

Analysis and considerations for contemporary works for wind band and brass ensemble:
“Dancing Fire” by Kevin Day and “Let Freedom Ring” by Ryan Nowlin

by

Eric Michael Thompson

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A REPORT

submitted in partial fulfillment of the requirements for the degree

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Approved by:

Major Professor
Frank Tracz

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Abstract

This report is comprised of the analysis and research from the comprehensive examination question based on the Graduate Conducting Recital of Eric M. Thompson. The historical and theoretical analysis outlines the processes required for the preparation of both rehearsals and performance application. The analysis includes *Dancing Fire* by Kevin Day and *Let Freedom Ring* by Ryan Nowlin. The recital was performed in two parts in the McCain Auditorium at Kansas State University. The first installment occurred on March 9, 2021. The second installment occurred on April 25, 2021.

PURPOSE/INTENT:

Provide a detailed analysis of your recital music using the Blocher/Miles and Tracz concepts presented in class and in independent study. A thorough and concise historical, theoretical, and rehearsal/conducting analysis for each piece in a scholarly format is required.

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I would also like to thank my beautiful wife Dorothy who has supported me in this process through long days, late nights, early mornings, a global pandemic, and the birth of our first child, Henry. I am so grateful for your love and support.

Chapter 1 - Introduction

Purpose and Goal

The purpose of this report is to detail the processes required for the preparation of both rehearsals and performance through the use of historical and theoretical analysis. The goal is to provide a scholarly document that reflects the thorough process required of the conductor through the selection of music of quality, analysis of the literature, planning for rehearsals, and evaluation of the performance.

Performance Information

This performance occurred within two concert series. The first, *Dancing Fire* by Kevin Day, was performed on March 9, 2021. The second, *Let Freedom Ring* by Ryan Nowlin, was performed on April 25, 2021. Each concert took place in McCain Auditorium on the campus of Kansas State University. The ensemble members included select members from the Kansas State Band Department.

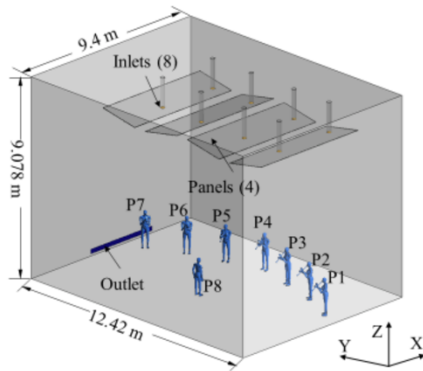
These concerts occurred during the COVID-19 pandemic and were subject to space and time constraints for the health of the ensemble. Precautions were taken based on the research provided by the International Coalition of Performing Arts Aerosol Study.¹ Each student was required to wear a face mask at all times unless performing. Spacing between each individual student was maintained at a six-foot interval. Instruments required bell covers, and brass players were equipped with moisture-wicking floor pads in order to reduce the spread of potentially harmful viral particles. Each rehearsal was limited to thirty minutes as a full ensemble to allow

¹Mark Spede and James Weaver, "Unprecedented International Coalition led by Performing Arts Organizations to Commission COVID-19 Study," (National Federation of State High School Associations), <https://www.nfhs.org/articles/unprecedented-international-coalition-led-by-performing-arts-organizations-to-commission-covid-19-study/>.

for room sanitization. This sanitizing process involved using a Victory Electrostatic Sprayer to disinfect music stands and chairs. These extenuating circumstances required careful rehearsal planning and intentional ensemble configuration, beyond the usual scope of concert preparation.

The following is a model of a rehearsal room with seven clarinetists present. The first model shows the placement and airflow. The second set of models represents the differences between the use of bell covers and no bell covers being used in the room. The bluer shades represent a lower risk with yellow, orange, and red representing an increased risk of infection (Note: P8 represents the conductor).

Modeling of UC Rehearsal Hall with Clarinet Players



Rehearsal Hall Room:

- Inlet:
 $d = 0.2 \text{ m}$, $v = 3.774 \text{ m/s}$ (3.2 ACH), $T = 22^\circ\text{C}$
- Outlet:
 $3.6 \text{ m (X)} \times 0.2 \text{ m (Z)}$
- Walls & other solid surfaces:
adiabatic

Human body:

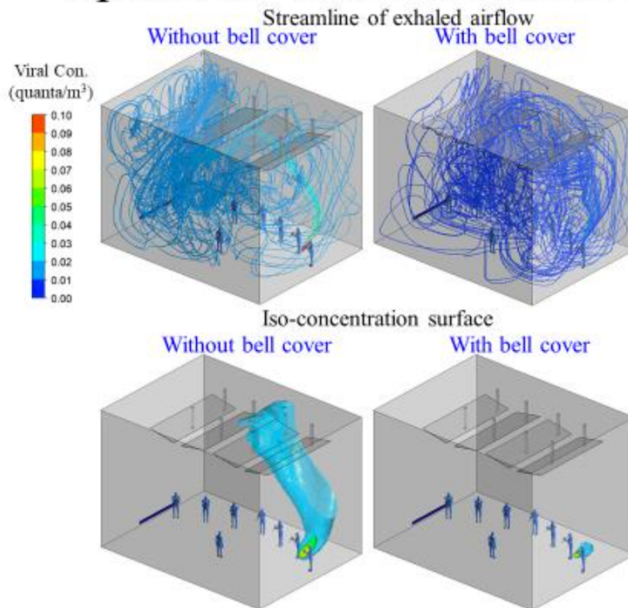
- All body surface:
 $\text{convective heat flux} = 23 \text{ W/m}^2$
- Nostril of the susceptible clarinet players & director:
 $A = 3.3 \text{ cm}^2$, $v = 1.679 \text{ m/s}$ (14 L/min, 1.8 met)

Clarinets:

- Solid surface:
adiabatic
- Bell opening:
 $d = 6 \text{ cm}$, $v = 0.3 \text{ m/s}$ & $T = 23.5^\circ\text{C}$ when having a cover,
and $v = 0.9 \text{ m/s}$ & $T = 23.7^\circ\text{C}$ when having no cover

❖ In the simulation, P1 was assumed to play the clarinet with the susceptibles were assumed to do constant inhalation.

Spread of Viral Aerosols from P1



Infection risk for susceptible clarinet players & director after 60 minutes (%).

Source	P2	P3	P5	P6	P7	P8	Well-mixing
No cover	3	3	3	3	3	3	2.85e-04
With cover	1	1	1	1	1	1	1.03e-04
Reduction in risk	56%	60%	59%	62%	64%	64%	64%

- The bell cover is assumed to have the same particle removal efficiency as a surgical mask: 64%.
- The susceptible people do not wear a mask.
- “Well-mixed” show the risk for the perfectly mixed ventilation resulting in an underestimate of risk.
- Due to good air mixing in lower layers of room, with the same source strength, viral aerosols from playing clarinet resulted in a similar concentration distribution at the height of mouth as a whole, as well as the risk for the susceptible people except for P2.
- Using a bell cover greatly reduced the viral aerosol concentration at the height of mouth, resulting a reduction in infection risk by over 56%.

Figure 1. Understanding the spread of aerosols. Graphics from International Coalition of Performing Arts Aerosol Study.

Due to the need for flexibility in the schedule, a general lesson outline that was both malleable and concrete in nature was imperative. Eugene Corporon’s teaching process from

chapter three of the *Teaching Music Through Performance in Band*² served as a tangible mechanism from which rehearsals were planned despite limited rehearsal time. A rehearsal room large enough to accommodate social distancing for a large ensemble was limited at Kansas State University during the COVID-19 Pandemic, which made scheduling of the numerous university ensembles difficult. In order to combat this, the introduction of the piece was delivered through Zoom Video Conferencing. This allowed the ensemble to maximize in person instructional time as the students entered their first rehearsal with a plethora of information before the first read. Each rehearsal was limited to a thirty-minute duration in order to allow for an air refresh. Therefore, each thirty-minute block was prepared as a separate rehearsal, and the thirty-minute air refresh was used as sectional time for sections that could safely rehearse outdoors using the parameters outlined in the International Coalition of Performing Arts Aerosol Study.

² Larry Blocher et al., *Teaching Music Through Performance in Band* (Chicago: GIA Publications, 2004).

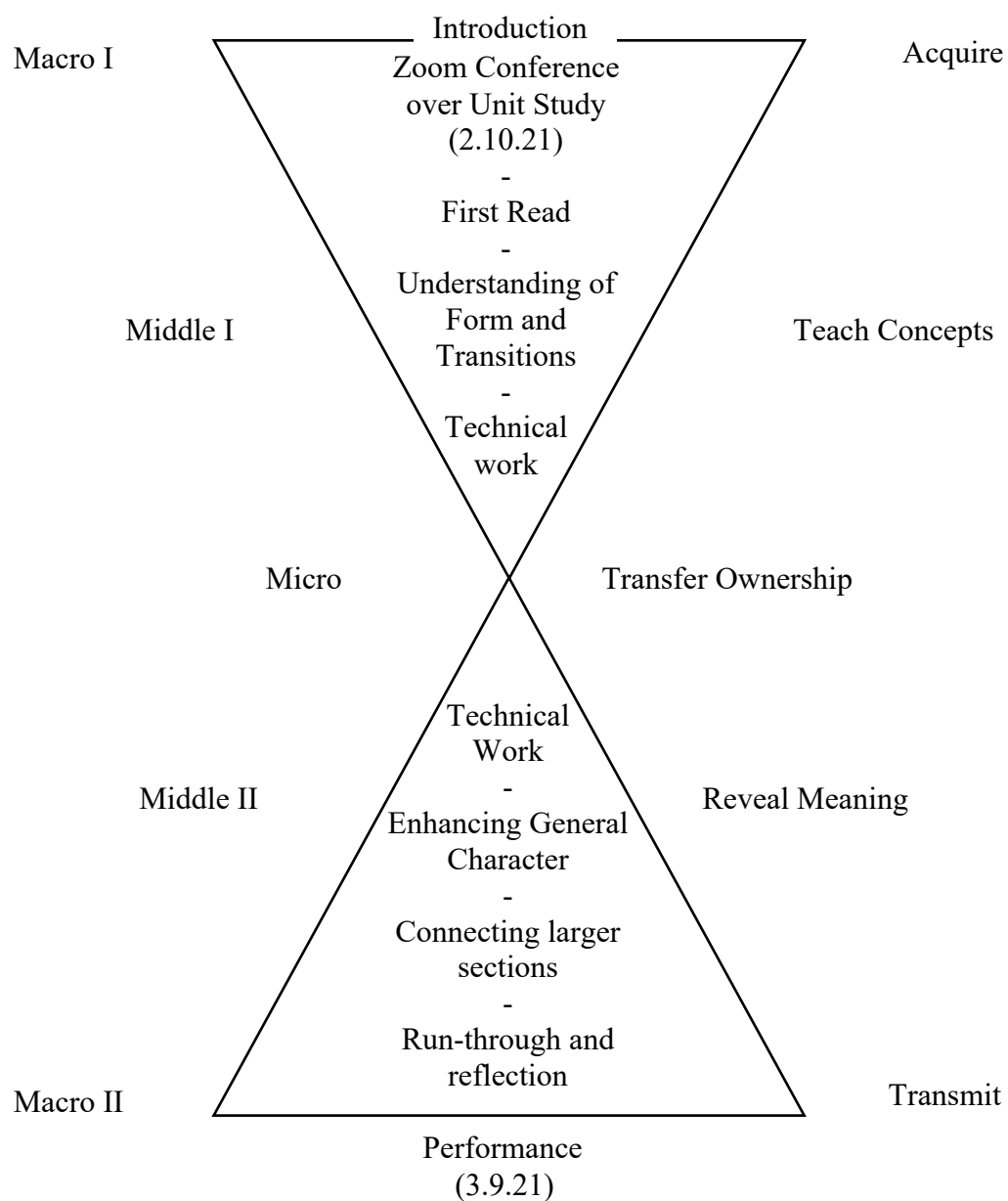


Figure 2. An adapted version of Eugene Corporon's teaching process in *Teaching Music Through Performance in Band*.

Music Examined

The literature examined in preparation for rehearsals and the performance include *Dancing Fire* by Kevin Day and *Let Freedom Ring* by Ryan Nowlin. The theoretical and historical analysis in conjunction with how they inform a well-designed rehearsal plan form the majority of this report.

Format of Analysis

The following format of analysis is based on a concept of the Unit Study found in the *Teaching Music Through Performance in Band* series edited by Richard Miles and Larry Blocher.³

Unit 1: Composer Information

Unit 2: Composition

Unit 3: Historical Perspective

Unit 4: Technical Considerations

Unit 5: Stylistic Considerations

Unit 6: Musical Elements

Unit 7: Form and Structure

Unit 8: Suggested Listening

Unit 9: Additional References and Resources.

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

³ Richard B. Miles and Larry Blocher. *Teaching Music Through Performance in Band*. (Chicago: GIA Publications, 1997).

Chapter 2 - Selecting Quality Literature

Music educators are tasked with the important role of selecting quality literature that their students will perform during their limited time within an ensemble. Educators should choose literature that meets the ensemble at their current abilities and challenges them to strive for new levels of musical excellence. Literature selection can have a profound impact on the student's success, growth, and development and should be made with careful forethought. Due to the subjective nature of defining quality literature, it is imperative that music educators become familiar with the numerous books, articles, and websites that are readily available in order to expand upon their usual methods of selecting music of quality. This chapter will examine some of the resources that define the qualifications of quality literature and considerations for developing a well-rounded musical experience.

The approach of selecting literature in a way that is objective may seem difficult in an art form that is regularly viewed as subjective. In a world where there are many new compositions written annually for a variety of abilities, it is important for educators to have the ability to recognize music that is written to meet the intellectual, physical, emotional, and psychological needs of their students. The most commonly referenced studies that approach the selecting music of quality in a quantitative and objective way are related to the 1978 study by Acton Ostling, Jr.⁴

⁴ Acton Eric Ostling, Jr., "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit," (Ph.D. Dissertation, University of Iowa, Iowa City, Iowa, 1978), 23 -30.

His study was replicated by Jay Gilbert⁵ and Clifford Towner⁶, and these three studies together form a foundation for quality literature selection. These reports examine the past and current literature of the time using ten criteria measuring quality, or “serious artistic merit”:

1. The composition has form—not “a form” but form—and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design and creates the impression of conscious choice and judicious arrangement of 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 or obvious.
6. The composition is consistent in its quality throughout its length and its various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.

⁵ Jay Warren Gilbert, *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Replication and Update* (Dissertation Abstracts International, 1993).

⁶ Clifford N. Towner, *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Second Update* (Student Research, Creative Activity, and Performance - School of Music, University of Nebraska-Lincoln, 2011).

9. The composition is genuine in idiom and is not pretentious.
10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.⁷

Although the Ostling, Gilbert, and Towner studies have provided a comprehensive approach towards quantifying quality literature, there are many other publications that can aid the music educator in selecting music of quality. The criteria from their approach is somewhat mirrored in a different approach from Patricia O'Toole in her *Shaping Sound Musicians*.⁸ Further, an extremely valuable resource is the *Teaching Music through Performance* series written by Larry Blocher, Eugene M. Corporon, Ray Cramer, Tim Lautzenheiser, Edward S. Lisk, and Richard Miles.⁹ Not only is the literature featured in this series of quality, but the in-depth analysis of each piece allows the teacher to make more clearly informed music making decisions. Educators searching for an annotated list of successful and diverse literature for younger ensembles performing music grades 1-3, should consult *Best Music for Young Band* by Thomas Dvorak.¹⁰ Another highly recommended list of literature was published by the National Band Association (NBA) titled *Selective Music List for Bands*.¹¹ In addition, educators can access many state-wide music lists through each state's Music Educators

⁷ Acton Eric Ostling Jr., "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit," (Ph.D. Dissertation, University of Iowa, Iowa City, Iowa, 1978), 23 -30.

⁸ Patricia O'Toole, *Shaping Sound Musicians* (Chicago: GIA Publications, 2001).

⁹ Larry Blocher et al., *Teaching Music Through Performance in Band* (Chicago: GIA Publications, 2004).

¹⁰ Thomas L. Dvorak, *Best Music for Young Band: A Selective Guide to the Young Band/Young Wind Ensemble Repertoire* (Manhattan Beach Music, 1986).

¹¹ National Band Association, *Selective Music Lists*.
<https://nationalbandassociation.org/selective-music-lists/>

Association website. These lists are formed through committees that review literature in hopes of providing a quality resource to their fellow educators.

A step often overlooked when selecting quality literature that will affect their student's success, growth, and development is the representation of composers of different backgrounds. Music allows teachers to connect with their students' cultures through sound, which provides relevance unlike many other classes. Incorporating a culturally and historically relevant curriculum not only provides variety, but changes the way students think, listen, compose and perform music. Valuing students' cultures will result in meaningful learning and a better understanding of societal issues.¹² There are many resources available to help educators in their pursuit of modeling the importance of diversity through their literature selection. Websites like The Institute for Composer Diversity¹³ or And We Were Heard¹⁴ are valuable tools when selecting literature written by composers of different backgrounds.

¹² Jennifer Lee Doyle, "Cultural Relevance in Urban Music Education: A Synthesis of the Literature," *Update: Applications of Research in Music Education* 32, no. 2, (2014): 44-51.

¹³ Institute for Composer Diversity, Fredonia State University of New York, <https://www.composerdiversity.com/>

¹⁴ Christian Michael Folk, "And We Were Heard," <https://www.andwewereheard.org/>

Chapter 3 - Philosophy of Music Education

Our educational system as it stands today serves many roles. The hierarchy of importance that these roles play differs from person to person based upon their perception of what our educational system should provide. For one family, school may be viewed as worthless or purely as a place for their children to go to while their parents are at work. In contrast, another family may view education as a way of elevating their quality of life. Many people view education as a way to prepare the next generation and, more broadly, as a way of strengthening our communities and nation. Although all of these roles are important and should be considered, it is the responsibility of professional educators to navigate, alter, and influence these different perceptions while holding true to their own personal beliefs of what education can do for their students. The current education model is a way for students to learn in, outside, and between diverse curricula. Formal education continues to evolve based upon research, legislation, and technology, for example, in order to provide a well-rounded educational system where students can grow in every aspect of their lives. A well-rounded education that includes math, social sciences, English, sciences, humanities and arts allows for a comprehensive approach towards student growth of cognitive functions and applied skills through a variety of subject areas.¹⁵ Through the incorporation of these subjects and the current best practices in education, students will gain the knowledge necessary to be competent and confident in how to succeed in modern times. This success will positively affect not only their lives, but also their families and communities. A teacher's educational philosophy must play an important role with how they approach administration, parents, and their students' learning in an ever-evolving world. This

¹⁵ 1177. U.S. Department of Education, *Every Student Succeeds Act*. 114th Congress. <https://www.govtrack.us/congress/bills/114/s1177/text>

philosophy also impacts decision-making, program design, music selection, course sequences, and assessment decisions. Through education students should be given the tools to be confident in their abilities to tackle what lies ahead, either in their personal or professional lives. These tools should include critical thinking, self-efficacy, communication, resilience, creativity, technological competence, and adaptability.

The perception of music in schools parallels the perception of general education, with its varying levels of importance and roles. Whereas some may view music as an essential part of a child's development¹⁶, others may view its importance as dispensable, extraneous, or based purely on the utilitarian role music plays in the community.¹⁷ Since everyone participates in music in some facet, whether by playing or listening, many have opinions on what music education should look like.¹⁸ Music's role in the comprehensive approach toward the cultivation of a well-rounded student serves many purposes. It serves uniquely as a catalyst, bridging together the understanding of sounds, aesthetics, emotion, culture and community. It is through music that students can develop a better understanding of what it means to be human¹⁹.

Music education should be relevant, diverse, and have a positive effect on students' self-efficacy and ability to communicate. Music allows teachers to connect with their students' cultures through sound which provides relevance unlike any other class. Allowing the students to

¹⁶ Dennie Wolf, *Why Making Music Matters* (Carnegie Hall Weill Music Institute, 2016).

¹⁷ Michael L. Mark, "The Evolution of Music Education Philosophy from Utilitarian to Aesthetic." *Journal of Research in Music Education* 30, no. 1 (1982): 15-21. Accessed April 10, 2021. doi:10.2307/3344863.

¹⁸ John Kratus, "A Return to Amateurism in Music Education," *Music Educators Journal* 106, no. 1 (2019): 31-37.

¹⁹ David J. Elliott, *A New Philosophy of Music Education: Music Matters* (Oxford University Press, 1995).

connect with their peers' cultural and social identities through experiences of listening and performing music positively influences the classroom environment while giving them a better understanding of themselves, their classmates, and community.²⁰ The processing of one's thoughts and feelings through the creation of sound is also exclusively taught in the music classroom. It is an essential part of developing one's identity, and the ability to empathize and communicate with others. Emotional connections made with music allow students to better understand how to harness these emotions in a constructive and disciplined way. The music classroom should provide a culture of expression, passion and self-discipline in which students to grow.

The role of educators is to provide their students with the tools to be successful in the future, and I believe it is important that education incorporates the components of cultural development that made our ancestors successful in the past. The existence of music education, as it currently stands, is due to the past perceptions of what music can provide for the students and community. In the early Hebrew society, music was employed to teach culture. The Greeks viewed music education as essential due to the benefits it would provide to ceremonies and rituals. Martin Luther believed everyone should be educated in music regardless of social status. In the Dark Ages, music was viewed as an upper level of the liberal arts. To our knowledge, every civilization has valued music in some fashion and that value exists to this day. It is through a variety of historical philosophies and values that my philosophy of music education has taken its current form as a means to teach human culture.²¹

²⁰ Carlos R. Abril, "Responding to Culture in the Instrumental Music Programme: A Teacher's Journey," *Music Education Research* 11, no. 1, (2009): 77-91.

²¹ Michael L. Mark, *Contemporary Music Education*. 2nd ed. (New York: Schirmer Books, 1986).

From a modern philosophical perspective, the importance of an aesthetic or a non-aesthetic music education has been debated for quite some time. Modern philosophers, such as David Elliot, believe that music education should have a more praxial approach by which students gain knowledge through the act of participating. It is the participating that leads to self-knowledge, enjoyment, and personal growth.²² Elliot's predecessor, Bennett Reimer, believed that the act of making music provides a way of knowing music and experiencing feeling not attainable without doing. Reimer also suggested that making music should be approached from the perspective of better understanding music's formal aspects, leading to a better understanding of feeling, which is not taught in any other subject.²³ Both of these philosophical approaches to music teaching and education are valuable to my philosophy. Although their conclusions as to the purpose of music education differ, they both agree that music performance is essential. Some philosophers may question if topics, such as the human spirit or aesthetics, have a place in education at all. The variety of music education philosophies portray a deeper understanding that people participate in music for many different reasons. If each of these perspectives are taken into account, then music should be taught in a way in order to enhance a variety of students' needs.

Although the value of music in many cultures around the world is not debatable, the purpose of music in education is widely debated due to its abstractionism.²⁴ This abstractionism

²² David J. Elliott, *A New Philosophy of Music Education: Music Matters*, (Oxford University Press, 1995).

²³ Bennett Reimer, *A Philosophy of Music Education: Advancing the Vision*, (Prentice Hall, 2003).

²⁴ Joseph Michael Abramo, "Application of Sound Studies to Qualitative Research in Music Education," in *Music Education: Navigating the Future*, edited by Clint Randles (New York, NY: Routledge, 2015): 271-291.

exists because there are many facets to the purpose and value of music education. It is known that music makes people feel different emotions, but the benefit of teaching music, especially as an artform that moves the human spirit, can be difficult to understand, experience, and actualize. Although objectives such as teamwork, listening, and problem solving are important and taught through music, they are not exclusively taught in a music curriculum. Rather, in the music curriculum, these objectives are uniquely taught in an authentic and innovative approach through active participation in an artistic process. Through musical experiences, students can gain a better understanding of themselves, the role they can play in the community, the value of persistence, and the appreciation of beauty. Through these experiences they will better grasp abstraction, which deals in ideas rather than just events. These ideas will in turn positively shape the way the student views the world. This is an essential component found in music but not found in other classes and activities currently in our educational system.²⁵ Music helps answer the questions that our youth need answering, such as what it means to feel, what is one's role in the world, and how can one achieve their dreams.

Due to the current competitive nature in our educational climate, many teachers, parents, and school administrators focus on tests scores, ratings, and achievements in relation to other schools or programs.²⁶ In many core subjects, the current testing culture produces a view that it is more important to cover a certain pre-determined amount of content for exposure rather than for mastery. A different problem arises in many music programs as the focus is not always on

²⁵ John Kratus, "Music Education at the Tipping Point," *Music Educators Journal* 94, no. 2 (2007): 42-48.

²⁶ Linda Darling-Hammond, Lisa Flook, Channa Cook-Harvey, Brigid Barron, and David Osher, "Implications for educational practice of the science of learning and development," *Applied Developmental Science* 24, 2 (February 2019): 97-140.

providing a diverse and relevant curriculum, but rather the student's ability to achieve accolades. Unfortunately, this limits their musical experiences to a much smaller amount of content in hopes of mastery. Herein lies the conundrum that each educator must address.

I believe music education is about experiencing life through the principles of expression, passion and self-discipline. It is through these guiding principles that students may develop the self-efficacy to be empowered to understand they are truly capable of anything they are determined to achieve. It is my responsibly as a music educator to provide a relevant, comprehensive curriculum intended for the development of a well-rounded student. My philosophy is that music education is not only about building skills for musicianship, but also developing the values of work ethic, determination, organization, and integrity, which are inherent qualities of successful people. It is my personal mission to help guide my students to be successful musicians and successful human beings through the highest level of understanding and performance in music.

Chapter 4 - Dancing Fire

By: Kevin Day

Unit 1: Composer

Kevin Day is a composer, conductor, producer and multi-instrumentalist. He was born in 1996 in Charleston, West Virginia but spent most of his upbringing in Arlington, Texas. Day comes from an extensive musical background, as his father was a renowned hip-hop producer in the 1980s, and his mother was a highly revered gospel singer. His mother's singing engagements included performances with Mel Torme and Kirk Franklin. Not only is Kevin Day a successful instrumentalist on euphonium, tuba, and piano, but he is also a sought-after composer. He attended Texas Christian University (TCU), where he completed his Bachelor of Music degree in euphonium/tuba performance and also studying composition. He studied tuba and euphonium under Richard Murrow and studied composition under Dr. Neil Anderson-Himmelspace and Till MacIvor Meyn. Day is currently pursuing a master's degree in Music Composition at the University of Georgia, where he studies with composers Peter Van Zandt Lane and Emily Koh and conductor Cynthia Johnston Turner.²⁷

During his time at TCU, Day was the principal player on euphonium and jazz piano. In addition to his involvement in the TCU wind bands, Day also participated in the marching band and the tuba and euphonium ensemble. Day was the first student composer at TCU to have band compositions premiered during his freshman year by the TCU Symphonic Band, and his sophomore year by the TCU Wind Symphony. Day's composition *Fireworks Fanfare* was selected as a winner of the Dallas Winds Fanfare Contest for 2015-2016. Other prominent

²⁷ Kevin Day, "Biography," Kevin Day Music, <https://www.kevindaymusic.com/bio>.

awards include being a finalist for the ASCAP Morton Gould Young Composer Award (*String Quartet No. 1*), and a winner of the BMI Foundation's Student Composer Award. Day was also selected as the 3rd Prize winner of the 2020 New Classics International Young Composer Contest of the Moscow Conservatory. In the summer of 2016, Day was one of two tuba performers in the United States selected to tour with the Disneyland All-American College Band.

Day has produced more than 150 original compositions, with numerous performances of his works spanning the globe, including the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by various professional organizations, including the Boston Symphony, Detroit Symphony, and Houston Symphony, to name a few. Day has partnered with performers Steven Cohen, Jens Lindemann, Demondrae Thurman, and Jeremy Lewis on concertos for their respective instruments, as well as with chamber ensembles like Ensemble Dal Niente, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, and The Tesla Quartet. He has been mentored by and collaborated with numerous prominent composers, including Gabriela Lena Frank, Frank Ticheli, John Mackey, William Owens, Julie Giroux, Marcos Balter, Anthony Cheung, Matthew Evan Taylor, and Valerie Coleman.

Day is an alumnus of Phi Mu Alpha Sinfonia Fraternity of America and Kappa Kappa Psi National Honorary Band Fraternity. He currently serves as the vice president for the Millennium Composers Initiative. He is the composer-in-residence for the Mesquite Symphony Orchestra in Mesquite, Texas, for their 2019-2021 seasons.²⁸

²⁸ The Wind Repertory Project, "Kevin Day," January 14, 2021. [https://www.windrep.org/Kevin_Day#:~:text=Kevin%20Day%20\(b.,%2Dinstrumentalist%20from%20Arlington%2C%20Texas.&text=In%202019%20he%20began%20his,and%20conductor%20Cynthia%20Johnston%20Turner.](https://www.windrep.org/Kevin_Day#:~:text=Kevin%20Day%20(b.,%2Dinstrumentalist%20from%20Arlington%2C%20Texas.&text=In%202019%20he%20began%20his,and%20conductor%20Cynthia%20Johnston%20Turner.)

Unit 2: Composition

Dancing Fire was written within a two-week period in dedication to the Arlington High School Band Program in Arlington, Texas, and to his former band directors, Michael Hejny, Nathan Burum, and Nathan Hervey. Day was inspired to write this piece for his high school band program and its directors in honor of the great experiences he had while in high school. The concept of the work was inspired by a mental image of a group of people surrounding a large bonfire during the night.²⁹ These people began dancing around the fire, having fun, singing songs, and celebrating life. That image along with the constant repeating motif that eventually became the melody for the entire piece shaped the piece into what it is today.

This work is published by Murphy Music Press, LLC and is listed as a Grade 5 work. Approximate performance time is four minutes in length.

Unit 3: Historical Perspective

Dancing Fire was a winner of the Novus New Music Call for Scores Contest in 2016. Day's first ever conference premiere of this piece was in 2016 at the Western International Band Clinic in Seattle, Washington. The West Salem High School Wind Ensemble premiered this performance under the direction of Todd Zimbelman. *Dancing Fire* has been performed by numerous award-winning high schools, community ensembles and Universities across the country including Texas Christian University, Cobb Wind Symphony, Duke University, Texas Women's University, Florida State University, University of Kentucky, University of Alabama, University of Texas, University of Southern Mississippi and the University of Georgia.

²⁹ Kevin Day, "Biography," Kevin Day Music, <https://www.kevindaymusic.com/bio>.

Unit 4: Technical Considerations:

This work requires a full wind ensemble including harp, piano, and nine percussionists. In addition, the score employs a soprano saxophone, which is featured in a solo section. A strong percussion section will be needed throughout especially in the demanding mallet section.

Although the main motif is repeated throughout, some performers may find certain musical ideas technically demanding and therefore difficult to align vertically and perform cleanly. Extended range and technique will be required in certain passages of this work. The euphonium doubling of the main motif beginning in measure 27 demands great range and technique that will require individual attention in personal practice and during rehearsal. Double tonguing will be necessary for trumpets to successfully execute the motif beginning in measure 62 and should be prepared ahead of time through the use of a metronome in order to not compress the rhythm. The soprano saxophone solo beginning in measure 87 requires great technical proficiency, range, and finesse which will require great experience on the instrument. A high D written for trumpet one in measure 144 may be challenging for ensembles with younger players but may be achieved through practice of extended range through whole tone scales. Throughout this piece, great attention to balance, style, and vertical alignment will be necessary in order to execute the musical ideas intended by the composer. Each ensemble member must be well versed in their role metrically, melodically, and harmonically.

Unit 5: Stylistic Considerations

The main premise of this work is guided by the idea of a celebration taking place around a fire and should inform the musicians in their stylistic approach. In this piece in particular, Day interweaves the styles of Latin music and contemporary wind band music. The main melodic

theme beginning in measure 17 must remain light and rhythmically even with a uniformed approach toward articulations.

The ensemble must match the style and articulations previously established and demonstrate an awareness of the melodic line, which should be prominent. In measures 23 through 36, musical ideas are interjected between the main motif within the trumpet, horn, trombone, euphonium and tuba parts. These ideas should be performed with forward direction through the use of a crescendo. The groove established in the percussion section should be clearly heard yet not cover up the main melodic motif.

As new melodic and harmonic ideas are added, the ensemble must adjust in order to ensure a balance of new and previously established material occurs. The trombone glissando leading into measure 43 should be played aggressively and marks a change in style for the entire ensemble. This style should continue until measure 59 only to be broken up by a playful Eb Clarinet solo in measure 50. The character of the music quickly shifts at measure 60 as a luminous fanfare begins through the use of call and response between the brass and woodwinds. The mood of the piece changes yet again at measure 80 as a guileful marcato ostinato motif occurs in the bass voices leading to a mischievous sounding soprano saxophone solo starting in measure 87.

Measure 104 marks the next change in style with a soaring flute soli accompanied by staccato harmonic line by the rest of the woodwind instruments. A brief seven-measure brass fanfare is interjected at measure 130. The interplay between the different instruments in the brass section must be stylistically appropriate and vertically aligned. The final ascension beginning at measure 137 should build momentum into the next section through careful execution of the

descending bell tone motif in the lower voices by accenting the first part of the dotted half note and quickly letting the note decay.

The final statement of the main celebratory motif beginning in measure 145 must be in the same style established earlier in the piece. The counter melody in the tenor saxophone, baritone saxophone, and horn line must be played with direction and clearly heard in measures 145 through 160. In measure 161, the final statement of this work should be played with a heavy style. There must be a unified approach across the ensemble with how the sustained accented notes will be played. The trading sixteenth note runs happening between the upper woodwinds must be heard as a connected musical idea changing in timbre but not style. The final five measures of this piece are in unison excluding the fanfare in the soprano saxophone, alto saxophone, and horn. The space between the notes and the final release must be consistent across the ensemble.

Unit 6: Musical Elements

It is important to note that even though this work revolves around a hypnotic dance motif the change of mood conveyed through the composers writing should be embraced and conceptualized. Establishing clear expectations regarding how to approach these shifts in character will be important towards the performance reflecting the composer's intentions of creating distinctly different sections that represent the evolution of emotions at a bonfire. Throughout the piece careful attention should be given towards the pursuit of vast dynamic contrast (e.g., measures 59 through 60) where the ensemble must quickly perform a subito piano and then crescendo to a fortississimo. Since this piece requires a full range of dynamics spanning from piano to fortississimo the conductor must be cognizant of not only the dynamic written but where the piece is going musically.

Unit 7: Form and Structure

Section	Measures	Key Center
Introduction	1-16	F minor
A	17-42	F minor
B	43-59	F minor
C	60-79	F minor
D	80-103	F minor
E	104-144	F minor
A'	145-173	F minor

Unit 8: Suggested Listening

Day, Kevin. *Galactic Voyage*. Murphy Music Press. *YouTube* video (recording), 4:41.
<https://www.youtube.com/watch?v=tX0NpdWvcZ4>

Day, Kevin. *Havana*. Murphy Music Press. *YouTube* video (recording, UNT Wind Orchestra), 8:26. <https://www.youtube.com/watch?v=leuogARaU9g>

Day, Kevin. *Fireworks Fanfare*. Murphy Music Press. *SoundCloud* audio (recording, Lone Star Youth Winds), 1:52. <https://soundcloud.com/kevindaymusic/fireworks-fanfare-first-performance>

Markowski, Michael. *Elixir*. Markowski Creative. (recording, Brooklyn Wind Symphony), 5:16.
<https://www.michaelmarkowski.com/music/elixir/>

Shapiro, Alex. *Tight Squeeze*. Hal Leonard. *YouTube* video (recording and score), 3:17.
<https://www.youtube.com/watch?v=q5kU2pUdEdk>

Lessons Plans

Rehearsal Plan: #1

Ensemble: Kansas State University Wind Ensemble

Literature: Dancing Fire

Time: 50 minutes

Goals: To have a better conceptual understanding of the piece.

Dancing Fire	Rehearsal Considerations
Zoom meeting overview: • Composer information • Composition background • Technical challenges • Stylistic challenges • Musical elements	Student Prompts: • “What are the technical challenges?” • “What are the stylistic challenges?” • “What affects the musical elements?”

Rehearsal Plan: #2**Ensemble:** Kansas State University Wind Ensemble**Literature:** Dancing Fire**Time:** 30 minutes**Goals:** A full run-through of the piece. Establish an understanding of the roadmap.

Dancing Fire	Rehearsal Considerations
Sections to rehearse: • Run-through: mm. 1-173 • Introduction: mm. 1-16 • A Section: mm. 17-42 • B Section: mm. 43-59	• Clean vertical alignment with the 16th notes beg. on. b. 3. • Isolation of the winds and piano will allow ensemble members a better opportunity to listen for blending, balance, and vertical alignment issues. • Sustain work on impact notes will improve balance and tuning. After the chord is clearly established low brass and bass drum will need to make sure the marcato is being played consistently amongst all members. • Percussion should feel confident with maintaining a steady pulse without a metronome or conductor. • Isolation of the main theme at a slower tempo will allow for musicians to hear correct placement of syncopated rhythms and articulations. Saxes and flutes should strive for a blended and balanced sound. • Vertical alignment and note clipping should be addressed in this section. The triplet figure in the low brass must be projected, aligned, and balanced. • Vertical alignment, blending, and articulations will need to be worked on in this section. Slowing the tempo down and working on precision will be necessary in order to achieve unified clear sound.

Rehearsal Plan: #3

Ensemble: Kansas State University Wind Ensemble

Literature: Dancing Fire

Time: 30 minutes

Goals: Continue to establish an understanding of the road-map (micro focus)

Dancing Fire	Rehearsal Considerations
Sections to rehearse: • Partial Run-through: mm. 1-103 • C Section: mm. 60-79 • D Section: mm. 80-103	• Work on tpts. being able to seamlessly pass the line from one person to another. • The Horn line must be the prominent voice and must be heard as though one instrument is playing. The euphoniums must join in with the horn melody without changing style, but slightly changing the color. • The mallet line will need to be rehearsed separately in order to ensure vertical alignment. • Rehearse the bassline in order to ensure as new members are added that they are matching the style previously established. • The steady groove should be established by perc. 8 and bass line. • The soprano sax will need to spend time on this section before rehearsal in order to execute this passage with accuracy of notes and style.

Rehearsal Plan: #4**Ensemble:** Kansas State University Wind Ensemble**Literature:** Dancing Fire**Time:** 30 minutes**Goals:** Continue to establish an understanding of the road-map (macro focus)

Dancing Fire	Rehearsal Considerations
Sections to rehearse: • Partial Run-through: mm. 104-173 • E Section: mm. 104-144 • A' Section: mm. 145-173 • Full Run-Through: mm. 1-173	• Isolate the bass line from the melody in order to establish a clear pulse through the mixed meter focusing on time and a unified approach of style. After the foundation is clearly established add in the flute melody. • Rehearse the brass section separately in this section in order to hear clarity in the double tonguing in the trumpets and note and dynamic accuracy in the stopped horn line. • Spending time on m. 139 and m. 140 will allow the saxes the opportunity to work on clarity of the 16th notes as a section. Once clarity is established add in the rest of the ensemble at m. 137. Rehearsing the 16th note triplets and horn rips at m. 144 will also be necessary. • Full Run-Through in order to give the ensemble the experience of putting the concepts in practice. Ensemble Questions: “What do we need to do in order to put the finishing touches on this piece?” “What must happen in order for us to have our peak performance on the concert?” “What individual work must occur before we perform this piece?”

Personnel and Set-Up

KANSAS STATE UNIVERSITY LARGE ENSEMBLES

Kansas State University Wind Ensemble (WE) - Spring 2021

Flute

Jenna Dominguez
Nicole Hoppas
Jessica Minnich*
Amaya Molinar
Baily Tadda
Rylie Toom

Oboe

Taylor Crawword
Deandra Horner*

Bassoon

Josh Brandt

Clarinet

Mark Ahlman
Taton Bennett
Audrey Farrell
Matthew Johnson*
Crystal Rathburn

Bass Clarinet

Megan Paulsen

Alto Saxophone

Hannah Mancini
Jacob Peterson
Nosara Vargas *

Tenor Saxophone

Sarah Wolfe

Baritone Saxophone

James Probst

Trumpet

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

French Horn

Kylee Gardner
Katie Kimmel
Elliot Peters
Sophia Shaar*

Trombone

Jakob Keith*
Tyler Long
William Osorio
Daniel Smith

Euphonium

Jakob Ferreria
Justin Koegeboehn *

Tuba

Clark Elford*

Percussion

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

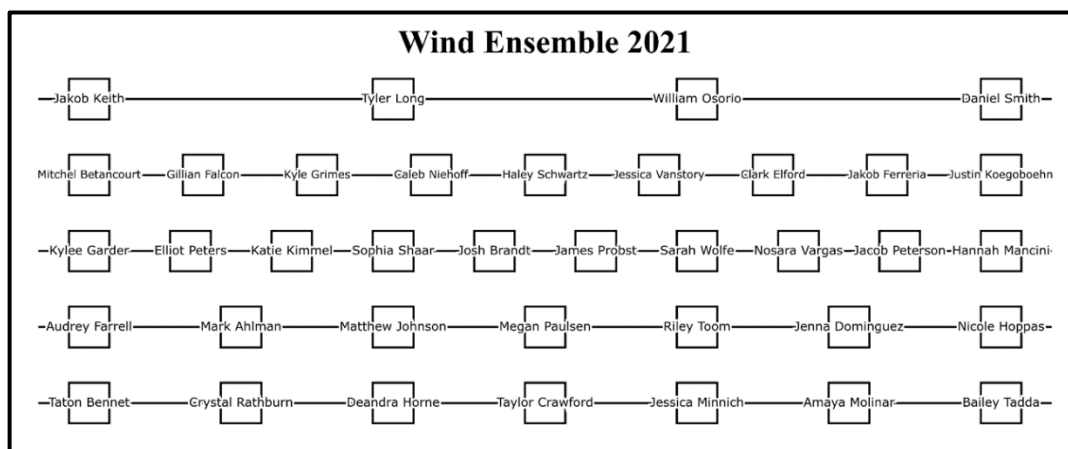
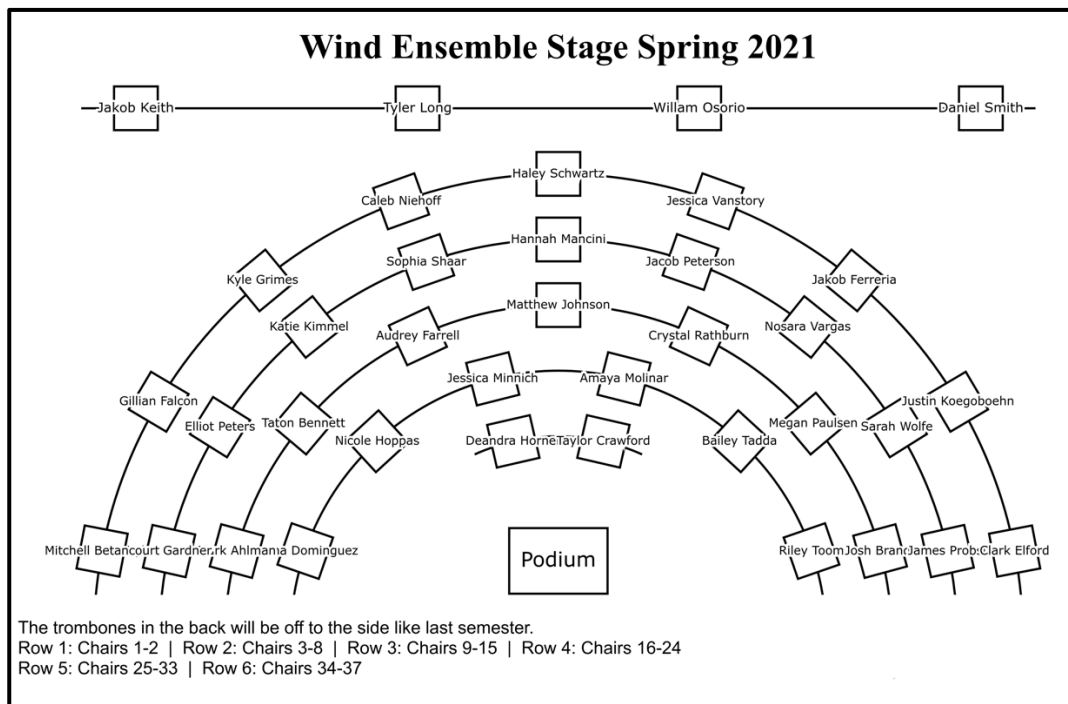
Piano

Thomas Denk

All personnel are listed alphabetically

* - Denotes Principal Player

Seating for this ensemble is based on COVID-19 protocols. Everyone is spaced out six feet apart, with the exception of trombone, who are nine feet apart. The first seating chart was made with these protocols in mind, but due to extreme spacing ensemble members had difficult hearing and playing vertically aligned. A second seating chart was created in order to keep sections on the same side of the ensemble as opposed to being spread across the entire stage.



Chapter 5 - Let Freedom Ring for Brass-Percussion Ensemble

By: Ryan Nowlin

Unit 1: Composer

Major Ryan J. Nowlin was born September 29th, 1978 in Parma, Ohio. As a young child he would noodle around on the piano in the basement of his condominium.³⁰ His grandmother, a lover of music, had an organ in her home and taught him lessons throughout middle school. Nowlin had two siblings who were also involved in music. His older brother played the horn and younger sister played the trombone. Nowlin wanted to play the horn but chose to play the trumpet so he could play a different instrument than his brother. In middle school, Nowlin would write arrangements of various Christmas tunes for him and his siblings to play together around the holidays. His love of arranging continued through high school, when he would arrange music he liked, tv themes, and transcriptions for quintets for him and his classmates. He would also dictate solos from albums he enjoyed. This helped train his ears and inform the way he heard and thought about music before he later studied music in college. He continued to experiment with composing in college. Nowlin started to use manuscripts of other scores to help him learn how to use electronic notations to make computerized scores in order to become more familiar with the music technology. The process of reproducing scores helped him find and strengthen his own musical language.

In 1996, Nowlin graduated from North Royalton High School in Ohio. During his final year of high school, Nowlin decided to switch instruments, from trumpet to horn. After graduation, it was Herbert Spencer, Jr., the horn professor at Bowling Green State University,

³⁰ Ryan Nowlin in discussion with the author, June 2020.

who took a chance with him even though he had only been playing the instrument for a year. He saw something in Nowlin. Nowlin always “had a natural connection” with the art of music. The “ability to express and to feel in a way that feels personal even if someone else is singing or playing” intrigued him from an early age.³¹ He was inspired by the effect that music can have on others and how it “helps others in society, churches, times of grief, celebrations and bringing people together”.³² He felt like there were many times he was talking himself out of it, but music kept calling to him. Although he felt this deep connection to music, he began his college career considering becoming a math teacher. Once he began studying with Herb Spencer, he decided to continue his studies in music. He received a bachelor’s degree from Bowling Green State University in music education in 2000 and a master’s degree in music education and conducting in 2004. He studied conducting with Bruce Moss and Emily Freeman Brown and studied composition with renowned composer Anne McGinty. During his time at Bowling Green State, Nowlin was fortunate to participate in extensive conducting workshops and master classes with several distinguished educators, including H. Robert Reynolds, Mallory Thompson, Col. Arnald Gabriel, Harry Begian, and Frederick Fennell.

Nowlin then taught for ten years at the beginning, middle school, high school, and college levels, which included wind ensembles, jazz ensembles, and marching band. Nowlin continued pursuing composition because he felt like he had “something to say” and arranging through fulfilling the needs of his students and community. As a teacher he revised and arranged a lot of music in order to help his students with the goal of providing the students with the best

³¹ Ryan Nowlin in discussion with the author, June 2020.

³² Ryan Nowlin in discussion with the author, June 2020.

possible experience. Nowlin believes, “There is a lot of power in the print. It is directly related to how quickly kids can progress, learn, feel, and grow.”³³

After teaching in the public schools, Nowlin was an instructor of conducting and band scoring at BGSU and was recognized as one of the university’s Accomplished Graduates. Nowlin, an active composer and arranger, has co-authored with Bruce Pearson in the *Tradition of Excellence Comprehensive Band Method*,³⁴ the textbook *Teaching Band with Excellence*,³⁵ and the *Excellence in Theory* music theory, history, and ear training workbooks.³⁶

Nowlin first joined “The President’s Own” United States Marine Band in August 2010 as the staff arranger. In July of 2014, he was appointed Assistant Director and was commissioned as a first lieutenant. Nowlin earned the rank of captain in July 2016 and was promoted to his current rank of major in January 2020. In May of 2018, Nowlin was appointed Executive Officer and Senior Assistant Director in May 2018. During his time with “The President’s Own,” Major Nowlin has composed and arranged a variety of music for the Marine Band, Marine Chamber Orchestra, brass ensembles, and various small ensembles. His arrangements include collaborations with Kelly Clarkson (*America*) and Beyoncé (*The Star-Spangled Banner*) for the second inauguration of President Barack Obama in 2013.³⁷ In 2014, a nationwide broadcast

³³ Ryan Nowlin in discussion with the author, June 2020.

³⁴ Bruce Pearson and Ryan Nowlin, *Tradition of Excellence* (Neil A. Kjos Music Company, 2010).

³⁵ Bruce Pearson and Ryan Nowlin, *Teaching Band with Excellence* (Neil A. Kjos Music Company, 2011).

³⁶ Bruce Pearson and Ryan Nowlin, *Excellence in Theory* (Neil A. Kjos Music Company, 2010).

³⁷ “The President’s Own” United States Marine Band, “Officers,” <https://www.marineband.marines.mil/Members/Officers/>

celebrated the 200th anniversary of the United States' national anthem, where Nowlin was given the opportunity to have his *The Star-Spangled Banner* arrangement performed by Jordin Sparks.

Major Nowlin's music has been performed at many White House events and his transcriptions for wind band have been recorded on four Marine Band albums: *From the Keyboard* (based on Bach's *Toccatina and Fugue in D minor*), *Picture Studies* (based on David Conte's *A Copland Portrait*), *Arioso* (based on Bach's *Fantasia and Fugue in C minor*); and *A Leonard Bernstein Tribute* (based on Leonard Bernstein's *Scenes from A White House Cantata*).³⁸ Additionally, his original composition *Let Freedom Ring* was performed at the Mormon Tabernacle in Salt Lake City, and his arrangement of *Amazing Grace* is regularly included as part of the annual United States Marine Corps Worship Service. Nowlin has composed two marches in honor of historical military events. His concert march *The Montford Point Marines* (2013) honors the first African Americans to serve in the United States Marine Corps, and his march *Century of Service* (2018) in honors of 100 years of women's service in the Corps.³⁹

As Assistant Director, Major Nowlin conducts the Marine Band and Chamber Orchestra on their concert series that takes place on the National Mall. He also conducts at ceremonies in the national capital region and at the White House. Since 2014, Major Nowlin has also served as a producer for the Marine Band's annual recordings. Specifically, Nowlin produces the recording project *The Complete Marches of John Philip Sousa*, and the Emmy award-winning program *New England Triptych*. Nowlin also serves as the unit's Education Officer, managing the Marine

³⁸ "The President's Own" United States Marine Band, "Officers," <https://www.marineband.marines.mil/Members/Officers/>

³⁹ "The President's Own" United States Marine Band, "Officers," <https://www.marineband.marines.mil/Members/Officers/>

Band educational outreach initiatives such as Music in the Schools, Music in the High Schools, Tour Educational Outreach, and the Concerto Competition for High School Musicians. Nowlin continues to be a dedicated advocate for music education.

Outside of his duties with the United States Marine Band, Major Nowlin is a sought-after clinician, guest conducting with high school honor bands, community bands, and university ensembles across the country. His passion for music education is exhibited through his many clinics and master classes that are provided to student musicians in classrooms. Nowlin has also published music and methods that are used in music lessons and performances around the globe.

Unit 2: Composition

Let Freedom Ring, originally written for band in 2010, was part of Ryan Nowlin’s six-month audition process to become the staff arranger with the U.S. Marine Band. This piece was composed for the final part of the audition as a “short fuse” assignment in which Major Nowlin had three days to complete. He was contacted with a prompt that he could write something as long or short as he wanted but must include a statement of *My Country Tis of Thee* at least once within the arrangement.

Nowlin, who had three grandfathers who served in World War II, was particularly inspired by the lyrics “land where my fathers died.” Fortunately, his grandfathers returned home from the war, but Nowlin’s feelings of respect and gratitude about the ultimate sacrifices that many pay in service to their country greatly influenced the composition.⁴⁰ Throughout the most climactic moments of the piece, great emphasis is put on these specific lyrics as a reminder of those who have sacrificed for their country.

⁴⁰ James Popejoy, “Teacher’s Resource Guide: *Let Freedom Ring* by Ryan Nowlin,” in *Teaching Music through Performance in Band*, Vol. 12, edited by Andrew Trachsel (Chicago: GIA Publications, 2021): 555–562.

The wind band arrangement was performed by the U.S. Marine Band on January 20, 2013, at the second inaugural of President Barack Obama as well as the inauguration of President Joseph Biden on January 20, 2021. The brass and percussion ensemble arrangement was written in a couple of days specifically for a Veteran's Day broadcast with the Mormon Tabernacle Choir. *Let Freedom Ring* for Brass and Percussion Ensemble requires percussionists (5), Bb Piccolo Trumpet (1), Eb Cornet (1), Bb Cornet (1), Bb Trumpets (3), F Horns (4), Tenor Trombone (2), Bass Trombone (1), Euphonium (1), and Tuba (1). The work is published by Kjos Music Press and is listed as a Grade 5 work. Approximate performance time is four minutes.

Unit 3: Historical Perspective

As previously stated, Nowlin's writing reflects his sentiments of gratitude for the sacrifices that his grandfathers who survived WWII and the many who have served and died to protect their country. His decision to clearly highlight specific texts translates to a very emotional and patriotic work.

My Country Tis of Thee, also known as *America*, was one of the many popular hymns that served as anthems for the United States before *The Star-Spangled Banner* became the official national anthem in 1931. The melody is from *God Save the Queen*, the royal anthem of the United Kingdom, and the lyrics were written in 1831 by Samuel F. Smith, who was a young clergyman at the time. Smith (1808–1895), asked to take German music and write English text, chose a German hymn whose melody was the British anthem *God Save the King*.⁴¹ On July 4, 1831, Smith wrote his *Celebration of American Independence* in a single sitting. Smith's original

⁴¹ James J. Fuld, "Patriotic Music," Grove Music Online, (Oxford University Press, 2012).

poem had five stanzas, although the third is not usually sung, as it refers to the British as “tyrants.”

Unit 4: Technical Considerations

Let Freedom Ring for brass and percussion ensemble is a work written for an advanced brass and percussion ensemble. In addition to the instrumentation found in a typical wind ensemble, this piece requires access to a Bb piccolo trumpet, Eb cornet, and Bb cornets.

The tempo markings vary in speed. The opening passage is very fast tempo (quarter note = 156), the middle section is much slower (quarter note = 72), and the tempo returns to its original speed in the final section (quarter note = 168). The beginning and end of the piece are imitated sections that utilize alternating measures of 6/8 to 3/4. The middle section is in 4/4, with occasional 2/4 measures. The dynamic contrast of this piece ranges from pianissimo to fortississimo and requires a deep understanding of musical direction.

Sections of this piece are technically demanding. The Bb piccolo, Eb cornet, and euphonium have eighth note triplet runs that will require precision and fluidity of motion. As the orchestration becomes thinner beginning in measure 55, the Eb cornet and Bb cornet soloist will need to play confidently and pay careful attention to pulse and direction as the percussionists rest.

The instrumentalists extended range is something that should be considered when selecting this piece of music. Trumpet players must be able to perform within an expanded range up to their written Db6. All horns must be able to effortlessly execute an Ab5. Within the piece, both the Horn 1 and Horn 3 parts exercise glissandi to C6 and Bb5. Both the Trombone 1 and Euphonium must extend to A4.

Unit 5: Stylistic Considerations

Ensemble members will be required to execute a diverse range of styles while performing this piece. The piece is divided into three larger sections that could be labelled as a fanfare, a ballade, and an exciting reprise. These contrasting sections will demand an awareness of vertical and horizontal alignment. A variety of rhythmic patterns are used throughout this work, including sixteenth note flourishes, various triplet figures, and syncopation. In the fanfare section, style must be matched across the ensemble by clearly emphasizing accents while keeping the notes lifted and slightly separated. Although most of the piece is extremely articulate, the distinct middle section requires a clear understanding of lyrical playing. Understanding the role each ensemble member plays in their approach towards the style of each section will greatly affect the clarity of sound and their ability to perform the music as intended by the composer.

Unit 6: Musical Elements

In addition to the advanced technique required to perform this piece, ensemble members must possess a high level of musical maturity. Highly nuanced musicianship by each member of the ensemble is required at both faster and slower passages of the piece in order to reflect the affective domain related to pride, respect, admiration, and honor. An understanding of matching style, blending, and a balance of musical ideas are essential. Although Nowlin's writing and clear instructions (measure 33, horns, "bells up") set up the ensemble to be extremely successful, an understanding of form and how to create musical momentum will allow the ensemble as a whole to create incredibly climactic moments at measures 21 and 103.

Mutes will be needed in some sections of the music for the Eb Cornet, Bb Cornet, and Trombones in order to create the intended timbre. The main theme begins in measure 21 with the

Bb Trumpets and Horns, whose sound must blossom while creating slight separation between the notes. Low brass and Timpani must create solid impact moments on beat two of measure 21, beat three of measure 23, and quarter note triplets on beat three of measure 24. In the slower, ballade section of this piece, the soloist should give each triplet half note direction by employing a slight crescendo until the whole note in measures 55 through 65. Once the soloist reaches the whole note, they should decrescendo in order to allow the next soloist to shine through. Percussion should be careful to enhance the solos through proper blending and appropriate mallet selection.

Unit 7: Form and Structure

Section	Measures	Key Center
A	1-20	Bb Major
A	21-44	Eb Major
B	45-68	Bb Major
C	69-90	Bb Major
A'	91-135	Bb Major

Unit 8: Suggested Listening

Boyer, Peter. *Fanfare, Hymn and Finale*. U. S. Marine Band. *YouTube* video (recording), 8:17. https://www.youtube.com/watch?v=zV_8sPRrS0g

Nowlin, Ryan. *Let Freedom Ring*. (brass & percussion ensemble) U. S. Marine Band. Colonel Jason K. Fettig. Recorded live. Episode 4436. Aired September 21, 2014. *The Tabernacle Choir* video, 4:01. Retrieved from <https://www.thetabernaclechoir.org/videos/let-freedom-ring-the-presidents-own-us-marine-band.html>

Nowlin, Ryan. *Let Freedom Ring*. (concert band) Brigham Young University Wind Symphony. Don Peterson. *Timeless: Wind Band Dances & Other Concert Favorites*. BYU Records (NAXOS of America), 2016. *YouTube* video, 4:04. https://www.youtube.com/watch?v=ZyoF183B4_M

Nowlin, Ryan. *An American Heritage*. Kjos Music Publishing. *YouTube* video (score and recording), 6:00. <https://www.youtube.com/watch?v=NB1oQmGCATo>

Nowlin, Ryan. *Godspeed, John Glenn*. Kjos Music Publishing. *YouTube* video (score and recording), 12:38. <https://www.youtube.com/watch?v=psO8cvEAWCc>

Stephenson, James. *Fanfare for Democracy*. Stephenson Music. *YouTube* video (recording), 3:25. <https://www.youtube.com/watch?v=L59vty93O10>

Lesson Plans

Rehearsal Plan: #1

Ensemble: Kansas State University Brass and Percussion Ensemble

Literature: Let Freedom Ring

Time: 30 minutes

Goals: To have a better conceptual understanding of the piece. Establish an understanding of the road-map

Dancing Fire	Rehearsal Considerations
Sections to rehearse: • Run-through mm. 1-135 • A Section mm. 1-44 • B Section mm. 45-68 • Run-through mm. 1-68	• Work on keeping 8th note consistent between mixed meters and matching style. • Work on balance in order to hear moving notes through droned notes. • Attention to rhythm and articulation in m. 9. as slightly different rhythms are presented simultaneously. • Rhythm, style, and tempo issues may occur in m. 14 as players switch from 6/8 to quarter note triples in 3/4. • The ensemble will need work on creating a moment at m. 21. • Flourishes in the Bb Picc., Eb and Bb Crnt. will need to be rehearsed separately in order to ensure players are matching articulations and keeping even time. • Isolation of the fanfare theme that is passed from instrument to instrument will result in more continuity of style and a consistent decrescendo. • Work on blend and phrasing of the unison melodic line performed by the horns. • Create balance in the Bb Trumpet rhythmic figure from low to high in order to create more clarity in the chord. • Work on giving long notes direction while being aware of the solo. The soloist must be confident yet play delicately.

Rehearsal Plan: #2

Ensemble: Kansas State University Brass and Percussion Ensemble

Literature: Let Freedom Ring

Time: 30 minutes

Goals: Ensemble to understand the form of the piece and how they connect.

Dancing Fire	Rehearsal Considerations
Sections to rehearse: • Run-through mm. 69-135 • C Section mm. 69-90 • A' Section mm. 91-135 • Run-through mm. 1-135	• Work on awareness of each ensemble members role. • Euphonium line written at <i>mp</i> should be heard above everyone else. • Work on continuity between the horn solos. • Work on harmonies confidence and musicality while being aware of the importance of the Eb Crnt. Solo. • Increase musicality through giving notes direction and phrasing. • Work on clarity of the bell tones. • Work on flourishes building momentum. • Keep style consistent with the opening of the piece. • The musicians should be confident with their ability to hear variations of the fanfare as they enter. • Tuning of the final chords of the piece can be achieved by playing them at a softer dynamic and working towards keeping a balanced and tuned chords at <i>fff</i>.

Rehearsal Plan: #3

Ensemble: Kansas State University Brass and Percussion Ensemble

Literature: Let Freedom Ring

Time: 30 minutes

Goals: Retention of musical concepts. Smoothing out transitions. Increasing musicality.

Dancing Fire	Rehearsal Considerations
Sections to rehearse: • Run-through mm. 1-135 • Transitions from A-B section • Transitions from B-C section • Transition from C-A' section • Run-through mm. 1-135	• Those playing the tied dotted half note should be careful not cover up the initial fanfare theme. The fanfare should remain lifted and separated while gradually decreasing in volume as it is passed from one voice to another. • The poco ritardando pedaled Vib. quarter notes at m. 65 should be heard clearly but played delicately. • The molto cresc. in m. 88 should remain balanced in order to create an intimate moment for the Bb Crnt before the next section. Ensemble Questions: “What do we need to do in order to put the finishing touches on this piece?” “What must happen in order for us to have our peak performance on the concert?” “What individual work must occur before we perform this piece?”

Chapter 6 - Conclusions and Evaluations

Through the creation of this scholarly document, I have deepened my understanding of the processes required for the highest level of preparation of both rehearsals and performance. The use of historical and theoretical analysis provides the conductor with a level of knowledge that not only helps the conductor to rehearse the ensemble but allows them to make educated decisions about the composer's intentions. Experiencing score, rehearsal, and concert preparation at this level has encouraged me to strive for a new standard of excellence in my own preparation as the conductor. I believe that every music educator should find the time to delve into this level of preparation in order to give their students the best musical experiences possible. This would result in a heightened level of performance and understanding of music in band programs across the country.

I am extremely grateful for my time at Kansas State University. My sincerest gratitude goes to my professors, co-workers, and the undergraduate students I have had the opportunity to study and work with during my time over the past two years. Although the onset of the Coronavirus pandemic in 2020 made my experience unconventional, my professors continued to inspire me to achieve a greater understanding of what it means to be a music educator and conductor through their classes and their actions. This experience would not have been possible without Dr. Frank Tracz and Dr. Alex Wimmer, who afforded me the opportunity to work with the band program at Kansas State. Your work ethic, determination, knowledge and wisdom has opened my eyes to the level of planning, time, and grit that goes into running a band program of the highest standard. Your vested interest in your students and program inspires me. I would also like to thank Dr. Frederick Burrack and Dr. Phillip Payne for pushing me to greater understandings of research, music psychology, philosophy, and curriculum. I believe as I re-enter

the classroom I will do so as a better educator and conductor. Thank you for pushing me and believing in me.

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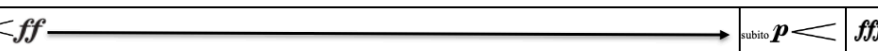
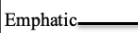
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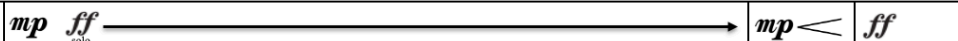
Appendix A - Grid Analysis for Dancing Fire by Kevin Day

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Form	Introduction 															
Phrase Structure																
Tempo	♩ =140 With Intensity! 															
Dynamics	<i>f</i> <i>fp</i>  <i>mf</i>															
Meter/Rhythm	$\frac{3}{4}$															
Tonality	F minor															
Harmonic Motion	i 9/11 vi 11/b5															
Orchestration	Fl., Oboe, Clar., Alto S., Tpt., Mar., Xyl.				Bsn., Bari-Sax, Pno., Hp., Perc. 1, 4, 5, 8				Tbn., Tuba, Pno., Hp., Perc. 1, 4, 6, 8				Hp., Pno., Perc. 1, 4, 5, 8			
General Character	An Energetic Spark  Mysterious															
Means for Expression	Accents on b. 3 of ms. 1 and b. 1 of ms. 2 must be pronounced. Fp must be clearly executed with a balanced crescendo through the release.				16th note passages must remain light yet clearly heard. Quarter note triplets should remain even.				Quarter note impact notes should be balanced with matched marcato articulations.				The groove in the percussion section should remain prominent, yet not cover up the melodic line in Pno., and Hp.			
Conducting Concerns	Eye contact and impulse of will play a critical role of a clean start to this piece. Consider conducting the first measure in 2/4. The left hand should reflect the Fp cresc. written in the music.				Conduct using a small pattern to reflect dynamic shift. Clear cues on b. 2 of ms. 4 will give low reeds and pno. confidence in this thinly scored section.				Pattern size and rebound should shift reflecting the dynamics and marcato articulation in the impact notes.				Adjust pattern to a minimum and let the percussion lock in the pulse while cuing pno. and hp. entrances.			
Rehearsal Consideration	Clean vertical alignment with the 16th notes beg. on b. 3 will refined as the tempo becomes comfortable with the ensemble.				Isolation of the winds and piano will allow ensemble members a better opportunity to listen for blending, balance, and vertical alignment issues.				Sustain work on impact notes will improve balance and tuning. After the chord is clearly established low brass and bass drum will need to make sure the marcato is being played consistently amongst all members.				Percussion should feel confident with maintaining a steady pulse without a metronome or conductor.			

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42		
Form	A Section																											
Phrase Structure																												
Tempo	$\text{♩} = 140$																											
Dynamics	<i>mp</i> <i>mf</i> <i>f</i> <i>mf</i> <i>fp</i>																											
Meter/Rhythm	$\frac{2}{4}$$\frac{3}{4}$$\frac{2}{4}$$\frac{3}{4}$$\frac{3}{8}$$\frac{3}{4}$$\frac{4}{4}$																											
Tonality	F minor																											
Harmonic Motion	VI VI VII iv I																											
Orchestration	Fl., Ob., Saxes, Hp., Pno., Perc. 1, 4, 5, 6, 8 Tpt., F Hn., Tbn., Euph., Tba. Cb. Cl., C. Bn., Saxes, Euph., Tba., Pno., Perc. Add Picc., Fl., Ob., Cl.,																											
General Character	Hypnotic Dance																											
Means for Expression	The main melodic theme must remain light and rhythmically even. Articulations should be clear and uniformed in style. 16th note staccati must never be clipped, but remain lifted. Brass should give this section direction by crescendoing through each measure. B. Tbn., Euph., and Tba., should be heard clearly in this section. The ensemble must match the style and articulations previously established. The harmonic support in the low brass and low woodwinds must be heard, but not overpower the melody. The high-hat in perc. 8 must be crisp and clear during the time changes as the ensemble will listen to them for the pulse. The Fp crescendo in Ms. 42 is crucial towards setting up the next section. A uniformed approach towards the trill will allow the trill to be heard more clearly. The quarter notes on b. 3 and 4 in Ms. 42 must be accented and lead the way into the next section.																											
Conducting Concerns	Eye contact should be made with the flutes and saxes in order to have a clear entrance in ms. 17. A smaller pattern reflecting the mp dynamic should be used. The conductor should always be clear with the downbeat to the percussion as the ensemble will be listening to the high-hat for pulse. Communication should be clearly established between the conductor and the brass players. The face should change representing the change in the music with eyebrows down. Cue the horns in ms. 24 and give cresc. in ms. 25 and 26. Adjust to smaller pattern to represent the dynamic listed and let the hi-hat keep the pulse. Cue upper w.w. entrances in ms. 30. A clear pattern will be necessary during the mixed meter sections. The conductor will need to show a Fp crescendo at ms 42 with great emphasis on b.'s 3 and 4.																											
Rehearsal Consideration	Isolation of the main theme at a slower tempo will allow for musicians to hear correct placement of syncopated rhythms and articulations. Saxes and flutes should strive for a blended and balanced sound. Vertical alignment and note clipping should be adressed in this section. The triplet figure in the low brass must be projected, aligned, and balanced. Vertical alignment, blending, and articulations will need to be worked on in this section. Slowing the tempo down and working on precision will be necessary in order to achieve unified clear sound.																											

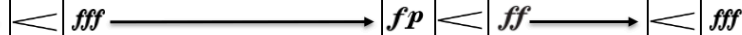
Measure #	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59
Form	B Section 																
Phrase Structure																	
Tempo																	
Dynamics																	
Meter/Rhythm	$\frac{3}{4}$																
Tonality	F minor																
Harmonic Motion	i v vo i																
Orchestration	Low Reeds, Low Brass, Harp, Piano and Percussion Eb Clar. Solo Low Reeds, Low Brass, Harp, Piano and Percussion All Winds, Percussion 1, 2, 3, 4, 5																
General Character	Raging  Play-ful Raging  Emphatic 																
Means for Expression	Trombone gliss. should be heard clearly and played aggressively. Dotted 8th note and 16th note marcattos should be separated and played boisterously and balanced, yet not blaring. The Eb clarinet solo must be confident as the rest of the ensemble drops out. All winds and percussion should properly execute the subito piano in order to make for a more powerful crescendo leading into 59. Moving 16th notes should be heard.																
Conducting Concerns	A strong emphasis on beat 1 and smaller rebound on beats 2 and 3 will reinforce time and style. The conductor should show a Fp cresc. in ms. 46. Eye contact with a decresc. gesture should be made with Eb clar. at ms. 50. The pattern should immediately get smaller to represent the sub. p. and then grow to the down beat of ms. 59																
Rehearsal Consideration	Rehearse a unified approach of the marcato at FF with a good sound. The Tbn. flutter tongue glissando in ms. 46 must last the entire duration of the measure. The flutter tongue will need to be practiced in order to achieve the sound the composer intended. Improve clarity of the 16th note passage through isolating this section and rehearsing at a slower tempo. Work on balance with the Subito p cresc. to FFF																

Measure #	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79
Form	C Section 																			
Phrase Structure																				
Tempo																				
Dynamics																				
Meter/Rhythm																				
Tonality	F minor																			
Harmonic Motion	I III + 2 I III + 2																			
Orchestration	Picc., Fl., Ob., Tpt., Tbn., Tba., D.B., Perc. 1, 3, 4, 5 Add Bsn., Ten. Sax., Euph., Hp., Pno., Perc. 1, 2, 3, 4, 5, 6, 8 Tpt., F. Hn., Tbn., Tba., D.B., H.P., Pno., Perc. 1, 2, 3, 4, 5, 6, 8. Picc., Fl., Cl., Saxes, Hm, Euph., D.B., Pno. Perc.																			
General Character	Luminous Fanfare 																			
Means for Expression	Sustained dotted halfnotes should provide direction. Fl., Ob., and muted Tpt., should sound like connected ideas with one not being louder than the other and matching style. Melody in the Bsn., Tenor S., and Euphonium should be easily heard and shaped by cresc. for 2 ms. and decresc. for 2 ms. Horns should be the most prominent voice. Euph., should match style and blend with horns at ms. 72. Fl., Ob., Cl., and Saxophones should keep triplets separated with emphasis on the last of the triplets. Percussion should play confidently and maintain steady tempo during this transition.																			
Conducting Concerns	Pattern size should be small and more fluid. Cues for fl. and tpt.'s will enable musicians to be more confident with their F entrances. Bsn., Ten. Sax., and Euph., will need a cue in ms. 64. The conductors face must change to reflect the tone of this section through the raising of eyebrows. The pattern should also change to reflect the rise and fall of the musical line. Eye contact should be made with the horns as they take over in ms. 68. A cue should be given on b. 2 of ms. 72 as the Euph.'s join the horns with the melody. The attention should then be drawn to the woodwinds with the triplet 8th notes. A gesture of syncopation on the downbeat of ms. 77 will enable the musicians to better align their triplets. The pulse should remain steady. There should be a cue on the downbeat of ms. 79 given to the percussion.																			
Rehearsal Consideration	Tpts. will need to work on clean double tonguing in order to be able to play this passage. Work on tpts. being able to seamlessly pass the line from one person to another. Rehearse Bsn., Tenor Sax., and Euph., separately in order to create a more blended sound. Balancing different musical ideas in this section will be important. The Horn line must be the prominent voice and must be heard as though one instrument is playing. The euphoniums must join in with the horn melody without changing style, but slightly changing the color. The mallet line will need to be rehearsed separately in order to ensure vertical alignment.																			

Measure #	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103
Form	D Section																							
Phrase Structure																								
Tempo																								
Dynamics																								
Meter/Rhythm																								
Tonality	F minor																							
Harmonic Motion	i + 4																					v		
Orchestration	Ob., Bsn., Tenor S., Bari. S. , D.B., Pno., Perc. 8								Low Reeds, Sop. Sax. Solo, D.B., Piano, Perc. 8												Sop. Sax., Low Brass, D.B., Perc.		All Brass, D.B., Pno., Perc. 2, 6, 7	
General Character	Guileful								Mischievous															
Means for Expression	The repetitive bass line first established by the Pno. should be played forte with attention to the marcato and staccato articulations. D.B., and Low Reeds should match the style previously established by the pno. The Ob. Solo at ms. 82 and 83 should be clearly heard. 16th note runs performed by Ten. S., and Bari. S., must be played evenly without covering up the solo or bass line.								The soprano sax solo has the most important role in this section and should be played with vigor. The soprano sax soloist must pay attention to the articulations in order to give the solo the character the composer desired. As more instruments are added to the bass line they must be careful to match the style previously established while playing significantly softer than the solo.												Tbn. and Euph. dotted half notes must be balanced, in tune, and crescendo together. Impact notes by the brass in ms. 102 and 103 must be separated and articulate the same. The grace notes in the horn line must be heard.			
Conducting Concerns	Cue Pno. and Perc. and allow them to maintain the steady pulse. The conductor should play the role of managing what should be the most dominant voice in the moment and cueing entrances.								The conductor should conduct with a very small pattern to encourage the ensemble to help maintain tempo across the ensemble and to let the soprano sax shine. Allowing the soprano sax to stand during the section will also help with balance and bring the audiences attention to the soloist.												Pattern size should increase in this section while showing a crescendo with the left hand. Rebound and facial expressions should reflect the intensity of this moment as well as the accented notes in measures 102-203.			
Rehearsal Consideration	Rehearse the bassline in order to ensure as new members are added that they are matching the style previously established.								The steady groove should be established by perc. 8 and bass line. Rehearse this section without a conductor so that the ensemble is listening to the percussion in order to provide a firm foundation for the soprano sax. The soprano sax will need to spend time on this section before rehearsal in order to execute this passage with accuracy of notes and style.												Rehearse creating a moment at the end of this passage and vertical alignment with the accented quarter notes.			

Measure #	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129		
Form	E Section																											
Phrase Structure																												
Tempo	♩ = 140																											
Dynamics	<i>mf</i> - melody <i>p</i> - accomp.														 <i>mf</i> - melody <i>p</i> - accomp. <i>ff</i> - flourishes													
Meter/Rhythm	$\frac{3}{8}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{3}{4}$				$\frac{3}{8}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{3}{4}$			
Tonality	F minor																											
Harmonic Motion	V sus 4										bII					i sus 4					bII							
Orchestration	Fl., Bsn., Cl., Bass Cl., Saxes, Perc. 1, 3, 8														Fl., Ob., Cl., Bass, Cl., Saxes, Tpt., F. Hn.								Woodwinds					
General Character	Floating Embers																											
Means for Expression	The Fl. melody must be the prominent voice in this section. The Fl. must shape the phrase by giving longer notes direction and following the contour of the musical line. The 8th note bass line must be light and lifted. It should also not overpower the Fl. melody. The 16th note runs performed by low reeds should be even and crescendo to the lowest note. A crescendo should be performed in ms. 115 and 116 but should not cover up the Fl.														The trumpets must be muted and horns stopped in order to create the effect intended by the composer. Fp cresc. to FF must be executed quickly while allowing for all parts to be heard.													
Conducting Concerns	A clear yet small pattern must be evident to the ensemble through this mixed meter section. The rebound must be light and lifted in order to reflect the staccato eighth notes in the bass line. A cue with clear eye contact with the flutes will give them confidence during their entrance and will help the rest of the ensemble to know how to balance beneath the melody.																											
Rehearsal Consideration	Isolate the bass line from the melody in order to establish a clear pulse through the mixed meter focusing on time and a unified approach of style. After the foundation is clearly established add in the flute melody. The flutes must be consistent in phrasing and in their aproach to the trill. Ms. 115 and 116 must be played evenly without rushing through the 16th notes.														Rehearse the brass section separately in this section in order to hear clarity in the double tonguing in the trumpets and note and dynamic accuracy in the stopped horn line. Once clarity is achieved add the rest of the ensemble in and work on balance of the melody, countermelody, and bass line.													

Measure #	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144
Form															
Phrase Structure															
Tempo															
Dynamics	<i>f</i>							<i>fp</i>							
Meter/Rhythm	$\frac{3}{4}$														
Tonality	F minor														
Harmonic Motion	bII							v					vii+9		
Orchestration	Brass														
General Character	Valiant							Building							
Means for Expression	Precision of time, articulation, and balance are crucial in this section.							The Forte Piano must be clearly executed in order to hear the moving notes. Dotted halfnote chords should be balanced and in tune. The crescendo beginning in ms. 141-144 must be gradual in order to lead appropriately into the next section. Percussion will play a pivotal role in Ms. 144 in pushing the ensemble to create a moment.							
Conducting Concerns	Pattern size, rebound, and face should change to reflect the change in volume and style of this section. A cue on b. 2 of ms. 131 for the Euph. and tba. line will help reinforce their F entrance of the 16th note run.							A forte piano must be shown through a large downbeat with an immediate small rebound in ms. 137 and 141. The conductors pattern should increase in size through the crescendo taking place in ms. 141-144.							
Rehearsal Consideration	In order to achieve clarity in this section rehearse this section by hearing the different melodic lines separately. Once clarity is achieved in each different part bring them together to work on vertical alignment.							The 16th note passage in this section will prove to be the most difficult to vertically align. Spending time on ms. 139 and 140 will allow the saxes the opportunity to work on clarity of the 16th notes as a section. Once clarity is established add in the rest of the ensemble at ms. 137. Rehearsing the 16th note triplets and horn rips at ms. 144 will also be necessary.							

Measure #	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	
Form	A' Section 																													
Phrase Structure																														
Tempo																														
Dynamics																														
Meter/Rhythm	$\frac{3}{4}$																$\frac{4}{4}$													
Tonality	F minor																													
Harmonic Motion	VI	iv6 sus 4	i	III6	VI #4												i-III	ii7-I	VII7			ii b5 sus4 + b9	i					ii-V	i	
Orchestration	All																													
General Character	Celebration 																Heavy 								Fiery 					
Means for Expression	The main melodic theme must remain light and rhythmically even. Articulations should be clear and uniformed in style. 16th note staccati must never be clipped, but remain lifted. The change in the rhythm in the Trumpets at ms. 153 should be noticeable. The theme from section C performed by the Ten. Sax., Bari. Sax., and horns should be clearly heard.																Whole notes and half note chords must be played at FFF without blaring. These chords should also be balanced and attacked the same way. Moving 16th notes must be heard and played evenly across the upper woodwinds and percussion. The 16th notes also must be careful with evenness of time during the molto rit. The D min. chord with #9 on b. 3 of measure 165 and 166 must be carefully tuned. The Fp crescendo in ms. 167-168 will set up the last section of this piece, but moving half notes will lead the ensemble into the next section.								Musicians must be ready for the tempo change. The impact notes must be played marcato and spaced in a uniformed way throughout the ensemble. Sustained notes must be in tune and have direction. Quarter notes in ms. 172 must cresc. and be accented with space. The last note must be balanced accented and grow until the release.					
Conducting Concerns	Contrary to FF dynamic written in this section, a smaller more defined conducting pattern will enable to the ensemble to be more succesful with tempo and vertical alignment due to the syncopation and busy nature of this section.																A larger accented pattern with heavier beats on 1 and 3 will highlight the bell tones in this section. The conductor must command the attention of the ensemble during the molto ritardando with a strong impulse of will. Ms. 169-170 should be conducted with a supermetric 2 pattern to better represent the music with a long crescendo on b. 3 in ms. 170.								The conductor should be confident with the tempo change in this section. Ms. 169-171 should be conducting by using a large b. 1 and small 2-4. The pattern should change in Ms. 172 to a more accented pattern gradually getting larger until the sustained last note.					
Rehearsal Consideration	Rehearsing this section through sections who share the same rhythm will help with vertical alignment issues and balance. Once all sections have demonstrated the ability to perform their part in the correct style have the entire ensemble play together focusing on listening across the ensemble for different musical ideas.																Tuning the half note and dotted half note chords in this section at a softer dynamic will allow the ensemble to hear what the chords should sound like before they play them at FFF. Rehearse the 16th note passages at a steady slow tempo and then work on shifting tempos while moving together will allow for more success in the molto rit. section.								Rehearse this section at a slower tempo focusing on the octave/unison concert F pitches in the impact moments being perfectly in tune, vertical alignment of the 16th note triplets, and the tuning of the last note.					

Appendix B - Grid Analysis for Let Freedom Ring by Ryan Nowlin

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20		
Form	A Section																					
Phrase Structure																						
Tempo	Very Fast $\text{♩} = 156$ $\text{♩} = 104$																					
Dynamics	<i>f</i>																					
Meter/Rhythm	6/8	3/4	6/8	3/4	6/8	3/4	6/8	3/4	6/8	3/4	6/8	3/4	6/8	3/4	6/8	3/4						
Tonality	Bb Major																					
Harmonic Motion	I							IV		I							IV		I		I 6-5 (sus 2)	
Orchestration	Perc., Bb Picc. Tpt., Eb Cmt., Bb Cmt.,Bass Tbn.,Euph.									F Hns., Trbs, Tuba, and Bb Tpts. added							All playing					
General Character	Triumphant Fanfare																Building Intensity					
Means for Expression	Accents must be clearly emphasized while keeping notes lifted and slightly separated.				Cresc. through 16th notes. Sus. notes in bass must have direction without covering up the main theme. Crot. and Chimes must shine through while carefully not sticking out above the ensemble.				Hn, Tbn., Euph., and Bass voices must bring out variation of the theme while matching the style previously established				Bb Tpt. and Hn. must bring out variation of theme, but then get out of the way during sustained notes in order to let main theme shine through				Hns., Bb Tpts, and Low Brass must create momentum by allowing each statement to be louder than the previous. Picc Tpt, Eb and Bb Cmt. must be clearly heard.					
Conducting Concerns	Eye contact and consistency of tempo during rehearsals are critical for the ensembles success with vertical alignment.				A clear pattern that reflects both the meter changes and accented articulations will enable the ensemble to perform confidently.				The conductor should draw attention to the variation of the fanfare by making eye contact and cueing their entrance				A consistant internal pulse will allow the conductor to navigate around the quarter note triplet figures which in turn will provide clarity to the ensemble.				Clearly emphasized downbeats will help triplet flourishes align. A cresc. accompanied by an excited facial expression will help the ensemble achieve the moment in the next section.					
Rehearsal Consideration	The ensemble must be comfortable with keeping 8th note consistant between mixed meters and matching style.				Balance is critical in order to hear moving notes through droned notes. The ensemble will have more success by hearing the different parts played separately.				Rhythm and articulation issues may arrrise in ms. 9. as slightly different rhythms are presented simultaneously.				Rhythm, style, and tempo issues may occur in ms. 14 as players switch from 6/8 to quarter note triples in 3/4.				The eigth note triplet runs will need to be rehearsed separately in order to ensure evenness of time and phrasing.					

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44
Form																								
Phrase Structure																								
Tempo																								
Dynamics	<i>ff</i>																							
Meter/Rhythm	$\frac{4}{4}$	$\frac{2}{4}$	$\frac{4}{4}$			$\frac{2}{4}$	$\frac{4}{4}$	$\frac{2}{4}$	$\frac{4}{4}$			$\frac{2}{4}$	$\frac{4}{4}$				$\frac{6}{8}$	$\frac{3}{4}$	$\frac{6}{8}$	$\frac{3}{4}$	$\frac{6}{8}$	$\frac{3}{4}$	$\frac{6}{8}$	$\frac{3}{4}$
Tonality	Eb Major																							
Harmonic Motion	Eb: I V iv iio7 i6 V I V/V Bb: I																							
Orchestration	All playing																Fanfare echoed by Bb Picc. Tpt, Eb Cmt., Bb Cmt., Euph., Trbs., and emphasized by percussion.							
General Character	Celestially Patriotic																Emphatic Subsiding Triumphance							
Means for Expression	The main theme by Bb Tpts. and horns must blossom while creating slight separation between the notes. Low Brass and Timpani must create solid impact moments on beat 2 of ms. 21, beat 3 of ms. 23 and quarter note triplets on beat 3 of measure 24.								Picc. Tpt. and Eb Cmt. must remain persistent while the rest of the ensemble creates moment on b. 2 of ms. 29. Quarter notes must remain slightly separated giving extra emphasis to quarter note triplets at ms. 30.				Horns should project above the ensemble while raising bells. Bass voices, Timpani, Chimes and Bass drums should be deliberate with their accents on b. 2 and 4 while building momentum through the crescendo.				Those playing the tied dotted half note should be careful not cover up the initial fanfare theme. The fanfare should remain lifted and separated while gradually decreasing in volume as it is passed from one voice to another.							
Conducting Concerns	An emphasis on the half note pulse while maintaining a clear pattern will help communicate what is most important in the music. Cues should be given to low brass and perc. to enhance impact moments. Once the ensemble is more comfortable with this section incorporate supermetric conducting by using a 3/4 pattern in ms. 21-22 and 4/4 in ms. 23-24. A gesture of syncopation can be used for impact moments.								Great attention should be given to those who enter on b. 2 of ms. 29 as well as beat three of 30 so that quarter note triplets start simultaneously.				Attention should be brought to the horns through eye contact and clear cue on b. 2. A crescendo should be clearly communicated in ms. 35-36.				Pattern size should adjust throughout this section as the dynamic decreases. Cues should be provided to the repeated figure echoed through the ensemble to provide clarity and confidence.							
Rehearsal Consideration	The ensemble will need work on creating a moment at ms. 21. Tuning of chords by playing slowly at a softer dynamics and increasing volume while maintaining pitch and tone will be necessary. Flourishes in the Bb Picc., Eb and Bb Cmt. will need to be rehearsed separately in order to ensure players are matching articulations and keeping even time.								Slow chordal work will be helpful to the ensemble to ensure their understanding of the harmonies and balance.				The ensemble will need to adjust their volume to a softer dynamic in order to balance to the horns. The range and octave horn rip may prove to be difficult for some.				Isolation of the fanfare theme that is passed from instrument to instrument will result in more continuity of style and a consistent decrescendo.							

Measure #	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
Form	C Section 																					
Phrase Structure																						
Tempo	Slowly $\text{♩} = 72$ 																					
Dynamics	p < > p  $\text{< } mp \text{ >}$ p  $\text{Molt } f$ mp																					
Meter/Rhythm																						
Tonality																						
Harmonic Motion	I + 2					iii										IV		vi		IV		
Orchestration	Main Solo: Euphonium - Countermelody Solo: Horn and Tbn 1 - Harmony: Tuba					Main Solo: Eb Cmt. - Countermelody Solo: Bb Cmt. Harmony: 4th Hrn										Main Solo: Bb Tpt - Harmonic support: F Hns. and Euph.						
General Character						Solemnly 																
Means for Expression	The Euphonium solo must be heard clearly from the ensemble as the horn solos soar beneath it. Horn solos should be smoothly handed from one player to the next.					The Eb Cmt. solo should be the most prominent voice in this section as it presents the main melody. It should be played legato and with great expression but solemn in tone. The counter melody presented by the Bb Cmt should interplay with the main melody but never cover it.										The Bb Tpt. solo must be heard clearly yet played delicately. Repeated notes must have direction in order to give more shape to the melody while allowing the descending notes the opportunity to get softer. Moving quarter notes in the Hrn. and Euph. line should be brought out in order to reflect the solemn nature portrayed through the harmonies. The molto cresc. in ms. 88 should remain balanced in order to create an intimate moment for the Bb Cmt before the next section						
Conducting Concerns	Eye contact with the euph. will help reinforce the importance of the solo. The correct style should be communicated through a 4/4 pattern. Cues should be given to soloist for confidence with their entrances.					Communicating balance and confidence will be important during this thinly scored section. Eyebrows should be raised and face should portray the solemn nature of this section. A cresc. at ms. 80 will need to be conveyed in order to create a special moment at ms. 81.										Attention should be given to the Bb Trumpet solo in order to communicate it's importance. Phrasing and dynamics should be shown through the left hand encouraging the ensemble to give notes more direction and meaning. The conductors pattern should increase in size during the molto cresc. at ms. 88. A pause after b. 4 of measure 90 will help prepare the euph. for the tempo change.						
Rehearsal Consideration	Ensemble members will need to be aware of their role in this section. Although the euphonium line is written at mp it should be heard above everyone else. The Horns and Trbs. will need to balance accordingly. Continuity between the horn solos is important so that it sounds like one player.					Due to the nature of this thinly orchestrated section each performer will need play very confidently and musically while being aware of the importance of the Eb Cmt. Solo. The 32nd notes present in Eb Cmt. Solo will need to be practiced in order to ensure they are performed equally, rhythmically and musically.										Again, musicality can be achieved through giving notes direction and phrasing. Confidence is key. Having the students sing through this section will allow them to connect to their natural voice and give them a better awareness of how to translate this section to their instruments.						

Measure #	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118
Form	A' Section																											
Phrase Structure																												
Tempo	Tempo I° =168																											
Dynamics																												
Meter/Rhythm m																												
Tonality																												
Harmonic Motion	iii		ii		bVI sus 2				V sus 4		I7 sus 2		I6				ii7		V		I		V					
Orchestration	Aug. Melody: Bb Cmt. Melodic Run: Euph.				Bell Tones: Vib., Tuba, Trbs., Euph., Bb Tpts.								All Playing															
General Character	Hopeful				Triumphant awakening								Heroic								Final Ascension							
Means for Expression	The euphonium run in measures 91-94 must be clearly articulated while starting slightly softer than the previous melody yet gradually getting louder leading the ensemble into the next section.				The bell tones written from the lowest voices to the highest should be accented and then quickly adjusted to a softer dynamic in order for the next sound to be heard. Each measure should build on the previous measures volume. Percussion should listen carefully and push the ensemble to the final climax of the piece.								Eighth-note triplets must be shaped the same way between the Cmt.'s and Euphonium in order to create clear continuity between parts. The main theme should be prominent in this section and must blossom while creating slight separation between the notes. Impact moments in ms. 111 by the Hrms., Bass Tbn., Tuba, and Bass Drum should be brought to the forefront of the ensembles sound while remaining blended and balanced.								Rhythmic pulse established in the Eb and Bb Cmt. must be clearly heard, not overpowering, and must get louder each measure. F. Hrms. and Euph. must play this section emphatically. Trumpets must match the style previously established.							
Conducting Concerns	Impulse of will and a clear tempo and pattern will be important in order to keep the euph. from rushing. Pattern size will need to get larger as the music gets louder.				Gesture of syncopation will be needed to communicate bell tone entrances. Pattern should increase in size through this section to portray the growing volume. Cueing entrances in measures 99-102 will reinforce the ensemble members to enter strongly and confidently.								The conductors face should change to reflect the heroic nature of this section. An accented pattern should be used to reflect the style of the half notes. A clear and distinguishable pattern between 4/4 and 2/4 will allow the eighth note triplets to better align. Impact moments will need to be clearly communicated on b. 2 and 4 of of ms. 111-114. One musicians are comfortable with their role in this section the conductor may consider a supermetric pattern of 3/4 in ms. 103-112 and 4/4 in ms. 113-114.								A slightly smaller 4/4 pattern will reflect a slight dip in energy allowing for room to grow. Cues on b.2 of ms. 115 and 117 will reinforce this build to the conclusion of the piece.							
Rehearsal Consideration	The melody in the Bb Comet line should be clearly heard. The euphonium line should be isolated in order to work on clarity of articulations, tempo and evenness of notes.				Clarity of the bell tones may be achieved by having ensemble members play the first note of their entrance without sustaining. This will allow the musicians to clearly hear the rhythm intended by the composer as well as allow the conductor to hear rhythmical accuracy by the ensemble.								Chord tuning and balance can be achieved in this section by allowing those with half notes the opportunity to play and sing through this section slowly. Isolation of the triplet accompaniment will be needed in order to hear clarity of the articulations and evenness of tempo.								Ensemble members must be aware of their role in this section. Hm.,Euph., and Bb Tpt. must be clearly heard while matching style. Whole notes and flourishes must build momentum into the next section.							

Measure #	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
Form																	
Phrase Structure																	
Tempo																	
Dynamics	<i>ff</i>													<i>fff</i>			
Meter/Rhythm m	$\frac{6}{8}$	$\frac{3}{4}$	$\frac{6}{8}$	$\frac{3}{4}$	$\frac{6}{8}$	$\frac{3}{4}$	$\frac{6}{8}$	$\frac{3}{4}$					$\frac{4}{4}$				
Tonality																	
Harmonic Motion	I								V sus 4				I				
Orchestration	All Playing																
General Character	Triumphant Fanfare																
Means for Expression	Accents must be clearly emphasized while keeping notes lifted and slightly separated matching the style established at the beginning of the piece. Ensemble must be careful to not overplay in this section in order for the crescendo at ms. 129 and 130 effectively lead into the piece's final conclusion. FFF dynamic must be played balanced and in control, with clean releases. Brass players should accent the front of the note on the last chord and listen carefully for the percussion to push them to the final release of the piece.																
Conducting Concerns	A clear pattern must be evident to the ensemble through this mixed meter section. The conductor's rebound and face must reflect the accented articulations and energy written in the music. Clear releases will allow the rhythmic fanfare being passed around the ensemble to be heard more clearly. A crescendo should be shown at ms. 129-130. The conductor should show beats one and three in ms. 131-132 but should resume 4/4 time for the last three measures in order to provide a steady pulse for the percussion who lead the ensemble to the conclusion of the piece. Once the ensemble is well rehearsed the conductor may consider a supermetric 4 pattern for the final 5 measures.																
Rehearsal Consideration	Their style should be consistent with the opening of the piece. The musicians should be confident with their ability to hear variations of the fanfare as they enter. An in-depth look into the tuning of the final chords of the piece can be achieved by playing them at a softer dynamic and working towards keeping a balanced and tuned chord at FFF.																