

An examination of analysis and practices for wind band using *Abracadabra* by Frank Ticheli, *Little Symphony for Winds* by Franz Schubert/Arr. Verne Reynolds, and *Chester: Overture for Band* by William Schuman.

by

Richard Wilbur Ebersole

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A REPORT

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Approved by:

Major Professor
Frank Tracz

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Abstract

The following report provides a comprehensive analysis of two works for wind band and one small chamber work: *Abracadabra* by Frank Ticheli, *Chester* by William Schuman, and *Little Symphony for Winds* by Franz Schubert arranged by Verne Reynolds. This analysis contains information that would be necessary for a conductor's rehearsal preparation and performance of the works. Biographical information about the composer, composition, and historical perspectives of the work itself are included alongside technical difficulties, stylistic concerns, and musical elements of each work. The form of each work, as well as suggested listening and rehearsal outlines are also highlighted within this report. In addition, a detailed score analysis grid as presented by Dr. Frank Tracz in Mark Walker's book, *The Art of Interpretation of Band Music* is provided for all works examined. As the researcher, my mission statement of music education and guidelines for the selection of quality repertoire is also included. It is the intent that this report will aid conductors in making informed decisions regarding the selection, preparation, and performance of these works.

Table of Contents

List of Figures	viii
List of Tables	xi
Acknowledgements	xii
Chapter 1 - Introduction and Report Information	1
Introduction and Statement of Purpose	1
Ensembles Conducted	2
Pieces Studied and Performed	4
Format of Analysis	5
Score Study and Preparation	8
Rehearsal Techniques	10
Concert Programs	12
Chapter 2 - Philosophy of Music Education	53
Chapter 3 - Selection of Quality Literature	58
Chapter 4 - <i>Abracadabra</i> By Frank Ticheli	62
Unit I. Composer	62
Unit II. Composition	64
Unit III. Historical Perspective	65
Unit IV. Technical Considerations	65
Unit V. Stylistic Considerations	66
Unit VI. Musical Elements	67
Melody:	67
Harmony:	72
Rhythm:	75
Timbre:	79
Unit VII. Form and Structure	81
Unit VIII. Suggested Listening	83
Unit IX. Seating Chart and Acoustical Justifications	84
Unit X. Rehearsal Plans and Evaluations	85

Rehearsal Plan – Rehearsal #1	85
Rehearsal Plan – Rehearsal #2	86
Rehearsal Plan – Rehearsal #3	87
Rehearsal Plan – Rehearsal #4	88
Rehearsal Plan – Rehearsal #5	89
Rehearsal Plan – Rehearsal #6	90
Rehearsal Plan – Rehearsal #7	91
Rehearsal Plan – Rehearsal #8	92
Rehearsal Plan – Rehearsal #9	93
Chapter 5 - <i>Little Symphony for Winds</i> by Franz Schubert Arranged by Verne Reynolds.....	94
Unit I: Composer/Arranger	94
Unit II: Composition	95
Unit III: Historical Perspective	97
Unit IV: Technical Considerations	98
Unit V: Stylistic Considerations	99
Unit VI: Musical Elements	101
Melody:	101
Harmony:	106
Rhythm:	109
Timbre:	112
Unit VII: Form and Structure.....	113
Unit VIII: Suggested Listening	118
Unit IX Seating Chart and Acoustical Justifications	118
Unit X. Rehearsal Plans and Evaluations	120
Rehearsal Plan – Rehearsal #1	120
Rehearsal Plan – Rehearsal #2	121
Rehearsal Plan – Rehearsal #3	122
Rehearsal Plan – Rehearsal #4	123
Rehearsal Plan – Rehearsal #5	124
Rehearsal Plan – Rehearsal #6	125
Rehearsal Plan – Rehearsal #7	126

Rehearsal Plan – Rehearsal #8.....	127
Rehearsal Plan – Rehearsal #9.....	128
Chapter 6 - Chester: Overture for Band by William Schuman.....	129
Unit I: Composer	129
Unit II: Composition.....	130
Unit III: Historical Perspective	132
Unit IV: Technical Considerations	134
Unit V: Stylistic Considerations	135
Unit VI: Musical Elements	137
Melody:	137
Harmony:	142
Rhythm:.....	146
Timbre:.....	150
Unit VII: Form and Structure.....	152
Unit VIII: Suggested Listening.....	155
Unit IX: Seating Chart and Acoustical Justifications	156
Unit X. Rehearsal Plans and Evaluations	157
Rehearsal Plan – Rehearsal #1	157
Rehearsal Plan – Rehearsal #2.....	158
Rehearsal Plan – Rehearsal #3.....	159
Rehearsal Plan – Rehearsal #4.....	160
Rehearsal Plan – Rehearsal #5.....	161
Rehearsal Plan – Rehearsal #6.....	162
Rehearsal Plan – Rehearsal #7.....	163
Rehearsal Plan – Rehearsal #8.....	164
Rehearsal Plan – Rehearsal #9.....	165
Rehearsal Plan – Rehearsal #10.....	166
Rehearsal Plan – Rehearsal #11	167
Rehearsal Plan – Rehearsal #12.....	168
References.....	169
Appendix A - Graph Analysis of Frank Ticheli’s Abracadabra	174

Appendix B - Graph Analysis of Little Symphony for Winds by Franz Schubert arranged by Verne Reynolds	185
Appendix C - Graph Analysis of Chester: Overture for Band by William Schuman.....	217

List of Figures

Figure 1.1 Example of Tracz Graph Analysis	10
Figure 4.1 Theme I line from mm.7-13 (Clarinet 1 and 2).....	68
Figure 4.2 Episodic material from mm. 14-17 (Flute 1).....	68
Figure 4.3 Theme II melodic line from mm. 21-24 (Trumpet 1).....	69
Figure 4.4 Closing Theme material in mm. 28-34 (Trumpet 1, 2, and 3).....	69
Figure 4.5 Minor 3rd motif from mm 49-52 (Trumpet 1 and Trombone 1).....	69
Figure 4.6 Rising three note melodic pattern from mm. 57-61 (Alto Saxophone 1).....	70
Figure 4.7 Melodic line from mm. 72-74 (woodwinds)	70
Figure 4.8 Comparison of melodic line Theme II (exposition) and Theme II (development)	71
Figure 4.9 Melodic fragment from mm. 98-100 (Oboe 1 and Oboe 2)	71
Figure 4.10 Theme II melodic line from mm. 118-121 (Flute 1)	72
Figure 4.11 Harmonic progression in mm. 17-20 (modulating link).....	73
Figure 4.12 Harmonic progression in mm. 21-27 (Theme II and Episode).....	73
Figure 4.13 Harmonic progression in mm. 57-65 (Development).....	74
Figure 4.14 Harmonic progression in mm. 66-74 (Development).....	74
Figure 4.15 Whole tone cluster in m. 154 (Condensed Score)	75
Figure 4.16 Eighth-note rhythmic motive in mm. 1-6 (Clarinet 3)	76
Figure 4.17 Modulating link rhythmic motive in mm. 17-20 (Oboes and Trumpet 1).....	76
Figure 4.18 Ensemble unison rhythm example in m. 24 (Condensed Score).....	77
Figure 4.19 Whole-note rhythm with melodic rhythm from mm. 45-48 (Alto Saxophone 1 and Horn 1)	77
Figure 4.20 Call and response motive in mm. 53-56 (Clarinet 1, Trumpet 1, and Timpani)	78
Figure 4.21 Melodic and accompaniment rhythm figures from mm. 106-109 (Flute 1, Clarinet 1, and Tenor Saxophone)	79
Figure 4.22 Kansas State University Concert Band seating chart Fall 2023	84
Figure 5.1 Possible seating arrangement for performance.....	99
Figure 5.2 Theme I melodic material from mm. 9-17 of Movement I (Flute 1)	101
Figure 5.3 Theme I melodic material from mm. 21-24 of Movement I (Oboe 1)	102

Figure 5.4 Closing Theme melodic line from mm. 70-74 of Movement I (flutes and oboes)....	102
Figure 5.5 Melodic material from Theme I mm. 1-8 of Movement II (Clarinet 1)	103
Figure 5.6 Theme II melodic material mm. 24-26 of Movement II (Oboe 1)	103
Figure 5.7 Theme I melodic material from mm. 1-7 of Movement III (flutes, oboes, and clarinets).....	103
Figure 5.8 Melodic material from mm. 30-34 of Movement III (Clarinet 2)	104
Figure 5.9 Melodic material from the Trio in mm. 57-64 of Movement III (clarinets).....	104
Figure 5.10 Melodic material from the Trio in mm. 65-69 of Movement III (Flute. 1).....	104
Figure 5.11 Theme I melodic line in mm. 1-4 of Movement IV (Clarinet 1).....	105
Figure 5.12 Theme III and Episode melodic material from mm. 43-46 of Movement IV (Oboe 1)	105
Figure 5.13 Closing Theme melodic material from mm. 69-71 of Movement IV (flutes and oboes).....	106
Figure 5.14 Secondary dominant chords in mm. 43-44 of Movement I (Condensed Score)	107
Figure 5.15 Harmonic progression of Theme I in mm. 1-16 of Movement I	107
Figure 5.16 Harmonic progression of Theme II from mm. 34-48 of Movement II.....	107
Figure 5.17 Example of vii° chords used as dominant function in mm. 57-64 of Movement III	108
Figure 5.18 Example of chromatic harmony in mm. 81-84 of Movement III	108
Figure 5.19 Modulating chord progression in mm. 43-49 of Movement IV	109
Figure 5.20 Unison cadential extension in mm. 17-20 of Movement I (Clarinet. 1 and Bassoon. 1)	109
Figure 5.21 Sixteenth-note passage in mm. 66-68 of Movement I (clarinets)	110
Figure 5.22 Syncopated accompaniment rhythm in mm. 39-43 of Movement II (Horn 1 and 2)	110
Figure 5.23 Rhythmic figure in mm. 45-46 of Movement II (Flute 1).....	111
Figure 5.24 Unison ensemble rhythmic passage in mm. 58-59 of Movement IV (oboes).....	112
Figure 5.25 Kansas State University Wind Ensemble Chamber Winds seating chart Spring 2024	119
Figure 6.1 Melody from mm. 1-8 (Flute 1) and mm. 17-24 (Trumpet 1).....	137
Figure 6.2 Unison melodic figure from mm. 35-37 (Low WW and Brass).....	138
Figure 6.3 Example of the theme in diminution from mm. 46-53 (Oboes) in Variation I	138

Figure 6.4 Example of melodic fragment from mm. 62-65 (Trombone 1) in Variation I	138
Figure 6.5 Melodic fragment from mm. 77-80 (Flute 1) in Variation I.....	139
Figure 6.6 Thematic material from mm. 101-108 (Trumpet 1) from Variation II.....	139
Figure 6.7 Melodic figure in augmentation from mm. 123-133 (Flute 1) in Variation II	139
Figure 6.8 Melodic example from mm. 146-150 (Eb Clarinet) in Variation III.....	140
Figure 6.9 Example of melodic fragmentation from mm. 185-189 (Clarinet 1 and Trumpet 1) in Variation IV	141
Figure 6.10 Melodic figure from mm. 203-209 (Alto Saxophone 1) in Variation IV	141
Figure 6.11 Melody in augmentation from mm. 219-226 (Tenor Saxophone) in Variation V ..	141
Figure 6.12 Roman numeral analysis of Chester by William Billings	142
Figure 6.13 Roman numeral analysis from mm. 1-16 of Chester by W. Schuman	143
Figure 6.14 C3-E4 cluster chords in mm. 38-45 of Variation I (condensed score).....	143
Figure 6.15 Harmonic progression from mm. 101-108 of Variation II.....	144
Figure 6.16 Staggered pyramid chord from mm. 138-142 in Variation II (condensed score) ...	144
Figure 6.17 Chord progression and melodic line from mm. 146-155 of Variation III	145
Figure 6.18 Harmonic progression from mm. 203-208 in Variation IV.....	145
Figure 6.19 Harmonic progression from mm. 229-230 in Variation V	146
Figure 6.20 Example of rhythmic fragmentation from mm. 66-71 (Flute 1, Trumpet 1, Bassoon 1)	147
Figure 6.21 Woodwind sixteenth-note passage from mm. 87-100 in Variation I (Oboes)	147
Figure 6.22 Example of rhythmic fragmentation from mm. 167-168 in Variation III (Flute 1)	148
Figure 6.23 Woodwind passage from mm. 197-202 in Variation IV (Eb Clarinet).....	149
Figure 6.24 Snare Drum rhythmic accompaniment from mm. 212-219 in Variation V	150
Figure 6.25 <i>Chester</i> arch form diagram.....	152
Figure 6.26 Kansas State University Wind Symphony seating chart Fall 2024.....	156

List of Tables

Table 4.1 <i>Abracadabra</i> form and structure outline	81
Table 5.1 Movement I: <i>Allegro Moderato</i>	114
Table 5.2 Movement II: <i>Adagio</i>	115
Table 5.3 Movement III: <i>Scherzo</i>	116
Table 5.4 Movement IV: <i>Allegro Guisto</i>	117
Table 6.1 <i>Chester</i> form and structure outline	153

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Chapter 1 - Introduction and Report Information

Introduction and Statement of Purpose

In my ten years as a public-school band director, I often think back to my first few years and consider what advice I might provide to my younger self. Every time I pose that retrospective question, the areas that most frequently emerge are my philosophy and process for selecting repertoire, my rehearsal and score preparation, and my rehearsal organization and teaching techniques. During my early years of teaching, I spent a considerable amount of time, effort, and energy struggling to understand why my ensembles failed to reach the level of proficiency that I aspired for them. What I found was that my students did not achieve to their highest levels in performance until I began to intentionally program selections that strengthened our weaknesses while enhancing our strengths. Furthermore, these efforts required intense score study and rehearsal preparation on my part to ensure we met all intended learning and musical outcomes.

The above vignette echoes the experiences of seemingly countless music educators who, over time, came to realize the importance of programming, score preparation and study, and rehearsal management skills (Goolsby, 1999). Many have the perception that collegiate ensembles do not require this level of detail in planning and since they comprise these groups are skilled enough to navigate musical challenges on their own without the aid of a teacher. However, the author of this report believes that these same considerations serve an equally critical role in the administration of a comprehensive band program. Much like high school band students, the members of collegiate ensembles face the same challenges in many regards while also balancing in many cases, living away from home, and navigating the demands of collegiate level curriculum and music.

When teaching and conducting, a multitude of factors should be considered for successful rehearsal, and ultimately, successful performance (Blocher, Greenwood & Shellahammer 1997). When administering varying levels of wind bands, these considerations become even more paramount to effective learning for both the ensemble and the individual musician (Millican & Forrester, 2019). This report aims to explore in detail the processes of analysis, study, rehearsal, and performance of the selected works to potentially aid in their future performance.

Additionally, the researcher will consider throughout this report, how the preparation process, from the selection of repertoire, score study, and rehearsal planning might look. Considerations given the level or skill of the ensemble will also be considered. Finally, the actual instruction of the ensemble and musicians during the rehearsal process will be examined. It is the goal of the author to further develop and stress the importance of selecting quality literature for bands, preparing for rehearsals using relevant score study and rehearsal planning, and delivering quality instruction using effective and concise strategies for rehearsal. Within a collegiate band program, the management of different ensembles is determined by numerous factors. While similarities exist, skill level, rehearsal schedules, and many other factors must be considered within the operations of the whole program (Montemayor, 2006). Using *Abracadabra*, *Little Symphony for Winds*, and *Chester*, this report is designed to outline the comprehensive process by which music might be prepared for collegiate wind bands as well as identify possible considerations for preparing works for three varied levels of ensemble.

Ensembles Conducted

Over the course of three semesters at Kansas State University, the author conducted several ensembles required in the role as a Graduate Assistant with the University Band program.

The ensemble directors would program one work to conduct in alignment with conducting lessons and graduate-level coursework. Each concert block comprised approximately seven weeks through which five contact hours per week were averaged. Within any given week, conductors received and planned for between 30 and 45 minutes of rehearsal time aggregating to between 210 and 315 minutes of total rehearsal time. Kansas State University's Concert Band, Wind Symphony, and Wind Ensemble each performed one of the pieces analyzed later in this document and all selections featured rehearsal preparation and performance by me, the principal researcher and creator of this document.

Concert Band

- The K-State Concert Band is an auditioned ensemble consisting of approximately 40 musicians with a balanced mix of non-music and music majors. The ensemble meets three times weekly on Monday, Wednesday, and Friday from 12:30 to 1:20PM. The band rehearses in McCain Auditorium room 201¹ with access to ample chairs, stands and percussion equipment.

Wind Symphony

- The K-State Wind Symphony is an auditioned ensemble with around 45 performers, a majority of whom are first- or second-year music majors. This ensemble serves as the preparatory ensemble for the university's premiere and top wind ensemble. The K-State Wind Symphony rehearses two or three times per week depending on the marching band schedule in the fall from 3:30 to 5:20 PM in All Faiths Chapel (AFC).² AFC is a large

¹ The Kansas State University Concert Band and Wind Ensemble rehearse in McCain Auditorium room 201, a diagram of the rehearsal space is provided in Unit IX for the respective studies included in this report.

² All Faiths Chapel (AFC) is located adjacent to McCain Auditorium. A diagram of this rehearsal space is provided in the appendix of this report.

rehearsal space with tiers on which some winds and percussion are placed. The space has windows with adjustable curtains to block direct sunlight and the lighting can be dim at times. Ample chairs, music stands, and percussion equipment are available to the members of the Wind Symphony. In the spring semester, the Wind Symphony rehearses three days per week, increasing the average contact hours from four hours to six hours per week for the duration of the semester.

Wind Ensemble

- The K-State Wind Ensemble is the premiere performing ensemble for winds within the Kansas State University Band program. It is an auditioned ensemble composed of primarily music majors and graduate students with only a few non-music majors participating. The ensemble meets two or three times per week depending on the marching band schedule in the fall from 3:30 to 5:20PM in McCain room 201. As with Concert Band, Wind Ensemble has access to chairs, music stands, and percussion equipment for all rehearsals. As with Wind Symphony, Wind Ensemble rehearsals occur three times weekly in the spring which increases their overall contact hours from four hours weekly to six hours on average per week.

Pieces Studied and Performed

As part of the requirements of the Master of Music with an emphasis in Instrumental Conducting at Kansas State University, the program advisor provided expectations that the author would prepare, rehearse, and conduct the ensembles of the Kansas State Band program on average, once per semester. The author conducted each of the University ensembles at least once during their tenure on campus at Kansas State University. In order to provide a detailed analysis

of the similarities and differences between each of the ensembles, the author of this report chose to provide an in-depth score, rehearsal, and conducting analysis of a work programmed for each of the three bands in the program all of which would be conducted by the author. The ensembles performed each of the analyzed works in McCain Auditorium on the campus of Kansas State University in Manhattan, Kansas. The first performance occurred on October 3, 2023, at 7:30PM with the Concert Band at Kansas State University performing *Abracadabra* by Frank Ticheli. The second performance convened on April 21, 2024, at 7:30PM with members of the Kansas State University Wind Ensemble performing *Little Symphony for Winds* by Franz Schubert, arranged by Verne Reynolds. *Chester: Overture for Band* served as the third piece and was performed by the Kansas State University Wind Symphony on October 8, 2024, at 7:30PM in McCain auditorium. The author, in conjunction with the program advisor, programmed these works due to the significant contributions that each piece, composer, or both have made to expanding the amount of quality repertoire available to wind bands across a variety of levels and contexts.

Format of Analysis

Each work is presented in its entirety through a detailed in a unit study format which is described in the series *Teaching Music Through Performance in Band* by Larry Blocher and Richard Miles.³ Each unit is divided into nine smaller parts titled: Composer, Composition, Historical Perspectives, Technical Considerations, Stylistic Considerations, Musical Elements,

³ *Teaching Music Through Performance in Band* is a series of books currently available in 12 volumes that contains detailed studies of pieces for band. Each piece is examined and detailed through a nine-part unit study covering topics such as composer, elements of formal structure, and suggested resources. Miles, R. B., & Blocher, L. (1997). *Teaching music through performance in band*. GIA Publications.

Form and Structure, Suggested Listening, and Additional Resources. The author of this report chose a similar format for eight of the units with unit IX being adjusted to provide seating charts, room diagrams, and rehearsal plans, the overall structure of each unit study is as follows:

Unit I: Composer

- Unit I provides a brief biography of the composer of the work being presented. This includes a history of their life, background in music, educational background, compositional style, and detailed list of works composed. This background enables the reader to gain an understanding of the context that the piece being examined might fall into.

Unit II: Composition

- Unit II focuses on the individual composition being studied. This includes the date the composition was written and the date which it premiered. It also includes information regarding who or what it was composed for as well as reviews, or composer notes from the score.

Unit III: Historical Perspectives

- Unit III describes the historical relevance of the composition as it relates to the composer, the ensemble for which it was written or events in society at the time of its premiere. By understanding this perspective, understanding why elements of the piece exist may be made clearer. Units IV, V, VI, and VII emphasize the musical elements of the work itself.

Unit IV: Technical Considerations

- Unit IV provides technical considerations that should be considered when rehearsing the piece. This includes instrumentation, cues and percussion

assignments, challenges in, key signature, meter, tempo, rhythm, and instrument ranges that should be taken into consideration by the conductor. Furthermore, it includes the assigned grade or skill level assigned to the work which when combined with the aforementioned material can aid in programming decisions by conductors wishing to program the work.

Unit V: Stylistic Considerations

- Unit V highlights stylistic considerations for each work. This includes but is not limited to mood or character changes within the work, important articulations, and dynamic markings as well as tempo changes that affect the overall character of the work.

Unit VI: Musical Elements

- Unit VI provides detailed elements of the composition such as melody, harmony/accompaniment, rhythm, and timbre of the piece. Each sub-section details the specific melodic lines, harmonic accompaniment, rhythms, and timbres of the ensemble within the different sections of the work. Figures and examples of the elements will be provided to aid the reader in identifying the key musical elements of the piece being examined.

Unit VII: Form and Structure

- Unit VII provides the form and structure of the piece. Each segment of the composition is identified with tonal center, tempo, and measure numbers along with descriptors of orchestration and key material within that specific portion of the work.

Unit VIII: Suggested Listening

- Unit VIII gives a list of suggested listening of pieces that are similar in style or written by the composer of the work being performed. These examples allow for the work to be put into context with music of a similar style or compositional elements.

Unit IX: Seating Charts and Acoustical Justification

- Unit IX details the seating charts used for each ensemble conducted. These materials provide the reader with an idea of the considerations for instrumentation, rehearsal space, and rehearsal time that were considered when preparing the work for performance.

Unit X: Rehearsal Plans and Evaluations

- Unit X provides outlines of lesson plans for each rehearsal as well as researcher evaluations of each rehearsal and considerations for future rehearsals.

Score Study and Preparation

Content analyses within a music teacher education program reveals that score study and rehearsal preparation are included in courses but often relegated to small percentages of the overall course work (Battisti & Garofalo 1990). Given that on average, only 46% of a teacher's time in the school building daily is actually spent teaching, one might assume that rehearsal preparation and content study remain analogous in weighting (Hardison, 2022). This is rarely the case due to requirements of accreditation that limit the amount of study in specific areas (Wiggins, 2007). For example, the vast majority of collegiate music education students are required to take lessons on their primary instrument for a minimum of six semesters. These

performance skills hold value, but do not necessarily provide future music educators with the skills that they need to become effective teachers. Similar to the selection of quality literature, score study and rehearsal preparation is another area that is undervalued when examining credit hour allocations within music teacher education degree programs (Pratt, 2009).

Through this report, the author will provide potential methods for score study developed by Battisti and Garafalo (1990), as well as their practical applications within teaching contexts. Through an extensive study of three seminal works for wind band, processes, insights, and reflections into score study, rehearsal preparation, and effective strategies employed through these processes will be detailed by way of sharing their graph analyses developed by Dr. Frank Tracz (Walker & Blocher, 2013). An example of the graph analysis is shown in Figure 1. The analysis details structural elements of the composition such as form, phrase structure, tempo, dynamics, meter, tonality, important harmonic motion, and orchestration. Additionally, the analysis considers elements such as character, means for expression, and conducting and rehearsal concerns. It is notable that this analysis gives nearly equal emphasis to the formal structure and considerations for rehearsal and performance that are determined through conductor interpretation. The equal division of elements allows for this method of analysis to fulfill the need for both score study and rehearsal preparation using the same document.

Figure 1.1 Example of Tracz Graph Analysis

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Form																		
Phrase Structure																		
Tempo																		
Dynamics																		
Meter/Rhythm																		
Tonality																		
Harmonic Motion																		
Orchestration																		
General Character																		
Means for Expression																		
Conducting Concerns																		
Rehearsal Consideration																		

Rehearsal Techniques

Within the context of the actual rehearsal, there are numerous factors that can play a role in the successful musical development of the musicians and the group as a whole (Price & Byo, 2002). Silvey (2014) revealed that undergraduate students, and to a degree conducting faculty, often mistakenly attribute a lack of podium time prior to student teaching as a leading impediment to their development of rehearsal skills. Rather, he continues, it is their limited understanding of key principles of large-group instruction that serve as the greatest challenge. Even the most skilled instructors cannot hope to cover every important rehearsal principle (Manfredo, 2008).

When confronted with the realities of classroom teaching, many novice, and even experienced teachers often forget their instruction or are unaware of their rehearsal techniques that may be unproductive (Silvey, 2014). Moreover, the lack of developing rehearsal skills, coupled with a lack of experience in the selection of repertoire and score study discussed previously play a major role in the effectiveness of conductors across multiple levels of ensemble and teacher experience (Goolsby, 1999). The researcher will examine, using detailed lesson outlines and rehearsal plans, a possible method for maximizing rehearsal time within varying levels of collegiate wind band. Using strategies detailed by Silvey, (2014) such as developing better eye contact, minimizing director talk, and giving specific feedback, the author will detail the ways in which those strategies might be implemented within rehearsals for three levels of collegiate wind band with varied skill levels and instrumentation. Furthermore, a comparative analysis of the varying levels of collegiate wind bands will provide insight into how these processes impact the rehearsal and final product of each ensemble.

Concert Programs



Kansas State University

Wind Symphony & Concert Band

Dr Alex Wimmer, Conductor
Dr. Zack Deininger, Conductor
Rich Ebersole, Graduate Assistant Conductor
Tyler Lee, Graduate Assistant Conductor



October 3, 2023
7:30 PM
McCain Auditorium

Concert Band
Dr. Zack Deininger, Conductor

<i>Infinity</i> (2020).....	Katahi Copley (b. 1988)
<i>Abracadabra</i> (2005).....	Frank Ticheli (b. 1958)
Conducted by Rich Ebersole	
<i>Benediction</i> (2002/2010).....	John Stevens (b.1951)
<i>West Highlands Sojourn</i> (1993).....	Robert Sheldon (b. 1954)
<i>Block M</i> (1955/1983).....	Jerry Bilik (b.1933)

Wind Symphony
Dr. Alex Wimmer, Conductor

<i>Mt. Everest</i> (2010)	Rossano Galante (b. 1967)
<i>Shenandoah</i> (2019)	arr. Omar Thomas (b. 1984)
Conducted by Tyler Lee	
<i>English Folk Song Suite</i> (1924).....	Ralph Vaughan Williams (1872-1958)
<i>Black Horse Troop</i> (1925/1974).....	John Phillip Sousa (1854-1932)
	ed. Frederick Fennell (1914-2004)

Concert Band Program Notes

Infinity (2020).....Katahj Copley (b. 1988)

Shooting stars, asteroids, and the movement of the heavenly bodies in the night sky have always fascinated humans. Some cultures have always had strong beliefs and superstitions in the meaning of shooting stars. Traditionally shooting stars also meant a new birth and changes in one's life.

With *Infinity*, I wanted to create the sense of shooting stars flying through the infinite playground known as space. As the piece begins, the world of space is filled with stars running through the skies. Throughout the piece, the shooting stars go through many different scenarios, both dark and light, until finally at the end of the piece, the stars – with their bright colors and lights – flash across the sky with spectacular grandeur.

Program note from the composer – Katahj Copley

Abracadabra (2005)..... Frank Ticheli (b. 1958)

Abracadabra was composed in the summer of 2004, and was orchestrated the following November during a residency at the MacDowell Colony. *Abracadabra* was commissioned by the Driscoll Middle School Band in San Antonio, Texas under the direction of Richard Gonzales.

The piece is dedicated to my son, and is at once playful and serious, innocent, and mischievous. A sense of mystery pervades as the dark key of G minor is balanced by sudden shifts to bright and sunny major keys. Throughout the composition I was thinking about magic, not in an evil or frightening sense, but as a source of fun and fantasy. My wonderfully playful, sometimes mischievous young son was always in the back of mind, as were images of Halloween with its costumes and jack-o'-lanterns. As the piece nears its conclusion, the music rushes toward what seems to be an explosive finish. But the woodwinds interrupt, fanning out to a questioning whole-tone cluster. They are answered by a puff of sound, a final disappearing act.

In strictly musical terms, the piece is as clear an example of musical economy as anything I've composed. Almost everything is derived from the opening bars of the main theme. Indeed, virtually every note can be traced to the main melody or its accompaniment. Because of this heightened sense of unity, I had to choose other ways to achieve musical variety. The most important solution was through the sudden and frequent shifts of mood, mode, and tonality.

Program note from the composer – Frank Ticheli

Benediction (2002/2010)..... John Stevens (b.1951)

Benediction was originally a work for tuba/euphonium quartet. It was composed for the Sotto Voce Quartet in 2002 to be the final work on a recording of all of the composer's tuba quartets (Summit Records). This internationally acclaimed quartet is made up entirely of former students of John Stevens at the University of Wisconsin-Madison. *Benediction* was intended to be a sonorous "amen" of vocal character on this recording primarily comprised of more lively works. The composer's creation of this version for wind band was encouraged by and is dedicated to Scott Teeple, Director of Bands at the University of Wisconsin-Madison.

Program note from the composer – John Stevens

Concert Band Program Notes

West Highlands Sojourn (1993).....Robert Sheldon (b. 1954)

West Highlands Sojourn was inspired by the composer's travels to the western hill country of England and Wales. The work is in three contrasting movements.

The first movement, *Stow-on-the-Wold*, refers to a rural destination, a market town in Gloucestershire, England. The town is full of stone houses, hotels, shops, and quaint restaurants and tea houses. The music of the first movement is a light, cheerful march.

Bradford Ballade, the second movement, takes us to a borough in Northern England. Bradford, currently a populous area, has an industrial history. The region is now a bustling, metropolitan area, full of shopping and culture, and surrounded by beautiful rolling hillsides and meadows. The lovely, gentle melodies of *Bradford Ballade* evoke a relaxing, mellow hike through the picturesque countryside.

The third movement, *Derwentwater*, takes its name from a big lake in northwest England. Derwentwater is a popular vacation destination, with walking trails, swimming, fishing, and boating. Sheldon composed the movement in a brisk 6/8, with several hemiolic interchanges between the brass and the woodwinds.

Program note from the composer – Nancy Moser

Block M (1955/1983).....Jerry Bilik (b. 1933)

Initially published in 1955, *Block M* is a classic march that has been part of the basic band library for years. With its interesting harmonic structuring, it gives a pleasingly different sound within the traditional march format. The title is reminiscent of the composer's alma mater, the University of Michigan, where during the weekly pregame celebration the UM marching band forms the traditional Block M on the football field.

Program note from the composer Jerry Bilik

Wind Symphony Program Notes

Mt. Everest (2010) Rossano Galante (b. 1967)

Comprised of robust brass melodies, sweeping woodwind lines, and rhythmic *astinati*, this composition captures epic grandeur and beauty of Everest, the highest mountain on Earth.

Born in Buffalo, New York, Rossano Galante received his Bachelor of Arts Degree in Trumpet performance from SUNY Buffalo in 1992. That same year he was one of nineteen people from around the world to be accepted to the University of Southern California's Film Scoring Program. He studied with the late Jerry Goldsmith, who won an Academy Award for his film score for *The Omen*. In 1999, Mr. Galante moved to California to pursue a career in film composition and orchestration. Since then, he has worked with two-time Oscar nominated composer Marco Beltrami, Christophe Beck, Brian Tyler and Wolfram de Marco.

Mr. Galante has served as orchestrator for over sixty studio films including, *A Quiet Place*, *Logan*, *Wolverine*, *Charlie's Angels*, *3:10 to Yuma*, *A Good Day to Die Hard*, *Trouble with the Curve*, *The Thing*, *Final Destination 5*, *Don't be Afraid of the Dark*, *Knowing*, *Max Payne*, *The Little Mermaid: Ariel's Beginning*, *Alvin and the Chipmunks*, *Live Free or Die Hard*, *Red Eye*, *The Tuxedo*, *Tuesdays with Morrie*, among many others.

For his large-scale Wind Ensemble compositions, he has been commissioned by the Hofstra University Symphonic Band, Nebraska Wind Symphony, the Amherst Chamber Orchestra, Trenton State College, SUNY Buffalo, Grand Island Middle School, Syracuse Youth Symphony, Point Pleasant Borough High School, North Tonawanda High School, Lockport City School District, Edward Town Middle School, Duxbury High School Wind Ensemble, Allegro: The Chamber Orchestra of Lancaster, Franklin & Marshall College, West Genesee High School Wind Ensemble, East Stroudsburg High School, Grissom High School and the Erie County Wind Ensemble. Many in progress.

Mr. Galante has 49 published compositions for Alfred Publications, G. Schirmer, Hafabra, C.L. Barnhouse and Dehaske/Curnow.

Program note from the composer – Rossano Galante

Shenandoah (2019) arr. Omar Thomas (b. 1984)

Shenandoah is one of the most well-known and beloved Americana folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally significant melody has been expanded to include its geographic namesake -- an area of the eastern United States that encompasses West Virginia and a good portion of the western part of Virginia -- and various parks, rivers, counties, and academic institutions found within.

Back in May of 2018, after hearing a really lovely duo arrangement of *Shenandoah* while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it and thought about it and thought about it, and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked, and ended up changing almost nothing at all from what I'd heard in my mind's ear.

This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of *Shenandoah* is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.

Omar Thomas (b. 1984, Brooklyn, N.Y.) is an American composer, arranger and educator. Born to Guyanese parents, Omar moved to Boston in 2006 to pursue a Master of Music degree in jazz composition at the New England Conservatory of Music. He is the protégé of Ken Schaphorst and Frank Carlberg, and has studied under Maria Schneider.

Wind Symphony Program Notes

Omar's music has been performed in concert halls across the country. He has been commissioned to create works in both jazz and classical styles. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Men's Chorus, and the Colorado Symphony Orchestra.

He conducts the Omar Thomas Large Ensemble, a group was first assembled for Omar's graduate composition recital at the New England Conservatory of Music in the spring of 2008. He was awarded the ASCAP Young Jazz Composers Award in 2008 and was invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City.

Mr. Thomas accepted a position in the composition area at the University of Texas in Austin in the fall of 2020. Previously he was a member of both the Harmony and Music Education departments at Berklee, where he taught all four levels of harmony offered, in addition to taking charge of the "Introduction to Music Education" course. Omar was an active member of the Berklee community, serving on the Diversity and Inclusion Council, the Comprehensive Enrollment Strategy Workgroup, and acting as co-chair of the LGBT Allies. Omar was nominated for the Distinguished Faculty Award after only three years at the college, and was thrice awarded the Certificate of Distinction in Teaching from Harvard University, where he served as a teaching fellow.

Program note from the composer – Omar Thomas

English Folk Song Suite (1924)..... Ralph Vaughan Williams (1872-1958)

Folk Song Suite (1924) was composed for British military band in 1924. It is in three movements ("March-Seventeen Come Sunday," "Intermezzo-My Bonny Boy," and "March-Folk Songs for Somerset.") The first movement contains the folk songs "I'm Seventeen Come Sunday," "Pretty Caroline," and "Dives and Lazarus." The second movement contains "My Bonny Boy" and "Green Bushes." The third movement contains "Morning Dew," "High Germany," "The Tree So High," and "John Barleycorn." *Folk Song Suite*, along with the two suites by Gustav Holst, was one of the first works in this century's repertoire of compositions specifically composed for band and is a true cornerstone of wind literature.

Ralph Vaughan Williams was born in Down, Ampney, England in 1872, and died in London in 1958. He was widely acknowledged as one of Britain's leading composers after the death of Sir Edward Elgar in 1934, and he was a leader of the twentieth-century English national school. From 1938 until his death, his time was devoted to composition, church music, music for amateur use, and folk song research and publication. His main contributions include nine symphonies, several orchestral works, including *Variations on a Theme by Thomas Tallis*, solo works such as his tuba concerto, choral works, operas, and several works for band, including *Sea Songs*, *Toccata Marziale*, *Flourish for Wind Band*, and *Rhosymedre*. His *Symphony No. 8* contains *Scherzo alla Marcia*, a movement composed entirely for winds and often performed as an individual work by wind ensembles.

Program notes edited by – Alex Wimmer

Black Horse Troop (1925/1974)..... John Phillip Sousa (1854-1932)
ed. Frederick Fennell (1914-2004)

The *Black Horse Troop* march was completed December 30, 1924, at Sousa's Sands Point, Long Island, estate. It was played for the first time about ten months later on October 17, 1925, at a concert of the Sousa Band in the Public Auditorium, Cleveland, Ohio – and I was there. I had not been to such an event as this one. I remember that as Sousa's march was being played, Troop A rode [their horses] onto the stage and stood behind the band to the tumultuous cheering of all. The March King enjoyed a long relationship with the men and horses of Cleveland's Ohio National Guard Cavalry, known as Troop A. – Frederick Fennell

Many credit Frederick Fennell with being the primary catalyst with the creation today's modern wind ensemble. He received a Bachelor of Music degree, Master of Music degree, and an honorary doctorate from the Eastman School of Music at the University of Rochester. He served on the faculty of the Eastman School of Music and the University of

Wind Symphony Program Notes

Miami School of Music. While at Eastman he founded the Eastman Wind Ensemble, receiving numerous awards for their monumental contributions to the modern wind band movement. He was also the principal conductor of Tokyo Kosei Wind Orchestra as well as the Dallas Wind Symphony as well as numerous other prestigious wind ensembles and orchestras. "Fred Fennell changed music. He was short in height, but huge in stature and character. He was a consummate professional and entertainer – and a class act in every way. He will be deeply missed, but never, ever forgotten." – Mark Scatterday, current director of the Eastman Wind Ensemble.

Program notes edited by – Alex Wimmer

Kansas State University – Concert Band
FALL 2023
listed in alphabetical order

FLUTE

Paige Cannon (Picc)
Tia Cole
Kait Mock
Salem Ponnuru
*Allison Reid

OROE

*Sylvia Cunningham

CLARINET

*Angel Amaro
Jackie Cook
Payten Mayfield
Emma Shulda
Shelby Stolzenburg
Havely Wolff

BASS CLARINET

*Nicholas Camburako
Bre Ledbetter

BASSOON

*Simon Kirkeby

ALTO SAX

*Chris Gutierrez
Jarrett Smith
Sebastian Ybarra

TENOR SAX

Ari Castillo

BARITONE SAX

Joe Gibbs

TRUMPET

Katie Bailey
Karson Griffin
*Cameron Sadler
Mark Thompson
Emmett Williams

HORN

*Craig Brinkman
Carter McDonald
Maddie Renner
Karla Salto

TROMBONE

Jake Daley
Jess Hargett
Lucas Schneider
*Malachi Williams

EUPHONIUM

John Haefke
*Chase Keesling
Stazzi Simmons

TUBA

Margaret Benson
Sara Schieferecke

PERCUSSION

Kellen Broeckelmann
*Nathan Koupal
Nathan Rath

***Principal/Section Leader**

Kansas State University - Wind Symphony
FALL 2023
listed in alphabetical order

FLUTE

Josephine Benson
 Tabitha Ellwood*
 Melissa Fierro (Pic)
 Alexander Mueller
 Tegan Stratton

CLARINET

Kellen Brocklemann
 Sarah Jane Kelley
 Abbigail Rakes
 Anna Ridgway
 Alexis Sutton*
 Alexis White

BASS CLARINET

Caleb Kissoon
 Isabelle Mullinax*

OBOE

Alli Gladfelder*

BASSOON

Kiri Baker-Davies*
 Andrew Leavitt
 Kela Schnelle

ALTO SAX

Cooper Carlson
 William Kufahl
 Abby Vetter*
 Brenden Vining

TENOR SAX

Max Contreras

BARITONE SAX

Chase Burman

TRUMPET

Owen Genereux
 Tristan Lewis
 Emily Reed
 Caden Roark*
 Jae Seefeldt
 Brett Wycoff

HORN

Tim Buehler
 Isabel Grafel
 Kendan Powers*
 Justin Stratton

TROMBONES

Claire Albright
 Zach Elliott*
 Shardae Sanders

EUPHONIUM

Sydney Smith*
 Michael Thompson
 Kaden Williams

TUBA

Olivia Franco
 Isaiah Zinkan*

PERCUSSION

Grey Fluke*
 Chase Ivey
 August Siefkes
 Jasper Vallad
 Chris Wells
 Jessie Whelan
 Ryan Woodruff

***Principal/Section Leader**

Concert Band Conductor

DR. ZACK DEININGER is the Assistant Director of Bands at Kansas State University. His duties include directing the Concert Band, Volleyball Band, Cat Band (basketball pep band), and Pub Crawl Band; serving as Assistant Director of the *Pride of Wildcat Land* marching band, including arranging and writing drill for the KSUMB; and instructor of undergraduate courses in conducting and the history of country music. During the summer, Dr. Deininger serves as the Assistant Coordinator of the K-State Summer Music Camp and K-State Leadership and Auxiliary Camp.

Dr. Deininger received a Doctor of Musical Arts Degree in Wind Conducting from the University of South Carolina where he served as a graduate assistant with the Carolina Bands. At the University of South Carolina, he assisted with all aspects of the concert and athletic bands, including arranging and writing drill for the University of South Carolina Marching Band, and assisted with undergraduate conducting courses. Prior to receiving his doctorate, Dr. Deininger served as the Assistant Director of Bands at Green Valley High School in Henderson, Nevada (a suburb of Las Vegas). In this position, he co-directed the 175-member Green Valley Marching and Athletic Bands, directed the Symphonic Band, Concert Band, and Jazz Band III, served as assistant conductor of the Symphonic Winds, and was instructor of the Advanced Placement Music Theory course and Chamber Class. In addition to his duties at Green Valley High School, he also served on the Nevada All State Band Committee and as Chairperson of the Southern Nevada Band Association's High School Honor Jazz Bands.

Receiving a Master's Degree in Music Education from Auburn University in Auburn, Alabama, Dr. Deininger assisted with all aspects of the Auburn Band Program serving as conductor of the Auburn University Campus Band, assistant conductor of the Auburn University Symphonic Winds, instructor of the undergraduate advanced conducting course, and assistant to all aspects of the Athletic Band Program. He holds a Bachelor's Degree in Music Education from Bowling Green State University in Bowling Green, Ohio where he studied horn under Grammy award winner Dr. Andrew Pelletier and served as Drum Major for the Falcon Marching Band for three years under Dr. Carol Hayward.

Dr. Deininger is a staff member of various summer camps throughout the country where he instructs drum majors and student leaders in leadership and conducting. He also serves as a music and marching staff member for the Macy's Great American Marching Band held over Thanksgiving each year in New York City. Dr. Deininger is a member of the College Band Directors National Association, the National Association for Music Education, the Kansas Music Educators Association, the Kansas Bandmasters Association, and the Society of Pi Kappa Lambda. He is an honorary member of Tau Beta Sigma.

Wind Symphony Conductor

DR. ALEX WIMMER is currently serving as the Associate Director of Bands at Kansas State University. His duties include directing the Wind Symphony, Cat Band (basketball pep band), Volleyball Band, Pub Crawl Band, Assistant Marching Band Director for the Pride of Wildcat Land (KSUMB), arranger and drill designer for the KSUMB, and instructor of undergraduate and graduate courses in conducting, arranging, and marching band techniques. He also serves as the faculty sponsor for Kappa Kappa Psi and Tau Beta Sigma. During the summer he coordinates the K-State Summer Music Camp and K-State Leadership and Auxiliary Camp, and serves as one of the Assistant Directors of the Manhattan Municipal Band. Prior to his appointment at Kansas State University, Dr. Wimmer was a Graduate Teaching Assistant for the Kansas State University Bands. He assisted with all concert and athletic ensembles, undergraduate conducting courses, and Percussion Ensembles. His research interests include undergraduates conducting with expressivity and qualitative research.

Originally from Gretna, Nebraska, Dr. Wimmer received his Bachelor of Music degree from the University of Nebraska at Omaha, his Master of Music degree in Education with an emphasis in Wind Conducting from Kansas State University, and his Doctorate in Philosophy in Curriculum and Instruction from Kansas State University. Dr. Wimmer was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School. He was a recipient of the Jack R. Snider Young Band Director Award in 2011 and served on the Nebraska Music Educators Association Leadership Academy from 2011-2012.

Dr. Wimmer is in demand as a conductor, clinician, and adjudicator as well as a percussion specialist. His professional affiliations include the Kansas Music Educators Association, the Kansas Bandmasters Association, the National Association for Music Education, the College Band Directors National Association, the Percussive Arts Society, Kappa Kappa Psi, Phi Mu Alpha Sinfonia, and Phi Kappa Lambda. He is currently the president of the Kansas Bandmasters Association, as well as co-chair of the New Band Director Bootcamp during the Kansas Bandmasters Association's summer convention.

Graduate Assistant Conductors

TYLER LEE is originally from Tulsa, Oklahoma. Tyler earned his Bachelor of Music degree in Trombone Performance from Kansas State University (2019), and earned his Master's of Music degree in Trombone Performance as well as his Graduate Certificate in Wind Band Conducting and Instrumental Studies from the University of Central Arkansas (2021,2022). During his time at the UCA, he served as a graduate assistant with the band area. He assisted with the day-to-day operation of the UCA band program and was on staff for the Bear Marching Band as well as the Purple Rage Basketball Band. He was also heavily involved in the trombone studio at UCA, performing with the Natural Slides trombone choir, the top trombone ensemble at UCA. Tyler is currently working on a Master of Music Education with Teaching Certification at Kansas State University and studying under Dr. Frank Tracz in the band program.

RICH EBERSOLE a native of Pennsylvania, Rich is a graduate of Temple University in Philadelphia PA, where he majored in Music Education and Jazz Studies. Upon graduating, Rich moved to Arizona to begin his teaching career. Over his ten years of teaching in public schools, he has worked with all levels of students. He taught elementary band, strings and general music for two years before moving to the high school level. He experienced great success in building the band program at Dysart High School, from 11 students to 65 in four years. From there Rich moved to Liberty High School in Peoria AZ, where he again grew the band program from 60 students to just over 120 total students between Marching, Concert and Jazz Bands. Rich is married to Melissa, has a two-year-old son Elliot, and a two-month-old daughter Addison. Rich is currently working with the band program while pursuing his Masters Degree with an Emphasis in Conducting.

UPCOMING EVENTS

CONCERT BAND/WIND SYMPHONY CONCERT

Tuesday, November 28, 2023—7:30pm
McCain Auditorium

WIND ENSEMBLE CONCERT

Wednesday, November 29, 2023—7:30pm
McCain Auditorium

CENTRAL STATES MARCHING FESTIVAL

Saturday, October 14, 2023
Bill Snyder Family Stadium

MARCHING BAND CONCERT

Sunday, November 26, 2023—3:00pm
TBD

CONCERT BAND CLINIC

January, 19-21, 2024

For more information, visit the K-State Bands website or email Courtney Grecu at cljensen@ksu.edu



Kansas State University

Wind Ensemble

Dr. Frank Tracz, Conductor
Dr. Larry Blocher, Guest Conductor
Rich Ebersole, Graduate Assistant Conductor

&

Wind Symphony

Dr. Alex Wimmer, Conductor
Ben Rajewski, Graduate Assistant Conductor

April 21, 2024
7:30 PM
McCain Auditorium



Wind Symphony
Dr. Alex Wimmer, Conductor

<i>STRIDE for Concert Band</i> (2023).....	Kevin Day (b.1996)
<i>Elegy</i> (2009).....	Travis Cross (b.1977)
Conducted by Ben Rajewski	
<i>Africa: Ceremony, Song and Ritual</i> (1994).....	Robert W. Smith (1958–2023)
<i>March Grandioso</i> (1901/2001).....	Roger Seitz (1867–1946)
	arr. Andrew Glover (b.1961)

Wind Ensemble
Dr. Frank Tracz, Conductor

<i>American Fanfare</i> (1999/2006).....	James Stephenson (b.1969)
<i>Bells Across the Atlantic</i> (2013).....	Adam Gorb (b.1958)
Dr. Larry Blocher, Guest Conductor	
<i>Little Symphony for Winds</i> (1817-1818/2003).....	Franz Schubert (1797–1828)
	trans. Verne Reynolds (1926–2011)
Rich Ebersole, Graduate Assistant Conductor	
<i>Of Our New Day Begun</i> (2015).....	Omar Thomas (b.1984)
<i>Dope</i> (2022)	Katahj Copley (b.1998)

Wind Symphony Program Notes

STRIDE for Concert Band (2023).....Kevin Day (b.1996)

Commissioned by the American Bandmasters Association, *Stride* is derived from the definition meaning to walk in a decisive way to cross and overcome obstacles that may come within our paths. *Stride* is also a reference to the marching band tradition and highlights my experience growing up as a Texas band kid marching on the field. This is an energetic work that features brass and drum grooves that could be felt within duple and triple, while contrasting to a beautiful lyrical section that showcases the woodwind section.

An American whose music has been characterized by "propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity," (Robert Kirzinger, Boston Symphony) composer Kevin Day has quickly emerged as one of the leading young voices in the world of music composition today, whose music ranges from powerful introspection to joyous exuberance. Kevin Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day serves as the Vice President of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

A winner of the BMI Student Composer Award, a three-time finalist for the ASCAP Morton Gould Young Composer Award, and considered for the 2022 Pulitzer Prize for his *Concerto for Wind Ensemble*, Day has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by the symphonies of Boston, San Francisco, Detroit, Indianapolis, Houston, and more, as well as several top professional and collegiate wind ensembles. His works have been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, and other major venues, and recently he had his Carnegie Hall Conducting Debut at the 2022 New York International Music Festival.

Day is currently Assistant Professor of Composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He is pursuing his DMA in Composition from the University of Miami Frost School of Music, where he studies with Charles Norman Mason, Dorothy Hindman, and Lansing McCloskey. He holds a MM in Composition from the University of Georgia, and BM in Performance from Texas Christian University (TCU). He is alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

Program note from the composer – Kevin Day

Elegy (2009).....Travis Cross (b.1977)

Elegy is a composition that was commissioned by a consortium of high school and university bands, under the leadership of Mark J. Lakmann and Dr. Christopher Werner at Logan and Central high schools, in La Crosse, Wisconsin. The premier performance was given by the Logan High School Wind Symphony, under the baton of Dr. Travis Cross on March 9th, 2009. *Elegy* was written shortly after the death of Dr. Cross' maternal grandmother, Juanita Grimes (1922-2008), which happened the summer between his fourth year of residency at Northwestern University, and the start of his first teaching job in Virginia. This piece is one of three that Dr. Cross has written in memory of family, with the first being *Tribute*, written a few years prior for his paternal grandfather, and *Memento*, written a few years later for his paternal grandmother. Dr. Cross' maternal grandmother had a harder end to life than many, and this is reflected in *Elegy*, which the composer notes has more sadness than the other two, as first noticed by it being written in a minor key (D minor). The composer notes in the score that this piece is dedicated with love, gratitude, and affection to the memory of his grandmother.

Travis J. Cross serves as professor of music at UCLA, where he conducts the Wind Ensemble, directs the graduate wind conducting program, and chairs the music department. He was also associate dean for academic mentoring and opportunity during the initial years of The UCLA Herb Alpert School of Music. Previous he was the wind ensemble conductor at Virginia Tech in Blacksburg, Va., Cross for five years. Cross earned doctor and Master of Music degrees in conducting from Northwestern University in Evanston, Ill., and the bachelor of music degree cum laude in vocal and instrumental music education from St. Olaf College in Northfield, Minn. His principal teachers were Mallory Thompson and Timothy Mahr.

Wind Symphony Program Notes

Elegy continued.....

Prior to graduate study, he taught for four years at Edina (Minn.) High School, where he conducted two concert bands and led the marching band program. From 2011–2015, he served two terms as national vice president for professional relations for Kappa Kappa Psi, the national honorary band fraternity. In 2017, Cross taught the Cavaliers Drum and Bugle Corps as brass co-caption head.

Cross contributed a chapter to volume four of *Composers on Composing for Band*, available from GIA Publications. His more than 20 original compositions and arrangements are published by Boosey & Hawkes, Daehn Publications, and Theodore Music. He has appeared as a guest conductor, composer, and clinician in more than 30 states and around the world. Cross is a Yamaha Master Educator.

Program note by Ben Rajwesi

Africa: Ceremony, Song and Ritual (1994).....Robert W. Smith (1958–2023)

Africa: Ceremony, Song and Ritual is based on the primitive folk music of Western Africa. Inspired by the recording and research of Mr. Stephen Jay, the work features traditional ceremonial music for dance and entertainment as well as dynamic percussive invocations and historical songs.

African musicians feel that they bring life to their instruments just as God gives life to the musician. As a result, individual instruments are believed to possess consciousness and are treated with the same respect and reverence given to an honored living person. The drum, the featured section of this work, is considered a sacred object as well as a musical instrument. It is believed to be endowed with a mysterious power which has been incomprehensible to the many missionaries and early travelers on the African continent. As one listens, the mind experiences a wide range of emotions including joy, fear, hope, and grief.

Oya "Primitive Fire" recreates man's conquest of fire. In the beginning of time, man discovered that he could create the elusive power by striking two flints together. He gathered his sticks and dry leaves and kindled them. The flames begin to rise very slowly, yet steadily building higher and higher into a large writhing body of energy spreading across the horizon. Suddenly, it begins to fade ... slowly ... losing life ... then the last spark ascends to the heavens and leaves the earth in darkness.

The *Ancient Folk Song* originates from Ghana, situated in the tropical belt of West Africa. It is a land of lush tropical beaches and rocky lagoons. The peaceful tranquility of this beautiful country was first disturbed by European settlers in the 1500s as Ghana became the center for exporting slaves and gold. As a result, the area became known as the Gold Coast. A secondary melody based on the folk song *Marilli* weaves throughout the final statement of the original theme.

With thunder and lightning as his weapon, *Shango*, the God of Thunder, revisits the earth. To herald his return, his devotees chant this invocationary praise. The big and small drums made of hollow trees and the skins of rams resound throughout the night as circles of worshipers dance to a frenzied state. The joyous opening statement returns amid the primal percussion, drawing the work to an exhausting conclusion.

Africa: Ceremony, Song and Ritual was commissioned by and is dedicated to the New Trier High School Band, Winnetka, Illinois, John A. Thomson, Conductor.

Program note by the composer – Robert W. Smith

Robert W. Smith was an American composer, conductor, arranger and educator who passed away this past September.

He attended high school in Daleville, after which he left for Troy University, where he played lead trumpet in the Sound of the South Marching Band. While at Troy, he studied composition with Dr. Paul Yoder. Upon his graduation from Troy with a Bachelor of Music Education degree, Smith pursued his musical career in South Florida, where he earned the master's degree in media writing and production from the University of Miami, while studying with Dr. Alfred Reed.

Wind Symphony Program Notes

Africa Continued.....

Mr. Smith has over 600 publications in print, with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog. He serves as the Director of Product Development for C. L. Barnhouse and Walking Frog Records.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His *Symphony No. 1, "The Divine Comedy"*, *Symphony No. 2, "The Odyssey"* and *Africa: Ceremony, Song and Ritual* have received worldwide critical acclaim. His educational compositions such as *The Tempest*, *Encanto*, and *The Great Locomotive Chase* have become standards for developing bands throughout the world. His numerous works for orchestras of all levels are currently some of the most popular repertoire available today. His music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting.

As a conductor and clinician, Mr. Smith performed throughout the United States, Canada, Japan, Europe and Australia. He was the principal conductor of the American Symphonic Winds and the American Festival Philharmonic Orchestra, professional recording ensembles based in Washington D.C. He also worked on the production of *Symphony No. 3, "Don Quixote"*, the fourth in a series of compact disc recordings of his best-known works for concert band. In addition, he was co-creator of the Expressions Music Curriculum. This comprehensive Pre-K through 12 music program includes Band Expressions, an innovative new approach to teaching music through the band.

Mr. Smith taught in the Music Industry program at Troy University in Troy, Ala. His teaching responsibilities were focused in music composition, production, publishing and business. In addition, he was a managing partner and conductor/producer for American Audio Unlimited, an audio production company specializing in recordings for concert band and orchestra.

Biography by windbandrep.org, edited by Alex Wimmer

March Grandioso (1901/2001).....Roger Seitz (1867-1946)
arr. Andrew Glover (b.1961)

March Grandioso opens with a theme from Liszt's *Hungarian Rhapsody No. 14* (Allegro Eroico section). Like Huffine's *Them Basses March*, *March Grandioso* has a minimum of important simultaneous melodic lines and can thus be performed with very few instruments. When played at a football half-time show or during a parade by a band with 200 to 300 performers, the powerful unison strains can be heard for a considerable distance.

Roland Forrest Seitz (1867-1946) was the youngest of the eight children of William and Magdalena (Ziegler) Seitz. Beginning in Fissel's School, a one-room building in nearby Glen Rock, he received his early education in the public schools of York County. Although he was interested in studying music as a profession, he became a printer's apprentice with the *Glen Rock Item*, a weekly newspaper, when he was a teenager — his father had died when he was three, and it was necessary that he help with the family income. Fortunately, his early interest in music was encouraged by several of his relatives, including Seitz's older cousin, Levi Z. Seitz, who obtained a flute for Roland and invited him to join the family "band." The other instruments in this unorthodox ensemble consisted of a trombone, some violins, and an organ. Soon another violin and a cornet were added and the group worked its way through Squire's *Album Number One for Beginners*, playing marches, waltzes, medleys, serenades, quadrilles, and schottisches. After a time Roland joined the Glen Rock Band, first as a euphonium player and later as a cornetist. The band had been rejuvenated after the Civil War by another older cousin, Nathaniel Z. Seitz, and was gradually improving.

Although Roland Seitz was reportedly a conscientious and capable printer, he still hoped for a career in music, and by saving every possible penny until he was 27 years of age, he finally succeeded in enrolling at Dana's Musical Institute in Warren, Ohio (now part of Youngstown University). He took his education seriously and by sacrificing all luxuries (and occasionally food), he graduated in 1898. He then returned to Glen Rock where he taught private wind and percussion lessons, played in the Glen Rock Band, and later became a successful leader of that group. Under his direction the band made remarkable progress, and in 1901 it was selected to perform at the Pan-American Exposition in Buffalo, New York, along with many of the best-known bands in the nation, including Sousa's. Seitz also played the pipe organ at Zion Lutheran Church in Glen

Wind Symphony Program Notes

March Grandioso continued.....

Rock, traveled on concert tours, and opened his own publishing business.

Seitz was awarded honorary degrees by Dana's Musical Institute in 1903 and 1924. He was a member of two local music associations as well as the Independent Order of Red Men and the Republican Party. Ten years after his death in 1946, in Union, New Jersey, a monument to his memory was erected in Glen Rock, Pennsylvania.

Andrew Glover (b. 13 July 1961, St. Louis, Mo.) is an American composer, arranger, euphoniumist and music publisher. As a sophomore in high school, Mr. Glover's first band arrangement was performed by the school's wind ensemble, and thus began a multi-decade career in composition and arranging. His band works number over 200, many are published by Barnhouse, and have been performed, recorded, and broadcast by bands worldwide.

Mr. Glover graduated from Central Methodist College (now university) in 1983 with a Bachelor of Music Education degree, did graduate work at Southeast Missouri State University. In college, Glover won a position in the Detroit Concert Band, conducted by Leonard B. Smith, and performed for four seasons on euphonium. He participated in numerous recording sessions with the DCB, including ten phonograph records of "Gems of the Concert Band" and a documentary film soundtrack. For many years he also performed as a soloist and guest artist.

After seven years as director of bands at Rosary High School in St. Louis, in 1998, Mr. Glover joined the staff of the C.L. Barnhouse Company in Oskaloosa, Iowa, where he serves as staff composer/arranger, Chief Operating officer, and Secretary-Treasurer. In addition to Glover's original works for band, he has composed numerous instrumental solos and choral pieces. He has arranged or transcribed over 175 works for band.

An enthusiast of, and advocate for classic concert band music and history, Glover is not only involved in new music production at Barnhouse, but also oversees the company's 127+ year archive of publications and historical memorabilia, and is frequently involved in band history research projects. He is a member of ASCAP; Association of Concert Bands, where he serves on the advisory council; is president of the Detroit Concert Band, Inc.; and is conductor of the Windjammers, Unlimited Education Band. In May 2013 he received the Distinguished Alumni award from Central Methodist University.

Program note by windrep.org, edited by Alex Wimmer

Wind Ensemble Program Notes

American Fanfare (1999/2006)..... James Stephenson (b.1969)

American Fanfare was originally written for a church in Naples, Fla., for a celebratory occasion. At the encouragement of Erich Kunzel, it was scored for full orchestra in 1999 and later went on to win the Florida Orchestra fanfare competition that same year. Since that time, it has been performed by several major orchestras, including the Los Angeles Philharmonic, Dallas Symphony, Cleveland Orchestra, Baltimore Symphony, Detroit Symphony, and Rochester Philharmonic. In 2006, Commander David Alpar (U.S. Air Force) commissioned the concert band version.

Program note from California Polytechnic State University, San Luis Obispo

Bells Across the Atlantic (2013).....Adam Gorb (b.1958)

American Fanfare was originally written for a church in Naples, Fla., for a celebratory occasion. At the encouragement of Erich Kunzel, it was scored for full orchestra in 1999 and later went on to win the Florida Orchestra fanfare competition that same year. Since that time, it has been performed by several major orchestras, including the Los Angeles Philharmonic, Dallas Symphony, Cleveland Orchestra, Baltimore Symphony, Detroit Symphony, and Rochester Philharmonic. In 2006, Commander David Alpar (U.S. Air Force) commissioned the concert band version.

Program note from *Teaching Music through Performance in Band* and the composer – Adam Gorb

Little Symphony for Winds (1817-1818/2003).....Franz Schubert (1797-1828)
trans. Verne Reynolds (1926 – 2011)

The classic wind octet consisted of pairs of oboes, clarinets, bassoons and horns. In this Little Symphony, two flutes have been included to provide a wider range and more brilliant top to the ensemble. The first three movements are from the Funf Klavierstücke (1818) and the fourth movement is from the piano four-hand version of the Overture in Italian Style in C (1817). The music is gentle, good natured, and rich in the familiar Schubertian qualities of graceful melodic invention and harmonic elegance.

Program note from publisher

Of Our New Day Begun (2015)..... Omar Thomas (b.1984)

"Of Our New Day Begun" was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015 while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as "Mother Emanuel") in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims' families.

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for "Of Our New Day Begun" are rooted in the Black American church tradition. The piece is anchored by James and John Johnson's time-honored song, "Lift Every Voice and Sing" (known endearingly as the "Negro National Anthem"), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

"Of Our New Day Begun" begins with a unison statement of a melodic cell from "Lift Every Voice..." before suddenly giving way to ghostly, bluesy chords in the horns and bassoons. This section moves to a dolorous and bitter dirge presentation of the anthem in irregularly shifting 12/8 and 6/8 meter, which grows in intensity as it offers fleeting glimpses of hope and relief answered by cries of blues-inspired licks. A maddening, ostinato-driven section representing a frustration

Wind Ensemble Program Notes

Of Our New Day Begun continued.....

and weariness that words cannot, grows into a group singing of "Lift Every Voice and Sing," fueled by the stomping and clapping reminiscent of the black church.

In the latter half of the piece the music turns hopeful, settling into 9/8 time and modulating up a step during its ascent to a glorious statement of the final lines of "Lift Every Voice...." in 4/4, honoring the powerful display of humanity set forth by the families of the victims. There is a long and emotional decrescendo that lands on a pensive and cathartic gospel-inspired hymn song. Returning to 9/8 time, the piece comes to rest on a unison F that grows from a very distant hum to a thunderous roar, driven forward by march-like stomping to represent the ceaseless marching of black Americans towards equality.

The consortium assembled to create this work is led by Dr. Gary Schallert and the Western Kentucky University Wind Ensemble.

Program note by the composer – Omar Thomas

Dope (2022) Katahj Copley (b.1998)

The first semester of my masters- I was in a different headspace. I had finished writing *Where the Sky Has No Stars* and at the moment I felt renewed. I didn't know what else to write, so I began to write music that felt disingenuous to my spirit (music that will never see the light of day)- I was going on autopilot and I had lost my voice. During one of my lessons at UT Austin, my professor Omar Thomas and I began listening to a piece I had mocked up a couple of days before. We both weren't feeling it, and finally I asked him to turn off the piece and I told him it didn't sound like me. I felt lost creatively. He then asked me what music I listen to. I began to name only band music composers. He asked me again, and I told him outside of wind band music I'm in love with Rap, R & B, Jazz and Soul.

Then he asked an important question- "Why do you make a barrier between those ideals?"

I didn't have an answer. It was a wake-up call for me. Why was I compartmentalizing my musical inspirations?

He continued, "If you create something that is a celebration of who you are, the music you grew up with, and the music that inspires you now... then that would be dope..."

And with that this piece was born. With that realization, I began to create a piece that celebrated all the music that had inspired me throughout my life. From Thundercat to Kendrick Lamar, Miles Davis to Hiatus Kaiyote, I wanted to bring all of these influences together into one cohesive work...one dope work. DOPE is a gumbo of all the music that inspires and influences me from Thundercat to Kendrick Lamar to Miles Davis to Hiatus Kaiyote and more, this piece is in essence a deep look into my musical world.

The piece can be broken up into three parts. Since this work is dedicated to the trail black music has created, inspired and the new horizons it's reaching, each part is named after a part of the black identity.

UNDENIABLY (which is the partial score) is the opening of the piece. It's gritty, intense with moments of color and undeniable energy. It is carried by a bass line heavily influenced by Thundercat's playing on Kendrick Lamar's *Untitled 05* along with Miles Davis's *Nardis*.

UNAPOLOGETICALLY (the middle section) is a world building vibe and examines just how beautiful the music can be. I explore the colors and stretch them to their limits, but in doing so found new hues within myself and my writings. With this act, I gained heavy inspiration from John Coltrane, Robert Glasper, Kamasi Washington and Hiatus Kaiyote (to name a few)

UNDISPUTEDLY (the finale) is an intense, groove filled statement. Every color explored is here and is in its full potential. It's bold and- like undeniably and unapologetically- is undisputedly black. Guided by my love for Tyler, the Creator's *Hot Wind Blows*, Marvin Gaye's *I Want You* (due to Kendrick's *The Heart Series*), and Kamasi Washington's *Street Fighter Mas* along with Askem.

Wind Ensemble Program Notes

Dope Continued.....

I hope that "DOPE" will serve as a tribute to the black musicians who have paved the way and inspired me to create music that is authentic to who I am. I also hope that this piece will inspire others to break down the barriers between their musical influences and create something truly unique and personal.

Program note from the composer – Katahji Copley

Kansas State University Wind Symphony

Spring 2024

Listed Alphabetically

FLUTE

Josephine Benson
Tabitha Ellwood*
Melissa Fierro (Pic)
Alexander Mueller
Tegan Stratton

CLARINET

Payten Mayfield
Anna Ridgway
Alexis Sutton*
Alexis White
Havely Wolff
John Woods

BASS CLARINET

Caleb Kissoon
Isabelle Mullinax*
Andrew Otto

OBOE

Alli Gladfelder*

BASSOON

Kiri Baker-Davies*

ALTO SAX

Cooper Carlson
Abby Vetter*
Brenden Vining
Addie Warnes

TENOR SAX

Max Contreras

BARITONE SAX

Chase Burman

TRUMPET

Max Black
Owen Genereux
Tristian Lewis
Emily Reed
Evelyn Peat
Nathan Proctor
Jae Seefeldt*

HORN

Devlyn Jochum
Kendan Powers*
Maddie Renner
Kayla Schinkel

TROMBONES

Claire Albright
Zach Elliott*
Shardae Sanders
Aidan Torkelson

EUPHONIUM

Sydney Smith*
Michael Thompson
Kaden Williams

TUBA

Olivia Franco*
Andru Gnuthake

PERCUSSION

Grey Fluke*
Chase Ivey
Nathan Koupal
Jasper Vallad
Chris Wells
Jessie Whelan
Ryan Woodruff

***Principal/Section Leader**

**Kansas State University Wind Ensemble
Spring 2024**

Listed Alphabetically

FLUTE

Sienna DelBorell
Ella Greenup*
Cristine Rosales
Courtney Settey
Grace Woydziak

OBOE

Ali Gladfelder
Lucas Reed*

CLARINET

Angel Amaro
Chloe Crooks
Erin Flax*
Maddie Murnahan
Abbigail Rakes
Theresa Wood

BASS CLARINET

Rich Ebersole*
Bre Ledbertter

BASSOON

Ethan Karnes*
Kela Schnelle

ALTO SAX

Keith Carter
Mason Ringer*
Sara Schieferecke
Jordan Somers

TENOR SAX

Craig Brinkman

BARITONE SAX

Katie Anderson

TRUMPET

Kiersten Glass
Shelton Launderbaugh*
Caden Roark
Paige Roberts
April Teoh
Brett Wyckoff

HORN

Josie Anderson*
Andrew Dearing
Nathan Dembski
Braden Jones
Justin Stratton
Aspen Tallent

TROMBONE

Reece Beckman
Blake Davis
Logan Herring*

BASS TROMBONE

Corbin Wood

EUPHONIUM

Austin Perr
Drake Thompson*

TUBA

Lloyd Dodson*
Chase Keesling
Chase Wassom

ELECTRIC BASS

Russell Clark

PERCUSSION

Devon Autry
Noah Dial
Houston Fleischman*
Jacob Morgan
Nathan Smith
Jessi Solorzano
Jake Wall
Ryan Woodruff

PIANO

August Siefkes

***Principal/Section Leader**

Graduating Seniors

Tyler Lee ~ Teaching and Learning Certification ~ Tulsa, OK
Austin Perr ~ Music Education ~ Lenexa, KS
Nathaniel Smith ~ Music Performance ~ Topeka, KS
Corbin Wood ~ Music Education ~ Overland Park, KS

Wind Ensemble Conductor

DR. FRANK TRACZ is Professor of Music and Director of Bands at Kansas State University. He earned his B.M.E. from The Ohio State University, M.M. from the University of Wisconsin, Madison, and Ph.D. from the Ohio State University. He has public school teaching experience in Wisconsin and Ohio and has also served as Assistant Director of bands at Syracuse University and Director of bands at Morehead State University. Dr. Tracz has served as an adjudicator, clinician, speaker in various schools and conferences and has conducted All-State and Honor bands across the United States as well as in Canada, Singapore, South Africa, Fiji, Australia, and New Zealand.

At Kansas State, he directs the Wind Ensemble and the Marching Band, teaches graduate conducting, acts as an advisor to the Band Ambassadors, and administers and guides all aspects of a large BIG XII comprehensive band program. Ensembles under his direction have been invited to perform at numerous State conferences, MENC, two CBDNA regional conferences, The Larry Sutherland Wind band Festival at Fresno State, Carnegie Hall, Kennedy Center, and the American Bandmasters Association Conference. The marching band was awarded the prestigious Sudler Trophy in 2015. The Wind Ensemble has also performed at the International Convention of the American Bandmasters Association in 2019 in Loveland, CO.

Dr. Tracz is on the faculty of the Conn-Selmer Institute, on the adjunct faculty of the American Band College, is a past member of the Music Education Journal Editorial Board, is a contributor to the Teaching Music Through Performance In Band series, and is past Chair of the Sudler Trophy Project of the John Philip Sousa Foundation. His honors include the Stamey Award for outstanding teaching, Kansas Bandmasters Outstanding Director award, Wildcat Pride Alumni Association award, the Tau Beta Sigma Paula Crider Outstanding Band Director award, being named a Lowell Mason Fellow, and membership in the Phi Kappa Phi Honorary Fraternity. He has also received the Conn- Selmer Institute Hall of Fame award, the Kansas State Professorial Performance award, and was elected to the prestigious American Bandmasters Association. Dr. Tracz was awarded an honorary doctorate from Doane University in May 2021. Dr. Tracz also led a very successful fundraising campaign raising over five million dollars for a new hall for the athletics band program. The "Tracz Family Band Hall" was dedicated in September of 2023, and is in full operational mode!

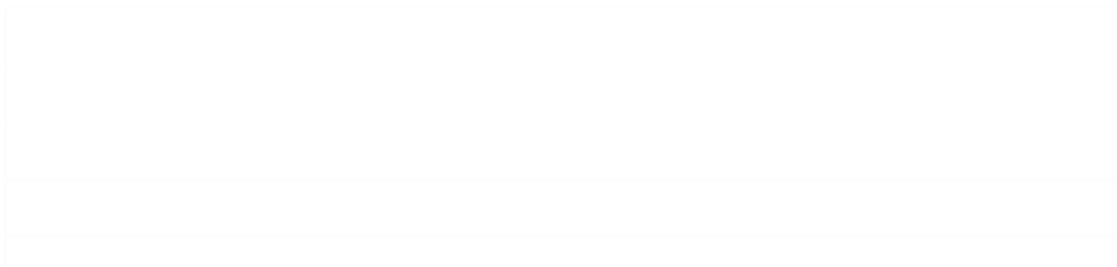
Dr. Tracz is married to Geralyn, and has three daughters, Jessica Tracz Kelly, Kelley Tracz, and Carly Tracz Morris, and one grandson, Caden Tracz Kelly!

Wind Symphony Conductor

DR. ALEX WIMMER is currently serving as the Associate Director of Bands at Kansas State University. His duties include directing the Wind Symphony, Cat Band (basketball pep band), Volleyball Band, Pub Crawl Band, Assistant Marching Band Director for the Pride of Wildcat Land (KSUMB), arranger and drill designer for the KSUMB, and instructor of undergraduate and graduate courses in conducting, arranging, and marching band techniques. He also serves as the faculty sponsor for Kappa Kappa Psi and Tau Beta Sigma. During the summer he coordinates the K-State Summer Music Camp and K-State Leadership and Auxiliary Camp, and serves as one of the Assistant Directors of the Manhattan Municipal Band. Prior to his appointment at Kansas State University, Dr. Wimmer was a Graduate Teaching Assistant for the Kansas State University Bands. He assisted with all concert and athletic ensembles, undergraduate conducting courses, and Percussion Ensembles. His research interests include undergraduates conducting with expressivity and qualitative research.

Originally from Gretna, Nebraska, Dr. Wimmer received his Bachelor of Music degree from the University of Nebraska at Omaha, his Master of Music degree in Education with an emphasis in Wind Conducting from Kansas State University, and his Doctorate in Philosophy in Curriculum and Instruction from Kansas State University. Dr. Wimmer was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School. He was a recipient of the Jack R. Snider Young Band Director Award in 2011 and served on the Nebraska Music Educators Association Leadership Academy from 2011-2012.

Dr. Wimmer is in demand as a conductor, clinician, and adjudicator as well as a percussion specialist. His professional affiliations include the Kansas Music Educators Association, the Kansas Bandmasters Association, the National Association for Music Education, the College Band Directors National Association, the Percussive Arts Society, Kappa Kappa Psi, Phi Mu Alpha Sinfonia, and Phi Kappa Lambda. He is currently the president of the Kansas Bandmasters Association, as well a co-chair of the New Band Director Bootcamp during the Kansas Bandmasters Association's summer convention.



Guest Conductor

DR. LARRY BLOCHER is Professor Emeritus at Troy University in Troy, Alabama. He recently retired from combined appointments as Dean of the College of Communication and Fine Arts, Director of the John M. Long School of Music, and Professor of Music at Troy University following 17 years of service (2005-2022). In addition to his administrative responsibilities, Dr. Blocher served as an associate conductor with the university bands and taught undergraduate and graduate music education classes.

Prior to his arrival at Troy University, Dr. Blocher served as Associate Director of Bands, Director of Music Education, and Professor of Music at Wichita State University in Wichita, Kansas for 10 years. Additionally, he was Assistant Director of Bands, Coordinator of Music Education, and Associate Professor of Music at Morehead State University, Director of Music Education and Assistant Professor in the School of Music and College of Education at Syracuse University, and Director of Jazz Studies and Saxophone and Assistant Professor of Music at the University of Dayton. He received his BME and MM (music education and performance) degrees from Morehead State University in Kentucky and his Ph.D. in Music Education from The Florida State University.

Dr. Blocher is currently an Educational Consultant for *Worldstrides* where he serves as a clinician/music designer and arranger for the ReliaQuest, Pop Tarts, and Alamo Bowls. He is a member of the NAfME *Teaching Music Advisory*. He has served on the editorial boards of the *Music Educators Journal*, the *Journal of Band Research* and the *Advisory Board* to the *Midwest International Band and Orchestra Clinic*. Dr. Blocher has presented invited clinic sessions at the *Midwest* on 5 separate occasions, educational sessions at *Music for All*, and research sessions at the *World Association for Symphonic Bands and Ensembles (WASBE)* in Spain, Japan, and Austria. His research has been published in the *Journal of Research in Music Education*. His original compositions for band are published by *Excelcia Music Publishing*. Dr. Blocher has been a guest clinician/conductor/adjudicator in 34 states and 11 countries.

He is a past president of the Kansas Bandmasters Association and received both the *Outstanding Bandmaster* and *Outstanding Contributor to Music Awards* from the Kansas Bandmasters Association. He is a past recipient of the *Mortar Board Outstanding Educator Award* and the *University Leadership in the Advancement of Teaching Award* (Wichita State). He is a recipient of the of the *Massachusetts Instrumental and Choral Conductors Commissioning Award*.

Dr. Blocher was named a *Lowell Mason Fellow* by The National Association for Music Education (NAfME). He is a co-principal author of the *Teaching Music through Performance in Band* series (GIA).

Graduate Assistant Conductor

RICH EBERSOLE a native of Pennsylvania, Rich is a graduate of Temple University in Philadelphia PA, where he majored in Music Education and Jazz Studies. Upon graduating, Rich moved to Arizona to begin his teaching career. Over his ten years of teaching in public schools, he has worked with all levels of students. He taught elementary band, strings and general music for two years before moving to the high school level. He experienced great success in building the band program at Dysart High School, from 11 students to 65 in four years. From there Rich moved to Liberty High School in Peoria AZ, where he again grew the band program from 60 students to just over 120 total students between Marching, Concert and Jazz Bands. Rich is married to Melissa, has a two-year-old son Elliot, and a two-month-old daughter Addison. Rich is currently working with the band program while pursuing his Master's Degree with an Emphasis in Conducting.

BEN RAJEWSKI is currently a first-year graduate student pursuing his Master's in Music Degree with an emphasis in Instrumental Conducting. He received his Bachelors in Music Education from Kansas State University in 2020. Ben taught for three years in Winfield, KS, where he was the Director of Bands at Winfield High School and the Assistant Director of Bands at Winfield Middle School. Ben enjoys spending his free time with his dog Peanut Butter, being outdoors, and exercising.

UPCOMING EVENTS

April 22, 2024
Concert Band & University Band Concert
McCain Auditorium
7:30 pm

May 4, 2024
Drumline Mini Camp
Tracz Family Band Hall
8:00 am – 5:00 pm

May 18, 2024
Drumline Auditions
Tracz Family Band Hall
10:00 am – 4:00 pm

June 9-13, 2024
K-State Music Camp
McCain Auditorium

July 14-17, 2024
K-State Leadership & Auxiliary Camp
McCain Auditorium

July 27, 2024
2024 K-State Marching Pride Classic Golf Tournament
Colbert Hills Golf Course
9:00 am

For more information on all of these events visit the K-State Bands website at <https://www.k-state.edu/band/> or email Courtney Grecu at cljensen@ksu.edu

KANSAS STATE
UNIVERSITY BANDS
Kansas State University

*Wind Symphony
&
Concert Band*

Dr Alex Wimmer, Conductor
Dr. Zack Deininger, Conductor
Rich Ebersole, Graduate Assistant Conductor
Kyle Grimes, Graduate Assistant Conductor



October 8, 2024
7:30 PM
McCain Auditorium

Concert Band
Dr. Zack Deininger, Conductor

Unraveling (2006)..... Andrew Boysen, Jr. (b.1968)

Fivefold (2018) Michael Oare (b.1960)

Conducted by Kyle Grimes

Dum Spiro Spero (2010) Chris Pilsner (b.1986)

Declaration Overture (1976) Claude T. Smith (1932-1987)

Wind Symphony
Dr. Alex Wimmer, Conductor

It is Our Light... (2019)..... Giovanni Santos (b.1980)

Some treasures are heavy with human tears (2021)..... John Mackey (b.1973)

Dancing on Water (2015)..... Frank Ticheli (b.1958)

Chester (1778/1956) William Schuman (1910-1992)

Conducted by Rich Ebersole

Concert Band Program Notes

***Unraveling* (2006)..... Andrew Boysen, Jr. (b.1968)**

In June of 2003, my good friend Randy Atkinson asked if I might be willing to conduct and compose a piece for the 2005 All-Iowa Middle School Honor Band. Randy and I have known each other for many years, and the opportunity to write a piece for him and also return to the state of Iowa was too tempting to bypass. I wanted to write a piece that would be exciting and challenging for the students, but attainable in the limited rehearsal time of only three and a half hours, so my concept was to use a rather difficult melody but repeat that melody throughout the work so that I only had to teach it once to the whole ensemble. The melodic line is based on the octatonic scale and the piece uses other techniques such as singing and buzzing on mouthpieces. The work is intended to become progressively faster, with a sense of increasing momentum and intensity. In a sense, the piece "unravels" in front of the listener. The title has dual meaning, though, as the concept of a repeating melodic line that gradually grows in intensity owes a great deal to Maurice Ravel's famous orchestral work, *Bolero* (hence Un-"ravel"-ing).

-Program note from the composer – Andrew Boysen, Jr.

***Fivefold* (2018) Michael Oare (b.1960)**

Fivefold was commissioned by the band directors in Sampson County, North Carolina. In conversations regarding the nature and scope of the work, the directors mentioned they would like the piece to include some reference to the five high school band programs in the school district. To incorporate as many "fives" into the piece as possible, several instances of "five" are present. Some are obvious, such as setting the piece in 5/4 meter. Others are subtle, such as the melodic and harmonic use of the interval of a fifth (and its inversion: a fourth). The most intriguing reference to "five" is that the entire piece is comprised of only five pitches: B^b, D, E^b, F, and A^b. (In fact, only these five pitches are used throughout the piece; with the lone exception being measures 116 and 117 where D^b and G^b briefly appear.)

-Program note from the composer – Michael Oare

***Dum Spiro Spero* (2010) Chris Pilsner (b.1986)**

Dum Spiro Spero takes its title from a Latin phrase meaning "While I breathe, I hope." When I read that phrase for the first time, I was taken aback by the incredible amount of power it held and immediately knew it would be the basis for a new piece.

When I started writing, my goal was to write something as deeply emotional and human as the title was. The result was a series of simple melodies supported by some of the most colorful orchestration and harmonies I've ever written. From the lush opening, the gentle singing, and ultimately the triumphal climax, the human quality to the music is what I think gives *Dum Spiro Spero* a powerful sense of grace and splendor.

It is dedicated to Casey Cropp, the man who has served as a mentor and friend for much of my musical career.

Dum Spiro Spero was commissioned by director Casey Cropp and the Rocky Mountain High School Wind Ensemble in 2009. The piece premiered on January 28th, 2010, at the Colorado Music Educators' Association Conference in Colorado Springs, Colo., with the composer conducting.

-Program note from the composer – Chris Pilsner

Concert Band Program Notes

***Declaration Overture* (1976) Claude T. Smith (1932-1987)**

Claude T. Smith was a native of Missouri. He received his education from Central Methodist College, Fayette, Missouri and the University of Kansas, Lawrence. He composed extensively in the areas of instrumental and choral music, and his compositions have been performed by leading musical organizations throughout the United States and many foreign countries.

Declaration Overture is dedicated to Mr. Smith's wife, Maureen. The work was premiered by the North Central Bandmasters Honors Band at their 25th Anniversary Concert in Chillicothe, Missouri. The Allegro is based on variations of the five-note motive heard in the opening Andante Maestoso.

-Program note from the composer – Claude T. Smith

Wind Symphony Program Notes

It is Our Light... (2019)..... Giovanni Santos (b.1980)

It is our light... was commissioned in loving memory of Teresa Moura, the Director of Color Guard at Oak Grove High School in Oak Grove, CA. She worked alongside her husband Chris, who is the Director of Bands. Both arrived at Oak Grove in 1995, where they built the band and color guard into award winning programs.

The beginning of the piece begins with a 5-note motive, starting on Eb, and stands for *We Love Te-re-sa, or We Miss Te-re-sa*. The off-stage trumpet represents Chris speaking to his dear wife. A snippet of the UCLA fight song can be heard in the piece, as both Teresa and Chris were UCLA alums.

Giovanni Santos serves as Director of Bands and Associate Professor of Music at La Sierra University, where he directs the University Wind Ensemble, Chamber Winds, Big Band, and teaches courses in graduate and undergraduate instrumental music education, popular music, conducting and composition. Santos earned graduate degrees from the University of Southern California (MM) and Florida State University (PhD).

As a composer, Santos has premiered his works across the United States, Asia and Europe, including a premiere with the United States Naval Academy Band Brass Ensemble at the John F. Kennedy Center for the Performing Arts in Washington D.C. under his baton. His works have received premieres and performances by ensembles at the University of Michigan, University of Illinois, Michigan State University, University of North Texas, Florida State University, University of Florida, Yale, Ball State University, Oklahoma State University, UCLA, Pacific Symphony Youth Wind Ensemble, Illinois State University, Tanglewood Young Artist Wind Ensemble, Interlochen World Youth Wind Symphony and many more. His works for wind ensemble, orchestra, chamber music, and solo wind instruments are published exclusively by Murphy Music Press, LLC. His compositions and passion for music education have received many recognitions, including a Meritorious Achievement Award by the Minority Band Directors National Association for "exceptional contributions to the wind band repertory."

-Program note from the composer – Giovanni Santos

Some treasures are heavy with human tears (2021)..... John Mackey (b.1973)

(CONTENT WARNING: This program note describes an act of public mass violence and may be traumatic or uncomfortable to some readers. Discretion is advised.)

At 1:05 AM on Sunday, August 4, 2019 in the Oregon Historic District of Dayton, Ohio, a man armed with a semi-automatic AM-15 approached a crowded neighborhood bar and opened fire. In under thirty seconds, he fired 41 rounds, killing nine people and injuring another 17.

That's where the story of John Mackey's *Some treasures are heavy with human tears* begins.

One of the victims of the shooting was a young woman who had played trumpet in her high school band in nearby Bellbrook. The Bellbrook program reached out to Mackey to commission a work that would commemorate the tragedy, a task he approached with some reluctance:

I've been asked on several occasions to write pieces in response to tragedies, but I've rarely felt like it was appropriate. Something about this, though—happening in Dayton, where I've been many times, and so close to Columbus, where I grew up—that I felt like I wanted to try to say something musically, even though I was at a loss for what I could say verbally. Fortunately, Abby (my spouse) found this incredible title, which says so much before the music even starts. The last thing the community needed was a piece of music that relived the event. The piece isn't trying to sound like **what** happened; it's trying to convey what it feels like to **know** that it happened.

The piece is not programmatic. Rather, it exists in abstraction: a meditation on grief. In framing the work in this way, Mackey's music transcends elegizing a singular horrific event and instead provides an artistic representation of how we cope with all tragedies, both those that are intensely personal and the ones that are communal. It explores a wide range of emotions, from denial through shock, fury, and anguish before finally finding an incomplete peace.

Some treasures are heavy with human tears begins with a simple motivic gesture: a rocking oscillation between flute and vibraphone that sounds akin to a lullaby. This principal motive carries throughout the piece, acting as the listener's avatar through the emotional journey. A melody spins out from it, accompanied by ethereal ringing provided by crystal glasses

Some treasures are heavy with human tears continued...

and whirly tubes, and although the overall mood is one of melancholy, the atmosphere is also peaceful until a disorienting fog of trombone glissandi passes over. The songlike melody continues, at times abruptly shifting from the resigned mood of the home key of G minor to the distantly bright C major, evoking a fleeting remembrance of a more hopeful spirit, before just as quickly dissipating back. The simplicity of the opening returns, but this time fuller, with more voices joining before the glissando cloud returns (this time augmented by timpani), ushering in a new mood: confusion. The opening gesture reemerges, ceaselessly rocking in a rhythmic nature, oblivious to a building torment in the surrounding harmonies which become brasher and angrier as the piece approaches its dramatic climax. The apex of the piece is a wail, acknowledging the reality of the trauma in a moment of agony bordering on rage. This too, however, subsides, and the peacefulness of the beginning of the work returns to stay with one exception: as the final phrase of the work cadences and the last tones decay, a single muted trumpet rises from the silence in a bright flash and is suddenly extinguished.

John Mackey was born on October 1, 1973 in New Philadelphia. Mackey was not involved in any instrumental or choral program while attending growing up but found a fascination with electronic music notation from an Apple IIe computer program called Music Construction Set. He holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively.

-Program note from Jacob Wallace

***Dancing on Water* (2015)..... Frank Ticheli (b.1958)**

Dancing on Water is a joyous seven-minute tribute to my longtime friend and colleague, Richard Floyd. The work, partly inspired by Dick's love of sailing, begins as an exuberant dance expressing feelings of unabashed joy and suggesting images of the sea on a perfect morning. This dance gives way to a heartfelt song, sung broadly by the horns and euphoniums and supported by a playful background of crisp eighth notes derived from the opening dance. This 'song and dance' might have been sufficient as the work's material, but in the very center of the work appears something new — a kind of oasis, perhaps an island — a soulful interlude marked by mysterious solos and duos in the alto saxophone and clarinets. Then the work proceeds in reverse, suggesting an arch form, a return home by the same pathways, but with one final surprise. A massively full-throated coda lifts the exuberance level to new heights, driving this water journey to a powerfully exalted finish.

Frank Ticheli retired as Professor of Composition in the Flora L. Thornton School of Music at USC in spring of 2023. Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. He has received numerous awards, and his orchestral and band works have been performed all over the world. Ticheli also appears as a guest conductor at many universities and music festivals around the country and throughout the world.

Program note by the composer – Frank Ticheli

***Chester* (1778/1956) William Schuman (1910-1992)**

Originally composed as the third movement of his New England Triptych for orchestra, American composer William Schuman immediately transcribed and re-worked *Chester* for concert band. He added additional percussion and lengthened (and strengthened) the last portion of the work for better effect. Since its publication in 1956, *Chester, Overture for Band* has become a popular standard work for bands around the world. This piece is based on a hymn tune composed by the early New England composer William Billings (1746-1800), first published in Boston as part of a collection called *The Hymn Master's Assistant* (1778.) *Chester* quickly became a popular marching song in the Continental Army during the American Revolution. It was often played on the march by the Continental Army's fifes and drums. The first stanza of the hymn tune aptly represents America's revolutionary mood of the time: Let tyrants shake their iron rod, And Slavery clank her gangling chains, We fear them not, We trust in God, New England's God forever reigns.

- Program Note from James Barnes

KANSAS STATE UNIVERSITY – CONCERT BAND

FALL 2024

Listed in Alphabetical Order by Last Name

FLUTE

Katie Anderson
Jayda Baonga (Picc)
*Madisen Brecheisen
Kyra Case
Salem Ponnuru
Emily Taylor
Ki Weeks

OBOE

*Sylvia Cunningham

CLARINET

*Angel Amaro
Rolland Brengle
Jayden Brooks
Kinsey Buchholz
Payten Mayfield
Reed Nelson
Jonathan Rajewski
Yalena Sanchez

BASS CLARINET

*Bre Ledbetter

BASSOON

*Ryan Katzer

ALTO SAX

Patrick Amaro
*Dakota Forrester
Abby Kennedy
Sophia Orsbon

TENOR SAX

Damian Butler
Jeffrey Mesa
Jarrett Smith

BARITONE SAX

Wyatt Small

TRUMPET

Maddie Black
Andrew Dearing
Karson Griffin
*Evelyn Peat
Emily Reed
Ava Sedlacek
Jonathon Stults
Emmett Williams

HORN

Craig Brinkman
Daisy Hoff
*Tucker Settles

TROMBONE

Emma Graf
Jess Hargett
Luke Jayne
Jason Mercer
Lucas Schneider
*Michael Thompson

EUPHONIUM

*Chase Keesling
Stazzi Simmons
Kaden Williams

TUBA

Margaret Benson
*Alexis Sanford

PERCUSSION

*Brett Carter
Abby Gantz
Nathan Koupal
Veronica Ritter

***Principal/Section
Leader**

KANSAS STATE UNIVERSITY – WIND SYMPHONY

FALL 2024

Listed in Alphabetical Order by Last Name

FLUTE

Josephine Benson
Paige Cannon
Melissa Fierro
Ella Greenup (Pic)*
Allison Reid
Cristine Rosales

CLARINET

Jessica Boyle
Jackie Cook
Payten Mayfield
Abbigail Rakes
Anna Ridgeway
Laine Schmalzried
Havely Wolff*

BASS CLARINET

Caleb Kissoon
Bre Ledbetter*

OBOE

Alli Gladfelder*

BASSOON

Kiri Baker-Davies*
Sarah Keary
Kate Marten

ALTO SAX

Merrick Figueroa*
Chris Gutierrez
Jarrett Peabody
Mason Thompson

TENOR SAX

Isaac Chase

BARITONE SAX

Cooper Carlson

TRUMPET

Owen Genereux*
Tristian Lewis
Ethan Oppold
Cameron Sadler
Jae Seefeldt
Mark Thompson

FRENCH HORN

Elijah Cunningham
Andrew Dearing*
Michael McCreight
Maddie Renner

TROMBONES

Jacob Daley*
Gabby Day
Zach Elliot
Shardae Sanders

EUPHONIUM

Miles Kehoe
Sydney Smith*

TUBA

Olivia Franco
Asmodeus Hull
Chase Keesling*

PERCUSSION

Dayton Hawkins
Mark McKinley
Brenden Scaglione
Jasper Vallad
Noah Vogel
Jessie Whelan*
Ryan Woodruff

*** Principal/Section
Leader**

Concert Band Conductor

DR. ZACK DEININGER is the Assistant Director of Bands at Kansas State University. His duties include directing the Concert Band, Volleyball Band, Cat Band (basketball pep band), and Pub Crawl Band; serving as Assistant Director of the *Pride of Wildcat Land* marching band, including arranging and writing drill for the KSUMB; and instructor of undergraduate courses in conducting and the history of country music. During the summer, Dr. Deininger serves as the Assistant Coordinator of the K-State Summer Music Camp and K-State Leadership and Auxiliary Camp.

Dr. Deininger received a Doctor of Musical Arts Degree in Wind Conducting from the University of South Carolina where he served as a graduate assistant with the Carolina Bands. At the University of South Carolina, he assisted with all aspects of the concert and athletic bands, including arranging and writing drill for the University of South Carolina Marching Band, and assisted with undergraduate conducting courses. Prior to receiving his doctorate, Dr. Deininger served as the Assistant Director of Bands at Green Valley High School in Henderson, Nevada (a suburb of Las Vegas). In this position, he co-directed the 175-member Green Valley Marching and Athletic Bands, directed the Symphonic Band, Concert Band, and Jazz Band III, served as assistant conductor of the Symphonic Winds, and was instructor of the Advanced Placement Music Theory course and Chamber Class. In addition to his duties at Green Valley High School, he also served on the Nevada All State Band Committee and as Chairperson of the Southern Nevada Band Association's High School Honor Jazz Bands.

Receiving a Master's Degree in Music Education from Auburn University in Auburn, Alabama, Dr. Deininger assisted with all aspects of the Auburn Band Program serving as conductor of the Auburn University Campus Band, assistant conductor of the Auburn University Symphonic Winds, instructor of the undergraduate advanced conducting course, and assistant to all aspects of the Athletic Band Program. He holds a Bachelor's Degree in Music Education from Bowling Green State University in Bowling Green, Ohio where he studied horn under Grammy award winner Dr. Andrew Pelletier and served as Drum Major for the Falcon Marching Band for three years under Dr. Carol Hayward.

Dr. Deininger is a staff member of various summer camps throughout the country where he instructs drum majors and student leaders in leadership and conducting. He also serves as a music and marching staff member for the Macy's Great American Marching Band held over Thanksgiving each year in New York City. Dr. Deininger is a member of the College Band Directors National Association, the National Association for Music Education, the Kansas Music Educators Association, the Kansas Bandmasters Association, and the Society of Pi Kappa Lambda. He is an honorary member of Tau Beta Sigma.

Wind Symphony Conductor

DR. ALEX WIMMER is currently serving as the Associate Director of Bands at Kansas State University. His duties include directing the Wind Symphony, Cat Band (basketball pep band), Volleyball Band, Pub Crawl Band, Assistant Marching Band Director for the Pride of Wildcat Land (KSUMB), arranger and drill designer for the KSUMB, and instructor of undergraduate and graduate courses in conducting, arranging, and marching band techniques. He also serves as the faculty sponsor for Kappa Kappa Psi and Tau Beta Sigma. During the summer he coordinates the K-State Summer Music Camp and K-State Leadership and Auxiliary Camp, and serves as one of the Assistant Directors of the Manhattan Municipal Band. Prior to his appointment at Kansas State University, Dr. Wimmer was a Graduate Teaching Assistant for the Kansas State University Bands. He assisted with all concert and athletic ensembles, undergraduate conducting courses, and Percussion Ensembles. His research interests include undergraduates conducting with expressivity and qualitative research.

Originally from Gretna, Nebraska, Dr. Wimmer received his Bachelor of Music degree from the University of Nebraska at Omaha, his Master of Music degree in Education with an emphasis in Wind Conducting from Kansas State University, and his Doctorate in Philosophy in Curriculum and Instruction from Kansas State University. Dr. Wimmer was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School. He was a recipient of the Jack R. Snider Young Band Director Award in 2011 and served on the Nebraska Music Educators Association Leadership Academy from 2011-2012.

Dr. Wimmer is in demand as a conductor, clinician, and adjudicator as well as a percussion specialist. His professional affiliations include the Kansas Music Educators Association, the Kansas Bandmasters Association, the National Association for Music Education, the College Band Directors National Association, the Percussive Arts Society, Kappa Kappa Psi, Phi Mu Alpha Sinfonia, and Phi Kappa Lambda. He is currently the president of the Kansas Bandmasters Association, as well a co-chair of the New Band Director Bootcamp during the Kansas Bandmasters Association's summer convention.

Graduate Assistant Conductors

KYLE GRIMES is from Saint George, Kansas, a small town east of Manhattan, and has earned a Bachelor's degree in Music Education from Kansas State University. During his time as an undergraduate, Kyle performed with the Wind Ensemble, Symphony Orchestra, Trumpet Ensemble, Undergraduate Brass Quintet, and University Band. He also marched with the "Pride of Wildcat Land" Marching Band and served as the Music Instructor of the trumpet section for two years. Kyle is a member of Kappa Kappa Psi.

RICH EBERSOLE is a native of Pennsylvania and a graduate of Temple University in Philadelphia, PA, where he majored in Music Education and Jazz Studies. Upon graduating, Rich moved to Arizona to begin his teaching career. Over his ten years of teaching in public schools, he has worked with all levels of students. He taught elementary band, strings and general music for two years before moving to the high school level. He experienced great success in building the band program at Dysart High School, from 11 students to 65 in four years. From there Rich moved to Liberty High School in Peoria AZ, where he again grew the band program from 60 students to just over 120 total students between Marching, Concert and Jazz Bands. Rich is married to Melissa, has a three-year-old son Elliot, and a one-year-old daughter Addison. Rich is currently working with the band program while pursuing his Master's Degree with an Emphasis in Conducting.

UPCOMING EVENTS

WIND ENSEMBLE CONCERT

Wednesday, October 9, 2024 – 7:30 pm
McCain Auditorium

CENTRAL STATES MARCHING FESTIVAL

Saturday, October 12, 2024
Bill Snyder Family Stadium

CONCERT BAND/WIND SYMPHONY CONCERT

Tuesday, November 19, 2024 – 7:30 pm
McCain Auditorium

WIND ENSEMBLE CONCERT

Wednesday, November 20, 2024 – 7:30 pm
McCain Auditorium

MARCHING BAND CONCERT

Sunday, November 24, 2024 – 6:00 pm
5:00pm
Bramlage Coliseum

CONCERT BAND CLINIC

January, 24-26, 2025

For more information, visit the K-State Bands website or email Courtney Grecu at cljensen@ksu.edu

Chapter 2 - Philosophy of Music Education

Throughout history, education has consistently proven to reflect society's values. In most instances, society can be dichotomized into a "survivalist" or "self-expressionist" set of values which have, in turn, influenced the structure of formal education (Hofer & Peetsma 2005). Survival values emphasize physical or economic security, while self-expression values place emphasis on freedom or autonomy to make decisions in life. Music and music education have followed a similar track, with their value being discussed by countless philosophers and researchers.

With the ever-changing nature of technology in the 21st century, the role it plays on education is continuously evolving and presenting educators with new challenges. Although technology can be a remarkable tool that benefits student learning, it can also prove detrimental to the educational process (Carstens et al., 2021). Students now, more than ever, have a seemingly endless list of resources available to them which should, in theory, enhance their access to knowledge. However, in many instances, an over-reliance on technology hinders student creativity, problem-solving, and analytical skills. Kulesza (2011) writes the following:

Instant access to a wealth of largely unfiltered information creates a disincentive to learning. Students do not need to formulate potential answers, think about causes and effects, or think critically - they can simply find "an" answer. This removes interest and excitement from the prospect of learning and exploration. Students find the information interesting, but they have not engaged in the quest for knowledge. Technology has made learning an empty quest which removes thinking or understanding from the learning process. (p. 5)

At a glance, it is often the ease of access to an infinite amount of information that gives the impression of an increase in student engagement and enthusiasm for learning.

It is this illusion of learning created by technology that interferes with what the author of this report believes to be the point of formal education in the 21st Century. When Western

cultures were primarily industrial societies, education was rooted in providing a rational, training-based approach to knowledge. However, as many nations have shifted into a post-industrial world, where societies place merit has likewise transformed to emphasize values in independent thinking and autonomy from central authority. Regrettably, the structure of formal education in many instances is still rooted in teaching students what to learn rather than how to learn (Kulesza, 2011). Schools should exist to provide students with the skills they need to become lifelong learners across multiple disciplines. While the content or learning outcomes can hold significant value, guiding students to discover a path to the information is where the true value of schooling lies. By shifting the focus of formal schooling to *how* students learn, technology can become more conducive to the learning process as it affords students more time to think about, explore, and reflect on the information they find. By eliminating the need to memorize facts, figures, and other information that can easily be discovered at the click of a button, students can develop a greater breadth of knowledge through increased opportunities to analyze and react to what they are learning.

Outside of students in the classroom, most stakeholders within a music program at any level often only hear and see the final product of these classes through performance. This view provides only a brief glimpse of the overall experience students have in music classes which, ultimately creates a perception that music possesses little inherent value and thus does not need to be taught in schools. It is important therefore, to define what the author of this report believes to be the significance and value of music itself before arguing for its inclusion in school curricula. Music's value lies primarily within its ability to serve as a method for human communication by which emotions can be expressed, perceptions created, and thoughts

rationalized (Blacking, 1969; Small, 1998). Additionally, music itself does not innately carry any value or significance without our ability to perceive and experience it first.

When one examines the purpose of music in a school setting, its value can be divided into both musical and non-musical justifications. Many advocates for music education aim to highlight non-musical benefits of music learning such as awareness, self-discipline, responsibility, and leadership as a rationale for its inclusion in schools. While the author believes that these are all benefits that music provides, it is unwise to use them as the primary justifications for music as these same skills could easily be taught in numerous extra-curricular activities. The characteristics that make music a unique way of knowing must be presented in order to show its true value. It is the authors belief that all people are born with a capacity for music.

The opportunity for rational thought regarding music exists in its elements of design and formal structure; however, without our unique perspectives and experiences with music, we have no context on which to base these thoughts. It is through experience, practice, and ultimately reflection that students can begin to discover the benefits that music provides (Elliot, 1995). The ability for humans to communicate emotion using the symbolism and referentialism discovered through music give it a unique value much like learning to speak, read, or write. These concepts refer to one's ability to contextualize music outside of itself meaning that music is more than simply the notes and sounds that occur when performing. It must be made clear, however, that as music educators, we must use the skills of critical thinking, self-efficacy, and referentialism alongside traits such as leadership, responsibility, and awareness to educate students in music rather than using music as a way to teach those same skills. Kratus (1990) addressed this very principle when he questioned whether creativity amongst music students is the end goal of our

teaching or if it is through creative activities that we educate? Only by taking the approach of using the skills we hope to see in our students as the tool for teaching will they truly be able to think deeply and independently about music and the processes for creating it.

If looking only at the product of a musical performance, the final assessment of a history course, or results of state standardized testing, one might superficially believe that digital music resources, or technology, is the solution to effective teaching for students today. Whether through music or any other subject, it is the continual guided practice of the skills and values we as educators wish to cultivate that must be at the forefront of the learning process. The author of this report believes all people are born with inherent curiosity about the world around them. In the same regard, all people naturally have the skills needed to be musical. Our innate curiosity, creativity, and desire to learn are often diminished inadvertently by mentors and teachers of young children who mistake the unscripted queries asked by young children as distractors from the targets of learning (Berliner, 2020). Again, by trying to aim for learning targets, the emphasis has been placed on the product of schooling rather than its process.

In *Praxial Music Education: Reflection and Dialogues*, Elliot (2005) writes that all students have the ability to learn to be creative music makers, but teachers must allow for students to engage in creative activities and make creative decisions in performance, composition, and listening. Too often, education and learning is focused on a binary approach of right or wrong with little margin for reflection on why. This is not to say that there are no wrong answers, however, educators often miss the opportunity for enhanced learning through reflection on why something was wrong. By exploring the tension or discomfort that wrong answers create, students can find a resolution that holds value and creates a new way of knowing. The removal of goals and standards within educational framework is not the intention of this philosophy. As

educators, we must still act as moderators and guides to help our students achieve the benefits that education and knowledge affords. We must, however, shift away from using standards and goals as a destination, and begin thinking of them as a tool for reflection on the process of student learning.

One major fault within education today is that the desired outcomes do not align with the path toward achieving them. Teachers aim to create students with problem-solving skills, creativity, self-efficacy, and leadership, yet do not use those skills as the primary tools for learning. In music, students are often taught musical content as a way to develop skills which, in many regards, is product-based learning disguised as process. The focus in this instance, still lies with *what* they are learning even if how they arrived at the outcome is emphasized. By encouraging practice in curiosity, creativity, and collaboration as the way students acquire knowledge, the skills we want them to learn can be developed with music being the outcome instead. This ultimately leads us to create students who have the power to think for themselves and take responsibility for their own learning with music as a tool to communicate emotions and thoughts. In this way, we can create not just lifelong learners, but lifelong musicians.

Chapter 3 - Selection of Quality Literature

Navigating a music education degree is arduous for many students from a variety of perspectives. One of the primary components of any degree program is the establishment of content knowledge (Forrester, 2017). For those who plan to become music teachers, the curriculum often is weighted to infer the importance of music theory, music history, and conducting (McArton 2020). However, this content knowledge only spans a cursory amount needed for success in the music classroom. One specific area that is critical to successful teaching that receives little-to-no attention is that of selecting quality and appropriate literature for ensembles (Atchison 2015). Such decisions impact not only the final performance of the ensemble but the student's individual musical learning within the ensemble.

A conductor encounters many issues and considerations when programming for their ensembles. These factors include the technical skill set of the ensemble, the musical skill set of the ensemble, the instrumentation of the ensemble, size of the ensemble, and the proposed time frame for performance. These factors focus solely on the construction of the ensemble in terms of final performance; however, these do not address the individual musical learning goals of the students, specifically. Therefore, selecting literature that adds value to the overall program in its quality is crucial to the growth of the ensemble as well as the individuals who make up the aggregate (Reynolds, 2000).

The process of selecting quality literature, both from a performance standpoint as well as an educational one can be broken down into a process of commitment, exposure, and risk. Professor Craig Kirchoff (n.d) explains that because the music we select as educators defines our values, we must commit to its rehearsal and performance, exposure because we share this music with both our students and eventually and audience, and risk, because the music we choose to

share may not always resonate with our students and audiences. Kirchoff (n.d) also states that this process must be an intersection of aesthetic criteria, personal taste, and musical depth.

Making use of Acton Ostling's 1978 study *An Evaluation of Compositions for Wind Band*

According to Specific Criteria of Artistic Merit, the following guidelines for the critical evaluation of musical compositions are outlined:

1. The composition has form—not 'a form' but form—and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design and creates the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious
6. The composition is consistent in its quality throughout its length and in its various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom and is not pretentious.
10. The composition reflects a musical validity that transcends idiom and is not pretentious.

Kirchoff (n.d) states the following regarding the aesthetic criteria of quality literature.

Good music, therefore, has form with a calculated balance of repetition and contrast that great composers manipulate to create and to break our musical expectations. Predictability is the death of great music and so is music with little variation in orchestration and timbre. Good music is music that can hold the attention of its listeners and can be remembered through the creative use of rhythm, counterpoint, harmonic color, harmonic motion, melodic interest, and unique textures. Good music is also music that can transport us to different emotional landscapes. Great music is music that makes us feel.

These criteria, while paramount to the selection of quality literature hold little value without the application of both personal musical taste and intelligence as well as the context of a specific musical depth.

As music educators, both our musical intelligence and personal tastes are a direct result of past experience with great music and artists. Kirchoff (n.d) suggests the following questions as a way to guide the development of both musical depth and personal taste in music.

1. Are you in touch with the great musical monuments of our time and the past, from Claudio Monteverdi to Duke Ellington, John Harbison, Joan Tower, or Aaron Kernis?
2. Do you attend live concerts of high quality by important ensembles and by important artists?
3. Are you knowledgeable about music that does not directly affect your specific level of teaching but may directly affect your depth as a musician, from Johann Sebastian Bach to Libby Larsen, Henryk Gorecki, George Crumb, or Morton Lauridsen?
4. Do you know as much about the most important musicians and composers of our time and the past as you know about the music for the ensembles that you conduct?
5. Are you current with the repertoire written for your ensemble, knowing about the latest works from the pen of Michael Colgrass for middle school band, or the most recent publications from the BandQuest Series published by the American Composers Forum or the Windependence Series published by Boosey & Hawkes?
6. Do you invest in the depth of your listening experience by continually expanding your collection of CDs and DVDs?
7. Do you continue to make music an important part of your daily life?

As technology continues to progress, access to both literature and media is greater than at any time in history. Using resources such as online databases, streaming services, and YouTube to access performances, interviews and more, educators now have access to a growing number of resources that should be examined through the lens of the questions posed by Kirchoff above.

Another often overlooked aspect of the process of repertoire selection is that of the nature of music publishing, and the power of choice we as music educators have. As with any industry, music publishing is market driven, meaning that as educators, it is our decisions that determine whether music will remain relevant and available for purchase, and which will be removed from catalogues and placed by the wayside. With over 1000 new works published per year on average, our selections have great power on what music becomes standards of the repertoire as well as influence on what kind of music composers will write. Simply put, composers will write what

they know we will buy based on what sells. Reynolds (2000) explains that “when you choose music of depth and substance you chose to reward the publishers and composers who produce quality repertoire, but more importantly, you will reward your students with the gift of a deepening musical aesthetic.”

Chapter 4 - *Abracadabra* By Frank Ticheli

Unit I. Composer

Frank Ticheli (Born, January 21, 1958)

Frank Ticheli was born in Monroe, Louisiana in 1958, moving several times as a child before his family settled in La Place, near New Orleans. He played trumpet beginning in fourth grade. However, he lost interest and stopped playing by seventh grade. After moving again, this time to Richardson, Texas, Ticheli was greatly inspired by the band program and musicians at Berkner High School, crediting director Robert Floyd for “fueling the fire” (Lautzenheiser & Ticheli 2023). It was during his time at Berkner High School that Ticheli composed his first work, a piece for the school’s jazz band. He additionally spent considerable time transcribing charts by Maynard Ferguson and Stan Kenton which led him to begin arranging for the school band. Ticheli lists Charles Ives’ work *Variations on America* as a major influence noting that “it sounded somewhat dissonant and crazy, with different music going on at the same time- it was the first piece I heard that made me want to be a composer.” (“An Interview with Frank Ticheli”, 2024).

Ticheli enrolled at Southern Methodist University in Dallas, Texas to study composition, graduating in 1980. He initially intended to enroll immediately into graduate school however, received a call from a school in Garland, Texas asking him to take a job there as a band director. He reluctantly accepted however notes that the semester he spent at the school informed him greatly as to the potential of young musicians, something he said still informs him to this day (Lautzenheiser & Ticheli 2023). Ticheli went on to earn both his master’s and doctoral degrees from the University of Michigan in composition. After some time as a freelance composer,

Ticheli was offered a job as a professor at Trinity University in San Antonio, Texas, a position he held for three years. In 1991, Ticheli accepted a job at the University of Southern California where he additionally served as the composer in residence for the Pacific Symphony from 1991-1998.

Ticheli retired in 2023 from his position a professor of composition at the University of Southern California, a position he held for thirty-two years. Ticheli's orchestral works have received recognition across the United States and Europe. His compositions have been performed by numerous symphony orchestras such as the Philadelphia Orchestra, Atlanta Symphony, Dallas Symphony, Detroit Symphony, and the American Composers Orchestra. Additionally, his works have been performed by several radio orchestras in Stuttgart, Frankfurt, Saarbruecken, and Austria (Manhattan Beach Music Online, 2024).

Ticheli is most known for his concert band works. Many of these works have become standards of band repertoire. In addition to composing, Ticheli has appeared as a guest conductor of his music at venues such as Carnegie Hall and at numerous American universities and music festivals. He has received awards including the Charles Ives and the Goddard Lieberman Awards. Additionally, he has received first prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Virginia CBDNA Symposium for New Band Music, and Britten-on-the-Bay Choral Composition Contest. As an alum, he received the University of Michigan Alumni Society's highest honor, the Hall of Fame Award, in recognition of his work (Manhattan Beach Music Online, 2024).

Unit II. Composition

Ticheli (2005) Writes:

“Abracadabra was composed in the summer of 2004, and was orchestrated the following November during a residency at the MacDowell Colony. *Abracadabra* was commissioned by the Driscoll Middle School Band in San Antonio Texas under the direction of Richard Gonzales. The piece is dedicated to my son, and is at once playful and serious, innocent, and mischievous. A sense of mystery pervades as the dark key of G minor is balanced by sudden shifts to bright and sunny major keys. Throughout the composition I was thinking about magic, not in an evil or frightening sense, but as a source of fun and fantasy. My wonderfully playful, sometimes mischievous young son was always in the back of mind, as were images of Halloween with its costumes and jack-o’-lanterns. As the piece nears its conclusion, the music rushes toward what seems to be an explosive finish. But the woodwinds interrupt, fanning out to a questioning whole-tone cluster. They are answered by a puff of sound, a final disappearing act. In strictly musical terms, the piece is as clear an example of musical economy as anything I’ve composed. Almost everything is derived from the opening bars of the main theme. Indeed, virtually every note can be traced to the main melody or its accompaniment. Because of this heightened sense of unity, I had to choose other ways to achieve musical variety. The most important solution was through the sudden and frequent shifts of mood, mode, and tonality.” (p.2).

Abracadabra is listed as a Grade 3 piece by Manhattan Beach Music and is approximately four minutes and thirty seconds in length. The piece is a single movement work that follows *Sonata-Allegro* form with a clear exposition, development, and recapitulation. Dedicated to his son, the use of sudden shifts in tonality as well as imitative rhythmic figures provides musical imagery of both the playful, yet mischievous nature of a young child. The steady building of intensity throughout the work alongside the compositional elements listed above are used to represent the excitement and child-like wonderment regarding magic. Because the majority of the work is based on the main theme, it is the use these shifts in tonality, style, and tempo which provides musical contrast throughout the work and prevent the piece from sounding too repetitive.

Unit III. Historical Perspective

Frank Ticheli has composed works for concert band, orchestra, choir, chamber ensembles, and solo performers. His works are often praised for their melodic and harmonic structures. Many of his works have become widely regarded as standards in the repertoire. He composes for both young bands as well as advanced wind bands/ensembles. *Abracadabra* was composed by Ticheli in the summer of 2004, later being orchestrated during Ticheli's residency at the MacDowell Colony, an artist residency program located in Peterborough, New Hampshire. The work was commissioned in 2005 by the Driscoll Middle School Band program in San Antonio, Texas under the direction of Richard Gonzalez (Manhattan Beach Music Online, 2024).

Unit IV. Technical Considerations

Abracadabra is scored for concert band. Below is the instrumentation noted in the score.

- | | |
|--|--|
| -Piccolo | -Timpani |
| -Flute I-II | -Xylophone |
| -Oboe I-II | -Percussion 1 (Triangle, Temple Blocks (2), large Slapstick, and suspended cymbal) |
| -Bassoon I-II | -Percussion 2 (small tom, snare drum (sticks and brushes), bass drum, and vibraslap) |
| -B-flat Clarinet I-II-III | |
| -B-flat Bass Clarinet | |
| -E-flat Alto Saxophone I-II | |
| -B-flat Tenor Saxophone | |
| -E-flat Baritone Saxophone | |
| -B-flat Trumpet I-II-III | |
| -F Horn I-II | |
| -Trombone I-II | |
| -Euphonium (treble and bass clef included) | |
| -Tuba | |

Both Percussion 1 and 2 can easily be covered by one player. The Timpani part uses four different pitches throughout but does not require retuning. A mute is required for the Horn 1 part for one note (mm. 39-40). Cues are provided for important flute, double reed and horn melodies

and accompaniment parts throughout. This allows for ensembles without perfect instrumentation to still perform this work without compromising the intended textures.

Abracadabra makes use of both G minor and B-flat Major scales. The key signature remains in G minor/B-flat Major throughout. Additional key centers that the piece requires include E-flat Major, D-flat Major, C Major, F Major and G aeolian (natural minor). Learning the G minor and B-flat Major scales along with the G minor arpeggio will allow students to successfully navigate any technical passages in the work.

The piece is written in simple quadruple (4/4) meter, and no meter changes are indicated. Rhythmic values used include whole, dotted half, half, quarter, and eighth notes. Upper woodwinds must also be comfortable with sixteenth notes as m. 21 and m. 79 are approached by a B-flat Major scale in sixteenth notes. Additionally, clarinets end the work with a descending G minor scale in sixteenths.

Range is generally appropriate for a work at the Grade 3 level. All parts including first parts are generally written with comfortable ranges throughout only occasionally stretching to the highest or lowest notes found in the part. All three clarinet parts do extend through the break. However, the third part remains mainly below the break for the entire piece. The percussion parts do not present any specific problems. The Xylophone part is written to double the melodic line often and, it may present a slight challenge to younger or more inexperienced mallet players.

Unit V. Stylistic Considerations

It is crucial that the students clearly convey the mood and character changes throughout the work. From “dark and mysterious” to “bright and jovial” these shifts in mood and character

in lieu of complex melodic and harmonic lines, are very important to successful performance of this work. As with most of Ticheli's music, dynamics and articulations are all clearly labeled and indicated and should be performed as indicated. Articulations include, *staccato*, slurs, accents, *tenuto*, *marcato* accents with *staccato*, slur/tie, and the combination of *tenuto-staccato*. Score and part markings indicating *marcato* can be found in m. 49, mm. 52-53, and m. 114. There are clearly marked shifts between light, detached playing and smooth, *legato* playing and can be easily played if followed.

Dynamics indicated range from *piano* to *forte*. A *pianissimo* dynamic is also indicated for the last note of the piece. The loudest marked dynamic is found in the Timpani part at *forte-fortissimo (fff)* and according to Ticheli's composer notes "must be aggressive here, taking seriously the *forte-fortissimo (fff)* indication with accents". Other markings that students will encounter include *forte-piano*, *subito* dynamic shifts, and *crescendo/decrescendo*.

The marked tempo is quarter note equal to 138 beats per minute. There is one marked ritard beginning in m. 93 and ending at m. 98 where a new tempo of quarter note equal to 84 beats per minute is indicated. There is an *A Tempo* marking at m. 106 and an accelerando from m. 136 to m. 150. At m. 150, a marking of 168 beats per minute is indicated shortly followed by a sudden shift to 112 beats per minute in m. 153. The final two measures return to the originally marked tempo of 138 beats per minute.

Unit VI. Musical Elements

Melody:

Theme I provides a large portion of the overall melodic content for the piece. Ticheli writes, "Virtually everything comes from the main theme!" (2005). The melody first appears in

m. 7 in Clarinet 1 and is harmonized with Clarinet 2. This opening material can be seen in Figure 4.1. Using the first six notes of the G minor scale, the melody also makes use of different forms of the minor scale which students can explore. Within each phrase, there are motivic units, usually only one measure in length. This motivic development continues throughout the entire piece. A brief episode beginning at m. 14 shifts suddenly to a major tonality with flutes carrying the melodic line shown in Figure 4.2. This short episode is followed by a brief link to Theme II which begins at m. 21.

Figure 4.1 Theme I line from mm.7-13 (Clarinet 1 and 2)



Figure 4.2 Episodic material from mm. 14-17 (Flute 1)



Theme II, shown in Figure 4.3 provides a stark contrast to the opening theme however, the melodic line is still derived from material found in the opening theme. A tonal shift to a major key is accompanied by a change in orchestration of the melodic line from woodwinds to brass. This material is interrupted again by a short episode shifting the melodic line back into the woodwind voices. Closing material shown in Figure 4.4 is introduced which is developed and leads to the development at m. 41.

Figure 4.3 Theme II melodic line from mm. 21-24 (Trumpet 1)



Figure 4.4 Closing Theme material in mm. 28-34 (Trumpet 1, 2, and 3)

The development begins using Theme I material, now in the alto saxophone parts again presented in the opening tonal center of G minor. Beginning at m. 49, the melodic line becomes fragmented into a call and response like sequence of a minor third motif between Trumpet 1 and the rest of the brass parts before adding the remainder of the ensemble at m. 53. An example of the call and response pattern can be seen in Figure 4.5. A new three-note melodic pattern shown in Figure 4.6 is introduced at m. 57 which is answered by previously stated melodic material.

Figure 4.5 Minor 3rd motif from mm 49-52 (Trumpet 1 and Trombone 1)

Figure 4.6 Rising three note melodic pattern from mm. 57-61 (Alto Saxophone 1)



Beginning at m. 66, materials from Theme I and the Episode are combined and developed. An example of this can be seen in Figure 4.7 and leads to a varied repeat of the modulating link that was found between Theme I and II in the Exposition. When compared with the initial link, this example switches the roles with trumpets leading and flutes and oboes as the answer. This link continues until m. 79, helping to transition the melody to a return of Theme II.

Figure 4.7 Melodic line from mm. 72-74 (woodwinds)

A musical score for woodwinds, measures 72-74. The key signature is one flat (Bb) and the time signature is 4/4. The score is written for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), and Clarinet 3 (Cl. 3). The melody is played by the flutes and oboes, starting at measure 72 with a mezzo-forte (*mf*) dynamic. The pattern is a rising three-note melodic line (G4, A4, B4) that is repeated and developed. The dynamic shifts to piano (*p*) at the end of the phrase. The score is written on multiple staves with treble clefs.

The return of Theme II at m. 79 is melodically almost an exact repeat of the exposition. One significant exception is that the materials from the first and second endings has been

switched with music from the first ending now appearing in the second ending of the development statement of Theme II. Figure 4.8 illustrates the melodic line switch between the exposition and development statements of Theme II. Unlike the exposition statement of Theme II, the climax of the melodic line is followed by a *ritardando* leading to the re-transition which begins at m. 98.

Figure 4.8 Comparison of melodic line Theme II (exposition) and Theme II (development)



Hints of the first theme move between flutes and oboes followed by clarinet and alto saxophone which is shown in Figure 4.9. Special attention should be paid to the breath marks at m. 97 and m. 103 with each indicating a slight lift. The final two bars of the re-transition. The melodic line throughout this section shifts from key to key without a true resolution or completion of the melodic idea furthering the sense of mystery intended by the composer. A brief fermata occurs at m. 105 before Theme I returns in the home key to begin the recapitulation,

Figure 4.9 Melodic fragment from mm. 98-100 (Oboe 1 and Oboe 2)



As with the opening statement of the first theme, the melodic line is presented first by clarinets and answered by alto saxophones. While accompaniment elements differ from the exposition, the melodic line returns largely unchanged from its original form. At m. 114, the minor third motif returns again, primarily unchanged from the first statement in the exposition. Theme II returns at m. 118 and, as it common in Sonata form, appears in the home key of G minor and can be seen in Figure 4.10. As with the first statement of the theme in the exposition, the melody builds to a climax which occurs at m. 129 still in the home key of G minor.

Figure 4.10 Theme II melodic line from mm. 118-121 (Flute 1)



The *Coda*, beginning at m. 136, builds slowly, pulling melodic ideas from throughout the work together for a final closing statement. The tempo and dynamics gradually increase employing both ideas from Theme I and the minor third motif. Fragments of both melodic ideas are used to continue to build intensity but are suddenly interrupted by a sudden shift in tempo at m. 153 with the melody shifting briefly to a chromatic line in the woodwinds. The fast tempo suddenly appears again at m. 135 and tapers off to nothing with a final scalar melodic line in the same clarinet voices where the melody began.

Harmony:

While the piece generally revolves around the key of G minor and its relative major key of B-flat Major, there are numerous other key centers explored in the work. Accidentals are not overly difficult for students to read but all marked accidentals must be observed carefully. Overall, Theme I is in a minor key with Theme II represented in a major key. In addition to G

minor/B-flat Major, other key centers include E-flat Major, C Major, F Major, D-flat Major, D minor, and G Major. Most of these additional key centers do not last for more than a few measures before moving on. The juxtaposition of Theme I in a minor key being interrupted by the more calm, lyrical episodic material in a major key help give the work a constant sense of surprise and mystery.

Measures 1-13 see a repeated progression of i-V-i which is used to firmly establish G minor as the tonal center for the work. An abrupt shift to the key of E-flat Major occurs at m. 14 lasting only three measures before the modulating sequence shown in Figure 4.11 occurs. This progression shifts back to G minor, then immediately to B-flat Major where Theme II begins. Throughout the introduction, Theme I, Episode, and modulating link, the harmonic rhythm remains consistent with no more than two chords per measure.

Figure 4.11 Harmonic progression in mm. 17-20 (modulating link)

m. 17	m. 18	m. 19	m. 20
F# dim 7	G minor	C Major	F Major

Theme II begins in B-flat Major, the relative major key of the first theme in G minor which is typical in minor key sonata form. The tonality briefly shifts up a whole step to C Major at m. 25 as an episode is introduced before again returning to B-flat Major at m. 28. The progression of Theme II and the Episode can be seen illustrated in Figure 4.12. The harmonic progression for the remainder of Theme II remains generally consistent with the exception of mm. 35-38 which is used to modulate back to the original key of G minor where the development begins at m. 41.

Figure 4.12 Harmonic progression in mm. 21-27 (Theme II and Episode)

m.21	m. 22	m. 23	m. 24	m. 25	m. 26	m. 27
Bb Bb/A	Bb/G Bb/F	Bb/Eb Bb/D	C min F7	C	C	C F7

The development section begins with a restatement of Theme I in the home key of G minor. The harmonic motion, like in the opening statement of the theme is built on a i-V progression which cadences every four measures. The chordal rhythm is consistent with two chords per bar with the exception of cadence points. This tonality continues through the introduction of the minor third motive at m. 43. As the development continues, the tonality begins to shift away from G minor. As illustrated in Figure 4.13, an E-flat 7 chord in m. 59 hints at a shift to A-flat but, immediately returns to G minor before finally cadencing in A-flat at mm. 64-65. At m. 66, a series of abrupt modulations begins, first shifting to F Major, then D-flat Major, and finally E-flat Major.

As is typical in development sections within Sonata form, these tonal shifts are brief and distantly related to the home key of G minor. Additionally, these series of three-measure modulations create an asymmetrical phrase which can be seen in Figure 4.14. The development continues by quickly modulating again, first to the home key of G minor and then immediately to B-flat Major at m. 77 where the development of Theme II begins. This section of the development is generally stable only interrupted by a brief shift to C Major in m. 82 before immediately returning to B-flat Major. Measures 98-105 serve as the retransition to the recapitulation modulating briefly through the keys of D minor, B-flat Major, and G Major before cadencing in E-flat Major. As the relative major of the home key, this allows a smooth return to G minor at m. 109 where the recapitulation begins.

Figure 4.13 Harmonic progression in mm. 57-65 (Development)

m. 57	m. 58	m. 59	m. 60	m. 61	m. 62	m. 63	m. 64	m. 65
G min	G min	Eb7	G min	D	G min	G min	Eb	Ab

Figure 4.14 Harmonic progression in mm. 66-74 (Development)

m. 66	m. 67	m. 68	m. 69	m. 70	m. 71	m. 72	m. 73	m. 74
F	F	F	Db	Db	Db	Eb	Eb	Eb

The recapitulation begins with a restatement of Theme I built around the same simple i - V motion from the exposition. An E-flat chord in m. 113 just prior to the return of Theme II suggests a modulation, however, as is common in Sonata form recapitulations, Theme II remains in the home key of G minor. The remainder of the recapitulation is built around G minor as the harmonic motion essentially remains on a pedal of the tonic chord until the *Coda* begins at m. 136. Aside from i-VI-iv-V progressions at cadence points, the *Coda* continues the G minor pedal that began at the end of the recapitulation. At m. 153, the pedal is suddenly interrupted by a whole tone cluster shown in Figure 4.15 which creates a sense of questioning and instability before again suddenly shifting back to G minor for the final two measures of the piece.

Figure 4.15 Whole tone cluster in m. 154 (Condensed Score)



Rhythm:

Abracadabra is written entirely in simple quadruple meter with only basic divisions of the beat employed within the piece. Generally, rhythms are appropriate for the grade level of the piece and should not present significant challenges to the players. The introduction begins with an eighth-note motive shown in Figure 4.16 on which much of the rhythmic material of the work is based. Beginning in m. 5, the motive is compressed with offbeat entrances that must be played accurately to ensure the tempo does not slacken.

Figure 4.16 Eighth-note rhythmic motive in mm. 1-6 (Clarinet 3)



Theme I begins with the eighth-note motive serving as the rhythmic accompaniment upon which the melody is constructed on. Ticheli (2005) notes that the rhythmic material found in the first theme provides the basis upon which nearly the entire piece is built. Beginning at m. 17, the modulating link to Theme II employs an imitative call and response like pattern of the eighth-note motive shown in Figure 4.17 to act as a transition to the next section. A brief scalar passage of sixteenth notes is the final connecting piece of the first two themes of the work and care should be taken to ensure this line is not compressed.

Figure 4.17 Modulating link rhythmic motive in mm. 17-20 (Oboes and Trumpet 1)



Melodic material from Theme II is built upon the same eighth-note motive introduced at the beginning of the work with the pitches adjusted to alter the melodic contour of the line. Additionally, the rhythmic accompaniment of Theme II is a continuation of the material from Theme I with altered barring and a shift to a descending line to compliment the melody. At m. 24, an ensemble unison *marcato* quarter-note pattern is introduced and should be carefully observed to ensure alignment between all performers. This same quarter-note pattern is used twice more in the theme and closing material and can be seen illustrated in Figure 4.18. Both the melodic and accompaniment rhythms are augmented briefly in mm. 30-32 immediately

preceding the Closing Theme. The rhythms within the Closing Theme remain simple with the exception of the addition of grace notes to the melodic line which must be played accurately to ensure the tempo remains consistent.

Figure 4.18 Ensemble unison rhythm example in m. 24 (Condensed Score)



Beginning at m. 41, the development section begins with the same rhythmic figures found in the initial statement of Theme I. While remaining largely unchanged from the first theme statement, the addition of a descending whole-note line in the Horn part shown in Figure 6.20 at m. 45 creates an added rhythmic layer to the melody and accompaniment lines. At m. 49, the eighth-note motive on which the piece is constructed is developed further through the use of a call and response pattern, first between the trumpets and low brass than, between woodwinds, brass, and solo Timpani. The full ensemble call and response motive is illustrated below in Figure 6.21.

Figure 4.19 Whole-note rhythm with melodic rhythm from mm. 45-48 (Alto Saxophone 1 and Horn 1)



Figure 4.20 Call and response motive in mm. 53-56 (Clarinet 1, Trumpet 1, and Timpani)

The image displays a musical score for measures 53 through 56, featuring three parts: Clarinet 1 (CL1), Trumpet 1 (Tpt.1), and Timpani. The music is in 2/4 time. Measure 53 is marked with a box containing the number 53. The Clarinet 1 part begins with a *f marcato* dynamic and a rising eighth-note motif. The Trumpet 1 part enters in measure 54 with a *f marcato* dynamic, mirroring the Clarinet's motif. The Timpani part enters in measure 54 with a *Solo* marking and a *fff* dynamic, playing a descending eighth-note motif. In measure 56, the Clarinet 1 part has a *mf* dynamic and a breath mark, while the Trumpet 1 and Timpani parts have a *mp* dynamic. The score uses various musical notations including eighth notes, quarter notes, and rests.

Following this motive, Theme I is further developed through the use of a rising three-note pattern from mm. 62-65 which leads to a repeat of the Episode and modulating link used in the exposition statement of Theme I. Theme II is introduced again at m. 79 and employs the same descending eighth-note and full ensemble *marcato* quarter-note patterns employed in the exposition statement of Theme II. The remainder of the development is essentially an exact repeat of the exposition, making use of the same rhythmic patterns for both the melodic and accompaniment lines until the retransition begins. At m. 93, a marked *ritardando* signals the end of the development and beginning of the retransition. The indicated breath mark after beat 3 of m. 97 in the woodwind parts should be treated as a slight lift in order to more smoothly facilitate the shift to the retransition which begins at m. 98. The final two measures of the retransition slow further and is emphasized through the use of a quarter-note line found in the bassoon and low saxophone parts leading to a fermata at m. 105.

Theme I begins again to open the recapitulation, now accompanied by a descending chromatic quarter-note line in the flute part in addition to the eighth-note motive in the other accompaniment parts. Figure 6.22 shows an example of the melodic rhythm as well as the two accompaniment rhythms. A brief reprise of the call and response motive appears at m. 114

followed immediately by Theme II. At m. 136, the *Coda* begins with a series of repeated descending quarter-note lines accompanied by an *accelerando*. As the tempo continues to increase, the rhythmic values are compressed, shifting to eighth notes in m. 142. The combination of the marked *accelerando* and shortened rhythmic values serves to develop momentum toward the final climax of the work which begins at m. 144. A sudden shift to a slower tempo occurs at m. 153, coinciding with the whole tone cluster illustrated above in Figure 6.16 before immediately returning to the opening tempo marking for the final two measures of the piece, ending with a descending sixteenth-note scalar line in the clarinet parts. As with the sixteenth-note figures that transition between Theme I and Theme II, performers should take care to ensure that the rhythm is clear and does not become compressed.

Figure 4.21 Melodic and accompaniment rhythm figures from mm. 106-109 (Flute 1, Clarinet 1, and Tenor Saxophone)

Timbre:

In order to achieve the playful, dark, mysterious, and mischievous sounds, Ticheli constantly shifts the general orchestration of the piece. This helps to portray the colors and moods indicated while giving the music the sense of surprise it calls for. The shifts between brass, woodwinds, and use of percussion to provide color rather than rhythmic support allow the piece to seamlessly shift tonalities and moods. The sudden nature of these shifts in color requires

performers to adjust articulation, balance, and blend quickly and accurately as several sections of the work change style with little or no transitional measures.

The introduction and Theme I are both playful, yet mischievous and dark at times, using interjections of horns and saxophones to heighten the sense of mystery found throughout the opening of the piece. The Episode and modulating link in mm. 14-20 signal a shift to a brighter, more playful timbre through both a tonal shift to E-flat Major and the use of imitative rhythmic figures. While no longer as dark as the first theme, articulations should remain light and detached throughout these measures. Beginning at m. 21, Theme II introduces a brighter, more jovial timbre not yet heard in the piece. Brief, calmer lyrical passages are used to maintain a sense of surprise through the end of Theme II before building again toward a bright, yet powerful sound in the closing material of the recapitulation.

The development begins with a sudden shift to the darker, mysterious sounds from the opening of the piece. The rising three-note patterns that begin at m. 57 give the color a somewhat “bluesy” texture through the beginning of this section. The Episode and modulating link in the development signal a return to the same playful imitative timbre found in the exposition and articulations should remain light and detached until Theme II is stated at m. 79. At m. 98, the series of short, unrelated modulations give the music a sense of searching as the development progresses toward the recapitulation.

The recapitulation begins again with a darker timbre now accompanied by a chromatic line in the flute part continuing the sense of searching introduced in the development section. As Theme II is stated again, the timbre becomes more jovial however, it is now darkened from prior statements as it remains in a minor tonality. As the *Coda* begins, the use of an *accelerando*, shortened rhythms and a gradual building of dynamics creates a feeling of intensity being built

toward a final statement of the theme which occurs at m. 144. A sudden shift in tempo, and dynamics accompanied by the whole-tone cluster at m. 153 create a questioning sound before being answered by the final scalar line described by Ticheli (2005) as a “puff of sound”.

Unit VII. Form and Structure

Abracadabra is a single-movement work in *Sonata Allegro* form. The piece contains two primary themes connected by both a repeated Episode as well as several short modulating links. A detailed analysis of the entire work can be found within the appendix of this report. An abbreviated outline of the form and structure of the piece can be seen below in Table 4.1

Table 4.1 *Abracadabra* form and structure outline

Section:	Measure:	Event and Scoring:
Introduction and Theme I (Exposition)	mm. 1-13	G minor (aeolian); six-measure introduction, Theme 1 in Clarinet 1; m.10 low saxophones, horn, and euphonium interjection.
Episode (Exposition)	mm. 14-16	E-flat Major; sudden shift from minor to Major. Lyrical material derived from Theme I.
Modulating Link (Exposition)	mm. 17-20	Three-note motive taken from Theme I.
Theme II and Episode (Exposition)	mm. 21-40	Shift to B-flat Major (with C Major interruption) upper woodwind and trumpet imitation with harmonic and rhythmic accompaniment in bassoons, horns, trombones, and snare drum.
Theme I (Development)	mm. 41-48	G minor tonality returns with exact repeat of Theme I now played in alto saxophones.

Section:	Measure:	Event and Scoring:
Minor-third motive (Development)	mm. 49-65	Call and response rhythms in full ensemble mm. 49-57. Rising three-note patterns, mm. 57-65.
Episode and Theme I (Development)	mm. 66-74	F Major, D-flat Major, E-flat Major. Material from Theme I and the Episode are combined, developed, and put through a series of brief modulations.
Modulating link and Theme II (Development)	mm. 75-97	Trumpet melody with the same harmonic motion found in the exposition. An exact repeat of the exposition except the first and second endings are switched; <i>ritardando</i> into a transition.
Transition to recapitulation	mm. 98-105	D minor, B-flat Major, G Major, E-flat Major progression. Quarter note = c. 84 with Theme I material passed from oboe/flute to trumpet/clarinet/alto saxophones: <i>ritardando</i> into <i>fermata</i> .
Theme I (Recapitulation)	mm. 106-113	G minor (aeolian); tempo 1, quarter note = c. 138. A descending and ascending chromatic scale spanning a tritone is presented as new material in the Flute 1 part.
Minor 3 rd motive (Recapitulation)	mm. 114-117	The Episode and modulating link from the exposition are replaced with a short statement of the minor third motive.
Theme II (Recapitulation)	mm. 118-135	A nearly exact restatement of Theme II from the exposition, now in G minor.

Section:	Measure:	Event and Scoring:
Coda	mm. 136-156	<i>Poco a poco accelerando</i> to m. 150 (from quarter note = c. 138 to quarter note = c. 168); dynamics also build from <i>piano</i> to <i>fortissimo</i> , mm. 153-154 <i>subito</i> tempo change (quarter note = c. 112). Upper woodwinds “fan out to a questioning whole tone cluster”; mm. 155-156 <i>subito</i> tempo change (tempo 1, quarter note = c. 138), woodwinds resolve the piece in G minor at <i>pianissimo</i> .

Unit VIII. Suggested Listening

Frank Ticheli:

- Postcard* (1991)
- Sun Dance* (1997)
- Joy* (2005)
- Joy Revisited* (2005)
- Nitro* (2006)
- Wild Nights!* (2007)
- Dancing on Water* (2015)

Brian Balmages:

- Reverberations* (2009)
- Elements* (2010)

John Mackey:

- Let Me Be Frank with You* (2020)

John Barnes Chance:

- Incantation and Dance* (1963)

Percy Grainger:

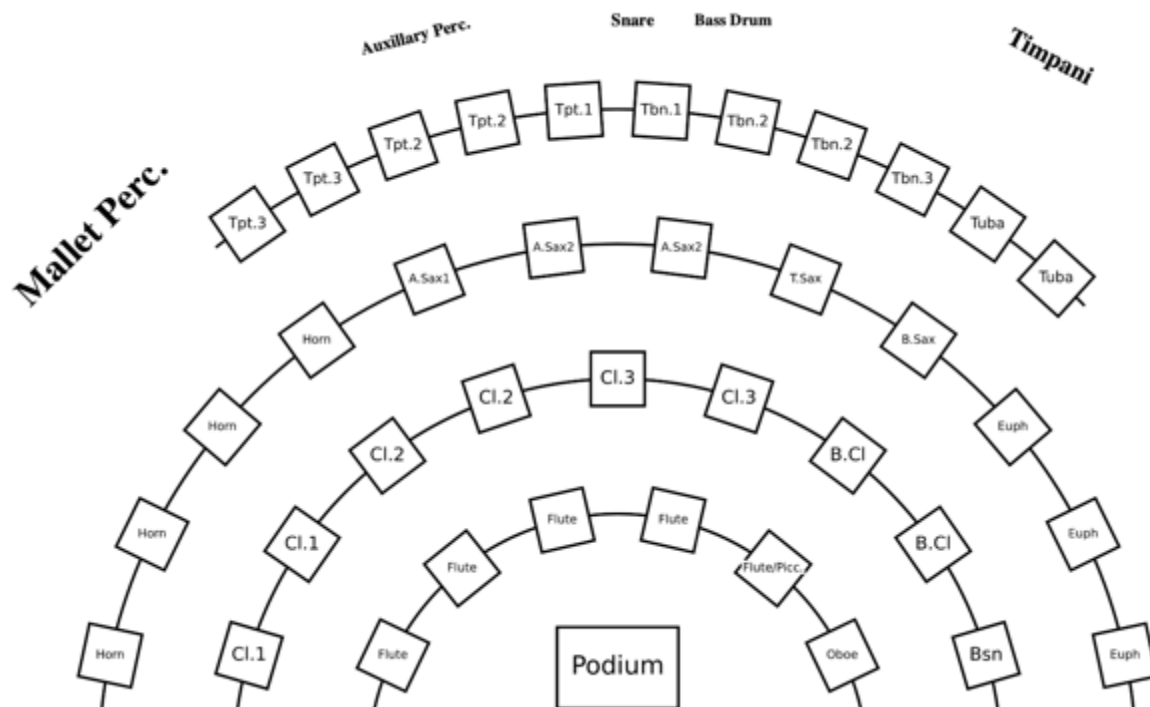
-*Childrens March* (1918)

-*Shepherd's Hey* (1918)

Unit IX. Seating Chart and Acoustical Justifications

The seating arrangement for the Kansas State University Concert Band for Fall semester 2023 can be seen below in figure 4.23. Principal players have been placed to ensure each section can listen either up or down for alignment purposes while instruments with similar parts and timbres such as alto saxophone and horn have been placed near each other to aid in listening. Low brass and woodwind sections have been set in close proximity to facilitate a better low sound as a foundation for ensemble balance. Percussion is arranged in a standard setup to facilitate musicians who may need to move between instruments during the piece.

Figure 4.22 Kansas State University Concert Band seating chart Fall 2023



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Concert Band

Literature: *Abracadabra*

Time: 1:10pm

Plan	Evaluation
Objective: Run the entire piece, only stopping when necessary. -Listen for sections that will present challenges -Identify unexpected problem areas. -With extra time, address areas of major concern Run entire piece • Stop only if needed (transitions, etc...) • Make note of unexpected challenges • Rehearse close to but, slightly under the performance tempo. Rehearse the ending of the work • With remaining time, rehearse the ending of the work • Focus on the abrupt changes in tempo	1. Run entire piece • In general, the work does not present any major technical challenges to the ensemble. • The tempo is inconsistent, especially on eighth-note passages, which tend to drag behind the beat. • Attention will need to be given to articulations and style changes throughout the work. • Balance is inconsistent and will need attention through the rehearsal cycle. • Tempo changes were not performed well but, with sufficient rehearsal, should not present any major challenges.

Rehearsal Plan – Rehearsal #2

Ensemble: Concert Band

Literature: *Abracadabra*

Time: 12:50pm

Plan	Evaluation
Objective: Rehearse the Exposition (mm.1-40) and Development (mm 41-105) with a focus on the following: -Maintaining steady pulse through the subdivision of eighth notes -Matching articulations using syllables “dah”, “tah” etc... -Balancing sounds to lower voices Rehearse the introduction and first theme • Alignment of eighth-note accompaniment figure in the introduction • All players should subdivide at the eighth note-pulse • Accented vs. non-accented notes Rehearse the episode and theme 2 • Maintaining steady pulse through each transition of the work • Ensure eighth-note accompaniment lines do not fall behind the beat. Rehearse the development theme and episode • As above, ensure that rhythms and pulse are clearly established between melodic and accompaniment figures • Uniformity of articulation syllables.	1. Introduction and Theme 1 • Eighth-note pickups are generally late and cause the lines that follow to be out of time • Players who are resting must take care to still count and subdivide their rests, so entrances are in time and in style. • The melodic line tends to overpower the accompaniment which has caused issues in balance within the ensemble. Continue to stress the importance of listening down to lower voices moving forward. 2. Episode and Theme 2 • Accompaniment figures still tend to land on the back of the beat in this section as well which causes pulse control issues. • Accented and marcato figures lack definition and alignment from section to section. Continue working to align both note lengths and articulation style. 3. Development • Many of these lines are materials pulled directly from the exposition. Remind the ensemble to take what was played before and apply it here.

Rehearsal Plan – Rehearsal #3

Ensemble: Concert Band

Literature: *Abracadabra*

Time: 12:45pm

Plan	Evaluation
Objective: Working in large sections, focus on articulation and style changes throughout the work. -Matching articulations across sections -Use of “Dah”, “Tah”, “Daht” articulation syllables -Subdivision of eighth notes throughout Rehearse the introduction and first theme • Alignment of eighth-note accompaniment lines • Contrast in style between melodic line and accompaniment figures. • Sudden interjections of eighth-note patterns within the first theme Rehearse Theme 2 and Development • Ensure that dynamics are not causing pulse issues (playing too loud) • Work for lighter articulations, especially in full ensemble sections • Legato tongue vs staccato tongue.	1. Introduction and Theme 1 • Pulse control is improving but, the tempo still tends to drag. This may be due to the ensemble overplaying the written dynamics. • The ensemble has begun to focus on the beginnings of notes. The next step is to pay equal care to the middle and ends of pitches to ensure characteristic tone and resonance, • Changes in style are noticeable but not yet drastic enough to achieve what the work calls for. 2. Theme 2 and Development • As much of the material in this work is built upon the first theme, the ensemble must take care to be consistent about their approach to repeated figures. • More attention will need to be given to dynamic control and contrast as rehearsals progress. • Changes in style are, as above, noticeable but not effective.

Rehearsal Plan – Rehearsal #4

Ensemble: Concert Band

Literature: *Abracadabra*

Time: 12:35pm

Plan	Evaluation
Objective: Rehearse the Development and Recapitulation/Coda addressing the following: -Dynamics -Style Contrast -Articulation Rehearse the Development and retransition • Balance of accompaniment to melodic line • Balance down to lowest voices • Sudden changes in style/tempo Rehearse the Recapitulation • Dynamic contrast between sections • Uniformity of articulations • Eighth-note subdivision Rehearse the Coda • Balance to low voices • Sudden tempo changes	1. Development and retransition • Balance of the ensemble is improving as parts become more comfortable but continued work is needed to ensure balance between all parts and voices • Articulations are making steady improvement with larger sections achieving uniform style. • Tempo changes improved through the rehearsal and should not be an issue with more rehearsal. 2. Recapitulation • Ensemble is making connections between material from the exposition and development which is now being applied to the ending of the work. • Continued development of dynamic contrast will be needed as rehearsals progress 3. Coda • In general, the ensemble tends to play the Coda section of the piece too loud. Continue to work to ensure balance throughout the entire Coda.

Rehearsal Plan – Rehearsal #5

Ensemble: Concert Band

Literature: *Abracadabra*

Time: 1:05pm

Plan	Evaluation
Objective: Rehearse the Retransition and Recapitulation/Coda with an emphasis on the following: -Balance of voices within choirs and the ensemble -Articulations and style changes -Tempo changes Rehearse the retransition and recapitulation • Phrasing of the retransition section (breath marks, releases, etc...) • Balance of melody, accompaniment and full ensemble • Transition from slow to fast tempo with appropriate change in style Rehearse the Coda • Slow build of dynamics (not too loud, too soon) • Gradual accelerando • Legato vs staccato tongue • Tempo shifts at the end of the work	1. Retransition and recapitulation • Balance and phrasing are continuing to make steady improvement. Continue to encourage the ensemble to listen down to lower voices and adjust dynamics of upper voices if needed to achieve better balance. • Moving lines within the accompaniment are becoming more noticeable but will need continued work before the performance. • The shifts in tempo are much clearer to the ensemble now and should only need minor adjustments moving forward. 2. Coda • The gradual crescendo from the Coda to the end still begins too early and moves too fast. Continued work on this concept will be needed before the performance. • The accelerando is making steady improvement but still tends to drag behind the beat. Encourage the ensemble to use a lighter articulation throughout the Coda.

Rehearsal Plan – Rehearsal #6

Ensemble: Concert Band

Literature: *Abracadabra*

Time: 1:05pm

Plan	Evaluation
Objective: Rehearse large sections of the work with an emphasis on the following: -Balance -Uniformity of style -Transitions between sections Rehearse introduction, Theme 1, and Theme 2 • More emphasis on beat 4 -leading to beat 1 • Play on the front of the beat • Clear beginning, middle, and end of phrases and pitches Rehearse the development • More contrast between dynamics and style • Make changes in style, dynamic happen quicker and more fluidly Rehearse the recapitulation and Coda • Accelerando must be led by descending clarinet quarter-note line • Continue to subdivide eighth notes throughout • Not too loud too soon	1. Introduction, Theme 1, and Theme 2 • Ensemble blend and balance is much stronger in general. There is still a tendency to play slightly behind the beat which may still be a result of articulations that are too heavy. Continue to work for lighter tongues and more lift between notes. • Accompaniment to melody balance is much improved from previous rehearsals. • Dynamic contrast can be further expanded and emphasized. 2. Development • As above, the tendency is still to play behind the beat. • Intonation issues are still present, but students are actively working to adjust as they play. • Continued work will need to be done on the slow section before the recapitulation. 3. Coda • The accelerando is improving but the ensemble must find the clarinet descending line quicker to achieve alignment.

Rehearsal Plan – Rehearsal #7

Ensemble: Concert Band

Literature: *Abracadabra*

Time: 1:00pm

Plan	Evaluation
Objective: Work through the entire piece with a focus on the following: -Pulse control -Balance -Stylistic and dynamic contrast Run the entire piece • Stop only if necessary • Allow ensemble to get a sense of their responsibilities during the performance Rehearse the Coda • Uniformity of style and articulation during the accelerando • Balance to low voices • Transitions between tempi and style Rehearse transitions • Changes in style must be sudden and immediate • Work to achieve greater dynamic contrast throughout the piece, especially in transition sections.	1. Full run of piece • Pulse control is greatly improved in the entire ensemble. Articulations still tend to be too heavy at times which causes some lapses in control. • Changes in style are much more noticeable and effective. • Transitions are clear and performed well overall. 2. Coda • Accelerando is much more aligned however, there is still room for improvement. A smaller conducting pattern may be useful in getting the ensemble to be more successful as there is less space between beats. • Continue to look for opportunities to meld gestures to achieve greater contrast in style and dynamics. 3. Transitions • Style changes are clear but, often take a measure or two to truly align. Work to get a faster response as the articulations, dynamics and styles shift throughout the work.

Rehearsal Plan – Rehearsal #8

Ensemble: Concert Band

Literature: *Abracadabra*

Time: 12:45pm

Plan	Evaluation
Objective: Run the entire work and spot check sections in preparation for the final performance. -Run the entire piece, stopping only if absolutely needed -Work backwards through transitions and style changes -Dynamics -Balance -Articulation Run the entire piece • Run the piece, stopping only if absolutely necessary • Show greater contrast in style and dynamics • Use a smaller pattern to achieve a bigger response Transitions • Work to achieve changes in style and dynamics quicker as sections of the piece change or the melodic line shifts between parts • Ensure transitions are comfortable and clear	1. Full run of entire piece • Overall, the ensemble achieves strong tone, balance, intonation, and uniform phrasing throughout the work with only minor lapses which are usually addressed quickly. • Style changes, dynamic shifts and articulations are significantly improved. • It may be necessary to reduce the change in tempo for the accelerando in the Coda for the ensemble to achieve at a high level in performance 2. Transitions • Changes in style and dynamics occur much more quickly however, there are still lapses in confidence and uniformity in several of the transitions. • These transitions should be addressed again on stage during the dress rehearsal of the piece.

Rehearsal Plan – Rehearsal #9

Ensemble: Concert Band

Literature: *Abracadabra*

Time: 12:45pm

Plan	Evaluation
Objective: Dress Rehearsal of the work. Stop only to address major concerns such as: -Major pulse issues -Missed entrances -Balance problems on stage Run the entire work stopping only if necessary • Make note of any issues to address • Balance of ensemble in a new space • Any concerns regarding the final performance With any remaining time, address transitions between sections • Rehearse tempo changes • Rehearse major style changes	1. Full run of the piece. • Overall, the ensemble did not encounter any major issues with the dress rehearsal run through. Transitions were well-executed and style changes were apparent and effective. Dynamic contrast was clear but can still be enhanced further on the concert. Tempo/pulse was steady, and the ensemble was responsive throughout the rehearsal. • Percussion is slightly amplified due to the shells and setup of the hall. It may be necessary to back the volume of percussion, especially snare and bass drum down for the final performance.

Chapter 5 - *Little Symphony for Winds* by Franz Schubert

Arranged by Verne Reynolds

Unit I: Composer/Arranger

Franz Schubert (January 31, 1797-November 19, 1828)

Verne Reynolds (July 18, 1926-June 28, 2011)

Born January 31, 1797, Austrian composer Franz Schubert (1797-1828) is considered by many to be among the last great classical composers, as well as one of the earliest proponents of Romanticism (Brown, 2024). During his life, Schubert is credited with writing over six hundred romantic Lieder as well as a great many symphonies, sonatas, string quartets, operas, and other works. Schubert was born outside of Vienna, and from an early age, showed an uncommon gift for music. His initial musical training consisted of violin and piano lessons from his father and older brother and, in 1808 at the age of eleven, Schubert became a student of the Stadtkonvikt school. In 1813, Schubert returned home to start studies to become a schoolteacher like his father. However, he continued his compositional studies with Antonio Salieri and still wrote frequently during this time. Schubert was employed as a teacher at his father's school starting in 1814, teaching the youngest pupils enrolled there as well as providing private musical instruction (Brown 2024).

In 1821, Schubert was admitted into the Gesellschaft der Musikfreunde (Society of Friends of Music) in Vienna as a performing member, establishing his name within Viennese society. Schubert gave a concert of his works to critical acclaim in 1828 which is thought to be the only time he did so in his career. His death eight months later was attributed to typhoid fever; however, some historians believe syphilis was the true cause of Schubert's death (Brown 2024). While public appreciation for Schubert's works lacked during his lifetime, interest in his works

increased in the decades following his death (Brown 2024). Felix Mendelssohn, Robert Schumann, Franz Liszt, Johannes Brahms, and numerous other composers of the Romantic era discovered and brought his works to a wider audience.

Verne Reynolds (1926-2011) was an American hornist, composer, and educator who served as professor emeritus of horn at the Eastman School of Music. Born in Lyons, Kansas, Reynolds studied violin and piano early in life before switching to horn at age 13. After high school, he played horn in various Navy bands before studying horn at the Cincinnati Conservatory of Music and University of Wisconsin (Eastman School of Music [ESM], 2023). Additionally, Reynolds received a Fulbright grant for the study of music at the Royal Conservatory of Music in London from 1953-1954. He performed with the Cincinnati Symphony and the American Woodwind Quintet and served as principal horn of the Rochester Philharmonic Orchestra from 1959 to 1968. In 1959, Reynolds was hired to teach horn at the Eastman School of Music, a position he held for 36 years (ESM, 2023). In addition to teaching and performing, Reynolds was an accomplished composer receiving commissions and awards from many orchestras, solo performers, universities, and chamber groups, including the Eastman Brass, the Cincinnati Symphony, and Doc Severinsen. In addition to several original works, Reynolds is particularly well known for his transcriptions of musical works from Renaissance, Baroque, Classical, and Romantic eras of music (ESM, 2023).

Unit II: Composition

The *Little Symphony for Winds* is an arrangement of four movements in symphony form written in 2003 and originally derived from two of Schubert's works. The movements follow those of a traditional symphony with a sonata (Movement I) form, lyric movement, *Scherzo*, and

finale. In 1843, fifteen years after Schubert's death, Carl August Klemm published a compilation of his original works entitled *Fünf Klavierstücke* (Five Piano Pieces). The first selection in this collection, *Piano Sonata in E Major, D.459*, provides the source material for movement one. Reynolds arrangement lowers the key a half step to E-flat Major, and slight rhythmic variations can be found in all parts, most likely as a courtesy to wind players. The most substantial alteration to the movement however is Reynolds' omission of the development section of the original sonata. The exposition repeats as would be expected in *Sonata Allegro* form before an immediate transition to the recapitulation.

The third piece from the *Fünf Klavierstücke* collection provides the material for the second movement, marked *Adagio* (Lundal, 2021). This movement retains the original key signature of C Major, but the meter is altered from 3/8 to 3/4. A brief 4-measure segment of the piano work is omitted from this arrangement, but otherwise is not adapted from the original composition. The fourth piece from *Fünf Klavierstücke* is lowered a half step to accommodate the instrumentation in the third movement. The dynamics and original tempo are, for the most part, unchanged by Reynolds in this movement. Schubert originally modulated the trio of this piece into D Major. However, Reynolds chose to keep the key consistent with the opening material in Ab Major. It is notable that throughout this entire work, the arrangement provides abundantly clear dynamic instructions where the original offered very few.

Movement IV was taken from the *allegro* of the piano four-hand version of *Overture in an Italian Style in C, D.591*. The original work contains a twelve-measure *adagio* section typical of standard classical overtures which is omitted from *Little Symphony*, instead beginning at the original work's *allegro* section. The original key of C Major is modulated to E-flat Major to allow for a return to the original tonality of the first movement and progresses following the

material of the original, however, thirty measures are removed from the end of the movement. In place of these measures, Reynold's writes a *coda* using material "Schubert may very well have written himself, as it so well-encapsulates the spirit of his music." (Lundahl, 2021).

Unit III: Historical Perspective

The original works used in *Little Symphony* both have a unique and peculiar history. While composed in 1816 and 1817, which is widely considered to be near the peak of Schubert's career as a composer, both D.459, and D.591 were not published until after his death. The materials for movement one, two, and three of Reynolds' arrangement taken from *Fünf Klavierstücke* are listed often as five separate pieces despite Schubert having originally written "Sonata" on his manuscript. There has been contention as to whether the five pieces are one composition or two separate sonatas with movement one and two titled D.459 and Movements III, IV, and V catalogued as D.459A.

Late 1816 saw the arrival of Italian operatic music, specifically the music of Rossini to the city of Vienna. The music as a whole was very well received by Austrians including Schubert who was twenty years old at the time. Taking a break from his sixth symphony, Schubert penned a pair of overtures "in the Italian style" with D.591 used in *Little Symphony* as the better known of the two works. As was common with many works of the time, Schubert transcribed his own orchestral work for piano for four hands.

Throughout his career, Reynolds composed numerous works for orchestra and chamber ensembles. His orchestral transcriptions were among his most well received works including *Little Symphony for Winds*. The traditional wind octet includes pairs of oboes, clarinets,

bassoons, and horns. However, Reynolds chose to include flutes in order to provide a wider range and brighter top to the ensemble for this arrangement.

Unit IV: Technical Considerations

Little Symphony for Winds is scored for 10-piece chamber ensemble with instrumentation shown below. Significant demand is placed upon individual players in this work as each part is intended to be played by a single musician.

- Flute 1-2
- Oboe 1-2
- B-flat Clarinet 1-2
- F Horn 1-2
- Bassoon 1-2

As noted in the score, this arrangement adds two flute parts to the traditional wind octet in order to provide a wider range and more brilliant upper register to the piece. Performers should be comfortable with the key centers of E-flat Major, C Major, A minor, and A-flat Major among others employed in this work. While there are no indicated key changes within the movements, several brief modulations are present throughout the work through the use of accidentals. Movement one and four are written in E-flat Major while movement two is written in C Major, and movement three indicates A-flat Major as the key.

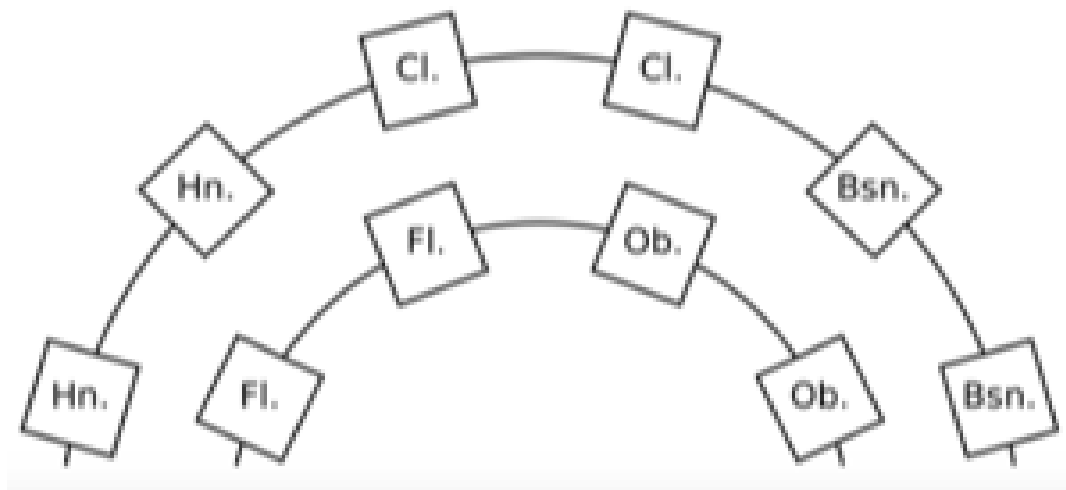
Time signatures include common time (4/4), 3/4 and cut time (2/2) with all meter changes occurring between movements. Below are the tempos indicated in the score.

Movement I – *Allegro Moderato* (quarter note = 104)
Movement II – *Adagio* (quarter note = 54)
Movement III – *Allegro* (dotted half note = 60)
Movement IV – *Allegro giusto* (half note = 76)

Rhythmic values found in this work include whole, half, quarter, eighth, sixteenth, dotted half, dotted quarter, dotted eighth, and eighth-note triplet. These rhythms occur amongst each part and all players must be comfortable with the values indicated above. Range for each instrument is consistent with the grade level of this work overall. Although brief, each part contains exposed writing in the relative extremes of the instrument meaning all players must be comfortable with the tuning tendencies, especially those in the upper registers of their instrument.

The score additionally provides a recommended seating arrangement for players modeled after that of the traditional symphony orchestra wind section and states the following. “Flutes and oboes in the front row, clarinets, bassoons, and horns in the second row with the horns on stage right. The two rows can be arched forming a compact group.” (Schubert, F. & Reynolds, V. 2011). A diagram of this arrangement can be seen in Figure 5.1.

Figure 5.1 Possible seating arrangement for performance



Unit V: Stylistic Considerations

Movement one combines both a solo and ensemble approach to melodic lines. For example, mm. 1-8 are scored lightly, but the full ensemble plays the melodic material beginning

at m.9. Care must be taken throughout the movement to ensure that accompanying instruments at no point compete with the melodic lines. The pace should be leisurely and not hurried with an occasional relaxation of tempo possible at the various cadence points and a gentle ending to the movement.

Movement two employs compositional techniques typical of a “Schubert song”. Therefore, it is appropriate to both conduct and play with lyrical freedom. A slight change in tempo at m. 24 must be felt by the performers immediately. In regard to dynamics, the occasional *fortissimos* found in this movement can be surprising but should not be harsh. Again, as with movement one, the ending of this movement should be gentle and calm.

Movement three contains numerous accents and short notes alongside quick changes in volume and surprising harmonic motion at times. The music of this movement is meant to be playful in nature with melodic materials being traded and passed between the sections of the ensemble. Schubert’s original marking of the trio of *Tempo rubato* was also included in this arrangement and can be accomplished by employing *accelerando* in measures comprised of eighth notes and retarding measures with quarter notes. While requiring some additional rehearsal time, this added musicality adds to the light humor of the Scherzo.

The final movement is overall energetic with contrasting lyrical sections throughout. Triplet and dotted-eighth/sixteenth figures are widely employed in this movement. Players must maintain the rhythmic integrity of these two similar sounding yet different figures. The *Coda* at m. 140 is intended to be immediately faster the rest of the movement with the final chord being released in tempo.

Unit VI: Musical Elements

Melody:

While following traditional 1st movement sonata form, Reynolds chose to modify elements of the first movement of this arrangement. This includes his decision to transpose *Little Symphony for Winds* from the key of E Major in the original Schubert Sonata to the key of E-flat Major, making it more accessible to woodwind players. Melodic material in this work is relatively easy to identify within the orchestration and moves between parts throughout the entirety of the piece. The first movement begins with Theme I stated immediately in the Clarinet 1 and 2 parts. At m. 9, the full ensemble enters, restating Theme I in its entirety, which is shown in Figure 5.2. A brief cadential extension is played by Clarinet 1 and Bassoon 1 at the close of Theme I and can be played in free time by the musicians.

Figure 5.2 Theme I melodic material from mm. 9-17 of Movement I (Flute 1)



A second theme in the dominant key (B-flat Major) appears as expected in sonata form at m.21 in the Oboe 1 part and is developed through the use of imitation in flute, clarinet, bassoon, and horn parts as it moves to the closing material. This imitation-like writing continues through the Closing Theme until a repeat sign indicated at m. 53 returning to m.1 and the initial clarinet melody. Flute 1 states the melodic line of the Theme II in m. 54 before another sequence of imitation in other voices leads to a brief *coda* and the end of the movement. It is noteworthy that

Reynolds chose to omit the development section of this first movement sonata form, moving straight from the Closing Theme/*Codetta* to the recapitulation. The recapitulation follows what would be expected of traditional sonata form from presenting both Theme I and Theme II in the home key of E-flat Major. Melodic excerpts of both Theme II and the Closing Theme are shown in Figure 5.3 and 5.4 below.

Figure 5.3 Theme I melodic material from mm. 21-24 of Movement I (Oboe 1)



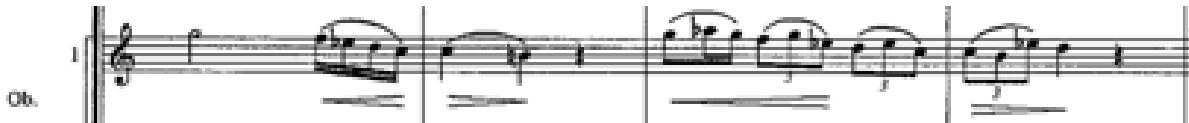
Figure 5.4 Closing Theme melodic line from mm. 70-74 of Movement I (flutes and oboes)

Movement II is a lyrical “Schubert song” which allows for a great deal of musical expression from all players in the ensemble. As with movement one, Clarinet 1 states the opening theme of the second movement and maintains its role as the lead voice until m.24 where Oboe 1 states Theme II of the movement. A full ensemble statement of the melody occurs at m. 34 with flutes and clarinets assuming the main responsibility for melodic lines in this section. The melody continues to move between all scored instruments for the remainder of the movement with flute, clarinet, and horn assuming the majority of melodic lines until the end of the movement. Melodic examples of both Theme I and Theme II of this movement are shown in Figures 5.5, and 5.6 below.

Figure 5.5 Melodic material from Theme I mm. 1-8 of Movement II (Clarinet 1)



Figure 5.6 Theme II melodic material mm. 24-26 of Movement II (Oboe 1)



The form of the third movement follows a traditional minuet trio structure traditionally found in a symphony and can be classified as a compound ternary form. The Scherzo makes use of a mixture of full ensemble and solo style playing to state melodic material for the movement. As a dance-style movement, this part of the work relies heavily on the use of imitation and sequence to progress the melodic lines. Oboe and clarinet are the primary source of melodic lines until the trio begins, however, all parts share melodic material at some point in the movement.

Theme I and Theme II melodic excerpts are illustrated below in Figure 5.7 and 5.8.

Figure 5.7 Theme I melodic material from mm. 1-7 of Movement III (flutes, oboes, and clarinets)

A multi-staff musical score for Movement III, measures 1-7. The tempo is marked 'Allegro (♩ = 60)'. The key signature has two flats (B-flat and E-flat). The score includes parts for Flute (1 and 2), Oboe (1 and 2), and Clarinet in B-flat (1 and 2). The melody is distributed across these instruments, with slurs and dynamic markings like 'f' (forte) and 'p' (piano).

Figure 5.8 Melodic material from mm. 30-34 of Movement III (Clarinet 2)



The trio shifts the melody to a clarinet and bassoon led lines with horns and oboes remaining tacet for the trio section in its entirety. Both Clarinet 1 and Clarinet 2 share the moving eighth-note melody of the trio with bassoon and flute providing accompaniment. This shared melodic line is illustrated below in Figure 5.9. The second half of the Trio theme moves the melodic line into the Flute 1 part with accompaniment in Clarinet 1 and Bassoon 1 shown in Figure 5.10. The trio concludes with clarinets restating the opening part of the section, creating an A, B, A' structure within the trio. A short extension is used before a *DC al Fine* indicates a return to the beginning of the movement.

Figure 5.9 Melodic material from the Trio in mm. 57-64 of Movement III (clarinets)



Figure 5.10 Melodic material from the Trio in mm. 65-69 of Movement III (Flute. 1)



The final movement of the work presents in what might be described as a free form with multiple themes or episodes that are presented within the movement before being repeated in the *Coda* in the second half of the movement. Theme I, while written in 2/4 gives the illusion of

compound duple meter (6/8) and is introduced in the Clarinet 1 part. This first theme can be seen in Figure 5.11. Theme I is repeated by the oboe beginning at m. 16 before a brief modulating link shifts the tonality to C Major where Theme II is introduced at m. 36.

Figure 5.11 Theme I melodic line in mm. 1-4 of Movement IV (Clarinet 1)



Theme II presents a contrast to the opening material both in style as well as meter. This theme is lyrical and flowing in contrast to Theme I while also shifting away from the 6/8 feel found at the beginning of the movement. The second phrase of Theme II presents in C minor before shifting to E-flat Major where Theme III begins at m. 50. Which is shown in Figure 5.12. The third thematic line and codetta begins in the dominant key of B-flat Major before using closing material to return to the home key of E-flat Major. The sequenced melodic line is shown in Figure 5.13. Following the fermata at m. 81, the second half of the movement follows a similar melodic structure as the beginning of the movement.

Figure 5.12 Theme III and Episode melodic material from mm. 43-46 of Movement IV (Oboe 1)



Figure 5.13 Closing Theme melodic material from mm. 69-71 of Movement IV (flutes and oboes)

The image displays a musical score for the Closing Theme melodic material from measures 69-71 of Movement IV. The score is written for four instruments: Flute 1, Flute 2, Oboe 1, and Oboe 2. The key signature is E-flat Major (three flats) and the time signature is 4/4. A box labeled 'H' is positioned above the first measure of Flute 1. The Flute 1 part begins with a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. The Flute 2 part begins with a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. The Oboe 1 part begins with a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. The Oboe 2 part begins with a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. The dynamics include 'f' (forte) for Flute 2, Oboe 1, and Oboe 2. The music consists of eighth and sixteenth notes with various articulations like slurs and accents.

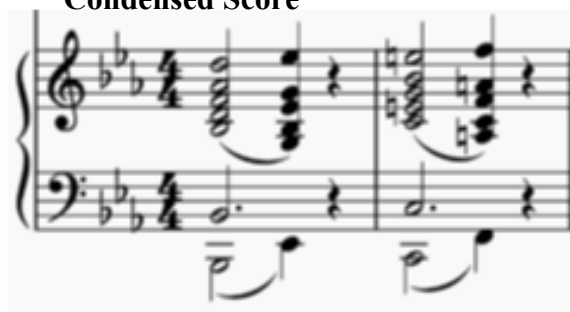
Overall, the melodic content of this work is relatively easy to identify however due to scoring and limited instrumentation, care should be taken to ensure vertical alignment throughout when sharing melody with another instrument or part.

Harmony:

Little Symphony for Winds is centered around the key of E-flat Major which is a half-step lower than Schubert's original work (D.459). The work is diatonic in nature although examples of chromatic harmony exist throughout. Movement I begins by stating the exposition of the sonata in the home key of E-flat Major which continues until m. 21. At this point, the second theme appears in the dominant (B-flat Major) which is typical for sonata form. After repeating the first and second themes, Reynolds omits the development section typical of sonata form, instead moving directly to the recapitulation in the original key of E-flat Major where it remains until the end of Movement I. While mainly diatonic in nature, there are notable examples of chromatic harmony and secondary dominants in this movement such as the V/V to I progressions

located at mm.43-44 and mm. 76-77. An example of this progression can be found in in Figure 5.14.

Figure 5.14 Secondary dominant chords in mm. 43-44 of Movement I (Condensed Score)



Theme I of the *Adagio* movement is presented in C Major from mm. 1-4 before being restated in the D minor from mm. 5-8. and sets up a brief shift to the key of F Major at m. 9 which can be seen in the chord progression shown in Figure 5.15. C Major remains the primary key until m. 24 where a shift to the parallel minor (C minor) occurs with the introduction of the second theme of the movement. Measure 34 moves to the key of E-flat Major and remains the primary key until moving back to C Major at m. 53. The chord progression for Theme II is shown in Figure 5.16. After another brief shift to C minor, the movement transitions to A minor beginning at m. 75. In m. 85, the key again returns to C Major where it remains until the end of the movement.

Figure 5.15 Harmonic progression of Theme I in mm. 1-16 of Movement I

m.1	m.2	m.3	m.4	m.5	m.6	m.7	m.8	m.9	m.10	m.11	m.12	m.13	m.14	m.15	m.16
C	G7	Amin	G	Dmin	A7	Bb	A	F	C	G C	G	C	G7	Amin	G

Figure 5.16 Harmonic progression of Theme II from mm. 34-48 of Movement II

m.34	m.35	m.36	m.37	m.38	m.39	m.40	m.41	m.42	m.43	m.44	m.45	m.46	m.47	m.48
Eb	Bb7 Eb	Bb	Bb pedal								Eb	Bdim	Cmin	Bb

Movement III follows Scherzo or Minuet form and begins in the key of A-flat Major and continues through m. 26, where it shifts to E-flat Major briefly before moving back to A-flat Major at m. 39. After repeating the opening section, the Trio shifts to D-flat Major before returning to A-flat Major until the end of the movement. This movement is more or less diatonic but, often employs diminished chords in a dominant function, especially in the trio. This progression can be seen in Figure 5.17. Chromatic harmonies are also used to shift between key centers and offer surprising harmonies that would otherwise be unexpected given the simplicity of the rest of the movement. A brief example of this harmonic motion is shown in Figure 5.18

Figure 5.17 Example of vii° chords used as dominant function in mm. 57-64 of Movement III

m. 57	m. 58	m. 59	m. 60	m. 61	m. 62	m. 63	m. 64
Db	Edim	Cdim	Db	Db	Edim	Cdim	Db

Figure 5.18 Example of chromatic harmony in mm. 81-84 of Movement III

m. 81	m. 82	m. 83	m. 84
Eb7 Edim	Eb7 Edim	Eb7 Edim	Eb7 Edim

Movement IV begins in the key of E-flat Major which serves as the primary tonal center for the symphony as a whole. The key is largely unchanged until m. 36 where C Major is introduced. C minor is used beginning at m. 43 to return briefly to E-flat Major before suddenly jumping to B-flat Major at m. 50 and is illustrated in Figure 5.19 At m. 58, E-flat Major returns again, remaining, in general the tonal center until m. 104. After a brief link, B-flat Major returns until m. 119 where the *Coda* material shifts one final time into E-flat Major for the remainder of the piece.

Figure 5.19 Modulating chord progression in mm. 43-49 of Movement IV

m. 43	m. 44	m. 45	m. 46	m. 47	m. 48	m. 49
Cmin		Bb		Eb	G	Eb

Rhythm:

Little Symphony for Winds is composed using the meters of 2/2 (cut time), 3/4, and 4/4 and does not involve any meter changes within movements. Rhythmic values found within the work are not overly complex with a few brief examples of complex rhythms spread out within the work. Dotted rhythms as well as triplet figures are used often and regularly occur in close proximity to each other which can lead to a lack of clarity for both sets of rhythms. Care should be taken to ensure that dotted rhythms are light and detached with triplet lines being even across each partial of the triplet figure.

Movement I is written in common time (4/4) at a tempo of approximately 104 beats per minute. While the written rhythms in this movement are not particularly difficult, Figure 6.1 shows an example of tied notes that may create pulse issues if not carefully observed. Measures 17-20 may present a challenge to both the Clarinet 1 and Bassoon 1 player as it includes unison rhythms while also occurring during a *ritardando* which is shown in Figure 5.20.

Figure 5.20 Unison cadential extension in mm. 17-20 of Movement I (Clarinet. 1 and Bassoon. 1)

The image displays a musical score for two instruments, Clarinet 1 and Bassoon 1, across four measures (17-20). The time signature is 4/4. The key signature has two flats (B-flat and E-flat). The music is written in a unison style, with both instruments playing the same notes. The first measure (m. 17) begins with a mezzo-forte (*mf*) dynamic and features a series of eighth notes. The second measure (m. 18) continues the eighth-note pattern. The third measure (m. 19) introduces triplet figures, indicated by a '3' over the notes. The fourth measure (m. 20) concludes the phrase with a half note and a fermata. The score is presented on a light gray background with black musical notation.

Beginning at m. 66, a series of sixteenth-note passages is exchanged between the Clarinet 1 and 2 parts shown in Figure 5.21 which may present a challenge for players. This section is intended to sound like one voice and the lines should be passed fluidly from one part to the next throughout this section of the opening movement.

Figure 5.21 Sixteenth-note passage in mm. 66-68 of Movement I (clarinets)



Movement II presents no significant rhythmic challenges however, there are select passages which may require attention. The rhythms of both Theme I and Theme II shown in Figures 6.4 and 6.5 are generally not difficult however, ensuring clarity of the triplet and sixteenth-note lines without compressing the rhythms is crucial at the slower marked tempo of this movement. Figure 5.22 highlights an example of syncopated accompaniment that occurs at various points throughout this movement. This rhythm should remain relaxed and avoid the natural tendency to push ahead of the beat. One example of a complex rhythmic passage which occurs at both m. 45 and again at m. 96 in both the Flute 1 and Clarinet 1 part is shown below in Figure 5.23

Figure 5.22 Syncopated accompaniment rhythm in mm. 39-43 of Movement II (Horn 1 and 2)



Figure 5.23 Rhythmic figure in mm. 45-46 of Movement II (Flute 1)



The Scherzo (Movement III), is, as with Movement II not overly complex from a rhythmic standpoint. The challenge of this movement lies in the ability of the players to maintain the brisk tempo required for the minuet/trio style. Extended lines of eighth notes, while not rhythmically complex, present a technical challenge to musicians throughout this movement. Figures 5.6, 5.8, and 5.9 illustrate examples of these passages that must be navigated by the players for a successful performance of this movement. It may be helpful to have players feel this movement in one rather than a fast three until the Trio, where a rubato shifts to a more comfortable feeling of 3/4. Articulations should remain light and detached to avoid falling behind the pulse with the exception of the flowing style suggested in the Trio.

Movement IV, while again not rhythmically complex does present some challenges in the way in which the meter is presented. Measures 1-36, while written in cut time (2/2) imply strongly a 6/8 compound meter feel through the use of triplet figures and dotted eighth-sixteenth rhythms. The melodic excerpt in Figure 5.11 illustrates both of these rhythmic techniques employed to suggest 6/8 meter for the first theme of the movement. Theme II presents in a simple duple (2) feel as the triplets and dotted rhythms are replaced by half, quarter, and eighth-note lines shown in Figure 5.12. Unison rhythmic lines occur across all parts more frequently in this movement than anywhere else in the work and care must be taken to ensure precision when

performing these passages. One such example which occurs several times within the movement is shown below in Figure 5.24.

Figure 5.24 Unison ensemble rhythmic passage in mm. 58-59 of Movement IV (oboes)



Timbre:

In the score, Reynolds (2003) summarizes the work saying, “The music is gentle, good natured, and rich in the familiar Schubertian qualities of graceful melodic invention and harmonic elegance.” Movement I mixes solo, and ensemble playing and remains light and leisurely throughout. Regardless of dynamic, the movement should maintain a relaxed and gentle timbre. This will ensure that the melodic line is not covered by the accompaniment.

The second movement introduces a flowing melodic line typical of compositions by Schubert. The general mood of this movement is soft and subdued with a darker sound than the first movement. The occasional *fortissimo* markings are meant to be surprising, but not harsh. The ending of the movement, like the first, is simple and calm.

In contrast, Movement III is a bright, playful dance with numerous accents and harmonic variation. Each part makes use of imitation as well as call and response figures to enhance the playful nature of the movement which remains very light until the trio. Here, the marking of *Tempo rubato* permits for the stretching and compressing of rhythms and a smoother, more lyrical style than the prior themes of the movement. The piece returns to a bright dance like tune following the trio, continuing to the end of the movement.

Movement IV is highly energetic with lyric flowing segments mixed in. The dotted eighth and sixteenth figures as well as triplet lines contribute to the energetic feel of the opening statements of the movement. At m. 36, the melody and accompaniment become more lyrical however, articulations should remain light, and the sound must not become too heavy. The style remains bright for the rest of the work shifting between short, accented lines, and smooth and flowing melodic lines. The *Coda* begins at m. 140, driving with continually building energy to the final chord.

Overall, each movement of the symphony maintains a light timbre throughout the work. This writing style is representative of Schubert's early piano sonatas. Even when utilizing full ensemble playing, the writing is largely dance-like, playful, and bright. Additionally, the melodic and accompaniment materials should be passed fluidly between parts throughout.

Unit VII: Form and Structure

Little Symphony for Winds is constructed in a symphony form with four distinct movements. Following an opening movement in sonata form, the second movement is in a lyrical style. It is noteworthy that the first movement omits the development section of Schubert's original composition. The third movement is set as a minuet and trio or *scherzo*, and the final movement is composed in the style of an overture. A brief summary of the form and structure for each movement is shown below in Tables 5.1, 5.2, 5.3, and 5.4

Table 5.1 Movement I: *Allegro Moderato*

Section:	Measure:	Event and Scoring:
Theme I (exposition)	mm. 1-16	E-flat Major: Theme 1 (8-bar phrase) appears in Clarinet 1 Restated by the full ensemble at m. 9.
Link (exposition)	mm. 17-20	Modulating link in Clarinet 1 and Bassoon 1 moving to the dominant key of B-flat Major
Theme II (exposition)	mm. 21-32	B-flat Major: Theme 2 is introduced in Oboe 1 and passed to Clarinet 1.
Closing Theme/Codetta (exposition)	mm. 33-53	Beginning at m. 33, the theme is developed using sequence and imitation. B-flat and E-flat Major: secondary dominants are used to shift the tonal center from B-flat Major back to E-flat Major at the end of the exposition.
Theme II and Closing Theme (recapitulation)	mm. 54-75	E-flat Major: The Theme 2 melody is shifted back to the home key of E-flat Major and appears first in Flute 1.
Coda	mm. 76-86	Eb Major: Made up of materials from the initial codetta but, composed strictly in the key of E-flat Major using <i>forte</i> statements of V/V chords. Ascending triplet figures in clarinet and flute parts lead to the end of the movement at a <i>piano</i> dynamic.

Table 5.2 Movement II: *Adagio*

Section:	Measure:	Event and Scoring:
Theme I	mm. 1-23	C Major: Opening thematic material appears in Clarinet 1 with accompaniment in Clarinet 2, Horn 1-2, and Bassoon 1-2. Flutes and Oboes tacet during the opening theme.
Episode	mm. 24-33	C Minor: An episode in the parallel minor of the opening theme (C Major) begins. Oboe 1 melody with clarinets and bassoons providing accompaniment. A sudden tempo shift to quarter note = 63 occurs which is indicated in score.
Theme II	mm. 34-52	E-flat Major: Theme II begins with the first full ensemble section of the movement.
Theme I	mm. 53-74	Theme I returns, still in C Major. The melodic line is now carried in Horn 1 before being passed to both Flute 1 and finally, Oboe 1.
Episode	mm. 75-84	A Minor: the tempo again shifts to quarter note = 63 as the episode returns, this time in the relative minor to the original tonal center of C Major.
Theme II	mm. 85-105	C Major: Theme II is restated in the original key of C Major with full ensemble scoring with <i>forte</i> dynamics indicated.
Coda	mm. 106-110	C Major: a brief <i>coda</i> is stated with melodic material in Clarinet 1 and accompaniment in Clarinet 2 and Bassoon 1-2 with <i>piano</i> dynamic indicated.

Table 5.3 Movement III: *Scherzo*

Section:	Measure:	Event and Scoring:
Theme I	mm. 1-20	A-flat Major: a call and response pattern begins the movement followed by sequenced patterns building to the first ending.
Link	mm. 21-25	A brief modulating link is used to move to the dominant (E-flat Major) for introduction of Theme II.
Theme II	mm. 26-38	E-flat Major: Theme II is stated with melodic material in Oboe 1 then moves between upper woodwind voices.
Theme I	mm. 39-56	A-flat Major: Theme I returns with the same call and response figures as mm. 1-20 adding a short extension before the double bar at m. 56
Theme III (Trio)	mm. 57-64	D-flat Major: a <i>Tempo Rubato</i> tempo marking with light orchestration throughout the duration of the trio.
Theme IIIA (Trio)	mm. 65-72	D-flat Major/C-sharp minor: light, thin scoring continues throughout this section with a brief modulation to the parallel minor key.
Theme III (Trio)	mm. 73-84	D-flat Major: An exact repeat of opening trio material occurs with a small extension to modulate back to the original key of A-flat Major.
Theme I (Repeat)	mm. 1-20	All materials from here to the end are repeated. Marked repeat signs may be omitted throughout the <i>D.C al Fine</i> section until the ending of the movement at m.56
Link (Repeat)	mm. 21-25	
Theme II (Repeat)	mm. 26-38	
Theme I (Repeat)	mm. 39-56	

Table 5.4 Movement IV: *Allegro Guisto*

Section:	Measure:	Event and Scoring:
Theme I	mm. 1-35	E-flat Major: <i>piano</i> accompaniment with <i>mf</i> melody in Clarinet 1. The second phrase restates the melody, now in the Oboe 1 part.
Theme II	mm. 36-49	C Major: a brief episode occurs followed by Theme II with Oboe 1 carrying the melodic line. The style shifts from light and detached to lyrical and smooth yet, still bright and with forward motion.
Theme III (Closing Theme)	mm. 50-68	B-flat Major: a third theme occurs now in the dominant with the melody being passed around upper woodwinds.
Codetta	mm. 69-81	A brief codetta of previous themes concludes the opening section of the movement shifting back to the original key center of E-flat Major.
Theme I	mm. 82-96	E-flat Major: Theme I returns in home key of E-flat Major with melody again in Clarinet 1. The theme is shortened slightly from its initial statement at the beginning of the movement.
Theme II	mm. 97-110	E-flat Major/G-flat Major: The episode returns with Flute 1 as the lead melodic voice now in E-flat Major before a brief modulation to G-flat Major.
Theme III/Closing Material	mm. 111-139	E-flat Major: Theme III is stated again now, in E-Flat Major

Section:	Measure:	Event and Scoring:
Coda	mm. 140-166	E-flat Major: the <i>Coda</i> begins new material not yet heard and a new tempo marking of half note = 84. Dynamics built from <i>pp</i> to <i>ff</i> with a repeated V to I cadence to the final chord which is released in time.

Unit VIII: Suggested Listening

Franz Schubert

- Piano Sonata in E Major, D.157* (1815)
- Piano Sonata in E Major, D.459 (Fünf Klavierstücke)* (1816)
- Overture in the Italian Style no.2 in C Major, D.591* (1817)
- Two Overtures in the "Italian Style" for Piano Duet, D592, D597* (1817)

Wolfgang Amadeus Mozart

- Serenade K.361 Gran Partita* (1784)

Gioacchino Rossini

- L'italiana in Algeri (Overture)* (1813)

Ludwig van Beethoven

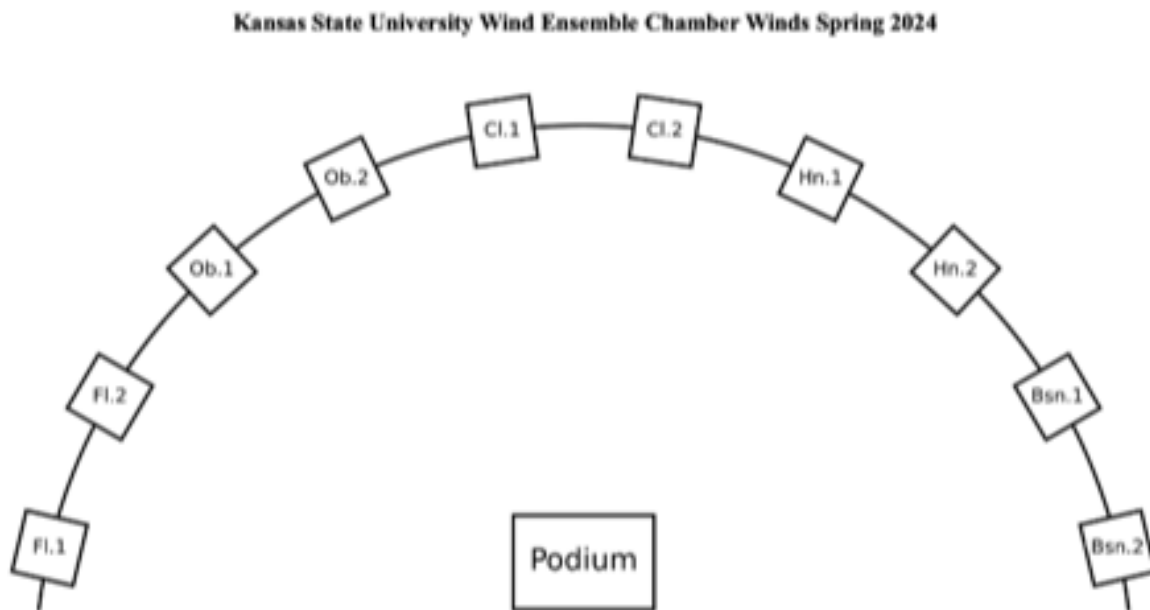
- Wind Octet in E-flat Major, Op.103* (1792)

Unit IX Seating Chart and Acoustical Justifications

The seating arrangement for the Kansas State University Wind Ensemble Chamber Winds for Spring semester 2024 can be seen below in Figure 5.25. Unlike the suggested seating arrangement shown above in Figure 5.1, players were arranged in a single arc to accommodate

both the space on stage as well as facilitate easier listening between sections. Musicians were seated in score order with flutes to the left of the conductor moving down the score to bassoons to the far right of the conductor. This allowed players to direct listening more specifically to parts which either matched, complimented, or contrasted their own. As many of the musicians in this ensemble had limited chamber ensemble experience, it was necessary to adapt the seating arrangement from the suggested seating chart in the score to allow the players on stage to hear each other more effectively.

Figure 5.25 Kansas State University Wind Ensemble Chamber Winds seating chart Spring 2024



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Wind Ensemble: Chamber Winds

Literature: *Little Symphony for Winds*

Time: 3:30PM

Plan	Evaluation
Objective: Read and rehearse Movement I and II of the piece. -Stop only as needed to regroup -Using remaining time, identify challenges and rehearse large sections. Run and rehearse mvt. I • Stop only as needed • Work to balance in a chamber ensemble setting • Identify sections/transitions that will present technical or stylistic issues moving forward. Run and rehearse mvt. II • Stop only as needed • Work to balance in a chamber ensemble setting • Identify sections/transitions that will present technical or stylistic issues moving forward.	1. Movement I • Ensemble will need to continue to refine balance and role within a chamber ensemble setting • Technical passages create time issues throughout and will need individual and ensemble practice to address. • Alignment of melodic and accompaniment passages will need continued work. 2. Movement II • The slower tempo is a challenge to the ensemble and a faster tempo in rehearsals may be needed until individual parts are more controlled. • Ensemble intonation is presents a significant challenge in this movement and, will require substantial work moving forward.

Rehearsal Plan – Rehearsal #2

Ensemble: Wind Ensemble: Chamber Winds

Literature: *Little Symphony for Winds*

Time: 3:30PM

Plan	Evaluation
Objective: Read and rehearse Movement III and IV of the piece. -Stop only as needed to regroup -Using remaining time, identify challenges and rehearse large sections. Run and rehearse mvt. III • Stop only as needed • Work to balance in a chamber ensemble setting • Identify sections/transitions that will present technical or stylistic issues moving forward. Run and rehearse mvt. IV • Stop only as needed • Work to balance in a chamber ensemble setting • Identify sections/transitions that will present technical or stylistic issues moving forward.	1. Movement III • The tempo and meter of this movement present challenges for the ensemble throughout the movement. The goal will be to conduct this movement in 1 but, players must have a grasp on the subdivision first. • Repeats and D.C markings will need to be marked and carefully observed. • Continued work will be needed to achieve better alignment of both melodic and accompaniment lines throughout the movement. 2. Movement IV • As with the other movements, transitions create issues with both time and technique throughout the movement. • Continued work will be needed for style changes and shifts in the melodic line to achieve clarity throughout the entire movement • Intonation issues are not as present in this movement but, individual issues to arise in extended ranges.

Rehearsal Plan – Rehearsal #3

Ensemble: Wind Ensemble: Chamber Winds

Literature: *Little Symphony for Winds*

Time: 4:30PM

Plan	Evaluation
Rehearse and balance parts for Movement I -Alignment of melodic line and accompaniment figures -Ensemble balance in a chamber setting -Pulse control and accurate subdivision at the ensemble and individual level. Rehearse mvt. I • Work to identify and add clarity to melodic lines, especially as they pass from part to part • Rehearse accompaniment lines and work to achieve uniform articulation and balance within these parts • Identify issues in balance for this specific ensemble (Bsn, Cl. 2 as lowest voices) • Rehearse transitions within the movement.	1. Movement I • Melodic lines are improved from the first rehearsal but, will need work in order to more accurately align the line as it moves between parts. • Accompaniment figures are now more clearly defined and balanced to the melodic line. • Balance is improved but will require more work as players adjust to new listening targets within the ensemble. • Transitions are improved but do create issues in pulse and tempo control at times. Continue to work to prepare in advance of transitions to avoid letting them catch the players off guard.

Rehearsal Plan – Rehearsal #4

Ensemble: Wind Ensemble: Chamber Winds

Literature: *Little Symphony for Winds*

Time: 4:45PM

Plan	Evaluation
Rehearse and balance parts for Movement IV -Alignment of melodic line and accompaniment figures -Ensemble balance in a chamber setting -Pulse control and accurate subdivision at the ensemble and individual level. Rehearse mvt. IV • Work to align melodic and accompaniment figures. Detached, lifted figures are a key component to this movement. • Identify and rehearse balance issues within the movement. • Work to achieve style changes that occur within the movement. • Rehearse transitions.	1. Movement IV • Both melodic and accompaniment lines are played with good accuracy at the individual level but lack clarity as an ensemble. Continue working to define the desired articulations, entrances, and releases of these lines. • Style changes occur but need to occur immediately. Continue working to prepare transitions and style changes so they happen quicker. • Ensemble balance is improving, especially in easier or full ensemble sections of the movement. Balance is still an issue when not in full ensemble or technically demanding.

Rehearsal Plan – Rehearsal #5

Ensemble: Wind Ensemble: Chamber Winds

Literature: *Little Symphony for Winds*

Time: 4:30PM

Plan	Evaluation
Rehearse and balance parts for Movement II -Alignment of melodic line and accompaniment figures -Ensemble balance in a chamber setting -Pulse control and accurate subdivision at the ensemble and individual level. Rehearse mvt. II • Rehearse solo sections to align figures and balance the ensemble • Focus on dynamics and contrast of dynamics within the movement. • Rehearse transitions within the movement.	1. Movement II • Solo sections are played well at the individual level yet lack uniformity from player to player. Continue to encourage players to listen closely when playing accompaniment to better establish the style. This should help to align melodic figures. • Dynamic contrast is not apparent, especially in demanding passages. Overall, dynamics, especially on the softer side need to be expanded further moving forward. • Transitions often create issues in vertical alignment and balance. Encourage players to subdivide at slower tempos in order to better align figures.

Rehearsal Plan – Rehearsal #6

Ensemble: Wind Ensemble: Chamber Winds

Literature: *Little Symphony for Winds*

Time: 5:00PM

Plan	Evaluation
Rehearse and balance parts for Movement III -Alignment of melodic line and accompaniment figures -Ensemble balance in a chamber setting -Pulse control and accurate subdivision at the ensemble and individual level. Rehearse mvt. III • Rehearse technical passages to improve pulse control in triple meter. • Work to achieve better dynamic contrast within each section of the movement. • Rehearse the Trio and the style change that goes with it. • Rehearse transitions and repeats to ensure players are comfortable with the sudden changes.	1. Movement III • Players are still struggling to feel the pulse in 1. It may be necessary to conduct and play in 3 at a slightly slower tempo in order to achieve accuracy between parts. • Dynamic contrast is improving but can be expanded further. Technically demanding passages are the most notable places where dynamics are not being carefully observed. • The trio is improved from the last rehearsal, and the style change is now more apparent. The next goal is to get this change to occur immediately rather than after 1-2 measures. • The D.C marking and repeats still create some issues, these will need to be marked more clearly in the music moving forward.

Rehearsal Plan – Rehearsal #7

Ensemble: Wind Ensemble: Chamber Winds

Literature: *Little Symphony for Winds*

Time: 3:30PM

Plan	Evaluation
Rehearse transitions in all movements of the piece. -Tempo changes in mvt. I, II, III, and IV -Style changes in mvt. I, II, III, and IV -Repeats and D.C markings in mvt. I, II, III, and IV Tempo changes • Work to prepare and adjust immediately to changes in pulse throughout each movement • Ensure correct subdivisions of the beat are occurring at various parts of each movement. Style changes • Focus on articulations and their effect on style changes within each movement. • Work to have style changes occur immediately Transitions • Ensure all transitions, repeats, D.C, etc... are marked and comfortable for all players throughout each movement.	1. Tempo changes • Tempos and pulse are significantly more comfortable across all four movements with only minor lapses in pulse which are quickly adjusted. • Players are now subdividing together at the correct pulse within each section, cleaning up articulations and alignment between melodic and accompaniment figures. 2. Style changes • Articulations are much more defined and have allowed the intended style of each section and movement to be clearer. • At times, style changes still do not occur immediately, continue to encourage the ensemble to think ahead in order to achieve these changes more immediately. 3. Transitions • As a whole, all repeats, transitions and markings have been clearly defined. Players are now able to successfully navigate each movement and sections within with more confidence.

Rehearsal Plan – Rehearsal #8

Ensemble: Wind Ensemble: Chamber Winds

Literature: *Little Symphony for Winds*

Time: 4:30PM

Plan	Evaluation
Objective: Run Movement I and II of the piece; stopping only of absolutely necessary. Run movement I • Run the movement without stopping • Work transitions and style changes as needed • Ensure dynamic contrast is present Run movement II • Run the movement without stopping • Work transitions and style changes as needed • Ensure dynamic contrast is present	1. Movement I • Balance, intonation, and overall technical ability are solid for all members of the ensemble. Occasional lapses in rhythmic security still occur, especially during transitions between sections. 2. Movement II • While balance, pulse, and technical facility are all strong throughout the movement, the slow tempo still creates sporadic issues in vertical alignment of parts. Cues for performance must be very intentional and clear to ensure confidence in the ensemble.

Rehearsal Plan – Rehearsal #9

Ensemble: Wind Ensemble: Chamber Winds

Literature: *Little Symphony for Winds*

Time: 4:30PM

Plan	Evaluation
Objective: Run Movement III and IV of the piece, stopping only if absolutely necessary. Run movement III • Run the movement without stopping • Work transitions and style changes as needed • Ensure dynamic contrast is present Run movement IV • Run the movement without stopping • Work transitions and style changes as needed • Ensure dynamic contrast is present	1. Movement III • This is still the weakest movement of the entire work as the quick tempo and drastic shifts in style and tempo create lapses in clarity, especially at transition points. A slower tempo than what is marked in the score will be necessary for a successful performance of the work. Additionally, it will be necessary to conduct this movement in three rather than in one. 2. Movement IV • As with Movement I, this movement is strong in the areas of balance, pulse, and technical ability. Minor lapses in alignment occur if cues or conducting is not clear.

Chapter 6 - Chester: Overture for Band by William Schuman

Unit I: Composer

William Schuman (August 4, 1910-February 15, 1992)

American composer William Schuman (1910-1992) was born August 4th, 1910, in the New York City borough of Manhattan. Schuman spent his early years in Englewood, New Jersey, and the borough of Queens before returning to Manhattan around 1920 (Swayne, 2012). Upon graduation from George Washington High School in 1928, Schuman enrolled at New York University. He withdrew after only one year, due to both poor academic performance, and a desire to pursue a career in popular music. By the fall of 1929, Schuman was studying composition at Malkin Conservatory with Max Persin. Under Persin's guidance, Schuman developed not only an increased interest in classical music, but a desire to continue his studies in music. He studied orchestration, conducting, and advanced theory at the Julliard Summer School and, in 1933, enrolled at Columbia University's Teachers College where he earned both a BS (music) and MA degree (Swayne, 2012).

Schuman began teaching at Sarah Lawrence College in 1935 and, while there, finished his *Symphony no. 1*. Schuman was encouraged by Aaron Copeland to send his *Symphony no. 2* (1937) to Serge Koussevitzky, conductor of the Boston Symphony Orchestra who performed the work in 1939. While in Boston, Leonard Bernstein, who was studying at Harvard, served as his local guide beginning what would become a lifelong friendship. Koussevitzky and the Boston Symphony Orchestra continued to champion Schuman's music, premiering his *American Festival Overture* (1939) and *A Free Song* (1943), which received the first Pulitzer Prize in music (Swayne, 2012).

From 1962-1968, Schuman served as the president of Lincoln Center. During his term, Schuman was a strong advocate for the commissioning and performance of American works and, was instrumental in smoothing the move of the Julliard school to Lincoln Center. For the remainder of his life, Schuman continued to both compose and serve as an ambassador for American music, inspiring many young composers such as John Corigliano, whose premiere of *The Ghost of Versailles* in 1991 is believed to be one of Schuman's last public appearances. In addition to his orchestral works, Schuman's musical outputs include an opera, concertos, choral works, chamber music, works for concert band, and a number of popular songs, many of which written before 1938 remain unpublished. The influence of popular music on Schuman's compositional style are evident through his use of irregular and syncopated rhythms. Schuman was awarded a special Pulitzer Prize in 1985, as well as a National Medal of Arts in 1987 for his contributions to American music (Swayne, 2012).

Unit II: Composition

The inspiration for *Chester* can be traced to an 18th century hymn tune of the same name by composer William Billings. This tune, along with others by Billings, were used by Schuman to compose the orchestral work *New England Triptych: Three Pieces after William Billings* (1956), with *Chester* as the third movement (Magie, 1996). One year later, with a commission from Pi Kappa Omicron to compose a work for band, Schuman rescored and lengthened *Chester* for concert band. While the work is not a transcription of the orchestral version, it does employ the use of theme and variation as in the original (Brown, 1989). The band version of *Chester* is nearly twice as long with several expanded variations and a new ending from the version used in the orchestral work. *Chester* is frequently ranked as one of Schuman's most influential and widely performed works for wind band.

Chester is composed as a theme and variations, with the hymn tune serving as the theme from which the rest of the piece is derived, either as melodic variations or motivic variations of fragments of the hymn tune. The hymn tune is first stated in woodwinds in G Major followed by a restatement of the hymn again in brass and Timpani in E-flat Major. Unlike the original composition, which places the melodic line in the tenor voice, a common practice at the time it was composed, Schuman rescored the melodic line into the soprano voice for the initial statements of the theme. Otherwise, the harmonic structure of the theme is nearly identical to that of the original hymn tune in both statements of the opening theme.

The theme ends on the penultimate note of the original tune before a brief pause and then, sudden shift to a faster tempo and introduction to Variation I. The quicker tempo and diminishment of the rhythms from the theme serve as the primary treatment of the melody in the opening variation, which is centered around the key of G Major. A transition in m. 62 presents fragmented parts of the theme to act as a bridge to Variation II which begins at m. 101. Variation II presents the first example of bitonality found in the work with E-flat and D-flat represented throughout. After a transition in which interplay exists between both the major and minor mode, Variation III begins in a minor key. Continued modulation through this variation makes it difficult for the listener to identify a clear tonal center which does not return until the beginning of Variation IV.

Variation IV presents the most drastic change to the original theme, with examples of stretching and compressing rhythmic values, and a return of bitonality. Following this variation, Variation V is the most reminiscent of the original tune. However, the key and harmonic progression both differ from the thematic material that opens the work. The *Coda*, beginning at m. 231, employs numerous plagal cadences to serve to both emphasize a sense of completeness

in the work and reinforce the tonal center of D-flat Major, which lies a tritone away from the original key of the opening theme.

Unit III: Historical Perspective

William Billings, born in Boston, MA in 1746, is regarded as a prominent figure of early American music (McKay & Crawford, 1975). While only trace amounts of written record exist regarding his early years, Billings is believed to be one of six children born to William Sr. and Elizabeth Billings. Records indicate that William Billings Sr. died in 1760, which most likely aligns with the end of Billings Jr's formal education. Faced with the need to learn a trade, Billings became a tanner, a profession he is shown to have held for much of his life. His work as a composer is also relatively unknown as little record of any formal musical training exists. It is thought that he received what instruction he had from singing schools which was the case for many American composers at the time. Billings first published set of music in 1770, the *New England Psalm-Singer* is unique in that it is specifically comprised of hymn tunes composed in America.

The onset of the American Revolution in 1776 brought about drastic changes to life in cities such as Boston where Billings lived. In the spring of 1778, Billings brought forth a new collection of Sacred music entitled *The Singing Master's Assistant* for which he was seeking copyright protections. This collection of tunes is often regarded as one of the most influential examples of early American music as it was the first tune book published since the beginning of the war and the largest American collection by a single composer in the 18th century. Shortages of materials and restrictions on what Americans could purchase during the war also made this book wildly popular as it was in many cases, the only songbook that could be purchased on the

American continent at the time. It is from this collection of music that the tune *Chester* is found in its original form. The timing of its publication coupled with the rebellious nature of the text it was set to made the song popular among soldiers fighting in the American Revolution. The first stanza of text reads:

*Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.*

It is believed that Billings composed exclusively for voice, with no written examples of his over 300 published compositions including any instruments outside of a pitch pipe. Schuman's use of *Chester*, alongside several others by Billings as a part of the *New England Triptych* are representative of his strong feelings and advocacy of American music and composers.

Schuman's version of *Chester* is written as an overture which was, and still is a common form for music composed within the wind band medium. Typically, an overture can be described as a musical work that takes place at the beginning of an opera, oratorio, suite, or other extended composition. In the 19th century, opera overtures were often performed in concert halls, completely separate from the works they were composed for. Throughout the Romantic era, the practice of composing overtures without reference to the stage became more common among composers. The form of these overtures is typically either sonata, sonatina form, which is sonata form without a development section, or free form. *Der Beherrscher der Geister* by Carl Maria Von Weber, *A Midsummer Night's Dream* by Felix Mendelssohn, *Roman Carnival Overture* by Hector Berlioz, and *1812 Overture* by Tchaikovsky are examples of works from the Romantic era which could be described as concert overtures.

Unit IV: Technical Considerations

Originally composed by Schuman for orchestra, *Chester* was revised and adapted for wind band in 1957 (Brown, 1993). Although often mistaken as a transcription, the wind band adaptation is expanded significantly from the orchestral version. For performance purposes, *Chester* is approximately six minutes in length. The concert band scoring is shown below.

- | | |
|-------------------------|----------------------------|
| -Piccolo | -Cornet (Trumpet) I-II-III |
| -Flute I-II | -Horn I-II-III-IV |
| -Oboe I-II | -Trombone I-II-III |
| -Eb Clarinet | -Baritone (Treble) |
| -Bb Clarinet I-II-III | -Euphonium (Bass) |
| -Eb Alto Clarinet | -String Bass |
| -Bb Bass Clarinet | -Basses (Tuba) |
| -Bassoon I-II | -Percussion |
| -Eb Alto Saxophone I-II | • Snare Drum |
| -Bb Tenor Saxophone | • Bass Drum |
| -Eb Baritone Saxophone | • Cymbals |
| -Bb Bass Saxophone | • Wood Block |
| | -Timpani |

The work presents numerous challenges for ensembles ranging from asymmetrical phrasing to exposed technical passages that must be navigated by the ensemble for the successful performance of the work. *Chester* is often considered to be either a Grade IV or Grade V work depending on which state or festival list it is pulled from. The entire work is in duple meter with 2/4 a 4/4 as the only indicated meters found in the piece. The work contains no marked key signature and relies on accidentals to establish tonal centers instead. The keys of G Major, E-flat Major, D Major, C Major, and D-flat Major should be familiar to musicians performing this work. Numerous short, technical passages alongside odd phrasing and drastic shifts in style between variations may present challenges for players throughout the work.

Measures are numbered in increments of five bars as was standard practice for wind band music of the time period. It generally does not reflect the phrasing of each section and, should

not be used to identify cadence and phrase points in the piece. Players should take the time to number each measure as well as identify where each variation or transition begins to create organized sections within the piece. Articulations should remain light, especially when navigating sixteenth-note passages in order to achieve clarity. Sudden shifts in style, dynamic and tempo occur frequently within the work requiring players to stay proactive throughout the performance of the piece. Additionally, the polychordal harmonies present at various points within the piece can create issues regarding intonation and should be addressed to help players identify and adjust to specific voices within the texture. Taking time to individually play each chord may be useful in helping musicians identify lead voices and adjust intonation and balance within the sections of bitonality. The only marked solos can be found in the Timpani part as short one-measure interjections although numerous short, exposed passages can be found for most parts in the score.

Unit V: Stylistic Considerations

As stated above, sudden shifts in style, and dynamics alongside asymmetrical phrasing are demands that players must navigate when performing this work. The opening chorale found in the woodwind parts should be balanced carefully to ensure a warm sound from the instrument choir. Dynamics in this section should be relative with clear cadence points and even four-measure phrasing. The conductor should emphasize moving eighth-note lines in addition to the melodic line to create motion within the opening chorale. This first statement of the theme is repeated by a brass choir immediately and similar considerations should be made within this section. An additional consideration should be taken here by the conductor to ensure the brass choir statement of the theme is not overplayed.

Beginning at m. 38 with the sudden shift to *Allegro Vivo*, rhythmic precision and accuracy become critical components of success for the remainder of the work. Both Variation I and Variation II should be performed with crisp articulations either detached in *staccato* sections, or light for slurred sixteenth-note lines, and both variations must remain light to maintain pulse. Variation III presents a sudden shift with a score marking of *flowing* indicated. It is noteworthy that this score marking is accompanied by the text “(no slackening of pace)” indicated that care must be taken to ensure pulse is maintained regardless of articulation markings. This section also contains some of the most notable examples of polychordal harmony and the conductor may find it beneficial to isolate both the melodic line and the chordal half-note accompaniment to address style and intonation concerns that might be present.

Given the arc form of the piece, this variation, along with Variation IV signify the furthest shift from the original thematic material and all content from here to the end of the piece begin a return to the home keys and harmonies found in the opening. Variation IV brings a return to the short, detached articulations of the first two variations while maintaining the harmonic complexity of the Variation III. Both Variation V and the *Coda* bring the return of the opening chorale with fragments of the variations mixed into the texture. Both the final variation and the *Coda* may tend to be played too heavy or too loud as full ensemble sections are rare until this point in the work. Therefore, care should be taken to ensure that balance within the ensemble is maintained to the conclusion of the piece with articulations remaining light and rhythms precise.

Unit VI: Musical Elements

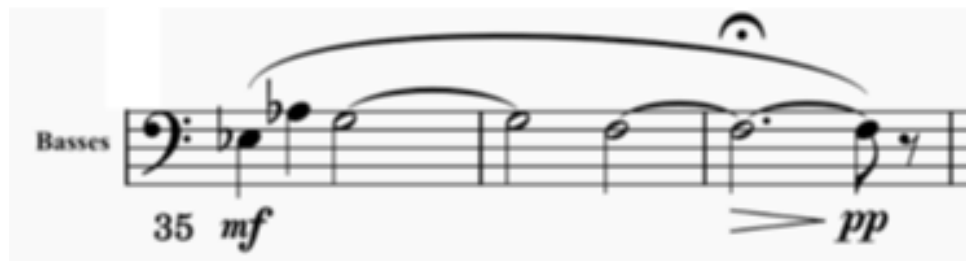
Melody:

Chester: Overture for Band is constructed using an arc form of theme and variation beginning with the theme stated simply and branching further with each variation until a point in which the subsequent variations bring the melodic material closer to its original form. A total of five variations of the melody are used throughout the work with the initial theme and a *coda* serving as the starting and end points for the piece. The opening chorale setting of the hymn, played first by the woodwinds is answered beginning at m. 17 by the brass choir of the ensemble. In both instances, clear 4-bar phrasing should be felt and shown by the conductor. One notable difference between the treatment of the melody aside from tonality and dynamic in each chorale setting is how the end of each phrase is treated. While the end of each phrase should taper slightly in the woodwind choir, the phrases in the brass statement of the chorale should grow, using the Timpani rolls to drive forward into the next phrase. An example of both the woodwind and brass chorale is shown in Figure 6.1. A short extension of the chorale from mm. 33-37 shown in Figure 6.2 ends with a unison melodic figure in both low woodwinds and low brass that must be carefully balanced and tuned.

Figure 6.1 Melody from mm. 1-8 (Flute 1) and mm. 17-24 (Trumpet 1)

The image displays two staves of musical notation. The top staff is for Flute 1 (Fl.1) in 4/4 time, marked *p dolce legato*. It shows measures 1 through 8, with a box containing the number 5 above the fifth measure. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with a series of eighth and quarter notes, ending with a half note G4. The bottom staff is for Trumpet 1 (Tpt.1) in 4/4 time, showing measures 17 through 24, with a box containing the number 20 above the twentieth measure. The melody begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and continues with a series of eighth and quarter notes, ending with a half note G3. Both staves show a clear 4-bar phrasing structure.

Figure 6.2 Unison melodic figure from mm. 35-37 (Low WW and Brass)



Variation I begins with a sudden shift in tempo at m. 38. After a short introduction using cluster chords, the theme is presented in the upper woodwinds using diminution of the rhythms at the new tempo which is shown in Figure 6.3. Beginning at m. 60, a lengthy transition begins to the second variation through the use of melodic fragments. This transition lasts until m. 101 where Variation II begins. Examples of these fragments are illustrated in Figures 6.4 and 6.5. It is noteworthy that, in addition to the Arc Form that this piece follows, each variation also increases in length as it becomes more distant from the theme and shortens as it returns toward the original melody. Additionally, each transition between variations becomes shorter until the final variation connects to the *Coda* using a one-measure transition.

Figure 6.3 Example of the theme in diminution from mm. 46-53 (Oboes) in Variation I



Figure 6.4 Example of melodic fragment from mm. 62-65 (Trombone 1) in Variation I



Figure 6.5 Melodic fragment from mm. 77-80 (Flute 1) in Variation I



Variation II builds upon the fragmentation used in the transition, presenting the theme in a slightly broken and detached form shown in Figure 6.6. Precision and vertical alignment are critical here as this variation is presented using full ensemble unison rhythmic figures. The theme is developed, beginning to distance itself from the chorale setting it first appeared in until m. 123 where an augmented version of thematic material shown in Figure 6.7 is presented in upper woodwind voices. This flowing line is quickly replaced by a return to the detached fragments found in the beginning of the variation before the final transition to Variation III occurs at m. 146. This variation highlights the need for performers of this work to be able to quickly change styles and articulations without hesitation.

Figure 6.6 Thematic material from mm. 101-108 (Trumpet 1) from Variation II

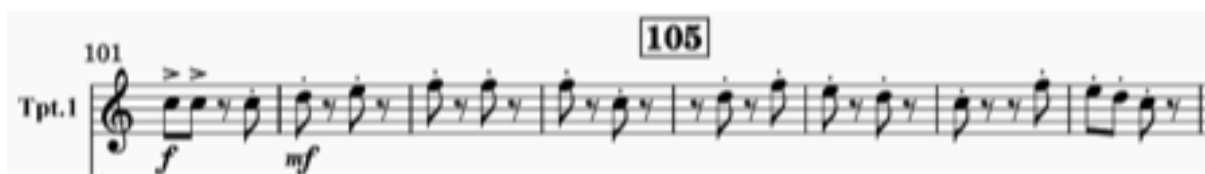
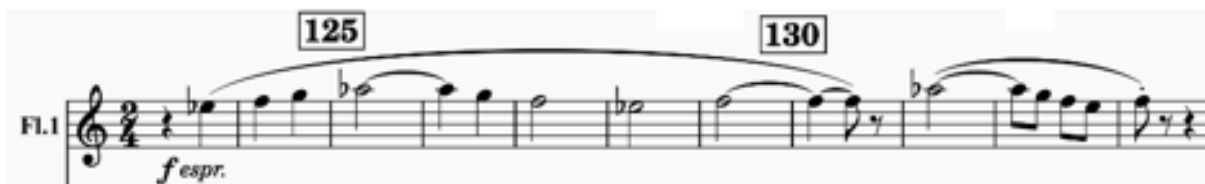


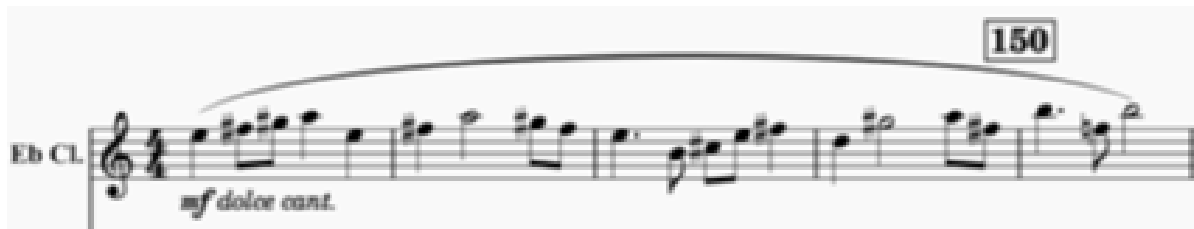
Figure 6.7 Melodic figure in augmentation from mm. 123-133 (Flute 1) in Variation II



The third variation introduces the theme at its most distant from the opening hymn both in harmony as well as melodic structure. Figure 6.8 illustrates how it has been altered to a lyrical

flowing style. Although the style changes, it is important to note that the score indicates there should be “no slackening of pace” here as the tempo and diminution of the theme still suggest the march-like pace introduced in Variation I. One significant consideration for the melody in this section is that of the phrasing from mm. 146-160. The melody, alongside the half-note accompaniment is broken into irregular five bar phrases and a slight lift should occur at the end of each phrase to ensure alignment through the ensemble. The short transition to Variation IV returns to a more expected four bar phrase structure before m. 171 where the next variation begins.

Figure 6.8 Melodic example from mm. 146-150 (Eb Clarinet) in Variation III



Variation IV begins with a return to a short, detached interpretation of the original tune, much like in the second variation. This iteration of the theme, shown in Figure 6.9 however, is much more fragmented than any of the prior variations. Additionally, the variation is broken up by what appears to be a false *coda* with more small pieces of the melody moved between parts. Measure 203 suddenly shifts back to the light, detached style that began the variation however, it is now much less broken apart. Figure 6.10 provides an example of the melody at the end of Variation IV. The shortest transition between variations occurs between Variation IV and V, lasting only one measure before the final variation of the theme appears at m. 212.

Figure 6.9 Example of melodic fragmentation from mm. 185-189 (Clarinet 1 and Trumpet 1) in Variation IV



Figure 6.10 Melodic figure from mm. 203-209 (Alto Saxophone 1) in Variation IV



Variation V, beginning at m. 212 begins with a duet between Trumpet 1 and the trombone section, slowly adding more voices as the variation progresses. At m. 220, the second half of the hymn shifts from brass to clarinet and saxophone voices, where the melody appears augmented into a half-time feel, matching closely the original pulse of the opening chorale. This melodic idea is shown in Figure 6.11, and more voices are added before a return to the march style tempo at m. 228. A final extension of the melody occurs from mm. 230-232 before the true *Coda* begins at m. 232. The *Coda* makes use of melodic fragments to build toward the close of the work however, the theme never returns in its entirety during the final section of the piece.

Figure 6.11 Melody in augmentation from mm. 219-226 (Tenor Saxophone) in Variation V



Harmony:

With numerous examples of polychordal writing and bitonality, the harmonic structure of *Chester* can be complex at times to break apart. Identifying tonal centers, tonicizations, and taking the time to identify which voices represent each key in polychordal sections is a crucial step to achieving good balance and blend within the ensemble throughout the piece. As with the melody, each variation becomes more distant from the theme harmonically until returning to a more stable tonal center as the piece nears its end. Both major and minor tonalities can be found throughout the work and while there is no written key signature, accidentals are written into each part to create the desired tonal center.

The opening woodwind chorale shown above in Figure 6.1 is presented in the key of G Major and follows a harmonic progression nearly identical to the original hymn set by William Billings. The brass chorale that answers the opening statement of the theme shifts suddenly to the key of E-flat Major which might surprise listeners as these keys are not closely related. Again, the harmonic motion of the theme here is very close in structure to the original hymn and is shown in comparison the Billings harmony below in Figure 6.12 and 6.13 A strong suspension occurs at m. 32 possibly signifying the approaching shift from the expected harmony that follows the opening chorale.

Figure 6.12 Roman numeral analysis of Chester by William Billings

Figure 6.12 displays the Roman numeral analysis of the opening woodwind chorale of *Chester* by William Billings. The analysis is presented in two staves, corresponding to the original melody (top) and a variation (bottom). The key signature is G Major.

Top Staff (Original Melody):

Harmonic progression: I, vi, V, I, IV, I6, V4/3, vi, V, I, I6, IV, I6, I, ii, vi, V4/3, V.

Bottom Staff (Variation):

Harmonic progression: I, IV, ii6, I6, ii, V, I, I6, ii6, V, I, I, IV, I6, IV, ii, V6, V, vi, vii°, I, V, I.

Figure 6.13 Roman numeral analysis from mm. 1-16 of Chester by W. Schuman

Figure 6.13 shows the Roman numeral analysis for measures 1-16 of 'Chester' by W. Schuman. The key signature is one sharp (F#), indicating G Major. The analysis is as follows:

Measure 1: G: I vi6 V I

Measure 2: IV I6 V4/3 vi6 V

Measure 3: I

Measure 4: I6 IV I6

Measure 5: I

Measure 6: ii I V6 $\frac{V4/3}{V}$ V

Measure 7: I

Measure 8: IV ii

Measure 9: I6 ii V

Measure 10: I I6 IV V

Measure 11: I

Measure 12: vi IV V

Measure 13: IV ii V6 V

Measure 14: vi ii I6/4 V

Measure 15: I^{tr}

Measure 16: I^{tr}

Variation I returns immediately to G Major although this tonality is not apparent in the opening measures of the variation. Cluster chords shown in Figure 6.14 using every note of a C Major scale from C3-E4 are used alongside percussion to establish the marching song style that the tune was adopted to during the Revolutionary War. These cluster chords persist as the melody enters clearly in the key of G Major and continues until m. 58 where an unaccompanied melody begins. This unaccompanied melodic line continues until the end of the variation although the tonality of G Major can still be strongly implied by the melodic line.

Figure 6.14 C3-E4 cluster chords in mm. 38-45 of Variation I (condensed score)

Figure 6.14 shows the condensed score for measures 38-45 of Variation I. The score is in 2/4 time. Measures 38 and 40 are marked with a box containing the number 40. Measures 45 and 46 are marked with a box containing the number 45. The score shows a series of cluster chords in the right hand and single notes in the left hand. The chords are marked with a 'dim.' (diminuendo) marking.

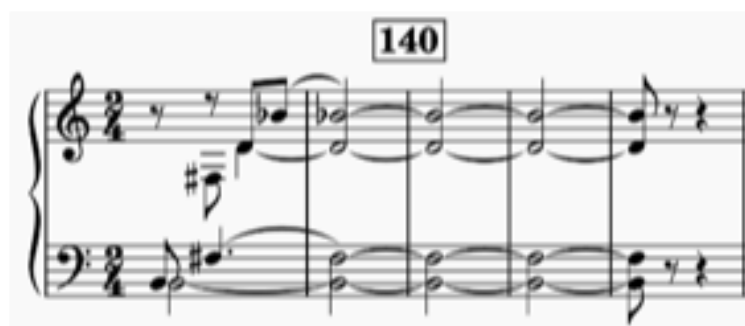
Beginning at m. 101, a clear example of bi-tonal writing is presented by Schuman with both the keys of E-flat Major and D-flat Major occurring simultaneously. In general, the upper voices are in the key of E-flat Major with lower voices playing in the key of D-flat Major. While not always apparent, the upper parts generally remain in the tonal center of E-flat Major with

lower voices playing in D-flat Major until m. 137. The harmonic progression from this section can be seen in Figure 6.15. The transition to Variation III beginning at m. 138 creates a B minor chord with a major seventh chord through the use of a staggered pyramid shown in Figure 6.16. The final measures of the transition shift briefly to the key of E minor before in mm. 144-145 before moving to Variation III at m. 146.

Figure 6.15 Harmonic progression from mm. 101-108 of Variation II

m. 101	m.102	m. 103	m. 104	m. 105	m. 106	m. 107	m. 108
Eb/Ab	F/Bb G/C	Ab/Db Cm/C	Cb/A Eb/Ab	F/Bb Ab/Db	G/Eb F/Gb	Eb/Ab Ab/Gb	G/Ab F/Bb Eb/Db

Figure 6.16 Staggered pyramid chord from mm. 138-142 in Variation II (condensed score)



Variation III, while technically simple presents the most distant harmonic structure from that of the opening chorale. The harmonic motion here is generated using varied minor chords assembled from the parallel melody in the Flute 1, E-flat Clarinet, and B-flat Clarinet part. Harmonized rhythmic accompaniment, as well as block half-note chords comprise the harmonic structure throughout this variation and while chords are easily identifiable, no true tonal center is apparent throughout this variation. An example of this chord writing is presented with the melody in Figure 6.17. The short, two-measure transition to Variation IV suddenly returns to the opening key of G Major in mm. 169-170 before moving fully into Variation IV.

Figure 6.17 Chord progression and melodic line from mm. 146-155 of Variation III



The key shifts down a half step to G-flat Major as Variation IV begins at m. 171 however, polychordal harmony is still present from mm. 171-176 leaving the tonal center slightly vague before arriving strongly to G-flat Major at m. 177. A brief shift, again down a half step to F minor, occurs in mm. 179-184 before again modulating to D-flat Major at m. 185. The tonal center remains D-flat Major until m. 203 and this segment of the variation acts as what might be described as a false *coda* as D-flat Major is the key in which the work ultimately ends. Polychordal harmonies return again at m. 203 shown in Figure 6.18, centered around the key of G-flat Major where the variation remains until the shortest transition of the work appears in m. 211 now in C Major.

Figure 6.18 Harmonic progression from mm. 203-208 in Variation IV

m. 203	m. 204	m. 205	m. 206	m. 207	m. 208
Gb/Db	Eb/Ab	Db/Gb	Eb/Ab F/Bb	Gb/Cb Db/Gb Eb/Ab F/Bb	Gb/Cb Ab/Db

C Major remains the tonal center at the beginning of Variation V as the original hymn tune returns. After the first half of the tune, a one-bar modulation shifts the tonality down to D-flat Major where, the remainder of the piece is centered. The choral rhythm remains constant until mm. 229-230 where it quickens approaching the cadence point directly proceeding the *Coda* and is shown in Figure 6.19. The *Coda* remains simple, constructed mainly of D-flat Major, D-flat/G-flat Major, and G-flat Major chords. A D-flat Major chord is sustained for the

final six measures, and care should be taken to ensure balance and intonation as the range may be demanding for parts such as Piccolo and Trumpet 1.

Figure 6.19 Harmonic progression from mm. 229-230 in Variation V

m. 229	m. 230
Gb/Cb F/Bb Eb/Ab. Db/Gb	Eb/Ab Db/Gb Cb/Eb Bb/Eb Ab/Db Db/Gb

Rhythm:

Composed using 4/4 and 2/4 meters, *Chester* remains in simple duple or simple quadruple meter for the duration of the work. One major tempo change occurs following the opening chorale however, no other marked tempo changes occur within the piece. Beginning in 4/4, the opening hymn tune, found in the woodwind part is marked *Religioso* at a tempo of quarter note equals 72 beats per minute. While rhythmic values throughout the opening chorale remain simple, note values should be sustained for their full value throughout and moving eighth-note lines should be heard clearly against the melody of the chorale.

Clearly marked four bar phrases as shown in Figure 6.1 should be carefully observed for both the woodwind and brass statements of the opening hymn. One exception to this phrasing are the Timpani rolls at the end of each phrase within the brass statement of the chorale that should be used to give forward motion to the line and connect each phrase. The conductor may also choose to use add rubato to the ends of phrases throughout this opening theme, but care must be taken to ensure forward motion is not lost. One final statement of melodic material is stated in the low brass and woodwinds which leads to a fermata which should be released into a cesura prior to m. 38.

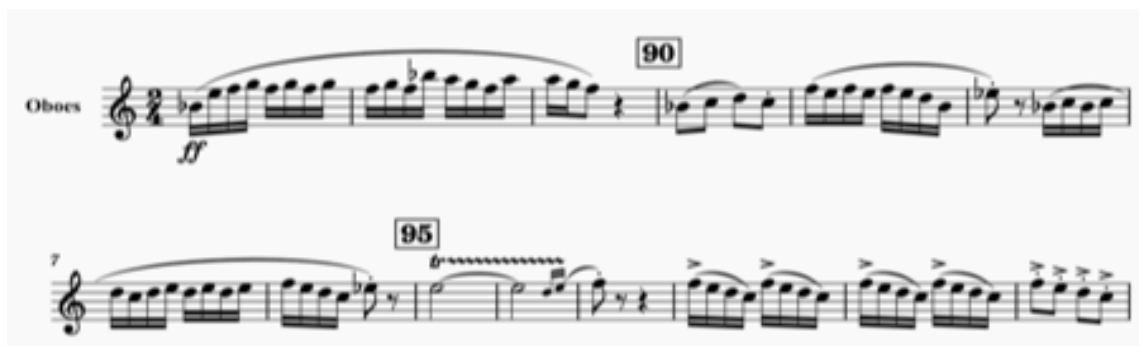
Variation I is marked by a shift in meter to 2/4 time and a sudden change in tempo to quarter note equal to 160 beats per minute with the marking *Subito Allegro Vivo*. Following a

brief introduction using the C cluster chords illustrated above in Figure 6.14, the theme appears with the rhythms in diminution from the initial statement of the hymn. Special attention should be paid to the articulation markings, in particular, the *staccato* markings here in order to maintain a light, precise style. Throughout this statement of the theme in the first variation, it is critical that the cluster chord accompaniment not overpower the melodic line and, that those playing this accompaniment figure align with the same rhythmic figure in the percussion section. Beginning at m. 62, the melody becomes fragmented as a lengthy transition to Variation II begins. Figure 6.20 shows an example of this fragmentation of the melody which continues until the end of the variation. Measures 87-99 presents a substantial technical and rhythmic challenge for the upper woodwind parts consisting of passages of sixteenth notes which must be kept light and flowing with no loss of forward motion. An example of this rhythmic passage is shown in Figure 6.21.

Figure 6.20 Example of rhythmic fragmentation from mm. 66-71 (Flute 1, Trumpet 1, Bassoon 1)



Figure 6.21 Woodwind sixteenth-note passage from mm. 87-100 in Variation I (Oboes)



Variation II begins with ensemble unison rhythms shown in Figure 6.5 above and should be counted carefully by players to ensure accuracy. While there are no particularly difficult rhythms in this variation, vertical alignment and matched articulation between all parts is critical throughout the opening of Variation II. One particular section, shown above in Figure 6.16 which may cause difficulty is a series of pyramid entrances in both m. 138 and m. 144. Careful subdivision and confident entrances by all players are crucial to ensure accuracy in both pyramid chords. Players should strongly articulate each entrance before tapering their dynamic to create space for the next note in the pyramid

As with Variation II, the third variation of the theme does not contain any complex rhythmic passages however, unison figures must again be aligned precisely to ensure clarity in both the melodic line and chordal accompaniment. The melodic line shown in Figure 6.7 is marked *Flowing (no slackening of pace)* indicating that, despite the lyrical nature of the melody here, care must be taken to ensure that this change in articulation does not have an effect of the pulse. In both the melodic line and half-note chord accompaniment, five-measure phrases must be observed by all ensemble members with a slight lift to separate each phrase. This pattern continues until the end of the variation in mm. 167-168. These two measures, shown in Figure 6.22 may present a challenge to players as it abruptly shifts away from the lyric style established at the beginning of Variation III. Articulation markings should be carefully observed to ensure that the large leaps and syncopation of the line do not slow the pulse of the ensemble.

Figure 6.22 Example of rhythmic fragmentation from mm. 167-168 in Variation III (Flute 1)



Beginning at m. 171, the meter again shifts to 2/4 however, the tempo does not change, remaining constant at quarter note equals 160 beats per minute. As with Variation II, the fourth treatment of the theme is defined by short, fragmented melodic passages which move between instruments. Unlike Variation I however, Variation IV is structured in inverse, beginning with fragmentation and ending with unison ensemble rhythms. An example of this exchange of melodic lines that opens the variation is shown in Figure 6.9. Following these conversational passages, the meter again shifts to 4/4 without a change in tempo at m. 195 suggesting the arrival of closing material. Another technical passage of sixteenth-note lines shown in Figure 6.23 and found in woodwind parts must be carefully navigated with light, precise technique required of all players. This material is suddenly interrupted by a return to thematic material, now in unison ensemble rhythms beginning at m. 203 continuing until the end of the variation at m. 211.

Figure 6.23 Woodwind passage from mm. 197-202 in Variation IV (Eb Clarinet)



Rhythms in Variation V are simple as the opening hymn tune returns with basic whole and half-note accompaniment. This continues for the duration of the variation as the melody is augmented over the accompaniment however, the march-like pulse is maintained through the use of the snare drum line shown in Figure 6.24. Beginning at m. 232, the *Coda* uses repeated materials based on melodic fragments to build to the end of the piece. Rhythms are simple aside from two instances of sixteenth-eighth patterns that occur in m. 235 and m. 242 which may be difficult to align. The conductor should ensure that the rhythm is clear and that the sixteenth-note

downbeats on beats one and three do not fall behind the pulse. Driving sixteenth notes in the Snare Drum part from mm. 244-246 are the only source of rhythmic pulse prior to the final chord sounding in m. 247.

Figure 6.24 Snare Drum rhythmic accompaniment from mm. 212-219 in Variation V



Timbre:

While similar in style, the opening statement of the hymn tunes both in the woodwind and brass choirs create two distinct interpretations of the theme. The opening woodwind theme, in G Major, is marked with soft dynamics, a *dolce legato* marking, and clearly marked four-measure phrases. In contrast, the brass statement of the hymn, while also marked *legato* is written generally at *f* or *ff* dynamics. It might be helpful to consider these opening statements of the tune as a choir, with the soprano and alto voices singing the first verse, and the lower voices answering with the second verse.

The sudden shift in tempo and style at m. 38 reflect the adaptation of the hymn to a marching song of the American Revolution and, the *Allegro Vivo* tempo marking indicated here persists for the remainder of the work. This section is scored lightly despite the change in style with the melody remaining in upper woodwinds. This should resemble in a way the fife and drum sound that would have accompanied this music at the time it was written. The overall

texture for Variation I and the transition to Variation II should be bright and articulate with the melodic fragments acting in a complimentary fashion to each other.

Variation II continues the light, detached scoring found in Variation I however, now the material is presented in two tonal centers as the theme begins to distance itself from the opening hymn and first variation. Both E-flat Major and D-flat Major presented together create dense harmonies and cluster chords as a setting for the melodic line, which is still fragmented. Despite the shift in tonalities and, thicker scoring overall, the dynamics and style in this section remain light and detached, briefly interrupted by a flowing woodwind line in mm. 124-133 which refers to the style of the opening theme. Conductors should ensure that as the scoring becomes denser, the dynamics and articulations remain relaxed and clear with players having a good understanding of relative dynamics.

Variation III brings a return to the flowing lyrical styles found in the opening hymn while still written at the brisk march tempo from previous variations. The loss of a true tonal center and percussion accompaniment can often create a lack of clarity in the pulse if the half-note accompaniment is not clearly defined and aligned vertically. As with the second variation, it is important that the articulations remain light while the closed voicings and scoring create a warm, dark tone in the ensemble. This balance can be difficult for ensembles to achieve and there must be a clear differentiation between articulations and tone for Variations II, III and IV.

Variation IV returns to the fragmented style sound in Variation II however now, more firmly grounded in one tonal center (D-flat Major). Again, the tone of the ensemble should remain dark, while the articulations should be light and detached, leaving space for chords to resonate. At m. 195, a sudden shift occurs, moving from the light detached sounds of the fragmented melody to a more full, triumphant *marcato* line suggesting the arrival of the closing

material. This shift is, again, suddenly interrupted with a return to a light and detached style leaving uncertainty about how the piece will progress.

Variation V combines the hymn-like lyrical playing of the initial theme with the marching song accompaniment of the variations as the arc form begins to near completion with a return to the opening material. The orchestration builds as the variation progresses, growing in intensity until the arrival of the *Coda* in m. 232. While present for short periods, the *Coda* provides the most prolonged example of full ensemble scoring found in the piece. The tone should remain as warm as possible allowing for the scoring of upper voices to provide a bright, triumphant top to the ensemble sound. The final sustained chords should be carefully balanced to ensure that the ensemble tone does not become too harsh or bright.

Unit VII: Form and Structure

Figure 6.25 below illustrates the arch form structure of the entire work. *Chester* begins with a simple opening theme and variation followed by increasing complexity and dissonance in subsequent variations before finally returning to a simplified and consonant structure in the final variation and Coda. Variation four serves as the high point of the arch, with the opening theme and Coda as the low ends of each side of the arch. An outline of the entire work in regard to form and structure can be seen in Table 6.1.

Figure 6.25 *Chester* arch form diagram

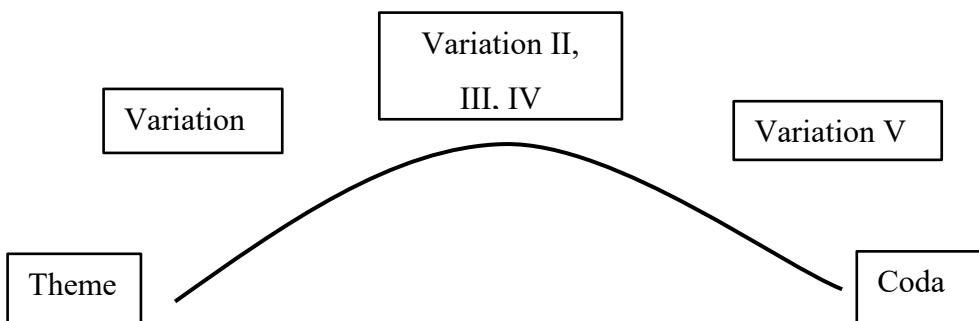


Table 6.1 *Chester* form and structure outline

Section:	Measure:	Event and Scoring:
Woodwind Chorale	mm. 1-16	Woodwind Chorale in G Major which is broken into four defined four-bar phrases.
Brass Chorale	mm. 17-32	Same chorale setting repeated, shifted to E-flat Major and scored for brass and percussion. Still in four clearly marked four-bar phrases.
Extension	mm. 33-37	Five-bar extension of the theme scored for woodwinds and brass leading to a <i>fermata</i> at m. 37.
Variation I	mm. 38-61	An eight-measure introduction using C cluster chords is followed by the theme, now marked at the tempo quarter note =160 and in 2/4 time. The tonality returns G major. Melodic rhythm is now in diminution from the opening chorale.
Transition I	mm. 62-100	Melodic material is fragmented and moved across parts to create a hocket effect. The tonal center remains G major throughout the transition.
Variation II	mm. 101-137	The first instance of bi-tonality is introduced (E-flat Major and D-flat Major). Thematic material is now light and detached with unison melodic and harmonic rhythms in low woodwinds and brass.
Transition II	mm. 138-145	Pyramid chords mark the transition to the next variation. The melodic line is fragmented further leading to a meter change back to 4/4.

Section:	Measure:	Event and Scoring:
Variation III	mm. 146-168	A shift in style marked in the score as <i>Flowing</i> but “without a slackening of pace” begins at m. 146. Half note chordal accompaniment compliments the melody which occurs in five-bar phrases.
Transition III	mm. 169-170	A shift to G Major tonality occurs with an increased chordal rhythm to quarter notes mark the transition to the next variation.
Variation IV	mm. 171-210	Variation IV begins in G-flat Major before moving briefly to F minor and finally settling in D-flat Major. A return to fragmented melodic figures and unison ensemble rhythms occurs and is developed throughout the variation.
Transition IV	m. 211	A brief one-bar transition is used to modulate down a half-step to C Major where Variation V begins.
Variation V	mm. 212-231	The chorale theme returns, now in C Major scored for trumpet and trombone before expanding to include full ensemble. The dynamics build gradually towards the final statement of the last melodic phrase which is augmented before leading into the <i>Coda</i> .
Coda	mm. 232-249	The <i>Coda</i> shifts back to D-flat Major and uses material from the first phrase of the chorale theme. This theme is developed to full ensemble playing before the final three chords are repeated from mm. 243-249 to conclude the work.

Unit VIII: Suggested Listening

Charles Ives:

- Variations on America* (Transcribed by Schuman)
- “Country Band” March*
- Decoration Day*

Joseph Jenkins

- American Overture for Band*

William Schuman

- Be Glad then, America*
- When Jesus Wept*
- George Washington Bridge*

Claude T. Smith

- Overture on an Early American Folk Hymn*

Frank Ticheli

- 4 Shaker Songs “Simple Gifts”*

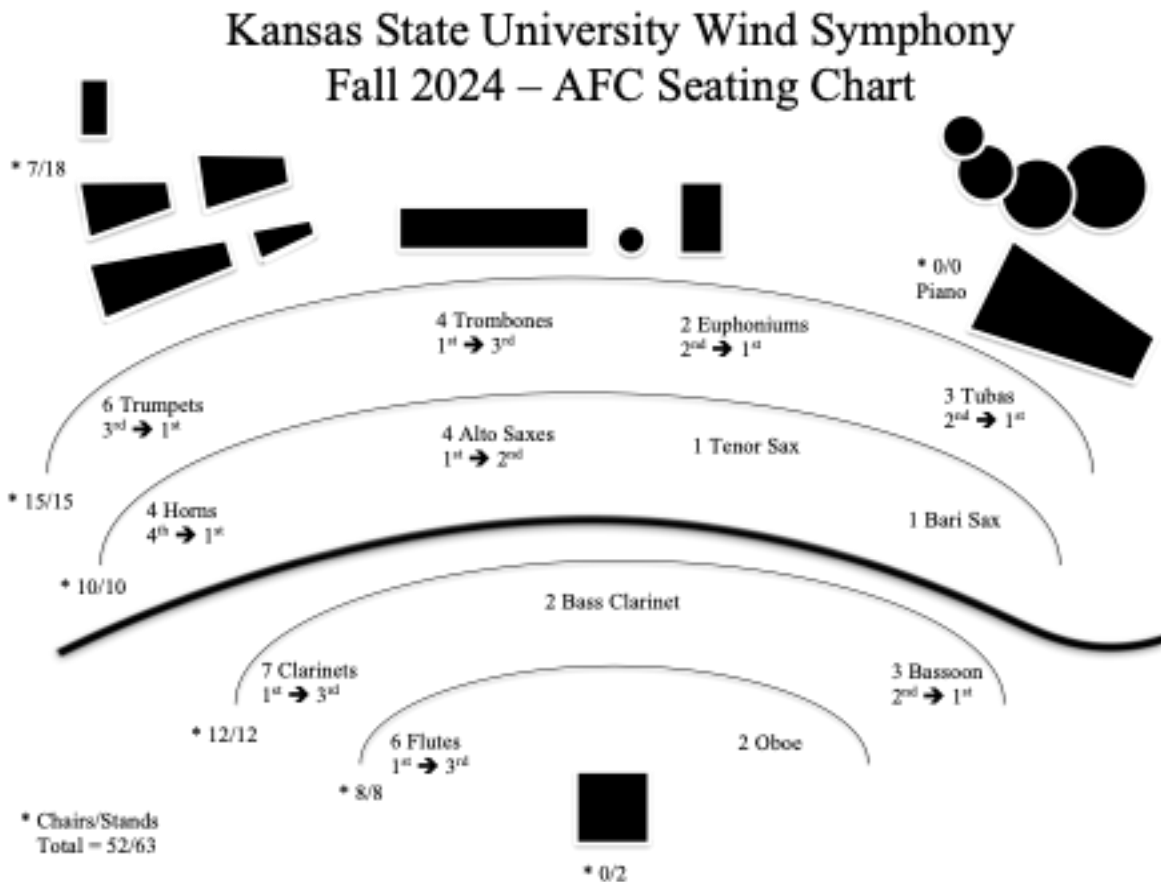
John Zdechlik

- Chorale and Shaker Dance*

Unit IX: Seating Chart and Acoustical Justifications

The seating arrangement for the Kansas State University Wind Symphony for Fall semester 2024 can be seen below in Figure 6.26. Principal players have been placed to ensure each section can listen either up or down for alignment purposes while instruments with similar parts and timbres such as alto saxophone and horn have been placed near each other to aid in listening. Additionally, principal players are generally located in close proximity to further allow for uniformity and alignment between sections. Low brass and woodwind sections have been set in close proximity to facilitate a better low sound as a foundation for ensemble balance and percussion is arranged in a standard setup to facilitate musicians who may need to move between instruments during the piece.

Figure 6.26 Kansas State University Wind Symphony seating chart Fall 2024



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Kansas State University Wind Symphony

Literature: *Chester: Overture for Band*

Time: 3:40pm

Plan	Evaluation
Objectives: Run the piece stopping only when necessary -Listen for how sections that will need the most work -Listen for unexpected errors and make note of them -Stop only for major issues Run entire piece • Stop if ensemble becomes lost or there are major errors in accidentals, key changes. • Listen for unexpected errors and make note for future rehearsal.	1. The ensemble was successfully able to read through the entire piece, stopping only briefly to regroup as needed. With no marked key signature, there were numerous accidentals that will need to be marked by players. Additionally, the ensemble struggled with transitions between each variation in regard to both style and tempo. Sixteenth-note passages, large leaps and syncopated rhythms posed significant challenges to players throughout the work and will require substantial additional rehearsal as expected.

Rehearsal Plan – Rehearsal #2

Ensemble: Kansas State University Wind Symphony

Literature: *Chester: Overture for Band*

Time: 4:30pm

Plan	Evaluation
Objectives: Run/Rehearse Variation I and II of <i>Chester</i> addressing the following: -Balance of melodic line/supporting the line, listening for melodic fragments - Breathing in time/style both on beginnings and releases to create a clear beginning, middle, and end to pitches regardless of length. Rehearse Variation I (mm. 38-100) • Clarity of entrances • Resonance of cluster chords Rehearse Variation II (mm. 101-145) • Dynamic contrast • Clear release of notes/phrases Run End of Brass Chorale and Variation I together • Emphasize sudden change of style/character • Connect theme to the first variation and fragments	1. Variation I • Eighth-note lines tend to drag. Articulations are, generally too heavy. • WW sixteenth-note lines need continued. practice individually at slower tempos, slowly working back up toward the marked tempo. • Continue to focus cluster chord listening to percussion to align note length and articulation. 2. Variation II • Dynamic contrast is not apparent between Variation I and II (Variation II is still too loud). • End of notes tend to be clipped and are not aligned vertically. 3. Chorale into Variation I • Brass chorale is at the right dynamic, but tone is spread at times and unbalanced. Continue to encourage musicians to listen to lower voices and adjust dynamics accordingly. • Transition to Variation I was clear but needs continued refinement.

Rehearsal Plan – Rehearsal #3

Ensemble: Kansas State University Wind Symphony

Literature: *Chester: Overture for Band*

Time: 4:50pm

Plan	Evaluation
Objectives: Establish and maintain steady pulse, especially across transitions -Vertical alignments -Subdivision -Articulation Play and briefly work Chorale (mm. 1-37) • Push and stretch lines to encourage ensemble to listen/watch with more intent Rehearse transition to and Variation III (mm. 131-170) • Tempo will drag, work to get students to: 1. watch. 2. Count/subdivide on their own (take ownership of pulse) • Sing “Tah” vs. “Dah” to clarify articulations (Staccato vs. legato) • 5 bar phrases with breath at the end of each (shown) Rehearse Variation IV (mm. 171-211) • Agreement of staccato 8th notes. They should be detached and have resonance while remaining light. (Tah vs Dah) • Highlight sudden shifts (Accents, <i>subito f</i>) ex. m. 179-180 Isolate WW runs and brass chordal accompaniment	1. Chorale • Balance and intonation are improving. • Moving lines still need to be more present. • Continue working on agreement of phrasing. 2. Variation III • Extended range in WW still presents intonation challenges. • Half-note accompaniment still lacks clarity in articulation and style. • Better agreement of phrasing. 3. Variation IV • Dynamic contrast needs continued refinement. • WW lines still present technical challenges and will need continued practice. • Agreement of articulation is improving.

Rehearsal Plan – Rehearsal #4

Ensemble: Kansas State University Wind Symphony

Literature: *Chester: Overture for Band*

Time: 5:00pm

Plan	Evaluation
Objectives: Rhythmic Accuracy + Pulse Control -Ensure students play lines, not individual notes -Clarify articulations “Tah” vs. “Dah” -Subdivide Rehearse Variation I (mm. 38-100) • Align cluster chords (will most likely be too heavy). Work to ensure each note has clear front and release (“Toe”) • Work on playing figures rather than individual notes during the transition from Var. I to Var. II • Ensure ensemble is breathing in time and in character (breathe, set, release) Rehearse Variation II (mm. 101-145) • Ensemble hits (mm. 101-119) are generally too loud and heavy (marked <i>mf</i>). Rehearse at <i>mp</i> and work light articulation to achieve clarity. • Shift to lyrical melodic line will cause ensemble to drag, encourage subdivision of 8th notes regardless of style here and listen to percussion, especially snare drum. • Pyramids @ m. 138 and m. 144 lack confidence, rehearse if needed	1. Variation I • Continue to match note lengths between winds and percussion on cluster chords. • WW technical passages are improving but, will need continued refinement. 2. Variation II • Dynamic range is becoming more clearly defined. • Changes in style still create pulse control challenges. • Pyramid chord entrances are still not properly balanced between entrances and will require further practice.

Rehearsal Plan – Rehearsal #5

Ensemble: Kansas State University Wind Symphony

Literature: *Chester: Overture for Band*

Time: 4:30pm

Plan	Evaluation
Objectives: Balance (Melody vs. Accompaniment) -Use conducting to guide ensemble to where they should listen -Use number scale to balance ensemble using relative dynamics (ex. 5 for tuba = 3 for flutes) Rehearse Variation V and Coda (starting @ m.209) - mm. 209-219 Balance of all parts - mm. 220-230 Relative Dynamics in ensemble - mm. 229-End: 1. Balance to low voices, ensure accents are being placed correctly, clarify releases (m. 236, 240, 242) Rehearse Variation IV - mm. 203-211 Balance down to low voice - Relative dynamics; don't crescendo too early. - mm. 171-194 Balance of line moving from section to section Rehearse Variation III - mm. 165-171 Balance to low voices on unison rhythms, mm. 146-164 Balance of melody to half-note accompaniment Run Chorale - Focus on listening for inner voice moving lines	- Variation V and Coda - Low voices tone is spread at times. Continue to stress an “Ah” vowel to avoid lapses in characteristic tone. - Dynamics are improving but, still need continued work to achieve the necessary contrast. - Variation IV - In general, the ensemble is still playing too loud throughout this variation. Continue to expand the soft dynamics. - Variation III - Much improved balance between chordal accompaniment and melodic line 5-bar phrasing is much more apparent - Chorale - Moving lines are clearer but, need to be brought out further in contrast to the melodic line.

Rehearsal Plan – Rehearsal #6

Ensemble: Kansas State University Wind Symphony

Literature: *Chester: Overture for Band*

Time: 4:35pm

Plan	Evaluation
Objectives: The ensemble will play with correct balance and blend to achieve better ensemble intonation Means for Achievement: -Utilize conducting to direct ensemble listening -Adjustable number scale for dynamics -Divide ensemble into groups: 4-bass, 3-tenor, 2-alto, 1-soprano and use adjustable number scale to balance sections Rehearse Variation I (mm.38-101) • mm. 38-61 Balance within melodic line and balance between melody and accompaniment • mm. 60-76 Balance of WW and Brass within fragments, intonation of unison lines • Fl.2 remain 8vb? WW dynamics @ 4/10 • Low Brass dynamics @ 5/10 • m.67 alto voices @ 6/10, no tpt 3 @ 69-70 • G Drone as needed • mm. 77-100 Adjust dynamics/balance for unison lines to achieve better intonation • Upper WW @ 5/10, Alto/Tenor voice @ 6/10, Lows @ 8/10	1. Variation I • Improved balance between the melodic line and accompaniment figures. • Technical passages are much clearer but, still lack control at times • Adjusting the dynamics of unison figures improved the clarity of the lines but, extended range issues still present problems in intonation. • Cluster chords are now much more aligned with percussion creating a more resonant sound within the entire ensemble.

Rehearsal Plan – Rehearsal #7

Ensemble: Kansas State University Wind Symphony

Literature: *Chester: Overture for Band*

Time: 4:30pm

Plan	Evaluation
Objectives: Balance/Blend/Intonation of Chorale (mm. 1-37) -Utilize conducting to direct ensemble listening -Divide ensemble into groups: 4-bass, 3-tenor, 2-alto, 1-soprano and use adjustable number scale to balance sections -Adjustable number scale for dynamics Rehearse WW Chorale (mm. 1-16) • Watch for missed Concert F# • 4-bar phrases, breathe together • Ensure air is set before the release • Balance down to Bass Cl, Bsn, T.Sax, Cl. 3 • Alternate playing/singing as needed Rehearse Brass Chorale (mm. 17-33) • Tendency will be to overplay, balance down in groups, 1-4 • Brass is marked in 4-bar phrases w/ Timpani rolls to connect each phrase (brass, breathe on 4, set on 4+, play on 1) • Timpani rolls need to evenly crescendo across the bar line but, should be overplayed. Full value quarter note on beat 1 of the next measure • As texture builds, trumpets cannot overplay • Alternate singing and playing as needed • Suspension in m. 32	1. Chorale • Remind ensemble to set air behind the tongue to achieve a more uniform entrance. • Phrasing is improved • Brass chorale is more controlled but, still tends to be too bright at times. Remind the ensemble to balance down to lower voices and use an “Ah” vowel. • Alignment and uniformity of style is improved in the extension of the chorale. • Timpani rolls will need refinement within the brass chorale to help connect each phrase.

Rehearsal Plan – Rehearsal #8

Ensemble: Kansas State University Wind Symphony

Literature: *Chester: Overture for Band*

Time: 4:40pm

Plan	Evaluation
Objectives: Balance/Intonation of Variation III -Utilize conducting to direct ensemble listening o Adjustable number scale for dynamics Rehearse Variation III (mm. 146-171) • mm. 146-161- Balance of melodic line to accompaniment line and alignment of 5-bar phrases • Isolate melodic line and half-note accompaniment to balance each, then put them together • Breathe, set, release to start each phrase mm. 161-171 • Balance of unison line (mm. 161-165) • Ensure crescendo is balanced and does not start too early or grow too much • Even though half notes are connected, fingers. must move fast to avoid smearing mm. 146-171 • 5-bar phrases • Precise fingers/slide technique to maintain alignment • Don't overplay, group 1=3/10, 2=3/10, 3=4/10, 4=5/10	1. Variation III (mm. 146-171) • Melodic and accompaniment line are continuing to improve in both balance and clarity. • 5-bar phrases are now clearly identifiable aside from a few errors in the release of notes. • Extended range still presents some challenges in regard to intonation. • Dynamics have been adjusted to ensure proper balance within the full ensemble. 2. Variation III (mm. 161-171) • Crescendo marked in this section is now more controlled and tone remains characteristic throughout the entire section. • Half-note accompaniment is now more clearly define in regard to style and articulation.

Rehearsal Plan – Rehearsal #9

Ensemble: Kansas State University Wind Symphony

Literature: *Chester: Overture for Band*

Time: 4:30pm

Plan	Evaluation
Objectives: Achieve ensemble pulse and balance in contrasting sections of <i>Chester</i> -Utilize conducting to direct ensemble listening -Adjustable number scale for dynamics/balance Rehearse the Chorale (mm. 1-38) • Timpani rolls connecting phrases (17-32) • Breath releases Rehearse Variation I (mm. 38-101) • Balance between percussion and cluster chords • Balance of WW melodic line (warmer sound) Rehearse Variation II (mm. 101-144) • Resonance of 8th notes (“Toe”) (mm. 101-120) o Move to the front of the beat (mm 101-144) Rehearse Variation III (mm. 145-170) • Bop (all parts) Rehearse Variation IV (mm. 171-211) • Dynamics and balance Rehearse Variation V/Coda (mm. 212-End) • Avoid overplaying dynamics (mm. 228-End)	1. Chorale • Timpani rolls are now clearly defined and assist in connecting each phrase of the brass section of the chorale. • Releases are now more clearly defined. 2. Variation I • Balance continues to improve and cluster chords are now more resonant. • Technical WW lines are now much more fluid, and intonation issues are less apparent. 3. Variation II and III • Alignment continues to improve between melodic and accompaniment figures in variation III • Dynamic contrast of Variation IV can still be more drastic. 4. Variation V and Coda • Continue to work to avoid overplaying dynamic markings.

Rehearsal Plan – Rehearsal #10

Ensemble: Kansas State University Wind Symphony

Literature: *Chester: Overture for Band*

Time: 3:30pm

Plan	Evaluation
Objectives: Achieve pulse while maintaining balance/blend, intonation, dynamic contrast across larger sections of the piece. -Use a smaller conducting “canvas” to get more ensemble response -Numbered dynamics to achieve more dynamic contrast, balance, and intonation -Bop passages to solidify vertical alignment of unison rhythms Rehearse Chorale-Variation I (mm. 1-100) • WW release @ m. 17 • Timpani roll must crescendo all the way through the bar line, cymbal crash @ 17 must be full and confident • Don’t let articulations drag tempo, use air to move tongue, play on the front of the beat Rehearse Variation II-III (mm. 101-170) • “Toe” articulation in unison rhythm (keep is light but resonant) Rehearse Variation IV-End (mm. 171-End) • Dynamic contrast @ m. 203 and alignment in brass @ m. 211 • Releases @ m. 236 (off on 1) and m. 242 (off on 3)	1. Chorale and Variation I • Moving lines are confident but still must be conducted. • Timpani rolls are controlled and connect each phrase of the brass chorale. • Technical passages are achieved well with confidence. 2. Variation II and III • Articulations are light and the tempo is consistent between variations and transitions. • The half-note accompaniment in Variation III will drag if not given direction. 3. Variation IV, V, and Coda • Dynamic range is continuing to improve. • Balance is much improved with only minor lapses. • There are still some minor issues with the releases of notes. Remind ensemble to end long phrases with a breath release.

Rehearsal Plan – Rehearsal #11

Ensemble: Kansas State University Wind Symphony

Literature: *Chester: Overture for Band*

Time: 5:00pm

Plan	Evaluation
Objectives: Control of balance and pulse in large sections of the piece -Exaggerate conducting gestures to get a more noticeable response -In general, ensemble should play softer w/ an emphasis on <i>p</i> dynamics -Set air for off-beat entrances Rehearse Chorale/Variation I (mm. 1-100) • Chorale (mm. 1-37) softer player overall and spotlight on quarter-note lines during sustained chords Rehearse Variation II, III, and IV (mm. 101-211) • Balance down, more space between notes • Variation III (mm. 146-170) • More front to half-note accompaniment articulations (piano chords) • Variation IV (mm. 171-211) Avoid tone spreading in low brass Rehearse Variation V, Coda (mm. 212--End) • Intonation/warmth of chorale (tpt, tbn, baritone) • Unison releases	1. Chorale and Variation I • Dynamics are much improved allowing for moving lines to be heard more clearly. • Ensemble is much more responsive to conducting and gesture 2. Variation II, III, and IV • Intonation issues are much less frequent, and players are adjusting much more quickly • Phrasing and style is significantly more aligned. • Dynamic contrast can still be more apparent at times. 3. Variation V and Coda • Dynamic control is improved as the ensemble is not overplaying. • Some balance issues occasionally present issues in intonation and blend.

Rehearsal Plan – Rehearsal #12

Ensemble: Kansas State University Wind Symphony

Literature: *Chester: Overture for Band*

Time: 5:00pm

Plan	Evaluation
Objective: Dress rehearsal of the piece. Run the entire work and circle back after to address any final performance related concerns Rehearse entire piece • Listen for major issues in transitions, dynamics, style that might need addressed. Rehearse transitions between Variations • Ensure that gestures are clear, and players can move between each variation with confidence. • Stress dynamic and stylistic contrast between each variation.	1. Run through of entire piece • No major issues within each section • Dynamic contrasts will need to be exaggerated through my conducted in performance to achieve the desired result • Transitions were well-rehearsed, and players are confident in changes of tempo and style throughout the piece.

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Appendix A - Graph Analysis of Frank Ticheli's Abracadabra

Created by Dr. Frank Tracz, the following graph analysis was created in order to examine works of music measure by measure using the following categories: *Form*, *Phrase Structure*, *Tempo*, *Dynamics*, *Meter/Rhythm*, *Tonality*, *Harmonic Motion*, *Orchestration*, *General Character*, *Means of Expression*, *Conducting Concerns*, and *Rehearsal Considerations*. A brief definition of each category is given below.

Form organizes and identifies larger sections of the work at the macro level.

Phrase Structure identifies smaller sections of the work broken into phrases and sub-phrases.

Tempo identifies written tempo markings as well as changes in tempo such as *ritardandos* and *accelerandos* within the work.

Dynamics identifies marked dynamics as well as markings such as *crescendo* and *decrescendo* within the work.

Meter/Rhythm identifies indicated meter markings and changes as well as prevalent rhythmic motives within the work.

Tonality organizes and identifies major tonal centers of the work at the macro level.

Harmonic Motion organizes and identifies tonal centers and general harmonic progressions within each macro section of the work.

Orchestration identifies instrumentation within each macro level section of the work.

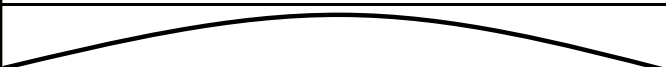
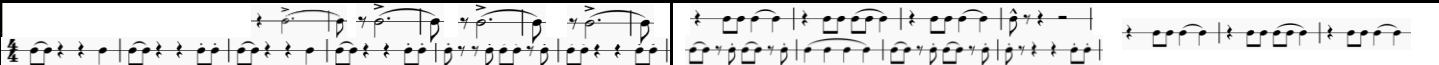
General Character organizes and identifies the authors interpretation of mood throughout the work.

Means of Expression identifies the musical elements that contribute to the general character of the work at the macro level.

Conducting Concerns provides information on the physical and non-verbal conducting considerations and how they relate to the musical elements of the work.

Rehearsal Considerations identifies potential areas of concern which should be examined within the work.

Composition: Abracadabra
 Composer: Frank Ticheli

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13
Form	Introduction						Theme 1						
Phrase Structure													
Tempo	♩=138												
Dynamics	<i>p</i>						<i>mp</i>	<i>< mf</i>	<i>p <</i>	<i>mf</i>	<i>mp</i>	<i>< mf</i>	<i>p</i>
Meter/Rhythm													
Tonality	G Minor												
Harmonic Motion	Gmin D	Gmin D	Gmin D	Gmin D	Gmin D	Gmin D	Gmin D	Gmin D	Gmin D	Gmin	Gmin D	Gmin D	Gmin D
Orchestration	In: Cl, B.Cl, Bsn, Triangle, Vibraslap		Add: Fl.	Add: T.Sax						Add: Horn, A.Sax, Tbn 1. Euph, Temple Block, Small Tom			
General Character	Playful, Mischievous						Dark, Mysterious						
Means for Expression	Introduction creates playful texture with flute bell tones and imitative clarinet rhythmic patterns						Theme 1 is introduced in clarinets and builds in intensity towards the first episode. Accompaniment is underneath except random interjections from horn and saxophones						
Conducting Concerns	Small pattern with wrist only, straight line conducting to emphasize staccato, detached, rhythms						Clear cues for introduction of main theme in Clarinets. Continued staccato conducting with small, clear pattern						
Rehearsal Consideration	Encourage ensemble to think of staccato as detached rather than short. Push from beat 4-1 to maintain energy												

Composition: Abracadabra

Composer: Frank Ticheli

Measure #	14	15	16	17	18	19	20	21	22	23	24
Form	Episode 1			Modulating Link				Theme 2			
Phrase Structure											
Tempo											
Dynamics	<i>mp</i>			<i>mp</i>				<i>mf</i>			<i>mf</i>
Meter/Rhythm											
Tonality	Eb Major							Bb Major			
Harmonic Motion	Eb	Eb	Eb	F#dim 7	Gmin	C	F	Bb Bb/A	Bb/G Bb/F	Bb/Eb Bb/D	Cmin F7
Orchestration	In: WW, Hn.1, Tbn.1, Triangle			Add: Tpt 1,2, Tbn.2, Tba.				In: Full Ensemble			
General Character	Mysterious			Imitative				Bright, Jovial			
Means for Expression	Through an abrupt tonal shift from minor (G) to major (Eb), a calmer, more lyrical sound is created in contrast to the first thematic material							Shift to the relative major allows for a continued contrast from the opening material. Materials from this section are taken directly from the main theme.			
Conducting Concerns	Shift to smooth, lyrical conducting. Still not too big but, make use of horizontal space to show smooth lines							Slightly larger pattern but, still detached			
Rehearsal Consideration	Work to achieve blend between sections as lines are passed between parts.							Avoid overplaying as full ensemble enters			

Composition: Abracadabra

Composer: Frank Ticheli

Measure #	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
Form	Episode 1			Theme 2 + Closing Material												
Phrase Structure																
Tempo	♩ = 138															
Dynamics	sub. p			f		ff		f					ff	fp		
Meter/Rhythm																
Tonality	C Major			Bb Major												
Harmonic Motion	C	C	C F7	Bb	Bb F7	Bb. F7	Bb. F7	Bb. F7	Bb. F7	Bb. F7	Bb. F7	Bb. F7	Bb. F7	Bb. D	D	D
Orchestration	Out: Picc, FL2, Ob,CL3, B.CLTpt 3, Tba, Perc.			In: Full Ensemble									Out: WW	Out Brass, In: WW	In: Full Ensemble	In: Cl
General Character	Lyrical			Jovial, Powerful					Bright, Jovial							
Means for Expression	Sudden subito piano allows for a reset of intensity.			Continued reuse of thematic material from the opening in the major key maintain a bright texture that builds to a powerful climax and slowly tapers off												
Conducting Concerns	Help show growth for the crescendo in m. 27			Accented, with weight for marcato lines but, still detached and bright. Emphasize the <i>fp</i> in m.39.												
Rehearsal Consideration	Wait as long as possible to crescendo in m.27			Charge in articulation styles may present issues here. Anticipate the change in style and make the shifts happen right away.												

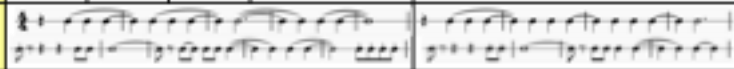
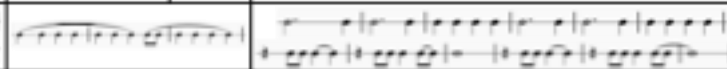
Composition: Abracadabra

Composer: Frank Ticheli

Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56		
Form	Development: Theme 1								Minor 3rd Motive									
Phrase Structure																		
Tempo	$\text{♩} = 138$																	
Dynamics	<i>mp</i>	$\text{p} < \text{mf}$	$\text{p} < \text{mf}$	<i>mf</i>	<i>mp</i>	$\text{p} < \text{mf}$	<i>mf</i>	<i>f</i> (tpt)	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	$\text{p} < \text{mf}$		
Meter/Rhythm																		
Tonality	G Minor																	
Harmonic Motion	Gmin D	Gmin D	Gmin D	Gmin	Gmin D	Gmin D	Gmin D	D	Gmin	Gmin D	Gmin	Gmin D	Gmin	Gmin	Gmin	Gmin D		
Orchestration	In: Cl, B.Cl, Bar, A.Sax, T.Sax			Add: Hs, Tpt, Euph, Tba, Tymple/Bck, Sn, Tom			Out: Tpt, Euph, Tba, Tymple/Bck, Sn, Tom			Add: Euph, Tba			In: Brass, Snare			In: Full Ensemble		
General Character	Playful yet still dark and mysterious																	
Means for Expression	The tonal center suddenly shifts back to G minor and the opening theme returns, signaling a shift to a mischievous timbre.								A call and response like game begins between trumpets and low brass further emphasizing a playful and mysterious mood. The call and response builds, eventually involving three groups, brass, woodwinds and solo timpani.									
Conducting Concerns	Light, small pattern as in the introduction and theme 1. Detached and staccato emphasis								Prepare cues for WW, Brass, and timpani call and response lines									
Rehearsal Consideration	Return to theme 1 material with alterations. Emphasis on descending horn line beginning in m. 45								Work to achieve blend and balance between sections during imitative playing in this section									

Composition: Abracadabra

Composer: Frank Ticheli

Measure #	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	
Form	Rising 3-note patterns										Episode (Theme 1)								
Phrase Structure																			
Tempo	$\text{♩} = 138$																		
Dynamics	<i>fp</i>	<i>mf</i>	<i>mp</i> <	<i>mf</i> <	<i>fp</i> >	>	<i>p</i>	<i>mp</i> >	<i>mf</i> >										
Meter/Rhythm																			
Tonality	G Minor										F Major			Db Major			Eb Major		
Harmonic Motion	Gmin	Gmin	Eb7	Gmin	D	Gmin	Gmin	Eb	Ab	F	F	F	Db	Db	Db	Eb	Eb	Eb	
Orchestration	In: WW, Tbn 1, Tba		Add: Hn.1, Tbn.2		In: Full Ensemble		In: WW, Tbn 1, Tba		Add: Euph	Add: Tbn.2, Triangle			Add: Hn			Out: Brass, Perc.			
General Character	Mysterious, somewhat bluesy										Imitative, Lyrical								
Means for Expression	Sudden <i>forte-piano</i> attacks are used to create shifts in intensity and allow for more sustained qualities. Rising 3-note patterns of previous materials serve as reminders while a mysterious, "bluesy" line is added in clarinets and flutes at m. 59-60.										Smooth, slurred lines are traded between brass and woodwinds to maintain an imitative style while shifting to a more lyrical style								
Conducting Concerns	Lower conducting plane, use more horizontal space to illicit a darker, more mysterious sound from the ensemble																		
Rehearsal Consideration	As intensity builds, dynamics must be exaggerated to avoid overplaying.																		

Composition: Abracadabra

Composer: Frank Ticheli

Measure #	75	76	77	78	79	80	81	82	83	84
Form	Modulating Link				Theme 2			1.		2.
Phrase Structure										
Tempo	♩=138									
Dynamics	<i>mp</i> <				<i>mf</i>			<i>sub p</i> <		<i>f</i>
Meter/Rhythm										
Tonality	G Minor		Bb Major		Bb Major			C Major		Bb Major
Harmonic Motion	F#dim	Gmin	C	F	Bb Bb/A	Bb/G Bb/F	Bb/Eb Bb/D	C	F	Cmin F
Orchestration	In: Full Ensemble				In: Full Ensemble					
General Character	Imitative				Bright, Jovial					
Means for Expression	A series of brief modulations are employed in order to create an imitative style with brass now leading and woodwinds answering				The material from the second theme is repeated exactly however, the endings are switched from the exposition which further develops the idea of mystery and mischief present through the work					
Conducting Concerns	Straight line conducting, staccato rhythms									
Rehearsal Consideration	Matching articulations between sections				Bring out descending accompaniment line					

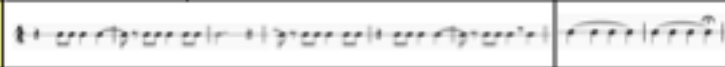
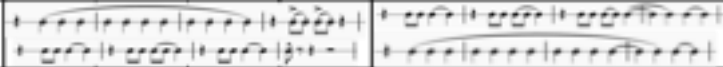
Composition: Abracadabra

Composer: Frank Ticheli

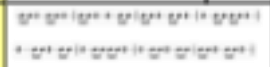
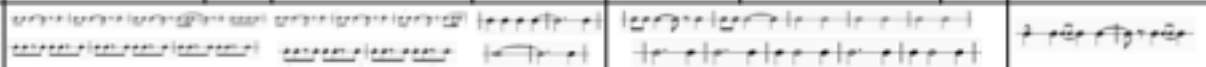
Measure #	85	86	87	88	89	90	91	92	93	94	95	96	97
Form	Theme 2 (continued)												
Phrase Structure													
Tempo	♩ = 138								rit...		♩ = 116		rit
Dynamics			ff				f				mp		
Meter/Rhythm													
Tonality	Bb Major												
Harmonic Motion	Bb	Bb F7	Bb F7	Bb F7	Bb F7	Bb (sus2) Bb F7	Bb F	Bb F7	Bb F7	Bb F7	Bb F7	Bb F7	Bb
Orchestration	In: Full Ensemble							Out: Picc, Tpt. Perc	Out: Fl, Hns	Out: Ob	Out: Saxes	Out: Tbn.2, Euph	
General Character	Bright, Jovial												
Means for Expression	The thematic material again builds in intensity as the full ensemble crescendos to a high point at measure 87 before slowly tapering off.												
Conducting Concerns	Broad, full conducting here, supermetric patterns may be used to highlight half note lines. Ensure that dynamic contrast is exaggerated.												
Rehearsal Consideration	As the tempo slows, use more space between beats to help ensemble slow down more uniformly. Make use of the breath mark in m.97 to align all parts for the next section												

Composition: Abracadabra

Composer: Frank Ticheli

Measure #	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113		
Form	Transition to Recapitulation									Recapitulation: Theme 1								
Phrase Structure																		
Tempo	♩=84						rit.		Tempo I ♩=138									
Dynamics	p		mp 				p 		mp 		mf		mp 					
Meter/Rhythm																		
Tonality	D Minor		Bb Major		G Major		Eb Major		G Minor									
Harmonic Motion	Dmin	Dmin	Bb	Bb	G	G F	Eb	Eb	Gmin	Gmin	Gmin	Gmin	Gmin	Gmin	Gmin	Eb		
Orchestration	In: Fl, Ob, Cl, B.Cl. Ban, Tbn, Tba		Add: Tpt, Hn. I. Out: Fl, Ob			Add: A.Sax Out: Tpt			Out: A.Sax			In: WW			Add: Tpt. 3, Hn, Tbn. I., Euph, Tba, Temple Block, Sn, Tom			
General Character	Searching									Dark, Mysterious, Sultry								
Means for Expression	Numerous brief shifts in tonal center in this transition create a feeling of searching for resolution while previously used material is used to hint at a new direction									The original theme returns with some pieces shortened, or removed entirely. New accompaniment is introduced in a descending chromatic line played by flutes.								
Conducting Concerns	Very legato conducting with use of horizontal space to show air between beats. Be clear with releases									Small pattern, still lyrical but much lighter than the previous section.								
Rehearsal Consideration	Balance and intonation may present issues here, especially in upper WW voices.									Subdivision will help the ensemble to make the transition back to the faster tempo here.								

Composition: Abracadabra
 Composer: Frank Ticheli

Measure #	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	
Form	Minor 3rd Motive				Theme 2																		
Phrase Structure																							
Tempo	♩=138																						
Dynamics	<i>f</i>				<i>mp</i> < <i>mf</i>				<i>mp</i> < <i>mf</i>				<i>sub. p</i> < <i>f</i> < <i>ff</i>				<i>p</i> < <i>f</i>						
Meter/Rhythm																							
Tonality	G Minor																						
Harmonic Motion	Gmin	Gmin	Gmin	Gmin	Gmin	Gmin	Gmin	Gmin	Gmin	Gmin	Gmin	Ab	Ab	Gmin	Gmin	Gmin	Gmin	Gmin	Gmin	Gmin	Gmin	Gmin	
Orchestration	In: Full Ensemble																						
General Character	Imitative				Jovial but darkened																		
Means for Expression	This section serves as a brief reminder of the development and its back and forth game like structure				Theme 2 returns, now is now presented in a darkened minor key (G minor)																		
Conducting Concerns	Broaden pattern but, maintain separation between beats and keep the overall style detached.																						
Rehearsal Consideration	Avoid overplaying in this section with full ensemble. Stay on softer side of marked dynamics.																						

Composition: Abracadabra

Composer: Frank Ticheli

Measure #	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156				
Form	Coda																								
Phrase Structure																									
Tempo	accel. poco a poco (to m. 150)														$\text{♩} = 168$		Slower $\text{♩} = 112$		Tempo 1 ($\text{♩} = 138$)						
Dynamics	fp	p	mp			mf			<	f			ff			p <		ff	fp	mp > pp					
Meter/Rhythm																									
Tonality	G Minor																								
Harmonic Motion	Gmin	Gmin	Gmin	Gmin	Gmin	Gmin	Gmin	Gmin	Gmin	G 1b + D	Gmin	G 1b + D	G 1b + D	G 1b + D	Gmin	Gmin	Gmin	WT Cluster		Gmin	Gmin				
Orchestration	In: Cl, Low WW		Add: T.Sax, B.Sax, Hn		In: Full Ensemble																	In: Fl, Ob, Cl, A.Sax 1		Out: Fl, Ob, B.Cl, Bar, T.Sax, B.Sax	
General Character	Building, intensifying																	Questioning		Puff of sound					
Means for Expression	A forte-piano to begin the coda allows for the gradual building of intensity both in dynamics and tempo. Ideas from the entire piece are recalled and layered on each other to further build energy and intensity towards the conclusion of the work																	A sudden shift in tempo leads to a questioning whole tone cluster played by clarinets. Then, another immediate switch to the faster tempo returns and the music vanishes in a final puff of sound							
Conducting Concerns	As the accel. Progresss, ensure that the conducting pattern does not become too large to achieve the increase in tempo. Work to shorten the space between the beats.																	Very smooth at first, then as light as possible for the final release.							
Rehearsal Consideration	Stay on the front of the beat through this section while building constant intensity.																	Ensure the final release is as light as possible, yet resonant.							

Appendix B - Graph Analysis of Little Symphony for Winds by Franz Schubert arranged by Verne Reynolds

Created by Dr. Frank Tracz, the following graph analysis was created in order to examine works of music measure by measure using the following categories: *Form, Phrase Structure, Tempo, Dynamics, Meter/Rhythm, Tonality, Harmonic Motion, Orchestration, General Character, Means of Expression, Conducting Concerns, and Rehearsal Considerations*. A brief definition of each category is given below.

Form organizes and identifies larger sections of the work at the macro level.

Phrase Structure identifies smaller sections of the work broken into phrases and sub-phrases.

Tempo identifies written tempo markings as well as changes in tempo such as *ritardandos* and *accelerandos* within the work.

Dynamics identifies marked dynamics as well as markings such as *crescendo* and *decrescendo* within the work.

Meter/Rhythm identifies indicated meter markings and changes as well as prevalent rhythmic motives within the work.

Tonality organizes and identifies major tonal centers of the work at the macro level.

Harmonic Motion organizes and identifies tonal centers and general harmonic progressions within each macro section of the work.

Orchestration identifies instrumentation within each macro level section of the work.

General Character organizes and identifies the authors interpretation of mood throughout the work.

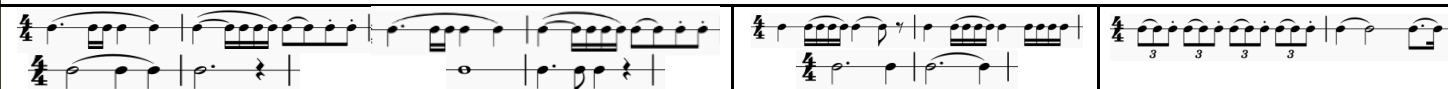
Means of Expression identifies the musical elements that contribute to the general character of the work at the macro level.

Conducting Concerns provides information on the physical and non-verbal conducting considerations and how they relate to the musical elements of the work.

Rehearsal Considerations identifies potential areas of concern which should be examined within the work.

Composition: Little Symphony for Winds Mvmt 1

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	1	2	3	4	5	6	7	8
Form	Theme 1: A							
Phrase Structure								
Tempo	Allegro Moderato (♩= 104)							
Dynamics	mf < > < > <							
Meter/Rhythm								
Tonality	Eb Major							
Harmonic Motion	Eb	Bb		Eb	F7	Bb7	Eb	Bb7
Orchestration	In: Cl 1-2, Bsn 1-2							
General Character	Light, Leisurely							
Means for Expression	Theme 1 appears in Cl.1 with Bsn. Accompaniment. Melody is soloistic and scoring is light yet warm to suggest a gentle, relaxed mood.							
Conducting Concerns	Light, relaxed 2 pattern. Be sure to show swells rising and falling in LH				Ensure that ictus is light with gentle flick and rebound. Additionally, ensure that the space between beats is smooth to show the lyrical flow of air needed throughout the movement.			
Rehearsal Consideration	Solo style line in Cl.1 must sing through and cannot be buried by accompaniment lines playing static lines. The swells indicated in the score should be observed and emphasized in the melodic line without overplaying.							

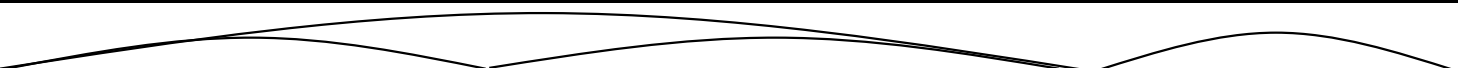
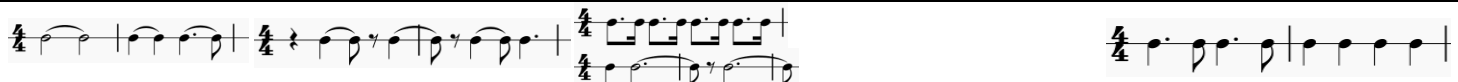
Composition: Little Symphony for Winds Mvmt 1

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	9	10	11	12	13	14	15	16	17	18	19	20	
Form	Theme 1: B									Link			
Phrase Structure													
Tempo	<i>Allegro Moderato</i> (♩ = 104)												
Dynamics	<i>mf</i> < > < > <i>f</i>									<i>mf</i> >			
Meter/Rhythm													
Tonality	Eb Major									Eb Major – Bb Major			
Harmonic Motion	Eb	Bb		Eb		Ab Ddim		Eb	Bb	Eb	Bb	Bb	
Orchestration	In: Full Ensemble									In: Cl 1, Bsn 1			
General Character	Full, Leisurely									Relaxed			
Means for Expression	Theme 1 restated with full ensemble. Melody shifts to Ob.1 and Fl.1 suggesting a brighter statement of the melodic line to accompany full ensemble playing. The overall mood remains Leisurely and not hurried with flowing accompaniment lines in other parts.									A modulating link with duet line in Cl.1 and Bsn.1. Warm dark sounds to contrast and relax the bright melody just played.			
Conducting Concerns	Full ensemble cue: ensure pattern stays low and resist the urge to conduct beyond <i>mf</i> dynamic. Make sure of LH and facial expression to show change of orchestration, not the baton.									Switch to 4-pattern here and lead Cl. and Bsn with slight <i>rit.</i> in mm.19-20.			
Rehearsal Consideration	Full ensemble entrance must not be too loud here. Dynamics still indicate a relaxed <i>mf</i> to begin this section of Theme 1. Swells must again be emphasized by all lines.									Vertical alignment of Cl.1 and Bsn.1 could present challenges here. Compression of sixteenth note triplet lines is common in lines like this			

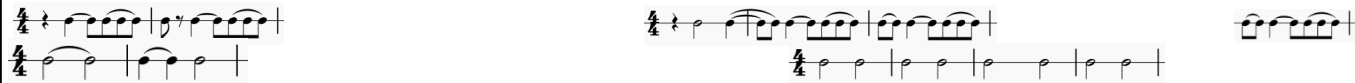
Composition: Little Symphony for Winds Mvmt 1

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	21	22	23	24	25	26	27	28	29	30	31	32
Form	Theme 2											
Phrase Structure												
Tempo	Allegro Moderato (♩ = 104)											
Dynamics	mp							< mf mp >		< f		
Meter/Rhythm												
Tonality	Bb Major											
Harmonic Motion	Bb	Cmin F	Bb	Cmin	F	Bb	Gmin	Eb	F		Gb	F
Orchestration	In: Ob 1, Cl 2		In: Ob. 1-2, Bsn 1-2			In: Cl 1-2, Bsn 1-2				Add: Hn 1-2	In: All except Oboe 1-2	
General Character	Light, Leisurely									Building		
Means for Expression	Theme 2 appears in Ob.1 with light accompaniment. The mood remains light and calm with smooth lyric lines in both the melody and accompaniment parts. Parts are imitative and playful.									Unison rhythmic figures grow as texture thickens, use of chromatic harmony to enhance dissonance.		
Conducting Concerns	Return to 2-pattern here, cueing Oboe melody and Bsn accompaniment. Show forward motion on dotted eighth-sixteenth patterns									Grow, show swell with both hands		
Rehearsal Consideration	Return to solo style approach with oboe lead. Do not let other parts compete with this melody through the beginning of this section. As the theme builds, ensure that repeating rhythmic figures are not played the same way twice and always have direction towards the end of the phrase.									Ensure that the repeated line has growth and musical interest to the end of the phrase.		

Composition: Little Symphony for Winds Mvmt 1

Composer: Franz Schubert/ Arr. Verne Reynolds

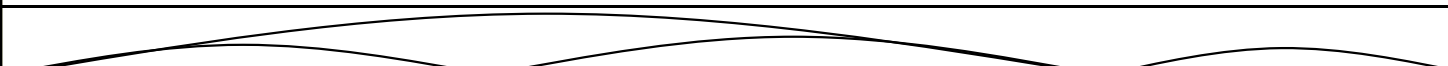
Measure #	33	34	35	36	37	38	39	40	41	42	
Form	Episode										
Phrase Structure											
Tempo	Allegro Moderato (♩ = 104)										
Dynamics	mf		f						>	mp	
Meter/Rhythm											
Tonality	Bb Major										
Harmonic Motion	Bb	Bb7	Eb	Bb F	Bb	Bb7	Eb	Bb F	Bb F	Bb F	
Orchestration	In: Ob 1-2, Hn. 1-2, Bsn 1-2		Add: Fl. 1				In: Full Ensemble			In: Cl. 1-2	
General Character	Immitative, Smooth										
Means for Expression	Episode appears, making use of materials and immitative themes previously heard. As rhythmic features repeat, the orchestration adds voices ensuring that the melodic line pushes forward without being hurried.										
Conducting Concerns	Return to a relaxed feel and smaller pattern set low enough to allow for dynamic growth through this section. Work to ensure entrances do not rush as the orchestration builds toward the end of the exposition section.										
Rehearsal Consideration	With imitation, ensure players are listenin to each other and able to match artculations, releases and shape as they pass the melodic line from part to part. Additionally, ensure that musicians here are shaping the phrases and not individual notes.										

Composition: Little Symphony for Winds Mvmt 1

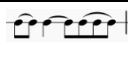
Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	43	44	45	46	47	48	49	50	51	52	53
Form	Codetta										
Phrase Structure											
Tempo	Allegro Moderato (♩=104)										
Dynamics	<i>f</i>		<i>mf</i>	>	<i>f</i>		<i>mf</i>	>	<i>mp</i>	<i>p</i>	>
Meter/Rhythm											
Tonality	Bb Major										
Harmonic Motion	Bb Eb	C F	Adim	Bb	Bb. Eb	C. F	Adim	Bb	F		F Bb
Orchestration	In: Full Ensemble		In: Ob.1-2, Cl.2, Hn.2, Bsn.1-2		In: Full Ensemble		In: Ob.1-2, Cl.2, Hn.2, Bsn.1-2		In: Cl.1-2, Bsn.1-2	Add: Fl.1-2	In: Fl.1-2, Cl.1-2
General Character	Musically Surprising		Relaxed		Musically Surprising		Relaxed		Gentle		
Means for Expression	Full ensemble block chords provide a musical surprise and must be played suddenly but not forcefully. Acts as a call and response with full warm chords answered by light flowing lines.								Playful, imitative triplet figures moving up from Clarinets to Oboes and concluding with Flute suggest a soft, gentle ending to the codetta.		
Conducting Concerns	Full, weighted cues for the <i>f</i> entrances. Ensure that the weight is not shown as staccato or marcato with a light rebound and smooth spaces between beats. Ensure that there is a drastic contrast between loud and soft in this section to enhance the call and response effect here.								Return to a 4-pattern here with very light and diminishing pattern leading to a gentle release (use "dab" gesture)		
Rehearsal Consideration	Work to exaggerate the dynamic contrast between <i>f</i> and <i>mp</i> through this codetta section. While louds can be warm, dark and full, they must remain light overall and cannot be harsh or heavy at any point in this section. The releases of the chords in this section will help ensure the chords do not sound clipped off or harsh.								Ends of notes will tend to be clipped in writing such as this. Ensure the notes end with equal if not more care than they started. Light, breath releases.		

Composition: Little Symphony for Winds Mvmt 1
 Composer: Franz Schubert/ Arr. Verne Reynolds

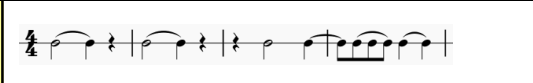
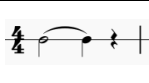
Measure #	54	55	56	57	58	59	60	61	62	63	64	65	
Form	Theme 2												
Phrase Structure													
Tempo	Allegro Moderato (♩=104)												
Dynamics	p									mf > <			
Meter/Rhythm													
Tonality	Eb Major												
Harmonic Motion	Eb	Bb	Eb Cmin	Fmin Bb	Eb	Cmin	Ab	Eb	Bb			Bb	
Orchestration	In: Fl.1-2, Cl.1-2									In: Full Ensemble		In: Ob.1-2, Hn.1-2, Bsn.1-2	
General Character	Light, Leisurely									Building			
Means for Expression	In lieu of a development section, this movement breaks from traditional Sonata form and moves directly into the recapitulation with Theme 2 reappearing in the tonic key of Eb Major. The melody has shifted to the flutes with all lower voices out to begin this section. The overall texture should be light and relaxed.												
Conducting Concerns	As with the Theme 2 stated earlier, light and smooth conducting here with low conducting set point to ensure room for growth towards the coda. Emphasize the repeated rhythmic figures with swells and gesture in LH.												
Rehearsal Consideration	As theme 2 appears again in Eb this time, flute led melody here may create sound that is too bright if overplayed. Ensure accompaniment parts stay well beneath the melodic line here. Also work to ensure that dotted eighth-sixteenth lines are played correctly and not like triple figures.												

Composition: Little Symphony for Winds Mvmt 1
 Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	66	67	68	69	70	71	72	73	74	75
Form	Episode									
Phrase Structure										
Tempo	Allegro Moderato (♩=104)									
Dynamics	mp <		f >		mp <		f >		f >	
Meter/Rhythm										
Tonality	Eb Major									
Harmonic Motion	Eb	Eb7	Ab	Eb Bb	Eb	Eb Bb	Ab	Eb Bb	Eb Bb	Eb Bb
Orchestration	In: All except Fl. 1-2				In: Full Ensemble				In: All except Fl.1-2,Ob.2, Cl.1	
General Character	Immitative, Smooth									
Means for Expression	Like the first appearance of this episode, the melodic line is imitated across multiple parts adding to the playful nature of the movement. Added sixteenth note figures are used to suggest a slightly more driven feel to this section in order to lead into the final coda with more momentum.									
Conducting Concerns	Smooth out space between beats even more here to help the clarinet line maintain smooth playing in the sixteenth note figures. The clarinet line should feel almost circular and fluid to enhance the motion of the melodic line here so, conducting smooth and flowing pattern while maintaining a clear ictus is crucial to maintaining tempo in this section.									
Rehearsal Consideration	With imitation, ensure players are listenin to each other and able to match artclations, releases and shape as they pass the melodic line from part to part. Additionally, ensure that musicians here are shaping the phrases and not individual notes. Ensure that ties joining bars together have direction and aren't over-valued by the players.									

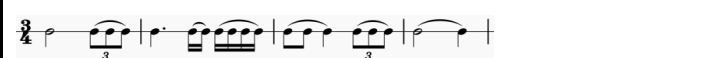
Composition: Little Symphony for Winds Mvmt 1

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	76	77	78	79	80	81	82	83	84	85	86
Form	Coda										
Phrase Structure											
Tempo	Allegro Moderato (♩=104)										
Dynamics	f		mf >		f		mf >		mp	p	>
Meter/Rhythm											
Tonality	Eb Major										
Harmonic Motion	Eb Ab	F Bb	Ddim	Eb	Eb Ab	F Bb	Ddim	Eb	Bb		Bb Eb
Orchestration	In: Full Ensemble		In: Ob.1-2, Cl.2, Hn.2, Bsn.1-2		In: Full Ensemble		In: Ob.1-2, Cl.2, Hn.2, Bsn.1-2		In: Cl.1-2, Bsn.1-2	Add: Fl.1-2	In: Fl.1-2, Cl.1-2
General Character	Musically Surprising		Relaxed		Musically Surprising		Relaxed		Gentle		
Means for Expression	The full ensemble block chords return again here offering a last musical highpoint built upon the imitative writing in the preceeding episode. The call and response patterns, like before provide a drastic contrast and surprising texture to what is otherwise a very subdued movement.								The final statements drift upwards from clarinet, to oboe, and then to flute gently floating and drifting upwards to a final light release		
Conducting Concerns	This section can be conducted in the same manner as the codetta with a drastic contrast in dynamics being clearly show to the ensemble in advance of the sudden shifts to maximize the effect in this section.								Return to a 4-pattern to close out the mvmt. Float gesture to aid with gentle drifting line. Additional <i>rit</i> in final measure as compared to m. 53		
Rehearsal Consideration	As with before, the full ensemble block chords should be warm and rich, not heavy and harsh. Have the ensemble strive for an "Ah" vowel shape to keep air moving fast while creating ample space for that air to resonate.								Simliar to the codetta ending, ensure players watch here as the final <i>rit</i> will pull back more here than it did at m.53. The last chord in Fl. and Cl. should be released on beat 4 with a soft, breath release.		

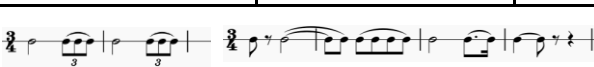
Composition: Little Symphony for Winds Movement II: *Adagio*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Form	Theme 1A															
Phrase Structure																
Tempo	Adagio (♩ = 54)															
Dynamics	mp < > < > mp < > > p < >															
Meter/Rhythm																
Tonality	C Major															
Harmonic Motion	C	G7	Amin	G	Dmin	A7	Bb	A	F	C	G C	G	C	G7	Amin	G
Orchestration	In: Cl.1-2, Bsn.1-2															
General Character	Lyrical, Calm, Warm															
Means for Expression	Melody in Clarinet and harmonic accompaniment in Bassoon provide warm timbres for the opening theme.															
Conducting Concerns	3-Pattern or simply show beat 1 and 3 while showing growth of the line through beat 2. Ensure that beat 3 does not rush															
Rehearsal Consideration	Triplet figures may have a tendency to rush, ensure that players pull back on beat 3 of each measure slightly. Ensure that long notes are played full value and held all the way to the beginning of the next note or rest.															

Composition: Little Symphony for Winds Movement II: *Adagio*

Composer: Franz Schubert/ Arr. Verne Reynolds

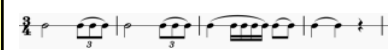
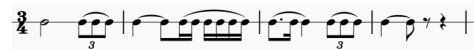
Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33					
Form	Theme 1B							Episode														
Phrase Structure																						
Tempo								<i>Poco piu mosso</i> (♩=63)														
Dynamics	<i>p</i> < < < <i>mf</i> > > > <i>p</i>							<i>p</i> < > < < < <i>mp</i> < <i>mf</i> <														
Meter/Rhythm																						
Tonality	C Major							C Minor														
Harmonic Motion	Dmin	A7	Bb	F C7	F	G7	C	Cmin	G	Cmin	G	Cmin	Ddim	Eb	G	Ab	Bb					
Orchestration	Add: Hn.1-2							In: Ob.1-2, Cl.1-2					In: Ob.1, Bsn.1-2									
General Character	Lyrical, Calm, Warm							Dark, Moving														
Means for Expression	Added horn line further warms the overall sonority							Oboe takes melodic lead to highlight shift to minor mode while still maintaining dark sounds														
Conducting Concerns	Move to 3-pattern at the end of the phrase to set up the pulse for the next section. Be very clear with dynamics and shaping throughout the opening.							3-Pattern showing forward movement on sixteenth note lines and triplet figures to establish new tempo. Show growth in each line beginning at m. 28														
Rehearsal Consideration	Watch that the triplet lines and dotted eighth-sixteenth figures are played independently as they may sound the same if not played precisely							Keep everything connected through this section and give dotted notes full value. Avoid placing accents on the first partial of each triplet and keep the line smooth														

Composer: Franz Schubert/ Arr. Verne Reynolds

Page 3

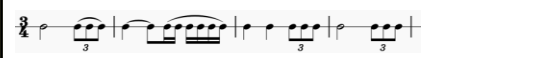
Composition: Little Symphony for Winds Movement II: *Adagio*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68
Form	Theme 1A															
Phrase Structure																
Tempo	Poco meno mosso (♩=54)															
Dynamics	mf <				mp > p < >				mf < < >				mp< mf <			
Meter/Rhythm																
Tonality	C Major															
Harmonic Motion	C	G	Amin	G	Dmin	A7	Bb	A	F	C	G C	G	Cmin	G	Ab	G
Orchestration	In: Cl.1-2, Hn.1-2, Bsn.1-2								In: Fl.1, Cl.1-2, Bsn.1-2				In: Cl.1-2, Hn.1, Bsn.1-2			
General Character	Lyrical, Calm, Warm															
Means for Expression	First theme is repeated with Horn taking the melodic line. Thin scoring keeps the overall sound relaxed and light while low woodwinds and horn keep the sound warm															
Conducting Concerns	Return to showing shape on beats 1 and 3 with shape in between. Pull back a bit to highlight the return to the original tempo.															
Rehearsal Consideration	Ensure that melody in Horn is not covered up by woodwind voices playing the accompaniment lines. Block chords in this section to show the progression															

Composition: Little Symphony for Winds Movement II: *Adagio*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84
Form	Theme 1B						Episode									
Phrase Structure																
Tempo							♩=63									
Dynamics	<i>mf</i> <					<i>mp</i>	<i>p</i> < > < > < <					<i>mp</i> >				
Meter/Rhythm																
Tonality	C Major-A Minor						A Minor									
Harmonic Motion	Ab	Eb	F#dim	F7	Amin		Amin	E7	Amin	E7	Amin	G#dim	C	G#dim	Dmin	G
Orchestration	In:Ob.1, Cl.1-2, Bsn.1-2						In: Fl.1, Cl.1-2, Hn.1, Bsn.1					In: Fl.1, Cl.1-2				
General Character	Lyrical, Calm, Warm						Dark, Moving									
Means for Expression	Scoring remains thin with oboe leading the change of key						Episode appears again with flute leading in the relative minor key. Clarinets have eighth note figures to keep tempo moving forward.									
Conducting Concerns	3-Pattern with added motion on sixteenth note and triplet figures to show motion toward new tempo						Lighter rebound in this section may help the clarinet lines playing eighth note figures which establish the tempo									
Rehearsal Consideration	Watch that the triplet lines and dotted eighth-sixteenth figures are played independently as they may sound the same if not played precisely						Clarinets must subdivide their accompaniment lines here. There will be a tendency to drag the tempo if flute does not push forward with clarinets on the front of the beat.									

Composition: Little Symphony for Winds Movement II: *Adagio*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99
Form	Theme 2														
Phrase Structure															
Tempo															
Dynamics	<i>mf</i> <		<i>f</i>			<i>mf</i> < >		<		<i>f</i>		<i>fp</i> <		<i>ff</i>	<i>mf</i> >
Meter/Rhythm															
Tonality	C Major														
Harmonic Motion	C		G C		G	Gped					C	G#dim	Amin	G	
Orchestration	In: Full Ensemble												In: Cl.1-2, Bsn.1-2		
General Character	Calm, Joyous										Surprising			Gentle	
Means for Expression	Full ensemble playing to emphasize the return to C Major.										Sudden dynamic shift and arpeggios provide a musical surprise			All voices drop out except Cl and Bsn to return to gentle texture	
Conducting Concerns	Use horizontal space to show change in scoring but keep pattern low to avoid an unintended shift in dynamics beyond what is written										Largest conducting of movment on diminished chords. Show full value of chords to avoid them sounding clipped				
Rehearsal Consideration	As full ensemble enters, ensure that the dynamics are observed in context to avoid overplaying this section. More examples of the triplet versus dotted eighth-sixteenth patterns exist here that must be carefully observed.										Full and weighted but full value on each chord and not harsh				

Composition: Little Symphony for Winds Movement II: *Adagio*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	100	101	102	103	104	105	106	107	108	109	110
Form	Coda										
Phrase Structure											
Tempo											
Dynamics	<i>p</i>		<i>mp</i>			<i>mp</i>		<i>mf</i>		<i>p</i>	
Meter/Rhythm											
Tonality	C Major										
Harmonic Motion	C	E	Edim	Emin	G	Amin	E	Edim	C G	C	
Orchestration	In: Hn.1-2, Bsn.1-2						In: Cl.1-2, Bsn.1-2				
General Character	Calm, Floating, Gentle										
Means for Expression	Immitative lines build gently while floating higher						Final statement of motif in same woodwind voices that began the movement.				
Conducting Concerns	Conducting and gesture should get progressively lighter with each repetition of the triplet figure. Ensure that the last chord is played full value with a soft release gesture shown.										
Rehearsal Consideration	Triplet figures should lead to downbeats which cannot be clipped. Each figure should be slightly softer than the entrance before it and final chord must be a soft release on beat 3.										

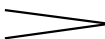
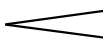
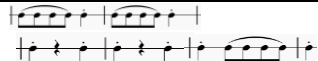
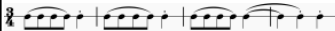
Composition: Little Symphony for Winds: Mvmt III: *Scherzo*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Form	Theme 1																	1.	2.	
Phrase Structure																				
Tempo	Allegro (♩=60)																			
Dynamics	<i>f</i>	<i>p</i>		<i>f</i>	<i>p</i>				<i>mf</i>	<i>mp</i>	<i>p</i>		<i>f</i>		<i>mp</i>		<i>p</i>	<i>p</i>		
Meter/Rhythm																				
Tonality	Ab Major																			
Harmonic Motion	Ab	Eb		Eb7	Ab				Fmin	Bb	Cmin	Dmin	Eb	F	Eb	F	Eb	Eb	Cmin	
Orchestration	In: Full Ensemble								In: Fl.1, Ob.1, Cl.1-2					Add: Bsn.1-2		In: Cl.1-2, Bsn.1-2			In: Fl.1, Cl.1-2, Bsn.1	
General Character	Light, Playful, Dance-like								Playful, Immitative											
Means for Expression	Mix of slurred and stacatto figures are used to provide a playful call and response sound in the ensemble. The figures are light and detached giving the opening theme dance-like qualities. Figures immitate on another further developing the playful and light mood of the opening theme.																			
Conducting Concerns	Conduct in 1 until Trio. Give a very clear prep beat and show beat one very clearly to allow for accuracy on the beat 3 pickups. Show direction of phrase using both RH and LH								Show forward motion in pattern with clear crescendo shown from mm.9-13. Use smaller pattern with LH decrescendo for m.16 into both the first and second ending.											
Rehearsal Consideration	The pickup must be vertically aligned between Flutes and Clarinets and the line must have direction to the downbeat of measure 2. There must be a light, detached articulation used for all stacatto markings and notes should not be clipped or heavy. Ensure that players observe and exaggerate the dynamic contrasts found between <i>f</i> and <i>p</i> markings																			

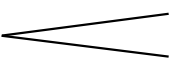
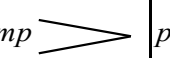
Composition: Little Symphony for Winds: Mvmt III: *Scherzo*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	
Form	 Link					Theme 2													
Phrase Structure																			
Tempo																			
Dynamics	<i>f</i> <i>sfz</i> <i>sfz</i>				<i>mf</i>	<i>mp</i>  					<i>p</i>			<i>mp</i> 					
Meter/Rhythm																			
Tonality	Ab Major – Eb Major					Eb Major													
Harmonic Motion	Ab	Dmin Abdim	Dmin Abdim	Bb		Eb	Bb7	Eb	Fmin Bb	Eb	Bb7	Eb	Fmin Bb	Bb7	Ab	Bb7	Eb		
Orchestration	In: Cl.1-2, Hn.1-2, Bsn.1-2					In: Ob.1, Cl.1-2, Bsn.2					In: Fl.1-2, Cl.1-2				In: Fl.1, Cl.1-2, Hn.1-2, Bsn.1			In: Cl.1-2	
General Character	Surprising, Accented					Immitative, Light, Dance-like													
Means for Expression	Harmonic surprises using diminished chords provide an unsteady and somewhat unpredictable transition to a new key					Repeated rhythmic features imitated across Oboe and Clarinet rise and fall naturally with the line continuing the dance style found in the first theme.													
Conducting Concerns	Conduct staccato downbeats and gesture for <i>sfz</i> . Give a light release at m.25					Conducting is still light with good rebound with added lyrical gestures shown in LH for melodic line. Indicate clear rise and fall of the line and exaggerate dynamics. Clear crescendo must be shown in mm.37-38													
Rehearsal Consideration	Downbeats must be slightly longer the <i>sfz</i> on beat 3 of each measure. Work to find and tune each chord, then find agreement on length between voices.					Pay close attention to the melodic line so that it is not covered by accompaniment playing block chords. This is especially true when the melody shifts to clarinet in the lower register. Dynamic contrast should be evident but not too loud, ensure players start soft enough to show growth without playing beyond the indicated dynamics.													

Composition: Little Symphony for Winds: Mvmt III: *Scherzo*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	
Form	Theme 1																	Fine	
Phrase Structure																			
Tempo																			
Dynamics	<i>f</i>	<i>p</i>	<i>f</i>	<i>p</i>	<i>mf</i>	<i>mp</i>	<i>p</i>		<i>f</i>	<i>mp</i>		<i>p</i>							
Meter/Rhythm																			
Tonality	Ab Major																		
Harmonic Motion	Ab	Eb	Eb7	Ab					Ab7	Bbmin7	Cdim	Ab	Eb	Ab	Eb	Ab			
Orchestration	In: Fl.1-2, Cl.1-2, Hn.1-2, Bsn.1-2									In: Fl.1-2, Cl.1-2			In: Fl.1-2, Ob.1-2, Cl.1-2					In: Cl.2, Hn.1, Bsn.1-2	
General Character	Light, Playful, Dance-like									Playful, Immitative									
Means for Expression	Essentially an exact repeat of the opening theme. Exaggerated dynamics between <i>f</i> and <i>p</i> figures adds to the call and response/immitative style.																		
Conducting Concerns	Show contrast in <i>f</i> and <i>p</i> dynamics here while returning to a completely light, playful pattern. Float between beats to show connected lines with light flicks on downbeats to keep articulations light.																		
Rehearsal Consideration	As this is repeated material, all of the considerations listed for mm.1-20 apply here as well. Stress the importance of giving direction and shape to repeated figures in this style as they are not always marked for the player.																		

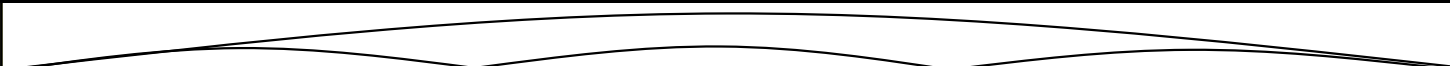
Composition: Little Symphony for Winds: Mvmt III: *Scherzo*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72
Form	: Theme 3A (Trio)															

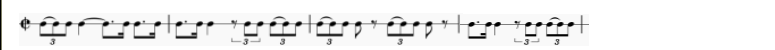
Composition: Little Symphony for Winds: Mvmt III: *Scherzo*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	73	74	75	76	77	78	79	80	81	82	83	84
Form	Theme 3A(Trio)											D.C al Fine
Phrase Structure												
Tempo	rit. _											
Dynamics	<i>p</i> < > < >				<i>mf</i>				<i>p</i>		<i>pp</i>	
Meter/Rhythm												
Tonality	Db Major											
Harmonic Motion	Db	Edim	Cdim	Db	Db	Edim	Cdim	Db	Eb7-Edim	Eb7-Edim	Eb7-Edim	Eb7-Edim
Orchestration	In: Cl.1, Bsn.2				In: Fl.1, Cl.2, Bsn.1				In: Fl.2, Cl.2, Bsn.2		In: Fl.1-2, Cl.2	
General Character	Lyrical, Flowing, Rubato								Light, Unresolved			
Means for Expression	<i>Tempo Rubato</i> marking relaxes the fast-paced dance of the first two themes. Articulations generally become for lyrical and smooth throughout the trio of the movement. Pushing slightly forward on eighth note figures and pulling back on quarter note figures adds greatly to the rubato style of the trio section								Orchestration is lighter here and should taper to almost nothing to create tension and a need for resolution through use of diminished harmonies to maximize dissonance .			
Conducting Concerns	3-pattern continues while showing rise and fall of the phrase. LH should again be used to cue the ascending flute line.								Pull back more on each measure to maximize the dissonance and tension before the Da Capo. Light release on fermatta and then, give a clear prep and downbeat like was show to begin the movement.			
Rehearsal Consideration	Tuning of unison line between Clarinet 1 and Bassoon 2 should be observed. Ascending line in Bassoon 1 and Flute should be brought out only slightly as to be heard but not cover up the melodic figures. As is normal for most trio sections the shift in key must be noted.								Strive to achieve softest dynamics possible here. "one notch above silence" ensure Clarinet 2 digs into dissonance on E naturals. Good breath support is paramount for the whole movement.			

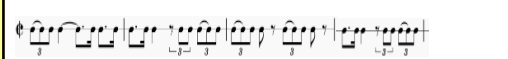
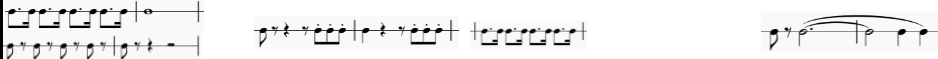
Composition: Little Symphony for Winds Mvmt IV: *Finale*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Form	Theme 1A								Theme 1B						
Phrase Structure															
Tempo	<i>Allegro giusto</i> (♩=76)														
Dynamics	<i>p</i>														
Meter/Rhythm															
Tonality	Eb Major														
Harmonic Motion	Eb Bb	Cm Eb	Bb Eb	Bb	Eb Bb	Cm Eb	Fm Bb	Eb	Bb	Eb	Bb	Eb Fm	G	Cm	G
Orchestration	In: Cl.1, Hn.1-2, Bsn. 1-2								Add: Ob.1, Cl.2			In: Full Ensemble			
General Character	Happy, Light, Dance								Building, Immitative						
Means for Expression	Articulations in melody and accompaniment are light and detached with a lot of lift and space between figures in order to keep a light, dance-like sound								Figures move from part to part to build the phrase using immitation						
Conducting Concerns	Light and detached 2-pattern. Ictus should have a good rebound but the space between each beat should be smooth														
Rehearsal Consideration	There must be a clear difference between dotted eighth-sixteenth figures and triplet figures anytime this theme appears, leave space after the dotted not to ensure the sixteenth note does not rush.														

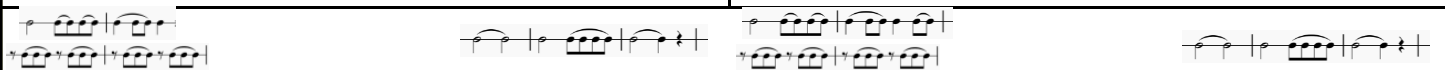
Composition: Little Symphony for Winds Mvmt IV: *Finale*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35		
Form	Theme 1A							Episode							Link							
Phrase Structure																						
Tempo	<i>Allegro guisto</i> (♩=76)																					
Dynamics	<i>p</i>							<i>f</i> 														
Meter/Rhythm																						
Tonality	Eb Major							Eb Major – C Major														
Harmonic Motion	Eb	Bb	Cm Eb	Bb	Eb	Bb	Cm Eb	Fm Bb	Eb	Bb	Eb	Bb	G	Eb7	C	Fm	G. D	G. D	G			
Orchestration	In: Ob.1, Cl.1-2, Hn.1-2, Bsn.1-2							In: Full Ensemble														In: Ob.1
General Character	Happy, Light, Dance							Detatched, Warm														
Means for Expression	A repeat of the opening material returns to detached figures to reinforce the light mood of the first theme							Dotted eighth-sixteenth figures from Theme 1 are used in the episode alongside block chords to transition between theme 1 and theme 2.														
Conducting Concerns	Light and detached 2-pattern with light rebound while maintaining smoothness between beats.							Show building lines to whole note chords, use LH to show weight on chords.														
Rehearsal Consideration	Dotted eighth-sixteenth and triplet independence.							Downbeats need to be full. Play each chord to make sure the balance is correct														

Composition: Little Symphony for Winds Mvmt IV: *Finale*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	36	37	38	39	40	41	42	43	44	45	46	47	48	49						
Form	Theme 2A																			
Phrase Structure																				
Tempo	Allegro guisto (♩=76)																			
Dynamics	<i>p</i> < >							<i>pp</i> < >												
Meter/Rhythm																				
Tonality	C Major							C Minor – Eb Major												
Harmonic Motion	C		G		C		E F		C		Cm		Bb		Eb		G		Eb	
Orchestration	In: Ob.1, Cl.1-2,Bsn.1																			
General Character	Bright, Flowing, Lyrical							Dark, Flowing,Lyrical												
Means for Expression	Theme 2 is lyrical and warm in contrast to theme 1. The melodic line is slurred and connected with slurred eighth note figures as accompaniment.							While still lyrical and smooth, the second half of this theme statement briefly moves to a minor mode, darkening the overall timbre.												
Conducting Concerns	Move to lyrical conducting, very slight flick on ictus, conduct as smooth as possible. Focus on showing the rise and fall of the entire phrase. Time should be established by now so phrasing can be a focus.																			
Rehearsal Consideration	The clarinet accompaniment line may have a tendency to drag as the entrance on the "and" of 1 is usually late. Keep this part on the front half of the beat to ensure that the tempo is not pulled down by this background line.																			

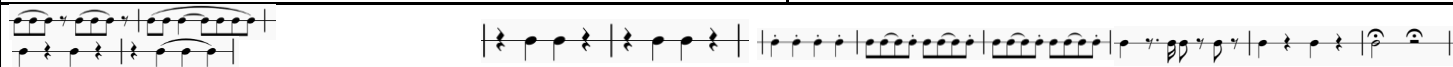
Composition: Little Symphony for Winds Mvmt IV: *Finale*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68									
Form	Theme 2B																											
Phrase Structure																												
Tempo	Allegro guisto (♩=76)																											
Dynamics	mp					mf							f		mf			mp							f		mf	
Meter/Rhythm																												
Tonality	Bb Major																											
Harmonic Motion	F	Bb	F	Bb	F	Bb	F	Bb	Bb	Eb	Bb F	Bb	F	Bb	F	Bb	Bb	Eb	Bb F									
Orchestration	In: Fl.1, Cl.1-2, Bsn.1-2					Add: Ob.2			In: Full Ensemble			In: CL1, Hn.1-2, Bsn.1-2			In: Full Ensemble					In: CL1, Hn.1-2, Bsn.1-2								
General Character	Building									Surprising			Building							Surprising								
Means for Expression	This section suddenly shifts back to a light, major key sound as the tonal center shifts to Bb Major. The melodic line is connected but the dotted-eighth and triplet figures return. Contrasting and surprising shifts occur in mm. 58 and 66 before immediately returning to a more lyrical style.																											
Conducting Concerns	Add more flick to the baton but maintain lyrical space between beats. Show a dramatic change on figures in mm. 58 and 66																											
Rehearsal Consideration	As the dynamic and texture builds, keep players from growing too quickly that they have nowhere to go by the time the top of the phrase arrives. Additionally, work on listening and agreement on the unison rhythmic lines at mm.58 and 66.																											

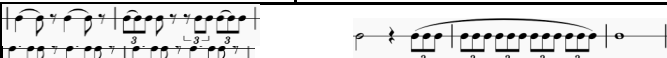
Composition: Little Symphony for Winds Mvmt IV: *Finale*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	69	70	71	72	73	74	75	76	77	78	79	80	81
Form	Episode 2												
Phrase Structure													
Tempo	Allegro giusto (♩=76) 												
Dynamics	f							f					
Meter/Rhythm													
Tonality	Bb Major – Eb Major												
Harmonic Motion	Bb	Eb	Bb	Eb	Bb	Eb	Cm	Bb-Gb-C-F	Bb F	Bb F	Bb	Bb	Bb7
Orchestration	In: Fl. 1-2, Ob. 1-2,Hn. 1-2,Bsn. 1-2							In: Full Ensemble					
General Character	Driving, Searching												
Means for Expression	Rhythmic and harmonic motion in the second episode suggest a forward moving sound that is searching for a new key through the repeated V-I progressions. A half cadence back to Eb concludes the section.												
Conducting Concerns	Build throughout this entire section, start low enough and small enough to ensure that there is room to grow somewhere for the entire phrase which culminates with the fermata at m. 81.												
Rehearsal Consideration	Watch here that the melodic line is smooth and connected with accompaniment lines detached. While separated, take care to not allow the quarter note accompaniment to become clipped.												

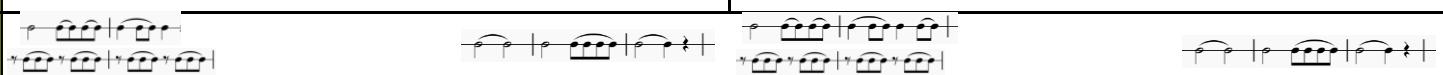
Composition: Little Symphony for Winds Mvmt IV: *Finale*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	
Form	Theme 1A									Theme 1B						
Phrase Structure																
Tempo	<i>Allegro guisto</i> (♩=76)															
Dynamics	<i>mf</i>															
Meter/Rhythm																
Tonality	Eb Major															
Harmonic Motion	Eb Bb	Cm Eb	Bb Eb	Bb	Eb Bb	Cm Eb	Fm Bb	Eb	Bb	Eb	Bb	Eb Fm	G	Cm	G	
Orchestration	In: Cl.1, Hn.1-2				Add: Bsn.1-2				Add: Fl.2, Ob.1, Cl.2				In: Full Ensemble			
General Character	Happy, Light, Dance									Building, Immitative						
Means for Expression	As before, the articulations in this section are detached and light, returning to the mood from the opening of the movement.									The same style of immitation and development is used here again as in mm.9-15						
Conducting Concerns	Light and detached 2-pattern. Ictus should have a good rebound but the space between each beat should be smooth															
Rehearsal Consideration	Work to ensure there is an immediate and clear shift back to the light and playful articulations that opened the movement.															

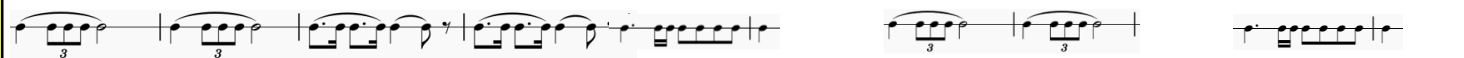
Composition: Little Symphony for Winds Mvmt IV: *Finale*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	97	98	99	100	101	102	103	104	105	106	107	108	109	110						
Form	Theme 2A																			
Phrase Structure																				
Tempo	Allegro guisto (♩=76)																			
Dynamics	mf							mp												
Meter/Rhythm																				
Tonality	Eb Major							Eb Minor – Gb Major												
Harmonic Motion	Eb		Bb		Eb Bb		G Fm		Eb		Ebm		Db		Gb Db		Bb Cb		Gb	
Orchestration	In: Fl.1, Cl.1-2, Bsn.2											Add: Ob.1								
General Character	Bright, Flowing, Lyrical							Dark, Flowing,Lyrical												
Means for Expression	The first episode is ommitted here and a sudden shift back to the lyrical, flowing style of the second theme occurs, this time in the home key of Eb. The first phrase is presented in a major key with harm, rich textures before the second phrase appears in the parallel minor moving briefly to the key of Gb using warm but slightly darker tones.																			
Conducting Concerns	Move to lyrical conducting, very slight flick on ictus, conduct as smooth as possible. Focus on showing the rise and fall of the entire phrase. Time should be established by now so phrasing can be a focus.																			
Rehearsal Consideration	Again, work to ensure the transition back to lyrical playing is immediate and smooth. The chords in the Eb minor-Gb Major phrase may require some tuning assistance and work as tendancies here may not be as known.																			

Composition: Little Symphony for Winds Mvmt IV: *Finale*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131		
Form	Theme 2B																						
Phrase Structure																							
Tempo	Allegro guisto (♩=76)																						
Dynamics	mf < f mf < f mf																						
Meter/Rhythm																							
Tonality	Eb Major																						
Harmonic Motion	Bb	Eb	Bb	Eb	Bb	Eb	Bb	Eb	Eb	Ab	Eb	Bb7	Eb	Bb	Eb	Bb	Eb	Bb	Eb	Eb	Ab	Eb	Bb7
Orchestration	In: Ob. 1, Cl. 1-2, Bsn. 1-2				Add: Hn. 1-2		Add: Fl. 1-2, Ob. 2		In: Full Ensemble		In: Fl. 1-2, Ob. 1, Hn. 1-2, Bsn. 1-2		Add: Cl. 1-2			In: Full Ensemble		In: Fl. 1, Hn. 1-2, Bsn. 1-2					
General Character	Building								Surprising		Building							Surprising		Calming			
Means for Expression	The same repeated motif is used again to build, adding parts as it goes to increase the energy for the final sections of the entire piece. The sudden full ensemble, rhythmic figures appear again and should be forward but not harsh.																		Slight relaxing to set up the second episode which builds again				
Conducting Concerns	Add more flick to the baton but maintain lyrical space between beats. Show a dramatic change on figures in mm. 119 and 129																						
Rehearsal Consideration	Work to achieve vertical alignment amongst all parts especially the <i>f</i> figures in mm. 119 and 129.																						

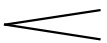
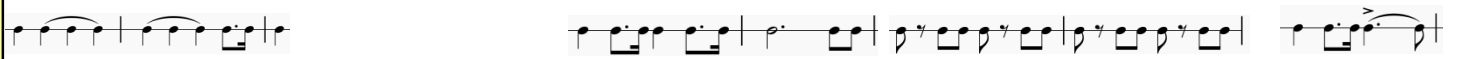
Composition: Little Symphony for Winds Mvmt IV: *Finale*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	132	133	134	135	136	137	138	139
Form	Episode 2							
Phrase Structure								
Tempo	<i>Allegro giusto</i> (♩=76)							
Dynamics	<i>f</i>							
Meter/Rhythm								
Tonality	Eb Major							
Harmonic Motion	Eb	Ab	Eb	Ab	Eb-aug	Cm	Fm	Eb-Adim-Fm7-Bb
Orchestration	In: Full Ensemble							
General Character	Driving, Searching, Building							
Means for Expression	The second episode is used to again build, this time using the full ensemble and then abruptly shifting to the coda							
Conducting Concerns	Show the rise and fall of the phrase arcs in this section, be able to switch clearly between lyrical and staccato conducting							
Rehearsal Consideration	Keep the ensemble light here. Build slowly towards the end of the phrase. Ensure that the shifts between lyric, slurred lines and detached staccato lines are immediate.							

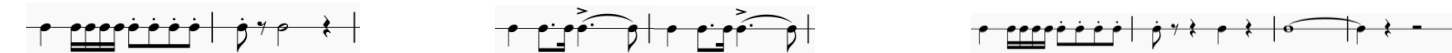
Composition: Little Symphony for Winds Mvmt IV: *Finale*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154
Form	Coda														
Phrase Structure															
Tempo	<i>Piu moto</i> (♩=84)														
Dynamics	<i>mf</i>		<i>f</i>						<i>p</i> 		<i>f</i>				
Meter/Rhythm															
Tonality	Eb Major														
Harmonic Motion	Eb	Eb Bb	Eb	Eb Bb	Eb Bb	Eb Bb	Eb Bb Eb Bb	C7	Fm D	Eb Ab F7	Bb-G7-Cm-Bb7	B7		Eb	Bb7
Orchestration	In: Full Ensemble														
General Character	Building, Growing, Immitating														
Means for Expression	An immediate increase in tempo occurs at the start of the coda. The dotted eighth-sixteen figures become more compressed as the section builds in dynamic and rhythmic intensity toward the final phrase.														
Conducting Concerns	Tempo increases immediately so be prepared to push and stay on the front of the beat. Be clear with dotted eighth-sixteenth figures and use them as pickups into the next phrase.														
Rehearsal Consideration	Exaggerate the dynamics on the soft end to begin the coda. This ensures that the ensemble does not play too loud too quickly. As it builds, continue to work to save dynamic space for the final statements of the theme in the next part of the coda.														

Composition: Little Symphony for Winds Mvmt IV: *Finale*

Composer: Franz Schubert/ Arr. Verne Reynolds

Measure #	155	156	157	158	159	160	161	162	163	164	165	166							
Form	Coda (Extension)																		
Phrase Structure																			
Tempo	<i>Piu moto</i> (♩=84)																		
Dynamics	<i>f</i>				<i>ff</i>														
Meter/Rhythm																			
Tonality	Eb Major																		
Harmonic Motion	Eb	Bb7	Eb	Bb7	Eb														
Orchestration	In: Full Ensemble																		
General Character	Strong, Full, Confident																		
Means for Expression	The final statements of the motif appear with repeated ideas moving from part to part. The final 8 measures of the piece remain in Eb which serves to solidify the final tonic chord of Eb Major of which the majority of the entire symphony is based.																		
Conducting Concerns	Give weight to block chords with LH gestures and ensure that while full, cues are not too heavy or harsh. Final release should be in time and not clipped. Be prepared to show a flick or dab gesture for the final release.																		
Rehearsal Consideration	The sixteenth note figures in all parts must be accurate and cannot simply be rips of notes, the figures must be in time. Put space after the dotted eighth notes to keep the sixteenth notes from being played early. This will enhance the written rhythm and prevent it from sounding like a triplet figure.																		

Appendix C - Graph Analysis of Chester: Overture for Band by William Schuman

Created by Dr. Frank Tracz, the following graph analysis was created in order to examine works of music measure by measure using the following categories: *Form*, *Phrase Structure*, *Tempo*, *Dynamics*, *Meter/Rhythm*, *Tonality*, *Harmonic Motion*, *Orchestration*, *General Character*, *Means of Expression*, *Conducting Concerns*, and *Rehearsal Considerations*. A brief definition of each category is given below.

Form organizes and identifies larger sections of the work at the macro level.

Phrase Structure identifies smaller sections of the work broken into phrases and sub-phrases.

Tempo identifies written tempo markings as well as changes in tempo such as *ritardandos* and *accelerandos* within the work.

Dynamics identifies marked dynamics as well as markings such as *crescendo* and *decrescendo* within the work.

Meter/Rhythm identifies indicated meter markings and changes as well as prevalent rhythmic motives within the work.

Tonality organizes and identifies major tonal centers of the work at the macro level.

Harmonic Motion organizes and identifies tonal centers and general harmonic progressions within each macro section of the work.

Orchestration identifies instrumentation within each macro level section of the work.

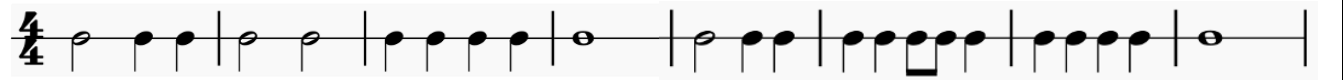
General Character organizes and identifies the authors interpretation of mood throughout the work.

Means of Expression identifies the musical elements that contribute to the general character of the work at the macro level.

Conducting Concerns provides information on the physical and non-verbal conducting considerations and how they relate to the musical elements of the work.

Rehearsal Considerations identifies potential areas of concern which should be examined within the work.

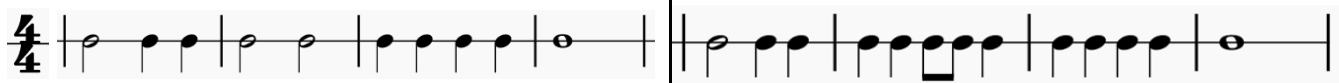
Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	1	2	3	4	5	6	7	8
Form	Theme							
Phrase Structure								
Tempo	<i>Religioso</i> (♩=72)							
Dynamics	<i>p</i>							
Meter/Rhythm								
Tonality	G Major							
Harmonic Motion	G	Em D	G	C G D7 Em	D	G	G C G	Am G D A7 D
Orchestration	In: All WW except Picc, A. Cl, B.Sax							
General Character	Religiously, Sacred, Lyrical							
Means for Expression	Chorale setting of theme scored in WW choir. Creates the effect of an organ played in the upper manuals. Even 4-bar phrases create the effect of a choir singing and breathing together.							
Conducting Concerns	Search for opportunities to conduct the musical line rather than beating time throughout the opening chorale. It is crucial to use vertical space rather than horizontal space and maintain a relatively small conducting pattern in the opening chorale.							
Rehearsal Consideration	Scoring is relatively light and thin with low WW written in the middle/upper range. Balance may be difficult to achieve without a true sense of low voicings and players must work to balance to tenor sounds. The key of G, while not uncommon may present some challenges with intonation. Additional care must be taken to ensure clear releases and entrances within the marked 4-bar phrases							

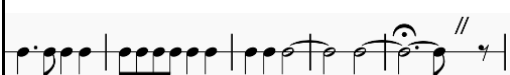
Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	9	10	11	12	13	14	15	16						
Form	Theme													
Phrase Structure														
Tempo	Religioso (♩=72)													
Dynamics	p													
Meter/Rhythm														
Tonality	G Major													
Harmonic Motion	G Am	C	G Am	D	G C	D	G Em	C D	C Am	D	Em Am	G	D	G sus 4-3
Orchestration	In: All WW except Picc, A. Cl, B.Sax													
General Character	Religiously, Sacred, Lyrical													
Means for Expression	Chorale setting of theme scored in WW choir. Creates the effect of an organ played in the upper manuals. Even 4-bar phrases create the effect of a choir singing and breathing together.													
Conducting Concerns	Search for opportunities to conduct the musical line rather than beating time throughout the opening chorale. It is crucial to use vertical space rather than horizontal space and maintain a relatively small conducting pattern in the opening chorale.													
Rehearsal Consideration	Continue to encourage players to listen for inner voices to achieve balance of parts. As voicings open up, listen to ensure intonation stays consistent (will tend to be sharp). Ensure that moving 8th note lines are allowed to come through, especially in the low clarinet parts.													

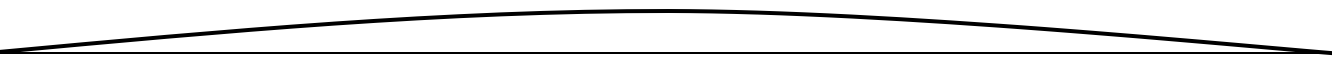
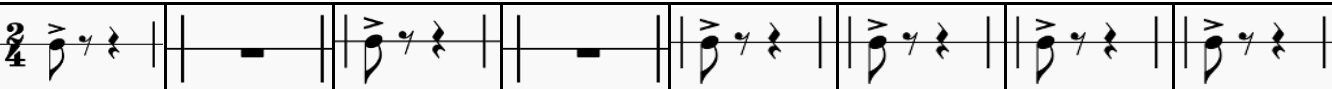
Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	17	18	19	20	21	22	23	24
Form	Theme (Repeated)							
Phrase Structure								
Tempo	<i>Religioso</i> (♩=72)							
Dynamics	<i>f</i> 							
Meter/Rhythm								
Tonality	Eb Major							
Harmonic Motion	Eb Cm Bb	Eb	Ab Eb Bb Eb	Bb	Eb	Eb Ab Eb	Fm Cm Bb Adim	Bb
Orchestration	In: All Brass + Cymbals, Timpani Out: WW Choir							
General Character	Religiously, Majestic							
Means for Expression	While still lyrical, the timbre becomes much fuller with the shift in orchestration from WW to Brass. The scoring Use of cymbals, timpani alongside a tonal shift to Eb Major create contrast to the opening statement of the theme.							
Conducting Concerns	As brass takes over the melodic line, it is critical that eye contact and clear preparatory gestures are used to ensure a clear entrance for players. While fuller, continue to make use of horizontal space rather than vertical space to emphasize the lyric, flowing style of the chorale.							
Rehearsal Consideration	While generally more full than the WW statement of the chorale, ensure that the brass entrance is not harsh or too bright as low voices are scored in their upper range for the first phrase. Trumpets should be encouraged to play one dynamic marking below what is written and to listen for a voice lower than their own.				Low brass range is rescored into a lower range providing an opportunity for a warmer timbre, ensure that these players bring out their moving lines (quarter notes) where applicable. High brass should continue to play one dynamine marking below what is written to ensure balance.			

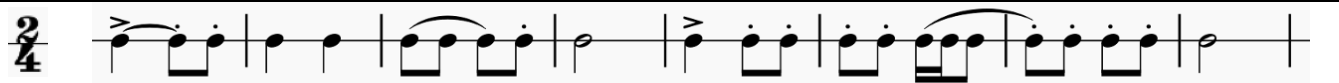
Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	25	26	27	28	29	30	31	32	33	34	35	36	37																					
Form	Theme (Repeated)								Extention																									
Phrase Structure																																		
Tempo	<i>Religioso</i> (♩=72)																																	
Dynamics	<i>f</i> < > <i>mf</i> < <i>fff</i> >								<i>mf</i> > <i>pp</i>																									
Meter/Rhythm																																		
Tonality	Eb Major																																	
Harmonic Motion	Eb	Ab	Fm	Eb	Fm	Bb	Eb	Ab	Bb	Eb	Cm	Ab	Bb	Ab	Fm	Bb	Cm	Fm	Eb	Bb	Cm	sus 9-8	Eb	Ab	Eb	Ab	Fm	Bb	Cm	Fm	Eb	Eb/Bb	Bb	Bb
Orchestration	In: All Brass + Cymbals, Timpani Out: WW Choir								In: WW except Picc, B.Sax Out: Brass, Perc.				In: Low WW, Low Brass. Out: Upper WW																					
General Character	Religiously, Majestic								Sacred, Reflective																									
Means for Expression	Repeat of the opening theme made more majestic and powerful through orchestration in brass.								Extention of the theme, gradually diminishing toward the final cadence of the opening section																									
Conducting Concerns	Avoid simply conducting the melodic line throughout the 2nd statement of the chorale, allowing for focus on moving accompaniment lines and bass motion.								Give a clear preparatory gesture for woodwinds using both eye contact and posture to facilitate a clear, aligned entrance at mm. 33. Allow a significant pause at the marked cesura before																									
Rehearsal Consideration	Timpani rolls should be used to connect phrases while the brass choir breathes together on count four at the end of each phrase. It may ne necessary to show the release/breath for brass however, LH or RH should be used to communicate the timpani rolls to ensure the connection of each phrase in second half of the chorale section.								Ensure that the brass unison octaves are carefully tuned in mm. 35-37. Do not hesitate to leave a good amount of space at the cesura before moving into the quicker tempo.																									

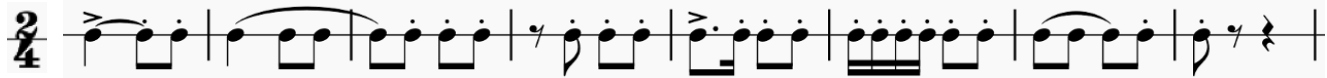
Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	38	39	40	41	42	43	44	45
Form	Variation I							
Phrase Structure								
Tempo	<i>Subito Allegro Vivo</i> (♩=160)							
Dynamics	<i>fff</i> <i>dim</i>							
Meter/Rhythm								
Tonality	G Major							
Harmonic Motion	C Diatonic Clusters, every note of C Major scale from C3-E4							
Orchestration	In: Bsn, Saxes, All Brass, Snare Drum (rim shot), Bass Drum							
General Character	March-like							
Means for Expression	Cluster chords used alongside percussion to establish the new tempo and marching style of the 1st variation							
Conducting Concerns	Conducting should remain relatively small, with an emphasis on staccato conducting which will aid the players in ensuring the cluster chords have resonance while remaining detached.							
Rehearsal Consideration	The cluster chords, while accented must still have resonance. Encourage wind players to listen to percussion and match note lengths in order to achieve both a clear tone and vertical alignment of the rhythmic figure. There should be a notable <i>dim</i> in mm. 42-45 to setup the entrance of the melodic line which begins at m. 46.							

Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	46	47	48	49	50	51	52	53
Form	Variation I							
Phrase Structure								
Tempo	<i>Allegro Vivo</i> (♩=160)							
Dynamics	<i>mf</i>							
Meter/Rhythm								
Tonality	G Major							
Harmonic Motion	Melody presented in G Major over C Cluster Chords							
Orchestration	Add: Upper WW							
General Character	March-like, light							
Means for Expression	Theme presented in upper woodwinds to immitate revolutionary war style fife and drum							
Conducting Concerns	Give a clear entrance cue for woodwinds playing the melodic line. It may be beneficial to show releases as well so that breaths are taken together by all musicians.							
Rehearsal Consideration	The melodic line dynamics must be carefully observed as there is a tendency for it to be overplayed by many ensembles. Marked articulations such as staccatos should be carefully observed as well with staccato notes being detached rather than short.							

Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	54	55	56	57	58	59	60	61
Form	Variation I							
Phrase Structure								
Tempo	Allegro Vivo (♩=160)							
Dynamics								
Meter/Rhythm								
Tonality	G Major							
Harmonic Motion	Melody presented in G Major over C Cluster Chords				Am/B(add9)	Unaccompanied Melody		
Orchestration	In: Full Ensemble							
General Character	March-like, light							
Means for Expression	Continued fife and drum style marching song							
Conducting Concerns	Maintain a light, staccato pattern to avoid a slackening of the tempo as the variation continues. Avoid using a pattern that is too large as the tempo may drag if a larger pattern is shown.							
Rehearsal Consideration	The crescendo in m. 57 must be significant but not beyond the level of maintaining characteristic tone. Additionally, precise articulations in the WW melody are crucial in mm. 58-59. As no marked key signature is provided, ensure players have observed the shift in tonality from Eb Major to G major and that accidentals, concert F# in particular are observed.							

Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76
Form	Transition														
Phrase Structure															
Tempo	Allegro Vivo (♩=160)														
Dynamics	<i>f</i> <i>ff</i>														
Meter/Rhythm															
Tonality	G Major														
Harmonic Motion	Unaccompanied melody, Interval is at an octave or other set interval (5th, minor 3rd, etc...) No true harmonic sense, G tonality still suggested														
Orchestration	euph, tba, s.bass	Add: upper WW				Add: low ww, saxes, hn			Add: tpts						
General Character	Immitative, detached														
Means for Expression	Theme is broken apart and played in imitation to begin the transition to the 2nd variation														
Conducting Concerns	Show clear preps for each fragmented group through this section. It is not necessary to cue every entrance but each melodic fragment should be clearly shown by the conductor.														
Rehearsal Consideration	The transition to variation I begins a series of immitative lines between voices which must match both in dynamic level and articulation. Encourage players to listen carefully to other voices, especially those lower than them in order to maintain balance and alignment of these figures.														

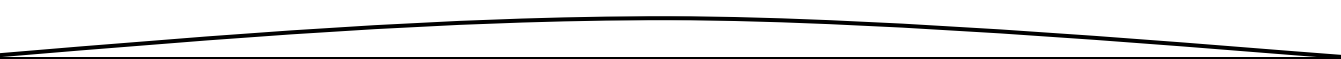
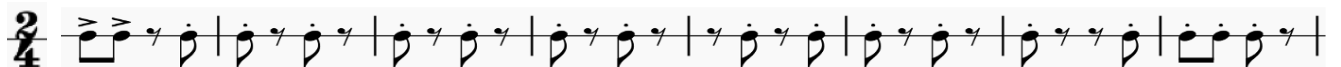
Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	77	78	79	80	81	82	83	84	85	86
Form	Transition									
Phrase Structure										
Tempo	Allegro Vivo (♩=160)									
Dynamics	$p < mf < ff$ $f < ff$ $f < ff$									
Meter/Rhythm										
Tonality	G Major									
Harmonic Motion	Unaccompanied melody, Interval is occasionally at an octave or other set interval (5th, minor 3rd, etc...) No true harmonic sense, G tonality still suggested									
Orchestration	In: upper WW, Hn, Cymbals		Add: tpt		Add: tbn, euph, tba		Add: Timpani	In: All brass, perc. Out: WW		
General Character	Immitative, detached									
Means for Expression	The theme continues to be broken into smaller pieces as the transition progresses									
Conducting Concerns	Show clear preps for each fragmented group through this section. It is not necessary to cue every entrance but each melodic fragment should be clearly shown by the conductor.									
Rehearsal Consideration	The cymbal crashes in mm. 77-79 while not marked as such may remain open. Dynamics here must be stricly adhered to and a clear contrast between <i>p</i> and <i>ff</i> must be heard. The trumpet line in m.81 may present a significant technical challenge for musicians and may require additional rehearsal. The interjections found in the timpani part must be strongly played and confident which may require a specific cue from the conductor.									

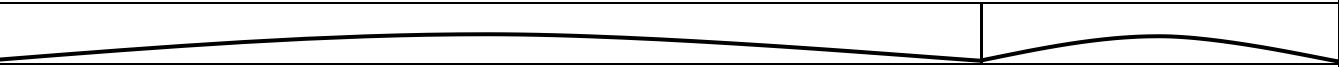
Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Form	Transition													
Phrase Structure														
Tempo	Allegro Vivo (♩=160)													
Dynamics	ff  ff													
Meter/Rhythm														
Tonality	G Major													
Harmonic Motion	Unaccompanied melody, Interval is at an octave or other set interval (5th, minor 3rd, etc...) No true harmonic sense, G tonality still suggested													
Orchestration	In: WW Out: Brass, Perc.			Add: Hns						Add: Tpt, Tbn		Out: Tpt, Tbn.		
General Character	Light, flowingly													
Means for Expression	16th note lines in upper woodwinds using thematic material used to interrupt the marching song style of variation I													
Conducting Concerns	Switch to a less staccato style here while remaining on the front of the beat as the slurred lines in woodwinds have a tendency to fall behind the beat otherwise. This is another instance where a smaller pattern overall will make it easier to maintain the required tempo.													
Rehearsal Consideration	The WW sixteenth note lines here occur in unison and while marked at <i>ff</i> , these lines should be adjusted to a lower dynamic to ensure clarity between sections. Accents should be carefully observed as well to further enhance the clarity of the lines.													

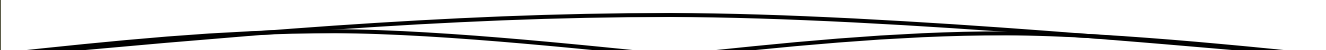
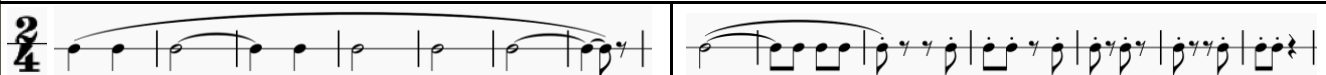
Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	101	102	103	104	105	106	107	108
Form	Variation II							
Phrase Structure								
Tempo	<i>Allegro Vivo</i> (♩=160)							
Dynamics	<i>f</i> <i>mf</i>							
Meter/Rhythm								
Tonality	Bi-Tonal Eb Major / Db Major							
Harmonic Motion	Eb/Ab	F/Bb G/C	Ab/Db Cm/C	Cb/A Eb/Ab	F/Bb Ab/Db	G/Eb F/Gb	Eb/Ab Ab/Gb	G/Ab F/Bb Eb/Db
Orchestration	In: Saxes, Low WW, Brass Out: WW, Perc.							
General Character	Detached							
Means for Expression	Broken thematic ideas from the transition are used alongside the marching song style of variation I to create a more detached variation of the main theme							
Conducting Concerns	As with variation I, detached staccato conducting can be effective in conveying the sudden shift in style found in the section. Gestures of syncopation will ensure clear entrances as voices are added.							
Rehearsal Consideration	A drastic shift in dynamic must occur immediately at the beginning of variation II. While marked generally at <i>mf</i> , it may be necessary to further reduce volume. This section also introduces bi-tonality of two non-related keys, and it may be useful to identify and rehearse separately the two keys to ensure accurate intonation.							

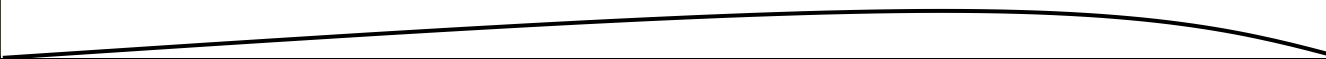
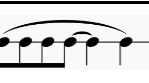
Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123
Form	Variation II														
Phrase Structure															
Tempo	<i>Allegro Vivo</i> (♩=160)														
Dynamics	<i>mf</i> <i>f</i>														
Meter/Rhythm															
Tonality	Bi-Tonal Eb Major / Db Major														
Harmonic Motion	F/Bb Ab/Gb G/Ab	F/Bb Eb/Db	Bb/Db Bb/Ab Gb/Fb	Bb/Db Bb/Ab Gb/Fb	Bb/Db Bb/Ab Gb/Fb	F/Cb Eb/Db	C/F C/Eb	Db/Cb C/F	Db/Cb C/Eb	Db/Cb C/Eb	Db/Cb C/F	Bb/Cb Bb/Cb Ab/Db	Bb/Cb Ab/Db	Bb/Cb Ab/Db	Bb/Cb Ab/Db
Orchestration	In: Saxes, Low WW, Brass Out: WW, Perc.														
General Character	Detached														
Means for Expression	Broken thematic ideas from the transition are used alongside the marching song style of variation I to create a more detached variation of the main theme														
Conducting Concerns	As with variation I, detached staccato conducting can be effective in conveying the sudden shift in style found in the section. Gestures of syncopation will ensure clear entrances as voices are added.														
Rehearsal Consideration	As the variation progresses, continue to encourage the players to listen down as the timbre may have a tendency to become too bright/harsh otherwise. Again, it may be useful to rehearse each tonality in groups first before combining the two to ensure each is in tune with itself first.														

Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	124	125	126	127	128	129	130	131	132	133	134	135	136	137
Form	Variation II													
Phrase Structure														
Tempo	Allegro Vivo (♩=160)													
Dynamics	dim p													
Meter/Rhythm														
Tonality	Bi-Tonal Eb Major / Db Major													
Harmonic Motion	Bb/Ab C/F	Db/Cb	C/Eb	Bb/Gb	Ab/Db	Bb/Ab	Db/Cb	C/Eb Bb/Gb Ab/Db	Bb/Cb Ab/Db	Bb/Cb Ab/Db	Bb/Cb Ab/Db	Bb/Cb Ab/Db	Bb/Cb	
Orchestration	In: All WW, Tbn, Perc.								Add: Hn					
General Character	Flowing, smooth													
Means for Expression	Woodwinds again interrupt the detached march-like brass lines to tie the theme back to the opening chorale.													
Conducting Concerns	The flowing woodwind line that interrupts the variation may be a good opportunity to switch to supermetric conducting however, a return to conducting in 2 should occur no later than measure 133.													
Rehearsal Consideration	A return to lyrical, flowing lines returns at m. 124. This change in style must occur suddenly and accurately. It again returns to the short, detached style introduced at the beginning of the variation at m.133 which again must occur seamlessly and immediately.													

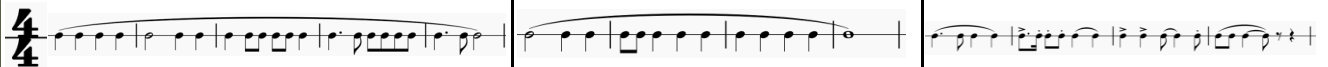
Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	138	139	140	141	142	143	144	145			
Form	Transition II										
Phrase Structure											
Tempo	<i>Allegro Vivo</i> (♩=160)										
Dynamics	<i>sub ff</i> 										
Meter/Rhythm											
Tonality	B minor / B Major						E minor				
Harmonic Motion	BmM7						Em				
Orchestration	Add: All brass Out: Ob, Cl, Saxes				Add: Cl, Saxes						
General Character	Detached										
Means for Expression	Pyramid chords are employed with melodic fragments to shift the style again, returning again to the march style from the 1st and 2nd variation.										
Conducting Concerns	Clear downbeats must be shown here to ensure the accuracy of the chordal pyramids that occur at m.138 and m.144. Additionally, the releases of each pyramid chord should be shown to ensure alignment before the next chord begins.										
Rehearsal Consideration	The pyramid chords in m. 138 and 141 should be built carefully to ensure that each new entrance matches that of what was previously played. Additionally, following each entrance, the sustains should diminish to leave room for the next entrance giving the effect of one instrument playing the entire line.										

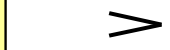
Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	146	147	148	149	150	151	152	153	154	155
Form	Variation III									
Phrase Structure										
Tempo	<i>Allegro Vivo</i> (♩=160)									
Dynamics	<i>mf</i>									
Meter/Rhythm										
Tonality	Varied minor chords generated by parallel melody: No tonal relationship to melody									
Harmonic Motion	Em Fm	Em Dm	Cm Gm	G#m Am	Fm Em	Ebm Dbm	Bm Bbm	Bm Fm	Em Ebm	Dm
Orchestration	In: All WW, Hn, Tbn, Euph, Tba									
General Character	Flowing									
Means for Expression	While maintaining the quick tempo established in variation I, the woodwinds shift to a flowing, slurred variation of the melodic material from the chorale. Half note chords in brass help to maintain the pulse while enhancing the continued tonal shift away from the opening keys.									
Conducting Concerns	The flowing style of this variation provides a good opportunity for supermetric conducting throughout this variation. As this variation is largely presented in 5-bar phrases, clear breath releases at the end of each phrase must be clearly shown to ensure alignment of the half note chordal accompaniment and melody of variation III.									
Rehearsal Consideration	The third variation sees a shift to a flowing melodic line and accompaniment which while in contrast to the previous variation in style, does not change tempo. Ensure that players are still maintaining the pulse, especially in the half note accompaniment figures. Additionally, 5-bar phrases may present a challenge and must be carefully observed. Breaths should be shown and taken by the entire ensemble at the end of each 5 measure phrase.									

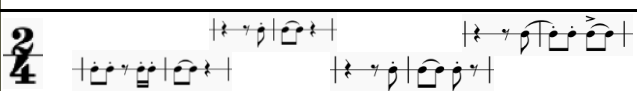
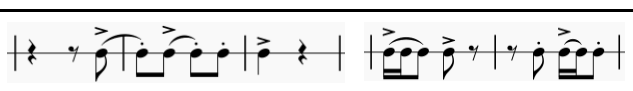
Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	156	157	158	159	160	161	162	163	164	165	166	167	168
Form	Variation III												
Phrase Structure													
Tempo	Allegro Vivo (♩=160)												
Dynamics	<i>mf</i> <i>p</i> <i>mf</i> <i>f</i> <i>ff</i>												
Meter/Rhythm													
Tonality	Varied minor chords generated by parallel melody: No tonal relationship to melody												
Harmonic Motion	C# F#m	Bbm Ebm	Abm Bbm	Cm Bbm	Abm G	Gbm Ebm	Em Ebm	Dm Cm	Bm Dm Cm Gm	Dm Cm	Bm C#m	C	
Orchestration	In: All WW, Hn, Tbn, Euph, Tba					Add: Tpts				In: All Winds Out: Perc.			
General Character	Flowing												
Means for Expression	While maintaining the quick tempo established in variation I, the woodwinds shift to a flowing, slurred variation of the melodic material from the chorale. Half note chords in brass help to maintain the pulse while enhancing the continued tonal shift away from the opening keys.												
Conducting Concerns	The flowing style of this variation provides a good opportunity for supermetric conducting throughout this variation. As this variation is largely presented in 5-bar phrases, clear breath releases at the end of each phrase must be clearly shown to ensure alignment of the half note chordal accompaniment and melody of variation III.												
Rehearsal Consideration	Dynamics must be carefully observed as more voices are added ensuring that voices play dynamics relative to other voices to maintain good balance. As with many orchestral style transcriptions such as this work, there is a tendency for the timbre to become too bright as upper voices are scored in the upper ranges to supplement violin parts. This may require the adjustment of written dynamics to acheive in sound what the composer actually intended.												

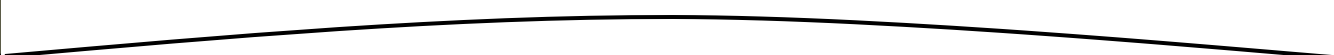
Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184
Form	Transition III		Variation IV													
Phrase Structure																
Tempo			<i>Allegro Vivo</i> (♩=160)													
Dynamics			<i>p</i> <i>p</i> <i>ff</i> 													
Meter/Rhythm																
Tonality	G Major		Gb Major										F minor			
Harmonic Motion	E	C D E	G Eb F# Am	Db/Gb	Eb/Ab F/Bb	Gb/Cb F/Bb	Gb/Cb F/Bb	Gb/Cb F/Bb	Gb/Cb Db/Gb	Gb Bbm	Ab Gb	Fm Bbm	Ab	Gb	Fm	
Orchestration	In: Bsn, Tpt3, Hn, Tbn, Euph, Tba		In: Brass, Woodblock							Add: Cl, Bsn, Saxes			Out: Cl, Bsn, Saxes			
General Character	Flowing		Detached, light													
Means for Expression	Slurred line to complete the idea of Variation III		Another shift in orchestration to brass signals a return of the march style used in earlier variations as the transition to variation IV begins.													
Conducting Concerns	Take care to prep the style change		A return to detached, staccato conducting should occur here while maintaining a relatively small pattern to ensure the tempo does not drag.													
Rehearsal Consideration	The style change must occur immediately.		As in variation II, there is a sudden and immediate shift in articulation and style which must be observed. Special attention should be given to the woodblock interjections and players should strive to match the resonance and articulation of these entrances to acheive alignment.													

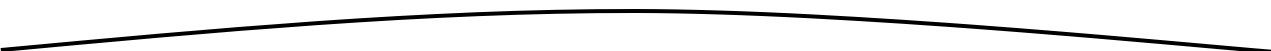
Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	185	186	187	188	189	190	191	192	193	194
Form	Variation IV									
Phrase Structure										
Tempo	Allegro Vivo (♩=160)									
Dynamics	<i>p</i>									
Meter/Rhythm										
Tonality	Db Major									
Harmonic Motion	Db Fsus Db	Db Fsus Db	Db Fsus Db	Db Fsus Db	Db Fsus Db	Db Fsus Db	Db Fsus Db	DbMaj7	Ebm Db Fsus Am/B	Bbm Gb Ab
Orchestration	In: Cl, Tpt						Add: Fl, Ob, A.Sax			
General Character	Immitative									
Means for Expression	Immitative lines between clarinets and trumpets using melodic fragments are used to begin returning the theme towards its original form.									
Conducting Concerns	Clear cues for clarinets and trumpets should be shown here to ensure confident entrances as the phrase length is slightly unpredictable.									
Rehearsal Consideration	Clarinets and trumpets should listen carefully to each other throughout this section as they exchange lines which must vary in timbre but, match in style and articulation. Marked accents should be observed and while weighted, should not be played short.									

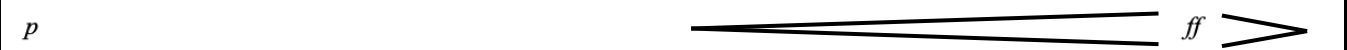
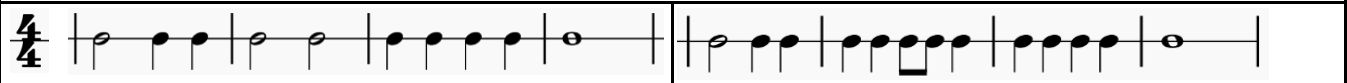
Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	195	196	197	198	199	200	201	202
Form	Variation IV							
Phrase Structure								
Tempo	Allegro Vivo (♩=160)							
Dynamics	ff							
Meter/Rhythm								
Tonality	Db Major							
Harmonic Motion	Ebm Db Cm Bbm	Ebm Db Cm Bbm	Ab		Ebm Db	Cm Bbm	Ab	
Orchestration	In: Hn, Low Brass		Add: All WW					
General Character	Immitative							
Means for Expression	Immitation continues, now in larger groups and longer phrases as the melodic material shifts toward the next variation.							
Conducting Concerns	Communication with low brass is essential beginning at m. 195 but should not be overly heavy. Pattern should be accented but not detached throughout the end of the variation.							
Rehearsal Consideration	The low brass lines here should be powerful but not beyond what can be played with a good tone. Only a slight lift should exist between accented quarter notes and, releases should be clear and aligned.							

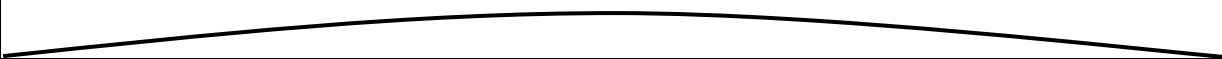
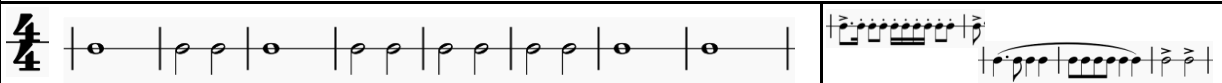
Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	203	204	205	206	207	208	209	210	211
Form	Variation IV								Transition IV
Phrase Structure									
Tempo	<i>Allegro Vivo</i> (♩=160)								
Dynamics	<i>p</i>  <i>mf</i>  <i>f</i> 								
Meter/Rhythm									
Tonality	Gb Major								C Major
Harmonic Motion	Gb/Db	Eb/Ab	Db/Gb	Eb/Ab F/Bb	Gb/Cb Db/Gb Eb/Ab F/Bb	Gb/Cb Ab/Db	Bb/Eb	Gb Cb Db Eb	
Orchestration	In: Full Ensemble							In: Picc, Fl, Ob, Cl, A.Sax, T.Sax	Add:Hn, Tbn, Euph, Tba
General Character	Light, detached								
Means for Expression	Imitation continues, now in larger groups and longer phrases as the melodic material shifts toward the next variation.								
Conducting Concerns	Another sudden shift can be enhanced through a drastic reduction of pattern size and change to stacatto conducting again.								
Rehearsal Consideration	The dynamic shift to <i>p</i> must be observed at m. 203 and crescendi should occur as late as possible to avoid overplaying throughout the end of the fourth variation. Special attention to intonation of the short transition at m. 211 may be needed and tuning each chord note by note may be useful.								

Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	212	213	214	215	216	217	218	219											
Form	Variation V																		
Phrase Structure																			
Tempo	Allegro Vivo (♩=160)																		
Dynamics	<i>p</i> 																		
Meter/Rhythm																			
Tonality	C Major							Db Major											
Harmonic Motion	C	F	G	Am	Em	F	Am	Bm	D	Em	C	Gm	Eb	Dm	Em	F	Am	G	Bb
Orchestration	In: Tpt, Hn, Tbn, Euph, Snare					Add: Tba, String Bass													
General Character	Light, detached																		
Means for Expression	While the march style continues in percussion, the melodic material is now presented in its original form signaling the completion of the arc form of the work.																		
Conducting Concerns	Opportunities for lyric, horizontal conducting should occur at the beginning of variation V. Trumpet is the lead voice of this statement of the melody so eye contact and a clear prep are crucial as the transition into this variation is only one measure long, leaving little time to shift styles.																		
Rehearsal Consideration	The melodic line in trumpet and accompaniment in trombone and euphonium should be carefully balanced at the beginning of variation V. As more voices are added, ensure that the dynamic level does not increase too quickly.																		

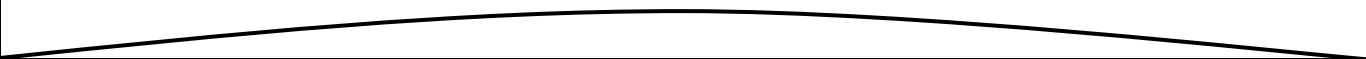
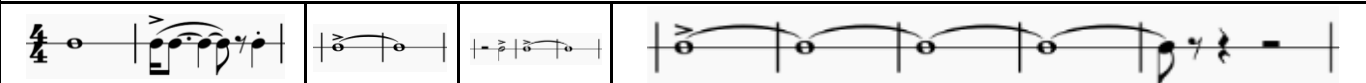
Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	220	221	222	223	224	225	226	227	228	229	230	231
Form	Variation V											
Phrase Structure												
Tempo	Allegro Vivo (♩=160)											
Dynamics	<i>p</i>  <i>mp</i> <i>mf</i> <i>f</i> <i>ff</i> <i>fff</i>											
Meter/Rhythm												
Tonality	Db Major											
Harmonic Motion	Db	Gb Ebm	Db	Gb Ab	Db Db/F Fm	Gb Ab	Bbm	Ab	Db/Gb	Gb/Cb F/Bb Eb/Ab Db/Gb	Bb/Ab Cb/Eb Ab/Db Db/Gb	Bbm Ebm
Orchestration	In: Cl, Saxes, Hn, Tbn, Euph, Tba, Perc.			Add: Fl, Ob.			Add: Tpt			In: Upper WW	Add: Hn, Tbn	In: Brass Out: WW
General Character	Lyric, expressive											
Means for Expression	The theme is now augmented against the marching style in percussion, further returning the piece towards the initial statement of the melody in the opening chorale											
Conducting Concerns	Supermetric conducting may again be used as the melodic material is now presented in an augmented form however, a return to 4/4 time will be required at m. 228											
Rehearsal Consideration	From mm.223-228 a slow crescendo occurs which should not begin too early as to arrive at the new dynamic too quickly. Encourage players to wait until m.226 to actually begin the crescendo as scoring and added voices will allow the crescendo to occur naturally in mm. 223-225.											

Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	232	233	234	235	236	237	238	239	240
Form	Coda								
Phrase Structure									
Tempo	<i>Allegro Vivo</i> (♩=160)								
Dynamics	<i>fff</i>								
Meter/Rhythm									
Tonality	Db Major								
Harmonic Motion	Db	Ebm Fm Gb Ab	Gb	Gb Db/Gb	Gb Gb/Db	Gb Db/Gb	Db/Gb	Db	
Orchestration	In: Full Ensemble								
General Character	Majestic								
Means for Expression	After remaining largely segmented, full ensemble is used to begin the coda, signaling the final statements of melodic material and triumphantly returning the theme.								
Conducting Concerns	Sustains and releases must be clearly shown throughout the coda. This can be effectively done with the left hand however, both may be used to ensure aligned releases of chords								
Rehearsal Consideration	The remainder of the work occurs largely in full ensemble. Entrances and releases should be clear and aligned. The large leaps that occur must be carefully tuned as the top note has a tendency to be sharp as players reach for the note. Encourage musicians to relax their embouchure on these leaps to avoid intonation issues on the leaps.								

Composition: Chester:Overture for Band
 Composer: William Schuman

Measure #	241	242	243	244	245	246	247	248	249					
Form	Coda													
Phrase Structure														
Tempo	Allegro Vivo (♩=160)													
Dynamics	fff													
Meter/Rhythm														
Tonality	Db Major													
Harmonic Motion	Gb	Db	Db/Gb	Db										
Orchestration	In: Full Ensemble													
General Character	Majestic, full and powerful													
Means for Expression	Powerful sustains, along with melodic fragments are used to extend the form and emphasize the closing of the piece													
Conducting Concerns	Sustains and releases must be clearly shown throughout the coda. This can be effectively done with the left hand however, both may be used to ensure aligned releases of chords. A crescendo of the final chord can be shown but care should be taken to ensure it does not start too early.													
Rehearsal Consideration	As with other sections of the piece, it may be necessary to adjust the marked dynamics to allow for the final chords to grow appropriately. The final chord should be struck and then diminish slightly before growing again slightly toward the final release in order to maintain motion through the end of the work.													