

AN EXAMINATION OF WORKS FOR WIND BAND, BRASS ENSEMBLE AND
PERCUSSION ENSEMBLE: "SUITE FRANÇAISE" BY DARIUS MILHAUD, "HATS OFF
TO THEE" BY JOHN ZDECHLIK AND "MERCURY RISING" BY NATHAN DAUGHTREY

by

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A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2012

Approved by:

Major Professor
Dr. Frank Tracz

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2012

Abstract

The following report contains the research and analysis of three musical compositions prepared for effective rehearsal and performance for the Graduate Conducting Recital. The repertoire selected includes *Hats Off to Thee* by John Zdechlik, performed by the Kansas State University Brass Ensemble on April 18th, 2012; *Mercury Rising* by Nathan Daughtrey, performed by the Kansas State University Percussion Ensemble on April 3rd, 2012 and *Suite Française* by Darius Milhaud, performed by the Kansas State University Concert Band on April 25th, 2012 all under the direction of Sarah Bernard-Stevens. The report comprises extensive research and theoretical analysis compiled to effectively rehearse and conduct the above-mentioned works.

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Acknowledgements

I would like to acknowledge and thank my husband, David Bernard-Stevens for his support of me during my two years of study at Kansas State University. His patience, flexibility and love helped me greatly on each step of my journey.

CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

The following document contains the research, historical analysis and theoretical analysis pertaining to three selected musical works. The report also provides detailed rehearsal plans documenting the preparation of each piece from the first rehearsal to the final performance. In addition to analysis and preparation of the selected literature, the report also contains philosophical viewpoints on music education, the selection of quality literature and the construction of an instrumental music curriculum.

Performance Information

The conducting recital comprised three performances. *Mercury Rising* was performed on April 3rd, 2012 at 7:30 pm by the Kansas State University Percussion Ensemble as part of the spring Percussion Ensemble Recital. The concert was held in McCain Auditorium at Kansas State University. *Hats Off to Thee* was performed by the Kansas State University Brass Ensemble on April 18th, 2012 at 7:30pm in McCain Auditorium. Selections from *Suite Française* were performed by the Kansas State University Concert Band on April 25th, 2012 at 7:30 pm in McCain Auditorium at Kansas State University.

Music Examined

The pieces examined include two chamber pieces: *Hats Off to Thee* for brass ensemble by John Zdechlik and *Mercury Rising* for percussion ensemble by Nathan Daughtrey. *Suite Française* by Darius Milhaud comprises the large-group wind band component of the report. While *Suite Française* is examined in its entirety for the purposes of this report, only movements I, III, IV, and V were performed.

Format of Analysis

Each piece was examined using the format created by Larry Blocher and Richard Miles in the book series, *Teaching Music Through Performance in Band*. This format contains nine specific areas, or units, of analysis as follows:

- Unit 1 – Composer Information
- Unit 2 – Composition
- Unit 3 – Historical Perspective
- Unit 4 – Technical Consideration
- Unit 5 – Stylistic Consideration
- Unit 6 – Musical Elements
- Unit 7 – Form and Structure
- Unit 8 – Additional Listening
- Unit 9 – References (this unit appears as the Bibliography at the end of the report)

Each piece then was visually analyzed using a graphic format created by Dr. Frank Tracz. The Tracz graphic representation includes the following items:

- Form
- Phrase Structure
- Tempo
- Dynamics
- Meter/Rhythm
- Tonality
- Harmonic Motion
- Orchestration
- General Character
- Means for Expression
- Conducting Concerns
- Rehearsal Considerations

Concert Program

GUEST ENSEMBLE
GUEST ARTISTS
UNIVERSITY ENSEMBLES

The Kansas Rhythm and Jazz Ensemble
Ginger Zyskowski, Director

The K-State Percussion Ensemble
Kurt Gartner, Director
Greg Coffey and Sarah Bernard-Stevens,
Graduate Conductors

The K-State Dance Ensemble
Julie Pentz, Director

Dorwana Edmund Tijan and Neil Dunn, Gyl
(African Xylophone)
Wayne Goins, Guitar

Millennium Chris Brooks
Glitzville!..... Chris Crockarell
Primal GrooveJonan Keeny
Kpi KpalaTraditional Lobi/West African
Gahu Traditional Ewe/West African
 Traditional Choreography set by Julie Pentz
 Music directed by Neil Dunn
Momentum Ray Flores
Variations on a Ghanaian ThemeDaniel Levitan
Mercury Rising..... Nathan Daughtrey
Have You Heard?Pat Metheny, arr. Johannessen

Tuesday, April 3, 2012
McCain Auditorium
7:30 P.M.

Visit us on the web: <http://www.ksu.edu/music/percussion>

KANSAS RHYTHM AND JAZZ ENSEMBLE PERSONNEL

Josh Augustine	Kayli Goodheart
Braedon Bomgardner	Turner Landon
Gage Brown	JC Petitjean
Blake Brunner	D'Quan Rogers
Logan Cain	Kaitlin Tucker
Chloe Chisam	Terry Wise
Colby Dinwiddie	
Kyle Doerksen	

K-STATE DANCE ENSEMBLE PERSONNEL

Emily Barnhill	Gina Migliore
Samantha Coup	Hollyn Smith
Chelsie Green	Felicia Teichgraeber
Mark Hay	Elsa Toburen
Cionne Lara	Laura Vallejo
Jordan McGuinn	

K-STATE PERCUSSION ENSEMBLE PERSONNEL

Andrew Abdayem.....	Wichita
Nick Anderson.....	Parker
Craig Archer.....	McPherson
Elliot Arpin.....	Hutchinson
Ben Bandel.....	Overland Park
Austin Barnes.....	Salina
Greg Coffey.....	Kinderhook, NY
Bryce Craig.....	Olathe
Brett Eichman.....	Dodge City
Emily Frasier.....	Limon, CO
Johannah Good.....	Topeka
Alex Hughes.....	Topeka
Joe Kulick.....	Oswego, IL
Bethany Lambrecht.....	Manhattan
Garrett Lloyd.....	Longmont, CO
Tim O'Connor.....	Louisburg
Ryan Smallwood.....	Tipp City, OH
Michael Sturd.....	Arkansas City
Drew Szczesny.....	Lenexa
Ethan Wagoner.....	McPherson
Adam Watson.....	Junction City
Kaylie Wilson.....	Wichita

Kansas State University

Presents the

Brass Ensemble

Mr. Andrew Feyes, Conductor

Mr. Patrick Sullivan, Graduate Assistant Conductor

Mr. Ryan Laney, Graduate Assistant Conductor

Mrs. Sarah Bernard-Stevens, Graduate Assistant Conductor

Featuring the

K-State Trumpet Ensemble

Dr. Gary Mortenson, Director

April 18th, 2012

7:30 PM

McCain Auditorium

K-State Trumpet Ensemble

Hoffnung Fanfare

Malcolm Arnold

Mr. Andrew Feyes, Conductor

O Magnum Mysterium

Morten Lauridson/J. Johnson

K-State Brass Ensemble

Variants: A Mightly Fortress

Elliot A. Del Borgo

Prelude No. 2

George Gershwin/P. Sullivan

Mr. Patrick Sullivan, Conductor

Pastime with Good Company

Henry VIII/A. Feyes

Mr. Andrew Feyes, Conductor

Two Intradas

Melchior Franck/K. Singleton

I. Allegro Maestoso

II. Allegro Maestoso

Hats Off to Thee

John Zdechlik

Mrs. Sarah Bernard-Stevens, Conductor

Sonata XIII

Giovanni Gabrieli

Mr. Ryan Laney, Conductor

Prelude and Allegro

Claude T. Smith

Wasteland

Yoko Kanno/J. Johnson

Mr. Andrew Feyes, Conductor

Lobe den Herren

Christian Sprenger

Lincolnshire Posy Percy

Grainger/R. Carver

VI. The Lost Lady Found

Conductors

Andrew Feyes received his BME from Bowling Green State University in 2003 and his MM from Kansas State University in 2007 where he was a graduate assistant with the band program. Currently at K-State he is pursuing a PhD. in Curriculum and Instruction of Music Education. Mr. Feyes served as a band director in Bryan, OH for five years where he taught band in grades 5-12. Bands under Mr. Feyes's direction have performed at the 2004 Nokia Sugar Bowl, 2008 Konika-Minolta Gator Bowl, and for Senator John McCain's Presidential Campaign Rallies in 2008. At K-State he serves as a graduate assistant with the band program and is the director of the KSU Volleyball Band, Pub Crawl/Aggieville Band, K-State University Band, and the K-State Brass Ensemble. Mr. Feyes is a member of Phi Mu Alpha, Kappa Kappa Psi, NAFME, the International Trumpet Guild, the National Band Association, and CBDNA. Mr. Feyes is also active as an adjudicator and clinician in Ohio, Missouri, Nebraska, and Kansas.

A 2006 Graduate of the University of Missouri, **Patrick Sullivan** holds a Bachelor of Science in Instrumental Music Education, where he was a section leader and drum major of 'Marching Mizzou.' As a Trombonist, Patrick has performed with ensembles such as the University of Missouri Wind Ensemble, the University of Missouri Jazz Ensemble, The Missouri Symphony, The Columbia Community Band; he has had the opportunity to perform under the baton of Karel Husa and Col. John Bourgeois; and has performed with Terrell Stafford and Benny Golson. The summers of 2004 and 2005, Patrick marched euphonium with the drum and bugle corps, Phantom Regiment. He taught 4 years of 8th and 9th grade at Oakland Jr. High School in Columbia, Missouri where he directed 2 concert bands and a jazz band, he also taught several 6th grade beginner instrument classes and assisted with the Hickman high school marching band, as well as maintained a small studio of private trombone students. Patrick also keeps busy as an arranger of concert band, pep band and marching band music.

Sarah Bernard-Stevens graduated with High Distinction from the University of Nebraska-Lincoln where she earned Bachelor's Degrees in Music Education and Russian Language. Being interested in composition and arranging, Sarah has composed and conducted several pieces for band and orchestra. She recently had a piece premiered at the Midwest Music Clinic in Chicago. She is currently pursuing a Master's Degree in Music Education with an emphasis in Instrumental Conducting.

Ryan R. Laney earned his B.M.E. degree graduating Magna Cum Laude at The University of Northern Colorado in Greeley, CO in May 2010 where he studied closely with Prof. Gray Barrier, Dr. Richard Mayne, and Dr. Kenneth Singleton. He is a percussionist and has performed in the group's Concert Band, Wind Ensemble, the Percussion Ensembles, and UNC's Pride of the Rockies Marching Band. He was the Pride's Percussion Instructor/Arranger for the 2009 marching season. Ryan is an avid composer and has had compositions for wind, percussion, and marching groups performed around the world. Ryan is a member of the Percussive Arts Society and the Music Educator's National Conference.

As this concert is being recorded, we ask you to please remain as quiet as possible throughout the performance. Please turn off all signal watches, cell phones, and refrain from coughing loudly or talking.

K-State Brass Ensemble

TRUMPETS

Jim Johnson
Michael Ternes
Aaron Fisher
Sam Mustain
Alan Martens
Lindsay Bennett
Caleb Kuhlman

TROMBONES

Peter Weinert
Patrick Sullivan
Brian Fibelkorn
Jacob Miller

TUBAS

Kasie Gepford
Xan Perkins

PERCUSSION

Ryan Laney
Elliot Arpin
Brett Eichman

HORNS

John Allred
Cassi Dean
Greg Agnew
Kristen Beeves
Hayley Sandberg

EUPHONIUMS

Cameron Adelson
Laura Mosher

K-State Trumpet Ensemble

Jim Johnson
Aaron Fisher
Stephen Cardone
Alyssa Sobba

Brian Williams
Alan Martens
Elizabeth Roggenkamp

Michael Ternes
Caleb Kuhlman
Kathlyn Daniels
Joshua Cook

The Kansas State University Brass Ensemble is comprised of the finest brass and percussion students on campus. The ensemble is auditioned in the fall of each school year and rehearses once a week. Previous KSU Brass Ensembles have toured the Midwestern United States, and traveled as far as Athens Greece. The 2011-2012 Kansas State University Brass Ensemble was featured on the Redeemer Lutheran Church Concert Series in Salina, KS on Sunday, February 12th and performed at the 2012 KMEA ISW in Wichita, KS on Thursday, February, 23rd.

The 2011-12 KSU Brass Ensemble would like to thank the following individuals and groups for their support:

Dr. Frank Tracz
Dr. Jackie Kerstetter
Dr. Kurt Gartner

Dr. Gary Mortenson
Dr. Paul Hunt

Mr. Don Linn
Dr. Steven Maxwell
Mrs. Lori Baker

Mr. David Rankin and Redeemer Lutheran Church of Salina, KS
Mr. Christian Sprenger and the Genesis Brass



Kansas State University

Presents the

Concert Band

Mr. Donald Linn, Conductor

Mrs. Sarah Bernard-Stevens, Graduate Assistant Conductor

Mr. Patrick Sullivan, Graduate Assistant Conductor

and

University Band

Undergraduate Conductors

Kaleb Todd Emily Riley Alan Martens	Claire Mullender Hollyann Sewell Austin Russell	Peter Weinert Jenny Good Kasie Gepford
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April 25, 2012

7:30 PM

McCain Auditorium

Concert Band

Strange Humors

John Mackey

Mr. Donald Linn, Conductor

Strange Humors represents another of Mackey's works (after "Redline Tango") that has been transcribed for wind ensemble. The first version of *Strange Humors* was a student piece for string quartet and djembe that Mackey wrote while pursuing his graduate degree at The Juilliard School. It was later adapted for use by the Parsons Dance Company, with choreography by Robert Battle. Its transcription came at the behest of Richard Floyd on behalf of the American Bandmasters Association. The piece represents a merging of musical cultures -- the modal melodies and syncopated rhythms of middle-Eastern music with the percussive accompaniment of African drumming. At the heart of the work lies the pulse of the djembe, which remains from the original version. The djembe, an hourglass-shaped drum played with bare hands, is a major part of the customs of west African countries such as Mali and Guinea, where djembe ensembles accompany many functional celebrations of society. The piece opens with a sultry English horn solo, a line laced with Phrygian influence representing the "typical" melodies of the most northeastern parts of the African continent -- most notably Egypt, but also parts of the Arabian peninsula. Later, the saxophones emulate the snaking lines of the English horn. The addition of brass and auxiliary percussion to the original orchestration makes for particular impact during the shout sections of the piece, and the groove of the djembe combined with the quirky rhythms throughout leave an impression that lingers in the listener's mind long after its conclusion.

Suite Française

Darius Milhaud

I. Normandie

III. Ile-de-France

IV. Alsace-Lorraine

V. Provence

Sarah Bernard-Stevens, Graduate Assistant Conductor

In 1944, composer Darius Milhaud was asked by the Leeds Publishing Company to compose a new concert band piece for Leeds's series of new works by contemporary composers. The product of this commission was *Suite Française*, a five-movement suite in which each movement depicts a province of France. In writing the piece, Milhaud sought to teach young Americans about the parts of France that were recently liberated from Nazi Germany by the Allied forces at the end of World War II. Milhaud accomplished this by focusing on specific areas of France and infusing the piece with French folksongs. The movements are as follows:

"Normandie" -- a coastal region of northwest France. The province features pastoral countryside and a history dating back to the coming of the Vikings. Normadie is represented by several spritely melodies in a lilting 6/8 meter.

"Bretagne" -- Settled in the western part of France, Bretagne maintains a steadfast independent streak and even has its own distinct dialect of French. Bretagne suffered great loss and destruction at the retreat of the Nazis in 1944. (This movement will not be performed at tonight's concert).

"Ile-de-France" – In the center of this province lies Paris, the capital of France. Milhaud's use of vigorous melodies layered in intricate counterpoint depicts the hustle and bustle of daily life in Paris.

"Alsace-Lorraine" – Situated in the northeast corner of France, this province has a strong Germanic influence and has historically been vulnerable to German invasion. Milhaud masterfully uses bitonality to create pungent, sorrowful harmonies which give way to a triumphant major tonality towards the conclusion of this movement.

"Provence" – Milhaud's birthplace lies in the south of France and is bordered by Italy and the Mediterranean Sea. The movement contains a variety of cheerful folk song harmonies which, towards the end, are weaved together showcasing Milhaud's skillful use of counterpoint. Perhaps most notable in this movement are two sections featuring a "fife and drum" motif created by Milhaud. The piccolo, flutes and clarinets play the role of the fife, while a military drum beats a steady marching tempo.

Lagan Love

Luigi Zaninelli

Patrick Sullivan, Graduate Assistant Conductor

Beautifully arranged for the symphonic band by Luigi Zaninelli (b. 1932), *Lagan Love* is a traditional Irish melody scored with colorful textures and lush harmonies. At age 19, Luigi Zaninelli was sent to Italy by the Curtis Institute to study composition with the legendary Rosario Scalero (the teacher of Samuel Barber and Menotti). Zaninelli recently retired as the composer-in-residence from the University of Southern Mississippi, a position he held since 1973. Zaninelli was quoted, "While in Dublin ... I heard a melody of such extraordinary beauty that I felt compelled to set it. Its haunting mystical melancholy was unlike anything I had ever heard. It continues to beguile me." "My Lagan Love" is a traditional Irish air collected in 1903 by Joseph Campbell (1879-1944) in Northern Donegal Ireland. The tune itself is many years older than the 1903 publication which includes text. The lyrics tell the story of an elegant fairy, coaxing men into her seductive spell of love:

*Where Lagan stream sings lullaby
There blows a lily fair
The twilight gleam is in her eye
The night is on her hair
And like a love-sick lannan-shee
She has my heart in thrall
Nor life I owe nor liberty
For love is lord of all.*

Frenzy

Andrew Boysen Jr.

Mr. Donald Linn, Conductor

Frenzy was commissioned by Dr. Myron Welch and the University of Iowa Symphony Band in honor of the one hundredth anniversary of the University of Iowa School of Music. The title refers both to the active and intense nature of the piece, as well as to my own "frenzied" state of mind during its composition. I was both honored and intimidated when Dr. Welch telephoned and offered me the commission for the Symphony Band. It meant a great deal to me to write a piece for the University of Iowa. My sister and I are third generation Hawkeyes, as both of our parents and three of our grandparents attended the institution. I grew up watching Iowa football and basketball and always wanted to march in the Hawkeye Marching Band, like my father. I only applied to one

university as a high school senior (that would be unheard of today!). In other words, I am a Hawkeye through and through.

As I considered the commission, I reflected on my experiences in the Symphony Band and my growth as a student while at the university. I also thought about what originally led me to the university and realized that I have two distinct high school memories of the band program at Iowa. Each of them helped solidify my determination to be a student at the school. The first was a high school marching band competition at which the Hawkeye Marching Band performed. The arrangements they played that day featured the mellophones prominently and, as a horn player, I was excited to be a part of that experience. Therefore, *Frenzy* opens and closes with a big horn glissando in reference to the many horn “rips” that were featured in the Hawkeye Marching Band show.

The second memory is of a performance by the Symphony Band that, I believe, was repeated at a CBDNA convention in Boulder, Colorado in 1986. I loved the entire program, but the work that inspired me at the time was the final movement of David Maslanka’s *Symphony No. 2*, a fifteen minute tour de force that begins with the trumpet section playing a rather lengthy articulated passage, using a repeated rhythm of one eighth note followed by two sixteenth notes. This opening from Maslanka became my inspiration for *Frenzy*, using the same rhythmic pattern as the opening of Maslanka’s work, but maintaining this pattern in one voice or another throughout the entire piece. Certainly there is a bit of a homage to David Maslanka in this piece, but it is really intended as a tribute to the musicians of the Symphony Band and their wonderful conductor, Dr. Myron Welch.

University Band

Terminal Velocity

Michael Oare

Austin Russell, Undergraduate Conductor

Terminal Velocity, written in 2011 by Michael Oare, is an exciting work for band inspired by the thrill of skydiving. The terminal velocity of a falling person occurs once acceleration stops, usually around 124 miles per hour. Much like a skydiver's velocity once they jump out of a plane, the tempo of this piece does not stop or slow down, even through its exciting conclusion.

Reverie

Carl Reinecke

Alan Martens, Undergraduate Conductor

Reverie was published in a collection of works for piano titled *Hausmusik*. This collection has 14 pieces in it, all composed by Carl Reinecke, and this is the 8th. Originally set in the key of E Minor, this arrangement is transcribed for woodwind choir in G Minor. This arrangement was published in *Ten Masterworks for Woodwind Choir* by William Pelz.

Gavotte

Johann Kuhnau

Hollyann Sewell, Undergraduate Conductor

Gavotte is written in the standard Baroque style with the form ABA. Its original form is unclear but was most likely an organ composition. It has also been arranged for flute solo with piano accompaniment. This version comes from *Ten Masterworks for Brass Choir* arranged by William Pelz.

Lullaby from a Distant Star

Samuel Hazo

Jenny Good, Undergraduate Conductor

Lullaby from a Distant Star by Richard L. Saucedo begins with a suspended, dream-like accompaniment ostinato and an iteration of a lullaby theme in the bassoon and euphonium. The music grows and transforms and the listener is propelled as if into orbit. The music becomes more foreboding before the return of the lullaby theme in a new key. A flute cadenza transitions to a recapitulation of the opening material and the lullaby is stated in final echoing fragments.

University Band continued...

Vivo

Leroy Ostransky

Kaleb Todd, Undergraduate Conductor

Vivo by Leroy Ostransky is the second movement from *Two Dialogues for Brass Choir*. Mr. Ostransky was professor emeritus and composer-in-residence at The University of Puget Sound. The piece is in an ABA/coda form and in an energetic staccato style throughout.

Tarantella

Harold Farberman

Kasie Gepford, Undergraduate Conductor

Based off of a dance that originated in Italy between the 15th and 17th century, *Tarantella* is a small percussion ensemble piece. A tarantella is a dance that is supposed to depict the frantic effort a person with a tarantula ascending upon their body would do to dislodge the creature. Often times in 6/8, a tarantella always incorporates a tambourine and is of faster pace.

Sneak Attack

Richard Saucedo

Emily Riley, Undergraduate Conductor

Sneak Attack by Richard Saucedo challenges the audience to expect the unexpected with unique phrasing and contrasting dynamics which give the piece its "sneaky" feel. The playful beginning leads to an unanticipated section with a jazzy feel. Percussion play an integral role throughout with many independent and exposed parts. *Sneak Attack* will have you on the edge of your seat with suspense!

Sarabande

J.S. Bach

Peter Weinert, Undergraduate Conductor

Johann Sebastian Bach is one of history's most prolific composers. A German Baroque composer, he composed over one thousand works in his lifetime. This particular chorale, *Sarabande*, is a chorale based off of a slow dance in three. The piece features a flowing melody passed seamlessly among the parts. Never heavy, *Sarabande* is meant to be smooth and lyrical and always have the feel of a slow dance.

Celtic Air and Dance #3

Michael Sweeney

Claire Mullender, Undergraduate Conductor

Celtic Air and Dance No. 3 is an arrangement based on two familiar folk songs: "Red is the Rose" and "Bill Sullivan's Polka." The first part, "Red is the Rose," is a lyrical and beautiful melody that is the Irish version of the ever famous "The Bonnie Banks o' Loch Lomond." The second part of the piece is a lively polka that involves dynamic contrasts, bouncy rhythms, and a fun melody line that is passed from section to section. This piece will surely be stuck in your head for the rest of the evening!

Conductors

Mr. Donald Linn currently serves as the Assistant Director of Bands at K-State where he directs the Concert Band, Basketball Bands, assists in the direction of the Marching Band, and teaches courses in Music Education, Conducting, and Arranging for Band. Prior to his appointment at KSU he served as the interim associate director of bands at Youngstown State University where he directed the Youngstown State University Marching Pride, the Men's and Women's Basketball Bands, co-directed the Concert Band, was the director of the Symphonic Band, and teacher of drill design and marching band methods. Mr. Linn was also assistant conductor of the Stambaugh Area Youth Wind Ensemble, a group that attracts talented high school instrumentalists from the Northeast Ohio and Western Pennsylvania areas. Prior to his appointment at YSU, Mr. Linn completed a M.M. in Wind Conducting at Ball State University under Dr. Thomas Caneva and Mr. Dan Kalantarian. At Ball State University Mr. Linn assisted with the direction of the Pride of Mid-America Marching Band, helped direct the Men's and Women's Basketball Bands, was conductor of the Ball State Concert Band, was the inaugural conductor of the Ball State Campus Band, and taught undergraduate conducting. Before his appointment at BSU, Mr. Linn taught in the public schools as the director of bands at Nottoway High School in Crewe, VA. While teaching in Virginia, Mr. Linn received a Presidential Citation for Teaching Excellence from the University of Richmond Governor's School. Prior to his public school teaching, Mr. Linn earned his bachelor's degree in music education from Virginia Tech. During his last two years at Virginia Tech, Mr. Linn was a senior staff assistant for the Virginia Tech Marching Virginians; assisting with music and marching rehearsal, visiting band coordination, sectional rehearsal, and away game announcing. Mr. Linn is in demand as a drill writer and has designed shows for university bands, high school bands, indoor percussion ensembles, and winterguard. Mr. Linn's drill design has been featured in Canada, Alabama, Missouri, Kansas, New York, Virginia, Michigan, Indiana, Ohio, North Carolina and most recently performed at the 2012 Cotton Bowl in Dallas, Texas. Mr. Linn has also enjoyed success as a trumpet player performing with the New River Valley Symphony, the Roanoke Symphony, Lynchburg Symphony, and Shenandoah Symphony. Mr. Linn has also performed with members of the Muncie Symphony Orchestra, the Richmond Symphony, and was a semi-finalist in the 2003 National Trumpet Competition. Mr. Linn is an active conductor, educator, and performer and is a member of MENC, the International Trumpet Guild, the National Band Association, CBDNA, Pi Kappa Lambda, Phi Mu Alpha, and holds honorary memberships in both Kappa Kappa Psi and Tau Beta Sigma.

Sarah Bernard-Stevens graduated with High Distinction from the University of Nebraska-Lincoln where she earned Bachelors degrees in Music Education and in Russian Language. In 2007, Sarah began teaching at Fort Riley Middle School along with her husband, David. Sarah also currently serves on the adjunct faculty at Kansas Wesleyan University teaching bassoon. Being interested in composition and arranging, Sarah has composed and conducted several pieces for band and orchestra. Recently, her orchestral arrangement of the Russian folk song, *Kalinka*, was published by Grand Mesa Music Publishers and was performed at the 2010 Midwest Music Clinic in Chicago. In addition to her duties as a graduate assistant, Sarah maintains an active private lesson studio and plays principal bassoon in the Salina Symphony Orchestra. Sarah will graduate from K-State with a Masters degree in Wind Conducting in 2012.

A 2006 Graduate of the University of Missouri, **Patrick Sullivan** holds a Bachelor of Science in Instrumental Music Education, where he was a section leader and drum major of 'Marching Mizzou.' As a Trombonist, Patrick has performed with ensembles such as the University of Missouri Wind Ensemble, the University of Missouri Jazz Ensemble, The Missouri Symphony, The Columbia Community Band; he has had the opportunity to perform under the baton of Karel Husa and Col. John Bourgeois; and has performed with Terrell Stafford and Benny Golson. The summers of 2004 and 2005, Patrick marched euphonium with the drum and bugle corps, Phantom Regiment. He taught 4 years of 8th and 9th grade at Oakland Jr. High School in Columbia, Missouri where he directed 2 concert bands and a jazz band, he also taught several 6th grade beginner instrument classes and assisted with the Hickman high school marching band, as well as maintained a small studio of private trombone students. Patrick also keeps busy as an arranger of concert band, pep band and marching band music.

Kaleb Todd is a senior in Music Education and Music Composition. He plays saxophone in Wind Ensemble and The Saxophone Quartet. After graduation, he plans to teach secondary instrumental music before pursuing graduate school. Kaleb is involved Kappa Kappa Psi, NAfME, and KSUMB Student Staff.

Emily Riley is a senior in music education with a minor in French. Her primary instrument is flute, and she is a member of Wind Ensemble, Flute Ensemble, Cat Band, and Marching Band. She is the president of Tau Beta Sigma, honorary band sorority, and enjoys teaching flute and piano lessons.

Alan Martens is a senior from Overland Park, KS pursuing a degree in Music Education. He has participated in Concert Band, Wind Ensemble, Orchestra, Marching Band, Cat Band, Volleyball Band, Pub Crawl Band, Trumpet Ensemble, Brass Ensemble, Concert Jazz Ensemble, and University Band here at Kansas State.

Claire Mullender is a junior in Music Education. She plays the alto and tenor saxophone and is a member of the Marching Band, Wind Ensemble, Saxophone Quartet, Basketball Band, and University Band. Claire is also a member of Kappa Kappa Gamma sorority.

Hollyann Sewell is a senior in Music Education playing saxophone in various ensembles and piano. After graduation she hopes to teach secondary instrumental music in Kansas. She is an active member of Tau Beta Sigma and the Collegiate National Association for Music Educators.

Austin Russell is a senior music education major from McPherson, KS. He is an active trumpet player in all of the KSU athletic bands, which include the Volleyball and Basketball Cat Bands, Aggieville Pub Crawl Band, and KSU Marching Band, as well as playing horn in the Concert Band.

Peter Weinert is a senior in music education and trombone performance from Winfield, KS. Throughout his time at K-State, he has played in multiple ensembles, including Wind Ensemble, Concert Jazz Ensemble, Brass Ensemble, all athletic ensembles, and many chamber groups. He has been the featured soloist with the marching band, Brass Ensemble, and "Slide Advantage" trombone choir. He has also held leadership positions in Kappa Kappa Psi Honorary Band Service Fraternity, National Association for Music Education Collegiate, and Student Governing Association.

Jenny Good is a senior in Secondary Instrumental Music Education. She is in the KSU flute studio, Wind Ensemble, Concert Jazz Ensemble, Woodwind Quintet, Flute Choir, Housewreckers Jazz Combo, and Jazz Lab A. After graduating, she hopes to arrange music, write drill, and choreograph flag and weapons in addition to teaching.

Kasie Gepford is a tuba player majoring in Music Education at Kansas State University. Originally from Olathe, Kansas, Kasie has performed in many ensembles while at KSU including the Wind Ensemble, Brass Ensemble, Tuba/Euph Ensemble, and Marching Band.

As this concert is being recorded, we ask you to please remain as quiet as possible throughout the performance. Please turn off all signal watches, cell phones, and refrain from coughing loudly or talking.

We invite you to attend a post concert reception in room 201 sponsored by Kappa Kappa Psi & Tau Beta Sigma.

Kansas State University Concert Band Spring 2012

<p>FLUTES Sarah Downing Jessica High* Julie Supinie Samantha Brown Chelsea Blankenship Mary Welch Shelby Shore Marissa Archuleta Kelly Blandin Emi Griess</p> <p>CLARINETS Kaylee Oliver* William Jones Emily Henderson Kaiti Benoit Rachel Palmberg Jonathan Phillips Rachel Guilfoyle Kyla Smith Richard Kim</p> <p>BASS CLARINET Stacia Hardyway* Daniel English Erin Beal</p> <p>OBOES Ann Nguyen* Rachel Roth</p>	<p>ALTO SAX Bobbi Ehrlich* Weston Cook Kayla Cupp Sierra Davila Erik Russell</p> <p>TENOR SAX James Poplin Michael Meier</p> <p>BARITONE SAX Hollyann Sewell</p> <p>TRUMPETS Stephen Cardone* Landon Leiker Caleb Kuhlman Liz Roggenkamp Alyssa Sobba Wayne DeCamp Katie Daniels Joshua Cook Alexis Miskevish</p> <p>HORNS Austin Russell* Lindsey Kramer Elizabeth Huck Chris Miertschin Jasmine Bannister</p> <p>PIANO Brett Eichman</p>	<p>BASSOON Lizzy DeRoulet* Sarah Bernard-Stevens</p> <p>TROMBONES Tabitha Vincent* Woody Rittenberger Andrew Scherer Robert Larson Brad Martinez Phillip Urban Ian Briggs</p> <p>EUPHONIUMS Laura Mosher* Sarah Nyhart Cameron Gallagher</p> <p>TUBAS Andrew Sobba* Eric Spiess Ronald Atkinson</p> <p>PERCUSSION Alex Hughes* Craig Archer Kaylie Wilson Ben Bandel Nick Anderson Neil Pedersen Andrew Abdayem Tim O'Connor</p> <p>* Denotes Principal Player</p>
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K-State University Band Spring 2012

<p>FLUTE *Alyssa Rippe Jessica Thompson Paige Bower Melissa Parodi Sara Felts Erica Waltman Ashlee Wolters Amanda Stephens-Roberts Katrina Sudbeck Branford Harris</p> <p>OBOE *Marissa Archuleta Lauran Assad</p> <p>BASSOON *Sarah Downing Hilary Woodard Alex Hughes Kelly Blandin</p> <p>CLARINET *Ethan Levine Rachael Metzger Michael Meier Jacob Miller Allison Walker Sally Dreher Patrick Sullivan Garrett Lloyd Caleb Kuhlman Robert Larson Cameron Adelson Grant Stucky Ronald Atkinson</p> <p>BASS CLARINET *Jonathan Phillips Weston Cook Sam Mustain Peter Weinert</p>	<p>ALTO SAXOPHONE *Rachel Palmberg Liz Gray Cassi Dean Andrew Sweeney Katie Kuntz Ross Wooten</p> <p>TENOR SAX *Shelby Shore Xan Perkins</p> <p>BARITONE SAX *Brian Fibelkorn Brett Kelly</p> <p>TRUMPET *Tim O'Connor Brenden Evans Jimmy Poplin Ryan Laney Kaleb Todd Tabitha Vincent Nick Anderson Heather Gering Robert Beyer Autumn Snesrud</p> <p>HORN *Joshua Cook Nathan Pearce Ethan Wagoner Jacob Isaacson Kasie Gepford Claire Mullender Kyla Smith Joe Kulick</p>	<p>TROMBONE *Chris Miertschin Kevin Wolters Liz Roggenkamp Emily Riley Morgan Hook Jasmine Bannister Jenny Good Aaron Fisher Craig Archer Cameron Gallagher Robert Hamilton Samantha Brown Hollyann Sewell</p> <p>EUPHONIUMS *Karl Janke Elizabeth Huck Andrew Sherer Amy Kraus Erin Beal Lizzy DeRoulet Kaylie Wilson</p> <p>TUBA *Ryan Mullins Paul Waters Nathan Cottingham Phillip Urban Melissa Sauls Brett Eichman</p> <p>PERCUSSION *Sarah Bernard-Stevens Lauren Brown Haley Conway Ryan Doberer Bobbi Ehrlich Briana Green Alan Martens Austin Murphy Austin Russell</p>
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* Denotes Principal Player

K-State Bands Upcoming Concerts

Spring 2012	Time	Ensemble	Location
April 26 th , 2012	7:30pm	Wind Ensemble	McCain Auditorium

Summer Events

Drumline Mini Camp

May 5th, 2012

Free event for percussion students currently in grades 5-12

Summer Music Camp

June 10-14, 2012

For students in instrumental music currently in grades 5-12

Guest Conductors:

Dr. Larry Blocher – Troy University Dr. Jay Gilbert – Doane College

The Kansas State University Music Camp is open to all students in grades 5 through 12. The five day camp exposes students to a variety of ensemble and rehearsal settings, including concert band, small ensembles, and jazz ensembles.

Leadership & Auxiliary Camp

July 8-11, 2012

For: Drum Majors, Section Leaders, Percussion, Color Guard, and Dance. For students currently in Grades 9-12

Summer 2012 Course Offerings

MUSIC 638	Concert & Ethnic Percussion Techniques	Dr. Kurt Gartner	June 15 – 17
MUSIC 805	Theories of Music Teaching	Dr. Phil Payne	June 17 – 19
MUSIC 685	Org. and Admin. Of the Successful Music Program	Dr. Frank Tracz	June 20 – 22
MUSIC 802	Seminar in Music Theory: 20 th Century Composition	Dr. Craig Weston	June 24 - 26
MUSIC 859	Advanced Instrumental Conducting	Dr. Frank Tracz	June 27 – 29
MUSIC 858	Advanced Choral Conducting	Dr. Julie Yu	June 27 – 29
MUSIC 807	History and Philosophy of Music Education	Dr. Phil Payne	June 27 – 29
MUSIC 808	Research in Music Education	Dr. Phil Payne	July 1 - 3
MUSIC 700	Literature Analysis	Roger Cichy	July 5 - 7
MUSIC 660	Marching Band Techniques	Dr. Frank Tracz	July 8 – 10
MUSIC 661	Choral Ensemble Techniques	Dr. Julie Yu	July 8 – 10
MUSIC 604	Low String Pedagogy	Dr. Cora Cooper	July 8 – 10
MUSIC 559	Technology for Music Educators	Dr. Paul Hunt	July 11 – 13
MUSIC 898	Masters Report	Dr. Frank Tracz	TBA

For more information, contact Dr. Frank Tracz or Mr. Don Linn

ftracz@ksu.edu

(785) 532-3816

dplinn@ksu.edu

www.ksu.edu/band



CHAPTER 2 - Music Education Mission Statement

A professional in the field of education must have a firm philosophical foundation for how learning occurs and how the material being taught in one's classroom can best be taught to students. The teacher must also clearly understand the purpose for what he or she is teaching, what effect it may have on the students' lives and how it fits into the school program.

Music occupies a unique place in the school curriculum – a place that dates back to the educational system of the ancient Greeks. The Greeks included music as an integral part to a young citizen's development as they felt it – along with academics and physical development – was the basis for creating a balanced human being.¹ Indeed, music in today's schools continues to accomplish the very same ideals. Music is one of the few disciplines in today's modern school system that can stimulate a student intellectually, emotionally and artistically. It is a discipline where students must not only cognitively understand the concept, but must physically train the body through physical repetition. Additionally, it provides a unique learning situation in the school setting that allows a student to experience synergy - to experience autonomy while simultaneously existing as a part of a larger group. Music also allows students to experience the music of various cultures and time periods. Indeed, the music curriculum has vast possibilities for cross-curricular exposure and fits with the purpose for both today's schools as well as those of the ancient Greeks: to create well-rounded adults who can function in and contribute to today's society.

Students enrolled in the music classroom can arrive at an understanding through a variety of different methods. For example, one student may come to understanding by visually seeing the music and creating connections while another may create connections and form an understanding through tactile experience. From the constructivist viewpoint, the teacher acts as a guide as each student is presented with information and translates this information in their own unique way. Since each student may come to understanding in a different manner, the teacher

¹ Michael L. Mark and Charles L. Gray, *A History of American Music Education* 3rd edition, (UK: Rowman and Littlefield Education, 2007), 7 – 10.

must be flexible as they lead the students from the known through the unknown to a new known.² One method of quantifying the various ways students may learn is by categorizing them as strengths or intelligences. In his book, *Frames of Mind: The Theory of Multiple Intelligences* educational psychologist Howard Gardner devised eight different intelligences or strengths a person may have:

Bodily-kinesthetic Intelligence

Interpersonal Intelligence

Intrapersonal Intelligence

Logical-Mathematical Intelligence

Linguistic Intelligence

Musical Intelligence

Naturalistic Intelligence

Visual/Spatial Intelligence^{3,4}

The music teacher must be aware of the wide variety of intellectual strengths each student may exhibit and must be able to translate the concept being taught to that specific strength. For example, in teaching a rhythmic pattern, simply presenting a visual model for how to analyze that pattern may work well for the visual learners or musical learners, but may not work well for bodily-kinesthetic learners. Therefore, the teacher may need to also address the rhythm through clapping or body movement. Understanding Gardner's theory of multiple intelligences compliments and strengthens one's teaching technique by allowing the teacher to tailor instruction to all students while simultaneously pinpointing areas of intellectual weakness that need to be strengthened. Additionally, as each student is approaching understanding through a different intellectual facet, they are simultaneously working through a progression of learning defined and categorized by educational psychologist Benjamin Bloom. In Bloom's taxonomy,

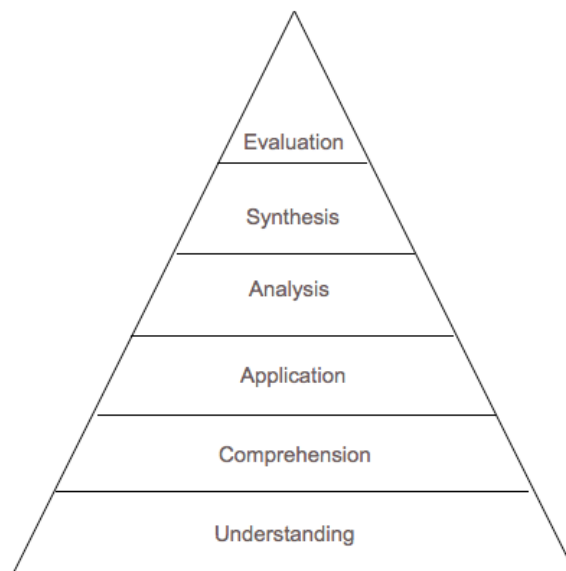
² Eunice Boardman, (2001). "Generating a Theory of Music Instruction," *Music Educators Journal*, 88: 45.

³ Howard Gardner, *Frames of Mind: The Theory of Multiple Intelligences* 10th ed. (New York: Basic Books, 1993).

⁴ Additionally, Gardner believed that Existential and Moral Intelligence may be worthy of inclusion.

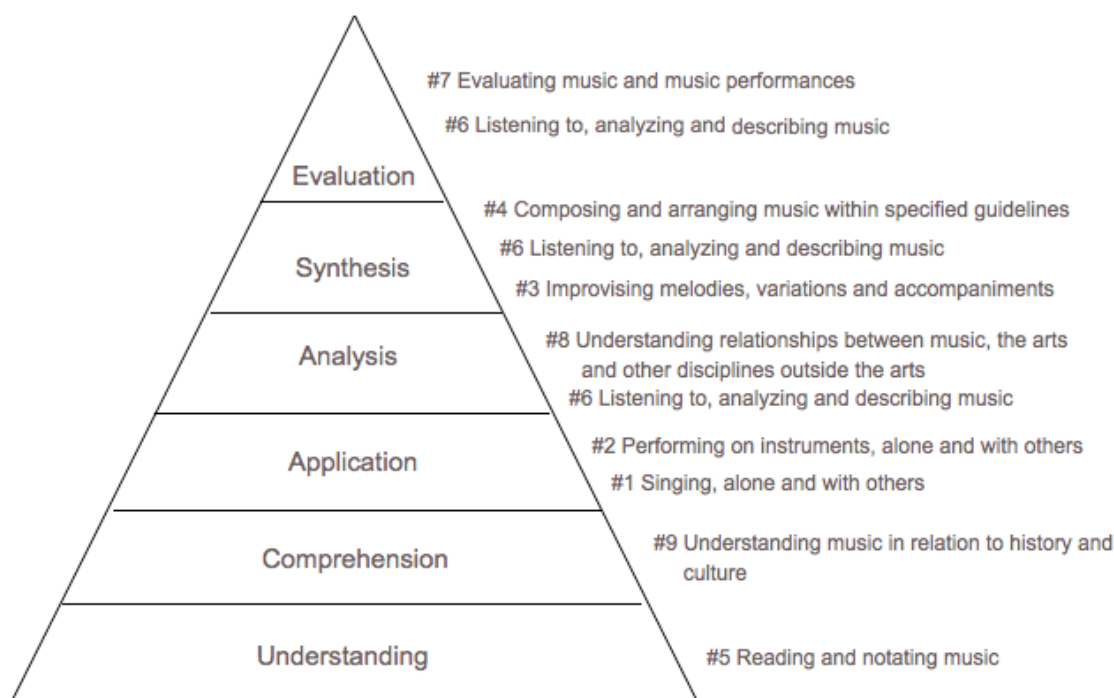
learning is sequenced into six stages with the first being the most broad – Knowledge. The learner, once obtaining the first step can then progress to a more complex level of understanding until finally reaching the most refined level – Analysis. Bloom’s taxonomy is outlined below:

Figure 2-1 Graphic Representation of Bloom’s Taxonomy



It is the responsibility of the teacher to not only recognize and tailor instruction to each child’s intellectual strength, but to also understand which stage of learning the child is in. Bloom’s taxonomy leads to a sequential approach for learning in the music classroom. According to Bloom, a child in the Understanding stage will not yet be able to accomplish more refined tasks such as improvising, composing, or making evaluative judgments of music. To further illustrate the application of Bloom’s taxonomy in the music classroom, the following illustration takes the previous representation of the taxonomy and inserts the nine National Standards for Music Education.

Figure 2-2 Bloom's Taxonomy Paired with the Nine National Standards for Music Education⁵



Students will display different strengths intellectually and it is the responsibility of the teacher to teach to each student's strengths to the best of his or her ability. The classroom will also present differences in terms of student achievement and student diversity. While it is the teacher's goal for each student to attain mastery of the concepts taught, some students will arrive at mastery very quickly, while others may take more time. The teacher, again, must not only be able to quickly pinpoint when a student is having difficulty (or quick mastery) but must be flexible in his or her teaching techniques to adapt instruction. Students who have attained quick mastery must be provided with enrichment activities while students who are struggling must receive individual attention from the either the teacher or can be placed with more experienced peers. This will accomplish two things: the struggling student will receive extra instruction and support and the more experienced peers can be engaged in higher order thinking and learning

⁵ Kirk Olson, *In Perfect Harmony. A Correlation Between Kodaly-Based Learning, Bloom's Taxonomy and the National Standards*, (Wichita State University, 2007), 21.

skills as they assist the other student. The classroom environment must take into account all forms of student learning styles and achievement levels.

CHAPTER 3 - Quality Literature Selection

Choosing literature is one of the most important duties of a music teacher. Through this task, the teacher determines the curriculum of his or her program. That is, the teacher itemizes and attaches importance to what must be taught. The difficulty lies in not only creating an organized curriculum, but in determining what constitutes quality literature. The identifying and selection of quality literature will be discussed first. Next, the use of quality literature as part of an effective teaching curriculum will be explored.

Determining Quality Literature

The main difficulty in determining quality literature is being able to quantify what is quality or what is good music? Composer Robert W. Smith summarizes this conundrum by saying, “As I share with my students, you don’t have the right to say, ‘That’s not music,’ because as soon as you do, you give up the right to say, ‘this is.’ So as long as it’s a valid form – an honest form of human expression through the thoughtful blending of sound and silence – it’s music.”⁶ While Smith’s argument is certainly valid and highlights the subjective nature of music, most teachers will tell you that music of inferior and superior quality exists. The key then is to create a list of criteria which defines quality music in terms of its educational value and place in the curriculum. Many teachers, when searching for pieces to teach to their students, limit themselves to the following questions:

1. Will students like the music?
2. Are my players competent enough to perform it?
3. Do we have enough “rehearsal time” to learn the music?
4. Will the parents and school personnel appreciate the music?⁷

⁶ Larry Blocher, “Focus,” *Teaching Music through Performance in Band Volume 1* (Chicago: GIA, 2010), p. 6.

⁷ Ray Cramer, “Our GPS for Success: It’s all about the Literature!” *Teaching Music through Performance in Band Volume 1* (Chicago: GIA, 2010), p. 17.

While these are certainly valid and appropriate questions, the issue teachers run into by only asking these questions is that they are not asking the question: What will my students learn? School ensembles, while certainly able to attain a high level of musical and technical mastery, serve a single purpose – education. Quality literature therefore must represent this purpose by containing at least one concept that satisfies the requirement that students are learning. Once this is met, then the second indicator of quality music must be examined: is the music of high musical merit? Again, as mentioned above, rating a piece of music is subjective, however, several factors can be used to concentrate focus. One can ask when observing a piece of music,

Does the music have:

1. a well-conceived formal structure?
2. creative melodies and counterlines?
3. harmonic imagination?
4. rhythmic vitality?
5. contrast in all musical elements?
6. scoring which best represents the full potential of the ensemble?
7. an emotional impact?⁸

While a piece of music may satisfy some requirements for one teacher and not for another, the previous list represents factors that most music educators would most likely agree on as key indicators of quality. While popular tunes, entertainment music or other “light” music that may not represent the above factors certainly has a place in a concert, using music of high musical and educational value allows educators to involve the students by teaching them about the music, through the music chosen.

Choosing a Curriculum

Once a music teacher is able to ascertain the musical quality of a piece, the next difficulty lies in organizing these high quality pieces into an educational plan. The plan’s construction should be based around the simply question: what will the students learn? Every year the music teacher is inundated with a tremendous amount of new literature from publishers. This flood of

⁸ Ray Cramer, “Our GPS for Success: It’s all about the Literature!” *Teaching Music through Performance in Band Volume 1* (Chicago: GIA, 2010), p. 18.

new material in addition to having access to a library of music makes choosing one high quality piece of music over another quite difficult. Having a set curriculum not only can help to organize and optimize literature selection but will clearly map out the educational outcomes desired of one's students. A multitude of curricular models exist and some may be mandated by the district in which one works. Music educator, Robert Garofalo, proposed a comprehensive curriculum in 1976 which is based on three components: 1) instructional unit studies, 2) band projects and 3) a reference notebook.⁹ The director uses yearly cycles of instruction where teachers create their own curriculum for each composition as well as a procedure for unit sharing. Joseph A. Labuta, another renowned music educator, proposed a cyclic curriculum which emphasizes learning about music while stressing theory, styles and values.¹⁰ Some curriculums are determined by the instructional methods used in the classroom. For example, Bruce Pearson, the author of the *Standard of Excellence* method book series, advocates a modified Four-Year Hybrid Cycle which involves selecting one composition to be studied in depth for each concert cycle.¹¹ This piece would become the source for learning activities based on theory, musicality, ear-training, and multi-cultural or inter-disciplinary studies. Yet another curricular model proposed is the Basic Four-Year Hybrid Cycle. This model takes components from the above models to create a four-year cycle that emphasizes aspects of the elements of music, musical form, musical interpretation and style. In this curriculum, four works are selected for focus and one is featured on each concert. The instructional set-up is as follows¹²:

⁹ Richard Miles, "Curricular Models Based on Literature Selection," *Teaching Music through Performance Volume 1*, 2nd ed. (Chicago: GIA, 2010), 70.

¹⁰ Ibid., 73.

¹¹ Ibid., 78.

¹² Ibid., 80.

Table 3.1 Instruction Focus in The Basic Four-year Hybrid Cycle

Concert 1	Concert 2	Concert 3	Concert 4
Timbre/tone Elements of Music Rhythm Melody/theme Harmony/Texture	Musical forms	Interpretation: Expression Phrasing structure Discrimination	Musical styles: Articulation and Historical styles

In each year, two works are selected which represent a historical period and two works are selected from a source of recommended literature, such as the *Teaching Music Through Performance* Series. The four-year progression is as follows:

Year 1: The Baroque and Classical Era

Year 2: The Romantic Era

Year 3: The Contemporary Era (part 1)

Year 4: The Contemporary Era (part 2)

A curricular model that integrates aspects from those described above would provide the teacher and students with a comprehensive musical experience. This recommended model would encourage directors to continue to use traditional rehearsal procedures, however, the focus would also be to teaching the musicians about the music. Musicians who are informed about the music have a greater opportunity to develop a deeper level of musicianship, appreciation and understanding that will encourage lifelong enjoyment. While integrating the above curriculum's organized focus on historical eras, this Comprehensive Curriculum would include the following content standards:

1. Concert repertoire – For the four concerts, two pieces are selected from core repertoire lists and two represent a certain historical era. This allows for students to experience at least two core works and two works from a major style period each year.
2. Musical elements (melody, harmony, rhythm and timbre) – Each year, one element is focused on. For example, in year one, the teacher can create instructional units which focus on melody and various aspects of melodic construction, such as variation, augmentation/diminution or deviation.
3. Musical forms and structures – This content area allows for the study of musical form and

structure (formal and tonal). By bringing form to the students' attention, they may better understand the musical essence that the composer intends to express and will be given an insight into composition.

4. Technique development – This area simply deals with developing fundamental technique that is required to perform music at a particular grade level.
5. Listening – The final content area focuses on the often overlooked aspect of listening and emphasizes that there is more than simply “hearing” the music. By not focusing on listening, teachers are in danger of creating artistic performers with little or no desire to consume other types of music or enjoy other performances.¹³

A graphical representation of this curricular model is as follows:

Figure 3-1 Year One from a Comprehensive Four-Year Curriculum¹⁴

Year 1, Grade 2-6				
Concert Repertoire	Musical Elements	Form & Structure	Technique Development	Listening
HISTORICAL Medieval/ Renaissance/Baroque Concert One: One work from the recommended list	M E L O D Y	O R G A N I Z I N G	O U T L I N E D	A P P R E C I A T I O N
CORE Concert Two: One Grade 2-6 Level work from this series		F O R C E S	M A S T E R Y	& Understanding
HISTORICAL Medieval/ Renaissance/Baroque Concert Three: One work from the recommended list				More than just “HEARING” Music
CORE Concert Four: One Grade 2-6 Level work from this series		Presented Concepts for all music	Presented and mastered Technique Requirements for the Grade 2-6 Level	Presented opportunities for Listening

¹³ Richard Miles, "Curricular Models Based on Literature Selection," *Teaching Music through Performance Volume 1*, 2nd ed., (Chicago: GIA, 2010), 82.

¹⁴ Ibid.

The above Comprehensive Curriculum is a superior model in its organization of both important musical concepts and repertoire. The teacher can use this model to carefully select pieces that will emphasize the concept that will be studied and the students will be allowed to make musical connections to the concept through the literature being studied and through artistic choices that the ensemble can arrive at. Likewise, the teacher is presented with an organized manner to choose music based on the questions, “What concepts will my students learn?” or “What do I want my students to learn?” This recommended curricular model enhances the music class by increasing musical literacy and academic accountability through comprehensive musicianship. When students are exposed to quality music and taught comprehensive musicianship, they become not only able to perform the music and relate to the composer’s intent but will ultimately experience a deeper response to the music.

CHAPTER 4 - Hats Off to Thee

Unit I. Composer

John Zdechlik began his musical training at age six, studying piano. While in high school, Zdechlik began playing first the E-flat alto horn and then switched to trumpet. Around the same time, he began to take an interest in jazz – particularly the music of Stan Kenton and Count Basie. Zdechlik, with help from his trumpet teacher, Harry Strobel, began to compose jazz band arrangements.¹⁵

In 1957, Zdechlik graduated from the University of Minnesota with a bachelor of music education degree. It was during his time at the University where he discovered his love for the sound of concert band music. After teaching two years of high school band and one year at St. Cloud State University, Zdechlik returned to the University of Minnesota to earn his master and PhD degrees in theory and composition. While at the University of Minnesota, Zdechlik worked closely with mentor and friend, Dr. Frank Bencriscutto, for whom the piece *Hats Off to Thee* was written. Upon matriculation, Zdechlik began teaching at Lakewood Community College as a music instructor. He would work at Lakewood until his retirement in 1997.¹⁶ Zdechlik's music effectively utilizes the tonal variety and colors of the concert band and, because of his early jazz training, is imbued with extended, jazz chords and exciting, syncopated melodies. His greatest contribution to the wind band repertoire is undoubtedly his *Chorale and Shaker Dance*.¹⁷ John Zdechlik now lives in White Bear Lake, a suburb of St. Paul and is the conductor of the Minneapolis Brass Ensemble.¹⁸

¹⁵ Anthony Pursell, "Chorale and Shaker Dance by John Zdechlik," *Teaching Music through Performance in Band Volume 1*, Ed. Richard Miles, 2nd ed., (Chicago: GIA, 2010), 446.

¹⁶ Ibid., p. 447.

¹⁷ Ibid., pp. 449 - 452.

¹⁸ John Zdechlik, *Composer Website*, <http://johnzdechlik.com/> (February 28, 2012).

Figure 4-1 John Zdechlik



Table 4.1 List of Compositions¹⁹

Name	Genre	Publisher	Difficulty
A Country Suite	Band	Unpublished	Grade 3.5
Celebrations	Band	Kjos	Grade 6
Chorale and Shaker Dance II	Band	Kjos	Grade 3
Chorale and Shaker Dance	Band	Kjos	Grade 4
Dance Variations	Band	Kjos	Grade 5
Dialogues On In Dulci Jubilo	Band	Kjos	Grade 4
Faces of Kum Ba Yah	Band	Kjos	Grade 4
Fox River Valley Overture	Band	Kjos	Grade 4
Grace Variants	Band	Kjos	Grade 4
Grand Rapids Suite	Band	Kjos	Grade 4
Hats Off to Thee	Band	Unpublished	Grade 4
Images of Aura Lee	Band	Kjos	Grade 3
In Dulci Jubilo	Band	Kjos	Grade 1.5
Intermezzo	Band	Kjos	Grade 4
Lake Washington Suite	Band	Kjos	Grade 4

¹⁹ John Zdechlik, *Composer Website*, <http://johnzdechlik.com/> (February 28, 2012).

Lyric Statement	Band	Kjos	Grade 5
Meyer March	Band	Kjos	Grade 3
Mother Machree	Band	Kjos	Grade 3.5
On a Thomas Tallis Theme	Band	Kjos	Grade 3.5
Passacaglia	Band	Kjos	Grade 4
Prelude	Band	Kjos	Grade 4
Prelude and Fugue	Band	Kjos	Grade 4
Psalm 46	Band	Alfred	Grade 4
Romance for Band	Band	Kjos	Grade 4
Rondo Capriccio	Band	Kjos	Grade 5
Rondo Jubiloso	Band	Kjos	Grade 5.5
Sing My Tongue, Alleluia	Band	Kjos	Grade 5
Two Andean Folk Songs	Band	Kjos	Grade 3
Windsong	Band	Kjos	Grade 3.5
Balade	Brass Ensemble	Unpublished	
A Centennial Fanfare	Brass Ensemble	Kjos	Grade 4
Goin' Home	Brass Ensemble	Unpublished	
Grand Fanfare and Burlesque	Brass Ensemble	Unpublished	
Hats Off to Thee	Brass Ensemble	Kjos	Grade 3
Mother Machree	Brass Ensemble	Unpublished	
On a Thomas Tallis Theme	Brass Ensemble	Unpublished	
Sheep May Safely Graze	Brass Ensemble	Unpublished	
Waltz	Brass Ensemble	Unpublished	
Fanfare for Four Trumpet Trios	Small Ensemble	Kjos	Grade 5
Fanfare for Four Trumpet Trios and Percussion	Small Ensemble	Kjos	Grade 4
Balade (for solo euphonium	Solo	Kjos	Grade 4

and band)			
Barcarole for Flutes and Band	Solo	Kjos	Grade 3.5
Caprice for Trumpet and Band	Solo	Kjos	Grade 4
Concerto for French Horn and Band	Solo	Kjos	Grade 5
Impromptu for Flute	Solo	Kjos	Grade 5
Soliloquy for Viola	Solo	Unpublished	Grade 5
Sonata for Flute and Piano	Solo	Kjos	Grade 6

Unit II. Composition

Hats Off to Thee is a short musical eulogy composed in 1997 for the memorial concert celebrating the life of Dr. Frank Bencriscutto, Director of Bands at the University of Minnesota. The piece was premiered at this concert on October 26th, 1997 in Northrop Memorial Auditorium at the University of Minnesota. Written for full brass ensemble with timpani, *Hats Off to Thee* is a single movement work with a duration of around 4:00 - 4:10. The piece's formal representation is A B C A1 D with a Coda, however, no one section could stand alone as all parts are interwoven. The piece is listed as a grade 4 composition and is accessible to high school musicians. Zdechlik also arranged the piece later for concert band, which is published and distributed through the composer's website.

Unit III. Historical Perspective

While completing his Masters and PhD degrees at the University of Minnesota, John Zdechlik worked closely with director of bands, Dr. Frank Bencriscutto (1928-1997). Dr. Bencriscutto served as director of bands for 32 years at the University of Minnesota and John Zdechlik served as his assistant from 1963-1970.

Figure 4-2 Picture of Dr. Bencriscutto



Dr. Frank A. Bencriscutto

Dr. Bencriscutto passed away in the summer of 1997 and Zdechlik composed *Hats Off to Thee* as a commemoration of the life and achievements of Dr. Bencriscutto. The composer describes the work as, "...a final tribute and farewell to the late Dr. Frank Bencriscutto...an important teacher and mentor for me."²⁰

Unit IV. Technical Considerations

The tessitura and technical facility for the parts are, for the most part, attainable for skilled high school musicians. The first trumpet must be able to confidently play c^3 and the trombones must be able to play an a^1 . The horn players must be capable of reading both bass and treble clef. Players must strive for a full, rich tone at all times. Often, the melody jumps from voice to voice or is divided between several voices. Measures 12-21 provide a clear example of this imitation. Players must understand their role in these imitative lines and match to the previous statement in tone and interpretation. Young musicians who are not experienced with soloistic playing will require some attention in helping them become more comfortable and confident. Several lessons could be devoted to exercises that help the students listen beyond their

²⁰ John Zdechlik and others, "Liner notes for *Blue Dawn into White Heat*," University of Minnesota Symphonic Wind Ensemble and Friends, cond. Craig Kirchhoff (Innova 571, 1998), 8.

part to understand how they fit into the musical texture. The style of the piece, for the most part, is homophonic. Therefore players must constantly be aware of not only how their part fits into the music and but where they fit into the chord or harmonic structure. Due to several tempo shifts, such as the *accelerando* from measures 27-29 followed by a *ritardando* in measure 30, players must have a keen internalization of the quarter and eighth note pulse and watch the conductor for assistance and guidance.

Unit V. Stylistic Considerations

While the piece is elegiac in nature, the style of *Hats Off to Thee* should reflect that of celebration of life. Zdechlik comments in his program notes to the piece that, “The piece, while somewhat somber, has a triumphant character symbolizing Dr. Ben’s [Bencriscutto] many accomplishments during his tenure at the University of Minnesota.”²¹ While the harmony and tempo can become dark, there must be a constant sense of motion or pushing forward in order to achieve Zdechlik’s triumphant character. The piece must never feel stagnant nor should it be treated like a funeral dirge. The conductor and players should feel free to stretch and push the tempo. In rehearsal, therefore, the conductor should not follow a strict metronomical pulse. There can even be some leeway in allowing the players to push or pull with the tempo, within an appropriate range. As in a chorale, players must be aware of how their part fits into the framework – are they providing a steady foundation, ornate decoration or melodic content? During rehearsals, the director must constantly ask the students to listen keenly for the moving notes and to move with it. In performing the piece with an appropriate style, it is important that the students understand the reason for the piece and make emotional connections to it. If students can use emotional connections to make decisions for how they feel the piece should be played, they will have demonstrated a higher order skill as described in Bloom’s Taxonomy (see pp 11-12).

Unit VI. Musical Elements

Melody – *Hats Off to Thee* contains no strong, unifying melodies. However, two intervals are used to delineate the piece, melodically: the minor third and the perfect fourth. In

²¹ John Zdechlik, *Hats Off to Thee* (San Diego: Neil A. Kjos Music Company, 1998).

the first trumpet statement in measure 2, a minor third is played. The French horns also perform this minor third interval going into measure 7. At measure 12, the melodic instruments (the trumpets) start their part with a new interval – the perfect fourth. The opening material is remembered at measure 31 with a C minor tonality with trumpets 1, 2 and french horn 1 playing the minor third interval again. Measure 40, the climax of the piece, features two melodic intervals that have not been heard: a major sixth in the horns followed by a soaring leap of a minor seventh in both trumpets at measure. 41. Measure 47, the final section, is introduced with a leap of a perfect fourth in the horns. As mentioned above, the piece features no strong melody. It is therefore important for the teacher to lead students to an understanding of the importance of the intervals described above. The students first need to be able to hear and identify these melodic intervals and then be able to fit their part into the context that these intervals exist.

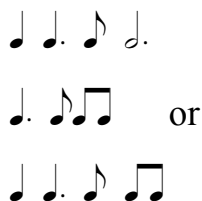
It is important to note, that the final melodic strain is of incredible importance to the meaning of the piece. In the final three measures, the horns' last six notes are a reference to *The Minnesota Rouser*, the fight song of the University of Minnesota where Dr. Bencriscutto taught for 32 years. This song is otherwise known as *Minnesota, Hats off to Thee*. For his first Homecoming marching band show, Bencriscutto arranged *The Minnesota Rouser* with an extended fanfare ending which used contemporary jazz harmonies. The band members enjoyed the extended ending so much that they asked to make it a part of the song.²² In one lesson, (see page 33) students were introduced to the source material for the Coda by playing an arrangement of The Minnesota Rouser. Students were then asked to explain the connections they heard between Bencriscutto's original Coda and the one Zdechlik used in the piece.

Harmony – Despite its short length, *Hats Off to Thee* takes the listener through a twisting path of tonal centers, modulations and modal mixture. The piece begins in C minor with iv – i as the first two chords. By measure 7, the tonal center has shifted to G \flat . The last two counts of measure 7 into the first chord of m. 8 also highlight a descending perfect fourth motion. Measure 12 seems to suggest F major, however, the chord changes to F minor in the following measure.

²² Frank Bencriscutto and Mike Gaffron, *Minnesota, Hats Off to Thee: University of Minnesota Bands, 1892-1992*, (Dallas, TX: Taylor Publishing Company, 1992).

The tonal center is quite unstable in measures 19-26, yet at measure 31, the key of C minor is re-established and remains until around measure 40 – the longest stable tonal center in the piece. At measure 40, the key moves down a half-step to that of C \flat Major. In measure 46, C \flat 's dominant, G \flat is briefly tonicized and quickly shifts to B \flat Major, where the piece will end. The final two chords spell out a plagal cadence in B \flat – mirroring the perfect fourths heard in the beginning of the piece. The final cadence can appropriately be interpreted as an “Amen” to this elegiac remembrance. While an analytic understanding of the harmonic structure may not be necessary to perform the piece, an understanding of the unique, rich harmony will enhance the performance and student appreciation of the piece. For example, students can be made aware of the quick changes in modality and learn to bring this out by focusing in on which voice leading brings the most dramatic and musical change.

Rhythm – *Hats Off to Thee* very rarely dwells on long notes – there is always motion in the form of quarter or eighth notes which helps to propel the piece and give it a sense of forward propulsion. For example, the opening features long, chordal tones, however, the timpani simultaneously provides a heartbeat-like quarter note pulse. The same is true at measure 31. As mentioned above, students can be taught to focus in on these constantly moving notes in order to move with the push and pull of the tempo. Three important rhythms that occur throughout the piece include:



The important melodic intervals, as described above, occur during the above rhythms or during variations on them. The few moments where the piece does not contain these rhythms (the opening, measures 22-25, 31-34, 43-46 and the final four measures) serve as transitions and help to delineate the piece formally.

Timbre – The timbre of the piece is one of a full, dark brass choir. When all parts are playing, players should allow their tone to “sink” into that of the euphoniums, tubas and, where present, the timpani. The only section where tone can move towards a brighter timbre is

measures 40-42, the climax of the piece. Again, while the overall effect is dark and Germanic, the piece should never become heavy and stagnant. Additionally, to facilitate obtaining a dark, cohesive tone, the decision was made to have the third trombone play the part on the bass trombone. This change was also made due to the third trombone frequently doubling the tuba/euphonium part.

Unit VII. Form and Structure

Table 4.2 Form and Structure of Hats Off to Thee

Form	Measures	Key	Description
A	1-7	C minor	Slow and ponderous. The timpani gives the feel of a heartbeat. The important interval of a minor third is highlighted in this section.
	7-12	G \flat Major	The melody is introduced in the horns.
B	12-25	Not clearly defined	The perfect fourth motive is introduced as is another melodic fragment that is in canon in all voices except euphonium, tuba and timpani.
Transition	22-25		A running eighth note figure which passes from the lowest voice to the highest is featured.
C	26-30	Unstable	The motive from the B section performed in the upper voices is in canon with a diminished form of the melody introduced in m. 11 of section A.
A1	31-39	C minor	Reminiscent of the opening with timpani and low voices pulsing the tonic. The upper voices again perform melodic intervals of a minor third. However, there are some major thirds present, hinting at Zdechlik's affinity for modal mixture.
D	40-52	C \flat Major	A climactic point in the piece. The trumpets and horns perform a melody with large intervallic leaps (M6 and m7).

Form	Measures	Key	Description
	47-51	G ♭ Major	The loudest point in the piece (<i>fff</i>) which begins a steady decrescendo until the end.
Coda	52-55	B ♭ Major	The piece slows, rhythmically and harmonically, in conjunction with a substantial decrescendo. The final six notes of the horn part are a motto from Dr. Bencriscutto's Coda to <i>Minnesota Rouser: Hats off to Thee</i> .

Unit VIII. Suggested Listening

Chorale and Shaker Dance by John Zdechlik

A Centennial Fanfare by John Zdechlik

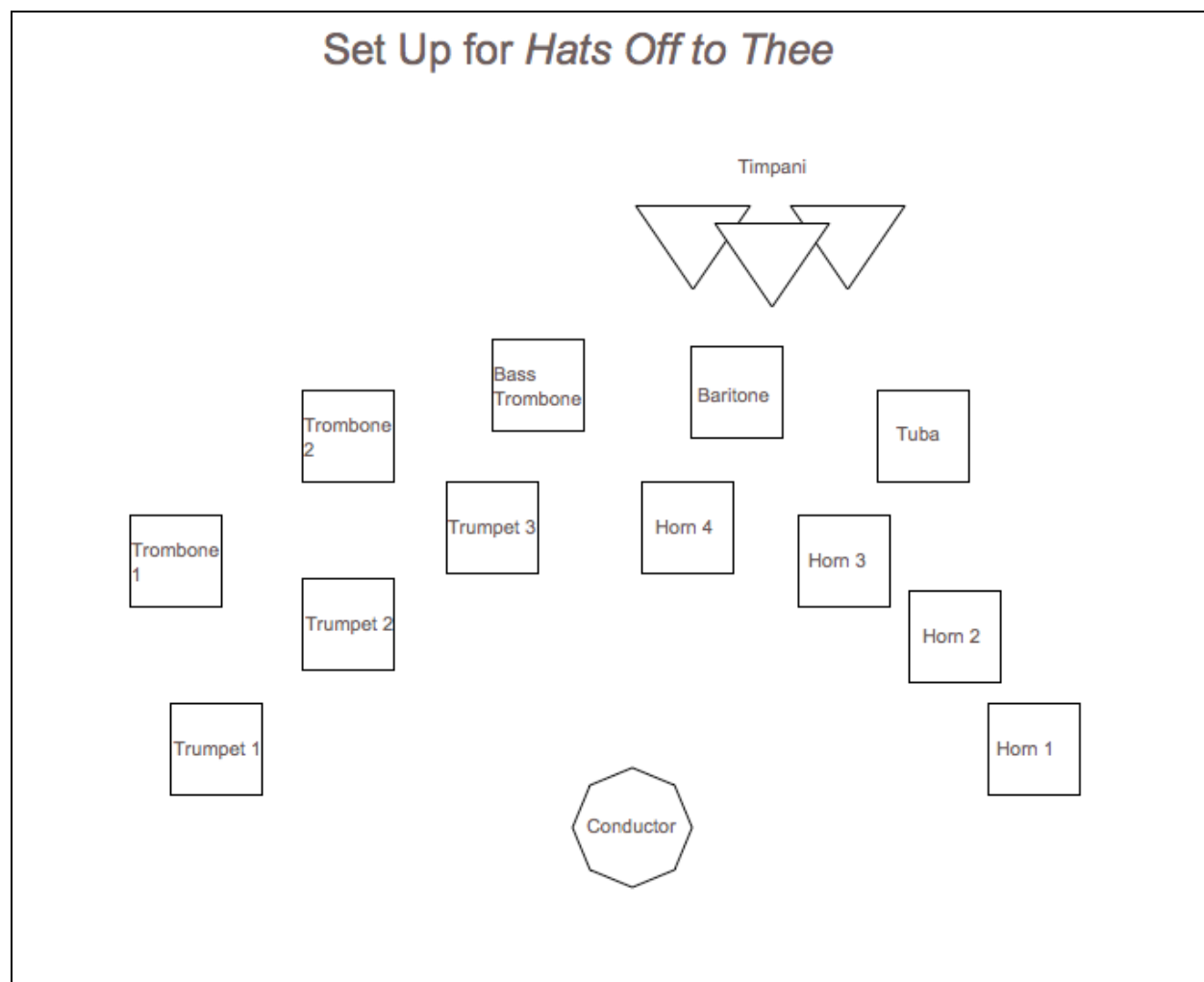
The Music of William Schuman and Vincent Persichetti

Minnesota Rouser: Hats off to Thee!

Unit IX. Seating Chart and Acoustical Justification

The players for *Hats Off to Thee* are arranged in two rows. The trumpets and horns are seated in the front to aid in sound projection and balance. The trombones, tuba and euphonium comprise the back row and will serve as the harmonic foundation of the ensemble. The bass trombone (3rd part) is seated next to the euphonium and tuba as these voices are often in unison or doubled at the octave. This set up will allow for a balanced sound and will allow for ease of listening amongst the players. The timpani is stationed center right slightly behind the ensemble. This placement will allow the timpani and tuba to act as an anchor for the ensemble.

Figure 4-3 *Hats Off to Thee* Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Brass Ensemble

Announcements:

Literature: Hats Off to Thee

Time: 8:25 – 8:40pm

Rehearsal Goals	Evaluation
<p>Acquaint players with the piece as a whole and its intended style</p> <p>Achieve a full run-through of the piece</p>	<p>The ensemble was able to perform a full run-through of the piece.</p>
<p>Rehearsal Plan</p> <ol style="list-style-type: none"> 1. Brief introduction to the piece (the meaning of the piece will not be revealed yet) 2. Work through the piece, stopping as needed to address issues of technique, style and interpretation 3. Revisit large sections or another run-through, reinforcing concepts learned. Record. ~8:36pm 	<p>More subtle musical ideas can begin to emerge through phrasing, entrances/releases, understanding the context of the piece.</p>

Rehearsal Plan – Rehearsal #2

Ensemble: Brass Ensemble

Announcements:

Literature: Hats Off to Thee

Time: 8:35 – 8:55

Rehearsal Goals	Evaluation
<ul style="list-style-type: none">-Help players become better acquainted with piece-better releases and entrances-better awareness of dynamics	Due to previous pieces rehearsing long than allotted, we were only able to devote 15 minutes to this rehearsal.
Rehearsal Plan	
Work mm. 1 – 21 8:35-8:40 <ul style="list-style-type: none">- Run section- uniform breath at m. 4- challenge them to play dynamics and not “what’s comfortable”	Issues rehearsed included accompanimental harmonies and the accel/rit sections. Players were able to understand and integrate what was being asked of them. However,
Work transition mm. 22 – 30 8:40-8:45 <ul style="list-style-type: none">- “relay” of voices with running eighth notes- tune accompaniment chord- accel/rit = eighth notes lead	during the next rehearsal, these aspects (especially sensitivity to inner voice tuning) will be checked and reinforced.
Work 31 – 47 8:45-8:52 <ul style="list-style-type: none">- blend of trumpet entrances mm. 31-35- accompaniment blends with timpani- mm. 38-39 phrase, not note-by-note- m. 42 quarter notes = tuning, blend, attack, balance	
Run piece 8:52-8:55	

Rehearsal Plan – Rehearsal #3

Ensemble: Brass Ensemble

Announcements:

Literature: Hats Off to Thee

Time: 3/8/12 8:30-8:50pm

<ol style="list-style-type: none">1. Perform a run-through of piece2. Pass out parts to “Minnesota Rouser” and read through it.3. Bring attention to Bencriscutto’s coda and play the coda in a chorale style.4. Play the coda of “Hats Off” and bring the students’ attention to the connections/meaning behind the piece5. Run through again with intention of creating a highly emotional performance and stopping to address errors.	<p>Students were successful in translating the emotional “heft” of the piece into a strong/dark tone and emotional playing.</p> <p>The relationship of the Coda was somewhat difficult to get across to the students. However, they understood its meaning.</p>
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Rehearsal Plan – Rehearsal #4

Ensemble: Brass Ensemble

Announcements:

Literature: Hats Off to Thee

Time: 8:30-8:40pm

<p>Rehearsal Goals Perform a run-through of the piece</p> <p>Rehearsal Plan Remind ensemble of emotional power of this piece and remind them that careful observation of dynamics is a key to its impact.</p> <p>Run piece</p> <p>Use remaining time to address any issues that arise.</p>	<p>The students played quite well despite being at the end of a taxing rehearsal. The opening was revisited to assist with horn confidence on their entrances.</p>
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CHAPTER 5 - Mercury Rising

Unit I. Composer

Born in 1975, composer and percussionist Nathan Daughtrey has established himself as both a skilled percussionist and highly sought-after composer. As a solo marimba artist, Dr. Daughtrey is extremely active in the United States and overseas as a guest soloist and clinician. He has released two CDs of marimba music. His first CD, *Spiral Passages* was released in 2001 and features original and adapted works for solo and accompanied marimba. *The Yuletide Marimba* features 13 of Daughtrey's arrangements of holiday favorites for solo marimba or marimba quartet.²³ Dr. Daughtrey has performed in a wide variety of venues and collaborations. He has performed in, "chamber settings with composers Michael Udow and Daniel McCarthy, saxophonists Susan Fancher and Steven Stusek, bassoonist Michael Burns, clarinetist Christina Giacona, and the Virginia Beach Percussion Quartet, Trommel Percussion Group and Philidor Percussion Group."²⁴ Dr. Daughtrey is also a Performing Artist and Clinician for the Yamaha Corporation and Vic Firth, Inc.

As a composer, Dr. Daughtrey's music ranges from percussion solos and ensemble pieces to works for concert band, orchestra and chamber music ensembles. He currently has over fifty works published and is in great demand for commissioned works. His works have been performed at festivals and venues such as the Percussive Arts Society International Convention, The International Double Reed Society Conference and the Midwest Band and Orchestra Clinic. Awards to his credit include consistently earning ASCAP Awards since 2007 and 2nd and 3rd place in the Percussive Arts Society Composition Contest.²⁵

²³ Nathan Daughtrey, *Nathan Daughtrey Composer Website. Nathan Daughtrey, composer | percussionist | educator – News*, <http://www.nathandaughtrey.com/> (February 28, 1997).

²⁴ Ibid.

²⁵ Ibid.

As an educator, Dr. Daughtrey served as a Visiting Lecturer of Percussion for three years at the University of North Carolina at Greensboro. He also served as a sabbatical replacement Percussion Professor at the University of Oklahoma and is currently a Visiting Lecturer of Percussion and Music Composition at High Point University in North Carolina.

Figure 5-1 Nathan Daughtrey



Table 5.1 List of Compositions²⁶

Name	Genre	Publisher	Difficulty	Date Published
A New Hope	Mixed Chamber Ensemble	C. Alan/McClaren	Grade IV	2010
A Winter Postlude	Marimba Quartet	C. Alan/McClaren	Grade II	2008
A Winter Prelude	Solo Marimba	C. Alan/McClaren	Grade IV	2008
Adaptation	Percussion Ensemble	C. Alan/McClaren	Grade V	2004
Almost Beyond	Piano and Marimba	C. Alan/McClaren	Grade IV	2009

²⁶ Nathan Daughtrey, *Nathan Daughtrey Composer Website*. Nathan Daughtrey, *composer | percussionist | educator – News*, <http://www.nathandaughtrey.com/> (February 28, 1997).

Name	Genre	Publisher	Difficulty	Date Published
An Extraordinary Correspondence	Flute and Marimba		Grade V	2011
Apollo's Chariot	Concert Band	C. Alan/McClaren	Grade II	2006
Appalachian Air	Concert Band	C. Alan/McClaren	Grade II	2003
Coming Home	Euphonium and Piano		Grade IV	2011
Concerto for Vibraphone and Percussion Ensemble	Solo Vibraphone and Percussion Ensemble	C. Alan/McClaren	Grade V	2010
Downtown Dash	Concert Band	C. Alan/McClaren	Grade II	2009
Edge of the World	Vibraphone and Marimba	C. Alan/McClaren	Grade IV	2007
Ellipsis	Percussion Ensemble	C. Alan/McClaren	Grade IV	2009
Encantada	Solo Vibraphone	C. Alan/McClaren	Grade IV	2010
Episodes for Solo Piano	Solo Piano	C. Alan/McClaren	Grade IV-V	2000
Gate City Snapshot	Concert Band		Grade II	2012
Halcyon Days	Solo Marimba and Percussion Quartet		Grade V	2011
Imagining World	Concert Band	C. Alan/McClaren	Grade IV 1/2	2010
Immortal Dream	Percussion Ensemble	C. Alan/McClaren	Grade IV	2006
Immortal Dream	Concert Band	C. Alan/McClaren	Grade IV	2009

Name	Genre	Publisher	Difficulty	Date Published
Legend of the Sword	Concert Band	C. Alan/McClaren	Grade IV	2007
Limerick Daydreams	Percussion Ensemble	C. Alan/McClaren	Grade V	2005
Limerick Daydreams	Concert Band	C. Alan/McClaren	Grade V	2006
Lost Souls	Percussion Ensemble	C. Alan/McClaren	Grade II	2004
Mercury Rising	Percussion Ensemble	C. Alan/McClaren	Grade III	2005
Mountain Paths	Solo Marimba	C. Alan/McClaren		2000
On A Whim	Solo B-flat Clarinet		Grade V	2000
Power Struggle	Percussion Ensemble	C. Alan/McClaren	Grade IV	2009
Rock House Creek	Vibraphone and Marimba	C. Alan/McClaren	Grade V	2007
Shock Factor	Percussion Ensemble	C. Alan/McClaren	Grade IV	2004
Silver Moon	Concert Band	C. Alan/McClaren	Grade V	2007
Sizzle!	Percussion Ensemble	C. Alan/McClaren	Grade IV	2006
Spun	Percussion Ensemble	C. Alan/McClaren	Grade V	2010
Strange Dreams	Alto Sax and Marimba	C. Alan/McClaren	Grade V	2001
Sunsus Vitae: A Fanfare for the Good of Humanity	Concert Band		Grade IV	2012
Tangling Shadows, Version 1	Oboe and Vibraphone	C. Alan/McClaren	Grade V	2006
Tangling Shadows, Version 2	Soprano Sax and Marimba	C. Alan/McClaren	Grade V	2008

Name	Genre	Publisher	Difficulty	Date Published
Techno-Pop	Percussion Ensemble	C. Alan/McClaren	Grade III	2006
The Celtic Xylophone Book I	Xylophone and Marimba Trio	C. Alan/McClaren	Grade IV-V	2006
The Celtic Xylophone Book II	Xylophone and Marimba Trio	C. Alan/McClaren	Grade IV-V	2008
The Cry	Percussion Ensemble		Grade V	2010
The Foggy Dew	Solo Xylophone with Band	C. Alan/McClaren	Grade III	2008
The Old Pond Version 3	Marimba and Piano	C. Alan/McClaren	Grade IV	2005
The Old Pond, Version 1	Solo Piano	C. Alan/McClaren	Grade IV	2003
The Old Pond, Version 2	Marimba and Vibraphone	C. Alan/McClaren	Grade IV	2005
The Sacred Marimbist, Vol. 2	Solo Marimba	C. Alan/McClaren	Grade III-IV	
The Wedding Gig	Vibraphone and Marimba		Grade IV-V	2009
The Yuletide Marimbist	Solo Marimba	C. Alan/McClaren	Grade III-IV	2008
Through the Horizon	Concert Band	C. Alan/McClaren	Grade IV	2007
Topsy Turvy	Percussion Ensemble	C. Alan/McClaren	Grade II	2011
Una Limosnita por Amor de Dios	Solo Marimba	C. Alan/McClaren	Grade IV	2001
Unleash the Fury	Marimba Quartet	C. Alan/McClaren	Grade IV	2002

Table 5.2 Discography of Works²⁷

Title	Recording Label	Numerical Code	Date Published
The Yuletide Marimba	Nathan Daughtrey	B006HAQE9S	2008
Volume One – Florida State University Percussion Ensemble			2010
Release – Rosewind Duo	Equilibrium	B001P4U9CO	2009
Finish Line – Showa Wind Symphony	Cafua Records	CACG-0112	2007

Unit II. Composition

Mercury Rising is written for a percussion ensemble of seven players and equally features both melodic and battery percussion instruments. The work is a single movement piece with a duration of around 5 minutes. The piece is essentially an introduction and fugue and formally, can be analyzed as a slow introduction followed by a faster A B A1 section. The first A section of the piece features a seven voice fugue. The A1 section is modified and does not contain an entry statement for each instrument. One unique and unexpected aspect of the piece is a brief, 10-second aleatoric section that serves as a transition between the first A section and the B section. The B section of the piece, while not contrapuntal, contains a succession of brief statements that weave throughout the parts. *Mercury Rising* requires seven percussionists and is listed as a Medium Easy piece according to C. Alan Publication's percussion ensemble grading scale. The mallet parts only require single mallet technique and the battery percussion writing does not feature highly complicated rhythms or rudiments.

Unit III. Historical Perspective

Daughtrey composed the piece in 2005 while he was teaching as an adjunct percussion professor at the University of North Carolina at Greensboro. The piece was specifically

²⁷ Nathan Daughtrey, *Nathan Daughtrey Composer Website. Nathan Daughtrey, composer | percussionist | educator – News*, <http://www.nathandaughtrey.com/> (February 28, 1997).

composed for UNC-Greensboro's percussion ensemble, which had seven players at the time. Daughtrey's goal while writing the piece was to compose a percussion ensemble piece for 7 to 8 players that would cross over well between high school and college level ensembles. *Mercury Rising* received its premiere performance in April of 2005 by the UNC-Greensboro Percussion Ensemble with the composer conducting.²⁸

Unit IV. Technical Considerations

Mercury Rising features standard concert percussion instruments and does not call for technique seen outside of standard grade 3 – 4 concert band repertoire. As mentioned above, Daughtrey wanted to compose a piece that would be engaging for college percussionists, but still appropriate for high school level percussionists. Mallet percussionists need only two mallets and players are asked to perform on 3 instruments at the most. The sticking lies well in all parts and allows the percussionists to use an accessible alternating stroke for a majority of the piece. Daughtrey does specify the use of a variety of mallet types to facilitate color and texture changes in the sound. Players will need to be aware of the frequent change in dynamics and the use of accents in their parts as these elements are crucial in establishing phrasing and a sense of forward momentum. Students may be unfamiliar with both being responsible for melodic material (especially on battery percussion instruments) and playing in a fugal style. It is strongly urged that the conductor take the time to teach the students the characteristics of a fugue's structure. Knowing the structure and imitative make-up of the fugue will allow students to understand the importance of listening for the melodic line, of performing a seamless pass-off of this line and of matching the previous melodic line in tone and style.

Unit V. Stylistic Considerations

Stylistically, the piece represents a state of tension or unrest. Daughtrey establishes this in several ways. First, he clearly instructs the players to play *With Anticipation* at measure 1 and *With Increasing Tension* at measure 18. The sense of urgency is enhanced by a consistent increase in tempo. The tempo first begins at ♩=60 and is doubled to ♩=120 after a dramatic

²⁸ Nathan Daughtrey, *E-Mail Correspondence with the Composer*, (January 24, 2012).

fermata. The tempo again increases to $\text{♩}=132$ at measure 73. In rehearsal with the Percussion Ensemble, the players, after playing and evaluating came to the decision that the tempo of the opening should be quicker than $\text{♩}=60$ to facilitate a more *anticipated* quality and to better blend with the rest of piece. The style of *Mercury Rising* also is insistent and there is a constant feeling of forward propulsion. Rarely does the music feature a measure without a note shorter than a quarter note being played. Finally, the piece creates a sense of unrest through a lack of release after dramatic build-ups. An excellent example in the piece is measures 70-72. The piece feels as if it is going to come to a dramatic conclusion as all melodic instruments are in unison and the battery percussion perform an aggressive unison rhythm. However, in measure 73, the piece takes an unexpected turn as the players are given an aleatoric measure with a decrescendo for 10 seconds. The overall effect is an unfulfilled build up that results in a decaying, unraveling texture.

Figure 5-2 Aleatoric Section in Mercury Rising

72 *Free Time (approx. 10")*

1 *ff* *PPP* Play random notes until vibes enter in m.73

2 *ff* *PPP* Play random notes until m.73

3 *ff* *PPP* Play random notes until vibes enter in m.73

4 *ff* to marimba

5 *ff* tam-tam (normal beater) to brushes

6 *ff*

7 *ff* Play random notes until vibes enter in m.73 *PPP*

After having attained technical mastery of the piece, the players were then asked to make creative judgments and evaluations of their interpretations of the piece (pushing them towards the highest levels of Bloom's taxonomy). The players came to the decision that dynamic contrast led to the excitement and uneasiness of the piece. Their decision was validated after a performance for the percussion studio led to positive comments about the group's level of detail concerning dynamic contrast and energy. In the following sections, the style becomes cleaner to bring out the clarity of the interweaving sixteenth note line. It is crucial that the mallet players understand the interplay between their parts. One strategy would incorporate the use of a visual diagram showing the four mallet parts. The players would then be asked to observe their part and indicate on the diagram where their part fit. The resulting diagram would highlight the snaking line in the parts. Finally, as the fugal section returns in measure 134, the players can be asked to transfer knowledge gained during study of the first fugal section to compare and contrast. The players in this ensemble determined that the more active battery percussion line and the quicker tempo provided an exciting contrast to the first fugal section and elected to bring these elements out.

Unit VI. Musical Elements

Melody - *Mercury Rising* is essentially an introduction and fugue. Daughtrey's decision to write in a fugal style was twofold. The decision came about from his desire to incorporate the contrapuntal styles of Lynn Glasscock's percussion music into his own and from a desire to compose a piece that gave every player the opportunity to shine.²⁹ Measures 1-22 serve as a slow introduction with the melodic focus being split between the triplet eighth notes versus the sixteenth notes in the bells and vibraphones and a slower melodic line in the marimba part (see figure below).

²⁹ Nathan Daughtrey, *E-Mail Correspondence with the Composer*, January 24, 2012.

Figure 5-3 Hemiola in Mercury Rising



The fugue begins in measure 22 with the first statement of the theme in the marimba. The xylophone enters next at measure 26 with the theme followed by the xylophone's entrance in measure 32. Measure 36 acts as a bridge or link between the previous statements and the next. The bridge features an incessant, driving line in the mallet percussion while the battery punctuate with explosive, short rhythms. Most unique to this section is the cutting sound of the snare drum performing rim shots. The snare drum enters with the fugal theme in measure 50 followed by the entrance of the concert toms at measure 54. The timpani have the final entrance of the theme at measure 62. Measure 73 begins an imitative episode. This section is rhythmically driven and does not feature a strong melodic component. At measure 134, the fugal theme from the Exposition returns, however, not all voices perform the theme. The Bridge returns at measure 142 with the same driving mallet rhythm, powerful battery hits and distinct snare drum rim shots. The piece comes to an exciting close with an explosive rhythmic Coda at measure 150.

Harmony – The harmony in *Mercury Rising* is entirely centered on the key of A minor. The chordal structure is focused mainly on the relationship between tonic and dominant. In fact, the piece only features two instances of harmony not diatonic to A minor. The first instance is at measure 72 where musicians are instructed to play random notes in an aleatoric manner. The second instance is measures 124 – 129 where the harmony becomes bitonal. Players 2 and 4 play a diminished seventh chord built on A, while Players 1 and 3 play a diminished seventh chord built on Bb, a half step above (see figure below). The resulting half step bitonality is quite effective in creating a sudden burst of harmonic tension as the piece transitions back to the fugal A theme. This is the only instance of extended harmony in the piece. Daughtrey's limited use of extended harmony helps to draw attention to the counterpoint of the melody.



Figure 5-4 Bitonality in Mercury Rising



Rhythm – The rhythm used helps to establish the piece’s incessant feeling. As mentioned above, the piece only contains a few measures (measures 13-14; 20-21) where note values of an eighth note or smaller are not being played. Daughtrey utilizes some syncopation throughout the parts, but rhythms, for the most part, are straight. Most notably is the syncopated vibraphone part that features holds over the bar lines in measures 83 – 88. It is helpful to instruct the vibraphone player to listen for the metronomic eighth notes present in the snare drum part. The only occurrence of hemiola occurs in the Introduction in measures 1 -12 between the bell and vibraphone part and between duple rhythms that occur in conjunction with the triplet eighth notes in the snare drum and timpani parts. The B section at measure 73 features a very tight relay between the four mallet parts. Again, it is effective to lead the students to see and hear their parts in this section as belonging to a longer line or rhythmic pattern, rather than an isolated burst of sixteenth notes.

The introduction and fugal sections are in 4/4. The B section (rehearsal 73) features the only time signature change to 3/4 which lasts until measure 130 where 4/4 resumes. The meter scheme for *Mercury Rising* is as follows:

Figure 5-5 Meter Scheme for Mercury Rising

M. 1		17		72	73		130
4					3		4
4					4		4

Timbre – The overall timbre of the piece is a dark, contained sound. Players have specific instructions on what kinds of mallet to use on each instrument. While each instrument participates in the music by creating its idiomatic tone, Daughtrey does specify several special techniques and specific mallets or brushes to create a distinct sound. For example, the tam-tam player is able to cut through the texture in the opening by playing the tam-tam with snare drum sticks. While the mallets are in unison at measures 36 – 45 and 142 – 149, the snare drum and toms come to the foreground through use of rim shot technique and playing the toms with sticks or hard mallets. Daughtrey additionally gives much information in the many dynamic indications he included in the parts. This allows the players to better understand and see the shape of their parts and see when dynamics follow a line or are terraced. Phrasing and balance of parts are also crucial to achieving the correct timbre. Daughtrey gives specific balance instructions in measure 127 for the battery percussion to overtake the mallets, however in all other sections, the melodic material should be balanced to by the rhythmic/accompaniment parts. In order to adequately create an effectively clean contrapuntal sound, it was the author’s choice to diminish as much unneeded resonance as possible. One decisions stemming from this was the choice to heavily dampen the concert toms, specifically for measures 58 – 66, due to the resonance obscuring the clarity of the rhythm.

Unit VII. Form and Structure

Table 5.3 Form and Structure of Mercury Rising

Form	Measures	Key	Description
Intro	1-22	A minor	The introduction is slow and contemplative. The tempo is quarter note = 60.

Form	Measures	Key	Description
	18-22	A minor	Four-measure transition that serves to establish the new doubled tempo. The timpani part is crucial in the establishment of tempo.
A	22-26	A minor	Fugal section with three statements of the theme (Player 3 at measure 22; Player 1 at measure 26 and Player 2 at measure 32).
Bridge	36-50	A minor	Highly rhythmic and percussive section with clear lack of melody.
A	50-66	A minor	A continuation of the final three statements of the theme (Player 5 at measure 50; Player 6 at measure 54 and Player 7 at measure 62). Note that Player 4 does not play the theme.
Transition	66-73	A minor	Begins as a battery-focused transition. In measure 72, the melodic percussion are instructed to play random notes in free time for approximately 10 seconds.
B	73-130	A minor	The B section is in 3/4 time with a quicker tempo of quarter note = 132. This section is characterized by streams of sixteenth notes played either in unison or in lines that weave throughout the parts.
	124-130	A minor	The one instance of extended harmony in the piece. Players 1-3 outline a B \flat diminished seventh chord while Players 2 and 4 outline a diminished seventh chord built on A.
Transition	130-150	A minor	A brief 4-measure transition to the A' section. Features only battery percussion.

Form	Measures	Key	Description
A'	134-150	A minor	This section features an abbreviated version of the first A section. Fugal statements are first made in pairs and then simultaneously in three voices (Player 2 and 3 at measure 134 and Players 1-3 at measure 138).
Bridge	142-150	A minor	This bridge is identical to the one found in measure 36.
Coda	150-end	A minor	The coda provides the piece with an energetic and dramatic conclusion.

Unit VIII. Suggested Listening

Concerto for Vibraphone by Nathan Daughtrey

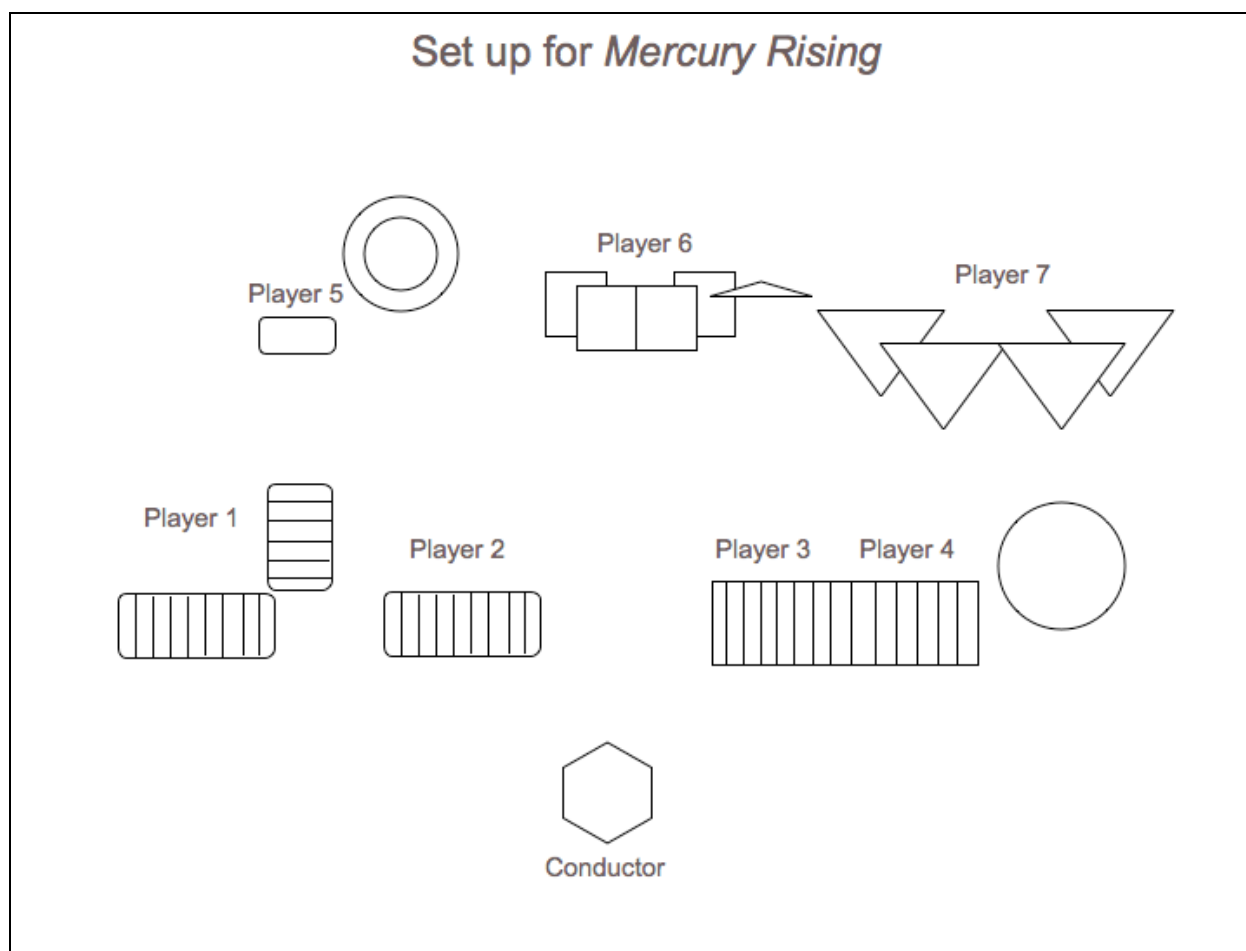
Limerick Daydreams by Nathan Daughtrey

Lost Souls by Nathan Daughtrey

Unit IX. Seating Chart and Acoustical Justification

The set-up justifications for the ensemble were made taking acoustics and efficiency into mind. The mallet instruments were intentionally placed in the front of the ensemble and the battery instruments in the back so to assist with projection and balance. The battery percussion can easily overpower the much quieter mallet instruments and the justification for this setup is simply to assist the players in creating a balanced sound. Each player has a “station” with his own unique instruments in it. The exception for this is Players 3 and 4 who are both sharing the one marimba. The players were allowed to set up the instruments in their own “station” to the most efficient arrangement for their needs.

Figure 5-6 *Mercury Rising* Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Percussion Ensemble

Announcements: None

Literature: Mercury Rising

Time: 2:30-3:20pm (~40min rehearsal time)

Rehearsal Goals	Evaluation
<ol style="list-style-type: none"> 1. Determine if instrument set-up is effective 2. Rehearse measures 1-72 at reduced tempo (quarter=90) 3. Record 1-72 4. Read 72-end at slow tempo, if time 	<p>While the players were sight-reading, the rhythms were accessible. The tempo seemed a bit too slow.</p>
<p>Rehearsal Plan</p> <ol style="list-style-type: none"> 1. Quick explanation and execution of set-up (5 min) 2. Brief introduction to Mercury Rising (2 min) 3. Rehearse mm. 20-72 at reduced tempo (quarter=90) <ul style="list-style-type: none"> -rehearse for correct notes/rhythms and technique -ask mallet players to create stickings for unison parts 4. Rehearse introduction (15min) <ul style="list-style-type: none"> -rehearse for correct notes/rhythms and technique -flexibility with tempo (push and pull) 5. Record 1-72 (2:30min) 6. Remind about sticking assignment <ul style="list-style-type: none"> For next time: 72-end at quarter=90 Introduction at tempo and 20-72 at quarter =110 	<p>The tempo at the beginning of the introduction was a bit slow, which was the fault of the conductor.</p>

Rehearsal Plan – Rehearsal #2

Ensemble: Percussion Ensemble

Announcements:

Literature: Mercury Rising

Time: 2:30-3:20 (~40min rehearsal time)

Rehearsal Goals	Evaluation
<ol style="list-style-type: none">1. Rehearse B and A' sections2. Put all four sections together (Intro, A, B and A')3. Establish and maintain tempo at introduction4. Explore creating a more cohesive sound on the sustained mallets and a less resonant sound on the battery instruments	<p>Tempo is still dragging at the beginning. Use triplets or sixteenth notes to dictate subdivision of beat.</p>
<p>Rehearsal Plan</p> <ol style="list-style-type: none">1. Start at m. 73 at quarter = 120 (15min)<ul style="list-style-type: none">-correct notes/rhythms-correct dynamics-phrase shape + interweaving lines2. Go to 20-72 at tempo (15min)<ul style="list-style-type: none">-more decay in timpani (mm. 20-21)-check on stickings-m. 37 more suspended Cymbal-m. 54 check snare rhythm-m. 58 less resonant tom sound3. Work Intro (15min)<ul style="list-style-type: none">-work with metronome and stay out of the way-mallet line = follow melodic contour-m. 13 check vertical alignment-m. 15 more resonance from other parts, clean cut off-work transition into A4. Get recording of entire piece (5min)	<p>The run-through was not effective. Too much time was spent on specific issues when a macro view of the piece should have been the focus.</p>

Rehearsal Plan – Rehearsal #3

Ensemble: Percussion Ensemble

Announcements:

Literature: Mercury Rising

Time: 2:30-3:20 (~40min rehearsal time)

Rehearsal Goals	Evaluation
<ul style="list-style-type: none">1. Become better acquainted with the piece as a whole2. Rehearse whole-part-whole3. Better Balance between battery and mallets	<p>Dynamic balance is still an issue as the battery percussion are overpowering the mallets.</p>
<p>Rehearsal Plan</p> <ul style="list-style-type: none">1. Run entire piece (5min)2. Work 130-end (5min)<ul style="list-style-type: none">-clarity and balance between voices-understanding of fugal entrances3. Work 73-130 (10min)<ul style="list-style-type: none">-balance to melody-dynamic shifts-bring out harmonic change at m.1254. Run 73-end5. Work 20-73 (10min)6. Run 20-end7. Work intro-20 (10min)<ul style="list-style-type: none">-tempo-rehearse just battery (weaving parts)mallets (if time)8. Run entire piece (5min)	<p>Player one is having difficulties with entrance in B section/getting lost. Devise ways to help him with this through cuing and conducting.</p>

Rehearsal Plan – Rehearsal #4

Ensemble: Percussion Ensemble

Announcements:

Literature: Mercury Rising

Time: 3:00 – 3:20 (Due to percussion studio meeting)

Rehearsal Goals	Evaluation
Perform several consistent run-throughs of the piece	Assist Player one with creating “signposts” during 3/4 section
Rehearsal Plan 1. Run-through of piece (several times) 2. Address issues in between run-throughs	Players are able to get the basics of the piece (i.e. correct notes, rhythms, tempo changes etc.) however, the next goal is to increase musical sensitivity. The following need to be stressed: -understanding of role to achieve balance and clarity -proper phrasing -playing as an ensemble -enhancing the music with articulations

Rehearsal Plan – Rehearsal #5

Ensemble: Percussion Ensemble

Announcements: Bring attention to number of remaining rehearsals

Literature: Mercury Rising

Time: 2:30 – 3:20 (~40min)

Rehearsal Goals	Evaluation
<p>1. Become better acquainted with the piece as a whole</p> <p>2. Rehearse whole-part-whole</p> <p>3. Better balance between battery and mallets</p> <p>Rehearsal Plan</p> <p>1. Run entire piece 2:35-2:40</p> <p>2. Work 130-end</p> <p>-134-142 compare and contrast with A section fugal part.</p> <p>Bring out differences</p> <p>- 150-152 dynamic balance 2:40-2:45</p> <p>3. Work 73-130</p> <p>-address Bells issue (mm. 91-109)</p> <p>- balance to melody</p> <p>-m. 83 bring attention to vibe part</p> <p>-115-122 dynamic shifts (echoes)</p> <p>-harmonic change at 125 – bring out! 2:45-2:55</p> <p>4. Run 73 – end</p> <p>5. Work 20 – 73 2:55-3:00</p> <p>6. Run 20 – end</p> <p>7. Work intro – 20</p> <p>- rehearse just battery (weaving parts=conversation</p> <p>3:00-3:10</p> <p>8. Run entire piece 3:10-3:15</p>	<p>The players were able to achieve all the goals set forth in the rehearsal plan. However, the final run through revealed that players are still somewhat unclear as to their part's role in the texture. This could be the result of:</p> <p>Poor preparation on the player's part</p> <p>Lack of assistance from the conductor</p> <p>Future rehearsals will examine this.</p>

Rehearsal Plan – Rehearsal #6

Ensemble: Percussion Ensemble

Announcements:

Literature: Mercury Rising

Time: 2:30 – 3:20 (~40min)

Rehearsal Goals	Evaluation
Address issues of vertical alignment, phrasing and dynamic changes Clarity in the melodic mallet parts Successful run-through of the piece	This proved to be an excellent rehearsal. The listening activity was highly effective as players immediately keyed in on aspects they liked (dramatic use of dynamics) and did not like (interpretation of tempi).
Rehearsal Plan Listen to recording of Mercury Rising 2:35-2:40 -have players comment on what they hear that they are not doing (or are doing) well Work Intro 2:40-2:45 -address phrasing in parts 1 and 2 -vertical alignment in mallets at m. 13 Work A section (20 – 72) 2:45-2:50 -dynamic interest -articulations/accents Work B section (73 – 130) 2:50-2:55 -work on cue with player 1 Work A' (130 – end) 2:55-3 -clarity and balance of parts (can cymbal be heard?) Run piece 3-3:05 Address areas that still need worked 3:05-3:10	

Rehearsal Plan – Rehearsal #7

Ensemble: Percussion Ensemble

Announcements: Remind about procedures for concert

Literature: Mercury Rising

Time: 2:30 – 3:20 (~40min)

Rehearsal Goals

- address any last minute fixes brought up during dress rehearsal
- give the individual players a chance to address issues in their part

Rehearsal Plan

- Ask the players to reflect on what went well/what went poorly in the dress rehearsal
- Give them the flexibility to structure the rehearsal – what would they like to address? What would they like to do with this last rehearsal?

Evaluation

The players were made aware of subtle balance issues brought up by comments made during the dress rehearsal and made great strides to address these issues. The players were also empowered by the audience commenting positively on their use of dynamic contrasts.

CHAPTER 6 - Suite Française

Unit I. Composer

Darius Milhaud was born September 4th, 1892 in Marseilles and grew up in Aix-en-Provence in the southern part of France. Milhaud lived in a well-to-do family and his father was an almond dealer. From as long as he could remember, Milhaud was surrounded by music be it listening to the provençal songs sung by the amandières (the women who worked preparing almonds at his father's business), playing duets with his father who was an amateur pianist or from his mother, an Italian with a lovely contralto singing voice. Additionally, Milhaud often was lulled to sleep by sounds of machines working and workers packing almonds. Some speculate that this afforded Milhaud an increased tolerance towards cacophony, which would manifest itself later in his preference for polytonal music.³⁰

Young Milhaud showed a talent for music early on (he would play duets with his Father at the age of three) and his parents immediately set him up with violin lessons. While Milhaud progressed rapidly on the violin, he had begun to look at scores – Debussy was a favorite of his – and soon decided that composition was to be his profession. In 1909, at age 17, Milhaud began studying composition at the Paris Conservatoire. He was to stay there until 1915 and his main teachers were Dukas (orchestral playing), Leroux (harmony), Widor (fugue) and Gédalge (counterpoint, composition and orchestration). Gédalge had the most decisive impact on him, and he gained a mastery of French academic counterpoint that was to remain, for better or for worse, an important part of his compositional technique. Milhaud was a member of “Les Six” – a group of leading French composers of the day. In addition to Milhaud, “Les Six” consisted of Georges Auric (1899-1983), Louis Durey (1888-1979) Arthur Honegger (1892-1955), Francis Poulenc (1899-1963) and Germaine Tailleferre (1892-1983).³¹

³⁰ Robert McWilliams, "Darius Milhaud's Suite Française: A Wind Band Classic," *Journal of Band Research*, (40, Fall 2004), 22-37.

³¹ Ibid.

At the outbreak of World War I, Milhaud was unable to join the French army due to medical reasons. Yet, in 1917, he left for Brazil to serve, with the recommendation of a friend, as attaché and translator of intercepted codes. Living in Brazil and hearing Brazilian popular music and the sounds of the rain forest would have a huge impact on the young composer and many of his later works reflected this in a liberated rhythmic structure. The most famous example showcasing Brazil's influence on the composer is Milhaud's *Saudades do Brasil*, an arrangement of twelve Brazilian dances.³² Milhaud returned to France from Brazil in 1919.

During the 1920s Milhaud made journeys that were crucial to his growth as a composer. He visited London in 1920 where he heard jazz for the first time, Vienna in 1921 with Poulenc to meet Schoenberg, Berg and Webern, and travelled on concert tours of the United States in 1922. The trips to America provided Milhaud with a second opportunity to hear jazz, notably jazz of African Americans in Harlem. Milhaud was awestruck by what he heard and upon return to France, began working on his *La Création du Monde*, which is a blend of jazz and classical elements. Following his foray into jazz mediums, Milhaud's next phase involved even more 20th century techniques – aleatoric elements, expanded chordal polymodality and innovative use of percussion instruments.³³

After the onset of World War II, Milhaud left France for the United States after learning that his name was on the Nazi's wanted list of prominent Jewish artists. Before arriving in America, Milhaud received a telegram offering him employment at Mills College in Oakland. Milhaud would teach there until 1947 and during this time write his *Suite Française*. In 1947, Milhaud returned to France and became a professor of composition at the Paris Conservatoire. The end of Milhaud's life was divided between America and France and he composed right up until his death in 1974.³⁴

³²American National Biography Online, *Darius Milhaud*, <http://www.anb.org/articles/18/18-03766.html> (27 April, 2012).

³³ Rob McWilliams, "Suite Française by Darius Milhaud," *Teaching Music through Performance in Band Volume 1*, Ed. Richard Miles, 2nd ed. (Chicago: GIA, 2010), 702-703.

³⁴ Rober McWilliams, "Darius Milhaud's Suite Française: A Wind Band Classic," *Journal of Band Research*, (40, Fall 2004), 22-37.

Figure 6-1 Darius Milhaud

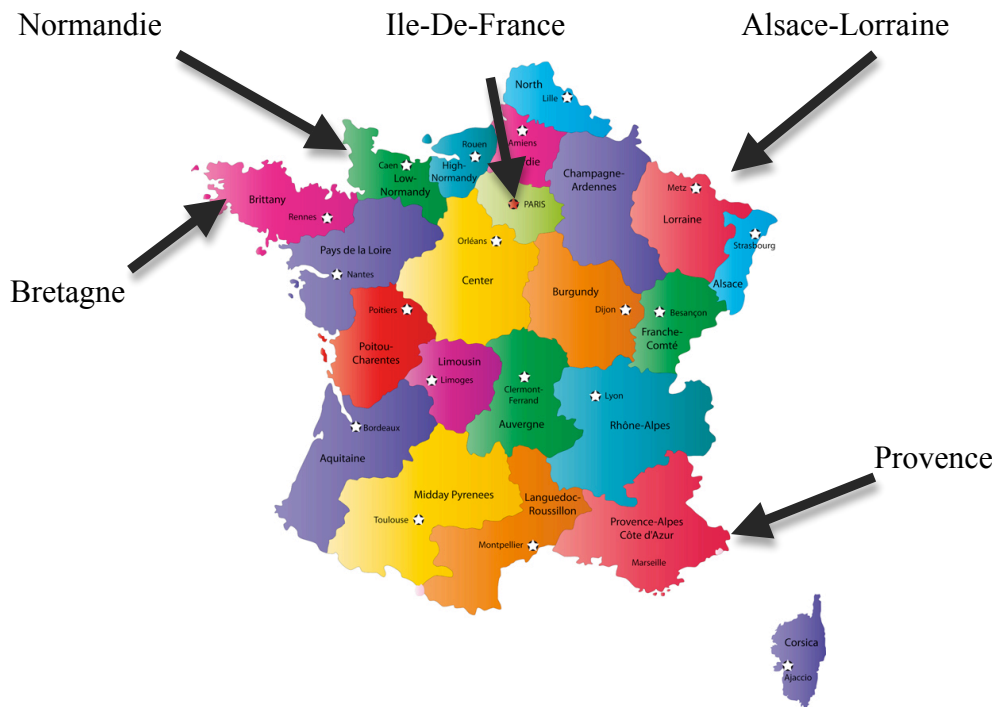


Unit II. Composition

In 1944, while living and teaching in America, Milhaud was approached by the Leeds Publishing Company to compose a piece of music for school bands as part of their series on contemporary composers. With World War II in its final stages and the liberation of France already underway, Milhaud decided to write a programmatic piece to teach the youth of America about his country and the country where their, "...fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture and murder to the peaceful and democratic people of France." Milhaud accomplished this by dividing the piece into five movements, each depicting a province of France (refer to figure below). In each movement, folk-songs are intertwined with original melodies to depict the spirit and history of that place.³⁵

³⁵ Rob McWilliams, "Suite Française by Darius Milhaud" *Teaching Music through Performance in Band Volume 1*, Ed. Richard Miles, 2nd ed. (Chicago: GIA, 2010), 702-703.

Figure 6-2 Map of France Showing Provinces used in Suite Française³⁶



“Normandie”

The first movement in the suite depicts the northwest coastal region of Normandie. Normandie is rich in natural beauty and historical significance for the French people. The Province’s origins started with its founding by the Vikings. In later centuries, Normandie would see periods of struggle for domination between the French and English. It is not only the region where Joan d’Arc was burned at the stake, but was also the site of the Allied invasion in 1944-1945. Normandie is depicted in the suite by a sprightly march-like series of folk songs.³⁷

“Bretagne”

³⁶ French Provinces Map, <http://www.map-of-france.org/map.htm> (January 5, 2012).

³⁷ Rob McWilliams, "Suite Française by Darius Milhaud" *Teaching Music through Performance in Band Volume 1*, Ed. Richard Miles, 2nd ed. (Chicago: GIA, 2010), 703-704.

Bretagne is a fiercely independent Province that occupies the western side of France. Because of its location, Bretagne features two distinct geographical features: the forest and the sea. The people of Bretagne maintain their steadfast, independent spirit and even maintain their own distinct dialect. Historically, Bretagne is known for the destruction its towns suffered at the retreat of the Nazis in 1944. In the suite, Bretagne is depicted by mournful melodies played with sonorous, dark and reedy texture.³⁸

“Ile-De-France”

Ile-De-France contains the nation’s capital, Paris, in its center. A land of gentle slopes and France’s three important rivers: the Seine, Oise and Marne. Because of its centrality and location for Paris, Ile-De-France is a center of culture, history and politics. Milhaud again chose to depict this region with a lively assortment of folk songs and original material arranged in cut time meter.³⁹

“Alsace-Lorraine”

Because of its location in the northeast corner of the country, Alsace-Lorraine has a heavy Germanic influence. In fact, the region was occupied by the Germans from 1870-1918 – a fact that is much resented by its French citizens. The region can be geographically divided: Alsace contains dark forests and its agriculture is based on fruit and hops production, while Lorraine contains pastureland and relies on wheat as its agricultural mainstay. Alsace-Lorraine in the suite makes use of Milhaud’s masterful use of polytonality to bring out an intensely sonorous melody that is full of angst. The climax of the movement features a beautiful shift to a major tonality and is one of the highlights of the entire piece.⁴⁰

“Provence”

³⁸ Rob McWilliams, "Suite Française by Darius Milhaud" *Teaching Music through Performance in Band Volume 1*, Ed. Richard Miles, 2nd ed. (Chicago: GIA, 2010), 704.

³⁹ Ibid.

⁴⁰ Ibid

The province where Milhaud was born lies in the south of France. Many world famous towns are found on the French Riviera: Cannes, Nice and Monte Carlo. Due to its close location to Greece and Italy, Provence is a cosmopolitan area with a rich legacy of art and culture. Milhaud's movement in the suite is a very quick rendition of a folk-song native to Provence. Milhaud then introduces a drum and fife melody that features the piccolo and a deep field drum or *tambourin*. At the end of the movement, Milhaud skillfully layers three tunes in a moment of well-crafted counterpoint.⁴¹

Unit III. Historical Perspective

Written in 1944, while living and teaching in America, *Suite Française*, represents one of Milhaud's significant works for wind band. *Suite Française* was composed approximately twenty years after his previous wind band works: *Dixtour*, written in 1922 and *La Création du Monde* in 1923. Milhaud was finished with his "jazz phase" at the time of *Suite Française*'s composition and was currently in an experimental stage of exploring aleatoric techniques and new methods of incorporating polytonality and polymodality into his music.

The period that *Suite Française* was composed in saw an explosion of creative work dedicated towards the wind band. Indeed, at this time, the wind band and wind ensemble were beginning to be seen by composers and the public as a serious artistic medium. It was during this time, for instance, that Frederick Fennell founded the Eastman Wind Ensemble and Edwin Franko Goldman's Goldman Band was commissioning and performing new band works at an unprecedented rate. Other pieces that were composed around the time of *Suite Française*'s creation include:

Schoenberg's *Theme and Variations*, op.43a (1943)

H. Owen Reed's *La Fiesta Mexicana* (1949)

Persichetti's *Divertimento* for Band (1949-1950)

Hindemith's *Symphony in Bb* (1952)⁴²

⁴¹ Rob McWilliams, "Suite Française by Darius Milhaud" *Teaching Music through Performance in Band Volume 1*, Ed. Richard Miles, 2nd ed. (Chicago: GIA, 2010), 704.

⁴² Ibid., 705.

Suite Française was premiered on June 28th, 1945 at New York Stadium. The Goldman Band gave the premiere performance with Maurice de Abravanel conducting.⁴³ However, another source cites the first performance occurring on June 13th, 1945 at The Mall Central Park.⁴⁴ The popularity of *Suite Française* soon reached the orchestral world. Milhaud was asked to adapt the work for orchestra and this version was premiered by the New York Philharmonic in 1945.

Unit IV. Technical Considerations

Score

Transposing, but written in atonal key signature due to extensive use of accidentals.

Instrumentation

Woodwinds: Piccolo, 2 flutes, 2 Oboes, 2 Bassoons, E ♭ Clarinet, 3 B ♭ Clarinets, Alto Clarinet, Bass Clarinet, 2 Alto Saxophones, Tenor Saxophone, Baritone Saxophone, Bass Saxophone

Brass: 3 Cornets, 2 Trumpets, 4 Horns, 3 Trombones, Baritones, Tuba and String Bass

Percussion: Timpani, Snare Drum, Cymbals, Bass Drum, Military Drum

Notes Regarding Instrumentation

E ♭ Clarinet: the part is doubled, but can be used to attain a characteristic French tone

Alto Clarinet: can be omitted as long as measures 55-59 in movement IV are cued in B ♭ Clarinet

Bass Sax: can be omitted as it is doubled in other parts

Cornet/Trumpet: a minimum of 6 players needed to cover all parts

String Bass: has some non-doubled parts, use if available

⁴³ Madeleine Milhaud, *Catalogue Des Oeuvres De Darius Milhaud*, (Geneva-Paris: Slatkine, 1982).

⁴⁴ Georges Henri Beck. *Darius Milhaud: Etude Suivie Du Catalogue Chronologique Complet De Son Œuvre*, (Paris: Heugel and Cie, 1949).

Solos: piccolo, oboe, alto saxophone, cornet and baritone⁴⁵

Keys Encountered:

Major keys: all but E, A \flat and B

Minor keys: g, e, b, a and f \sharp

Modes: Dorian, Mixolydian and Lydian

Other: Many instances of polytonal harmonies⁴⁶

“Normandie”

Players must internalize a steady eighth note pulse in order to maintain a consistent tempo. The tendency will be for young players to compress or rush through groupings of three eighth notes. For example, the low reeds and brass may have an issue with this during measures 13 – 17. One solution to this is to help reinforce the players’ internalization of the eighth note by using a metronome or another external source providing a steady pulse. The director can then gradually take away the external source and bring it back in to assist the students in learning to internalize a pulse. Another method of reinforcing pulse and style is to instruct the students to play the quarter notes with a lifting staccato quality. Grace notes in this movement, and in the other movements, must be played as closely to the beat as possible with a slight emphasis. Finally, the flutes and E \flat clarinet may have difficulty with correctly placing their part in measures 44 and 46. The conductor can easily assist them by bringing their attention to how they fit in with the alto saxophone’s melodic line. A method used in rehearsal was to instruct the flutes to listen to the saxophone melody alone and hear how their part was being interpreted. The flutes then played along with saxophone while the rest of the ensemble listened and remarked on whether the interpretations matched.

“Bretagne”

⁴⁵ Rob McWilliams, "Suite Française by Darius Milhaud" *Teaching Music through Performance in Band Volume 1*, Ed. Richard Miles, 2nd ed. (Chicago: GIA, 2010), 706.

⁴⁶ Rob McWilliams, "Suite Française by Darius Milhaud" *Teaching Music through Performance in Band Volume 1*, Ed. Richard Miles, 2nd ed. (Chicago: GIA, 2010), 706.

The slower tempo of this movement requires that players subdivide to feel the eighth note pulse. However, care must be taken to avoid playing note-by-note and rather assist the players with playing the long phrases. Young players will benefit from the auditory example of speaking word-by-word (playing note-by-note) and how this compares with speaking by full sentences (playing the phrase). The quartal tone chords beginning at measure 13 may cause issues due to their unusual sonorities and exposed context. It may help to ask the players to imagine the light from a lighthouse or signal as the tone – the initial attack is strong followed by a quick dissipation. Students will also benefit from having an “aural target” to listen for – in this case, who is playing the note that makes a perfect fourth. The bassoon soli at measure 53 may present response issues due to the low register. Instruct bassoonists to not play the *piano* dynamic timidly, rather play it as a solo *piano* with well supported tone and loose embouchure for efficient reed vibration.

“Ile-de-France”

The running eighth notes that stream throughout this movement must be consistent in tone, tempo and articulation. Asking the players to imagine a consistent flow of water, for example, from a hose or faucet (which represents the player’s air stream). If one runs her finger through the water, the water does not stop – nor should the air stop as the tongue moves in conjunction with it. In the melody, accents must be observed as they outline the original metric construction of the folk song, “With Care I Tend my Rosebush Gay” which Milhaud adapted to a cut-time framework.

Figure 6-3 Original Metric Scheme of “With Care I Tend my Rosebush Gay”



Rather than perform the accents with a harsh attack, players can simply play these notes with added weight.⁴⁷ This movement features a layering of several melodies in counterpoint, which may present challenges to insecure players. Instances of this occur at measures 14 and 41. Players can gain confidence through an understanding of their part’s role and how it fits in the musical context. Students can be led to an understanding of the melodic layering by having students play their melody and try to listen across the ensemble to determine who is on “their team”. The danger an ensemble with little experience playing music outside of chorale or homophonic texture may encounter in an intricate section such as this is to only play their part and not listen to the melodic context that they are a part of. In rehearsal, the students were often reminded that this is a balanced conversation, not a shouting match. “Ile-de-France” features a piccolo/muted cornet duet at measures 32 – 36 and 67 – 70. The cornet player must take care to adjust for the change of pitch that the mute will cause and both players will need to listen carefully to tune to each other. The exposed texture and tessitura at measure 39 may present tuning difficulties in the sustained unison in the piccolo and flute part. A solution may be to either instruct them to listen down to the cornets, trumpets and trombone for a root tone to their fifth and to use the later half of the previous measure to phrase into this note. Measures 49 – 50

⁴⁷ Robert Garofalo, *Suite Française by Darius Milhaud - A Teaching-Learning Unit* (Fort Lauderdale, FL: Meredith Music, 1998), 14.

present one of the most technically challenging moments in the entire piece for the woodwinds. If the players in the ensemble are not able to achieve this at tempo, the articulations can be modified (as shown below) to achieve a skilled and clean effect.⁴⁸

Figure 6-4 Rearticulation of Measures 49 - 50



Finally, the *ritardando* in measure 58, must be taken with care as the cornet line bleeds over into the pick up notes to the *a tempo*. It is advised to not take the pick up notes in the faster tempo, but rather use them to ease in to the *a tempo*. This will allow the cornets to phrase into measure 59 more naturally.

“Alsace-Lorraine”

While not technically challenging, this movement presents some issues in terms of style. For instance, the dotted-eighth note + sixteenth note figure that recurs throughout the piece must be agreed upon both rhythmically and stylistically. Likewise, the grace note figure that occurs in measures 4, 7, 40 and 43 must be agreed upon. It may be helpful to instruct the players to think of this embellishment as occurring on the “a” (last sixteenth note) of beat one. The trombones must shift from 7th to 2nd position during this embellishment and may need assistance with learning to blend with the other parts. The flourish that occurs in measures 8 and 44 between the alto sax and flute must be rhythmically together. If precision is an issue, the conductor can instruct the players to play the “skeleton” of the flourish and then add in the rest of the notes. Other rhythmic challenges include measures 17 – 20 in the saxophone and timpani parts. One method of instructing proper execution of these more challenging rhythms is to teach the players to find the more simple rhythmic framework and how the 32nd notes fit into this. In the case of

⁴⁸ Ibid., 15.

these rhythms, the 32nd notes occur within the sixteenth note of a dotted-eighth + sixteenth note figure. While not technically difficult, measure 68 features the melody in canon at the interval of a perfect fourth. Players may need explanation of this to assist with confidence.

“Provence”

The finale movement of the suite features Milhaud’s exceptional skill at simultaneously layering several melodies. The movement features several folk melodies skillfully layered on top of each other. Players will need an understanding of where their part derives from and how it fits into the musical texture. Without this knowledge, confidence issues may arise or players may play with “musical blinders” on – which will lead to (as described in “Ile-de-France”) a shouting match of melodies, rather than well-balanced conversation. This is tremendously important at measure 79, where the three melodies of the piece are simultaneously played. One technical aspect to watch for during the “Fife and Drum” section at measures 21 – 22 is whether the woodwinds are slurring the final two eighth notes in measure 22. The tendency will be for young players to follow the previous tonguing pattern of tonguing the penultimate two eighth notes. In measures 35 and 57, the “Magali” fanfare and *molto ritardando* must be clearly shown and controlled by the conductor, with a slight pause or lift before the *a tempo*. For clarity and control, both “Magali” fanfares were conducted at the eighth note subdivided level. At measure 36, Milhaud begins using derivations of the “Magali” theme as accompanimental counterpoint – first in the alto saxes and horns and then in the flutes, oboes and E ♭ clarinet at measure 58. Players need to have an understanding of what this derives from and play it with a similar fanfare style. This is easily achieved by asking these players where their part comes from. If they do not know, then ask the cornets to play the “Magali” fanfare and ask how the two are related.

Unit V. Stylistic Considerations

Due to folk songs being the melodic basis for much of the music, an understanding and familiarity with the songs is essential. In order to achieve an appropriate folk song style, the group must focus on playing with a cantabile, or singing, style at all times. Many of the melodies incorporate grace notes and the correct interpretation is to place the grace note quickly ahead of the beat with emphasis.

The fast movements (1, 3 and 5) must be played with consistent agility and energy. In terms of metronome markings, the lower end of the range is appropriate as long as the light and dancing style is maintained. The slow movements (2 and 4) must be played with much emotional heft and pathos. A dark tone and melancholy quality must be strived for. However an appropriate tempo and sense of flow must be maintained in order to keep the movement from becoming stagnant.

In the first movement, “Normandie,” the quick 6/8 tempo suggests a natural lilting quality with an emphasis on the two “strong” beats in each measure. Clear articulation and separation between notes will give the melody clarity. The pensive nature of the second movement, “Bretagne,” demands expressive playing and attention to the pacing of the shorter note values to maintain momentum. “The Song of Transformations” is almost aria-like and sostenuto phrasing will be valuable. Care must be taken to not allow this movement to become too heavy or slow as it will lose its flowing character. “Bretagne” depicts both nostalgia and the pain of losing a loved one during war. Communicating these intended emotions to the ensemble is paramount. The students may not have felt or experienced these emotions before and this movement provides an opportunity for this.⁴⁹ Aside from technical agility in “Ile-de-France,” the third movement, attention must be paid to the marked accents as they show the metric framework of the folk sources that Milhaud modified to fit this movement’s cut-time time signature (see page 65). Like in movement II, careful pacing of the rhythms in “Alsace-Lorraine” is paramount. The melodies must be performed with a true sostenuto feel, with every note and phrase connecting to the next. Articulation serves only to clarify rhythm and pulse and NOT to break the melodic momentum. Internal subdivision will be quite helpful in this movement. The final movement, “Provence,” contains a unique tune at measure 15 that is reminiscent of fife and drum regimental-style music. This section requires a military drum with a dark, resonant sound to contrast with the bright, cheerful piccolo.⁵⁰ “Provence” also features impressive layering of melodies that is most clearly seen at measure 79. Here, the three tunes are all combined in an impressive example of melodic laying.

⁴⁹ David Whitwell, “Making Masterpieces Musical,” *NBA Journal*, Summer (2011), 49.

⁵⁰ Robert Garofalo, *Suite Française by Darius Milhaud - A Teaching-Learning Unit*, (Fort Lauderdale, FL: Meredith Music, 1998), 17.

Unit VI. Musical Elements

Melody – The melodic material used in *Suite Française* is entirely produced from either French folk songs or brief original melodies composed by Milhaud. The following chart lists the folk songs used in each movement. Additionally, please refer to Appendix E to see music for all the folk songs as well as the original melodies composed by Milhaud.

Table 6.1 Folk Songs Used in Suite Française⁵¹

Movement	Folk Songs Used
“Normandie”	“Germaine”, “The French Shepherdess and the King of England” and an original tune by Milhaud
“Bretagne”	“The Lass from Paimpol”, “The Sailors of Lee” and “The Song of Transformations”
“Ile-de-France”	“With Care I Tend My Rosebush Gay”, “Lo ‘Tis St. John’s Day”, “The Fair Maid of the White Rose Tree” and an original tune by Milhaud
“Alsace-Lorraine”	“Lo, ‘Tis the Month of May”, “The Month of May” and an original tune by Milhaud
“Provence”	“Magali” is the only folk song, all other tunes are Milhaud originals

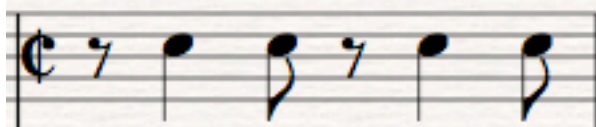
Harmony - Milhaud explores a rich harmonic palate for all the movements in the suite. Harmonic techniques such as, triadic harmony, parallelism, pedal point, quartal harmonies, triads with added consonant and dissonant notes, modal harmony and polytonality are used masterfully to create a powerfully emotional harmonic landscape. Milhaud uses this extended palate to create what he felt were more intense harmonic colors and feelings than could be had from diatonic harmony.⁵² Students can receive an excellent experience in learning about the harmonic facet of

⁵¹ Robert Garofalo (Ed.), *Folk Songs and Dances in Wind Band Classics*, (Vol. 5 *Folk Songs in Suite Française by Darius Milhaud*), (Silver Spring, MD: Whirlwind Music Publications, 2005).

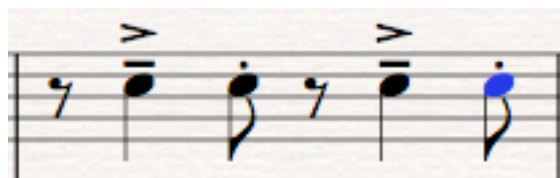
⁵² Rob McWilliams, "Suite Française by Darius Milhaud" *Teaching Music through Performance in Band Volume 1*, Ed. Richard Miles, 2nd ed. (Chicago: GIA, 2010), 709.

composition through performing *Suite Française*. A possible learning sequence would be to introduce the students to triadic harmony and its reliance on the interval of a third. Next, students could be exposed to triadic chords with added notes that do not fit into the interval of the third. Quartal harmonies take students from the known (chords based on thirds) to the unknown (chords based on fourths) which will expand their understanding of harmonic compositional techniques. All the while, the director must constantly tie in what the students are learning with what they are playing and what they are hearing. Ask the students how triadic harmony differs in sound and feeling when compared to quartal or bitonal harmony. Ask the students to make artistic decisions on how they can use the harmony to create the intended emotions of the composer.

Rhythm - Compared to Milhaud’s creative output during this time period, the work is not rhythmically challenging. However, there are several instances of rhythmic complexity that may challenge young players. “Ile-de-France” features a syncopated backtime accompaniment in the horns at measures 25, 33, 59, and 67:



The director can help the horns perform this pattern correctly by instructing them to breathe on the rests and to add weight to the quarter note in this pattern.⁵³ Players can rewrite their parts to reflect this interpretation as:



In “Provence,” the low reeds are presented with a challenging rhythmic figure:

⁵³ Robert Garofalo, *Suite Française by Darius Milhaud - A Teaching-Learning Unit*, (Fort Lauderdale, FL: Meredith Music, 1998), 14.



Student success can be increased by taking away the ambiguity created by the tied notes.⁵⁴ The director can instruct the students to rewrite this measure as follows:



Timbre - In general, the faster movements call for a brighter timbre while the slow movements call for a darker, reedier quality. However, Milhaud created a wonderful palate across the score for which timbres and colors can be explored. Often, instruments are combined in very interesting combinations, such as with a cornet and piccolo duet in measures 66 -70 in movement 3. In the slower movements, dynamics must be carefully observed to create balance and delicate transparency. In order to observe balance and timbre, the conductor can feel free to make adjustments (omitting or doubling players) to achieve the timbral effect Milhaud sought to create.

Unit VII. Form and Structure

Table 6.2 Form and Structure of Suite Française

Section	Measures	Key	Description
Movement I “Normandie”			
Section 1	1-22	B ♭ Major	Folk song “Germaine” is introduced
	23-34	G minor	Milhaud Original Tune
Section 2	35-42	E ♭ Major	“Germaine”

⁵⁴ Ibid., 17.

Section	Measures	Key	Description
	43-52	G ♭ Major	New folk song introduced, “The French Shepherdess and the King of England”
	53-62		Transition
Section 3	63-78	A Major (melody)/G Major (harmony)	“Germaine” is displaced
	79-82	Quartal harmony based on F, B ♭, E ♭	Transition
Section 4	83-101	B ♭ Major	Recapitulation of “Germaine”
Coda	102-108	B ♭ Major	Fragmented “Germaine” tune
Movement 2 “Bretagne” arch form: ABCBA			
A	1-11	D Major	Folk song “The Lass from Paimpol” is introduced. The two-measure refrain in 5-6 serves as a link to sections throughout movement
B	12-26	E minor	Solo oboe introduces folk song, “The Sailors of Lee”
C	27-37	C Lydian	“The Song of Transformations” is in B minor against harmonies changing from C major to B minor with added G [♮]
B	38-53	E minor	Like above B section, however, euphonium adds counterpoint to the oboe melody
A	54-66	D Major	Return of A section.
Movement 3 “Ile-de-France”			
A’	1-7	F Major	Folk song “With Care I Tend My Rosebush Gay” is introduced
	8-11		Original tune introduced

Section	Measures	Key	Description
	12-13	Chromatic	Transition created by chromatic descending line
A''	14-18	D \flat Major	"With Care I Tend My Rosebush Gay" is in counterpoint with folk song, "Fair Maid of the White Rose Tree"
Transition		Chromatic	Transition created by chromatic ascending line
A'	21-24	A & D Major	Original tune in canon
B	25-36	G Major	Folk song "Lo, 'Tis St. John's Day" is introduced
A'''	37-40		"With Care I Tend My Rosebush Gay" is fragmented
B	41-44	E \flat Major	"Lo, 'Tis St. John's Day" with original tune in counterpoint
C	51-58	C Major	"The Fair Maid of the White Rose Tree"
B	59-71	F Major	"Lo, 'Tis St. John's Day"
A'	72-75	F Major	"With Care I Tend My Rosebush Gay"
B	76-70		Lo, 'Tis St. John's Day"
Movement 4 "Alsace-Lorraine" Modified arch form: ABACBA + Coda			
A	1-8	A minor	Original tune: phrase 1
	9-16	F Major	Original tune: phrase 2
	17-24	D minor	Original tune: phrase 3 with glissando in bass
B	25-36	G Major & C minor	"Lo 'Tis the Month of May" melody in G Major, accompaniment in C minor
A	37-44	A minor	Original tune phrase 1
	45-53		Fragments of "Lo 'Tis the Month of May" superimposed over phrase 2
C	54-67	G Dorian	Folk song "The Month of May" is introduced in G Dorian and ends in C Aeolian
B	68-80	G Major & C	"Lo 'Tis the Month of May" in canon

Section	Measures	Key	Description
		minor	
A	81-102	A Major	Original tune in major key with fragments of “Lo, ‘Tis the Month of May” superimposed
Coda	103-109	A Major	Coda is based on extensions and fragments from previous tunes, including augmentation of “Lo ‘Tis...” Note also fragments from “Taps” in low single reeds and low brass
Movement 5 “Provence” ABA-Coda form			
A	1-14	G Major	Original tune 1 is introduced
	15-26	F Major	Original tune 2 is introduced
	27-28	Chromatic	Transition with chromatic contrary motion
	29-34	C Major	Tunes 1 and 2 combined
	35	C7	Fanfare based on folk song “Magali”
B	36-47	A \flat Major	Original tune 3 is introduced
	48-49		Transition from A \flat to D \flat
	50-56	F \sharp minor	Tune 1 is modified into minor and combined with Original tune 4
	57	D Major (implied)	Fanfare based on “Magali”
A	58-68	G Major	Tune 1 returns with a syncopated or “jazzy” “Magali” as counterpoint
	69-76	C Major	Tune 2
	77-78	Chromatic	Transition similar to 27-28, a perfect fourth lower
	79-84	G Major	Tunes 1 and 2 combines with “Magali” in counterpoint
Coda	85-89		Augmented fragment of “Magali”

Unit VIII. Suggested Listening

Milhaud, Darius – *Dixtour, La Création du Monde, La Cheminée du Roi René*

Ellerby, Martin – *Paris Sketches*

Suite Française Suggested Recordings: Eastman Wind Ensemble, Frederick Fennell, conductor

Postcards, North Texas Wind Symphony, Eugene Corporon, conductor

Shepherd's Hey. London Wind Orchestra, Denis Wick, conductor

Recommended Music by Members of “Les Six”

Auric, George – *Divertissement for Wind Orchestra, La Palais Royale*

Durey, Louis - *Romance sans paroles*, Op. 21

Honegger, Arthur – *Le Roi David, Marche sur La Bastille*

Milhaud, Darius – *La Création du Monde*

Polenc, Francis – *Aubade, Suite Française*

Tailleferre, Germaine – *Suite Divertimento*⁵⁵

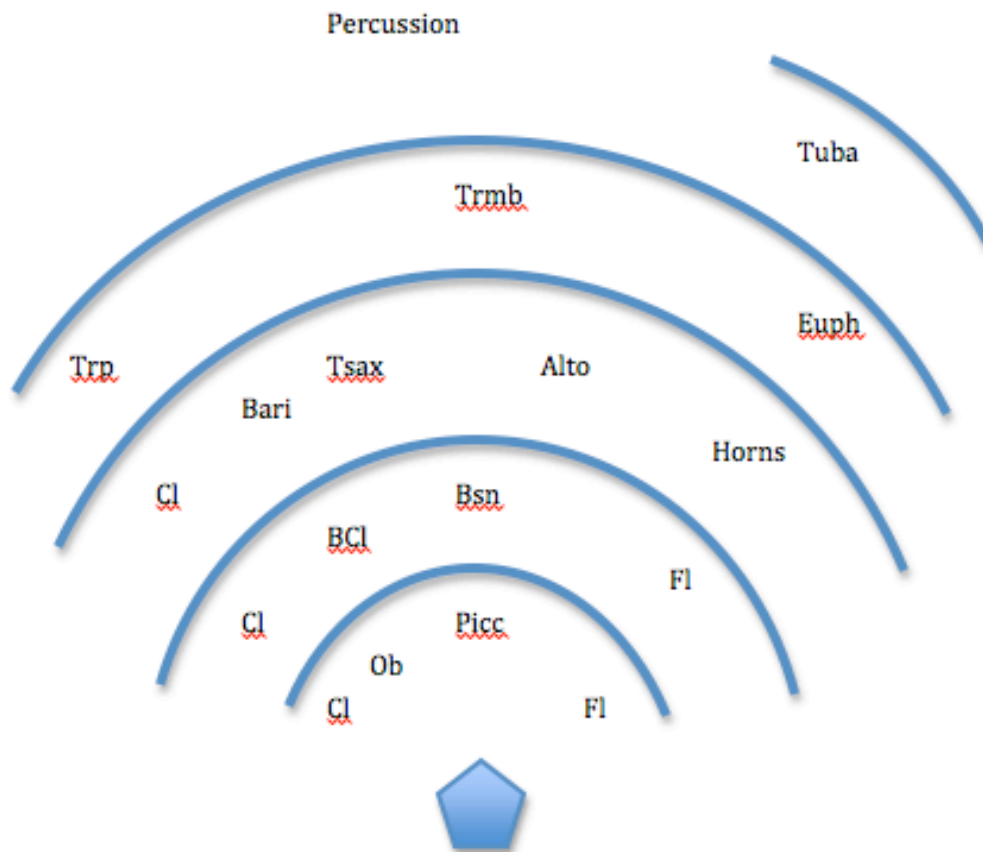
Unit IX. Seating Chart and Acoustical Justification

The seating chart for *Suite Française* comprises the normal set-up used for the Kansas State University Concert Band. The ensemble is arranged in four large arcs with highest voices towards the front and lowest voices towards the brass. The percussion section is situated in the back of the ensemble. Within the arcs, players are seated by like-instrument families. There is a small fifth arc comprised of only tubas which are situated behind the euphoniums and bass trombone. This placement of low instruments helps to establish a strong and unified foundation for the ensemble's sound. Additionally, the middle of the ensemble is comprised of tenor and mid-range instruments helping to establish a strong inner core for the ensemble. This set up will prove advantageous for *Suite Française* as the like instrument/voice proximity will provide ease of listening and balance for both the intricately layered segments as well as the homophonic moments.

⁵⁵ Robert Garofalo, *Suite Française by Darius Milhaud - A Teaching-Learning Unit*, (Fort Lauderdale, FL: Meredith Music, 1998), 6.

Figure 6-5 *Suite Française* Seating Chart

Set Up for Suite Française



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Concert Band

Announcements: Collect all old music

Literature: Suite Française – all movements

Time: 12:30pm-1:20pm

Rehearsal Goals	Evaluation
Establish tempos - Read through each movement	
Rehearsal Plan	See next page
Collect Music/Pass out Music 12:30-12:40	
Warm Up 12:40-12:45	
-Bb Major scale (w/ drone then in round)	
-tuning sequence	
Brief introduction to Suite Française	
- Historical perspective of piece, importance to literature	
-Milhaud's compositional style	
Read Normandie 12:45-12:50	
- 6/8, 132 is goal	
- leave out grace notes for clarity	
- no key sig, so watch accidentals	
Read Ile-de-France 12:50-1:00	
-cut time, but I'm in 4. 88 is goal, check for solos (cornet, picc)	
-EDIT: change tuba marcato to staccato m.11-13 & 19-20 & 29-32	
-EDIT: solo oboe and flute from m. 51 – 54 (beat 4)	
-stress importance of accents	
-m. 57-58 = rit into a tempo	

Rehearsal Plan – Rehearsal #1 continued

Ensemble: Concert Band

Announcements:

Literature: Suite Française

Time: 12:30pm-1:20pm

<p>Read Alsace-Lorraine 1:00-1:10</p> <ul style="list-style-type: none">-2/4, goal is 58, check for solos (cornet)-EDIT: m. 81 trombone 1,2,3 add A quarter note-grace notes on beat-stretch on penultimate beat <p>Read Provence 1:10-1:20</p> <ul style="list-style-type: none">-Common time, goal is 126, check for solos (picc/flute/perc) (Bar=all)-m. 35 and 57 molto ritardando-m. 49 slight stretch-m. 86-88 cymbal add half notes	<p>Evaluation</p> <p>All the movements were sight read by the ensemble. Issues that arose during sight-reading include:</p> <p>Lack of confidence on independent parts</p> <p>Tendency to slow the tempo</p> <p>Lack of appropriate style</p>
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Rehearsal Plan – Rehearsal #2

Ensemble: Concert Band

Announcements:

Literature: Suite Française (mvts I & III)

Time: 12:30pm-1:20pm

Rehearsal Goals:	Evaluation
<ul style="list-style-type: none">-help players further understand their part's place in texture-consistent tempo and style-check for issues to address in future rehearsals	
Rehearsal Plan	
Movement I	
1. A Section (1-20)	
<ul style="list-style-type: none">-establish tempo-demonstrate melody	
2. B Section (20-83)	
<ul style="list-style-type: none">Address layering (isolate, add in other parts)	
<ul style="list-style-type: none">Check accompaniment at m. 43	
<ul style="list-style-type: none">Fanfare at m. 53 – notes	
<ul style="list-style-type: none">Check trombones at m. 59	
3. A Section (83-end)	
<ul style="list-style-type: none">Check for transfer of knowledge -> tempos/style	
<ul style="list-style-type: none">Low voice entrance and style at m. 101	
<ul style="list-style-type: none">Resonant, full-valued last note	

Rehearsal Plan – Rehearsal #2 (continued)

Ensemble: Concert Band

Announcements:

Literature: Suite Française

Time: 12:30pm-1:20pm

Movement III	Evaluation
<p>4. 1-25 12:59-1:06</p> <p>Isolate “metronome” add in melody to fit Style = light and dance-like. Accents must be pronounced m. 14 Bsn, Bari, Euph, Tuba v. Picc, oboe m. 20 layered canon – isolate to know who’s in team</p> <p>5. 25 – 70 1:06-1:15</p> <p>m. 25. snippets of melody weave into melody seamlessly - address horn accompaniment (correct partials) m. 32 cor/picc duet -> match style and tuning -> don’t clip beat 3 m. 36 -> eighth note “relay” -> correct style in trumpet/trombone melody m. 39 -> snare release m. 49 rearticulate and focus on lining up m. 57 -> demonstrate rit. -> have them sing -> have leaders play -> all play</p> <p>6. 70 – end 1:15-1:20</p> <p>recheck for style, playing with “metronome” no clipping beat 3 at m. 76</p>	<p>See previous page</p>

Rehearsal Plan – Rehearsal #3

Ensemble: Concert Band

Announcements: Remind about sectionals

Literature: Suite Française

Time: 12:30pm-1:20pm

Rehearsal Goals:	Evaluation
<ul style="list-style-type: none">-help players further understand their part's place in texture-consistent tempo and style-check for issues to address in future rehearsals	
Rehearsal Plan	
Mvt 4	
12:40-1:00	
<ul style="list-style-type: none">- smooth, sustained melodic lines-check rhythmic precision on faster note flourishes-full value on eighth notes in cornet solo-m. 52 confidence in cornet-around m. 80 – check trombones and horns-m. 97 check each fast note entrance-m. 103 trombone and baritone, bari sax, bass clarinet needs to be heard<ul style="list-style-type: none">-isolate-add slurred line-add accented notes-add bass	<p>Mvt. 4 – The ensemble is playing this movement technically very well. The next step is to bring them out of their “emotional box” and to create truly emotional music.</p>
Mvt 5	
1:00-1:20	
<p>Work melody – confidence in m. 4</p> <p>Accompaniment (m. 5) check “and of 3” accuracy</p> <ul style="list-style-type: none">-m. 8 pizz “bum” syllable in accompaniment-articulation change in m. 22 – make sure all ww’s are observing slur-m. 27 match note length = “full bow”-m. 34 trill sustains for full lengthm. 36 check “magali” accompaniment rhythms (alto 2 and horns)-m. 35 first pitch = D major- m. 50 difficult cornet part!	<p>Mvt. 5 – Tempo is of great concern. The melody players are not able to play the piece at the required tempo yet. Additionally, the accompaniment and overall style is far too heavy. Practice and confidence will hopefully help with these issues.</p>

Rehearsal Plan – Rehearsal #3 continued

Ensemble: Concert Band

Announcements:

Literature: Suite Française

Time: 12:30pm-1:20pm

-Fife and Drum section
-attitude
-lightness and clarity
-make sure percussion is with me!
-Trumpet fanfare = check partials
Rich, full last chord

Evaluation

See previous page

Rehearsal Plan – Rehearsal #4

Ensemble: Concert Band

Announcements:

Literature: Suite Française

Time: 12:30pm-1:20pm

Rehearsal Goals:	Evaluation
Continue to clean Check on previously taught concepts	See next page
Rehearsal Plan Mvt 3 Check for consistent metronome and light style/articulation Check layerings at m. 14 and m. 20 Check horn accomp at m. 25 Tuning of cornet/picc duet m. 39 snare release Check clarity and execution of m. 49 m. 57 WORK RITARDANDO! Make sure they can do it!	
Mvt 5 Tempo check – try it at slower tempo? Accompaniment (m. 5) check “and of 3” accuracy -m. 8 pizz “bum” syllable in accompaniment -articulation change in m. 22 -m. 27 match note length -m. 35 work on ritardando m. 79 break up different layers for understanding and clarity Work ending – full, resonant sound	

Rehearsal Plan – Rehearsal #4 continued

Ensemble: Concert Band

Announcements:

Literature: Suite Française

Time: 12:30pm-1:20pm

Mvt 1

Consistent tempo

Style = quarter note is short

m. 59 voice exchange (one sentence)

m. 59 check trombone accompaniment

Mvt 4 Run if time

Evaluation

Tempo was an overall issue. The players were not able to play movement III and V at tempo. Because so much time was devoted to obtaining the correct tempo, we were unable to get to movement I or IV.

After consideration, I will reduce the tempos of movement III and V.

Rehearsal Plan – Rehearsal #5

Ensemble: Concert Band

Announcements:

Literature: Suite Française

Time: 12:30pm-1:20pm

	Evaluation
<p>Rehearsal Goals Hit each movement with the intention of helping the students recall style and tempo. A few problem spots will be focused on in each movement.</p> <p>Movement I Run movement with focus on consistent tempo and light, appropriate style.</p> <p>Movement III at half=80 Start m. 41: check m. 49-50 in woodwinds Check m. 57-59 ritardando Keep going: check picc/cornet duet</p> <p>Movement V at quarter= ~120 Beginning to m. 35: check style m. 15: check fife/drum style + consistent tempo m. 35: check molto ritardando Measure 50 to end: tempo + style, balance of layers throughout</p> <p>Movement IV Check for flowing, legato style Dynamic control (sudden changes to Forte m. 17) Save it for the end! M. 81: horns 3&4 add e M. 80: maintain control at increased dynamics</p>	<p>Students had to be reminded constantly to play movements I and III in a light style.</p> <p>Students seem hesitant in movement IV which seems to dampen emotional impact. What might be the source of this hesitancy? What strategies can I use to help them feel more confident?</p>

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Appendix A - Score Analysis for Hats Off to Thee

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Form															
Phrase Structure	<div> <div>A</div> <div>B</div> </div>														
Tempo	<div> <div>Freely ♩ = 60</div> </div>														
Dynamics	<div> <div><i>mf</i></div> <div><i>f</i></div> <div><i>p</i></div> </div>														
Meter/Rhythm	<div> <div>4</div> <div>4</div> </div>														
Tonality	<div> <div>C minor</div> <div>G♭ Major</div> </div>														
Harmonic Motion	<div> <div>iv</div> <div>plagal cadence in minor</div> <div>V/bv</div> <div>I</div> <div>v</div> </div>														
Orchestration	<div> <div>Conical bore instruments</div> <div>Trumpets enter</div> <div>Trombones enter</div> <div>Melody begins in horns</div> <div>Lower trumpets begin perfect fourth motive</div> <div>motive begins in horns</div> <div>motive is echoed in trumpets and trombones</div> </div>														
General Character	<div> <div>Austere "amen"</div> <div>Release</div> <div>A bold statement which releases back into a more austere character</div> </div>														
Means for Expression	<div> <div>The first two chords establish the entire piece. The tone must be immediately warm and dark with clear attack</div> <div>Minor third motive starts in trumpets and is echoed in horn 1&2</div> <div>The quarter notes must be played legato and lead to m. 6</div> <div>Piano dynamic, but still with a warm dark sound</div> <div>Seamless relay of echoes which grow out of melody</div> </div>														
Conducting Concerns	<div> <div>Establish tempo and style with clear downbeat</div> <div>Cue trumpet, cue horns</div> <div>Show decrescendo</div> <div>Help show shaping of phrase</div> <div>Assist with seamless echo relay</div> </div>														
Rehearsal Consideration	<div> <div>Assist players with understanding the iv - i chordal motion</div> <div>Strive for well-balanced sound with audible timpani "heartbeat"</div> <div>Unified decrescendo in all parts</div> <div>Crescendo helps build momentum into next phrase</div> <div>Careful observation of dynamics</div> <div>Canonical statements must be identical in the "baton" to style</div> </div>														

Measure #	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Form															
Phrase Structure							Transition				C				
Tempo												accel.			rit.
Dynamics		<i>f</i>		<i>mf</i>							<i>f</i>	<i>fp</i>			
Meter/Rhythm									3 2		4 4	3 4			
Tonality											Unstable				
Harmonic Motion															
Orchestration	Baritone comes through texture									(e ⁶) b (f)	I (e)		Melodic material in the horns and trumpets while the lower voices provide foundation		
General Character								Sudden contrast in texture					Highly emotional, tension and release		
Means for Expression		The Baritone line subsides into the more assertive statements in the trumpets and horns			Bring out descending line in trombones	Final assertive statement which phrases into new section				This transition features an eighth note relay that starts from the tuba, passes to euphonium then horns and trumpets. This all needs to lead into the tension and release of mm. 25-26	A restatement of the assertive statement, this time in trumpets and trombones	The crescendo, accelerando and ritardando must be emphasized to add tension			
Conducting Concerns	Cue baritone	Cue trumpets	Cue horns	Cue trumpets	Assist trombones with phrasing line				Emphasize smooth relay of running eighth notes	Can be conducted in 3 for accompaniment line or in 6 to control melodic line	Simultaneously cue trumpets and trombones	Clearly and musically control the tempo fluctuations in these measures			
Rehearsal Consideration	Group must balance to the baritone		Imitative statements in the trumpet and horns, must be identical in style		Half note chords are solid foundation but not over powering			Work on achieving one melodic line rather than single chunks of eighth notes			This bold statement must phrase into the following <i>fp</i>		The melody must project through the texture		


Measure #	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Form	A1																	
Phrase Structure	A1																	
Tempo	Tempo I														accel	rit.	a tempo	
Dynamics	<i>f</i>																<i>ff</i>	
Meter/Rhythm	4 4			2 4	4 4												3 4	
Tonality																		
Harmonic Motion	C minor									C ♭ Major							G ♭ Major	
Orchestration	A return of minor 3rd motive - 1st trumpet	2nd trumpet	3rd trumpet	horns then state new melodic content				V		V	VN4/2 I II I					V/Gb	I	
General Character	A return to the more austere opening							The beginning of the climax								A change to a monophonic, quarter note texture draws attention to dramatic change in tempo		
Means for Expression	While forte, the change to a cleaner texture must be pronounced. Low voices should blend into the timpani "heartbeat"																	
Conducting Concerns	Cue 1st trumpet entrance	Cue 2nd trumpet entrance	Cue 3rd trumpet entrance	Clearly show brief meter change				Cue trombones	Help with interweaving line. The conductor must indicate to the players that this is the culminating moment of the piece.		This dramatic line can be played out at a very strong forte dynamic	The moving notes in the low brass push the piece towards its final climactic statement. The effect can be enhanced by beginning the accelerando slightly early and making sure that it is in conjunction with a dramatic crescendo						
Rehearsal Consideration	Work on establishing blend in timpani/low voices and austere upper voice lines			The austere, taps-like trumpet calls must come through the texture over the rhythmic procession of the lower voices.					The following section represents a build into the climax of the piece. Players must play with confidence and with a dark, rich tone				Turn attention to the moving notes in the low brass		Accelerando ritard	Very dramatic	Show shape of phrase in the horn line	
	Players must play even, full-value quarter notes in sustained texture																	
	Begin to "rein in" the volume as the piece to wind down																	

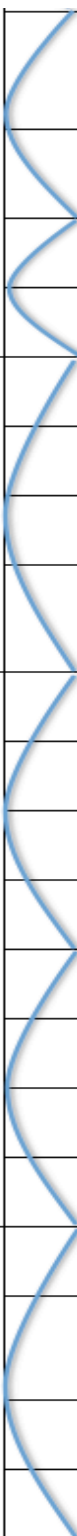

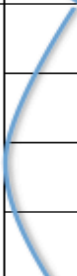
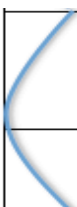
Measure #	49	50	51	52	53	54	55
Form							
Phrase Structure	Coda						
Tempo							
Dynamics							
Meter/Rhythm	4 4						
Tonality							
Harmonic Motion							
Orchestration							
General Character	The final measures bring the piece to a calm conclusion. The final measures decline in dynamics and rhythmic motion to the final "amen"						
Means for Expression	The last measures must be played at controlled soft dynamic in a prayer or meditative manner. The final six notes of the horn line are a fitting excerpt from Dr. Bencriscutto's coda to the "Minnesota Rouser"						
Conducting Concerns		Cue horns (gesture of syncopation)		Bring the dynamic level down to a quiet, austere level. However, do not let the players lose momentum of confidence			
Rehearsal Consideration	e begins				Players must be aware of the importance of the horn line. All parts should decline and blend into the final timpani roll		

Appendix B - Score Analysis for Mercury Rising

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Form	Introduction																
Phrase Structure																	
Tempo	♩ = 60																
Dynamics	mp		mf	pp	mp		mp	mp	mf					mp			ffp ffp
Meter/Rhythm	4 4																
Tonality	A minor																V64 V
Harmonic Motion	The harmonic motion is limited to I-v																
Orchestration	The introduction features an interweaving rhythmic line in the battery percussion while the mallets play a melodic line on top. The tam-tam initially acts as an intermediary element between the battery/mallets																
General Character	Dark and mysterious beginning	3 against 4 in bells and vibraphone further blurs texture															
Means for Expression	The sound "blooms" from within the initial tam-tam attack	The longer phrase in the marimba must be pronounced and musical. The other players must balance to this important element															
Conducting Concerns	Establish and maintain correct and consistent tempo	Maintain pulse during 3 against 4 feel					Maintain pulse during 3 against 4 feel									Clearly show push and pull in tempo and show terraced dynamics	L.H. holds fermata on beat 3; R.H. holds fermata on beat 4
Rehearsal Consideration	Battery percussion must be aware of interweaving line throughout parts and must also balance to melodic mallet percussion lines on top.				Work on producing a long, sustained phrase in the mallet instruments through this section. Phrase shape and dynamics must be observed								Bells lead in this melodic line				
Tempo can become more flexible. Terraced dynamics in the upper mallets/battery enhance push towards next section																	
Closely watching conductor and breathing are essential for following flexible tempo																	

Measure #	18	19	20	21	22	23	24	25	26	27	28	29	30	31
Form	Cadential Extension		Transition		A Fugal Exposition first statement					Answer				
Phrase Structure														
Tempo														
Dynamics					<i>mf</i>									
Meter/Rhythm														
Tonality			<i>i</i>							E minor				
Harmonic Motion					iv/v									
Orchestration	All players continue rolling except timpani and toms		Solo timpani with "heartbeat" quarter notes in new tempo		Player 3 (Marimba) enters with fugal statement while timpani continues with "heartbeat"					Player 1 (Xylophone) enters with answer on the dominant				
General Character	ds next section		Quick burst of resolution followed by decay		This fugal section should present a stark contrast from the more full-textured opening. The counterpoint should be the main feature									
Means for Expression	Tension/release must be effectively shown through controlled cresc.				The fugal statements and following counterpoint should be clean and metronomical.					Fugal entry must be balanced with counterpoint underneath it				
Conducting Concerns	Show new tempo in right hand while controlling roll crescendo in other parts		Immediately drop to mezzo piano and address timpani		Cue player 3				Cue player 1					
Rehearsal Consideration	Players must understand their role (sustain and grow v. propel)		To emphasize decay, timpanist was asked to play a decrescendo		Have players listen to Player 3 perform the first entry. The style and interpretation must be matched by all others					All players must understand the principles of a fugue's construction. Moreover, players must be aware of fugal entrances and play underneath them				

Measure #	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49
Form	Statement Entry								Bridge									
Phrase Structure																		
Tempo																		
Dynamics	<i>ff</i>	<i>mp</i>			<i>ff</i>								<i>fff</i>	<i>ppp</i>	<i>mf</i>		<i>mp</i>	
Meter/Rhythm																		
Tonality																		
Harmonic Motion																		
Orchestration	Player 2 (Vibraphone) enters with statement on the tonic				All players are in with the mallets playing a driving sixteenth note rhythm and the battery performing short percussive bursts of sound												Solo marimba	
General Character					The bridge acts as a temporary break from the melodic focus and instead focuses on percussive, battery playing								Fading away, but not in intensity				The bridge suddenly unravels into voices which become counterpoint	
Means for Expression		A gradual build into the surprising next section				The bridge should be an unexpected, exciting surprise for the listener				Bring out new sounds such as rim shots and suspended cymbal hits				Maintain intensity throughout dynamic changes				
Conducting Concerns	Cue player 2			Anticipate sudden texture change	Show more aggression and assertiveness to match music change							Effectively show dynamic change to help transition into next portion				Cue player 3	Cue player 4 (on marimba)	
Rehearsal Consideration	As the texture becomes more involved, work to ensure that the fugal subject is still heard over the texture				Make sure that new sounds and textures (such as snare drum rim shots) are exposed							Seamless transition into next segment						


Measure #	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69
Form	Fugal statement				Answer				Final statement				Closing							
Phrase Structure																				
Tempo																				
Dynamics	<i>f</i>				<i>ff</i>				<i>ff</i> (timpani)				<i>ff</i>				sub <i>p</i>			
Meter/Rhythm																				
Tonality																				
Harmonic Motion																				
Orchestration	Player 5 (Snare drum) enters with fugal statement				Player 6 (Concert toms) enters with answer				Player 7 (Timpani) enters with final statement				Battery percussion soli							
General Character	The snare drum's statement provides an unexpected, aggressive sound								Building in excitement				An explosive cacophony!							
Means for Expression	Snare drum must play as a melodic instrument and pay attention to melodic/phrase shape				Use terraced dynamics as a means to differentiate each measure from the next				Immediately establish texture shift. Bring out rim shot sound											
Conducting Concerns	Cue player 5				Cue player 6				Clearly show shift to each new dynamic level				Cue Player 7							Show dramatic subito piano
Rehearsal Consideration	While snare drum should be the focus, it must still sound as part of a fugal texture. Balance must be addressed				Work to achieve instantaneous terraced dynamic effect				Players must balance to timpani so as to prevent timpani from playing too loud				Change piano dynamic to subito piano							

Measure #	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84
Form			Aleatoric (Free Time)	B											
Phrase Structure															
Tempo			Sudden void of tempo. Effect should last approximately 10"	<i>f</i> 132											
Dynamics	<i>ff</i>		<i>fff</i> Then a consistent fade until niente	<i>mp</i>				<i>mf</i>						<i>f</i>	
Meter/Rhythm			Without a definite rhythm	3 4											
Tonality			atonal	A minor											
Harmonic Motion															
Orchestration	Battery on beats 1 & 4; Mallets on 2 & 3			Section begins with vibes and snare drum played with wire brushes		Concert toms enter		The melodic line is created through a series of sixteenth notes that run through parts 1, 3 and 4 (xylophone and marimba)						Sudden focus on vibes with syncopated counter melody	
General Character			An unravelling of sound and time	A sudden shift to quiet intensity											
Means for Expression	Choir effect: battery choir alternating with mallet choir		To achieve unravelling effect, mallets and timpani are instructed to play random notes arrhythmically until cessation of sound	The sudden shift to this section will be achieved through a brief caesura in m. 72 followed by a clean, quiet entrance				The interweaving lines in the mallet instruments must be played as if by one instrument, not many instruments playing small parts of a melody						Allow this rare moment of syncopation to go over the texture	
Conducting Concerns			Control unravelling decay while maintaining a count of 10 seconds	Internalize new tempo and give effective prep				The conductor must effectively convey the melodic phrase and assist the mallets in shaping it						Gesture of syncopation cue for vibes	
Rehearsal Consideration	Battery must balance to mallets so not to overwhelm texture		Players must decrescendo as a group, but must strive to not create any kind of rhythmic pulse/pattern with other players	Work on starting together and immediately syncing to new tempo and dynamic level				To achieve a seamless melodic line, players 1, 3 and 4 must understand their role in the melody. Execution must be a seamless "relay" between these 3 parts						Balance to vibes	






Measure #	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102
Form																		
Phrase Structure																		
Tempo																		
Dynamics	<i>mp</i>	<i>mf f</i>	<i>mf</i>		<i>p</i>		<i>mp</i>				<i>f</i>							
Meter/Rhythm																		
Tonality																		
Harmonic Motion																		
Orchestration	Melodic line cascades downward from top voice to bottom voice	Vibe enters with syncopated counter melody during cascading melodic line	Let sound of brushes come through	Bells begins ostinato on eight notes														Marimba melody: ostinato augmented
General Character																		
Means for Expression	Strong downward pull from player 1's part down to player 7				Again, with hushed intensity													
Conducting Concerns	Assist players with executing a seamless phrase with terraced dynamics	Gesture of syncopation cue for vibes	Bring down dynamic level	Cue bells														
Rehearsal Consideration	Players must achieve seamless line while also executing terraced dynamics throughout parts	Players must establish accompanimental groove	Instruct players to listen down for the eighth note metronome in the concert toms															









Measure #	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122
Form																				
Phrase Structure																				
Tempo																				
Dynamics																				
Meter/Rhythm																				
Tonality																				
Harmonic Motion																				
Orchestration																				
General Character																				
Means for Expression																				
Conducting Concerns																				
Rehearsal Consideration																				



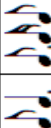
Measure #	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141
Form																			
Phrase Structure																			
Tempo																			
Dynamics	<i>p</i>			<i>mf</i>				<i>ff</i>											
Meter/Rhythm								$\frac{4}{4}$											
Tonality																			
Harmonic Motion																			
Orchestration																			
General Character																			
Means for Expression																			
Conducting Concerns																			
Rehearsal Consideration																			

Measure #	142	143	144	145	146	147	148	149	150	151	152	153	154	155
Form	Bridge (slightly modified from A section)													
Phrase Structure														
Tempo														
Dynamics	<i>ff</i>								<i>ff</i>			<i>ffp</i>	<i>ffp</i>	<i>fff</i>
Meter/Rhythm														
Tonality														
Harmonic Motion													V	I
Orchestration	All players are in with the mallets playing a driving sixteenth note rhythm and the battery performing short percussive bursts of sound													
General Character	The bridge acts as a temporary break from the melodic focus and instead focuses on percussive, battery playing													
Means for Expression	Bring out new sounds such as rim shots and suspended cymbal hits													
Conducting Concerns	Players may try to slow tempo to original Bridge tempo. Work to maintain faster pulse													
Rehearsal Consideration	Observe dynamics carefully to maintain balance. The section should be loud and aggressive, however, players must take care not to cover the mallet instruments													
	<div> <div>Unison mallet instruments against unison battery instruments</div> <div>Dramatic push to final dominant chord</div> <div>Players 1-6 hit, Timpani holds over on a roll</div> <div>Unison final rhythm</div> </div>													
	<div> <div>Mallets v. Battery</div> <div>The final measures must have exaggerated dynamics to add enhance excitement and finality</div> </div>													
	<div> <div>Show mallets v. battery and the interplay that occurs between the two</div> <div>Clearly show quick dynamic shift</div> <div>Show hit and hold L.H. for timpani</div> <div>Final hit/cut off</div> </div>													
	<div> <div>Battery must balance to mallets so as not to overpower them</div> <div>Emphasize dynamic shifts and phrasing to final two hits</div> </div>													


Appendix C - Score Analysis for Suite Française

Normandie	1	2	3	4	5	6	7	8	9	10	11	12
Measure #	1	2	3	4	5	6	7	8	9	10	11	12
Form	SECTION 1 "Germaine"											
Phrase Structure												
Tempo	Animé (J. = 144)											
Dynamics	<i>f</i>											
Meter/Rhythm												
Tonality	B ♭ Major											
Harmonic Motion	V - I											
Orchestration	Tutti (fls and low saxes and brass enter later). Cornet is the lead color											
General Character	Brisk, march-like character											
Means for Expression	Establish animated character immediately. There should be a feeling of lift on the quarter notes to help keep melody from becoming heavy	The folk song, "Germaine" should be played in a detached, well-articulated style but not too staccato										
Conducting Concerns	Give full measure of time to start the piece with soft downbeat and vigorous upbeat	Maintain steady pulse with light conducting pattern						Cue alto saxes and trumpets				
Rehearsal Consideration	Establish tempo and character immediately. The dynamic level needs to be a comfortable forte and the players must be instructed to play the quarter notes with a lifted, staccato quality							Eighth notes should maintain pulse		Consistent beginnings and ends of notes in the accompaniment parts		


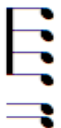





Normandie																				
Measure #	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29			
Form											"original tune"									
Phrase Structure																				
Tempo																				
Dynamics										<i>mf</i>										
Meter/Rhythm																				
Tonality											G minor									
Harmonic Motion										v										
Orchestration							color shift to saxes/horn				more woodwind driven									
General Character											less rigid, more relaxed									
Means for Expression	Forward momentum and crescendo in the running eighth notes						Saxes and horns must bring out accents and focus on maintaining forward momentum and pulse				Shift to a more flowing, melodic character									
Conducting Concerns	Shape and bring out ascending scalar lines						Give strong gesture to bring out accents				Shift to supermetric 4/4 pattern where each measure receives one beat				Cue alto saxes					
Rehearsal Consideration	The ascending scales in the low brass and woodwinds should crescendo						Bring out accented notes				Players need to maintain internal pulse during this section as they may have a tendency to drag the tempo							Pizzicato style in the accompaniment		

Normandie	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94
Measure #																			
Form				TRANSITION															
Phrase Structure																			
Tempo							slight broadening	a tempo											
Dynamics				<i>ff</i>															
Meter/Rhythm																			
Tonality				Quartal Harmony F, B♭, E♭				B♭ Major											
Harmonic Motion							V	I											
Orchestration				tutti				as beginning											
General Character								brisk, march-like											
Means for Expression	statement of imitative crescendo			peak of tension			slight broadening	a tempo	The return to the first section represents a return to a more controlled, clear texture										
Conducting Concerns	stature to bring all to unison rhythm						Show slight ritardando	Help players immediately shift to a tempo		Do not let eighth note patterns slow tempo						Cue trumpet			
Rehearsal Consideration	is to be louder and more							Players must instantly shift to style and note length played at the beginning of the piece							As in the beginning, the quarter note must be played short and lifting.				

Bretagne	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54
Measure #	B "The Sailors of Lee"																A "The Lass from Paimpol"
Form																	
Phrase Structure																	
Tempo																rall.	a tempo
Dynamics																<i>p</i>	<i>pp</i>
Meter/Rhythm																	
Tonality																	D Major
Harmonic Motion																	bvi - I6
Orchestration	oboe	fl/trmb + cornet quartal interjection	fl/trmb + cornet quartal interjection	fl/trmb + cornet quartal interjection	fl/trmb + cornet quartal interjection	fl/trmb + cornet quartal interjection	fl/trmb + cornet quartal interjection	fl/trmb + cornet quartal interjection	fl/trmb + cornet quartal interjection	fl/trmb + cornet quartal interjection	fl/trmb + cornet quartal interjection	fl/trmb + cornet quartal interjection	fl/trmb + cornet quartal interjection	fl/trmb + cornet quartal interjection	fl/trmb + cornet quartal interjection	fl/trmb + cornet quartal interjection	fl/trmb + cornet quartal interjection
General Character	dreary, funeral march																
Means for Expression	As in previous section, the quartal chords must be uniform in tone, attack and decay																Allow the bassoons freedom to phrase and shape this line
Conducting Concerns	Cue oboe	Cue quartal chords	Cue quartal chords	Cue quartal chords	Cue quartal chords	Cue quartal chords	Cue quartal chords	Cue quartal chords	Cue quartal chords	Cue quartal chords	Cue quartal chords	Cue quartal chords	Cue quartal chords	Cue quartal chords	Cue quartal chords	Cue quartal chords	Cue horns
Rehearsal Consideration																	These measures represent a calculated decrescendo from mezzo piano in measure 51 to piano to pianissimo in measure 54




Bretagne	55	56	57	58	59	60	61	62	63	64	65	66
Measure #												
Form												
Phrase Structure												
Tempo												
Dynamics									<i>p</i>			
Meter/Rhythm	<i>ff</i>											
Tonality												
Harmonic Motion	I									V7	I	
Orchestration	Like beginning: horn is lead voice with low reed accomp.											
General Character	unhurried											fades to end
Means for Expression	Similar to the opening, the melody should be prominent and flowing. Allow the players some flexibility with interpretation											
Conducting Concerns				Focus on bassoons		Cue saxes				Cue baritone sax, baritone, tuba and st. bass		
Rehearsal Consideration	Observe how this final section compares with the opening.											
	Maintain a quiet, yet intense dynamic in low voices											

Ile-de-France	Measure #	12	13	14	15	16	17	18	19	20
Form	Transition			A2 "With Care" + "Fair Maid of the White Rose Tree" in counterpoint					Transition	
Phrase Structure										
Tempo										
Dynamics									<i>ff</i>	<i>f</i>
Meter/Rhythm										
Tonality										
Harmonic Motion										
Orchestration										
General Character										
Means for Expression										
Conducting Concerns										
Rehearsal Consideration										




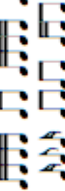

Ile-de-France		59	60	61	62	63	64	65	66	67	68	69	70	71	72	73
Measure #		59	60	61	62	63	64	65	66	67	68	69	70	71	72	73
Form		B "Lo, 'tis St. John's Day"													A1 "With Care I Tend My Rosebush Gay"	
Phrase Structure																
Tempo		a tempo														
Dynamics		<i>p</i>			<i>mp</i>			<i>mf</i>					<i>f</i>			
Meter/Rhythm																
Tonality		F Major														
Harmonic Motion		C and D tones														
Orchestration		Alto sax is lead color														
General Character		relaxed														
Means for Expression		Oboe/Flute back to a2														
Conducting Concerns		Immediately shift to a tempo	Cue woodwinds		Cue alto				Cue piccolo and cornet				Cue woodwinds and cornets			
Rehearsal Consideration		Observe that "Lo, 'Tis..." has been transposed down a Major	note syncopated backtime accompaniment													

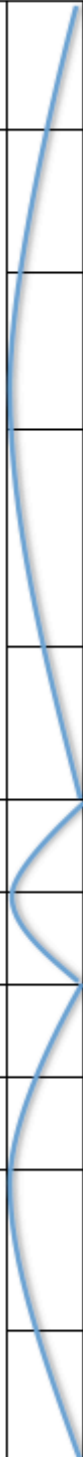


Alsace-Lorraine	31	32	33	34	35	36	37	38	39	40	41	42	43	44
Measure #														
Form														
Phrase Structure														
Tempo														
Dynamics							<i>mp</i>						<i>mf</i>	
Meter/Rhythm														
Tonality														
Harmonic Motion														
Orchestration														
General Character														
Means for Expression														
Conducting Concerns														
Rehearsal Consideration														

Alsace-Lorraine																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																															</
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Providence	1	2	3	4	5	6	7	8	9	10	11	12	13
Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13
Form	A "Milhaud Tune 1"												
Phrase Structure													
Tempo	Animé ♩ = 138												
Dynamics	<i>f</i>												
Meter/Rhythm	C												
Tonality	G Major												
Harmonic Motion		I											
Orchestration		melody in upper woodwinds						low reeds, horns with accompaniment					
General Character		bright, cheerful											
Means for Expression			Use space in accompaniment to increase clarity										
Conducting Concerns	Give beats 3 and 4 with energy to show style	Demonstrate clear beat pattern emphasizing the flowing quality of the melody. Do not let accompaniment become too heavy										Cue alto saxes	Cue horns
Rehearsal Consideration	Like in mvt. III, players must be aware of multiple melodies used in combination	Use space in accompaniment to increase clarity	Address rhythm issues in bassoon and bass clarinet in m. 4 (see p. 71 for strategies regarding this)									Do not let triplets drag in tempo	

Providence		27	28	29	30	31	32	33	34	35	36	37	38	39
Measure #														
Form		Transition with chromatic contrary motion		Tunes 1 and 2 are combined						Fanfare based on "Magall"	B "Milhaud Tune 3" with "Magall" fragments			
Phrase Structure														
Tempo										molto rit.	a tempo			
Dynamics				<i>mf</i>							<i>p</i>			
Meter/Rhythm														
Tonality				C Major							A ♭ Major			
Harmonic Motion		Chromatic passage		I						C7	I			
Orchestration		flute, dbl. reeds, cl.	cornet and trmps.	upper winds with Tune 1 euphonium with Tune 2						Cornets/Trumpet fanfare	Woodwinds + horns with "Magall" theme			
General Character		Transition clears the palate		bright, cheerful						regal	Relaxed, flowing			
Means for Expression		Encourage a longer "full bow" style articulation to provide a clear transition								For control, conduct the eighth note followed by a short caesura	A refreshing change to a more laid back style at a quieter dynamic			
Conducting Concerns		Beat 1 of measure 27 must indicate new style for transition		Cue baritone						Clearly conduct the trumpet fanfare to show tempo and style	Maintain steady tempo		2nd altos and horns should understand the of the trumpet fanfare, "Magall" and should style	
Rehearsal Consideration		Players must agree on note lengths in transition				Baritone solo must project			Trill must be full value	Trumpets and cornets must watch closely	The more flowing, laid back melody in this section may cause players to lose tempo			

Providence	Measure #	56	57	58	59	60	61	62	63	64	65	66	67	68
Form			Fanfare based on "Magall"	A "Milhaud Tune 1" + "Magall" as counterpoint										
Phrase Structure														
Tempo				a tempo										
Dynamics				<i>f</i>										
Meter/Rhythm														
Tonality				G Major										
Harmonic Motion			D: V/G major	I										IV of C
Orchestration			Cornets/Trumpet fanfare											
General Character			regal	Bright and cheerful	but melodically obfuscated									
Means for Expression				"Jazzy" countermelody in flute/oboe must be long-short-long										
Conducting Concerns			Clearly conduct the trumpet fanfare to show tempo change and style	Show and maintain consistent a tempo									Cue cornets	Give clear cut off on beat 4
Rehearsal Consideration				Woodwinds play countermelody which is melodic transformation of "Magall"										

Providence												
Measure #	79	80	81	82	83	84	85	86	87	88	89	
Form	Tunes 1, 2 and "Magali" in counterpoint											
Phrase Structure												
Tempo												
Dynamics	<i>ff</i>											
Meter/Rhythm	Rhythms to "Magali" and Milhaud Tunes 1 and 2 are all layered in stunning example of counterpoint											
Tonality	G Major											
Harmonic Motion	I									V	I	
Orchestration	tutti minus perc						tutti					
General Character	strong							regal fanfare				
Means for Expression	Players must listen to who is playing what part during this layered final section. Do not let the texture fall into a "shouting match"							Cymbals can be added to emphasize ending 				
Conducting Concerns	Provide very clear tempo during final section to assist with clarity					Prepare for ending	The conductor can have full creative control with the tempo - slowing to a dramatic, resonant final chord					
Rehearsal Consideration	Players should be aware of intricate layering of melodies. While dynamics are <i>ff</i> , the texture must still be clear						Final chords must be full and resonant. Players must watch closely as the tempo can be stretched significantly					

Appendix D - Errata List for Suite Française

1. The 1st Bb cornet and 1st Bb clarinet parts should read “solo & 1st Bb cornet and “solo & 1st Bb clarinet” due to at least two players being needed to play these parts as the music often divides.
2. Movement II: Oboes must add a final note – E – to the melody in measures 51-52.
3. Movement III: Change the marcato accents in the tuba part in measures 11-13 to staccato accents to better match the bassoons.
4. Movement IV: Add a quarter note concert A to all trombone parts and horn 3 and 4 parts in measure 81. This will complete the descending melodic line started in the previous measure.

Appendix E - Folk Songs Used In *Suite Française*

The following pages contain voice and piano parts to the folk songs contained in *Suite Française*. Also included are the original melodies composed by Milhaud. The folk songs, as well as additional information can be obtained from *Folk Songs in Suite Française by Darius Milhaud*, the fifth volume in the series *Folk Songs and Dances in Wind Band Classics*, edited by Robert Garofalo.

Unidentified Melodies in *Suite Française*

I. Normandie

Tune 2 (meas. 23-34)



III. Ile de France

Tune 1b (meas. 8-11)



IV. Alsace-Lorraine

Tune 1 (meas. 1-16)



V. Provence

Tune 1 (meas. 1-14)



Tune 2 (meas. 15-27)



Tune 3 (meas. 36-49)



Tune 4 (meas. 50-56)



GERMAINE

Moderato con moto
(Modéré, sans lenteur)

PIANO

f marcato *marcato*

The piano introduction consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato con moto' and 'Modéré, sans lenteur'. The dynamics are 'f marcato' and 'marcato'.

mf *mf*

1. Ger - maine strolled in her
2. "Oh, I am no young
1. Ger - mai - ne se pro -
2. "Je ne suis pas fil -

The first vocal entry is on a single staff with lyrics in French and English. The piano accompaniment is on two staves. The dynamics are 'mf'.

gar - den, Mid flow - ers bloom - ing fair, — Ger - maine strolled in her gar - den, Mid
maid - en, 'Tis mar - ried, sirs, I've been, — Oh, I am no young maid - en, 'Tis
mè - ne Dans ses jar - dins fleu - ris, — Ger - mai - ne se pro - mè - ne Dans
let - te, Mes - sieurs, j'ai un ma - ri, — Je ne suis pas fil - let - te, Mes -

The second vocal entry continues the melody with lyrics in French and English. The piano accompaniment is on two staves.

flow - ers bloom - ing fair. — Three hand - some ca - va - liers Ger - maine met a -
mar - ried, sirs, I've been. — My fa - ther mar - ried me Ere I was as
ses jar - dins fleu - ris. — En son che - min ren - con - tre Trois ca - va -
sieurs, j'ai un ma - ri. — Mon pèr' m'a ma - ri - é - e A quinze ans

marcato

The third vocal entry concludes the piece with lyrics in French and English. The piano accompaniment is on two staves. The dynamics are 'marcato'.

stroll - ing there; — Said they: "Good - day, young maid - en, Why do you take the
yet six - teen. — 'Tis sev - en years to - mor - row Since I've my hus - band
liers jo - lis. — Ont dit: "Bon - jour, fil - let - te, Que fai - tes - vous i -
et de - mi. — Voi - là de - main sept ans — Que j'ai en mon ma -

marcato

air?"
seen?"
ci?"
ri?"

f marcato

3.
 "Germaine, most lovely lady,
 May we your lodgers be?"
 "Oh, no, fair gentlemen,
 I can't let you lodge with me;
 For I my husband promised
 That faithful I would be!"

4.
 "Germaine, most lovely lady,
 Where can we lodge, we three?"
 "There in that fine chateau
 That yonder, fair sirs, you see,
 There dwells my husband's mother,
 And she will welcome ye!"

5.
 "Good-morrow to you, Madam,
 May we your lodgers be?"
 "Yes, my fine gentlemen,
 You surely may lodge with me.
 Of drink there is a plenty
 And food enough for three."

6.
 "Alas, we are not thirsty,
 We've not the heart to eat,
 If, sitting by our side,
 Germaine not our glances greet,
 If fair Germaine be missing
 When we sit down to meat!"

3.
 "Germain', belle Germaine, } bis
 Pouvez-vous nous loger?
 "Oh! non, mes beaux messieurs,
 Je ne puis vous loger,
 Car j'ai à mon mari
 Promis fidélité!"

4.
 "Germain', belle Germaine, } bis
 Où pourrons-nous loger?"
 "Allez à ce chateau
 Que vous voyez ici,
 Car c'est là que demeure
 La mèr' de mon mari."

5.
 "Ah! donc, bonjour, Madame, } bis
 Pouvez-vous nous loger?"
 "Oh! oui, mes beaux messieurs,
 Je puis bien vous loger,
 Car il y a pour boire,
 Pour boire et pour manger."

6.
 "Nous ne voulons ni boire } bis
 Ni boire, ni manger
 Sans en avoir Germaine,
 Germaine à nos côtés,
 Sans en avoir Germaine
 A nous accompagner."

THE FRENCH SHEPHERDESS AND THE KING OF ENGLAND (LA BERGÈRE DE FRANCE ET LE ROI D'ANGLETERRE)

Arr. by Julien Tiersot

Allegro

f

1. Dans Pa-ris il y a, — Dans Pa-ris il y a, Que di-ti, que di-
1. In Par-is there are o'er, — In Par-is there are o'er, What says he? What say

mf

ton, Que di-tai-ne don? — Dans Pa-ris il y a Plus de cinq cents ber-
they? What is this they say? — In Par-is there are o'er Five hundred shepherd-

gè - res.
ess-es.

D.S.

THE LASS FROM PAIMPOL (LA PAIMPOLAISE)

Musique de E. Feautrier

All^{ro} 7

Quittant ses genêts et sa
lan-de, Quand le Bre-ton se fait ma-rin, En allant
aux pêches d'Is-lan-de Voici quel est le doux re-
frain Que le pauvre gâs Fredonne tout bas. J'aime
Gaïement et un peu plus vite
Paimpol et sa fa-lai-se, Son é - glise et son grand Par-
don; J'aime sur-tout la Paimpo - lai - se Qui m'at-
tend au pa-ys bre - ton !

The Lass from Paimpol (Song of Icelandic Fishermen)

- 1 -

When the Breton becomes a sailor,
Leaving his parents and his homeland
By going to the Icelandic fishing grounds,
Here is the gentle refrain

That the poor young lad
Utters in a soft voice:

"I love Paimpol with its high waves against the cliff.
"Its Church and its great Pilgrimage:
"I especially love the Lass from Paimpol
"Who waits for me in Brittany!"

La Paimpolaise (Chanson des Pêcheurs d'Islande)

- 1 -

Quittant ses genêts et sa lande,
Quand le Breton sec fait marin,
En allant aux pêches d'Islande
Voici quel est le doux refrain

Que le pauvre gâs
Fredonne tout bas:

"J'aime Paimpol et sa falaise.
"Son église et son grand Pardon;
"J'aime surtout la Paimpolaise
"Qui m'attend au pays breton!"

THE SAILORS OF LEE (LES MARINS DE GROIX)

Rather slow and plaintive, but with steady rhythm
(Un peu lent et plaintif, mais, rudement rythmé)

VOICE

PIANO

f

1. Now we are two, we once were three, Now we are two, we once were three,
2. We earn'd a shil - ling ev - 'ry day, We earn'd a shil - ling ev - 'ry day,
1. Nous é - tions deux, nous é - tions trois, Nous é - tions deux, nous é - tions trois,
2. Ga - gnant quar - ant' cinq francs par mois, Ga - gnant quar - ant' cinq francs par mois,

Gay sail - ors three we were of Lee.} Yo ho, ho a - hoy, ho a - hoy, yo ho, ho a -
Our beer was good and we were gay.} Mon tra - dé - ri - tra, tron lon la, Mon tra - dé - ri -
Nous é - tions trois ma - rins de Groix.} Et du vin à tous les re - pas.

mf

All verses except the last last verse only

hoy, yo ho - - a - hoy.
tra la lè - - re.

dim.

3.

|| The north-wind soon began to wail, ||
"Go up and reef the topmost sail!"
Yo-ho-ho-a-hoy, etc.

3.

Le vent du nord vint à souffler. (bis)
Faut prendre trois ris aux huniers.
Mon tradéritra, etc.

4.

|| The captain whistled long and shrill, ||
"Those ropes you must pull tighter still!"
Yo-ho-ho-a-hoy, etc.

4.

Capitain', donne un coup d'sifflet: (bis)
"Pare à serrer les perroquets!"
Mon tradéritra, etc.

5.

|| The ladder broke when up went he, ||
The sailor fell into the sea.
Yo-ho-ho-a-hoy, etc.

5.

Le marche-pied il a cassé: (bis)
Le matelot tomba dans l'eau.
Mon tradéritra, etc.

6.

|| They found his hat, they found his knife, ||
But he, poor sailor, lost his life.
Yo-ho-ho-a-hoy, etc.

6.

On ne r'trouva que son chapeau, (bis)
Son garde-pipe et son couteau.
Mon tradéritra, etc.

7.

|| And high the waves for ever roll, ||
May God have mercy on his soul!
Yo-ho-ho-a-hoy, etc.

7.

On ne r'trouva que son chapeau, (bis)
Plaignez le pauvre matelot!
Mon tradéritra, etc.

THE SONG OF TRANSFORMATIONS (LA CHANSON DES MÉTAMORPHOSES)

Moderato

p

1. Mi - gnon-ne, ma mi-gnon-ne, Mon cœur jo -
1. My dar - ling, oh, my dar - ling, My pret - ty

li, Mi - gnon-ne, ma mi-gnon-ne, Mon cœur jo - li, J'te
heart, My dar - ling, oh, my dar - ling, My pret - ty heart, I'd

donn'rai cinq cents li - vres De mon ar - gent Si
give a hun - dred sil - ver Piec - es of mine, If

tu y veux me ren-dre Le cœur con - tent. tés.
but to make me hap - py Thou wouldst in - cline. by.

Pour finir
Last verse

1-12.

1-12.

D.S.

WITH CARE I TEND MY ROSEBUSH GAY

(A MA MAIN DROITE J'AI UN ROSIER)

CHILDREN'S ROUND

VOICE *Allegretto*

With care I
A ma main

PIANO *mf* *p*

tend my rose - bush gay, With care I tend my rose - bush
droit' j'ai un ro - sier, A ma main droit' j'ai un ro -

gay That buds and blos - soms ev - 'ry May, That buds and
sier, Qui por - te rose au mois de Mai, Qui por - te

blos - soms ev - 'ry May. — Come dance with
rose au mois de Mai. — En - trez en

me, thou rose - bud fair, There shall be found no love - lier
 dans; char - mant ro - sier, En - tres en dans; char - mant ro -

pair; Choose one rose - bud of the rest, Kiss the
 sier, Et puis vous em - bras - se - rez Cel - le

one you love the best. — Dance and sing, dance and
 que vous ai - me - rez. — Fait' un tour, de - mi -
leggiere

sing, Kiss each rose - bud in the ring.
 tour, Em - bras - ses tous nos a - mours.

LO, 'TIS SAINT JOHN'S DAY (VOICI LA SAINT-JEAN)

Moderato e grazioso
(Modéré et gracieux)

PIANO

The piano introduction is written for a grand piano in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is played in the right hand, starting on a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato e grazioso' and the dynamics are 'mf'.

Solo *Chorus*

1. Lo, 'tis Saint John's Day, day be - yond com - pare, Lo, 'tis
2. Day when lov - ers meet at the vil - lage fair, Day when
1. Voi - ci la Saint - Jean, la gran - de jour - né - e, Voi - ci
2. Où les a - mou - reux vont à l'as - sem - blé - e, Où les

The first system of the song features a vocal solo for the first two lines of the verse. The piano accompaniment continues with a steady rhythm. The lyrics are in English and French. The piano part is marked 'mf'.

Solo

Saint John's Day, day be - yond com - pare, Day when lov - ers
lov - ers meet at the vil - lage fair, Tho' I know my
la Saint - Jean, la gran - de jour - né - e. Où les a - mou
a - mou - reux vont à l'as - sem - blé - e. Le mien n'y est

The second system continues the vocal solo. The piano accompaniment provides a steady harmonic background. The lyrics are in English and French.

Chorus

meet at the vil - lage fair, Come with me, dear heart, the moon-light
own love, he is not there. Par - tons, jo - li cœur, car la lune
reux vont à l'as - sem - blé - e. Pas, j'en suis as - su - ré - e.

The third system features the chorus. The piano accompaniment continues with a steady rhythm. The lyrics are in English and French.

Last time only

charms the air! —
est le vé - e.

pp *perdendo*

3.

Though I know my own love, he is not there,
He's in Paris now, or Vendée, I'll swear,
Come with me, etc.

3.

Le mien n'y est pas, j'en suis assurée, (bis)
Il est à Paris, ou dans La Vendée.
Partons, joli cœur, etc.

4.

He's in Paris now, or Vendée, I'll swear,
To his sweetheart what is the gift he'll bear?
Come with me, etc.

4.

Il est à Paris, ou dans La Vendée, (bis)
Qu'apportera-t-il à sa bien-aimée?
Partons, joli cœur, etc.

5.

To his sweetheart what is the gift he'll bear?
'Tis a golden girdle for me to wear.
Come with me, etc.

5.

Qu'apportera-t-il à sa bien-aimée? (bis)
Il m'apportera ceinture dorée.
Partons, joli cœur, etc.

6.

'Tis a golden girdle for me to wear,
'Tis a golden pledge of the troth he'll swear.
Come with me, etc.

6.

Il m'apportera ceinture dorée, (bis)
Alliance d'or et sa foi jurée.
Partons, joli cœur, etc.

7.

'Tis a golden pledge of the troth he'll swear,
And a bride's bouquet, made of flowers rare.
Come with me, etc.

7.

Alliance d'or et sa foi jurée, (bis)
Et puis la bouquet de la fiancée.
Partons, joli cœur, etc.

THE FAIR MAID OF THE WHITE-ROSE TREE (LA BELLE AU ROSIER BLANC)

Molto moderato
(Très modéré)

VOICE

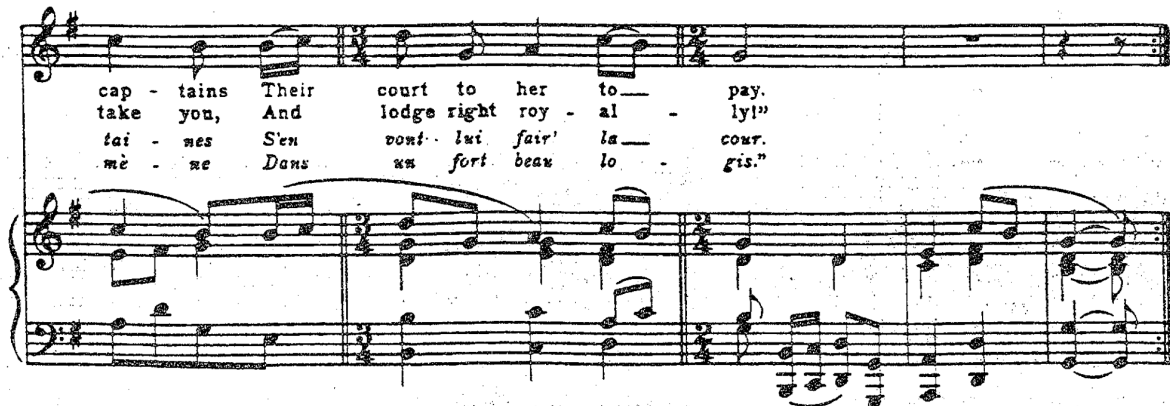
PIANO

mf

1. Be - neath the white-rose
2. The young-est cap - tain
1. Des - sous le ro - sier
2. Le plus jeu - ne des

tree A fair youngmaid is stroll - ing, She's whit - er than the
raised Her li - ly hand a - say - ing: "Come, maid - en, mount my
blanc La bel - le se pro - mè - ne, Plus blan - che que la
trois La prit par sa main blan - che: "Mon - tez, mon - tez, la

snow - flakes, She's fair - er than the day, And here come three young
char ger, My char - ger mount with me, To Pa - ris I will
nei - ge, Plus bel - le que le jour. Trois jeu - nes ca - pi -
bel - le Des - sus mon che - val gris: A Pa - ris je vous



3.
She stepped into the house,
The hostess look'd her over.
"Fair maiden, tell me frankly,
No lies from you I'll take,
Now are you here through duress,
Or just for pleasure's sake?"

4.
To her the maid replied,
As should a well-bred maiden:
"Oh, I am here through duress,
And not at joy's appeal:
Since from my father's garden
Three captains did me steal."

5.
When supper was prepared,
To sit with them they forced her:
"Now eat, fair maid, we wish you
The best of appetite:
Since it is with three captains
That you must spend the night!"

6.
Ere supper was half done,
The fair maid fell down dying.
"Now sound, now sound, ye trumpets,
Ye drums and viols sound:
For dead is the fair maiden,
We'll lay her underground!"

7.
Now where can we inter
This sweet and charming princess?
Within her father's garden,
Beneath the *fleurs de lys*.
To God we'll pray that haply
She Paradise may see!

8.
When three days had gone by
To life she came again, then:
"Dear father, take me back, pray,
Who all your love deserve:
Three days I feigning death lay
My honor to preserve!"

3.
*En entrant au logis
L'hôtesse la regarde.
"Ah! dites-moi, là belle,
Dites-moi sans mentir
Êtes-vous ci par force
Ou bien pour vos plaisirs?"*

4.
*La belle lui répond
Comme une fille sage:
"Je suis ici par force
Et non pour mes plaisirs:
Au jardin de mon père
Trois cavaliers m'ont pris!"*

5.
*A l'heure du souper
L'on fait camper la table:
"Soupez, soupez, là belle,
Ayez bon appétit,
Avec trois capitaines
Vous passerez la nuit!"*

6.
*Au milieu du souper
La belle tombe morte:
"Sonnez, sonnez, trompettes,
Tambours et violons:
Voilà la belle morte
Et nous l'enterrerons!"*

7.
*Où l'enterrerons-nous
Cette aimable princesse?
Au jardin de son père
Dessous les fleur-de-lys:
Nous prierons Dieu pour elle,
Qu'elle aille en Paradis.*

8.
*Mais au bout de trois jours
La belle ressuscite.
"Bonjour, bonjour, mon père,
Ouvrez si vous m'aimez:
Trois jours j'ai fait la morte
Pour mon honneur garder."*

LO, 'TIS THE MONTH OF MAY (VOICI LE MOIS DE MAI)

(Anime et bien rythme)

VOICE

PIANO *mf*

1. Lo, 'tis the month of May, Tra la la la la la la, Lo, 'tis the
 2. I'll plant be - fore her door, Tra la la la la la la, I'll plant be -
 1. Voi - ci le mois de mai, Lon lan la ti - re, li - re, Voi - ci le
 2. Nous lui plan - t'rons un mai, Lon lan la ti - re, li - re, Nous lui plan -

p

month of May, What shall I give my treas - ure? What shall I give my treas - ure? What
 fore her door, A May - pole to her pleas - ure, A May - pole to her pleas - ure, A
 mois de mai, Que don - n'rai - je à ma mi - e? Que don - n'rai - je à ma mi - e? Que
 t'rons un mai, A sa por - te jo - li - e, A sa por - te jo - li - e, A

p

all verses except the last	last verse only
shall I give my treas - ure?	ven - dor!"
May - pole to her pleas - ure.	
don - n'rai - je à ma mi - e?	cui - tes!"
sa por - te jo - li - e.	

3.
When I have set it up,
Tra la la la la la,
When I have set it up
To win her I'll be active.

4.
I'll wed the youngest one,
Tra la la la la la,
I'll wed the youngest one
For she's the most attractive.

5.
Upstairs the oldest goes,
Tra la la la la la,
Upstairs the oldest goes
A-weeping and a-sighing.

6.
Her father, hearing her,
Tra la la la la la,
Her father, hearing her,
Says: "Child, why are you crying?"

7.
"I've not a single beau,"
Tra la la la la la,
"I've not a single beau;
My sister, throngs attend her!"

8.
"Ah, weep no more, my child,"
Tra la la la la la,
"Ah, weep no more, my child;
You'll marry wealth and splendor."

9.
"Some onion merchant or,"
Tra la la la la la,
"Some onion merchant or
An old baked-apple vendor."

3.
Quand il sera planté,
Lon lan la tire lire,
Quand il sera planté
Nous demand'rons la fille. (bis)

4.
La plus jeune il nous faut,
Lon lan la tire lire,
La plus jeune il nous faut
Car c'est la plus jolie. (bis)

5.
La vieille monte en haut,
Lon lan la tire lire,
La vieille monte en haut
Qui pleure et qui soupire. (bis)

6.
Son père qui l'entend,
Lon lan la tire lire,
Son père qui l'entend,
"Qu'avez-vous donc, ma fille?" (bis)

7.
"Ma soeur a des amants,"
Lon lan la tire lire,
"Ma soeur a des amants
Et moi je reste fille." (bis)

8.
"Oh! ne pleurez pas tant,"
Lon lan la tire lire,
"Oh! ne pleurez pas tant,
Nous vous marierons riche" (bis)

9.
"A un vendeur d'ognons,"
Lon lan la tire lire,
"A un vendeur d'ognons,
Un marchand de pomm' cuites!" (bis)

THE MONTH OF MAY (LE MOIS DE MAI)

Rather slow and sustained
(Un peu lent et soutenu)

VOICE

PIANO

mf

p

1. This mer - ry month its greet - ing brings, Song of lark in wood - land
1. Voi - ci ve - nir le jo - li mois, L'a - lou - et - te chante au

p

rings, — This mer - ry month its greet - ing brings, When ros - es all are
bois, — Voi - ci ve - nir le jo - li mois Où les ro - siers bou -

blow - ing, ——— When ev - 'ry gal - lant court - ing go - ing, Flow - ers
 ton - nent, ——— Où les ga - lants s'en vont por - tant Des fleurs à

brings his love a - new. ———
 leurs mi - gnor - nes. ———

mf

2. This mer - ry month bids all re - joice; Let each maid - en make her
 2. Voi - ci ve - nir le jo - li mois Que les fil - les font leur

choice. ——— This mer - ry month bids all re - joice; A - rise then, charm - ing
 choix. ——— Voi - ci ve - nir le jo - li mois: Le - vez - vous, j'en - ne

maid - en! We come with May - tide flow - ers la - den: Ope your
fil - le: Nous ap - por - tons la fleur de Mai: Ou - tres, belle

door, fair dream - er, do! —
ex - dor - mi - el: —

più f
3. This mer - ry month its joy shall bring; We will
3. Voi - ci ve - nir le jo - li mois, Al - lons

all go serve the king. — This mer - ry month its joy shall bring, All
tous ser - vir le roi. — Voi - ci ve - nir le jo - li mois, Par -

else for war re - noun - - cing, _____ We'll give King Fran-cis' foes a
 tous tous pour la guer - - re, _____ Pour y ser - vir le roi Fran-

troun-cing, Since to him we all are true. _____
 gois: Nous lui se - rons fi - dè - - les. _____

mf
 4. This mer - ry month's the month of
 4. Voi - ci se - - air le jo - li

May: How are you, kind sir, to - - day? _____ This mer - ry month's the
 mois: No - tre mai - tre, le bon - - soir! _____ Voi - ci se - vir le

month of may; Good luck may you be know - ing ——— Pray, will you
 jo - li mois: Bon - soir donc, no - tre mai - tre! ——— Vous plai - rait -

8

rise, on us be - stow - ing Coin to buy a drink or two? ———
 il de vous le - ver Pour nous don - ner à boi - - re? ———

più f

5. This mer - ry month bids all re -
 5. Voi - ci ve - - nir le jo - li

mf

joice, Our best thanks, good sir, we voice! ———
 mois, Bon - nes gens, mer - ci vous dois! ———

This mer - ry month bids all re - joice: Fair maid, our thanks ex -
 Voi - ci ve - nir le jo - li mois: Mer - ci la bel - le

press - ing, We pray that God ex-tend a bless-ing On this
 fil - le. Que Dieu bé - nis - se la mai - son Et ton - te

house and all of you! —
 la fa - mil - le!

decresc.

MAGALI

Provençal Song

Moderately, and well rhythmmed
(Modéré et bien rythmé)

VOICE

PIANO

1. Oh, Ma - ga - li, my well - be - lov - ed, Now from your case - ment, gra - cious,
1. O Ma - ga li, ma tant a - ma - do, Me - te la tès - to au se - nes .

lean: Hark to the ser - e - nade this morn - ing, Vi - o - lin
 from: Es - con - toux pas a - que - sio ex - ba - do De tam - bour -

gay and tam - bour - ine. Still in the sky glow stars un -
 ria e de vion - loun. Et plen d'es - tel - lo a - pe - ra -

num - ber'd, soft - ly the breez - es die; Yet all the
 moun't! L'as - rocs toux - ba - do; Mai lis es -

glow - ing stars grow pale As you draw night!
 tel - lo pa - li - ran, Quand le vei - ran!

2. Less than the breeze-stirr'd branch-es' sigh - ing Your ser - e - nad - ing means to
 2. Pas mai que dou mur - mur di broun - do De toux au - ba - do ieu - fan

me! I'll turn in - to an eel and ha - sten Where the gray rocks lie 'neath the
 cas! Mai ieu m'en - van - dins la mar blon - do Me faire an - guie - lo de - rou -

sea. Oh, Ma - ga - li, if you be - come A fish, be - yond a doubt,
 cas. O Ma - ga - li! se tu te fas Eux pèis - de l'oun - do,

— In - to a fish - er - man I'll turn And draw you out!
 — Tox, lou pes - cai - re me fa - rai, E pes - ca - rai!