

**An examination of contemporary works for wind band: *Jubilance* by James Swearingen,
Music For A Celebration by Dirk Brossé, and *Variations On A Ninth* by James Curnow**

by

Preston Wayne Thomas

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College of Arts and Sciences

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Manhattan, Kansas

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Approved by:

Major Professor
Dr. Frank C. Tracz

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Abstract

This thesis analyzes three concert band pieces: *Jubilance* by James Swearingen, *Music For A Celebration* by Dirk Brossé, and *Variations On A Ninth* by James Curnow. Each analysis details the composer, a general overview of the composition, the historical relevance, the technical considerations, the stylistic considerations, musical considerations (melody, harmony, rhythm, and timbre), the form, and other similar pieces. This thesis aims to allow directors who are potentially selecting this piece, or who have selected this piece, for their concert band ensemble to perform to have a guide that details what makes the piece unique and what concepts the piece can teach. Also included in this thesis is the authors' philosophy of why music education is vital to all people and why it is essential to choose literature that improves ensemble musicianship.

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Chapter 1 - Introduction and Report Information

Statement of Purpose

Conducting an ensemble is a symbiotic learning process between the conductor and the musicians. These experiences are internalized in various ways and require sophisticated preparation and planning. Within this framework is the analysis of literature, planning of rehearsals, and ongoing assessment of the musical development of the ensemble members. To complete these tasks, a conductor must possess a focused and specific philosophy of music that acts as a guide when selecting literature, analyzing scores, and constructing learning experiences within the rehearsal design process. Each of these roles is critical in creating music learning environments within the individual musicians and the ensemble. Given the critical nature of these roles, this document will share the foundation upon which the author builds his teaching and career. The following chapters will reveal his philosophy of music education, the criteria by which he selects music for ensembles, and how he creates rehearsal plans to maximize musicality within his students and ensembles. Therefore, this report focuses on documenting the analysis, preparation, and delivery of three wind works for a collegiate ensemble: *Jubilance* by James Swearingen, *Music For A Celebration* by Dirk Brossé, and *Variations On A Ninth* by James Curnow.

This report begins by sharing the author's philosophy on music education, an explanation of how he selects quality literature for the ensemble, and his analyses of *Jubilance* by James Swearingen, *Music For A Celebration* by Dirk Brossé, and *Variations On A Ninth* by James Curnow. Through these analyses, the author gained insight into each composition and how to help students arrive at the realization that music is more than notes on a page. The areas addressed throughout the report include the composer's history, compositional context, historical

context, how all that tie into the written notation, and activities to improve the musical performance. The primary outcome guiding this exercise is identifying best practices for planning, executing, and measuring educationally sound teaching strategies within the instrumental ensemble, with developing and assessing individual and collective musicality as the essential considerations.

Format of Analysis

Teaching Music Through Performance in Band (Miles, 2010) provided the unit plan template for the analysis employed in this report. Miles separates the analysis into nine specific areas: the composer, the composition, historical perspective, technical considerations, stylistic considerations, musical elements, form, structure, and suggested listening. The first section gathers information about the composer's previous compositions, accomplishments and career, awards they have received, and anything relevant to composing the selected piece. The following section examines the composition related to the musical style, grade level, instrumentation, and commissioning or source material. Next, the historical perspective section reveals the period the piece was imitating, significant events in the world that influenced the composition, the style of the piece, and geographical information. The author then dedicates an entire section to technical considerations. Here the primary areas of concern are comprised of the range of instruments, atypical instruments for the given ensemble, tempo ranges/fast rhythmic passages, and anything that involves the physical playing of the instrument. As the process continues, the next step is to address stylistic considerations. In this part, the reviewer examines the music for the unwritten elements that performers should know to perform the piece accurately according to its genre or periodic style. The following section unveils the various musical elements for consideration and divides them into sub-categories: melody, harmony, rhythm, and uniqueness. One of the final

sections addresses the form and structure of the composition and how this aligns with the stylistic and conceptual factors. Finally, the author then provides suggested listening for conductors to share music similar in context by the same composer or from other composers similarly making music.

Performance Information

Three selections comprise the extent of the analyses contained in this document. Over three semesters, the author selected, planned, rehearsed, and performed these selections with the Kansas State University Concert Band. The Kansas State University Concert Band performed the first selection, *Jubilance*, on October 13, 2021, in McCain Auditorium. The second performance, which featured *Music For A Celebration*, was performed on November 30, 2021, with the Kansas State University Concert Band. The final performance occurred on April 26, 2022, and once again featuring the Kansas State University Concert Band playing *Variations On A Ninth*. The Kansas State University Concert Band performed these compositions during the 2021–2022 school year. This ensemble is made up primarily of first and second-year music majors and some non-music majors. The band usually plays Grade 2 to Grade 3 literature.

Overview

The following chapters will address critical information for all music educators to consider when developing a rehearsal and performance experience for their students aimed at achieving a musical performance. Chapter 2 will reveal and discuss the author’s philosophy of music education and how it impacts his actions as a teacher and conductor. The foundation for students learning music in rehearsals and the beliefs that underscore The author’s thoughts and decision-making processes are essential to consider as it relates to his philosophy. Creating this chapter shed light on how he arrived at all decisions, from planning to performance, and his

experiences in this master's program. Chapter 3 examines the author's process and framework for selecting quality literature to impact music learning and musicality within performing ensembles. Each ensemble, year, and semester are unique, and so must be the music selections. However, each must fit the students to ensure the most knowledge, skill, musicality, and technique growth. The purposeful musical selection is only possible if teachers define and execute a process allowing access, fairness, and maximum growth within their ensembles. The analyses of each selection comprise Chapters 4-6. These analyses follow the same format as those in the Teaching Music Through Performance In Band series described earlier.

Concert Programs



Kansas State University *Wind Symphony* *Concert Band*

Dr. Alex Wimmer, Conductor
Olivia Bazanos, Graduate Assistant Conductor
Cally Bitterlin, Graduate Assistant Conductor
Preston Thomas, Graduate Assistant Conductor
Travis Turner, Graduate Assistant Conductor



October 13, 2021
7:30 PM
McCain Auditorium

Concert Band

Jubilance (1997).....James Swearingen (b. 1947)

Conducted by Preston Thomas, Graduate Assistant

American Riversongs (1991).....Pierre LaPlante (b. 1943)

Conducted by Travis Turner, Graduate Assistant

Kindred Spirits (2009).....Brian Balmages (b. 1975)

Conducted by Cally Bitterlin, Graduate Assistant

Courage (March) (1919).....Harold Bennett (1881-1956)

arr. Nicholas Contorno (b. 1983)

Conducted by Olivia Bazanos, Graduate Assistant

Wind Symphony

Dr. Alex Wimmer, Conductor

William Byrd Suite (1924).....Gordon Jacobs (1895-1984)

1. The Earle of Oxford's March
2. Pavana
3. Jhon come and kiss me now
4. The Mayden's Song
5. Wolsey's Wilde
6. The Bells

Amparito Roca (1925).....Jaime Texidor (1884-1957)

arr. Aubrey Winter (1870-1955)

Concert Band Program Notes

***Jubilance* (1997).....James Swearingen (b. 1947)**

Jubilance was written in 1997. It was dedicated to Duane H. Pangrac (1937-2016) and his father, Perry Pangrec (1904-1989), Kansas instrumental music educators. Perry taught in Junction City and Duane taught in Butler County. *Jubilance* is written in ABA form. The A theme features several time signature changes which gives the music a bouncy feeling. The lyrical B theme features a slower melody in triple time and several colorful chords which sets it apart from the main theme. The piece ends with a variation of the introduction and a dramatic timpani solo.

Notes prepared by Preston Thomas

***American Riversongs* (1991).....Pierre LaPlante (b. 1943)**

American Riversongs is based on traditional and composed music of an earlier time, when the rivers and waterways were the lifelines of a growing nation.

American Riversongs begins with a rousing setting of “Down the River,” followed by an expansive and dramatic treatment of “Shenandoah,” or “Across the Wide Missouri,” as it is sometimes called. After a brief transition, a brass band is heard playing a quadrille-like version of Stephen Foster’s “The Glendy Burk.” As the “Glendy Burk” travels along, a second theme is introduced by piccolo, flutes and tambourine. The second theme is based on a Creole bamboula tune that probably originated in the Louisiana delta region. Other composers have used this melody, including Louis Moreau Gottschalk in his *La Bamboula*, Op. 2 for piano and his *Symphony No. 1*, subtitled *A Night In The Tropics*. The bamboula theme is marked by an incessant syncopated ragtime rhythm and used to good effect in the coda to bring *American Riversongs* to a rowdy, foot-stomping close!

Notes from the score to *American Riversongs* written by Pierre LaPlante.

***Kindred Spirits* (2009).....Brian Balmages (b. 1975)**

On February 1, 2008, tragedy struck Balmages’ hometown in Maryland. A young high school boy, Nicholas Browning, made national headlines after being arrested for murdering his parents and two younger brothers. The entire community was thrown into shock because he was an honors student and the whole episode seemed so impetuous. Brothers Gregory and Benjamin were percussionists in Cockeysville Middle School Bands. It was shortly after this tragedy that their band director, Jonathan Sindler, approached Balmages about writing a piece for a memorial concert. This piece is offered up as a musical eulogy for the family. It is also written for Nicholas Browning, who despite the acts charged against him, must be in a great deal of pain. The music is quite mournful and reflective in nature, though periods of warmth project through, each becoming more intense and uplifting as the work develops. As the music grows more dissonant and intense, so does the feeling of unrest, confusion, and anxiety. Voices at the end accompany the sound of the piano, while a few woodwind soloists echo the powerful themes once more as the music fades to nothing. A closing statement in the piano offers a final musical outburst that carries both great joy and sorrow.

Notes from the score to *Kindred Spirits* written by Brian Balmages

***Courage (March)* (1919).....Harold Bennett (1881-1956)**
arr. Nicholas Contorno (b. 1983)

Courage March by Henry Fillmore, arranged by Nicholas J. Contorno, was composed in 1919 by Fillmore under the pseudonym Harold Bennett. The work begins in Eb major and modulates to Ab major at the trio following traditional march form. Originally included in Book No. 3 from the then well-known Bennett Band Book Series, this new edition does not contain the technical demands of some of Fillmore's better known marches such as *His Honor*, *Men of Ohio*, and *Americans We*, but does demonstrate his gift for creating interesting melodies and countermelodies.

Program Note from The Instrumentalist

Wind Symphony Program Notes

***William Byrd Suite* (1924).....Gordon Jacobs (1895-1984)**

Gordon Jacob considered *William Byrd Suite* "freely transcribed," as virginal players had no means of creating dynamic shading or timbral contrast on their instrument. Composers created dynamic intensity by adding voices above and/or below the melody. Similarly, composers created musical intensity by adding lines of increasing complexity, ornamenting the melody. Jacob remained mostly faithful to Byrd's original melody, harmony, form and figuration, but added his own orchestrational color and dynamic shading to intensify the aforementioned expressive qualities of the music.

It is an overstatement to describe each movement simply as growing louder and more complex due to layers of ornamentation, variation and imitation. Although Byrd utilizes these compositional devices in all the works represented, his genius lies in how he utilizes these effects in varying degrees to avoid monotony. In "The Earl of Oxford's March," devices of *crescendo*, ornamentation and imitation are clearly evident. This movement, marked *un poco pomposo*, begins its stately procession through the two iterations of its form simply and very quietly, growing steadily stronger and more complex into the climactic final sections. Although originally attributed to Byrd, the slow, stately "Pavana" is now placed within Anthony Holborne's works list. Jacob alters the harmonic scheme of this movement, beginning each phrase in a different tonality, yet emphasizing Bb-major in them all. "Jhon come kisse me now," "The Mayden's Song" and "Wolsey's Wilde" are sets of variations upon an eight and two sixteen bar melodies, respectively. Imitation and ornamentation are the primary developmental tools in the first two, while the third follows a more conservative approach with far less figuration and only one variation. Jacob's orchestration of "Wolsey's Wilde" takes advantage of the instrumental forces, alternating loud and soft dynamics, and effectively utilizing the timbral possibilities of the winds. "The Bells" is structured in large musical paragraphs, a continuous motivic variation emanating from a single two-note ground in the bass. The work culminates with a tubular bell solo amidst a grandiose layering of contrapuntal texture.

Program Note by Brian K. Doyle

***Amparito Roca* (1925).....Jaime Texidor (1884-1957) arr. Aubrey Winter (1870-1955)**

This Spanish pasodoble march was written by Spanish bandleader and composer Jaime Texidor. The introduction and first strain are indicative of a bullfighter's music, whereas the gentle, lighthearted trio section takes on the character of a couples dance, evoking the other essential element of the pasodoble. The powerful brass in the dogfight (bullfight), and the tutti texture of the *maestoso* section bring this piece to a grand conclusion.

Jaime Texidor Dalmau was a composer, conductor, and publisher who lived much of his life in Baracaldo, a picturesque city in northern Spain. In 1927 he became conductor of the Baracaldo Municipal Band, succeeding Sr. Alberdi who had founded the organization in 1902. Texidor conducted the band until 1936 and, during that time, composed and arranged so much music that he decided to establish his publishing company. Many of his works were republished by Editorial Musica Moderna of Madrid and Boosey & Hawkes of London.

Program Note by Aubrey Winter

Kansas State University Concert Band

Flute

Sam Crawford*
Tia Cole
Alora Duran

Oboe

Lily Linville*
Tony Rodriguez

Clarinet

Morgan Bacon
Nathaniel Chaput
Mallory Libby
Paidge Rosebaugh
Alexis White*
Gabby Yager

Bass Clarinet

Andrew Otto

Bassoon

Ethan Karnes*
Cassidy Schmidt

Alto Saxophone

Kate Anderson*
Brenden Vining

Tenor Saxophone

Jayci Shepard

Baritone Saxophone

Kenny Davies

Trumpet

Kaylee Flaata
Donald Gaspar
Will McCreight
Caden Roark*
Braden Tinder

French Horn

Krissy Davis
DJ Donnelly
Ben VanNierop*

Trombone

Peri Carney
Jess Hergett
Malachi Williams*

Euphonium

James Probst*
Stazzi Simmons

Tuba

Sabrina Gary
Daniel Smith
Michael Walker*

Percussion

Trenton Lowry*
Bryce Moore
Tristan Thompson
Ben Thorne

Piano

Kevin Jackson

*Denotes Principal Section Player

Kansas State University Wind Symphony
Dr. Alex Wimmer, Director

Flute

Jordyn Allen
Sarah Baden
Jenna Dominguez*
Ella Greenup
Brenda Heard
Gabby Yager

Oboe

Alli Gladfelder*

Clarinet

Angel Amaro
Corrine Bergstrom
Krissy Davis
Erin Flax
Sarah Kelley*
Maggie Krout
Alexis Sutton

Bass Clarinet

Grace Dice

Bassoon

Ethan Karnes

Alto Saxophone

Julia McCabe*
Craig Brinkman

Tenor Saxophone

Abby Vetter

Baritone Saxophone

Jasmine Bates

Trumpet

Shelton Lauderbaugh
Bryce Schreiber
Haley Schwartz*
Kate Washburn

French Horn

Sam Allison
Isabel Grafel*
Charlie Marshall
Drake Middleton

Trombone

Ali Carlton
Blake Davis*
Corbin Wood

Euphonium

Thomas Keller
Drake Thompson
Chandler Wilkens*

Tuba

Keialani Baker
Robert Brown*

Percussion

Noah Dial
Gabby Fluke
Daniel Hubin
Ethan Jeffries*
Owen Markwart
Jacob Morgan
Jake Wall
Christopher Wells

Piano

Andrew Wilson

*Denotes Principal Section Player

Concert Band Conductors

OLIVIA BAZANOS is originally from Pittsburgh, Pennsylvania and is one of the graduate assistants at Kansas State University. She earned her B.M. in Music Education from Slippery Rock University (SRU) in 2021. While at SRU she was extremely involved in marching band and was a section leader, fundamentals of marching chair, and head drum major during her undergraduate career. She has taught instrumental band grades 4-12 in public school teaching. Olivia was also an active performing member with the Slippery Rock University Winter Guard for two years.

Olivia has instructed as visual technician, guard instructor, and woodwind instructor at local high school marching bands and substituted within various Pennsylvania school districts. Olivia is also an active volunteer with Music For All, spending two weeks of every summer as a S.W.A.G. Team Member during her Summer Symposium held in Muncie, Indiana.

Olivia's professional affiliations include Pennsylvania Music Educators Association, National Association of Music Education, Music For All, Kansas Bandmasters Association, Kansas Music Educators Association, Women Band Directors International, Tau Beta Sigma, and Mu Phi Epsilon.

CALLY BITTERLIN is a PhD Candidate and graduate assistant at Kansas State University. She earned both her B.M.E and M.M. from Kansas State University in 2008 and 2011 respectively. While at Kansas State University, she was extremely involved in marching band and was a section leader and student staff during her undergraduate career. She has taught all grade levels K-12 in her 9 years of public school teaching. Cally has taught in Kansas, Texas, and Iowa.

In Texas, Cally taught at University High School where she oversaw the concert and symphonic bands and assisted with the marching, jazz, and mariachi bands. She also proposed and received a piano classroom and taught 3 sections of group piano lessons. Cally implemented a leadership program and training at the high school and continued to do the same in Iowa. She was a performing member in the saxophone section in the Waco Community Band and the Temple Symphonic Band. Cally was also a clinician and adjudicator for several schools and events for high schools and middle schools in Texas and continues to do so in Kansas. In Iowa, she oversaw the entire band program including color guard, athletic bands, concert, and jazz bands. The jazz and marching bands traveled in and out of state for several competitions during her tenure. Cally continued to perform on saxophone soloing for different occasions in the district and playing euphonium at Tuba Christmas.

Cally's professional affiliations include Texas Music Educators Association, Iowa Bandmasters Association, Kansas Music Educators Association, Women Band Directors International, Tau Beta Sigma, Kappa Delta Pi.

PRESTON THOMAS is from Lenexa, Kansas. He graduated from Kansas State University in 2019 with a Bachelor's of Music Education Degree. During his time at Kansas State University, he was involved with the Pride of Wildcat Land Marching Band as section leader of the snare line and president of the percussion studio chapter of Percussive Arts Society. Preston also played in the Wind Ensemble, Concert Band, Brass Ensemble, Woodwind Ensemble, Volleyball Pep Band, Basketball Pep Band, and Percussion Ensemble.

After graduating Kansas State University, Preston went to Medicine Lodge, Kansas and taught grade 6-12 band and choir. During his time at Medicine Lodge, he was able to receive Superior ratings at both regional and state level competitions with all of his groups which had not been done in recent memory. He was also fortunate to be able to assist in acquiring new technology to the music department with a new digital sound and lighting system which helped bring a new energy to the concerts and performances.

TRAVIS TURNER is currently an M.M. candidate at Kansas State University. He earned his Bachelor of Arts degree at Missouri Southern State University (MSSU) in 2020, where he was involved in the marching band, taking on the role of drum captain for the drumline and later a student staff position. He also performed with the MSSU Wind Ensemble, acting as principal trombonist, and the MSSU Jazz Orchestra. He also performed with Resistance Indoor Percussion, an independent open class ensemble based out of Tulsa, Oklahoma. While performing with Resistance, Travis took on leadership roles within the ensemble and earned the “Member of the Year” award in 2018 and 2019.

Travis has worked with several high schools in Southwest Missouri, as well as the Wichita and Tulsa areas, teaching drumline and visual fundamentals. In his most recent endeavor, he was the Assistant Percussion Coordinator for the Joplin High School Winter Drumline, where he helped lead the ensemble to their highest-scoring season in five years. He also worked with Resistance Indoor Percussion in the 2020 season, working with the bass drums and teaching visual fundamentals. Travis has also started a small design business with his brother, writing and arranging shows for marching bands.

Wind Symphony Conductor

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

Originally from Gretna, Nebraska, Dr. Wimmer received his Bachelor of Music degree from the University of Nebraska at Omaha in 2007, his Master of Music degree in Education with an emphasis in Wind Conducting from Kansas State University in 2014, and his Doctorate in Philosophy in Curriculum and Instruction from Kansas State University in 2017. Dr. Wimmer was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School from 2007-2012. Under his direction his concert, jazz, and marching bands received consistent superior ratings. He was a recipient of the Jack R. Snider Young Band Director Award in 2011 and served on the Nebraska Music Educators Association Leadership Academy from 2011-2012.

Dr. Wimmer is in demand as a conductor, clinician, and adjudicator as well as a percussion specialist. His professional affiliations include the Kansas Music Educators Association, the Kansas Bandmasters Association, the National Association for Music Education, the College Band Directors National Association, the Percussive Arts Society, Kappa Kappa Psi, Phi Mu Alpha Sinfonia, and Phi Kappa Lambda.

UPCOMING EVENTS

CENTRAL STATES MARCHING FESTIVAL

Saturday October 23, 2021
Bill Snyder Family Stadium

KKY/TBS MARCHING BAND LUNCHEON

Sunday November 21, 2021—11:30am
K-State Union Ballroom

MARCHING BAND CONCERT

Sunday November 21, 2021—3:00pm
Ahearn Fieldhouse

WIND SYMPHONY AND CONCERT BAND CONCERT

Tuesday November 30, 2021—7:30pm
McCain Auditorium

WIND ENSEMBLE CONCERT

Wednesday December 1, 2021—7:30pm
McCain Auditorium

MARCHING BAND BANQUET

Sunday December 12, 2021—6:30pm
K-State Union Ballroom

CONCERT BAND CLINIC

January 21-23, 2022

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



Kansas State University
Concert Band
Wind Symphony

Dr. Alex Wimmer, Conductor
Olivia Bazanos, Graduate Assistant Conductor
Cally Bitterlin, Graduate Assistant Conductor
Preston Thomas, Graduate Assistant Conductor
Travis Turner, Graduate Assistant Conductor



November 30, 2021
7:30 PM
McCain Auditorium

Concert Band

Triumphant Fanfare (1997).....Richard Saucedo (b. 1957)
Conducted by Travis Turner, Graduate Assistant

Fantasy on American Sailing Songs (1952).....Clare Grundman (1913-1996)
Conducted by Cally Bitterlin, Graduate Assistant

Come Sweet Death (1976).....J.S. Bach (1685-1750)
arr. Alfred Reed (1921-2005)
Conducted by Olivia Bazanos, Graduate Assistant

Music for a Celebration (1992).....Dirk Brossé (b. 1960)
Conducted by Preston Thomas, Graduate Assistant

Wind Symphony

Dr. Alex Wimmer, Conductor

Intrinsic Light (2019).....Cait Nishimura (b. 1970)

Dusk (2004).....Steven Bryant (b. 1972)

Outlander (2010).....Julie Giroux (b. 1961)

Concert Band Program Notes

***Triumphant Fanfare (1997)*.....Richard Saucedo (b. 1957)**

Triumphant fanfare is considered a Grade 3 by the publisher and is described as an energetic opener for bands. The composition offers students rhythmic and metric challenges as the piece changes between 4/4, 3/4 and 2/4 regularly throughout the piece, with many unison 16th note rhythms that must be played with precision to align vertically. This, along with strong melodies and harmonic content gives the piece momentum that keeps driving all the way to the end.

Richard Saucedo is a freelance arranger and composer. Currently on the writing staff for Hal Leonard Corporation. Saucedo earned his undergraduate degree from Indiana University in Bloomington and his masters degree at Butler University in Indianapolis. He was the long time director of bands and performing arts department chairman at Carmel High School, where the bands received numerous state and national honors under his direction. He retired in 2013, but still continues to be a highly demanded adjudicator, clinician and guest conductor.

Notes by Travis Turner

***Fantasy on American Sailing Songs (1952)*.....Clare Grundman (1913-1996)**

Fantasy on American Sailing Songs was dedicated to the Michigan School Band and Orchestra Association. This lively and robust medley of sailing songs includes Hornet and Peacock, Lowlands: What Shall We Do With a Drunken Sailor? and Rio Grande. Each song is clearly stated then effectively developed with appealing melodic and harmonic treatment.

Notes from the Wind Repertory Project

***Come Sweet Death (1976)*.....J.S. Bach (1685-1750) arr. Alfred Reed (1921-2005)**

Come, Sweet Death (Komm, süßer Tod) is one of a group of 69 so-called "Sacred Songs and Airs" attributed to J.S. Bach, each of which exists only in the form of a single melodic line with figured bass. These pieces were first published in 1736, some 14 years before Bach's death, as the musical settings for a huge collection of 954 sacred songs edited by Bach himself. For all of its apparent simplicity of musical construction (a small, two-part song form, played through twice), this music is deeply moving and of great expressiveness, culminating in an exalted singing line that perhaps signified for the deeply religious Bach the willing embrace of death as the final deliverance from earthly strife, and an entrance into eternal glory

Notes from the Wind Repertory Project

Music for a Celebration (1992).....Dirk Brossé (b. 1960)

Dirk Brossé was born in Ghent, Belgium in 1960. Brossé has written works for many different ensemble types including orchestra, symphonic wind bands, movie scores, musicals, theatre, chamber music, and solo piano. He is the current Director of the Chamber Orchestra of Philadelphia, Music Director of the Ghent Film Festival, and professor of composition at the Royal Music Conservator of Music in Ghent, Belgium. He published *Music For A Celebration* the same year he was nominated for an Academy Award for his soundtrack to the film, “Daens”.

Music For A Celebration is considered by JWPepper a difficulty level of medium and is on the Virginia state list as a grade 4 (out of 6). The piece is about 3 minutes in length with the woodwinds primarily playing together while the brass are more part-oriented. *Music For A Celebration* is subtitled “written on the occasion of 750 years Nazareth (B)” and is dedicated to Jan Desmet. Jan Desmet is a friend of Brossé and a Belgian trumpeter and conductor who studied at the Royal Music Conservatory of Ghent where Dirk Brossé also studied.

I have found two possibilities for the meaning of 750 years Nazareth (B). The first possibility is a woman named Beatrice who was a Cistercian nun at the convent of Nazareth passed away in 1268 which is 724 years previous to the writing of *Music For A Celebration* in 1992. The second possibility is a meteorite named Nazareth (B) that was found in Texas in 1967.

Notes by Preston Thomas

Wind Symphony Program Notes

***Intrinsic Light* (2019).....Cait Nishimura (b. 1970)**

“Intrinsic light” is a term for the colour or sensation we experience in complete darkness, due to the spontaneous activity of neurons in the retina. My goal with this piece was to represent this phenomenon through sound. Reflecting on this concept prompted a deeper, metaphorical realization: even in times of darkness, we are able to observe, generate, and experience light, and that coming together to make music is one of the ways in which we can do this. When I was a high school student, I participated in the Ontario Provincial Honour Band and performed at the annual OMEA conference. It was a formative experience during which I was surrounded by others who were there out of a genuine desire to share their love of music -- a beautiful example of “intrinsic” motivation. It has been ten years since I graduated from my high school music program, and five years since completing my post-secondary studies in music, and I am endlessly grateful to have been part of the music education community in Ontario. Music teachers are some of the unseen superheroes of this world, and it was a huge honour to have been asked to write music in celebration of their work.

Cait Nishimura (she/her) is a Canadian composer, musician, and educator based in Waterloo, Ontario. Known for writing melody-driven, programmatic music, Cait has quickly established herself as a prominent voice in the concert band community. With influences from minimalism and pop music, her work is full of simple yet lush harmonies, and themes that linger in listeners’ minds. As a lifelong environmentalist, she not only draws inspiration from the natural world but also uses her platform to advocate for conservation awareness and action.

Cait’s music has been presented at The Midwest Clinic, MusicFest Canada, and numerous other conferences and festivals across North America. Her work has become increasingly popular among educational music programs as well as within the professional new music scene, with new works being regularly commissioned and performed by ensembles and individuals around the world. Cait is committed to creating contemporary music that is approachable, relevant, and enjoyable for all, and she is passionate about setting a positive example for future generations of musicians— especially those from historically underrepresented groups— through her creative work, her social media presence, and her dedication to mental health awareness.

Cait was the winner of the Canadian Band Association’s composition prize in 2017. She holds degrees in music and education from the University of Toronto, but is an advocate of people pursuing their passions regardless of their field of study. All of Cait’s works are self-published under Cait Nishimura Music.

Program notes by Cait Nishimura

***Dusk* (2004).....Steven Bryant (b. 1972)**

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I’m always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. Dusk is intended as a short, passionate evocation of this moment of dramatic stillness.

Steven Bryant is an active composer and conductor with a varied catalog, including numerous works for wind ensemble, orchestra, electronic and electro-acoustic creations, music for chamber ensembles, and music for the Web. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University.

Program notes by Steven Bryant

***Outlander (2010)*.....Julie Giroux (b. 1961)**

Outlander is a musical odyssey which explores emotions and states in the extreme; fear, total isolation, violence, pain, hope, relief and in the end, tears of joy and triumph. Full of textures and dynamic contrasts this work is extremely descriptive with the help of extensive melodic percussion and piano parts. The percussion and piano pads create a wonderful pallet which at times is dark and foreboding, even primal. Other times it helps creates a melodic texture that is sadly beautiful. Outlander explores what it is to be both human and alien with an orchestration and form that is totally freestyle.

This work reflects the futuristic musical journey of a young heroine named Nanami who has recently graduated from the Space Academy. Her first mission into space turns into a catastrophic event forcing everyone on the ship to abandon via personal escape pods. Nanami unfortunately gets sucked into a worm hole and comes out

millions of miles away from home. Low on fuel and supplies Nanami lands on a planet with oxygen and carbon-based life forms where she is an alien, captured and treated with hostility at best. Her only saving grace? On this planet, all of the creatures can hear her thoughts and she can hear theirs. The dominant race of this planet does not share this gift. Nanami uses this talent to her advantage and with the help of these creatures escapes, flies back through the worm hole and returns safely to earth.

Julie Ann Giroux was born in Fairhaven, Massachusetts on December 12, 1961. She graduated from Louisiana State University, Baton Rouge LA in 1984. She started playing piano at 3 years of age and began composing at the age of 8 and has been composing ever since. Her first published work for concert band, published by Southern Music Company was composed at the age of 13.

Julie began composing commercially in 1984. She was hired by Oscar winning composer Bill Conti as an orchestrator, her first project with Conti being “North & South” the mini-series. With over 100 film, television and video game credits, Giroux collaborated with dozens of film composers, producers, and celebrities including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celene Dion, Paula Abdul, Michael Jackson, Paul Newman, Harry Connick Jr. and many others. Projects she has worked on have been nominated for Oscars, Emmys, Grammys and Golden Globe awards. She has won individual Emmy Awards in the field of “Outstanding Individual Achievement in Music Direction”. When She won her first Emmy Award, she was the first woman and the youngest person to ever win that award. She has won it three times.

Giroux has also published a large category of classical works with emphasis on original compositions for Wind Band which are published by Musica Propria and distributed internationally. She is greatly sought after as a composer and recently completing her 5th Symphony “Sun, Rain & Wind” which premiered in June 2018. Her music has been recorded and reviewed internationally receiving top reviews and her music has been performed at major music festivals the world over.

Giroux has been a true force in a male dominated field and has accrued many previously male only awards. She is a member of ASCAP, The Film Musicians Fund, Kappa Kappa Psi, Tau Beta Sigma and a member of the American Bandmasters Association. She is a recipient of the Distinguished Service to Music Medal Award, Emmy Awards and was the first female composer inducted into the American Bandmasters Association in 2009.

Program Notes by Julie Giroux

Kansas State University Concert Band

Flute

Sam Crawford*
Tia Cole
Alora Duran

Oboe

Lily Linville*
Tony Rodriguez

Clarinet

Morgan Bacon
Nathaniel Chaput
Mallory Libby
Paidge Rosebaugh
Alexis White*
Gabby Yager

Bass Clarinet

Andrew Otto

Bassoon

Ethan Karnes*
Cassidy Schmidt

Alto Saxophone

Kate Anderson*
Brenden Vining

Tenor Saxophone

Jayci Shepard

Baritone Saxophone

Kenny Davies

Trumpet

Kaylee Flaata
Donald Gaspar
Will McCreight
Caden Roark*
Braden Tinder

French Horn

Krissy Davis
DJ Donnelly
Ben VanNierop*

Trombone

Peri Carney
Jess Hergett
Malachi Williams*

Euphonium

James Probst*
Stazzi Simmons

Tuba

Sabrina Gary
Daniel Smith
Michael Walker*

Percussion

Trenton Lowry*
Bryce Moore
Tristan Thompson
Ben Thorne

Piano

Kevin Jackson

*Denotes Principal Section Player

Kansas State University Wind Symphony
Dr. Alex Wimmer, Director

Flute

Jordyn Allen
Sarah Baden
Jenna Dominguez*
Ella Greenup
Brenda Heard
Gabby Yager

Oboe

Alli Gladfelder*

Clarinet

Angel Amaro
Corrine Bergstrom
Krissy Davis
Erin Flax
Sarah Kelley*
Maggie Krout
Alexis Sutton

Bass Clarinet

Grace Dice

Alto Saxophone

Julia McCabe*
Craig Brinkman

Tenor Saxophone

Abby Vetter

Baritone Saxophone

Jasmine Bates

Trumpet

Shelton Lauderbaugh
Bryce Schreiber
Haley Schwartz*
Kate Washburn

French Horn

Sam Allison
Isabel Grafel*
Charlie Marshall
Drake Middleton

Trombone

Ali Carlton
Blake Davis*
Corbin Wood

Euphonium

Thomas Keller
Drake Thompson
Chandler Wilkens*

Tuba

Keialani Baker
Robert Brown*

Percussion

Noah Dial
Gabby Fluke
Daniel Hubin
Ethan Jeffries*
Owen Markwart
Jacob Morgan
Jake Wall
Christopher Wells

Piano

Andrew Wilson

*Denotes Principal Section Player

Concert Band Conductors

OLIVIA BAZANOS is originally from Pittsburgh, Pennsylvania and is one of the graduate assistants at Kansas State University. She earned her B.M. in Music Education from Slippery Rock University (SRU) in 2021. While at SRU she was extremely involved in marching band and was a section leader, fundamentals of marching chair, and head drum major during her undergraduate career. She has taught instrumental band grades 4-12 in public school teaching. Olivia was also an active performing member with the Slippery Rock University Winter Guard for two years.

Olivia has instructed as visual technician, guard instructor, and woodwind instructor at local high school marching bands and substituted within various Pennsylvania school districts. Olivia is also an active volunteer with Music For All, spending two weeks of every summer as a S.W.A.G. Team Member during her Summer Symposium held in Muncie, Indiana.

Olivia's professional affiliations include Pennsylvania Music Educators Association, National Association of Music Education, Music For All, Kansas Bandmasters Association, Kansas Music Educators Association, Women Band Directors International, Tau Beta Sigma, and Mu Phi Epsilon.

CALLY BITTERLIN is a PhD Candidate and graduate assistant at Kansas State University. She earned both her B.M.E and M.M. from Kansas State University in 2008 and 2011 respectively. While at Kansas State University, she was extremely involved in marching band and was a section leader and student staff during her undergraduate career. She has taught all grade levels K-12 in her 9 years of public school teaching. Cally has taught in Kansas, Texas, and Iowa.

In Texas, Cally taught at University High School where she oversaw the concert and symphonic bands and assisted with the marching, jazz, and mariachi bands. She also proposed and received a piano classroom and taught 3 sections of group piano lessons. Cally implemented a leadership program and training at the high school and continued to do the same in Iowa. She was a performing member in the saxophone section in the Waco Community Band and the Temple Symphonic Band. Cally was also a clinician and adjudicator for several schools and events for high schools and middle schools in Texas and continues to do so in Kansas. In Iowa, she oversaw the entire band program including color guard, athletic bands, concert, and jazz bands. The jazz and marching bands traveled in and out of state for several competitions during her tenure. Cally continued to perform on saxophone soloing for different occasions in the district and playing euphonium at Tuba Christmas.

Cally's professional affiliations include Texas Music Educators Association, Iowa Bandmasters Association, Kansas Music Educators Association, Women Band Directors International, Tau Beta Sigma, Kappa Delta Pi.

PRESTON THOMAS is from Lenexa, Kansas. He graduated from Kansas State University in 2019 with a Bachelor's of Music Education Degree. During his time at Kansas State University, he was involved with the Pride of Wildcat Land Marching Band as section leader of the snare line and president of the percussion studio chapter of Percussive Arts Society. Preston also played in the Wind Ensemble, Concert Band, Brass Ensemble, Woodwind Ensemble, Volleyball Pep Band, Basketball Pep Band, and Percussion Ensemble.

After graduating Kansas State University, Preston went to Medicine Lodge, Kansas and taught grade 6-12 band and choir. During his time at Medicine Lodge, he was able to receive Superior ratings at both regional and state level competitions with all of his groups which had not been done in recent memory. He was also fortunate to be able to assist in acquiring new technology to the music department with a new digital sound and lighting system which helped bring a new energy to the concerts and performances.

TRAVIS TURNER is currently an M.M. candidate at Kansas State University. He earned his Bachelor of Arts degree at Missouri Southern State University (MSSU) in 2020, where he was involved in the marching band, taking on the role of drum captain for the drumline and later a student staff position. He also performed with the MSSU Wind Ensemble, acting as principal trombonist, and the MSSU Jazz Orchestra. He also performed with Resistance Indoor Percussion, an independent open class ensemble based out of Tulsa, Oklahoma. While performing with Resistance, Travis took on leadership roles within the ensemble and earned the “Member of the Year” award in 2018 and 2019.

Travis has worked with several high schools in Southwest Missouri, as well as the Wichita and Tulsa areas, teaching drumline and visual fundamentals. In his most recent endeavor, he was the Assistant Percussion Coordinator for the Joplin High School Winter Drumline, where he helped lead the ensemble to their highest-scoring season in five years. He also worked with Resistance Indoor Percussion in the 2020 season, working with the bass drums and teaching visual fundamentals. Travis has also started a small design business with his brother, writing and arranging shows for marching bands.

Wind Symphony Conductor

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

Originally from Gretna, Nebraska, Dr. Wimmer received his Bachelor of Music degree from the University of Nebraska at Omaha in 2007, his Master of Music degree in Education with an emphasis in Wind Conducting from Kansas State University in 2014, and his Doctorate in Philosophy in Curriculum and Instruction from Kansas State University in 2017. Dr. Wimmer was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School from 2007-2012. Under his direction his concert, jazz, and marching bands received consistent superior ratings. He was a recipient of the Jack R. Snider Young Band Director Award in 2011 and served on the Nebraska Music Educators Association Leadership Academy from 2011-2012.

Dr. Wimmer is in demand as a conductor, clinician, and adjudicator as well as a percussion specialist. His professional affiliations include the Kansas Music Educators Association, the Kansas Bandmasters Association, the National Association for Music Education, the College Band Directors National Association, the Percussive Arts Society, Kappa Kappa Psi, Phi Mu Alpha Sinfonia, and Phi Kappa Lambda.

UPCOMING EVENTS

MARCHING BAND BANQUET

Sunday December 12, 2021—6:30pm
K-State Union Ballroom

CONCERT BAND CLINIC

January 21-23, 2022

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

SPIRIT OF THE HOLIDAYS LIGHTED PARADE

December 3, 2021—5:30 pm

WIND ENSEMBLE CONCERT

March 7, 2022—7:30pm
McCain Auditorium

CONCERT BAND/WIND SYMPHONY CONCERT

March 8, 2022—7:30pm
McCain Auditorium

UNIVERSITY BAND CONCERT

March 9, 2022—7:30pm
McCain Auditorium

WIND ENSEMBLE CONCERT

April 24, 2022—7:30pm
McCain Auditorium

CONCERT BAND/WIND SYMPHONY CONCERT

April 25, 2022—7:30pm
McCain Auditorium

UNIVERSITY BAND CONCERT

April 26, 2022—7:30pm
McCain Auditorium

SUMMER MUSIC CAMP

June 12-16, 2022

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

SUMMER AUXILIARY CAMP

July 10-13, 2022

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



Kansas State University Wind Symphony Concert Band University Band

Dr. Alex Wimmer, Conductor
Olivia Bazanos, Graduate Assistant Conductor
Cally Bitterlin, Graduate Assistant Conductor
Preston Thomas, Graduate Assistant Conductor
Travis Turner, Graduate Assistant Conductor
Ann Barker, Student Conductor
Taton Bennett, Student Conductor
James Probst, Student Conductor
Kristen Schrag, Student Conductor
Daniel Smith, Student Conductor
Brandon Wells, Student Conductor



April 26th, 2022
7:30 PM
McCain Auditorium

Wind Symphony
Dr. Alex Wimmer, Conductor

Godspeed, John Glenn (2018).....Ryan Nowlin (b. 1978)
The Promise of Living (2002).....Aaron Copland (1900-1990)
trans. Kenneth Singleton
Undertow (2008).....John Mackey (b. 1973)

Concert Band

Terracotta Warriors (2017).....Scott Watson (b. 1962)
Conducted by Travis Turner, Graduate Assistant
Let Your Spirit Sing (2003).....Julie Giroux (1961)
Conducted by Olivia Bazanos, Graduate Assistant
Variations on a Ninth (1992).....James Curnow (b. 1943)
Conducted by Preston Thomas, Graduate Assistant
Cradle of Liberty (1905).....Al Hayes (1881-1956)
arr. Laurie Lafferty (b. 1951)
Conducted by Cally Bitterlin, Graduate Assistant

University Band

The Sphinx (2004).....Gary P. Gilroy (b. 1958)

Conducted by Taton Bennett

Balladair (1958).....Frank William Erickson (1923-1996)

Conducted by Kristen Schrag

Zig Zag (2019).....Sean O'Loughlin (b. 1972)

Conducted by Brandon Wells

Acropolis (2021).....Matthew R. Putnam (b. 1970)

Conducted by Ann Barker

Suite from Bohemia (1969).....Vaclav Nelhybel (1919-1997)

Conducted by James Probst

I. Procession to the Castle

II. Folk Tale

III. Tournament

IV. Round Dance

Codebreaker (2013).....Robert Buckley (b. 1946)

Conducted by Daniel Smith

Wind Symphony Program Notes

***Godspeed, John Glenn* (2018).....Ryan Nowlin (b. 1978)**

In this composition, ***Godspeed, John Glenn***, the composer draws on all aspects of Glenn's life. The piece is not programmatic in nature but is instead an impression of the many complex facets of his makeup. While there are cinematic moments reflecting the adventure of Glenn's life, the piece remains grounded in his humility; partnership with his wife; and steadfast love and commitment to his family, his country, and his faith.

The piece begins very distantly with an extensive trumpet solo. This solo is taken up by the trombone and played in echo briefly by the trumpet until the two voices find each other. The music continues into a playful modal section reminiscent of Glenn's small-town roots and fascination with flight. Just after lift-off, the piece dissolves into a reverent anthem that attempts to embody the essence of his spirit. This anthem serves as the primary melodic material through various keys and triumphant treatments climaxing in a quote of the hymn *Be Still My Soul*.

-Program notes from publisher.

***The Promise of Living* (2002).....Aaron Copland (1900-1990) trans. Kenneth Singleton**

The Promise of Living (1954) is a quintet that unites hobos and family at the end of the first act in celebration of the harvest and its traditions. Even without voices, the use of the folk hymn *Zion's Walls* and Copland's transparent scoring create a clear dramatic sequence. A dramatic gesture gives way to a quiet, lyrical passage, in which the gentle rise and fall of the melody suggests the unfolding sequence of wistful thoughts. Woodwinds gradually interject to create a sense of dialogue, both internal and, eventually, external.

The answer comes, this time fuller, building to a passage that is signature Copland: a smooth melody rooted in open harmonies, with bits of short, repeated motives in call and response style which keep the music moving. Brass eventually join the scene, their chorale style underscoring the ritualistic role of the moment without losing the introspective quality that draws together community and individual, past and present.

-Program notes from windrep.org.

***Undertow* (2008).....John Mackey (b. 1973)**

Undertow (2008) was commissioned and premiered by the Hill County Middle School Band in May of 2008. ***Undertow*** (2008) is John Mackey's first work specifically for intermediate band. Though not technically difficult as his other works, the characteristics that Mackey's music is known for (minor tonality highlighted by open fifths, biting semitone dissonance, frequent use of asymmetrical meter, heavy percussion, etc...) is retained and accessible to developing ensembles. Composed in a traditional ternary form, an energetic melody, active countermelody, and explosive percussion writing helps paint a vivid picture of a strong undertow (current beneath the water's surface). Allow yourselves to be taken

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away on this exciting journey through the raging river currents, fighting for air, and desperately searching for solid ground!

John Mackey was born on October 1, 1973, in New Philadelphia. Mackey was not involved in any instrumental or choral program while growing up but found a fascination with electronic music notation from an Apple IIe computer program called, "Music Construction Set." He holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mackey's works have been performed in venues such as the Sydney Opera House, Carnegie Hall, and the Kennedy Center. Groups such as the Parsons Dance Company, the Cleveland Orchestra Youth Orchestra, the American Bandmasters Association, and for the New York Philharmonic Principal trombonist, Joseph Alessi, have commissioned Mackey. He has received numerous grants and has held residencies at numerous universities such as Florida State, Ohio State, Oklahoma, the University of Texas, and the University of Southern California. He currently resides in Cambridge, Massachusetts, where he composes full-time through his publishing label, OstiMusic (ostimusic.com).

-Program notes by John Mackey.

Concert Band Program Notes

***Terracotta Warriors* (2017).....Scott Watson (b. 1962)**

Terracotta Warriors was inspired by the extraordinary "spirit army" of clay statues -- numbering more than 6,000 -- created in the third century B.C. for the tomb of Emperor Qin Shi Huang, first emperor of China. This astounding array of armed sculptures was placed in the emperor's tomb, along with hundreds of terracotta horses and chariots, to protect the emperor in the afterlife.

The music begins with a brief, plaintive folk chant summoning the army from their centuries-old sleep. The faithful warriors respond, coming to life to protect their emperor with musical representations of uniform marching and weapons display. ***Terracotta Warriors*** captures the legend and grandeur of the Qin dynasty in this striking and unique piece for band.

-Program notes by composer.

***Let Your Spirit Sing* (2003).....Julie Giroux (1961)**

Let Your Spirit Sing was inspired by a concert by the Vienna Boys Choir. The entire concert I kept thinking to myself "if angels gave a concert, it would sound just like this." It was like Jesus was singing through those young boys. Several days after hearing that glorious concert while walking through the woods behind my house, I heard the melody for ***Let Your Spirit Sing***. Sometimes melodies come to me accompanied by lyrics and this one did. I don't recall all the lyrics because I knew I would not be using them. I do remember the last 7 notes of the three main 16 measure phrases were always "Jesus is singing through me" and whenever I hear this piece, I always hear those words.

-Program notes by composer.

***Variations on a Ninth* (1992).....James Curnow (b. 1943)**

Variations on a Ninth was "commissioned by the Ovid-Elsie Area High School Band Boosters for the Ovid-Elsie High School Band, Roger and Nadine Weyersberg, Band Directors. ***Variations on a Ninth*** was premiered at the 1992 Mid-Western Conference on Vocal and Instrumental Music in Ann Arbor, Michigan on January 16, 1992 with the composer conducting. This composition is dedicated to the past, present and future Ovid-Elsie High School Band members, their parents and our communities.

Opening with a bold brass fanfare based on a ninth chord (a chord which consists of the third, fifth, seventh and ninth notes above the root), and gradually working its way through three contrasting variations, ***Variations on a Ninth*** features melodies and chord structures based on melodic ninths, intervals of the ninth or ninth chords and their permutations. Though the three variations are distinct in character, they are presented in one continuous work."

-Program notes from composer.

***Cradle of Liberty* (1905).....Al Hayes (1881-1956)
arr. Laurie Lafferty (b. 1951)**

Conducted by Cally Bitterlin, Graduate Assistant

Henry Fillmore published music under several pseudonyms, most famously as Harold Bennett. One of his earliest published marches, *Cradle of Liberty* of 1905, was published under the pseudonym Al Hayes. Fillmore eventually used this name on more than fifty publications. The title is typical of those selected during the early years of the twentieth century as the United States was becoming a world power and the nation was feeling a surge of patriotism after the Spanish-American War.

-Program notes by composer.

University Band Program Notes

***The Sphinx* (2004).....Gary P. Gilroy (b. 1958)**

The Sphinx is an exciting concert opener for intermediate concert band that offers extensive percussion writing for younger players. The work is inspired by the following:

What begins life with four legs, then two, and finally three? The answer - humans. As babies we crawl on four "legs", and then learn to walk on two. The idea is that humans often end their existence on earth walking with a cane, thus three "legs" at the end of our lives.

This work uses a rhythmic motive that is made up of series of eighth notes in patterns of four, two, and finally three. After a mysterious opening with some unusual percussive effects, the 4-2-3 motive is heard throughout the work in both eighth notes and quarter notes. The minor mode is overtaken only in the final measures as the work comes to a climactic finish.

-Program notes by composer.

***Balladair* (1958).....Frank William Erickson (1923-1996)**

Balladair was written in an era where military band was the prominent style for wind band music. Frank Erickson, being a relatively new composer at the time, wanted to break the mold and write a ballad that utilized a modified song form as well as jazz chords. Wind band repertoire was becoming more and more popular because WW2 had ended, so Erickson wanted to write repertoire that could be utilized by young and intermediate bands.

-Program notes by composer and taken from Teaching Music through Performance in Band, VOL. 3.

***Zig Zag* (2019).....Sean O'Loughlin (b. 1972)**

An exciting and electrifying composition for young concert bands. Full of flair and rhythmic motifs that you can't help but enjoy, it has energy pulsating throughout. Even the slower middle section has an underlying tension that can't be ignored. Take a deep breath and hold on tight!

-Program note by composer, retrieved from jwpepper.com.

***Acropolis* (2021).....Matthew R. Putnam (1970)**

The Acropolis is an Ancient Greek citadel located above Athens on an outcrop. The Acropolis contains the remains of several buildings including the Parthenon. Matthew R. Putnam's *Acropolis* is a beginning band piece that serves as an excellent introduction to syncopation and style changes while only using the first six notes of the B-flat major scale.

-Program notes by composer.

***Suite from Bohemia* (1969).....Vaclav Nelhybel (1919-1997)**

Suite from Bohemia is based on medieval Bohemian folk-songs that were influential in the life of Nelhybel. The four movements depict life in Bohemia, now a part of the Czech Republic. The first movement features a very simple theme that is developed in various styles. The second contains a clarinet solo that states the theme. This theme can be heard throughout the movement. The third movement depicts a tournament. The percussion section is featured in the opening section and the trumpets state the main theme. Nelhybel uses a layering effect to develop the melodic material. The fourth movement consists of music for a round dance. Metal percussion instruments begin this movement. The melodic material is presented in the clarinets and grows in intensity as more instruments are added. The piece concludes with an accelerando that drives to the end.

-Program notes by Illinois State University, retrieved from <https://ir.library.illinoisstate.edu/somp/1782>.

***Codebreaker* (2013).....Robert Buckley (b. 1946)**

The pursuit is on! In the compelling style of classic spy music, *Codebreaker* takes your band into the world of intrigue and espionage. Though written for young band, *Codebreaker's* effective orchestration gives it the sophisticated sound and intensity of a much more advanced piece. With a cinematic approach, the music portrays a secret agent in a race against time to find the hidden code and break it before enemy agents hatch their evil plan! A non-stop thrill ride full of suspense and adventure!

-Program notes by composer, retrieved from halleonard.com.

Kansas State University—Wind Symphony
Dr. Alex Wimmer, Director

Flute

Jordyn Allen
Sarah Baden
Laura Bogner
Ella Greenup
Brenda Heard (Picc)
Kristen Schrag
Gabby Yager

Oboe

Alli Gladfelder*
Bailey Walke

Clarinet

Angel Amaro
Erin Flax
Sabrina Gary
Sarah Kelley*
Bernice Poulter
Anna Ridgeway
Ashby Schwanz
Alexis Sutton
John Woods

Bass Clarinet

Grace Dice
Corrine Bergstrom

Bassoon

Ethan Karnes

Alto Saxophone

Craig Brinkman*
Keith Hancock
Abby Vetter

Tenor Saxophone

Jasmine Bates

Baritone Saxophone

Kenny Davies

Trumpet

Shelton Lauderbaugh
Eric Niewohner
Bryce Schreiber
Haley Schwartz*
Kate Washburn

French Horn

Sam Allison
Sophia Burnett
Isabel Grafel*
Drake Middleton

Trombone

Jared Carlton
Blake Davis*
Braden Raines
Corbin Wood

Euphonium

Thomas Keller*
Austin Perr
Drake Thompson

Tuba

Keialani Baker
Robert Brown*
Joey Lederhos
Ethan Willsey

Percussion

Noah Dial
Gabby Fluke
Daniel Hubin
Ethan Jeffries*
Owen Markwart
Jacob Morgan
Jake Wall
Christopher Wells

Piano

Andrew Wilson

*Denotes Principal Section Player

Graduating Seniors:

Brenda Heard—Powder Springs, GA—Political Science
Drake Middleton—El Dorado, KS—Music Education
Ethan Willsey—Maple Hill, KS—Organizational Management

Kansas State University—Concert Band

Flute

Sam Crawford (Picc)*
Tia Cole
Alora Duran
Madi Quinn

Oboe

Lily Linville*

Clarinet

Corrine Bergstrom
Nathaniel Chaput
Mallory Libby
Paidge Rosebaugh
Alexis White*

Bass Clarinet

Sarah Jane Kelley
Andrew Otto

Bassoon

Kenny Davies
Cassidy Schmidt

Alto Saxophone

Katie Anderson*
Andy Bell
Brenden Vining

Tenor Saxophone

Kristen Schrag

Baritone Saxophone

Grace Dice

Trumpet

Katie Bailey
Donald Gaspar
Colby Johnston
Kaytlynn Kuder
Samuel McGowan
Zakary Oster
Aaron Peterson
Caden Roark*
Braden Tinder

French Horn

DJ Donnelly
Eileen Rogenkamp
Kayla Schinkel*

Trombone

Jess Hergett
Malachi Williams*

Euphonium

Kaylee Flaata
Chase Keesling
William McCreight
Stazzi Simmons

Tuba

Tom Colling
Sabrina Gary
Thomas Keller

Percussion

Ainsley Balthazor
Trenton Lowry*
Jesse Solorzano
Tristan Thompson
Ben Thorne

*Denotes Principal Section Player

Graduating Seniors:

Tom Colling—Shawnee, KS—Biomedical Engineering
Sam Crawford—Ellis, KS—Business Pre-Law
Mallory Libby—Leavenworth, KS—Secondary Education, focus on Social Studies

Kansas State University—University Band

Flute

Taton Bennett
Blake Davis
Audrey Farrell
Christopher Hovis
Sarah Jane Kelley
Corbin Wood

Oboe

Kristen Schrag
Gabby Yager

Clarinet

Josie Anderson
Laura Bogner
Grace Dice
DJ Donnelly
Alora Duran
Trenton Lowry
Mason Ringer

Bass Clarinet

Nathaniel Chaput
Erin Flax

Bassoon

Krissy Davis
Briele Vollmuth
Brandon Wells

Alto Saxophone

Ann Barker
Noah Dial
Logan Peralez
Alexis Sutton
Kate Washburn

Tenor Saxophone

Ella Greenup
Drake Middleton
Bryce Schreiber

Baritone Saxophone

John Eldridge
Ethan Karnes

Trumpet

Angel Amaro
Nathan Davis
Chase Keesling
James Probst
Tristan Thompson
Ben Thorne
Jake Wall

French Horn

Mitchell Betancourt
Craig Brinkman
Kenny Davies
Thomas Keller

Trombone

Jasmine Bates
Sabrina Gary
Elizabeth Guevara
Ethan Hill
Ethan Jeffries
Drake Thompson
Brenden Vining

Euphonium

Sam Allison
Johnny Hensley
Hannah Mancini
Stazzi Simmons
Jessica Vanstory

Tuba

Katie Kimmel
Lily Linville
Christopher Wells

Percussion

Katie Anderson
Kaylee Flaata
Kyle Grimes
Caleb Niehoff
Caden Roark
Daniel Smith

Wind Symphony Conductor

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

Originally from Gretna, Nebraska, Dr. Wimmer received his Bachelor of Music degree from the University of Nebraska at Omaha in 2007, his Master of Music degree in Education with an emphasis in Wind Conducting from Kansas State University in 2014, and his Doctorate in Philosophy in Curriculum and Instruction from Kansas State University in 2017. Dr. Wimmer was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School from 2007-2012. Under his direction his concert, jazz, and marching bands received consistent superior ratings. He was a recipient of the Jack R. Snider Young Band Director Award in 2011 and served on the Nebraska Music Educators Association Leadership Academy from 2011-2012.

Dr. Wimmer is in demand as a conductor, clinician, and adjudicator as well as a percussion specialist. His professional affiliations include the Kansas Music Educators Association, the Kansas Bandmasters Association, the National Association for Music Education, the College Band Directors National Association, the Percussive Arts Society, Kappa Kappa Psi, Phi Mu Alpha Sinfonia, and Phi Kappa Lambda.

Concert Band Conductors

OLIVIA BAZANOS is originally from Pittsburgh, Pennsylvania and is one of the graduate assistants at Kansas State University. She earned her B.M. in Music Education from Slippery Rock University (SRU) in 2021. While at SRU she was extremely involved in marching band and was a section leader, fundamentals of marching chair, and head drum major during her undergraduate career. She has taught instrumental band grades 4-12 in public school teaching. Olivia was also an active performing member with the Slippery Rock University Winter Guard for two years.

Olivia has instructed as visual technician, guard instructor, and woodwind instructor at local high school marching bands and substituted within various Pennsylvania school districts. Olivia is also an active volunteer with Music For All, spending two weeks of every summer as a S.W.A.G. Team Member during her Summer Symposium held in Muncie, Indiana.

Olivia's professional affiliations include Pennsylvania Music Educators Association, National Association of Music Education, Music For All, Kansas Bandmasters Association, Kansas Music Educators Association, Women Band Directors International, Tau Beta Sigma, and Mu Phi Epsilon.

CALLY BITTERLIN is a PhD Candidate and graduate assistant at Kansas State University. She earned both her B.M.E and M.M. from Kansas State University in 2008 and 2011 respectively. While at Kansas State University, she was extremely involved in marching band and was a section leader and student staff during her undergraduate career. She has taught all grade levels K-12 in her 9 years of public school teaching. Cally has taught in Kansas, Texas, and Iowa.

In Texas, Cally taught at University High School where she oversaw the concert and symphonic bands and assisted with the marching, jazz, and mariachi bands. She also proposed and received a piano classroom and taught 3 sections of group piano lessons. Cally implemented a leadership program and training at the high school and continued to do the same in Iowa. She was a performing member in the saxophone section in the Waco Community Band and the Temple Symphonic Band. Cally was also a clinician and adjudicator for several schools and events for high schools and middle schools in Texas and continues to do so in Kansas. In Iowa, she oversaw the entire band program including color guard, athletic bands, concert, and jazz bands. The jazz and marching bands traveled in and out of state for several competitions during her tenure. Cally continued to perform on saxophone soloing for different occasions in the district and playing euphonium at Tuba Christmas.

Cally's professional affiliations include Texas Music Educators Association, Iowa Bandmasters Association, Kansas Music Educators Association, Women Band Directors International, Tau Beta Sigma, Kappa Delta Pi.

PRESTON THOMAS is from Lenexa, Kansas. He graduated from Kansas State University in 2019 with a Bachelor of Music Education Degree. During his time at Kansas State University, he was involved with the Pride of Wildcat Land Marching Band as section leader of the snare line and president of the percussion studio chapter of Percussive Arts Society. Preston also played in the Wind Ensemble, Concert Band, Brass Ensemble, Woodwind Ensemble, Volleyball Pep Band, Basketball Pep Band, and Percussion Ensemble.

After graduating Kansas State University, Preston went to Medicine Lodge, Kansas and taught grade 6-12 band and choir. During his time at Medicine Lodge, he was able to receive Superior ratings at both regional and state level competitions with all of his groups which had not been done in recent memory. He was also fortunate to be

able to assist in acquiring new technology to the music department with a new digital sound and lighting system which helped bring a new energy to the concerts and performances.

TRAVIS TURNER is currently an M.M. candidate at Kansas State University. He earned his Bachelor of Arts degree at Missouri Southern State University (MSSU) in 2020, where he was involved in the marching band, taking on the role of drum captain for the drumline and later a student staff position. He also performed with the MSSU Wind Ensemble, acting as principal trombonist, and the MSSU Jazz Orchestra. He also performed with Resistance Indoor Percussion, an independent open class ensemble based out of Tulsa, Oklahoma. While performing with Resistance, Travis took on leadership roles within the ensemble and earned the “Member of the Year” award in 2018 and 2019.

Travis has worked with several high schools in Southwest Missouri, as well as the Wichita and Tulsa areas, teaching drumline and visual fundamentals. In his most recent endeavor, he was the Assistant Percussion Coordinator for the Joplin High School Winter Drumline, where he helped lead the ensemble to their highest-scoring season in five years. He also worked with Resistance Indoor Percussion in the 2020 season, working with the bass drums and teaching visual fundamentals. Travis has also started a small design business with his brother, writing and arranging shows for marching bands.

University Band Conductors

ANN BARKER is a junior in Music Education at Kansas State University and will graduate in the Spring of 2023. She attended Blue Valley High School and graduated in 2019. Ann plays trumpet in the K-State Wind Ensemble, Orchestra, Big Bands, and Latin Jazz Ensemble. She was voted most likely to be elected president in the fifth grade. When Ann is not going playing her instrument, she enjoys spending time with her nieces, nephews, and her dogs.

TATON BENNETT is a senior in Music Education at Kansas State University and will graduate in Spring of 2023. She grew up in Cheney, KS and graduated from Cheney High School in 2018. Taton plays clarinet in the K-State Wind Ensemble and was an assistant drum major in the marching band last season. She has also been a member of the Cat Band, Pub Crawl Band, Wind Symphony, and Woodwind Ensemble in her time here. She is a recipient of the Rod Funk Award and is a Marching Pride Scholar. When she is not in band, Taton enjoys spending time with her friends, her sisters, and her dog, Hamilton.

JAMES PROBST is a senior in Music Education and will be student teaching in the Fall. He is from Lawrence, Kansas, and was home schooled in high school, graduating in 2018. James is currently a saxophonist in the K-State Wind Ensemble, the KSU Saxophone Quartet, and Jazz Lab A. Once he graduates, James hopes to be an elementary music teacher or a middle school band director. Outside of school, James loves to spend time with family and friends and is an active member of the St. Isidore's community.

KRISTEN SCHRAG is a junior in Music education at Kansas State University and will graduate in the Spring of 2023. She attended Valley Center High School and graduated in 2019. Kristen is the principal flutist in the K-State Wind Symphony and a co-principal flutist of the K-State Symphony Orchestra. She also plays piccolo in the KSUMB. She is a Marching Pride Scholar. When Kristen isn't playing her instrument, she enjoys hanging out with her friends and their various pets or going and supporting her friends' musical performances in all genres.

DANIEL SMITH is from Shawnee, Kansas and is currently a Junior in Music Education at Kansas State University and will graduate in the Spring of 2023. He attended De Soto High School where he received the John Phillip Sousa award and graduated in 2019. Daniel plays Trombone in the KSU Wind Ensemble and is an Assistant Drum Major for the KSUMB. Daniel is a member of Kappa Kappa Psi and currently holds the office of Vice President of Membership. He is a recent recipient of the Phil Hewitt award. When Daniel is not playing his instrument or conducting an ensemble, Daniel enjoys binge watching TV shows and spending quality time with his closest friends.

BRANDON WELLS is a senior in Music Education at Kansas State University and will graduate in the Spring of 2023. He attended Blue Valley Northwest High School and graduated in 2018. Brandon is a member of the K-State Wind Ensemble, Percussion Ensemble, Symphony Orchestra, and Cat Band. He is also a section leader in the KSUMB Drumline. He recently was a recipient of the Assistant Section Leader of the Year for the 2021 season. When he is not playing his instrument, Brandon enjoys playing board games and spending time with friends.

UPCOMING EVENTS

CLASSY CAT AUDITIONS

April 29-30th, 2022

For more information, please contact Sara Evans-Heptig at sarahheptig@gmail.com

DRUMLINE MINI CAMP

Saturday, May 7th, 2022

For more information, please contact Jack Johnson at jackjohnson@ksu.edu

DRUMLINE AUDITIONS

Saturday, May 21st, and Saturday, June 4th, 2022

Fore more information, please contact Jack Johnson at jackjohnson@ksu.edu

SUMMER MUSIC CAMP

June 12-16th, 2022

For more information, please contact Courtney Grecu at cljensen@ksu.edu

LEADERSHIP AND AUXILIARY CAMP

July 10-14th, 2022

For more information, please contact Courtney Grecu at cljensen@ksu.edu

MARCHING PRIDE CLASSIC

Saturday, July 16th, 2022—9:00am

Colbert Hills Golf Course

For more information, please contact Courtney Grecy at cljensen@ksu.edu

Chapter 2 - Music Education Mission Statement

Formal education aims to provide general knowledge about the world and society in which the students live. Education also provides a firm foundation of learning for students to build upon if they continue into higher education or a specialized job. The final purpose of formal education is to allow students to learn creative and independent thinking skills.

Early elementary school education is where students gain the most significant part of societal expectations and human development. Learning to share, write, count, play, and ask questions - these are all things that need to be learned from an early age to partake in today's society. Even the late elementary school subjects teach concepts necessary for living in today's world - questioning scenarios in life and creating experiments that give individuals a direct and reliable result—figuring out the area of shapes for when people need to paint a wall or seed a yard or sew some fabric—learning the basics of health and movement to sustain a long life. These are essential aspects of elementary education and do not stop when kids move higher in grades.

Intermediate and secondary schools are where they start to provide structural knowledge for increasingly complex and abstract subjects. These are the years that students begin to question everything they learn; they want to know how it will directly apply to their future lives. By providing these classes and more abstract knowledge, students learn how to learn effectively, become independent learners, build endurance, and do something they do not want to do. At this stage of development, foundational knowledge creates a basis of understanding for all high school graduates that enter the workforce that employers can build on. If every employer had to figure out each new employee's math skills and build from that point, their training would take longer, and the employee would be less productive. For example, suppose a student stops

learning math after sixth grade because they think they will not use any high-level math in their life. That student then wants to become a carpenter; since that student did not take a geometry course, they must start from the beginning. That student could be interested in becoming a social media manager for a company but does not understand statistics and is less effective than someone else.

The final purpose of formal education is to allow students to learn creative and independent thinking skills. Many classes require students to think outside of the box and adapt to any situation. Science classes that follow the scientific method of creating a hypothesis and testing that hypothesis are an example of this. Students need to find the problem they want to answer and come up with ideas on how they can prove their theory. English classes ask students to brainstorm a topic to write about, create an outline for that topic, and write a paper in several communicative styles like declarative or persuasive. Music classes ask students to create emotions and influence people using sounds. After students graduate high school and enter the workforce, their day-to-day responsibilities will probably not be the same. They will likely have to create plans, reports, or presentations with no definitive or objectively correct answer as long as the task gets done. Therefore, schools need to cultivate creativity, or else students will always be looking for the right way to do something, and many times in life, there are multiple correct ways. Creativity is taking the information already possessed and using it to create an outcome uniquely valuable for the situation.

Music is in human culture. It has been a part of cultures since the beginning of history. The intricacies of music do not have to be taught to young children for them to enjoy it and interact with it. Humans can recognize sound patterns in the environment with ease. Music can alter the chemical makeup of the brain at any time. Music is human nature.

Music is one of the few scholastic disciplines in that the demonstration of its knowledge happens over time. If time stood still, art would still be recognizable as art; science would still be recognizable, and mathematics would still be recognizable. However, music, theatre, and oration must happen over time. That is because these activities heavily alter human emotions.

Making music requires several skills that are used in everyday life. Rhythmic skills and understanding are mathematical. Musicality represents physical movement from fingering and breath control to pulsations of rhythmic feeling. Understanding history brings meaning to context, culture, and the human condition. Understanding reading makes a notational representation that is shareable even when the original composer is not there. Timbre and texture in musical sound are physical science constructs. Recognizing the disciplinary foundations of music, one of humanity's ways of knowing and experiencing life, makes music a powerful and essential component of education. As Leo Tolstoy said, "Music is the shorthand of emotion" (Anderson, 2012). Our emotions can redirect our outlook on circumstances, moods, and feelings. With our ability to create music, we can physically recreate our feelings of a pleasurable experience whenever we want.

A large part of music is the creativity that is involved. Because music can only happen over time, no two performances will ever be the same. The ability to adapt is crucial for people to advance. For example, a large orchestra must be creative in creating movement and emotional tension in a piece of music. They must be creative in the individual playing of their instrument to create the exact sound they want. Even people making music by themselves are creative. They typically have the most freedom of any musical being to be creative. They can choose their repertoire based on their running thoughts. They create their sound, their pacing, and their mood

projections. Creativity is usually only thought of in composing a piece of music for others to perform, but a good musician always creates something new.

Mary Guerrant (1980) notes this about music in education: “To be a truly cultured person in Greek society, one had to be trained in music and as a result by it.” Albert Einstein says, “If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams and music. I see my life in terms of music” (Bumgarner, 2015). Music is so vital to the culture that everyone should participate. Music is in schools because it is a part of learning how to be human. It is foundational to life and the authentic existence of that life. Music classes remain in the educational curriculum because they develop emotional responsibility, requires people to pull information from different subjects into one experience, and brings a sense of achievement to the school day.

Chapter 3 - Quality Literature Selection

The Importance of Quality Literature

Quality literature is vital in the school setting because it fuels the curriculum. Great literature teems with teachable concepts teachers can scaffold and build into great musical performances. Playing good literature allows for ample opportunities for students to engage in an activity that synthesizes all the knowledge, skill, and technique they have acquired over the years. This synthesis also reveals areas that are not as capable and presents them as opportunities for growth. Zone of Proximal Development is a concept in educational psychology that relates a task's difficulty to the student's ability level. There are three zones; the student can complete the task by themselves, the student needs guidance to complete the task, and the student cannot complete the task even with guidance. The director of an ensemble needs to know the members and their playing skills to select music that will provide depth of musicality while aimed at their Zone of Proximal Development where they need some help to do a task. Teaching to the student's Zone of Proximal Development allows for technical and musical growth, with the conductor/teacher serving as the more knowledgeable other, not as a dictator. Miscalculating an ensemble's knowledge, skills, and technique can lead to boredom or frustration from the students and the conductor. Choosing music that the students can perform by themselves can lead to boredom because the students will feel like they are wasting class time being taught by the director concepts that they already know. Choosing music that is too hard will create frustration because the students are not developmentally ready for that kind of challenge. A great director cannot teach complex concepts to students who do not understand the basics.

Craig Kirchoff, professor emeritus at the University of Minnesota, has said, "Select the music of quality is extremely important. Literature is the vehicle by which students are going to

learn about musicianship and being a musician. That is the ‘diet’ we can give these kids to subsist on” (Casey, 1991).

Searching for and selecting quality literature require the conductor to serve in multiple roles, some of which are analyst, pedagogue, and artist. The first role is that of an analyst. Good, quality literature takes time to locate, study, and prepare. In order to find quality literature, the director must possess skills in audition and predict possible issues for the ensemble individually and collectively. The director needs to be able to know what the classics are and know who up-and-coming composers are. The directors should be able to determine how much musical aspects are a part of the music and how that can stretch musicians beyond the notes on the page. Finally, good quality literature requires the director to study the piece deeply. There will be information that a composer thought of while composing that is not obvious on the first pass. Only through score study will the director be able to find those nuances and communicate them to the ensemble members.

The second role of the conductor is to be a good pedagogue. Good quality literature will need ample time to prepare to play in a musical and meaningful way. The ensemble should devote enough time to the piece to learn all its intricacies and pieces of character that make it stand out compared to other similar styles of music. The director must have a firm grasp of pedagogical techniques that motivate and inspire the students to learn. It is not enough to plan a rehearsal where the only outcome is that students will learn to play the music notated on the page. That is an essential step in the process, but every rehearsal will be the same, and getting students to commit to a whole year of “trumpets, play softer” will be very difficult. The conductor should think of the student independently from their instrument; a band consists not of trumpet players but musicians who play the trumpet. Seeing ensemble members in this way

reframes the entire rehearsal as a chance to teach music. Teachers need to master the elements of engaging warmups, the pacing of rehearsals, effective feedback, and teaching to specified outcomes. Directors often overlook this last element when creating lesson plans. They discovered many musical elements through their analysis. If these musical elements are crucial to making the piece sound unique, the ensemble should know about them (O'Toole, 2003). Most students will not accidentally understand the form of the piece; therefore, the director must guide the students into seeing the ABA form. The composer might have used the ABA form because they intentionally wanted the piece to end the same way it started, or a poem's ABA form influenced its composition. The ensemble director needs to intentionally design a plan to introduce this material meaningfully to the students.

Finally, the director must be an artist themselves. The director who is no longer creating music personally and letting their skills diminish over time will not maintain the level of musicianship expected of their ensembles. On the other hand, a director constantly practicing a new piece of music or even a new instrument shows the students that practicing is an essential routine to becoming a good musician. It also allows the director to remember that music is challenging, and going through some of those challenges personally can help create empathy for the students in the classroom who may struggle to learn new material similarly.

Defining Quality Literature

Acton Eric Ostling, Jr. evaluated wind band literature and created a list of 314 pieces with serious artistic merit (Ostling, 1978). Many additional authors have replicated his framework over the years to update, refine, and reframe this landmark study. In his original study, Ostling listed ten criteria for a composition to have serious artistic merit (see Table 3.1).

Many of these criteria contain the words “balance,” “contrast,” “unpredictable,” or “probable” - these are words that describe music and its variety.

Table 1 Ostling's 10 Criteria for Serious Artistic Merit

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

Mark Camphouse says in Deborah Sheldon’s article, “A good band piece should include transitions, interesting scoring, and intriguing textures” (Sheldon, 2003). Transitions go along with Ostling’s first criteria about having form. A piece that contains contrasting sections is of a higher quality than a piece that is the same throughout. Scoring and textures follow Ostling’s third criteria of craftsmanship in orchestration. An audience’s ears will fatigue from the same

sound after a while, and the contrast or intriguing textures will entice the audience and students to pay attention throughout the composition.

Julie Giroux says in the same article, “Great music grabs my emotions and does not let go even after it ends. If I feel it tugging at my soul afterward, if only for a few minutes, then it is a great piece of music” (Sheldon, 2003). Many musicians are attracted to music because of how it makes them feel. Music of all genres taps into people’s feelings through its lyrics, chordal structure, or other expressive elements. So, what is to stop a beginning band director from choosing music that promotes these elements? Are beginning musicians not able to play with feeling?

Alfred Reed says, “First of all, far and away, and above and beyond anything else, I look for striking, attention-grabbing patterns of rhythm and melody. These are the two single most important factors. Next on the list would be a “recognizable” structure, a form . . . to me, rhythm and melody carry the message, and structure and form give them a recognizable shape” (Casey, 1993). Reed’s statement goes along with Ostling’s second and seventh criteria about the conscious choice by the composer and clearly conceived ideas. A composer who can hook a performer or audience member with an intentionally designed series of rhythms or melodies can especially capture those people. Finally, the structure of a piece relates to its predictability of the piece. If a piece has a trivial passage, something that would make no difference whether it was there or not, then the entire form becomes questionable.

Chapter 4 - *Jubilance* by James Swearingen

Composer

James Swearingen was born September 26, 1947 in Dayton, Ohio. His parents met in Paris at the end of World War II, and his mother moved to the United States to be with Swearingen's father. Swearingen's mother did not speak very much English, so he grew up speaking French to his mother and English to his father. Both of his parents were not involved in music, but once a month, they would visit his Aunt Blanche who would play hymns on the piano, and the family would gather around and sing. This monthly tradition intrigued Swearingen to want to play the piano. His parents took him to the music store, but they told him they could not afford a piano, so Swearingen chose the accordion. He would practice and perform on the accordion around his town, playing in hospitals, senior assisted living homes, and veteran affairs centers. He even became confident and talented enough to audition for *Ted Mack's Amateur Hour* television show, the precursor to *Star Search*, *American Idol*, and *America's Got Talent*. When it was time to start playing in the band in 5th or 6th grade, his band director told him that there were no accordions in the band but that he could join the percussion section. Swearingen would play percussion for the rest of his performance career, including playing piano in jazz bands. In high school, he had a band director named Robert Davis, who set the tone for what James expected an excellent teacher to be. Davis was adamant and stern with the students but could make them laugh. Davis would greet his students at the door, and all the students would run down the halls of the school to get to be in Davis' classroom (Reeves, 2022).

Swearingen earned degrees from Bowling Green State University and the Ohio State University. While at Bowling Green State University, he worked out a deal with the saxophone teacher, Lou Marini, to bring in a composition each week for the jazz band where he played

piano. Both Swearingen and Marini thought that his compositions were not that great, and Marini said, “Why do you keep writing these compositions?” He smartly replied that he thought those who wrote music were superior to those who arranged music. Marini responded, and Swearingen learned a big lesson in composition: arranging allows the arranger to write in styles of music they are unfamiliar writing in. It forces the arranger to pay attention to new harmonies, different counter-melodies, and other musical elements that do not come naturally to the arranger.

Swearingen’s first job out of college was in Sunbury, Ohio – a small school with a band of about 40 people. On the first day of school, he put a piece of music in front of them and said it was not recognizable as music. One of the students asked, “What will you do now?” Swearingen said, “I am not sure, but I will come back tomorrow with an answer to this problem.” He went home that night thinking through his answer, and his wife suggested that he write a song for them. He sat down that night and wrote an arrangement of a popular tune at the time called *Love is Blue*. Swearingen said that this arrangement was straightforward; it was 90% unison playing the melody, a very simple bass line, and a drum part that looped the same bars repeatedly. When the band played it the next day, it was recognizable as music. The students had smiles on their faces because they knew what they just did. They then asked if he could write another tune for them, and he said that he would, but his goal was not to write music for them; he wanted to be able to purchase music from stores and have them play that music. Swearingen taught at Sunbury for four years and then went on to teach at Grove City High School (near Columbus) for the next fourteen years. At Grove City, he first wrote his first original composition for wind band.

James Swearingen’s first original piece for the concert band was *Exaltation*. He sold 2,800 copies of this tune from its release in August to December 31. His first marching band arrangement took two years to earn him any income. At the time, a marching arrangement sold

for \$10 per copy, and a concert arrangement sold for \$30. Since he earned 10% on each sale, he decided that concert band music was the way to go.

While teaching at Grove City High School, Swearingen met Paul Droste, the director of The Ohio State University Marching Band, at a local college where he was the clinician. He told Droste that he would like to work for him and write music for the marching band, but he thought that Droste heard that all the time and would not remember him. Swearingen and Paul's paths would cross many more times as Droste would judge his band at the state fair competition. Swearingen taught with a staff member who was related (by marriage) to Droste and would talk about the incredible work that Swearingen was doing and the impact he was having on his students and that Droste needed to hire him. When Richard Heine retired from arranging for the marching band, Droste called up Swearingen to take over. He has been a staff arranger for The Ohio State University Marching Band since 1977. He writes one show a year for the marching band and continues writing commissioned pieces for school bands worldwide.

Composition/Historical Perspective

Jubilance was written twenty years into Swearingen's professional composing career with Barnhouse Publishing in 1997. This piece was dedicated to Duane H. Pangrac and his father, Perry Pangrac. Both were Kansas instrumental music educators. Perry taught in Junction City and Duane taught in Butler County. *Jubilance* is very formulaic in that the second half of this composition is almost an exact copy-and-paste of the first half. The middle slow section has the most room for musical interpretation. *Jubilance* is rated as Grade 3 on the C. L. Barnhouse website and on James Swearingen's own website he rates it as a Grade 3 which he qualifies as a piece suitable for intermediate or early high school bands.

Technical Considerations

This piece is not rhythmically difficult at a micro level. The rhythms presented to the wind players are all eighth notes. Sixteenth notes only appear in the snare drum part with the majority of those being a grouping of four, occasionally there will be sixteenths on the last two sixteenths. The timpani and mallet percussion do also perform the sixteenths a few times. At the very end of the piece the snare drum plays four sixteenth notes with a thirty-second note between the second and third sixteenth, but this happens when the tempo instructions are “broaden to the end” so the tempo could be slow enough that it feels like eighths and sixteenths (see Figure 4.1).

Figure 4.1 *Jubilance* Thirty-second notes in the snare



At a macro level the rhythm can be more challenging as the time signature changes from 4/4, to 3/4, to 6/8 where the eighth note pulse stays the same throughout. The 4/4 measures are not all based on a grouping of 2-2-2-2; the main A theme measures are centered around a 3-3-2 pattern written in two different ways (see Figure 4.2 and 4.3). There are three metronomic tempos marked throughout the score and they are quarter note equals 144, half note equals 72, and in the slow middle section the quarter note equals 100 beats per minute.

Figure 4.2 *Jubilance* 3-3-2 Variation 1

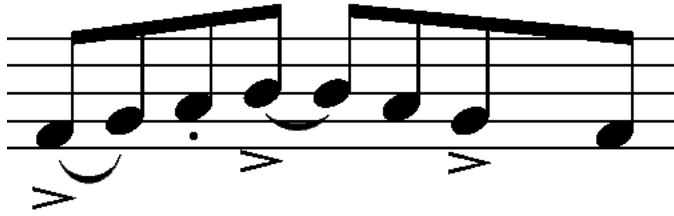


Figure 4.3 *Jubilance* 3-3-2 Variation 2



Jubilance works through three key signatures, the key of E-flat which serves as the main key, the key of F, and the key of B-flat. The keys of F and B-flat are used in the slower section and frequently see more accidentals.

Stylistic Considerations

The piece is written with four main melodies each sounding very different. The introduction melody comes back three other times, only playing one half each time unit the end where it comes back with a new ending. The big selling points on the introduction are the multiple *sfp* that trade between the high and low instruments. Dynamic difference is another selling point as the intro melody continues in bar five with the mid-range instruments broadcasting the tonal center of the piece from *ff* to *mf*.

The second and main theme is full of time signature changes from 4/4 to 3/4 and 6/8. It is important for the ensemble to have a good sense of eighth note pulse so that the meter changes can be navigated without a loss of time. Many of the 4/4 bars in this theme are grouped in a 3-3-

2 pattern rather than traditional 2-2-2-2, so careful attention to this grouping and accents for the melody will enhance the music.

The third theme, which is between repeated statements of the second theme, is a color-shift to the traditional 2-2-2-2 led by the clarinets. The marking in the score is that the tempo should now be felt in half notes at 72 beats per minute, exactly half of the original tempo. It will be important for the lower woodwinds who have the half notes to feel secure in this tempo modulation. This theme is also written almost entirely slurred. This theme is the first to possess a countermelody.

The fourth and final theme that shows up is the overall B theme that is presented in the piece. It is marked “Expressively” at a tempo of 100 beats per minute. This theme starts with a flute *sol*i and the flute continues with the melody the entire theme. The background instruments start with half notes that transition into moving quarter notes. As the theme repeats, more instruments join in and create three separate lines: the main melody, moving eighth notes, and sustained chordal harmony. It will be important for each line to be able to hear and support each other, to trade off who is in the foreground based on the gaps that the melody leaves open rhythmically.

Musical Elements

Melody

Almost every note in the A theme has an articulation marking. The first five notes are repeated a lot throughout and are characterized by an accented first note. The third note is staccato and the fourth is accented and slurred to the fifth note (see Figure 4.2). Every note in the main theme, if it is not a 4/4 bar with a grouping of 3-3-2 is accented. The 6/8 bar is written like the beginning of the melody with an accented slur and staccato note twice.

The second theme is almost all slurred apart from the pick-up notes into each sub-phrase. Each sub-phrase starts on lower notes and rises to a long note. The melody in this theme gets handed off from the clarinets to the flutes/oboe/French horns to the clarinets/trumpets back to the flutes/oboes/French horns and ends with the trumpets and flutes.

The fourth theme's melody starts in the flutes in a new key that we have not been in yet, the key of F, and features a lot of accidentals because of modal mixture in the harmony. The oboes add in to provide a color shift. As the arrangement builds and more lines and instruments are introduced the melody is given to the flutes, oboes, clarinets, and trumpets to soar over the background instruments. In the last powerful statement of this theme, only the flutes, oboes, first clarinets, and first trumpets have the melody but written at *ff*. More rhythmic motion from the background gives the melody a new life.

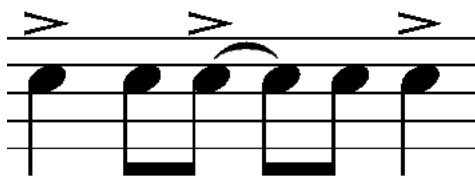
Harmony

The harmony of this tune features a lot of pedal point in the bass instruments. For example, an E-flat chord may move to an A-flat for the melody and harmony parts, but the lower bass instruments are still holding the E-flat to extend that harmony. Many of the themes sub-phrases end in a ii7-V7-I cadence or imply that motion. Going into the third theme is an Fm7 to a B-flat7 that would normally resolve to an E-flat, but the theme starts on an A-flat (IV). The third theme features a lot of chord motion by fourths. There is a key change for the fourth theme into the key of F set up by a C7 *fermata*. Like the beginning theme the F is held in the bass while the chords on top shift from F to C to E-flat. An interesting chord in this theme is the fifth bar of every sub-phrase goes to a minor IV chord from a major IV which gives a sorrowful sound to the melody. The key shifts from F to B-flat and returns finally back to E-flat at the original tempo and back into the first theme.

Rhythm

Jubilance's fastest notes are eighth notes in the wind parts. Several rhythms in *Jubilance* appear frequently. Many of these rhythms create a grouping of 3-3-2 eighth notes in a 4/4 time signature. The first rhythm that carries the melody is three eighth notes with an accent on the first and the first two slurred together followed by three eighth notes where the first two are tied and accented ending with two eighth notes with the first one accented (see Figure 4.2). The second rhythm that is used frequently is an accented quarter note eighth note with an accented eighth note on the "and" of beat two tied to an eighth note ending with an eighth note on the "and" of beat three to an accented quarter note (see Figure 4.4). Several 4/4 measures also explicitly play three eighth notes, three eighth notes, and two eighth notes with the first in each group being accented. The accompaniment parts extensively play the rhythm of an accented dotted quarter, accented eighth note tied to a quarter, accented quarter note. Every 6/8 bar is either played with all six eighth notes or two dotted quarters.

Figure 4.4 *Jubilance* Hidden 3-3-2 Variation 3



The 3/4 section uses a dotted quarter and three eighth notes as its main melodic rhythmic motif with other simpler rhythms. The entire piece uses a lot of dotted quarter or dotted quarter timings so the band should feel comfortable playing these rhythms.

Form and Structure

Table 2 *Jubilance* Form

SECTION	MEASURE	EVENT AND SCORING
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Introduction	1-8	Key of E-flat. Melody in flute/piccolo, Clarinet 1/2, Alto Saxophone 1, Trumpet 1/2; <i>Ostinato decrescendo</i> into theme
A	9-24	Time signature changes between 4/4, 3/4, and 6/8
B	25-40	<i>Legato</i> , slurred melodies; Half note backgrounds.
A'	41-50	Like mm. 9-24 except with <i>subito p</i> and full group rests for percussion solos
Transition	51-56	Like mm. 1-4 except with <i>molto rallentando</i>
C	57-90	Expressive melody in flute and oboe and then to clarinet and trumpet
Transition	90-93	Like mm. 5-8
A	94-109	Time signature changes between 4/4, 3/4, and 6/8
B	110-125	<i>Legato</i> , slurred melodies; Half note backgrounds.
A'	126-135	Like mm. 94-109 except with <i>subito p</i> and full group rests for percussion solos
Conclusion	136-147	Passing off motifs between high and low voices to create large ending, timpani solo in the last four measures

Suggested Listening

Brian Balmages, *Blue Ridge Impressions*

Ed Huckleby, *Acclamations*

James Swearingen, *Centuria*

James Swearingen, *Majestia*

James Swearingen, *Of Pride and Celebration*

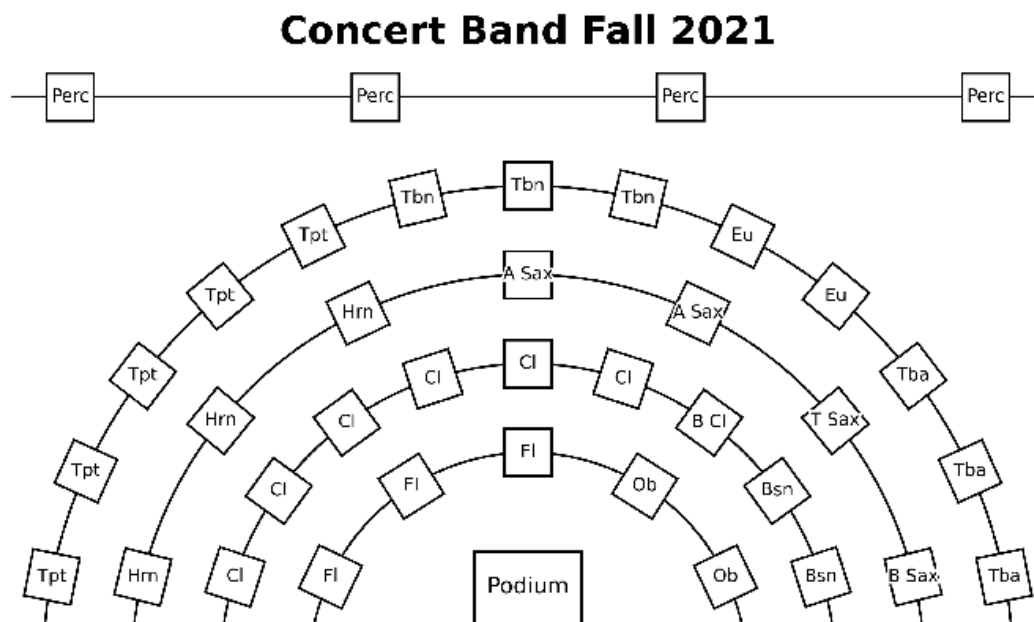
Richard Saucedo, *Triumphant Fanfare*

Seating Chart

The seating arrangement used for *Jubilation* was the standard seating chart for the KSU Concert Band (see Figure 4.5). This arrangement is a standard arrangement for smaller concert bands, and provides good balance between woodwind, brass, and percussion players. It also

works well for this ensemble in McCain Auditorium, the performance venue used at Kansas State University.

Figure 4.5 *Jubilance* Seating Chart



Rehearsal Plans

Jubilance Lesson Plan #1	Evaluation
Explain there are only 4 sections to learn, 3 themes Intro (1), A and B and A' (9) 50 measures Transition (51), C and D (57) 40 measure Intro back half (90), A and B and A' (94) same 50 measures Intro first half (136), Outro (140) 7 measures What is an accent? What is <i>staccato</i>? What is <i>tenuto</i>? What is a slur? What are dynamics? You know how to do all of these; the music tells you when. It becomes you choosing to do it. 4/4 3/4 4/4 4/4 4/4 3/4 6/8 4/4 repeat count in quarters count in eights Watch out rhythms dq, dq, q or q,e,e-e,e,q Sightread @ q=120 - no tempo changes, yes fermatas, timpani pickups @ 90 = 1,2, play, 1234...	A lot of talking at the beginning. Could have been sprinkled throughout. Run through was alright, since this piece is repetitive hopefully we can get to work on the musical elements sooner. Since we were sightreading the dynamics were not there, but I was more focused on the rhythms, so I did not show much contrast in my conducting.

Jubilance Lesson Plan #2	Evaluation
Play ms 16 - off on 4 so trumpets can enter solo. Tsax and bone 2 resolve Ms 1 - accent tie, <i>staccato</i>, accent full rhythm last two notes are tongued Ms 2 (53, 55)- continuous air but not continues volume (draw adsr diagram) Ms 1 - lows accents are tinny <i>decrescendos</i> (just like ms 2 but longer) Ms 5 quarter, eights with no accents just <i>diminuendo</i>, then add accents Ms 9 - snare is an extension of winds (any comments I make go to you as well) Ms 12(20) no breath! you will try, and you will slow down Ms 15 (23) (49) - staccato 6/8, it's like a EDM riser Ms 40 (16)- baritone, bone 3, horn, tat 3, a sax 2, clar 3 - resolve Ms 47 - sub p. I don't care if you skip that first note. wait until downbeat it's not in 6/8 Ms 56 - <i>decrescendo</i> the fermata	The band played the articulation well at the beginning and usually kept it throughout the piece. If it looked slightly different that is when the articulations changed (measure 9 vs measure 11) The Attack-Decay-Sustain-Release diagram helped some people but took too long to explain. Maybe next time I can break it into separate parts. All notes seem to be loud; no shape yet is apparent. Subito piano is not instantaneous Fermata decrescendo is instantaneous. Why?

Jubilance Lesson Plan #3	Evaluation
Play ms25-41 like a Bach chorale, very slowly harmony saxes alone at 21 low brass alone at 33 same part (alto 2 drop at 31) Clarinet 3 and Trombone 1 Bass Clarinet and Bari and Tuba Alto 2 and Tenor and Trombone 2 Trombone 3 and Baritone - NEW Melody 25 - Clarinets 31 - Flutes/oboes/ (alto sax 2) pass to trumpets Counter 31 - Clarinets/Alto 1/Bells Notice the writing composition technique of ending on the fifth scale degree to be open 10,18,42 - low voices 3/4 <i>crescendo</i> eighth notes Everyone else add random <i>crescendo</i> and <i>decrescendo</i> 51 different melody Finish by playing up to 73, hold downbeat	Breaking down by part took too long, too many words. Adding in two contrasting parts at a time probably can work better. The tone was better as we sped it up to normal tempo. The shaping of ms 9 was better individually but because it was random we will need to sort out what fits best with the music. I don't know if I want to decide that for them or let them try out different combinations. The key change sounds nice but will need to be set up nicer with the suspended cymbal and better attack with the whole group.

Jubilance Lesson Plan #4	Evaluation
Melody - flute flute/oboe flute/oboe/clar12/trumpet12 flute/oboe/clar1/trumpet1 Counter - nobody clar1/bells clar3/a sax12 clar3/asax12/tpet3/horn/bells Work backwards (81 73 65 57) You have to know where you are going towards Oversell the dynamics (bells are marked very soft, play out) 81, 1+2 separated tiny bit 84 <i>decrecendo</i> oversell 87 is softest we have played the entire piece with the whole band Can I hear just low brass - definition of style 73, we know the melody and there are 6 parts playing it, so we need everyone else Beat 2 is uber important CHIMES Saxophone entrance on beat 3 of 65 has to be long (slight ritard will help) Must move together, bop it (listen for entrances and releases) You are an organ Pitch tendency sheets will help you tune these half notes. DONT IGNORE PERCUSSION	Great work of transferring concepts from section to section. It helps that each repeated section is played by the same people or at least someone who has played it before. The low brass was getting there with the note lengths, but it still sounds off. I think it might be tuning of octaves. Need to rebalance 73 so that it is clear which part is the melody. All parts are confident, but the countermelodies can sometimes sound like the main melody. The pitch tendency sheets are useful if they are taught how to be used instead of just saying to use them. As a natural percussionist, I never think about individual note tunings, so it is hard for me to remind myself that not all out of tune notes are from the improper embouchure/setting of instrument.

Jubilance Lesson Plan #5	Evaluation
Take 5 minutes and listen to recording What sounds good? Phrasing Vertical alignment at 25 and 33 Low voices volume Dynamics in 3/4 What could improve? Tuning at 16, 24, and half notes or longer Tempo (my fault, I am too slow) Vertical alignment at 73 and 81 Tuning at 88 Squeaks at 25 and 110 section from clarinets. why? What are you thinking about in the middle of the piece? Percussion Crash cymbals, don't stop sound. Show how to choke at last 4 bars Timpani solo at last 4 bars Work last 8 bars Hear the moving eighth notes with accents Tune static notes Open sound (dark) What is an open dark sound? YouTube comparisons Goals when running the piece 1. Tempo 2. Tuning long notes 3. Vertical alignment 4. Cymbals	Listening was good, they caught the same errors that I did with some prompting, but it took longer than expected. The ending could use more accent work, it's still just loud notes right now. Need to experiment with different crashes and explain why. No sound difference after talking about the open dark sound. It will take experimentation in class with playing bright vs dark. Run through went well with all but tuning. This is still a hard skill to fix in a few days.

Jubilance Lesson Plan #6	Evaluation
Brain change Dr. Beat at 25 Color shifts at 33 Printed music Huge dynamic range at intro Lots of accents from 5-25 Percussion Pivot Percussion 41 focus Crash solo at 50 Dynamics at 49 Spicy Dynamic range at <i>sfp</i> 54 whole note release is on a breath, not the air stopping Determine who breathes on what beat of 55 56 - Clarinet 3/A Sax 2/Trumpet 3	Tempo is good with Dr. Beat but when you take it away it sags again. I will keep this on their radar, they know about it, and some try to play faster but then the vertical alignment falls away. Great job at the intro dynamics. We will try and keep that for the entire piece from here on out now that they know they can make it huge.

Jubilance Lesson Plan #7	Evaluation
25 emphasize the release of suspensions 110 emphasize the tension of suspensions Work 57 Clarinets and bass clarinets Clarinet 1 and bells Clarinet 3 and alto saxes build bass clarinet, bari sax, tuba clarinet 3, alto saxes bassoon, tenor sax, trumpet 3, horn, trombones, euphoniums flutes, oboes, clarinet 1 and 2, trumpet 1 and 2 Transition into 90 Hear 118 eighth notes and bells as melody 140, shape however you want between high <i>mf</i> and <i>ff</i>	Building takes too long. The idea is nice, but I need to find a way to make comments to them quicker or put multiple parts together. The rest of the band gets bored. Hearing the bells and eighth notes as melody helped them come out of the texture and we could still hear the actual melody. No shape occurred. All still loud but the melody/moving notes came through more, so the intended effect was realized.

Jubilance Lesson Plan #8	Evaluation
Tuning is <i>Bb</i> (Michael) F (Michael) A (Lily) Full run What questions do you have/spots you would like to address? Could be parts you don't feel comfortable with yet or musical ideas Transitions into and out of 57 Start at 51 (Andrew needs to be heard on downbeats) (Alexis (Cl. 1)/Ben (Bells) need to be heard at 65) 73 - quarter and half note separation Tristian - confidence into 90 Overdue dynamics on back end (make it different from beginning) Check crash cymbals (Olivia)	Final runs are very good. Minor tweaks and each time it gets better. The big thing with the concert will be focus on playing their parts together and not as individual entities (melody, bass line, percussion). The tempo as it goes into half time is better but still can sag. I will have to urge them to play it faster.

Chapter 5 - *Music For A Celebration* by Dirk Brossé

Composer

Dirk Brossé was born February 18, 1960 in Ghent, Belgium. Brossé grew up with his mom, who always sang around the house for hours. He credits these experiences as the guiding principle of melody in his compositions. The harmony, counterpoint, orchestration, timbre, and all other musical elements come after he has developed a strong melody. When Brossé was seven years old, he saw on the television a young boy performing trumpet on the Italian piece *Il Silenzio* and told his dad that he wanted to play that same theme on trumpet. His music school director needed trumpet players for his ensemble and decided to give young Brossé lessons. Brossé also took lessons with an elderly gentleman in the local symphony orchestra. As Brossé transitioned into high school, a writing assignment was to write an essay on what he wanted to be when he grew up. He wrote in this essay that he wanted to become a composer and specifically that he did not want to become a conductor. Brossé knew that he wanted to be involved with music for the rest of his life in 1976 when *Star Wars* came out, and he heard the soundtrack by John Williams. He did not know at the time where this would take him, but he knew music was his passion (Agnew, 2021).

Brossé began his music studies at the music conservatories of Ghent and Brussels. He subsequently specialized in conducting, which he studied in Maastricht, Vienna, and Cologne. Composers spend many years learning music history, music analysis, music theory, counterpoint, et cetera. Their schooling is very rigid because it is extensive. At the end of their schooling, they are released into the world and have no more boundaries. In a podcast with Alex Agnew (2021), Brossé compared creating a new piece to how the environment around us is created. He explains

that as DNA starts similar for all things, it is made up of the same ingredients, and so do his compositions. “I start with one, two, or three elements, and then after that, I have literally billions of possibilities; the choice I make will determine how my composition goes from there.” Brossé’s typical composition technique is to compose from silence. One of the benefits of music schooling that he appreciates is the development of his internal ear and that he needs no peripherals to hear music. He does not use a piano to compose ideas or a computer to hear his imagined melodies. He will take a 15-minute nap to help him think of a solution if he encounters a problem.

Brossé never imagined becoming a film music composer; he always saw himself as a composer. He says, “You don’t actually make your image yourself. It is created by other people. People pigeonhole you into a box. Nothing has changed about my life; only my environment has changed.” He has written works for many different ensemble types, including orchestra, symphonic wind bands, movie scores, musicals, theatre, chamber music, and solo piano. Brossé was sitting at the back of a concert hall one day and realized that he genuinely wanted to be a conductor. He realized that the conductor had a helicopter view of the score. The conductor has individual strings that go to every instrument, and what the conductor does with his hands will affect the players’ strings. Likewise, the conductor influences the sound itself. Musicality does not come from the composition. If a piano player is handed a Tchaikovsky piece, 90% of what they do will be like nine other pianists. The last 10% will come from individual decisions where they have the freedom to make timbre changes or to add extra weight to the melody. The musician must supply the musicality and the decisions that can help make the music unique to each performance.

Composition and Historical Perspective

Music For A Celebration is considered by J. W. Pepper a difficulty level of medium and is on the list as a Grade 4 on his own website. The piece is about 2 minutes and 30 seconds in length with the woodwinds primarily playing together while the brass is more part oriented.

Music For A Celebration is subtitled “written on the occasion of 750 years Nazareth (B)” (Brossé, 1992) and is dedicated to Jan Desmet. He published *Music For A Celebration* the same year he was nominated for an Academy Award for his soundtrack to the film, “Daens”. Jan Desmet is a Belgian trumpeter and conductor who studied at the Royal Music Conservatory of Ghent where Dirk Brossé also studied.

There could be two possibilities for the meaning of 750 years Nazareth (B). The first possibility is a woman named Beatrice who was a Cistercian nun at the Convent of Nazareth passed away in 1268 which is 724 years before the writing of *Music For A Celebration* in 1992. The second possibility is a meteorite named Nazareth (B) that was found in Texas in 1967.

Technical Considerations

Music For A Celebration is primarily written in the key of E-flat and visits to the key of G-flat. The flutes, oboes, and clarinets should have great familiarity with the scale of concert E-flat because they have several 32nd-note septuplet scale runs. That same group of instruments have unison sixteenth arpeggios with the quarter note being equal to 116 beats per minute. The first trumpet range goes up to a C above the staff. All four French horns parts play in unison to a G above the staff frequently near the end of the piece. The French horns are split into four parts with much of the piece written with parts 1 and 2 playing in unison and 3 and 4 playing in unison. They split into four parts at fast sections and for the ending. The percussion is divided into three parts: timpani, Percussion 1, and Percussion 2. Percussion 1 can be covered by one

player because it is a glockenspiel part and one crash cymbal note at the end of the piece.

Percussion 2 is a suspended cymbal part.

Stylistic Considerations

Music For A Celebration is written in the contemporary style. Brossé starts the piece off with a clarinet choir and slowly adds in the rest of the woodwinds. The tempo is marked ± 80 which gives flexibility in the tempo pulse control. As the piece builds, the French horns and baritones are added in which add a dark brass quality to the sound. Then at the first high point in the music the rest of the brass are added in. The music is notated loudly with no written decrescendos anywhere in the piece except for trumpets in mm. 33-40 with fanfare-like accents. Stylistic markings are given like *Maestoso*, *Cantabile*, *Grandioso* at tempo changes and parts are written with the abbreviation *marc.* for *marcato* passages. The main melody has very few slur markings making most of the melody individually tongued notes, this does give the slow tempo piece an interesting sound. Many sixteenth arpeggios and passages are also all tongued in the wind parts.

Musical Elements

Melody

Music For A Celebration can be thought of as presenting the melody three times. Clarinet 1 plays the theme every time with the second and third time being an octave higher. The second statement of the melody includes the flutes, oboes, all clarinets, and first alto saxophone. The third and final statement of the melody includes the piccolo. The melody is broken up into three sub-phrases. The first phrase is eighteen (there is a 2/4 bar included) beats long, the second is sixteen beats, and the third phrase is six beats long (there is a 2/4 bar included) because the next phrase is made to sound like it is interrupting.

The first phrase starts on tonic and begins with leaps that bring us higher to a neighbor tone passage to the high point of the subtonic. The subtonic comes down with more leaps and neighbor passing tones to the supertonic (see Figure 5.1). The second phrase starts again on the tonic and copies the first phrase up to the subtonic. The subtonic now reaches higher to the original tonic an octave up and through leaps brings us back to the lower supertonic (see Figure 5.2). The third phrase shifts keys so it is a new note but still tonic and copies the first six counts of the first phrase (see Figure 5.3).

Figure 5.1 *Music For A Celebration* Melody Subphrase 1



Figure 5.2 *Music For A Celebration* Melody Subphrase 2



Figure 5.3 *Music For A Celebration* Melody Subphrase 3



After the final theme, to bring the piece to a dramatic ending, the trumpets play a fanfare that repeatedly plays the concert E-flat.

Harmony

Music For A Celebration is a statement of a single melody three times. Each restatement contains the same harmony. A descending bass line from the tonic to supertonic which then moves down a minor third and another minor third to end on the dominant of the original key.

Before the second and third statement of the melody is a section that gives contrast to the flowing melody. In the new key of G-flat, there are only four chords. A repeated three chord segment of C-flatm7 to B-flatm7 to A-flatm9. The third time through that sequence it adds an Fdim7 to get us back to a B-flat suspension-resolution chord to bring us back to the home key of E-flat.

Rhythm

Figure 5.4 *Music For A Celebration* Woodwind Arpeggio



In order to help us into the cadence of the transition the low instruments provide a rhythmic motive that pushes us into the downbeat of the next statement. Beginning on the upbeat of beat 2, they play four sixteenth notes, another four sixteenth notes starting on the “a” of beat 3, and bring it back to the downbeat in seven eighth notes (see Figure 5.5).

Figure 5.5 *Music For A Celebration* Bass Line Rhythm



All clarinets and flutes, at some point, play slurred thirty-second note septuplets. These are all flourishes that are a quick run of the concert E-flat scale. At quarter note equals 116 beats per minute, these do become very fast and require great agility and timing precision from the players.

Timbre

Music For A Celebration is simple in terms of timbre as it does not vary often. The first few bars are a clarinet choir which then adds the saxophones and oboe to the second part of the melody. In the first transition the flutes and low brass are added. In the second statement of the melody, everyone is playing and from there to the end no additions or subtractions are made. The woodwinds always play the melody with the brass providing background harmonies. At times the background harmonies can be full of motion, but it could never be considered the countermelody until the final statement of the theme. During the third statement, the trumpets and French horns have two different fanfare ideas. The trumpets add a few sixteenth notes into long held notes. The French horns do have a soaring melody-type figure with a lot of leaps and syncopation. In the final four bars, the trumpets play a new dramatic fanfare melody while the

upper woodwinds trill and the rest of the ensemble plays moving chords underneath to a big timpani solo and final chord.

Form and Structure

Table 3 *Music For A Celebration* Form

SECTION	MEASURE	EVENT AND SCORING
A	1-11	Clarinet choir plays the theme
B	12-16	All woodwinds and brass add in to increase <i>crescendo</i>
A'	17-27	Upper woodwinds play melody; Low woodwinds and brass provide backgrounds
B'	28-32	Woodwinds play sixteenth note arpeggios
A''	33-44	Trumpets and French horns add fanfare and counter melody themes
Conclusion	45-50	Trills, repeated notes in the trumpet, timpani solo, <i>sfzp fermata</i>

Suggested Listening

Dirk Brossé, *And the winner is...*

Dirk Brossé, *7 Inch Framed*

Justin Harden, *Unity*

Leslie Gilreath, *In my Perfect Place*

Seating Chart

The seating arrangement used for *Music For A Celebration* was the standard seating chart for the KSU Concert Band (see Figure 5.6). This arrangement is a standard arrangement for smaller concert bands, and provides good balance between woodwind, brass, and percussion

Figure 5.6 *Music For A Celebration* Seating Chart



Rehearsal Plans

Music For A Celebration – Lesson #2	Evaluation
Label each theme (ms1, B, D) Letter D 5 Parts 1. Picc, Flute, Oboe, Clarinets, A Saxes 2. Bassoon 1, Tenor Sax, Baritone 3. Horns 4. Bassoon 2, B Clarinet, Trombones, Tubas, Glock 5. Trumpets Melody - breathe + of 4 ms 37, same in 41 Counter - listen for melody for 8th note in ms 35, hold half note until 37, Second Counter - no dot on ms34, tied quarter note to 8th, Foundation - hold half note until 37, no audible breaths (over barlines) Fanfare - hold until notated, decrescendo the entire time Letter F Marcato = 75% note length Upper WW, eighth note tenuto, work Eb scale, prepare finger speed in trill, off on 4 Stationary note - A Sax 1, Horn 1, Chimes Neapolitan in 46	Breaking down letter D took a lot of time to do but each section had a clear picture of who they were playing with. Hopefully this will help them with balance in the future as they know who their partners are. The comments for bar 37 were good in getting the group to play what I wanted but it did not encourage individual musicianship. Letter F was not aligned with playing the stylistically correct note lengths. Once the woodwinds get the runs to be cleaner the “big” ending will sound better. It is too muddy right now to feel comfortable.

Music For A Celebration – Lesson #3	Evaluation
Second statement of the theme (Letter B) Why does it say <i>poco f</i> in brass parts? Listen to melody and counter Melody - breathe + of 4 ms 21, same in 25, connect everything else Shape it - up in two down in last one don't let the high notes pop out or low notes disappear Melody listen to [T sax, Baritone] or [Trumpet 3, Horn 1/2] Trumpet 2 play out Letter C No breath into C (it wouldn't be a breath if it were a normal four bar phrase) Start slow (Q=100), perhaps note-by-note for ww's at 28 and lows at 31 Hear septuplet from clarinets and bass and flutes at 46 Accent 4e in 30. if he didn't want two notes he wouldn't have written two notes.	Brass is getting covered by the woodwinds, but their tone is not yet able to project a good sound. We will need to work long tones in the warmups. Woodwinds playing melody seem to be playing each individual note instead of a phrase. Notes are inconsistent in tone. Note-by-note is good at slow tempo for 28,31, and 46 but individual practice needs to happen for vertical alignment and speed.

Music For A Celebration – Lesson #4	Evaluation
Accent length in ms. 5 Backgrounds only, lead us somewhere but stay mp hear 16th arpeggio at 100-110 = 90% hear septuplet run at sixteenth note to 132 = 80% MORE TROMBONES Let the melody - breathe up 2, down 2	Shaping of phrases is new to many players. Up 2 and down 2 is a good start for them but it is inconsistent since it is not marked in their parts. Runs are still sloppy. There are more right notes at the faster tempo, so they are practicing.

Music For A Celebration – Lesson #5	Evaluation
Beginning - Woodwind family shaping Letter B - Counter Melody balance Letter D - French Horn part Ending - Last two bars timing/sfzp	The longer chunks we play the worse the phrasing gets. If we play small chunks and I remind them, they are okay. French horns can play the range but are lacking power on the high F and lose all power when playing 8th notes.

Music For A Celebration – Lesson #6	Evaluation
elongation of phrase before F (V going to IV instead of I) accents - louder front side length. don't pop French horn fanfare last two bars timing/sfzp celebrate something sixteenth arpeggios- probably too late on entrance convince me of shape- two bars up two bars down dynamics at A should grow TROMBONES!!!!	Marcato style is better at the end, but the dynamics are getting in the way of music. They play loud instead of full. The woodwind runs are happening with individual players but as a group it is not together. Repping this each rehearsal should help them get accustomed to the ensembles timing.

Music For A Celebration – Lesson #7	Evaluation
Moving notes in beginning (clarinet 2) Keep it <i>mp</i> into A Accents on 4e in ms14, 30, Shaping melody two up and two down Connect long 8th notes in 16, 32 (going into B and D) No <i>ritard</i> into F <i>sfzp</i> - don't forget the <i>p</i> (8 counts, 4 on p 4 up to ff)	The final rehearsal focused on small details to nail the performance. This piece is ready to go but these parts we worked in rehearsal can take it to the next level. I will try to show each of these better in my conducting for the concert.

Chapter 6 - *Variations On A Ninth*

Composer

James Curnow was born April 17, 1943 in Port Huron, Michigan, where his household was full of music. Every Sunday morning, his father would wake up the family by putting on a recording of a march. His mother played piano in the Salvation Army Corps Band, and his two brothers eventually would go on to play tuba in the Salvation Army Corps Band. Curnow was a euphonium player in his school bands. Dr. Harry Begian was often a guest clinician. Dr. Harry Begian served as a mentor to Curnow. Curnow went to Wayne State University, where Dr. Begian was the Director of Bands. Several years later, he earned his master's degree at Michigan State University, where Dr. Begian had moved to replace Leonard Falcone (SA Music Coll., 2020).

Curnow has always enjoyed composing music. When he was in high school, as he was sitting in the concert band, Curnow would hear melodies in his head or new arrangements of tunes that he liked. He started his composing career by transcribing marches for brass sextet, where he would play the euphonium (NSC Youth SA, 2020). These transcriptions taught Curnow about the basics of composition and transposition. When Curnow went on to college, he had made a deal with his band director that he would write all the music for the marching band if he did not have to march on the field. This experience was another opportunity for Curnow to practice his composition and arranging skills. While in college, he also was able to compose and arrange for the concert bands.

Interestingly, Curnow does not get to hear his compositions until an ensemble performs them. Curnow has minimal piano experience, not more than enough to play single melody lines and even presently does not use computer applications. In high school, he started writing

transcriptions for brass sextet because copying parts out for six performers is more manageable than copying out thirty-five. As he gained experience in composition and composing for more musical mediums, he still says that he likes to write music for choral ensembles because he does not have to create multiple parts. Curnow writes music for brass bands, wind bands, choirs, orchestras, string orchestras, and a wide range of ensembles. Curnow says, “The opportunity to compose is a great privilege and a great honor regardless of the type of ensemble” (Link, 2018). He still writes all his music by hand, on paper, and will send the parts out to be engraved for publishers or the commissioning party. Curnow created his own publishing company called Curnow Music Press and has been writing full-time as a composer and traveling around the world as a conductor since 1986.

Composition/Historical Perspective

The inside cover of the score for *Variations On A Ninth* writes a explains the history and prominence of ninths throughout in this way:

Commissioned by the Ovid-Elsie Area High School Band Boosters for the Ovid-Elsie High School Band, Roger and Nadine Weyersberg, Band Directors. *Variations On A Ninth* was premiered at the 1992 Mid-Western Conference on Vocal and Instrumental Music in Ann Arbor, Michigan on January 16, 1992 with the composer conducting. This composition is dedicated to the past, present and future Ovid-Elsie High School Band members, their parents, and our communities.

Opening with a bold brass fanfare based on a ninth chord (a chord which consists of the third, fifth, seventh and ninth notes above the root), and gradually working its way through three contrasting variations, *Variations On A Ninth* features melodies and chord structures based on melodic ninths, intervals of the ninth or ninth chords and their

permutations. Though the three variations are distinct in character, they are presented in one continuous work (Curnow, 1992).

Technical Considerations

Variations On A Ninth is a Grade 3 selection in the Hal Leonard Music Works series written for young ensembles. The flute goes up to a concert E-flat above the staff. A piccolo part is available but does not have any piccolo *solo* parts so could be omitted if the players are not available. The Clarinet 1 goes up to written B-flat with an optional C. There is an E-flat Alto Clarinet part available, and it doubles the bass clarinet. The Trumpet 1 goes up to an A above the staff. The two French horn parts, in unison, goes up to E-flat in the top of the staff. To fully realize the percussion parts, six people will be needed so that two people each can cover the Percussion 1 and 2 parts. The percussion instrumentation is snare drum, bass drum, crash cymbal, suspended cymbal, gong, sleigh bells, wood block, tambourine, mark tree, bells, xylophone, chimes, and timpani.

The only rhythmic considerations to be aware of are that the woodwinds play sixteenth notes at 76 bpm in the beginning as a scale to a trill. The rest of the piece is notated using whole notes, dotted half notes, half notes, quarter notes, and eighth notes. The last variation is written in 6/8 meter switching between a grouping of three eighth notes to the next bar grouping in two.

Stylistic Considerations

This piece is written with four sections: one theme and three variations with each section having its own style. The opening theme is a brass fanfare in 3/4 with accents written on each note. The low voices accent beat two of each bar to help emphasize the feeling of 3/4. The woodwinds enter in with a sixteenth-note scale up to a trill. The second half of the opening

fanfare is the same melody played by the clarinets/flutes in a legato style with the low brass/clarinets playing the chordal harmony on beat two.

The first variation is written in 4/4 with the backgrounds playing staccato quarter notes and a bass line playing on beats 1 and 4. The melody is *legato*. Each four-bar phrase starts on beat two with a quarter rest on beat one, a clean start to every phrase. The phrase ends with a whole note which lends itself to an unwritten crescendo to the next phrase. The four-bar phrase ends up feeling shorter because of the “late” start and the lack of rhythmic movement at the end.

The second variation contains numerous tempo changes – *rallentando* and *A tempo*. The backgrounds are all connected half notes and whole notes with the melody using mainly half notes and quarter notes with some eighth notes to provide some rhythmic direction and variety. This section only states the same melody five times so the musical variety comes from the orchestration and phrasing played by the musicians.

The last variation is in 6/8 meter switching between a grouping of three eighth notes to the next bar grouping in two. The melody is written as arpeggiated chords. A lot of overlap between the two groupings also exists. While the melody is playing in groupings of three eighth notes the backgrounds are playing in groupings of two so the independence is a challenge to overcome. The backgrounds are marked with quarter notes and an eighth note rest so be sure to leave space between notes (see Figure 6.1). The last twenty measures bring back the opening brass fanfare notes and accents but subject it to a super-metric 4/4 on top of the continuing 6/8 drive from the woodwinds and percussion.

A musical score for the song "The Rose Tree". It consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 6/8 time. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The melody starts on a whole note, followed by a half note, and then a quarter note. The bass staff features a simple accompaniment with a bass note, a half note, and a quarter note. The score is written in a simple, clear style, suitable for a children's song.

Melody

The first variation melody arpeggiates down the tonic B-flat chord and then leaps up to the 7th degree (A-flat) works its way down to B-flat and then leaps up to a suspension-release of G to F. This repeats with a slight variation but now with a suspension-release of E-flat to F. Neither phrase ending feels resolved until the backgrounds move to the next bar. This melody happens over a B-flat pedal bass so when the texture changes and the backgrounds are no longer a B-flat, that is the signal that we are in a new motif. The break motif of this variation is a faster 8th note based melody in the lower instruments (tenor saxophone, trombone, and euphonium)

Figure 6.2 *Variations On A Ninth* Variation 1 Melody



Figure 6.3 *Variations On A Ninth Variation 2 Melody*



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variation is a restatement of the opening brass ninth chords except played with 6/8 rhythmic backgrounds and is written in groupings of four instead of three.

Harmony

As this piece was built on ninths, there are a lot of options when it comes to the harmony and its uses of the interval or chord structure. The piece opens with a B-flat9 chord in the brass. It moves around in blocks keeping that ninth chord for the first motive of the intro theme. The second motive of the intro theme moves back and forth between chords B-flat9 and E-flat9 and then B-flat9 and Cm/B-flat which the C is a ninth above the pedal B-flat.

The first variation's motive alternates between B-flat and A-flat9/B-flat. The B-flat pedal (when above the harmony is the ninth of the A-flat chord. The harmonic rhythm moves on the downbeat of each bar in this section. The second motive in the first variation changes keys to E-flat and still changes on downbeats and still the same idea of E-flat to D-flat9/E-flat but now also includes some A-flat6/E-flat (the 6 of A-flat is F which is the 9th degree of the key of E-flat).

The second variation is more adventurous in its chord permutations. Like the first variation, the harmony changes on every bar. However, in the back half of each eight-bar phrase the harmony changes in half notes. The bass voices walk down from C to F to then create a 2-5-1 cadence in E-flat. The chords also feature more extensions than just the 9th like a C-flat13/A-flat, E-flat6/G, Fm9, and C7#5/B-flat. The third time through the theme the flutes and oboes introduce a descending chromatic line along with different notes in the lower clarinet parts that give slightly different harmonies.

The third variation's harmonic structure is rhythmically different from the others in that its harmony is arpeggiated instead of played in stacked chords. The harmonic rhythm is also slowed down to every two bars. The last half of this variation is the opening theme's 9th chords

brought back in the brass with the harmonic rhythm slowing down at times to four bars on a chord.

Rhythm

The only rhythmic considerations to be aware of are that the woodwinds play sixteenth notes at 76 bpm in the beginning as a scale to a trill. The rest of the piece is notated using whole notes, dotted half notes, half notes, quarter notes, and eighth notes. Many of the entrances of melodic or backgrounds are on beat two. Like how the interval of a ninth can also be viewed as a second with octave displacement, that could be a part of the reasoning for starting phrases on beat two. The backgrounds are almost always simple quarter notes, half notes or whole notes. It is easy to tell who has the melody or a countermelody. The last variation is written in 6/8 meter switching between a grouping of three eighth notes to the next bar grouping in two. The backgrounds reinforce the 6/8 pulse by playing on the major downbeats. At m. 152 through 163, the backgrounds do play the first five eighth notes in each bar which can be troublesome for some younger players not used to playing the first two eighth notes of a three-note grouping.

Timbre

Curnow makes use of a wide range of timbre in this piece. In the first 18 measures Curnow has already used three different orchestrations of instruments. The opening is full band and percussion that moves into a low woodwinds and brass statement of the theme with a response in the high woodwinds. The first variation features the oboe, alto saxophone, and French horns with responses from the tenor saxophones, trombones, and baritone. The backgrounds are played in the middle register of the clarinets and trumpets and then to the upper woodwinds and French horns. The second variation is full of different textures with instruments taking over the melody and with the backgrounds being as evolving as the melody while the

percussion rest with some auxiliary percussion adding some sparkle intermittently. The third variation is the most active with timbral changes. It opens with a short four-bar percussion setup and then the upper woodwinds enter with the melodic material. Curnow makes it very clear in this last variation who is playing an ostinato or backgrounds versus the melody because he sets up the backgrounds for four bars and then brings in the melodic material.

Form and Structure

The piece is built around the interval of a major ninth. The opening theme is built on ninth chords. The first variation is built on ninth chords but in inversions so that the ninth is disguised as a second. The second variation is built on the melodic interval of a major ninth. The third and final variation is built on arpeggiated ninth chords in 6/8.

Table 4 *Variations On A Ninth Form*

SECTION	MEASURE	EVENT AND SCORING
Introduction	1-34	Opening brass theme with woodwinds adding scale runs that end in trills. The main theme is then played in the high woodwinds with ninth chords underneath in the low woodwinds. This opening repeats but the main theme is played by lower woodwinds with the ninth chords in the brass.
Variation 1	35-85	This variation features many intervals of a second (the inverse of a ninth) in the backgrounds. The melody contains large leaps and long notes.
Variation 2	86-127	This variation is five back-to-back statements of the same theme. Each statement is different through the orchestration.
Variation 3	128-199	The melody is an arpeggiated ninth chord in the upper voices. Then a four-bar ostinato is played by the upper voices for the melody to come in as a slower arpeggiation from the middle voices. After that another four-bar ostinato is played by the upper

woodwinds to allow for a 6/8 and augmented version of the opening theme.

Suggested Listening

Edward Elgar, *Nimrod* from *Enigma Variations*

James Curnow, *In The Valley of the Sun*

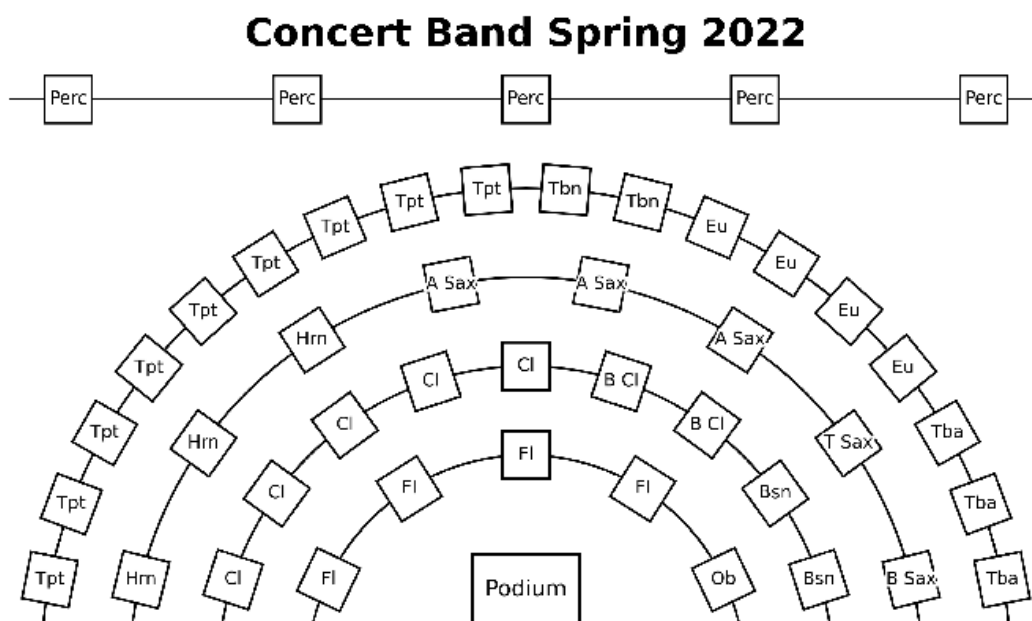
James Curnow, *Jubilee*

Johnnie Vinson, *Fantasy On A Russian Air*

Seating Chart

The seating arraignment used for *Variations On A Ninth* was the standard seating chart for the KSU Concert Band (see Figure 6.4). This arrangement is standard arrangement for smaller concert bands, and provides good balance between woodwind, brass, and percussion players. It also works well for this ensemble in McCain Auditorium, the performance venue used at Kansas State University.

Figure 6.4 *Variations On A Ninth* Seating Chart



Rehearsal Plans

Variations on a Ninth Lesson Plan #1	Evaluation
Re-read (percussion setup check) Define breath mark as 8th note rest Ms.1-35 4-bar phrases Attack and release together Accent clarity dynamic contrast/tempo contrast	It is hard for the low brass to play 4-bar phrases. They are learning to sneak in breaths not on barlines. The tempo changes are affecting the ends of the previous tempo (telegraphing the change).

Variations on a Ninth Lesson Plan #2	Evaluation
Ms. 42 Melody/counter - Shape up and down, don't let high note surprise us in tone or volume (it's part of the slur) <i>Staccatos – pizzicato.</i> String bass vs blips Ms. 50 wood block mallet choice - why darker? tuning Maj2nd degree = raise 4 cents Maj3rd = lower 14 4th = lower 2 5th = raise 2 Horn 2 has pedal concert Bb dynamics like crazy	The large melodic jumps make phrasing seem awkward, but smoothness is the key. This is a work in progress. Tuning at that fine degree is not something we are ready for. The pitches aren't held steady enough. We are still working within 10 cent windows.

Variations on a Ninth Lesson Plan #3	Evaluation
Ms. 86-128 Read, WATCH, strict dynamics Emotion play when you have melody (ww 90, tpet 97, lows 105) what is the high point? counter, slight lift for 8th notes harmony (emotion comes from dissonance) Who is doing solos at 126?	I ask for emotion, but I don't show any with my face/demeanor, so I need to work on that. Although they did pay attention to tempo shifts, good. The dissonance needs to be better in tune so that we can tell it is dissonance and not a wrong note. Sometimes it is in tune, other times it is not. Hit or miss.

Variations on a Ninth Lesson Plan #4	Evaluation
Ms. 128-end read, melody at 144? 156? 176? Ms. 144 3 8ths and grounding grounding - build up (lows, bone/tpet, horn) Space Ms. 152 accent note direction change Energy = 9 Elongation of 144 Ms. 172 Brass same as opening Accent 6/8 or bar?	Tongues are slow in this fast section especially on repeated notes. We will have to work on that. The buildup took too long and provided little value to the ensemble. It could have done as a part of the full ensemble. 172 is being played note-for-note instead of as a phrase. It was better after the comment but will take some time because they are long notes to phrase as one. Playing the opening and this back-to-back might help with that.

Variations on a Ninth Lesson Plan #5	Evaluation
Full run Transition Tempos (met?) Beg - beat two of each RH mark is different 1-35 tuning chords at 9, 13. Listen to bottom 35-86 Staccato = 50% (write) Tune long notes (why is it wrong, leap) Don't rush 66 Find excuses to play softer 86-128 Shape! Move around dynamics. Tpet 105 clarity	Each section has its own character, which is good, but it takes too long to realize each new sections character. We need to work more on the set up for each section. My ears are not good enough to hear tuning discrepancies of these tight intervals and I don't think the ensemble is ready for that either. Seemed to waste time more than it helped. I have to drastically exaggerate my conducting to get them to play dynamically. We need to work on dynamic range extensions.

Variations on a Ninth Lesson Plan #6	Evaluation
1-35 4-bar phrases Attack and release together Accent clarity 9 – Tune Bsn/B. Clar/Tuba - Bb Bari/Hrn1/Tbn1/Euph- F Ten/Hrn 2/Tbn2 - D 10 – Tune B Clar/Tuba - Eb Bsn/Bari/Euph - Bb Hrn1/Tbn1 - G Hrn2/Tbn2 - F 35 p to f accents 50 dynamics like crazy tuning Maj2nd degree = raise 4 cents Maj3rd = lower 14 4th = lower 2 5th = raise 2	Tuning of basic chords are better for the group. The chords can be played in tune when focusing but during runs they are hit or miss. 35 dynamic range extension work needs to be done. It is close but not as dramatic as it could be going from <i>p</i> to <i>f</i>.

Variations on a Ninth Lesson Plan #7	Evaluation
Run 86 major swells what is the high point? harmony (emotion comes from dissonance) 152 accent note direction change Energy = 9	Shaping was better, I still need to drastically exaggerate my conducting but that is an easy thing to do if they play with more motion. Style is alright at the end; I wish I would have spent more time on it throughout the rehearsals. It still seems to be played note-by-note.

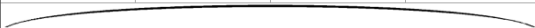
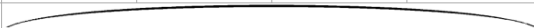
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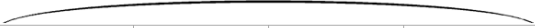
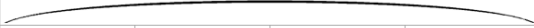
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Appendix A - *Jubilance* Graph Analysis

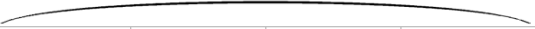
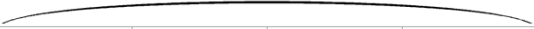
Jubilance 1-8

Measure #	1	2	3	4	5	6	7	8
Form	Intro							
Phrase structure								
Tempo	Q=144							
Dynamics	F	sfp crescendo			FF diminuendo			
Meter/rhythm	4/4							
Tonality	Eb							
Harmonic motion	Eb	Bbsus		Fm/Bb	Eb	Ab/Eb	Eb	Ab/Eb
Orchestration	Everyone				Mid-voices and lower			
General character	Assertive				Leading			
Means for expression	Accents	sfp	All notes are accented		Accents and decrescendo			
Conducting concerns		Keeping one group loud while the other is sfp			Keeping energy while getting softer			
Rehearsal considerations	Balancing lines	Awareness that dynamics are different		Note length	Pulse/timing			

Jubilance 9-16

Measure #	9	10	11	12	13	14	15	16
Form	Aa							
Phrase structure								
Tempo								
Dynamics	mf							
Meter/rhythm	4/4	3/4	4/4			3/4	6/8	4/4
Tonality								
Harmonic motion	Eb	Ab, Eb/G	Eb	Ab, Bb	Eb	Ab, Eb/G	Fm, Bb	Ebsus, Eb
Orchestration	+high winds on melody							
General character	Unstable							
Means for expression	Articulations	Stress beat 3 into 1 to emphasize time signature	Stressing the 3-3-2 eighth note grouping	Rhythmic differences	Articulations	Stress beat 3 into 1 to emphasize time signature		Clean release on beat 3
Conducting concerns	Clear meter changes		3-3-2 feeling of eighth notes				Maintain the pulse	Show clear release and pickup
Rehearsal considerations	Keeping the sound light	Beat 3 leading into beat 1	Hearing all 8 eighth notes	Awareness of different rhythms			Pulse/eighth note remains steady	

Jubilance 17-24

Measure #	17	18	19	20	21	22	23	24
Form								
Phrase structure								
Tempo								
Dynamics	f							
Meter/rhythm		3/4	4/4			3/4	6/8	4/4
Tonality								
Harmonic motion	Eb	Ab, Eb/G	Eb	Ab, Bb	Eb	Ab, Eb/G	Fm, Bb	Ebsus, Eb
Orchestration	+trumpets							
General character	Familiar							
Means for expression	Articulations	Stress beat 3 into 1 to emphasize time signature	Stressing the 3-3-2 eighth note grouping	Rhythmic differences	Articulations	Stress beat 3 into 1 to emphasize time signature		Clean release on beat 3
Conducting concerns	Forte but not overpowering		3-3-2 feeling of eighth notes					Show clear release and pickup
Rehearsal considerations	Adding new color (trumpets) but remaining a light sound						Switch from 3/4 to 6/8	

Jubilance 25-32

Measure #	25	26	27	28	29	30	31	32
Form	b							
Phrase structure								
Tempo	H=72							
Dynamics	mp							Crescendo
Meter/rhythm								
Tonality	Ab mixolydian							
Harmonic motion	Ab/C, Eb/G	Cm	F, Bb	Eb	Ab/C, Eb/G	Cm, Bb, Ab, Gm	Fm	Bbsus, Bb
Orchestration	Only ww -flutes/ oboes							
General character	Calm							
Means for expression	Shaping long notes not static backgrounds	Suspension in alto sax 2 and clarinet 3		Suspension in bassoon and tenor sax		Extension of phrase		Crescendo and handoff melody
Conducting concerns	Shaping while moving less					Help extend phrase length		Cue flutes/oboes/ horns on melody
Rehearsal considerations	Tempo will want to slow down now that all eighth notes are gone	Balance to hear the resolution in alto sax and clarinet 3		Hear the resolution in bassoon and tenor sax			Beat 4 is the same pitch but a separate note from beat 1	

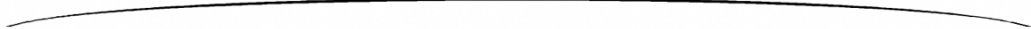
Jubilance 33-40

Measure #	33	34	35	36	37	38	39	40
Form								
Phrase structure								
Tempo								
Dynamics	mf						Crescendo	f
Meter/rhythm								
Tonality								
Harmonic motion	Ab/C, Eb/G	Cm	F, Bb	Eb	Ab/C, Eb/G	Cm, Bb, Ab, Gm	Fm	Bbsus, Bb
Orchestration	+high ww +brass +bells							
General character	Advancing							
Means for expression	Moving eighth note counter line	Suspension in clarinet 3 and trombone 1		Suspension-release	Moving eighth note counter line	Extension of phrase	Moving eighth note riser	
Conducting concerns		Cue trumpets on melody		Cue flutes/oboes/ horns on melody				Clear release
Rehearsal considerations	Balancing three lines		Color shifting to the trumpets			Balance moving eighth notes to melody	Balance moving eighth notes to melody	

Jubilance 41-50

Measure #	41	42	43	44	45	46	47	48	49	50
Form	a'									
Phrase structure										
Tempo	Q=144									
Dynamics							Sub p		Crescendo	f
Meter/rhythm	4/4	3/4	4/4			3/4	4/4		6/8	4/4
Tonality	Eb									
Harmonic motion	Eb	Ab, Eb/G	Eb	Ab, Bb	Eb	Ab, Eb/G	Fm	Gm	Fm, Bb	Bbsus, Bb
Orchestration	Everyone									
General character	Anticipated									
Means for expression	Articulations	Stress beat 3 into 1 to emphasize time signature	Stressing the 3-3-2 eighth note grouping	Rhythmic differences	Articulations	Stress beat 3 into 1 to emphasize time signature		Subito <i>piano</i> and clean release		crescendo
Conducting concerns	Keeping attention		3-3-2 feeling of eighth notes			Pay attention	Subito piano		Crescendo	
Rehearsal considerations	Percussion is new so they should be allowed some spotlight	Snare drum accents	Snare sixteenth notes propel into each measure				Timing because this is "supposed" to be a 6/8 bar	Remaning p	Full crescendo	

Jubilation 51-56

Measure #	51	52	53	54	55	56
Form						
Phrase structure						
Tempo					<i>Molto rit.</i>	
Dynamics			sfp crescendo	sfp crescendo	sfp crescendo	f decrescendo
Meter/rhythm						
Tonality						
Harmonic motion	Eb, Fm	Gm, Ab	Bbsus		Csus	C7
Orchestration						
General character						
Means for expression	Accents	New high note	All notes are accented	All notes are accented	Accents and <i>rallentando</i>	Decrescendo on fermata
Conducting concerns		Sfp in some parts with accented quarter notes in others			Be clear with tempo	
Rehearsal considerations			sfp in high voices	sfp in low voices	Move together through a <i>molto rallentando</i>	

Jubilation 57-64

Measure #	57	58	59	60	61	62	63	64
Form	Bc							
Phrase structure								
Tempo	Expressively Q=100							<i>Slight rit.</i>
Dynamics	mp						p crescendo	
Meter/rhythm	3/4							
Tonality	F							
Harmonic motion	Fmaj7	C/F	Eb/F	Bb	Bbm	F/A	G7	Bbmaj7/C
Orchestration	Ww -saxes							
General character	Imaginative							
Means for expression	New key center exploration	Beat 1 and 2 in backgrounds reinforce the 3/4	Eb accidental makes the chord a bVII		Db accidental makes the chord a flat IV		Modal mixture	
Conducting concerns	Clear conducting for rhythm		Help emote chord changes				Piano crescendo	Cue Saxophones
Rehearsal considerations	Tuning in the flutes and precise timing in the clarinets		Do something with moving notes			Largest jump of legato melody needs to be effortless	Drop to p to grow back up	

Jubilation 65-72

Measure #	65	66	67	68	69	70	71	72
Form	d							
Phrase structure								
Tempo	<i>A Tempo</i>							<i>rall.</i>
Dynamics	mf			Decrescendo	Crescendo	Decrescendo		Crescendo
Meter/rhythm								
Tonality								
Harmonic motion	F	C/F	Eb/F	Bb	Bbm	F/A	Gm, C	F, Eb/F
Orchestration	+saxes/oboes							
General character	Lullaby							
Means for expression	Background motion		Counter melody in clarinet 1	Dynamic decrescendo	Dynamic crescendo	Dynamic decrescendo		Full band pick up notes
Conducting concerns	Supporting the melody with the two different backgrounds			Decrescendo	Crescendo	Decrescendo		Clear tempo
Rehearsal considerations	Introduce all woodwinds and bells but still delicate			Bowing out of extra woodwinds should be subtle	Dynamic contrast			Easy sound from the brass, not harsh

Jubilance 73-80

Measure #	73	74	75	76	77	78	79	80
Form	c'							
Phrase structure								
Tempo	A Tempo							<i>molto rall.</i>
Dynamics	f						Crescendo	
Meter/rhythm								
Tonality	Bb							
Harmonic motion	Bb	F/Bb	Ab/Bb	Eb	Ebm	Bb/D	C7	Ebmaj7/F
Orchestration	Everyone							
General character	Motion							
Means for expression	Accidentals and long note shaping	Background harmonies voice leading		Movement on beat 2	Movement on beat 2		Ascending eighth notes and drop-offs	
Conducting concerns	Help backgrounds play with musicality		Balance ensemble with four different parts happening				Encourage growth	
Rehearsal considerations	Balancing four lines	Fit moving lines into gaps of melody			Vertical alignment of various parts		Ascending eighth notes and drop-offs	

Jubilance 81-89

Measure #	81	82	83	84	85	86	87	88	89
Form	d'								
Phrase structure									
Tempo	A Tempo						<i>poco a poco rit.</i>		<i>morendo</i>
Dynamics	ff			Decrescendo	Crescendo	Decrescendo			Decrescendo
Meter/rhythm									
Tonality									
Harmonic motion	Bb	F/Bb	Ab/Bb	Eb	Ebm	Bb/d	Cm, Gb/F	Gb/F	Bb
Orchestration	+timpani								
General character	Fairytale								
Means for expression	Unified groups either melody or 8 8 half		Counter melody	Suspension and release				unison first beat, harmonic eighth notes into fermata	
Conducting concerns	Tempo management/ vertical alignment			Decrescendo	Crescendo		Clear tempo		
Rehearsal considerations	Lower instruments should not overpower melody or counter melody	Vertical alignment	Vertical alignment			Drastic dynamic contrast		Tuning	Timing

Jubilance 90-93

Measure #	90	91	92	93
Form	A'intro'			
Phrase structure				
Tempo	Tempo I Q=144			
Dynamics	f		Decrescendo	
Meter/rhythm	4/4			
Tonality	Eb			
Harmonic motion	Eb	Ab/Eb	Eb	Ab/Eb
Orchestration	Saxes/horns/ lowbrass/perc			
General character	Attentive			
Means for expression				
Conducting concerns	Start strong then decrescendo			
Rehearsal considerations	Confident, good sound		Decrescendo with good tone and tempo	

Jubilance 94-101

Measure #	94	95	96	97	98	99	100	101
Form	a							
Phrase structure								
Tempo								
Dynamics	mf							
Meter/rhythm	4/4	3/4	4/4			3/4	6/8	4/4
Tonality								
Harmonic motion	Eb	Ab, Eb/G	Eb	Ab, Bb	Eb	Ab, Eb/G	Fm, Bb	Ebsus, Eb
Orchestration	Everyone -trumpets							
General character	Expected							
Means for expression	Articulations	Stress beat 3 into 1 to emphasize time signature	Stressing the 3-3-2 eighth note grouping	Rhythmic differences	Articulations	Stress beat 3 into 1 to emphasize time signature		Clean release on beat 3
Conducting concerns	Clear meter changes		3-3-2 feeling of eighth notes					
Rehearsal considerations	Keeping the sound light	Beat 3 leading into beat 1	Hearing all 8 eighth notes	Awareness of different rhythms			Pulse/eighth note remains steady	

Jubilance 102-109

Measure #	102	103	104	105	106	107	108	109
Form								
Phrase structure								
Tempo								
Dynamics	f							
Meter/rhythm		3/4	4/4			3/4	6/8	4/4
Tonality								
Harmonic motion	Eb	Ab, Eb/G	Eb	Ab, Bb	Eb	Ab, Eb/G	Fm, Bb	Ebsus, Eb
Orchestration	+trumpets							
General character	Expected part 2							
Means for expression	Articulations	Stress beat 3 into 1 to emphasize time signature	Stressing the 3-3-2 eighth note grouping	Rhythmic differences	Articulations	Stress beat 3 into 1 to emphasize time signature		Clean release on beat 3
Conducting concerns	Forte but not overpowering		3-3-2 feeling of eighth notes					Show clear release and pickup
Rehearsal considerations	Adding new color (trumpets) but remaining a light sound		Articulations		Articulations		Switch from 3/4 to 6/8	

Jubilance 126-135

Measure #	126	127	128	129	130	131	132	133	134	135
Form	a'									
Phrase structure										
Tempo	Q=144									
Dynamics							Sub p		Crescendo	f
Meter/rhythm	4/4	3/4	4/4			3/4	4/4		6/8	4/4
Tonality	Eb									
Harmonic motion	Eb	Ab, Eb/G	Eb	Ab, Bb	Eb	Ab, Eb/G	Fm	Gm	Fm, Bb	Bbsus, Bb
Orchestration	Everyone									
General character	Honorable									
Means for expression	Articulations	Stress beat 3 into 1 to emphasize time signature	Stressing the 3-3-2 eighth note grouping	Rhythmic differences	Articulations	Stress beat 3 into 1 to emphasize time signature	Subito <i>piano</i> and clean release			
Conducting concerns	Keeping attention		3-3-2 feeling of eighth notes			Pay attention				Crash cymbal solo
Rehearsal considerations	Percussion is new so they should be allowed some spotlight		Snare drum sixteenths propel ensemble into each bar				Timing because this was previously a 6/8 measure	Remaning p	Full crescendo	

Jubilance 118-125

Measure #	118	119	120	121	122	123	124	125
Form	b							
Phrase structure								
Tempo	H=72							
Dynamics	mf						Crescendo	f
Meter/rhythm								
Tonality								
Harmonic motion	Ab/C, Eb/G	Cm	F, Bb	Eb	Ab/C, Eb/G	Cm, Bb, Ab, Gm	Fm	Bbsus, Bb
Orchestration	Everyone -perc							
General character								
Means for expression	Moving eighth note counter line	Suspension in clarinet 3 and trombone 1		Suspension-release	Moving eighth note counter line	Extension of phrase	Moving eighth note riser	
Conducting concerns		Cue trumpets on melody		Cue flutes/oboes/horns on melody				Clear release
Rehearsal considerations	Balancing three lines		Color shifting to the trumpets		Balancing moving eighth notes with melody	Balancing moving eighth notes with melody		

Jubilance 126-135

Measure #	126	127	128	129	130	131	132	133	134	135
Form	a'									
Phrase structure										
Tempo	Q=144									
Dynamics							Sub p		Crescendo	f
Meter/rhythm	4/4	3/4	4/4			3/4	4/4		6/8	4/4
Tonality	Eb									
Harmonic motion	Eb	Ab, Eb/G	Eb	Ab, Bb	Eb	Ab, Eb/G	Fm	Gm	Fm, Bb	Bbsus, Bb
Orchestration	Everyone									
General character	Honorable									
Means for expression	Articulations	Stress beat 3 into 1 to emphasize time signature	Stressing the 3-3-2 eighth note grouping	Rhythmic differences	Articulations	Stress beat 3 into 1 to emphasize time signature	Subitio <i>piano</i> and clean release			
Conducting concerns	Keeping attention		3-3-2 feeling of eighth notes			Pay attention				Crash cymbal solo
Rehearsal considerations	Percussion is new so they should be allowed some spotlight		Snare drum sixteenths propel ensemble into each bar				Timing because this was previously a 6/8 measure	Remaning p	Full crescendo	

Jubilance 136-147

Measure #	136	137	138	139	140	141	142	143	144	145	146	147
Form	ending											
Phrase structure												
Tempo									Broaden to the end			
Dynamics		sfp crescendo	sfp crescendo	sfp crescendo	ff						sfp crescendo	ff
Meter/rhythm												
Tonality					Eb lydian							
Harmonic motion	Eb	Bbsus			Eb	F7/Eb	Eb	F7/Eb	Eb			
Orchestration												
General character	Anxious											
Means for expression	Accents	sfp	All notes are accented		Moving eighth notes	Handoff moving eighth notes	Handoff moving eighth notes	Handoff moving eighth notes	Timpani solo		sfp crescendo	
Conducting concerns	Balancing				3-3-2 feeling of eighth notes	3-3-2 feeling of eighth notes	3-3-2 feeling of eighth notes	3-3-2 feeling of eighth notes	Show ensemble note length	Show ensemble note length	Show tempo for percussion	
Rehearsal considerations	Balancing lines	Awareness that dynamics are different		Note length	Balance to the moving lines	Accent groupings			Note length		Tempo communication with percussion	Release length

Appendix B - Music For A Celebration Graph Analysis

Music For A Celebration 1-11

Measure #	1	2	3	4	5	6	7	8	9	10	11
Form	Simple theme 1										
Phrase structure											
Tempo	Maestoso - andante cantabile q = +80										
Dynamics	mp								Crescendo		
Meter/rhythm	4/4			2/4	4/4						2/4
Tonality	Eb									Gb	
Harmonic motion	Eb, Bb/D	Ab/C, Gm/Bb	Ab, Eb/G	Fm	Db, Bb	Eb, Bb/D	Ab/C, Gm/Bb	Ab, Eb/G	Fm, Bb	Gb, Db/F	Cb/Eb
Orchestration	Clarinets/bassoons				Add oboe/ saxophones						
General character	Resting									Excitment/buzzing energy	
Means for expression	Background non-half notes		Passing notes in clarinet 2		Accents at a slow tempo and low dynamic	Blending of clarinet and oboe sound	Counter eighth notes in clarinet 3 and tenor sax		Crescendo	Leaning into new key center	
Conducting concerns	Time/every beat is not needed in the right hand	Grow with phrase			Showing mp accent		Show legato to remind the quarter note players			Don't let pattern size get too big	
Rehearsal considerations	Clarinet 2 is split so inner harmonies have to play louder than mp				Saxes need to be heard but not harsh	Blending of clarinet and oboe sound				Gb is not a normal band key so fingerings may need to be learned	

Music For A Celebration 12-16

Measure #	12	13	14	15	16
Form	Theme 2/break				
Phrase structure					
Tempo	Piu mosso q = 116				Rit.
Dynamics		Crest. poco a poco			
Meter/rhythm	4/4				
Tonality					
Harmonic motion	Cbm7, Bbm7, Abm9	Cbm7, Bbm7, Abm9	Cbm7, Bbm7, Abm9, Fdim7	Bbsus	Bb
Orchestration	Add flutes		Add french horns and baritone	Add all brass, timpani and snare roll	Add cymbal roll
General character					
Means for expression	New tempo and rhythms that catch the audience off guard		Adding the darker brass instruments with a slight variation in note length	Shift frequency center from high frequencies to low sounds	
Conducting concerns	Showing clear tempo change			Showing marcato in the low voices	
Rehearsal considerations	Working flute and oboe fingers for arpeggios		Splitting note lengths between brass and woodwinds	Work the rhythms for each section of instruments. flutes play a septuplet which may be new	

Music For A Celebration 17-27

Measure #	17	18	19	20	21	22	23	24	25	26	27
Form	Theme 1										
Phrase structure											
Tempo	Tempo primo										
Dynamics	f										
Meter/rhythm				2/4	4/4						2/4
Tonality	Eb									Gb	
Harmonic motion	Eb, Bb/D	Ab/C, Gm/Bb	Ab, Eb/G	Fm	Db, Bb	Eb, Bb/D	Ab/C, Gm/Bb	Ab, Eb/G	Fm, Bb	Gb, Db/F	Cb/Eb
Orchestration	Full band woodwinds have melody										
General character	Arrival home										
Means for expression	Brass harmonies in the background/all woodwinds (except lows) on melody			Held note in bassoon 1, horn 1, and baritone 1		Slight countermelody in trumpets and french horns			Suspension in bassoon 1, horn 1, and baritone 1		
Conducting concerns	Not letting pattern size get too big/still show musical phrasing	Be very clear with tempo and ictus for the people who play on the last 8th note			Weight/stretch in beat 2 and 3 accent		Be very clear with tempo and ictus for the people who play on the last 8th note		Encourage the harmonic suspension		
Rehearsal considerations		Trumpet 3, horn 1, and baritone 1 need to listen for exact placement of 8th note			Listen for basses to lead into the downbeat of 22						

Music For A Celebration 28-37

Measure #	28	29	30	31	32	33	34	35	36	37
Form	Theme 2/break					Theme 1 fanfare				
Phrase structure										
Tempo	Plu mosso				Rit.	Grandioso q = 80				
Dynamics				Cresc.		ff				
Meter/rhythm	4/4								2/4	4/4
Tonality						Eb				
Harmonic motion	Cbm7, Bbm7, Abm9	Cbm7, Bbm7, Abm9	Cbm7, Bbm7, Abm9, Gdim7	Bbsus	Bb	Eb, Bb/D	Ab/C, Gm/Bb	Ab, Eb/G	Fm	Db, Bb
Orchestration	Add piccolo			Timpani and snare roll		Add glockenspiel trumpets and horns have fanfare				Add campana (tubular bells)
General character	Energetic/spirited					Dramatic/arrival				
Means for expression	Very full sound with the whole band playing the same rhythm. all upper woodwinds playing sixteenth note runs		Everyone has a different rhythm on beat 4	Only low voices play on the downbeat		Trumpet fanfare material and french horn counter melody		Counter melody and rhythms not seen before in french horn		
Conducting concerns	Clear tempo, balancing brass to woodwinds			Very clear ictus of downbeat for clean attacks and release		Encourage trumpets and french horns	Be very clear with tempo and ictus for the people who play on the last 8th note			Very clear ictus of downbeat for clean attacks and release
Rehearsal considerations	Note length difference between brass and woodwinds upper woodwinds arpeggios					French horn tuning and leaps to high notes/ trumpet tone quality				

Music For A Celebration 38-49

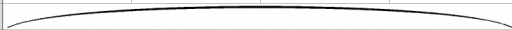
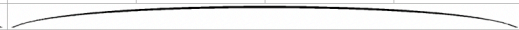
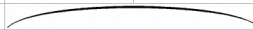
Measure #	38	39	40	41	42	43	44	45	46	47	48	49
Form								Fanfare conclusion				
Phrase structure												
Tempo										Rall.		
Dynamics											sfzp	ff
Meter/rhythm					2/4	4/4						
Tonality												
Harmonic motion	Eb, Bb/D	Ab/C, Gm/Bb	Ab, Eb/G	Fm, Bb	Ab, Eb/G	Fm	Bbsus, Bb	Eb, Bbm7/Db	Cbmaj7, Neapolitan	Eb		
Orchestration								Trumpets have melody		Timpani solo		
General character								Prophecy				
Means for expression		Countermelody has a different rhythm than in 34 and 35			Extension of phrase			Leaning into the new chords and accidentals	Neapolitan chord is new to the pieces harmonic options	Note length/tempo slow down amount	Time spent on sfzp	
Conducting concerns	Encourage trumpets and french horns	Be very clear with tempo and ictus for the people who play on the last 8th note				Encourage accented french horns				Clear tempo control		Clear release
Rehearsal considerations			French horn partial leaps					Trumpet presence woodwind 32nd septuplet		Note length	Keeping balance through various dynamics	

Appendix C - Variations On A Ninth Graph Analysis

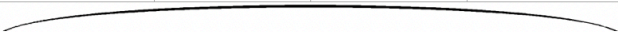
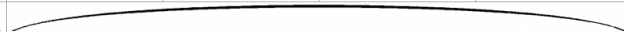
Variations on a Ninth 1-8

Measure #	1	2	3	4	5	6	7	8
Form	Theme a							
Phrase structure								
Tempo	Maestoso q=76							Rall.
Dynamics	ff							Decrescendo
Meter/rhythm	3/4							
Tonality	Bb major							
Harmonic motion	Bbmaj9		Eb6/Bb	Bbmaj9				F/Bb
Orchestration	Low reeds brass impact percussion			+Upper ww xylophone	+Snare			
General character	Powerful			Driving	Full			
Means for expression	Articulations				Speed of trill			
Conducting concerns	Prep deep breath			Cue woodwinds				Cue clarinets/alto saxes
Rehearsal considerations	Clean attack on beat 1 and 2		Do not rush quarter notes	Sixteenths move together		Release of trill together		Hold note to end of phrase

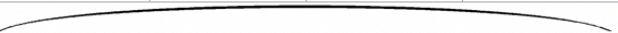
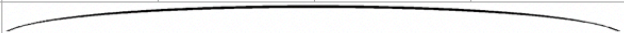
Variations on a Ninth 9-18

Measure #	9	10	11	12	13	14	15	16	17	18
Form	B									
Phrase structure										
Tempo	Meno moso q=72									Accel.
Dynamics	mp			Decrescendo	p					
Meter/rhythm										
Tonality										
Harmonic motion	Bb9	Eb	Bb9	Eb9	Bb	Cm/Bb	Bb	Cm/Bb		Cm11/F
Orchestration	Bassoon-bari f. horn-tuba chimes timpani				Piccolo-clarinet f. horn chimes timpani					
General character	Relaxed				More relaxed					
Means for expression	Swell of half notes			Smooth handoff to flutes	Swell of half notes					
Conducting concerns				Cue flutes/oboes						Cue trumpets
Rehearsal considerations	Brass volume/tone			Clean entrance of sixteenths	Tuning melody vertical alignment			Tuning of long note, don't let support die		

Variations on a Ninth 19-26

Measure #	19	20	21	22	23	24	25	26
Form	A							
Phrase structure								
Tempo	Tempo 1 q=76							Rall.
Dynamics								
Meter/rhythm								
Tonality								
Harmonic motion	Bb9			Eb/Bb	Bb9			C11/Bb
Orchestration	Low reeds brass impact percussion			+Upper ww xylophone	+Snare			
General character	Powerful			Driving	Full			
Means for expression	Articulations				Speed of trill			
Conducting concerns	Show style			Cue woodwinds				Cue clarinets/alto saxes
Rehearsal considerations	Clean attack on beat 1 and 2			Sixteenths move together		Release of trill together		Hold note to end of phrase

Variations on a Ninth 27-34

Measure #	27	28	29	30	31	32	33	34
Form	B'							
Phrase structure								
Tempo	Meno mosso q=72						Rall.	
Dynamics							Diminuendo	
Meter/rhythm							4/4	
Tonality								
Harmonic motion	Bb9	Eb9	Bb9	Eb9			Bb	Ab6
Orchestration	Bassoon-bari f. horn-tuba chimes timpani					+Piccolo/flute +oboe +clarinet	All in except trumpet and percussion	
General character	Relaxed					More relaxed	Restful	
Means for expression	Swell of half notes			Smooth handoff to flutes		Swell of half notes		
Conducting concerns				Cue flutes/oboes			Clear ictus	
Rehearsal considerations	Brass volume/tone		Don't play all 4 measures the exact same way		Tuning melody		Precise attacks	

Variations on a Ninth 35-41

Measure #	35	36	37	38	39	40	41
Form	Variation 1 intro						
Phrase structure							
Tempo	Allegro giocoso q=120						
Dynamics	p	Crescendo		f		Diminuendo	
Meter/rhythm							
Tonality							
Harmonic motion	Bb						
Orchestration	Picc-clarinet xylophone sleigh bells	+Alto/tenor sax +brass	Clarinets low reeds trumpets percussion				
General character	Energy			Suspenseful			
Means for expression	Articulations	Dynamics		Note length			
Conducting concerns	Clear new tempo	Cue saxes and brass		Show style			
Rehearsal considerations	Tempo alignment	Accents but soft		Balance of chord notes		Don't immediately play softer, take time to diminish	

Variations on a Ninth 42-49

Measure #	42	43	44	45	46	47	48	49
Form	A							
Phrase structure								
Tempo								
Dynamics	mp							Decrescendo
Meter/rhythm								
Tonality								
Harmonic motion	Bb	Ab9/Bb	Eb6/Bb	Bb9		Ab9/Bb	Eb6/Bb	Bb9
Orchestration	+Oboe +alto sax +f. horn			+Tenor sax +trombone +euphonium				
General character	Soaring							
Means for expression	Shaping of phrase		Breath control		Counter melody dynamic fade			
Conducting concerns	Cue flutes/oboes/ horn			Cue tenor sax/ trombone/ euphonium	Cue melody			Cue counter that becomes melody
Rehearsal considerations	Legato melody vs staccato backgrounds			Balance long notes to important moving notes				

Variations on a Ninth 50-57

Measure #	50	51	52	53	54	55	56	57
Form	B							
Phrase structure								
Tempo								
Dynamics	p						Crescendo	
Meter/rhythm								
Tonality								
Harmonic motion	F7sus	Bb	F7sus	Bb	F7sus	Bb	F7sus	Cm11/F
Orchestration	All except low voices and trumpets and percussion							
General character	Building tension							
Means for expression	Dynamics		Tuning second intervals					Constant 8th notes
Conducting concerns	Cue percussion			Cue flutes/oboes			Show crescendo	Cue 8th notes
Rehearsal considerations	Timing from woodblock		Change notes together		Melody release on 1 of next bar, not sooner		Crescendo while going lower in pitch	Hand off 8th notes

Variations on a Ninth 58-68

Measure #	58	59	60	61	62	63	64	65	66	67	68
Form	A'										
Phrase structure											
Tempo											
Dynamics	mp				Decrescendo				Crescendo		
Meter/rhythm											
Tonality											
Harmonic motion	Bb9	Ab9/Bb	Eb6/Bb	Bb9		Ab9/Bb	Eb6/Bb	Bb9		Fm/Bb	
Orchestration	All except t. sax, trombone, euphonium			+Tenor sax +trombone +euphonium				Upper woodwinds	Middle voices	Upper woodwinds	+Middle voices
General character	Soaring							Building tension			
Means for expression	Variety of staccato vs legato							Note length	Tone color shift		New notes
Conducting concerns	Cue trumpets			Cue counter				Cue upper woodwinds	Cue opposites	Cue upper woodwinds	Cue opposites
Rehearsal considerations	Don't rush length melody vs backgrounds			Balance long notes to important moving notes				Rhythmic precision		Support in the trumpets	Accidentals (going into new key signature)

Variations on a Ninth 69-75

Measure #	69	70	71	72	73	74	75
Form	A''						
Phrase structure							
Tempo							
Dynamics	f						
Meter/rhythm							
Tonality	Eb major						
Harmonic motion	Eb9	Db9/Eb	Ab6/Eb	Eb9		Db9/Eb	Ab6/Eb
Orchestration	All						
General character	Soaring						
Means for expression	Key change	Adding a counter melody balance					
Conducting concerns	Cue low voices						
Rehearsal considerations		Tuning leap		Balance two melodic lines			

Variations on a Ninth 76-85

Measure #	76	77	78	79	80	81	82	83	84	85
Form	B'									
Phrase structure										
Tempo					Rall.				Molto roll.	
Dynamics	Diminuendo		mp						Decrescendo	p
Meter/rhythm										
Tonality										
Harmonic motion	Eb9	Db/Eb			Bb6		Gb6/Bb	Gm/F	Eb	
Orchestration		Bassoon bass clarinet saxophones brass	+Clarinet	+Piccolo -oboe +triangle	Piccolo -clarinet sax trumpets snare				Bassoon b clar. saxes brass timpani	
General character	Slowing				Coming home					
Means for expression		Each voice statement heard			Tempo control		Drop to piano crescendo to mp			Tone
Conducting concerns	Cue saxes and trumpets	Cue low brass	Cue oboe/clarinet 1	Cue flute	Cue trumpets			Cue low voices		Support alto sax and horn solo
Rehearsal considerations	Support air to end of note	Tuning	Tuning	Tuning	Even as tempo slows staccato remains 50%		Drop to piano crescendo to mp	Hold pitch and tone through decrescendo	Tuning	

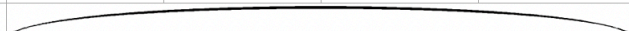
Variations on a Ninth 86-96

Measure #	86	87	88	89	90	91	92	93	94	95	96
Form	Variation 2 intro				A						
Phrase structure											
Tempo	Andante moderato e espressivo q-86			Rall.	A tempo						Rall.
Dynamics	mp crescendo	mf decrescendo	mp crescendo	mf decrescendo	mp		Crescendo		mf	Diminuendo	
Meter/rhythm											
Tonality											
Harmonic motion			Ab9	Fm11	Eb9	Ab9	Eb9	Ab9	Cm, Eb/Bb	Cb13/Ab, Eb6/G	Fm9, C7#5/Bb
Orchestration	Clarinet alto tenor f. horn euphonium		+Flute +bass clarinet		+Clarinet +trombone +tuba						
General character	Reaching high				Longing						
Means for expression	Dynamic contrast			Tempo contrast	Phrasing			Handing off 8th notes		Dynamic contrast	
Conducting concerns	Show style	Cue flute		Cue mark tree cue flute/oboe							Cue trumpet
Rehearsal considerations	Move together on notes		Dynamics			Smooth jump in the counter melody			Precise rhythmic motion		Vertical alignment through tempo changes

Variations on a Ninth 97-104

Measure #	97	98	99	100	101	102	103	104
Form	A'							
Phrase structure								
Tempo	A tempo							Rall.
Dynamics	mp		Crescendo		mf		Diminuendo	
Meter/rhythm								
Tonality								
Harmonic motion	Eb9	Ab9	Eb9	Ab9	Cm, Eb/Bb	Cb13/Ab, Eb6/G	Fm9	Ab9/Bb
Orchestration	-Oboe +trumpet							
General character								
Means for expression					Faster harmonic rhythm			Tempo control
Conducting concerns	Cue triangle			Cue suspended cymbal	Cue trombone	Cue oboe		
Rehearsal considerations			Smooth jumps in the trumpets		Balance of half notes, don't dominate		Maintain tension throughout two bars	

Variations on a Ninth 105-112

Measure #	105	106	107	108	109	110	111	112
Form	A"							
Phrase structure								
Tempo	A tempo							Rall.
Dynamics	p				Crescendo			
Meter/rhythm								
Tonality								
Harmonic motion	Cm11, Eb/Bb	Bb7sus4	Cm11 Eb/Bb	Bb7sus4	Cm/G, Abmmaj7/Eb	Cmadd4/G, Eb7#5	Ab9/Bb	Fm11
Orchestration	All except b. clar, alto sax, bari sax, tuba, percussion							
General character	Movement							
Means for expression	Trumpets add new pulse			Tone color shift in melody	Chromatic harmony			
Conducting concerns		Cue counter			Show crescendo			Cue tuba
Rehearsal considerations	Trumpet legatos melody don't back down	Don't let low note come out of nowhere, tone			Crescendo gradually to forte			

Variations on a Ninth 113-119

Measure #	113	114	115	116	117	118	119
Form	A'''						
Phrase structure							
Tempo	A tempo						Rall.
Dynamics	f		Crescendo				ff decrescendo
Meter/rhythm							
Tonality							
Harmonic motion	Eb9	Ab9	Eb9	Ab9	Cm	Abmaj7	Fm9
Orchestration	All						
General character	Home						
Means for expression			Lots of motion on all beats				Dynamic contrast
Conducting concerns	Clear ictus						Cue trumpets
Rehearsal considerations	Lots of motion on all beats needs to be clear	Balance all parts		Breathe together			Drastic decrescendo

Variations on a Ninth 128-135

Measure #	128	129	130	131	132	133	134	135
Form	Variation 3 intro							
Phrase structure								
Tempo	Allegro spiritoso dq=116-120							
Dynamics								
Meter/rhythm	6/8							
Tonality								
Harmonic motion	N.C.							
Orchestration	Percussion							
General character	New life							
Means for expression	Sudden jolt of timbre change							
Conducting concerns	Style/tempo							
Rehearsal considerations	Percussion hop on new tempo right away	2 vs 3	Crescendo gradually to mf					

Variations on a Ninth 136-143

Measure #	136	137	138	139	140	141	142	143
Form	A							
Phrase structure								
Tempo								
Dynamics	mf							Crescendo
Meter/rhythm	tutti  mf marcato							
Tonality								
Harmonic motion	Eb9		F9		Eb9		Bb	Eb
Orchestration	Upper ww percussion							
General character	Groove							
Means for expression	Subtle accents		Shaping of phrase					
Conducting concerns	Cue upper woodwinds							Cue low voices
Rehearsal considerations	Note length (marked marcato)	2 vs 3				Extended 3 feeling		Subdivide 8th notes to enter cleanly

Variations on a Ninth 144-151

Measure #	144	145	146	147	148	149	150	151
Form	A'							
Phrase structure								
Tempo								
Dynamics	f						Crescendo	
Meter/rhythm								
Tonality								
Harmonic motion	Eb	Ab6/Eb		Fm11/Bb	Eb	Ab6/Eb	Fm11/Bb	Eb
Orchestration	All							
General character	Disorienting							
Means for expression		Length of background notes					Dynamics	
Conducting concerns	Cue trumpets							
Rehearsal considerations	Note length	Space in backgrounds					Crescendo to ff	

Variations on a Ninth 152-163

Measure #	152	153	154	155	156	157	158	159	160	161	162	163
Form	B											
Phrase structure												
Tempo												
Dynamics	ff		Dimuendo		f							
Meter/rhythm												
Tonality												
Harmonic motion			Ab6/Eb		Ebmaj9		Ab6/Eb		Ebmaj9		Fm9/Eb	Ab6/C
Orchestration	Upper voices percussion				Add all except trombone							
General character	Pulsing											
Means for expression												
Conducting concerns	Cue upper voices				Show marcato style for long notes							
Rehearsal considerations	Pulsing rhythm clear		Diminish gradually		Marcato style even though written like legato	Feeling in large 4 pattern						

Variations on a Ninth 164-171

Measure #	164	165	166	167	168	169	170	171
Form	Ab							
Phrase structure								
Tempo								
Dynamics							Crescendo	
Meter/rhythm								
Tonality								
Harmonic motion	Eb		Ab6/Eb	Fm11/Bb	Eb	Ab6/Eb	Fm11/Bb	
Orchestration	All							
General character	Discombobulated							
Means for expression	Rhythmic hocket							
Conducting concerns	Clear ictus						Show cresecndo	
Rehearsal considerations	Rhythmic precision	Feeling back in 2 pattern					2 vs 3	

Variations on a Ninth 172-183

Measure #	172	173	174	175	176	177	178	179	180	181	182	183
Form	C											
Phrase structure												
Tempo												
Dynamics	ff											
Meter/rhythm												
Tonality												
Harmonic motion	Ab9/Bb				Ebmaj9					Bb11/Eb	Eb9suss4	Fm11/Bb
Orchestration	Upper ww percussion				Add all							
General character	Driving				Full							
Means for expression					Feeling the super metric 4/4 over 6/8							
Conducting concerns	Cue upper woodwinds				Cue brass							
Rehearsal considerations	Tonguing strength				Feeling the super metric 4/4 over 6/8	Low voices are offset accents like beginning			Low voices are offset by one beat instead of two			

Variations on a Ninth 184-191

Measure #	184	185	186	187	188	189	190	191
Form	C							
Phrase structure								
Tempo								
Dynamics								
Meter/rhythm								
Tonality								
Harmonic motion	Ebmaj9					Fm11/Bb		
Orchestration								
General character								
Means for expression								
Conducting concerns								
Rehearsal considerations								

Variations on a Ninth 192-199

Measure #	192	193	194	195	196	197	198	199
Form	A"							
Phrase structure								
Tempo								
Dynamics					fp	Crescendo		ff
Meter/rhythm								
Tonality								
Harmonic motion	Eb	Ab6/Eb	Eb	Fm/Eb	Eb			
Orchestration								
General character						Finally home		
Means for expression								
Conducting concerns			Cue saxes and horns		Cue low voices			Clear last note
Rehearsal considerations	Light 6/8 groove				Fortepiano on top with lows remaining fortissimo			Dampen all percussion