| 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| Theme A (Repeated) | | | | | | | | | | | | | | |
|  | | | | | | | | | | | | | | |
| Allegro/March Tempo | | | | | | | | | | | | | | |
| ----- | | f----- | | > | | p----- | | ff | | f | | < | | |
| Cut Time - 2/2 | | | | | | | | | | | | | | |
| Eb Major | | | | | | | | | | | | | | |
| Tonic | | | | V--II | V | vii ^o | | I | | ii | V | V | I | |
| /Euph have melody, Tpt/Clar have counter melody, Low Brass/reeds and percussion accompany | | | | | | | | | | | | | | |
| Tpt/Clar continue melody, Euph/T. Sax fanfare fills, Low brass/reeds accompany | | | | | | | | | | | | | | |
| stic theme with a light/playful counter melody | | | | | Patrotic theme with a light/playful counter melody | | | | | | | | | |

one melody drives this section. The low brass/reeds and percussion set a solid rhythmic foundation while the trumpets and upper reeds play a light counter melody behind the trombones.

High Brass and W.W. continue with a variation of their counter melody and a *p* dynamic. The Euphonium and Tenor Sax introduce a new melody.

ting here will be very discrete and out of the way. Cue the trombones on their entrance of the melody in m. 11. Shaping the dynamics and the phrasing with left hand.

| | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|

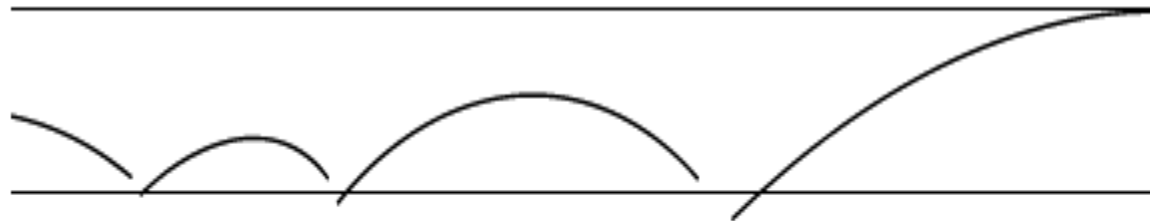
| | | | | | |
|---|--|---|---|---|--|
| Decending line focused on tonic | Tonic | V | V | Same line as 28-29 up a whole step | V7 |
| High Reeds, Cls, A.Sax, T. Sax, Tpts, & F. Horns Unison | Group in m.28-30 take melody - Low Brass Acc. | | | High Reeds, Cls, A.Sax, T. Sax, Tpts, & F. Horns Unison | Group in m.28-30 take melody Brass Acc. |

| | |
|---|---|
| High Reeds, Cls, A.Sax, T. Sax, Tpts, & F. Horns Unison have a line of quarter notes for two measures that diminuendo to <i>p</i> dynamic. The trombones end the phrase with four fortissimo staccato quarters. | This section is repeated from the previous eight up a whole step. |
|---|---|

At the start of each phrase the left hand will shape the decending line while the right hand continues to be discrete. At the end of the phrase the baton will need to simulate this in the right hand.

| | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|

Theme B (Repeated)



Allegro/March Tempo

| | | | | | | |
|-------|------------|------------------|------------------|---------------|-------------------------|--|
| ----- | f | p ----- | f ----- | sffz | ff - each note accented | |
|-------|------------|------------------|------------------|---------------|-------------------------|--|

Cut Time - 2/2

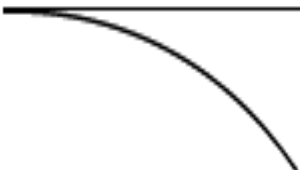
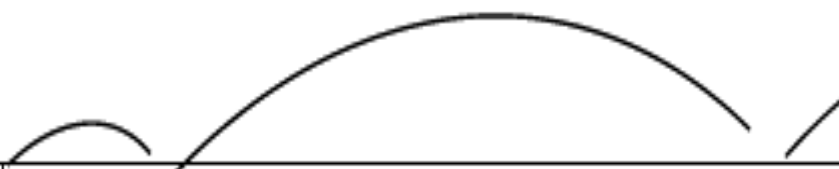

Eb Major

| | | | | | | |
|-------|---|---|-------------------------------------|---|----|---|
| Tonic | Decending line focused on tonic | Trombone quarter notes fill out the tonic chord here. | iii | I | IV | I |
| - Low | High Reeds, Cls, A.Sax, T. Sax, Tpts, & F. Horns Unison | Group in m.28-30 take melody - Low Brass Acc. | Full Ensemble - Accented Half notes | | | |

Flowing and graceful

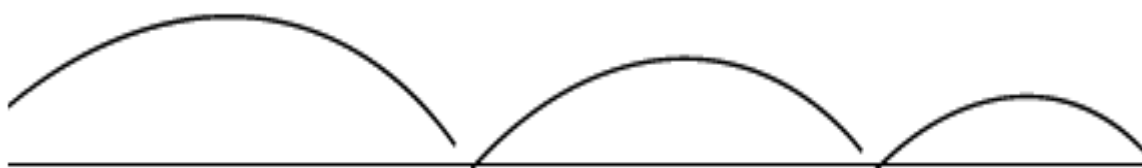
| | | |
|--|---|---------------|
| The a third section of the same material, but back down a whole step to measure, but is repeat measures 28-35. The trombones have quarters at the end of this phrase as well, but this time they are assending/crecendoing into the next phrase. | Half notes in the ensemble with driving septuplets in the snare drum. | A com quarter |
|--|---|---------------|

Conducting here will need to be more at the end of each phrase when the trombones have their powerful staccato quarter note cue. Conducting accented beats through the precise release will be needed at

| | | | | | | | | | | | | | | | | | |
|--|----|----|----|--|----|--|--------|----|----|----|----|-----------------|----|----------------------|-------------------------------|--|--|
| 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | | | |
|  | | | |  | | | | | | | | | | | | | |
| ff | | | |  | | | f----- | | | | | | | | Accompaniment part = mf/Meloc | | |
| | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| I vii ⁰ V7 | I | | | Tonic | | | | | | | | | | | | | |
| Low Brass finish phrase | | | | Brass & Mid Reeds | | Brass & Mid reeds continue w/acc part - Trombones take melody | | | | | | | | High f | | | |
| | | | | Regimented and stately | | | | | | | | | | | | | |
| bination of staccoto and slurred notes in the low reeds and brass ends this section. | | | | Staccato quarters set up the feel for the trio. | | Quarter note decrescendo and get out of the way for the low brass melody. The low brass melody is accented with a <i>f</i> cymbal crash. The melody does not dimiuyendo into the next phrase. Instead it stays strong as if it were passing the melody off to the high reeds and trumpets. | | | | | | | | Quant melody This is | | | |
| nimated. Cue the trombones for e ensembles <i>ff</i> accent half notes. e end of the phrase. A clear and at the end of this pharse | | | | Because the previous phrase ends with a staccato note, a light and staccoto prep will be needed to bring in the group. Shape the line of those quarters for the first two measures. Cue low brass for melody in m. 64. No real pattern needed here, but rather shaping the line with both hands. | | | | | | | | Cue needed meas | | | | | |

| | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|

Theme C (Repeated)



Allegro/March Tempo

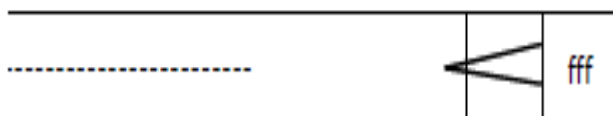
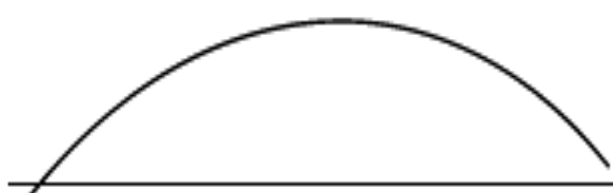
| | | |
|--------|---|---------|
| dy = f | f | ff----- |
|--------|---|---------|

Cut Time - 2/2

Ab Major

| | | | | |
|--|--|---|-----|----|
| III | ii | I | III | ii |
| Reed & Tpts take melody - Mid Reeds & Low Brass acc. | High Brass have melody & fanfare - High Reeds & Cls flourish part (2x only) - Low Brass acc. | | | |
| | Fanfare and | | | |
| ter notes continue while high reeds and trumpets take . The last two measures crescendo into the next phrase, enhanced by a forte piano in the snare drum and trills in the upper reeds. | <div>High Brass melody & fanfare drive this section. Upper reeds have counter melody with a F mixolydian scale to open up their part. Measure two of this phrase the percussion have sFFz hit in all parts.</div> <div>The four measures are rhythmically the same. The brass melody is down a minor 3rd. The upper reeds start on a C mixolydian scale before repeat the same rhythms down a minor 3rd. Percussion dynamics are also the same</div> | | | |
| the Trumpets and high reeds for melody. No pattern d here either. Continue to shape the line. The last two sures will need help with the crescendo into the ending phrase. | Going back and forth every two measures cueing WW flourish pattern. A quick and precise | | | |

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 |
|----|----|----|----|----|----|----|----|



| | | | | |
|----|---|------------------|----|---|
| IV | I | vii ⁰ | V7 | I |
|----|---|------------------|----|---|

Same as m. 80-87 w/trombones added to melody


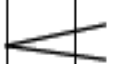
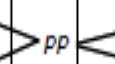

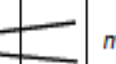


1 Flourishes

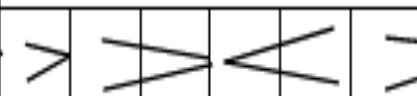
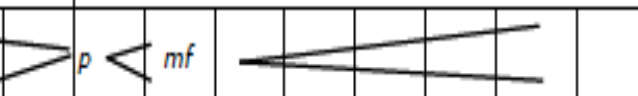
Brass continues with a small variation of the fanfare they have been playing. The upper reed flourish part starts off with a Db major scale. All percussionists have a sffz hit on the 2nd/4th measure while SD fills in between on m. 1 & 3.

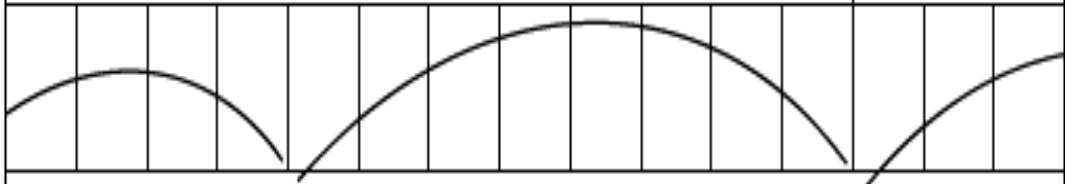
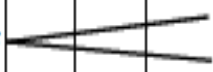
Brass have accented whole notes driving to the end. Upper reeds have a Db major scale starting on a D natural and end with a Ab major arpeggio. Everyone crescendos from *f* to *ff* in the last 2 measures.

part first then the brass fanfare next. Keeping the basic two : release will also be needed.


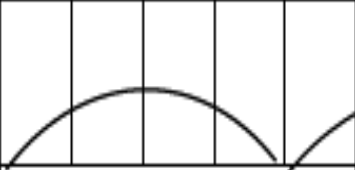
Appendix B - Score Analysis for *On An American Spiritual*

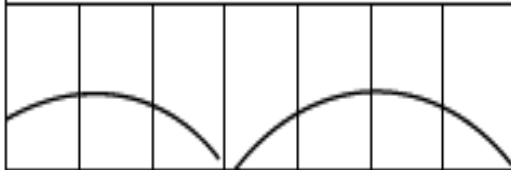
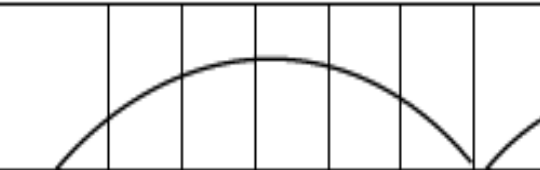

| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|--|--|---|---|-----------|--|--|---|-----------|---|---|---|----|
| Form | Theme A | | | | | | | | | | | |
| Phrase Structure |  | | | | | | | | | | | |
| Tempo | Slowly, expressivley - Quarter Note = 8 | | | | | | | | | | | |
| Dynamics | <i>p</i> |  |  | <i>pp</i> |  |  |  | <i>mp</i> |  | | | |
| Meter/Rhythm | Two Quarter note pick up into m. 1 - 4/4 | | | | | | | | 3/4 | 4/4 | | |
| Tonality | Eb Major | | | | | | | | | | | |
| Harmonic Motion | Tonic | | | | IV | | V | | | I | | |
| Orchestration | F. Horn & Clarinet Duet | | | | T. Sax & F. Horn join the duet, B. Cl/Bassoon/B. Sax join in m. 8 | | | | Fl/oboe/cl/A. Sax/tpts join. | | | |
| General Character | Somber and Remorseful | | | | | | | | | | | |
| Means for Expression | Horn and Clarinet duet w/expression | | | | Tenor sax and 2nd horn come in to add depth and harmony. B. Sax/bassoon/B. Cl - have decending 8th notes to lead into m. 9 | | | | More instruments add to melody to add more depth. | | | |
| Conducting Concerns & Rehearsal Considerations | Starts with a pick up on beat 3. Horn and clareints will need to listen for intonation. Clarinets are going to have to vent on the A's and horn will have to lip the D down to be in tune. | | | | Keep countermelody nice and strong and add rubato. Allowing this melody to push and pull will make this piece vey dramatic. Make the low reed entrance at m. 8 very subtle and almost unnoticed. | | | | Meldoy shift to fl & trumpet, but there should not be a break in the line. Keep moving forward. | | | |


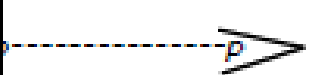
| 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | | |
|---|----|----|--|----|----|---|----|----|----|----|----|----|----|----|-------|--|
| | | | | | | Transition | | | | | | | | | | |
| | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | |
| 0 | | | | | | | | | | | | | | | | |
|  | | | | | |  | | | | | | | | | | |
| 3/4 | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | |
| vii ⁰ | | | Tpt solo on tonic w/moving quarters leading into key change | | | iv - w/pedal Eb | | | | | | | | | | |
| Cl/B. Cl/Bassoon/ Saxes/Horns only | | | Euph & Tpt solo come in. | | | Flutes/A. Sax/T. Bones/Snare/xylo/cymbal - all speak at different times. Low br/rds support. | | | | | | | | | | |
| | | | | | | | | | | | | | | | | |
| Short Caesura on m. 13 & 14 will add to the dramtic nature. Euph and tpt solo join at m. 16 to end the phrase. | | | | | | Agitated and accented rhythms to create tension with in the piece. | | | | | | | | | Agita | |
| Take time through this section and in between caesuras. This will add to the drama of the piece. Euph and trumpet solo can come out even with the soft nature of the section. | | | | | | Lots of repetition in the altos. Will need to maybe stagger measures so the section doesn't get tired and slow down. Very improtant to keep tempo up. Trombones should work to get pitch before they start to add glissandos. Also make sure t-bone blend into the ensemble and not stick out or not be heard. | | | | | | | | | Make | |

| | | | | | | | | | | | | | | |
|---|---------------|---|----|----|----------|-------------------|--|----|----|----|--------------|---|------------------------------|------------------------------|
| 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 |
| Theme A1 | | | | | | | | | | | | Tra | | |
|  | | | | | | | | | | | | | | |
| Faster - Quarter note = 176 | | | | | | | | | | | | | | |
| <i>f</i> | <i>sfz/mf</i> |  | | | <i>f</i> | gradual crescendo | | | | | <i>sfz</i> < | <i>sfz</i> < | <i>sfz</i> < | |
| 4/4 | | | | | | | | | | | | | | |
| Bb minor | | | | | | | | | | | | | | |
| tonic - minor | | | | | | | tonic - adding 2nd and 7th for dissonance | | | | | <i>17⁽⁹⁾ ii-i</i> | <i>17⁽⁹⁾ ii-i</i> | <i>17⁽⁹⁾ ii-i</i> |
| Trumpet - melody, Fl/oboe/clarinet - running 8th notes - Low reeds/brass support. | | | | | | | | | | | | Full ensemble w/perc | | |
| Hectic and Chaotic | | | | | | | | | | | | | | |
| sted rhythms continue, running 8th notes start and melody come back, all adding to the tension. | | | | | | | A cluster of notes starts building in the tpts to continue the build of tension | | | | | Accented marcato rhy the last phras | | |
| sure the flute/oboe/clarinet line matches up with the snare drum. 16th notes also need to line up with xylophone. | | | | | | | Trumpet notes start to create dissonance. Make sure each note is accented as they build toward creating tension. | | | | | It will be difficult to section. Make sure the big sound not a bla should be short and a timpani solo. Also m different so to b | | |


| | | | | | | | | | | | | | |
|---|----|-----------------|---|---------|----|---|----|----|--|------------------------|--|------------|----------|
| 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 |
| Transition | | | Theme A2 | | | | | | | | | | |
| | | | | | | | | | | | | | |
| | | | | | | | | | Much Slower Quarter = 52 | | Pressing | | |
| <i>f</i> | | | <i>f</i> ----- > | | | | | | <i>ff</i> | <i>f---sfz/mf---ff</i> | | <i>sfz</i> | <i>p</i> |
| | | | | | | | | | 3/4 | | | | |
| | | | | | | | | | Eb Major (no key sign. Change | | | | |
| i---VII | | I III VII VI | | I---VII | | Melody in tonic - Acc. Part has tonic & dominant with b2 and b5 to add disonance. | | | | Tonic | | Tonic | |
| Trombone and timpani solo | | | Lower trumpets/ horns/euph = melody & rest of ensemble on ossinato part. | | | | | | Full Ens. Minus fl/per. | | Low brass/reeds support on 8th note | | |
| Brutal - Shock and Awe | | | | | | | | | Realization | | | | |
| Horns build the tension in the melody. | | | A driving accented rhythm push the melody to the first climax | | | | | | Very slow and separated version of the main motif. | | Gradual build through wind chimes help | | |
| Do not blast through this as the sfzs are played with a pretty sound. Releases tension to get out of way of melody. Make each repeated idea build tension higher. | | | Ossinato pattern over the top should not overpower the melody. Melodies are in the lower instrument and ossinato part is in the upper reeds/brass. Potential for balance issues here. | | | | | | Be very deliberate with notes and make sfz cresc. Very dramatic. | | As the phrase ends in the clarinet that the the reeds/brass line up with the tuba will help keep the | | |

| | | | | | | | | | | | | | | | | | | | | | | | |
|---|----|---|----|--------------|----|---|----|--------------|----|--|----|---------------|----|----|--|---|--|----------|--|---------|--|---------|--|
| 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | | | | | | | | | |
| Development | | | | | | | | | | | | | | | | | | | | | | | |
|  | | | | | | | | | |  | | | | | | | | | | | | | |
| g forward - Quarter note = 128 | | | | | | Gradual allargando | | | | Majestic, yet pressing forward - | | | | | | | | | | | | | |
| grad. cresc. | | mp | | grad. cresc. | | mf | | grad. cresc. | | f | | gradual cresc | | | | | | | | | | | |
| 4/4 | | | | | | | | | | | | | | | | | | | | | | | |
| F Major w/no key signature | | | | | | | | | | | | | | | | | | | | | | | |
| | | IV | | I | | I | | I | | Tonic | | | | I | | I | | I vi iii | | I ---ii | | iii-I-V | |
| port - Cl/t. sax es. | | A & T sax have 8th notes - full ens. Support - no tpts - W.C. & S. Cym. | | | | Continuation of parts - Fl add 16th notes to help move cresc. | | | | Fl/oboe/cl/A. Sax/tpts/Tbones - melo have counter melody - low brass supporting. | | | | | | | | | | | | | |
| Dramatic | | | | | | | | | | Maj | | | | | | | | | | | | | |
| hout this section. Running 8th notes help keep this moving forward. The reat a sense of ergency and the sus. Cymbal is key in the growth of the crescendo. | | | | | | | | | | The main melody should soar over t The countermeldoy in the T. Sax and makes this section be | | | | | | | | | | | | | |
| m. 54 the entrance in m. 55 is on the and of one. Will need to make sure s and t. sax breath on one to come in together. Making sure that the low th the clarinet/t. sax on beat one of measure 58. Syncapated rhythm in the e momentum moving as well as the flute part in m. 63. Both will help drive the long tones into the next measure. | | | | | | | | | | Key to making this section beautiful Sax line. The clarinet/flute runs v joyfulness of the section. The snare difficult to count and put with the ens will need to have this down in the p will make sense with the | | | | | | | | | | | | | |


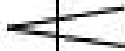
| 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 |
|--|----|-------|---|-----|---------|----------|---|-------|---|----|----|----|-------------|
| Theme A3 | | | | | | | Coda - based on Theme A | | | | | | |
|  | | | | | | |  | | | | | | |
| Quarter note = 92 | | | Suddenly broader w/rubato | | | | Slowly, expressively, rubato - quarter note - 70 | | | | | | |
| Crescendo  | | | ff | | f | | f-sfz/mf-- -sffz | | p | | | mp | |
| F Major | | | | | | | Eb Major | | | | | | |
| ii V I - | | V--IV | V--IV | V-I | III--vi | ii IV--I | VII IV- III | Tonic | | | | | |
| Sax, T. Sax & F. Horn and low reeds are | | | Full Ensemble | | | | F. Horns | | Cl/B. Cl/Bassoon/T & B. Sax/Tuba w/Horns - Triangle | | | | Group and T |
| Festive and Rejoiceful | | | | | | | Reverent | | | | | | |
| Top of everything here. Horn should be what beautiful. | | | One ascending line and one descending line come together at m. 76 and m. 77-78 are very separated/deliberate/ and emotional. | | | | Complete dynamic shift. Ending in the soft & subtle d start to descend. Students will need to stagger their breath phrase. M. 85 the T. Sax and T. bones state the melody and Triangle enter on last measure to fill out | | | | | | |
| will be the f. horn & T. will also had to the part in this section is ensemble. Snare player practice room before it ensemble. | | | Lining up the ascending and descending line will be a bit difficult. Focus the low reeds and brass on the triplet rhythm will help keep the tempo steady. | | | | This is a very exposed section to end. Intonation and st here. Having section stagger breath will help keep both phrases from dying. T. Sax/T. Bone duet at the end of hide with in the ensemble. Also really bring out the Alto 3 of m. 88. This help add depth to the d | | | | | | |

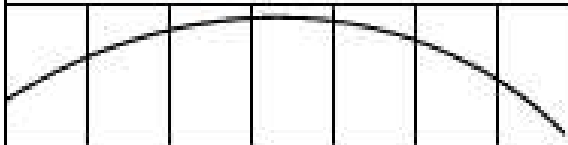

| 86 | 87 | 88 |
|--|----|----|
| | | |
|  | | |
| - rall. at end. | | |
|  | | |
| | | |
| | | |
| | | |
| p continues - T. Bone Sax have melody to end. | | |
| | | |
| dynamic level. Notes sustaining to sustain the one last time. Flutes the chord. | | |
| amina will be an issue th the intonation and an come out and not sax and Euph on beat chord. | | |

Appendix C - Score Analysis *Portraits Movement I – Fanfare*

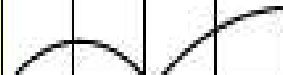
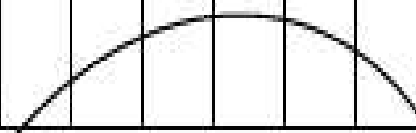
| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|--|--|--|---|---|---|--|---|---|---|---|----|----|
| Form | Theme A - Round/Fugue | | | | | | | | | | | |
| Phrase Structure |  | | | | | | | | | | | |
| Tempo | | | | | | | | | | | | |
| Dynamics | 1st Statement of theme - <i>f</i> | | | | | 2nd statement of theme - <i>f</i> , 1st statement down to <i>mf</i> | | | | 3rd statement - <i>f</i> 1st at <i>mf</i> - cresc | | |
| Meter/Rhythm | | | | | | | | | | | | |
| Tonality | F Major | | | | | Bb Major | | | | Eb Major | | |
| Harmonic Motion | Low Brass 8th notes drive change | | | | | Low Brass add Ab in m. 9 leading into tonal change | | | | | | |
| Orchestration | Snare/ Bass/ C. Cym | Group 1 - Bassoon, T. Sax, T-bone, & Euph - Percussion play pick up to enter in Group 2 | | | | Group 1 continues, Group 2 enters - Flutes, Oboe, Clarinet, Bells | | | | Group 1 & 2 continue Trumpet | | |
| General Character | Majestic Fanfare | | | | | | | | | | | |
| Means for Expression | Percussion have a one beat pickup before the main theme in introduce. Main them starts in a marcato style | | | | | Group 2 enters with melody at <i>f</i> and group one back off to <i>mf</i> | | | | Group 3 enter with m. 2 maintain a <i>mf</i> , ensemble cresc | | |
| Conducting Concerns & Rehearsal Considerations | Piece starts on beat 4 of measure 1 with the percussion. Will require a good prep to bring in percussion and prepare the band for their entrance. Style is extremely important in this opening statement. This style must be matched in the next two entrances by others in the band. | | | | | As the fugue continues, m. 6 and m. 10 will be po must listen for style and balance. Groups entering the style that has been set by the first group. Also part within the ensemble. Once a group is done v must stay confident, but be in the background as restated. | | | | | | |







| 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | |
|---|------------------------|----|---|-----------|-----------|-------------|-------------|-----------|--|----|----|----|----|----|--|
| | | | Theme B | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |
| Allegro quarter note = 120 | | | | | | | | | | | | | | | |
| 1st & 2nd statement ends into 16 | | | <i>ff</i> | <i>ff</i> | <i>ff</i> | <i>></i> | <i><</i> | <i>ff</i> | | | | | | | |
| 4/3 | | | | | | | | | | | | | | | |
| | Db Major | | Bb Major | | | | | | | | | | | | |
| | Add Gb in low brass | | Stays in tonic | | | | | | Added | | | | | | |
| e - Group 3 enters - pets | | | Full Ensemble | | | | | | Clarinets & Alto Sax have melody, while low reeds have countermelody. | | | | | | |
| | | | Powerful and detached | | | | | | | | | | | | |
| Melody at <i>f</i> , groups 1 & M. 15 - the full ends into m. 16 | | | Full ensemble is playing a repeated marcato rhythm. Crescendo through m. 16 & 17, m. 18 & 19 decrescendos to end phrase. M. 20 crescendos back up into 21 that should be play with an organ like quality. | | | | | | Clarinets and saxophones have melody w/ and reeds support underneath. Everything very legato and connected | | | | | | |
| Points where the band must listen to match with the melody they the theme is being | | | Crescendo into m. 16 is very important as it helps build momentum into this section. Students must play marcato and be careful to not overblow. M. 21 end the phrase with and open 5th in the ensemble. This should have an organ quality. | | | | | | A major style change at m. 22. Students must down in this section because of the style change | | | | | | |

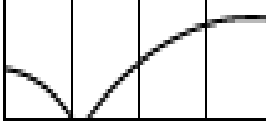



| | | | | | | | | | | | | | | |
|--|--|----|----|----|----|--|----|---|----|--|--|--|----|--|
| 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | |
| Theme A1 | | | | | | | | | | | | | | |
|  | | | | | | | | | | | | | | |
| mf - melody played expressively | | | | | | | | | | |  | | f | |
| | | | | | | | | | | | | | | |
| F Major | | | | | | | | | | | | | | |
| E concert in the melody keeps this tonal center in F | | | | | | | | | | | | | | |
| low brass & low | Two group continue, while flutes and oboe join the melody | | | | | 1st trumpet enters to join the melody | | | | Full ensemble | | Tpts b1, mid reeds b3 | | |
| Flowing and expressive | | | | | | | | | | | Powerful & Detached | | | |
| low brass here is played | Flutes join the clarinets and alto saxophones on the melody. Low brass and reeds continue with there accompaniment part. Legato style continues. | | | | | Trumpets join melody as dynamic level builds | | Accented quarter notes set up style change. | | Full ensemble playing marcato rhythm. Building through these to measures | | The septa accents entrance the ti help energy en | | |
| Just play everything smooth and connected. Work to make sure the group does not slow change. Low brass and reeds will need to work to make their accompaniment part very musical or they will tend to slow down. | | | | | | | | | | | Style change back to staccato. Dynamically the brass. sfz at m. way for the low v | | | |



| 42 | 43 | 44 | 45 | 46 | 47 | 48 |
|--|--|----|----|---|---|----------|
| Coda | | | | | | |
|  | | | | | | |
| | | | | | | |
| <i>f</i> | | | | <i>sfz</i> |  | <i>f</i> |
| | | | | | | |
| | | | | | | |
| concert continues throughout. | | | | | | |
| Low brass/ reeds b1, fl/c/a sax b3 | Full Ensemble | | | | | |
| Majestic Fanfare | | | | | | |
| see rate nted ces of eme build to the d. | Full ensemble playing chords to continue to build to the end. | | | <i>sfz</i> in ensemble. Low brass and reeds play accented eighth notes as ensemble crescendos to the end. | | |
| to marcato. Entrance should be accented, but not y building to the end, but do not want to over blow in 46 will be key to get the ensemble out of the voice to come through and build to the end. | | | | | | |

Appendix D - Score Analysis for *Portraits Movement II - Song*

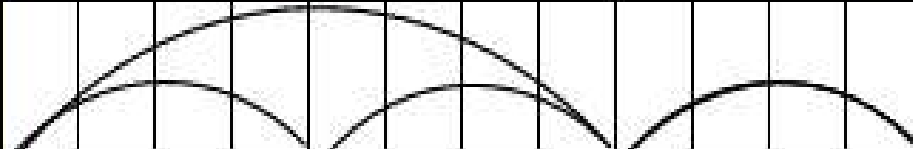

| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|--|---|---|---|---|--|---|------|----|---|----|----|------|
| Form | Introduction | | | | Theme A | | | | | | | |
| Phrase Structure |  | | | |  | | | | | | | |
| Tempo | Dreamy, Quarter = 60 | | | | | | | | | | | |
| Dynamics | <i>mp</i> | | | | < Obligato Part = <i>mp</i> Main Theme = <i>mf</i> > | | | | | | | |
| Meter/Rhythm | 4/4 | | | | | | | | | | | |
| Tonality | | | | | | | | | | | | |
| Harmonic Motion | Stays around Tonic with 2, 3, 5, 6 notes added for dissonance. | | | | I | I | I—IV | IV | V | IV | IV | IV—I |
| Orchestration | Upper Woodwinds & Alto & Tenor Sax | | | | Flutes/Clarinets continue, Low Brass & A/T Saxes Introduce melody, Bar Sax/tuba/B. Clarinet | | | | | | | |
| General Character | Dreamlike or like gentle wind chimes | | | | "Wind Chimes" continue and fade, Majestic Melody enters | | | | | | | |
| Means for Expression | Upper woodwinds need to be light and almost like directed wind chimes | | | | Upper woodwinds start to feel like wind chimes and are in the background. Saxes and low brass introduce the melody in a majestic manner | | | | | | | |
| Conducting Concerns & Rehearsal Considerations | Needs to be a lift after each measure, but each moving note needs to be heard | | | | Keep woodwinds together will be a difficult task. They are playing quarters vs. dotted quarters vs. eighth notes. Trust the melody to be there and help the woodwinds. | | | | | | | |

| | | | | | | | | | | | | | | | | |
|--|---|----|---|----|---|-----|---|--|-----------|----|-----------------------------------|----|---------------------------------|-----|--|--|
| 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | | |
| Theme A' | | | | | | | | Theme A | | | | | | | | |
|  | | | | | | | |  | | | | | | | | |
| Rubato - Quarter Note = 72 | | | | | | | | | | | | | | | | |
| <i>mf</i> |  | |  | |  | |  | | <i>mf</i> | | | | | | | |
| | | | 3/4 | | 4/4 | | | | | | | | | | | |
| This movement centers around Bb Major | | | | | | | | | | | | | | | | |
| I—V | I | I | IV | IV | IV | III | IV | II | II7 | II | vi—I | I | V | IV7 | | |
| Trumpets and Low Brass | | | | | | | | | | | Tpt/Bones are joined by upper W.W | | | Tpt | | |
| Subdued variation of melody, almost somber. | | | | | | | | Melody returns in a more uplifting manner | | | | | Sta | | | |
| Trumpets and low brass are in a low register giving this a somber feel to the theme. | | | | | | | | Trumpets enter with the melody, followed by the flutes and clarinets. These entrances give the piece a more uplifting feeling and start building towards the climax of the movement. | | | | | Saxes and br be crescendo 31 to | | | |
| With not much movement in the rhythm be careful to not let this section drag. | | | | | | | | Between m. 20 & 21 there should be no break in the low brass. M. 22 & 25 everyone must lift on beat 2 to go with the style. | | | | | M. 29 a very s push this | | | |

| 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 |
|---|-----|----|----|--|----|----|----|----|----|----|------|-------------------|----|----|
| Transition | | | | Theme A In a Canon | | | | | | | | | | |
|  | | | |  | | | | | | | | | | |
| | | | | Broadly - Quarter Note = 72 | | | | | | | | | | |
|  | | | | <i>F and Accented</i>  | | | | | | | | | | |
| | | | | 3/4 | | | | | | 4 | | | | |
| | | | | | | | | | | | | | | |
| IV7 | VII | I | I | I | I | I | I | IV | IV | V | vII7 | I | I | I |
| s/ Saxes/Low Brass & Low Reeds | | | | Full Ensemble | | | | | | | | Low Brass & Reeds | | |
| ts to build intensity | | | | Big and Majestic | | | | | | | | | | |
| ass are descending before the n to 32. Timpani enter in m. add to the crescendo. | | | | Upper reeds/Alto Sax/Trumpet play the majestic melody. Low Reeds & brass play a variation of the upper melody in a canon form. Everyone must match the accented almost marcato style in this section. Everyone starts to diminuendo down to m. 43. | | | | | | | | | | |
| light push in the tempo helps melody into the climax. | | | | Make sure that everyone is playing the same articulations. Also pay attention to crash cymbals so they don't over power the band in this section. | | | | | | | | | | |




| 43 | 44 | 45 | 46 | 47 |
|--|----|----|---|----------|
| Coda/Restatement of Intro. | | | | |
|  | | | | |
| | | | | |
| <i>mp</i> | | |  | <i>p</i> |
| 4 | | | | |
| | | | | |
| Stays around Tonic with 2, 3, 5, 6 notes added for dissonance. | | | | |
| Trumpets | | | Tpt. Cut off/T-bones & low reeds | |
| Dreamlike feel returns, with a happy ending in low brass | | | | |
| Trumpets with cup mutes restating the beginning introduction. Bones/Euph enter in m. 46 and tuba/bari/b. Clarinet play last note to end piece. | | | | |
| Trumpet intonation here will be an issue as well as making sure every note in the trumpets is heard. In m. 45 the trumpets are split into 6 different notes. Last note needs to be together but with very little | | | | |



Appendix E - Score Analysis for *Portraits Movement III - Burlesque*

| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|--|--|---|-----|-----|---|------------|--|-----|--|----|----|----|
| Form | Introduction | | | | | | | | Theme | | | |
| Phrase Structure |  | | | | | | | | | | | |
| Tempo | | | | | | | | | | | | |
| Dynamics | <i>f</i> | | | | <i>mf</i> | <i>sfz</i> |  | | Meldoy enter at <i>mf</i> , | | | |
| Meter/Rhythm | 4/4 | | 2/4 | 4/4 | | | | 3/8 | | | | |
| Tonality | C Major | | | | | | | | | | | |
| Harmonic Motion | Scale degree 2, 5, & #4 create dissonance | | | | Focuses on tonic | | | | To | | | |
| Orchestration | High reeds vs. High Brass w/percussion | | | | Low brass & low reeds - no percussion | | | | Tpt. 1 melody, low brass & reed - acc. - no perc. | | | |
| General Character | Hectic and Crazy - Like a circus | | | | In a hurry | | | | Light, Bouncy & Happy | | | |
| Means for Expression | Marcato accents & chromatic 16th note passage in winds - aided by rim shots on snare & a whip. Police Whistle used to add to the chaos. | | | | Off beat rhythm in low reeds/brass with a <i>sfz</i> on b. 4 of m. 6. | | | | Trumpet 1 enters with the melody, continue with their off beat rhythm m. 13. No percussion. | | | |
| Conducting Concerns & Rehearsal Considerations | WW will need to work chromatic scale in m. 2 and brass/saxes are jumping up a 5th on every beat, must listen and tune. Overall these 4 measures need to drive. | | | | Keep this rhythm light and give a well supported <i>sfz</i> on m. 6 b. 4. Decrescendo m. 8 to prepare melody. | | | | Trumpets must keep 16th note melody. Tempo could be an issue for just right the melody could be too fast to sit. | | | |



| 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | |
|--|----|----|----|--|----|-----|-----|----|---|----|----|----|----|----|--|
| Theme A | | | | Transition using Intro | | | | | Theme A' | | | | | | |
| | | | | | | | | | | | | | | | |
| acc. part enter at <i>mp</i> | | | | <i>mf</i> | | | | | <i>f</i> ----- | | | | | | |
| 4/4 | | | | 2/4 | | 4/4 | 3/4 | 4 | | | | | | | |
| C Major | | | | | | | | | | | | | | | |
| Tonic | | | | Scale degree 2, 5, & #4 create dissonance | | | | | Focused on tonic. Tuba/Bari Sax have wait | | | | | | |
| Tpt. 2 & 3 join, low br. & rds - continue | | | | High rds & br. vs. Low rds & br. w/percussion | | | | | High rds & br. Have melody - Low rds & br. melody, percussion - acc. | | | | | | |
| Copy! - Like a Musical | | | | Hectic and Crazy - Like a circus | | | | | Light, Bouncy & Happy! - Like a Musical | | | | | | |
| Melody. Low brass and reeds rhythm. Rest of trumpets join in section in this section | | | | Marcato accents & chromatic 16th note passage in winds - aided by rim shots on snare & a whip. Police Whistle used to add to the chaos. | | | | | More layers on melody add to the dynamic beats after the melody the low brass & low reeds melody in an almost canon like fashion. Melody in the bells and percussion are accompaniment. | | | | | | |
| Notes clean and separated. Listen to the trumpets. If tempo isn't too slow to double tongue and single tongue. | | | | M. 17/19/21 - the band is grouped into 2 groups: on the beat and off the beat. Students must know role and how it fits with the ensemble. M. 18 & 20 are together and meant to drive the rhythm forward. | | | | | Big section here and everyone is playing. Listen to the way when playing long tones. Listen for the way when playing long tones. | | | | | | |

| 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 |
|---|----|--|----|----------|----|--|----|--|----|----|----|----|----|----|
| Transition using Theme A | | | | | | Theme B | | | | | | | | |
| | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | |
| | | <i>mp</i> | | <i>f</i> | | <i>f - sfz</i> | | acc part at <i>mp</i> , melody at <i>f</i> . | | | | | | |
| 4 | | | | | | | | | | | | | | |
| | | | | | | Eb Major | | | | | | | | |
| king bass line | | Tonic | | | | Stays in tonic. M. 43 the fourth is raised to lead into the next k | | | | | | | | |
| Have counter | | Oboe, flute, bassoon trio. M. 32 clarinet soli, m. 33 tuba followed by band w/sfz on b. 4 | | | | Low reeds/clarinets/tuba playing obligato part under the Alto Sax | | | | | | | | |
| ysical | | Short conversation between sections | | | | | | | | | | | | |
| c level. Two reeds state the melody is added opening. | | Short ideas from these solo/solis. Stated strongly, but sfz on b. 4 of m. 33 should be big and accented. Add a caesura after sfz to add to the effect of the note. | | | | Obligato section must listen to the the melody to add some expres the repetitive obligato part. Melody can shape phrase over two m phrases. | | | | | | | | |
| Just get out of moving notes. | | Keep light and separated. Solos are not cued, but could easily be rewritten for other instruments. Must tune sfz chord, a lot of dissonance in this hit. | | | | Work to internalize 7/8 obligato rhythm. If the rhythm is not interna will become inconsistent and will hinder the melody. Melody must light and moving forward. | | | | | | | | |

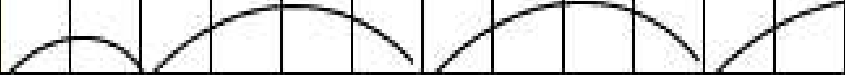
| | | | | | | | | | | | | | | |
|---|----|----|----|---|----|----|----|----|----|----|----|---------------------|--|----|
| 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 |
| | | | | Theme B in a Canon | | | | | | | | | Restatement | |
|  | | | |  | | | | | | | | |  | |
| | | | | | | | | | | | | | | |
| at <i>f</i> | | | | Acc. Part at <i>mf</i> , melody at <i>f</i> | | | | | | | | | for | |
| | | | | | | | | | | | | 4/4 | | |
| | | | | C Major | | | | | | | | | | |
| center to Bb | | | | In m. 61 leading into this section the fourth is raised bring in the next tonal center. | | | | | | | | | Scale degree create di | |
| 1 start melody @ 55 - Bassoon/T. Sax/horn/bones/euph start melody @ 56. Tuba/b. sax/tpt 2 & 3/tambourine have obligato. | | | | | | | | | | | | High reeds v w/perc | | |
| | | | | | | | | | | | | Hectic and C din | | |
| canon form comes back at a | | | | Melody continues in a different key. | | | | | | | | | Marcato accel 16th note pas aided by rtm & a whip. P used to add | |
| This time driven by the long e to join the obligato rhythm. ue here if both parts are not | | | | Another tonal center change. Lots of accidentals in this section. Same balance issues will apply. | | | | | | | | | Same driving beginning. A thrown in the phrase. Cond to be ready to 7/8. Keeping steady will | |

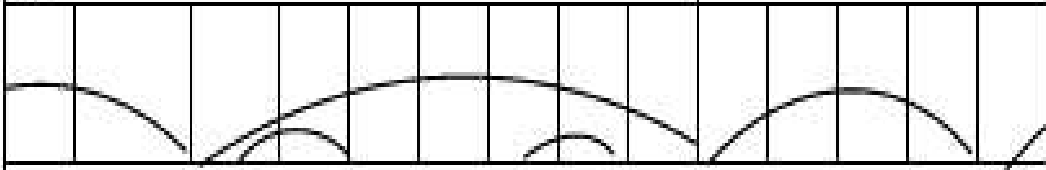


| 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 |
|---|-----|--|----|----|----|----|----|----|----|--|----|----|----|----|
| ent of Intro | | Theme B in G | | | | | | | | Theme B in D | | | | |
| | |  | | | | | | | | | | | | |
| te | | subito p - grad. crescendo | | | | | | | |  mp----- | | | | |
| 3/4 | 4/4 | 7/8 (2 + 2 + 3) | | | | | | | | | | | | |
| | | G Major | | | | | | | | D Major | | | | |
| e 2, 5, & #4 sonance | | Melody stays around tonic and raises the fourth to lead into next key | | | | | | | | Stays around tonic | | | | |
| s. High Brass ussion | | Full ensemble - w/snare, bass, & tambourine | | | | | | | | Full ensemble - w/snare, bass, & tambourine | | | | |
| razy - Like a us | | Light with an elongated bounce on beat 3 | | | | | | | | | | | | |
| ts & chromatic age in winds - hots on snare pipe Whistle to the kaos. | | Subito p adds contrast to a repeated rhythm. Gradually grow through this phrase to build into the final phrase of the melody. | | | | | | | | Play strong through this phrase. Last notes are not slurred, but accent to next idea. | | | | |
| g idea as the 3/4 measure is middle of this uctor will need switch out of g eighth note be the key. | | Theme B is brought back in another tonal center. Be aware of accidentals. | | | | | | | | Another tonal center. Watch for accents. Also in m. 89 b. 3 the articulation is obscured by a slurred idea to three marcato accents. | | | | |


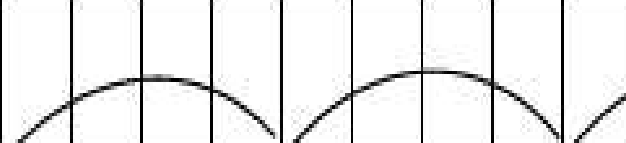


| | | | | | | | | | | | | | | |
|---|----|--|----|----|---|----------|---|----|----|-----|---|-----|--|--|
| 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | 101 | |
| Theme A | | | | | Tran. Of Intro | Theme A | | | | | Coda | | | |
| | | | | | | | | | | | | | | |
| | | | | | <i>ff</i> | <i>f</i> | | | | | grad. crescendo | | | |
| | | | | | 4/4 | | | | | 3/4 | | 4/4 | | |
| C Major | | | | | C Major | | G Major | | | | C Major | | | |
| | | Theme A melody in new key. | | | Similar to beginning | | Same melody but with G chord underneath. | | | | Scale degree 2, 5, & #4 or dissonance | | | |
| Tympani, & | | Oboe solo w/pedal D in bassoon & b. sax | | | Low brass & reeds | | Full ensemble w/percussion | | | | Full ensemble - whistling | | | |
| | | Light and quick | | | "Circus" | | Light and bouncy | | | | Building and stepping | | | |
| at three eighth lead into the | | Oboe solo w/pedal D adding momentum to the piece. | | | Marcato and driving | | Repeat of the energy from m. 22-29. | | | | M. 98-99 have marcato ensemble is grouped in rhythm. M. 100-102 build each note as a bell tone, and backing off listening M. 103-104 accented a | | | |
| pedantals here. changed from a muted notes. | | Oboe and bassoon parts are cued in the A & T Sax. Will need to get the previous phrase out of the way quick so soloist can be heard. | | | Complete style change, but setting up melody again. | | Repeat of what we did earlier. Making sure long note people are out of the way of moving notes. | | | | Two groups here and rhythm in m. 99 is tricky. Will need to rehearse to | | Building to each entrance. Each beat needs to be clear. Once long note needs to be clear next entrance not let the | |

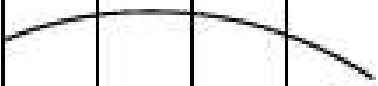
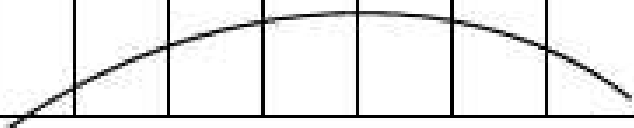



| 102 | 103 | 104 |
|---|----------------------------------|-----|
| | | |
|  | | |
| | | |
|  | <i>fff</i> | |
| | 7/8 | 2/4 |
| | F Major | |
| ate | Fourth is raise for last 2 | |
| p & sus. Cym. | | |
| g to the end! | | |
| o accents while two to create one ds to end, playing Hitting each note to each entrance. nd drive to end. | | |
| the end here and nce is accented. eeds to be heard. tone is started it ck off and listen for ce. Be careful to last 7/8 measure | | |

Appendix F - Score Analysis for *Serenade Op. 22 (c)*

| Measure # | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|--|--|---|--|---|---|---|--|---|---|---|----------|----|
| Form | Intro | | Ther | | | | | | | | | |
| Phrase Structure |  | | | | | | | | | | | |
| Tempo | | | | | | | | | | | | |
| Dynamics | p | | Melody enters at <i>mp</i> and low brass and mid-reed stay at <i>p</i> . | | | | | | | | Melody - | |
| Meter/Rhythm | 11/8 - (3+3+2+3) - m. 21 is a slight va | | | | | | | | | | | |
| Tonality | Bb Major | | | | | | | | | | | |
| Harmonic Motion | Arpeggiated chord in the tuba accompanied by chord tones 1,3,5 in Trombones & A/T Saxophones & clarinets as well as a pedal D in tuba to indicated a second | | | | | | | | | | | |
| Orchestration | Low Brass - Low/mid reeds | | Oboe and 1st Clarinet Join | | | | 2nd Clarinets join | | | Acc Part cont Picc/1st Cla | | |
| General Character | Light with and uneven | | | | | | | | | | | |
| Means for Expression | Ostinato starts at <i>p</i> dynamic. Light and bouncing. | | Ostinato continues. Melody come in over the top at a <i>mp</i> . Melody should float over top of the ostinato. | | | | 2nd clarinets join to add some harmony into the melody | | | Dynamic incr Melody swit section and o continue | | |
| Conducting Concerns & Rehearsal Considerations | The ostinato pattern in the low voices is self-sufficient. After started in the first two measures the melody float from one group of soloist to another, so the major concern is cueing the melody until the group gets comfortable | | | | | | | | | | | |

| 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 |
|---|---|---|----|----|---|----|----|----------|---|----|---|----|----|
| the A | | | | | | | | | | | | | |
|  | | | | | | | | | | | | | |
| This piece labels the dotted quarter at 76. Placevole is the | | | | | | | | | | | | | |
| mf & acc. mp | | Melody - <i>mf</i> Acc. - <i>p</i> | | |  | | | <i>f</i> | | |  | | |
| rization of (3+2+2+2+2) | | | | | | | | | 13/8 (3+3+2+2+3), m. 30 is 11/8 | | | | |
| | | | | | | | | | | | | | |
| ix keep this tonal center in Bb. A D mixolydian scale is used in flutes and diary dominant that leads into the new key. | | | | | | | | | App. Chords with tuba/bone/sax to keep quasi G minor to | | | | |
| flutes - clarinet | 3rd Clarinet Joins | 2nd Clar. & Flutes Join | | | | | | | Full Ensemble minus Trumpets - Main line | | | | |
| bounce | | | | | | | | | Light and uneven bounce of | | | | |
| deases. ches stinato s | 3rd clarinet joins to add some harmony | Melody starts to ascend and intensity starts to increase. M. 19 2nd flutes and 2nd/3rd Clarinets add some dissonance to the melody. M. 21 changes the feel of the 11/8 and adds a D concert mixolydian scale to lead into the key change. | | | | | | | Ostinato section continues only in a 11/8 pattern is joined by more instrument percussion. Melody also continues | | | | |
| ines, the conducting concerns can turn to the melody. The first theme has correct people at the correct time. There will need to be isolation with just ple with the 11/8 feel. | | | | | | | | | The first of two mixolydian scales lead about modes. The 13/8 feel is very self-sufficient once the group understands isolated, but if they understand the | | | | |

| | | | | | | | | | | | | | |
|--|----|---|--|---------------|---|----|----|---|----|----|------------------------------------|----|----|
| 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 |
| Theme B | | | | | Theme A1 | | | | | | | | |
|  | | | | |  | | | | | | | | |
| Term used, meaning pleasing, pleasant, or agreeable. | | | | | | | | | | | | | |
|  | | | | |  | | | | | | | | |
| 7/8 (3+3+2+3), & m. 31 is 7/8 (2+2+3) | | | | | 11/8 (3+3+2+3) | | | | | | | | |
| B Major | | | | | | | | | | | | | |
| Step in new key. 7/8 measure starts play in a lead back into Bb Major | | | | | Chord tones in tp/horns keep tonal center in Bb. Also a F mixolydian | | | | | | | | |
| Traceras join the accompaniment | | | | Trumpets Join | Full Ensemble | | | | | | | | |
| continues, but is a bit more dramatic | | | | | Gets more dramatic as low brass has melody | | | Glorious return to the main theme | | | Dramatic | | |
| 3/8 variation. Ostinato elements including the 13/8 variation. | | One 11/8 measure sets up a change to the original key | One 7/8 measure leads back into Theme A1 | | Melody is moved to the low brass. F.Horns/Tpts/Alto & Tenor Sax have a new variation of the off beat rhythm. Upper reeds have a obligato above the melody. | | | Melody move backs to the upper reeds & brass with upper reeds playing an octave higher. | | | Ascend note dramatic before phrase | | |
| ends into this section. A great chance to teach similar to the 11/8. Ostinato section will be understood. The melody will need to be 11/8, the 13/8 will be a smooth transition. | | | | | Return to 11/8. The second opportunity to discuss a mixolydian in a different key. Low brass takes over the melody for four measures obligato part in the upper WWI. Keeping the two sections on beats to be isolated so students can hear and as | | | | | | | | |

| 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 |
|--|----------|---|---|---|---|-----------|----------|--|-----------|------------------------------------|
| | | | | Coda | | | | | | |
|  | | | |  | | | | | | |
| | | | | | | | | | | |
|  | <i>f</i> | |  | <i>mf</i> |  | <i>mp</i> | <i>p</i> | <i>pp</i> | <i>pp</i> | <i>pp</i> |
| | | | | 11/8 (3+3+2+3) | | | | 12/8 | | 3/8 |
| Bb Major | | | | | | | | | | |
| an scale in flutes in clarinets. | | | | App. Bass again - similar to the beginning. | | | | | | |
| | | Low Brass- Low/mid reeds acc. & Flutes/Tpts on melody | | F. Horn Solo - Clarinet/Tuba/Saxes on Accompaniment | | | | Tuba/Clarinet | | Pic/Cla r/Bass/ tuba/Tr l |
| atic crescendo | | Light with uneven bounce | | | | | | | Happy end | |
| ending eighth is creates a atic crescendo e ending the ase with a crescendo. | | Trumpets and flutes continue with melody and the decrescendo | | French Horn solo while ostinato continues. The off beats are moved to the clarinets. | | | | Clarinets and bassoon finish the piece with ostinato. Ending with four players and triangle. | | |
| scale appears here and in a and is playing along with an 3 & 4 will be difficult and need just. | | | | The piece ends very light, but the biggest conducting concerns come at the end. The last three measure will need to be work on with 12/8 Incorporating duple rhythms. Getting everyone to communicate together will be the key. | | | | | | |