

Three considerations for wind band, an analysis and examination of *Down Longford Way/Shenandoah* by Percy Grainger (arr. Osmon), *Shepherd's Hey* by Percy Grainger, and *Halcyon Hearts* by Katahji Copley

by

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A REPORT

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Abstract

This report provides a complete analysis of three works for wind band: *Down Longford Way and Shenandoah* by Percy Aldridge Grainger (arranged by Leroy Osmon), *Shepherd's Hey* by Percy Aldridge Grainger, and *Halcyon Hearts* by Katahji Copley. The analysis of each of these works will provide necessary performance and preparatory information to any conductor who seeks to program these works. Information on the composer, the composition, historical perspectives as well as technical considerations, stylistic considerations, and musical elements are included. Furthermore, the form and structure, listening recommendations, and rehearsal plans are provided in this report. Each work is also analyzed using the graph analysis format developed by Dr. Frank Tracz, outlined in Mark Walker's book, *The Art of Interpretation of Band Music*. The author's philosophy of music education as well as considerations for the selection of quality literature are included to provide additional contextual information. The goal of this report is to provide resources to conductors and teachers who seek to program these selected works for wind band.

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Chapter 1 - Introduction and Report Information

Introduction and Statement of Purpose

The purpose of this report is to provide documentation of the perspectives and knowledge that the author has gained through fulfilling the Master of Music degree with an emphasis in Wind Band Conducting at Kansas State University. Across two semesters, the three pieces included in this report were analyzed, rehearsed, and performed in concert. Through this document, an evolution of rehearsal quality, analysis, techniques, and performance can be observed. The opportunity to grow through this process has proven to be valuable and irreplicable. The knowledge and skills attained through this growth will be incredibly useful as the author begins teaching in public school band settings and beyond.

Within this report, there are six chapters, references, and five appendices. The authors philosophy of music education as well as collected thoughts on the selection of quality literature are included to provide context to the content of the chapters that follow. Each piece is analyzed thoroughly, and the information is organized in ways that allow for conductors and teachers to make informed decisions when selecting repertoire, planning rehearsals, and working towards a quality performance. The references section provides evidence of scholarly research and writing utilizing APA, 7th Edition, formatting and style. The appendices include analysis documents with information organized in spreadsheets using Microsoft Excel as well as a table of terms and definitions to assist in analyzing works by Percy Aldridge Grainger.

Performance Information

On three separate concerts, the Kansas State University Wind Ensemble and Wind Symphony performed the three works featured in this report. Each concert was held in McCain Auditorium on the campus of Kansas State University. The first concert took place on

Wednesday, March 5, 2025, at 7:30PM. The first work featured in this report, *Down Longford Way and Shenandoah* by Percy Aldridge Grainger (arr. Leory Osmon) was performed by the Kansas State University Wind Symphony. The second concert took place on Sunday, April 27, 2025, at 7:30PM. The second work featured in this report, *Shepherd's Hey* by Percy Aldridge Grainger was performed by the Kansas State University Wind Ensemble. The third concert took place on Tuesday, October 14, 2025, at 7:30PM. The final piece in this report, *Halcyon Hearts* by Katahj Copley was performed by the Kansas State University Wind Symphony. The personnel for each of the performing ensembles, as well as the other ensembles which also performed on the same concerts can be found at the in the concert programs at the end of this chapter.

Music Examined

The music examined within this report are *Down Longford Way and Shenandoah* by Percy Aldridge Grainger, arranged by Leory Osmon (RBC Publications, 1990), *Shepherd's Hey* by Percy Aldridge Grainger, edited by R. Mark Rogers (Southern Music, 1994), and *Halcyon Hearts* by Katahj Copley (Katahj Copley Music, 2023). These pieces were selected in conversation with the author and the author's major professor to address rehearsal and conducting techniques which the author needed to develop and refine.

Format of Analysis

Each work featured in this report is presented through a detailed analysis utilizing two forms of analysis. The first is a unit study format which is described in the *Teaching Music Through Performance in Band* series by Larry Blocher and Richard Miles (2010). Each study for the works is divided into eight of the nine original units developed by Blocher and Miles (2010) and are as follows: Composer, Composition, Historical Perspectives, Technical Considerations,

Stylistic Considerations, Musical Elements, Form and Structure, and Suggested Listening. The author has added two additional units: Seating Chart and Acoustical Justification as well as Rehearsal Plans. The structure of each study as well as a description of units is as follow:

Unit I. Composer

- Unit I contains information gathered about the composer of the piece. Information such as the history of their life, education, musical background, and a selected list of compositions are included.

Unit II. Composition

- Unit II provides information regarding the composition itself. Information such as date or year composed, performance notes, grade or difficulty level assigned to it, and premiere information if available.

Unit III. Historical Perspectives

- Unit III provides deeper contextual information regarding why the piece was written. Information such as motivations for the composer to write the work, what the original setting of the piece was written for, or any programmatic details that the work should be based on.

Unit IV. Technical Considerations

- Unit IV provides technical considerations that should be taken into account when selecting and planning rehearsals on a work. Considerations such as range, intonation, balance, key signature, meter, tempo, unique instruments, among others are detailed.

Unit V. Stylistic Considerations

- Unit V provides stylistic considerations and definitions. Considerations such as dynamics, style markings, articulations, among others are described and defined. Furthermore, stylistic definition should help the conductor build or define meaning of the character of the piece through score study.

Unit VI. Musical Elements

- Unit VI is divided into four sections: MELODY, HARMONY, RHYTHM, and TIMBRE. These subsections detail melodic lines, harmonic considerations, rhythmic motifs, ostinatos, or challenges, and timbres of the ensemble. Within this section, figures are added to help the reader identify the concepts being addressed within the work itself.

Unit VII. Form and Structure

- Unit VII provides an outline of the form and structure of the work. After defining the form of the piece, the unit provides a table which breaks down sections of the music with measure numbers, section, musical considerations, and tonal center.

Unit VIII. Suggested Listening

- Unit VIII provides examples of other works by the composer and works by different composers that may aid in the study of the work being examined. Examples include pieces of similar style, date composed, or similar compositional techniques to the work being examined.

Unit IX. Seating Chart and Acoustical Justification

- Unit IX provides the seating arrangement for the ensemble performing the work being examined as well as justifications for the ensemble layout.

Unit X. Rehearsal Plans

- Unit X provides the rehearsal plans used by the author when preparing the work being examined for performance. Each plan has what was worked on, time the rehearsal on the piece began, and an evaluation of the rehearsal assessed via video recording.

The second form of analysis was pioneered by Dr. Frank Tracz of Kansas State University, the Tracz Graph Analysis. Featured in *The Art of Interpretation of Band Music* (Walker, 2012), this format provides a comprehensive method of score study that is gathered into one document. Compositional aspects such as form, phrasing, tempo, dynamics, meter, rhythm, tonality, harmonic motion, and orchestration are included. Furthermore, stylistic concepts and important information for rehearsals are included within general character, means for expression, imagery, conducting concerns, and rehearsal considerations. A more detailed explanation of each category is provided in the appendices section of this report.

Concert Programs

Kansas State University Wind Ensemble

Dr. Frank Tracz, Conductor
Rich Ebersole, Graduate Assistant Conductor
Ben Rajewski, Graduate Assistant Conductor
Sharyn Worcester, Graduate Assistant Conductor

&

Wind Symphony

Dr. Alex Wimmer, Conductor
Kyle Grimes, Graduate Assistant Conductor

Featuring Blue Springs High School

Dr. Tim Allshouse, Conductor

March 5, 2025
7:30 PM
McCain Auditorium



Blue Springs High School
Dr. Tim Allshouse, Conductor

The Purple Carnival March (1933/1969).....Harry Alford (1879 – 1939)

Hymn to the Sun - with the Beat of Mother Earth (2006).....Satoshi Yagisawa (b. 1975)

Wind Symphony
Dr. Alex Wimmer, Conductor

Ride (2002).....Samuel Hazo (b. 1966)

Down Longford Way/Shenandoah (1935/ Trans. 1990)..... Percy Grainger (1882 – 1961)

Kyle Grimes, Conductor

Divertimento for Band, Op. 42 (1951)..... Vincent Persichetti (1915 – 1987)

KHAN (2008)..... Julie Giroux (b. 1961)

Wind Ensemble
Dr. Frank Tracz, Conductor

Symphony for Brass and Percussion (1952/1967).....Alfred Reed (1921 – 2005)
Movement I

Ben Rajewski, Conductor

Four Scottish Dances (1957/1978).....Malcolm Arnold (1921 – 2006)
trans. John P. Paynter

Movement IV

Sharyn Worcester, Conductor

Variations on “America” (1891/1968).....Charles Ives (1874 – 1954)
orch. William Schuman

Rich Ebersole, Conductor

Epitaph XIV: Harvest of Sorrow (Ukraine) (2022).....Martin Ellerby (b. 1957)

Deciduous (2023).....Viet Cuong (b. 1990)

Wind Ensemble & Blue Springs High School

Ayo (2022)..... Katahji Copely (b.1998)

Wildcat Victory (1927).....Moffitt (b. 1925 – 2008)
arr. Allshouse

Blue Springs High School Program Notes

The Purple Carnival March (1933/1969).....Harry Alford (1879 – 1939)

Alford wrote ***The Purple Carnival March*** for bandmaster Glenn Cliffe Barnum, conductor of the Northwestern University Band, and his good friend. It premiered in 1933, and its minor tonality and low wind features have solidified it as a staple of the march literature in the decades since.

Program Note by Carlye McGregor

Hymn to the Sun - with the Beat of Mother Earth (2006).....Satoshi Yagisawa (b. 1975)

Commissioned by Tokai City Wind Music Band for their 40th anniversary celebration. They gave the composer a difficult theme, that is: For 40 years we did our activity as if we were a family. We had new experiences, welcoming new members, supporting and helping one another, sometimes having troubles. Through these experiences, the band became our Sun. With the piece, we would like to express our enthusiasm for progress, taking over the early members' will. The composer used to join in a school band, so he strongly agreed with the theme, but composing is another hard thing to do. He decided to drop in on the band almost every time he went to Nagoya, and promoted friendship with them, which led him to compose this piece.

Program Note from publisher

Wind Symphony Program Notes

Ride (2002).....Samuel Hazo (b. 1966)

Ride (2002) was written as a gesture of appreciation for all of the kind things Jack Stamp has done for me, ranging from his unwavering friendship to his heartfelt advice on composition and subjects beyond. During the years 2001 and 2002, some wonderful things began to happen with my compositions that were unparalleled to any professional good fortune I had previously experienced. The common thread in all of these things was Jack Stamp. I began to receive calls from all over the country, inquiring about my music, and when I traced back the steps of how someone so far away could know of my (then) unpublished works, all paths led to either reading sessions Jack had conducted, or recommendations he had made to band directors about new pieces for wind band. The noblest thing about him was that he never let me reciprocate in any way, not even allowing me to buy him dessert after a concert. All he would ever say is, "Just keep sending us the music," which I could only take as the privilege it was, as well as an opportunity to give something back that was truly unique. In late April of 2002, Jack had invited me to take part in a composer's forum he had organized for his students at Indiana University of Pennsylvania. I was to present alongside Joseph Wilcox Jenkins, Mark Camphouse, Bruce Yurko and Aldo Forte. This forum was affectionately referred to in my house as "four famous guys and you." It was such a creatively charged event, that everyone who took part was still talking about it months after it happened.

Following the first day of the forum, Jack invited all of the composers to his house, where his wife Lori had prepared an incredible gourmet dinner. Since I didn't know how to get to Jack's house (a/d/a Gavorkna House) from the university, he told me to follow him. So he and his passenger, Mark Camphouse, began the fifteen-minute drive with me behind them. The combination of such an invigorating day as well as my trying to follow Jack at the top speed a country road can be driven, is what wrote this piece in my head in the time it took to get from the IUP campus to the Stamp residence. *Ride* was written and titled for that exact moment in my life when Jack Stamp's generosity and lead foot were equal in their inspiration as the beautiful Indiana, Pennsylvania, countryside blurring past my car window.

Mr. Hazo has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university director. Mr. Hazo was twice named "Teacher of Distinction" by the Southwestern Pennsylvania Teachers' Excellence Foundation. Mr. Hazo serves as a guest conductor and is a clinician for Hal Leonard Corporation. He is also sponsored by Sibelius Music Software. Recordings of his compositions appear on Klavier Records and Mark Records.

Program note by Samuel Hazo

Down Longford Way/Shenandoah (1935/ Trans. 1990)..... Percy Grainger (1882 – 1961)

The two Grainger works transcribed here fall into the area of obscurity (*Down Longford Way*) and neglect (*Shenandoah*). *Down Longford Way* was collected by Katherine Parker. In 1912 Grainger met the Parknook, Tasmania-born pianist in London. She was a scholarship winner from the Melbourne Conservatorium and one of only a few of Grainger's students he held any hope for as a performer. She set a collection of native Tasmanian songs from her homeland and the *Down Longford Way* is presumably one of them. Percy orchestrated and reworked the harmonies in 1936. There is evidence that he conducted the setting on some of his concerts. The choral setting of *Shenandoah*, on the other hand, was at one time performed in both England and abroad, although never published in his lifetime.

It is listed in Teresa Balough's *CATALOGUE OF THE WORKS OF PERCY GRAINGER* (Music Monograph 2, University of Western Australia) as an unnumbered sea Chanty collected in 1906 from the singing of Charles Rosher and scored in 1907 for solo male voice, unison male chorus, and six accompanying male singers.

George Percy Grainger (8 July 1882, Brighton, Victoria, Australia – 20 February 1961, White Plains, N.Y.) was an Australian-born composer, pianist and champion of the saxophone and the concert band, who worked under the stage name of Percy Aldridge Grainger. Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. As early as 1899 he was working with "beatless music", using metric successions (including such sequences as 2/4, 2½/4, 3/4, 2½/4). In December 1929, Grainger developed a style of orchestration that he called "Elastic Scoring". He outlined this concept in an essay that he called, "To Conductors, and those forming, or in charge of, Amateur Orchestras, High School, College and Music School Orchestras and Chamber-Music Bodies."

Program note by RBC Publications

Wind Symphony Program Notes

Divertimento for Band, Op. 42 (1951)..... Vincent Persichetti (1915-1987)

Divertimento for Band, Op. 42 (1951) was Persichetti's first work for concert band. It was premiered by the Goldman Band during the summer of 1950. The piece was originally intended to be for orchestra. Persichetti states, "I'd been composing in a log cabin schoolhouse in El Dorado, KS, during the summer of 1949: working with some lovely woodwind figures, accentuated by choirs of aggressive brass and percussion beating. I soon realized the strings weren't going to enter, and my *Divertimento* began to take shape." *Divertimento* (1951) consists of six movements: Prologue, Song, Dance, Burlesque, Soliloquy, and March. His use of sections as separate and imitative choirs, polytonality, and tactful orchestration creates a unique texture characteristic to all of Persichetti's music. He also states, "I was writing a piece in which the brasses were tossing the woodwinds about while the timpani were commenting." This banter-like conversation between these choirs create a tongue-in-cheek like humor with lyrical nostalgia throughout *Divertimento*.

Vincent Ludwig Persichetti is regarded as one of the most universal and prolific composers of the twentieth century. By age five, he began studying piano, organ, double bass, tuba, theory, and composition. By the time he was 11, Persichetti was paying for his own music education and performing professionally as an accompanist, radio staff pianist, orchestra member, and church organist. He earned a Bachelor's of Music degree from the Combs College of Music in composition before becoming the head of theory and composition at Combs College from 1935-1941. Persichetti would later receive his diploma in conducting from the Curtis Institute and a masters and doctorate degrees from the Philadelphia Conservatory. In 1941, he became the head of the theory and composition departments at the Philadelphia Conservatory. In 1947, Persichetti became a faculty member at the Julliard School of Music and was appointed chairman of the Composition Department in 1963. At Julliard, he inspired the minds of many including Kenneth Fuchs, Philip Glass, and Robert Witt. Persichetti has composed for nearly every musical medium and is the recipient of numerous awards, grants, honorary music fraternity memberships, and honorary doctorate degrees. Persichetti passed away on August 14, 1987.

Program note by Alex Wimmer

KHAN (2008)..... Julie Giroux (b. 1961)

KHAN (2008) is a programmatic work depicting Genghis Khan and his army on the move. The opening theme "Warlord" represents Genghis Khan which is followed by the "Horseback" theme (comprised of an A and B section). These three musical representations are used throughout the piece creating a musical "campaign" complete with a serene village scene just before it's decimation. Most of the work is at a brisk tempo combined with energetic rhythms and driving percussion which continuously propel the music urgently forward. Extreme dynamic contrasts throughout the piece contribute to the emotional turbulence. Genghis Khan and his army ended the lives of thousands of people and his "Warlord" theme with great force, ends this work.

Genghis Khan (more properly known as Chinggis Khan) was one of history's most brutal, charismatic and successful warlords. He was a strategic genius. With his highly disciplined and effective army, Khan conquered more territory than any other conqueror creating an empire which continued to expand even after his death becoming the largest contiguous empire in history. Though many of his campaigns were in conquest of territory and riches, just as many were often a matter of retaliation. His non-military feats included the introduction of a writing system which is still used in Inner Mongolia today (Uighur script), an empire and society which stressed religious tolerance and the Mongol nation which would not exist today if not for his campaigns.

Emmy Award-winning composer Julie Giroux has made her mark especially in the wind band realm as well in the world of Hollywood. A Massachusetts native who grew up in Arizona and Louisiana, graduating from Louisiana State University with a degree in horn performance. Giroux spent the early part of her career arranging and orchestrating music for film and television, as well as for several pop stars in Los Angeles (Madonna, Celine Dion, and Michael Jackson to name a few). Since about 1997, she has focused her creative energies on original compositions.

Program note by Julie Giroux

Wind Ensemble Program Notes

Symphony for Brass and Percussion (1952/1967).....Alfred Reed (1921 – 2005)
Movement I

The *Symphony for Brass and Percussion*, originally completed in the summer of 1952, received its first performance in December of that year at the College Band Directors National Association convention in Chicago, by members of the Oberlin Symphonic Band under the direction of Donald I. Moore, to whom the work is dedicated. It is the composer's second major work for the Wind-Brass-Percussion ensemble, following *Russian Christmas Music*, and represents an attempt at exploring the possibilities for utilizing brass and percussion sonorities in an extended piece.

The music is in three movements. The first opens with a broad introduction in which most of the thematic material of the movement is exposed. The allegro section takes the form of an intensive hard-driven march, but it is in triple rather than the usual duple time. The basic theme, already presented in the introduction, is treated with alternate quartal and tertial harmonies, although it is built mainly in fourths throughout. A quiet, almost chorale-like middle section follows the dying away of this first part, after which the original march-like theme returns and brings the first movement to an ending of great sonority.

The second movement, by contrast, is in three-part song form, beginning with a long, lyrical line in baritone, horn and tuba colorings, which is later taken up by the trumpets and trombones. The second part begins as a six-part fugato developing over pedal point in the timpani. This reaches a high climax which dies away in preparation for the return of the original theme. This is now heard in tuned percussion colors, finally to be taken up again by the original baritone, horn and tuba grouping, bringing the movement to a quiet close.

The third movement is a rondo built on Latin-American rhythms, with the percussion section augmented by three tom-toms, tuned to low, middle and high pitches. It begins with an undulating rhythmic background over which the tubas state a motive which rises higher and higher in register until it is caught up by full trumpets and trombones. This is developed with rhythmic alterations, then dies away, yielding to the second part, which consists of a long lyrical line in canon between the trumpets, set over an inner pedal point figure in the horns. A basso ostinato is sounded by baritone and tuba in octaves. The horns, first in two and then in four parts, take over this theme in turn, followed by trumpets and trombones returning to the first section and its hard-driving rhythms. A short, broadened version of the first theme forms the coda, bringing the movement, as well as the entire Symphony, to a powerful conclusion.

Program note from score

Four Scottish Dances (1957/1978).....Malcolm Arnold (1921 – 2006)
trans. John P. Paynter

Movement IV

These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which is composed by Robert Burns.

The first dance is in the style of a slow strathspey -- a slow Scottish dance in 4/4 meter -- with many dotted notes, frequently in the inverted arrangement of the "Scottish snap." The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.

The third dance is in the style of a Hebridean song and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the open string pitches of the violin (saxophones in the band edition).

Program note from the composer – Malcolm Arnold

Wind Ensemble Program Notes

Variations on "America" (1891/1968).....Charles Ives (1874 – 1954)
orch. William Schuman

Variations on "America" was originally a composition for organ. Composed in 1891 when Ives was seventeen, it is an arrangement of a traditional tune, known as *My Country*, *'Tis of Thee*, and was at the time the de facto anthem of the United States. The tune is also widely recognized in Thomas Arne's orchestration as the British National Anthem, *God Save the Queen*, and in the former anthems of Russia, Switzerland, and Germany, as well as being the current national anthem of Liechtenstein and royal anthem of Norway.

The variations are a witty, irreverent piece for organ, probably typical of a "silly" teenage phenom like Ives. According to his biographers, the piece was played by Ives in organ recitals in Danbury and Brewster, New York, during the same year. At the Brewster concert, his father would not let him play the pages which included canons in two or three keys at once, because they were "unsuitable for church performance – They upset the elderly ladies and made the little boys laugh and get noisy!"

This work was transcribed for orchestra in 1964 by William Schuman and for band in 1968 by William Rhodes.

Program note by composer Charles Ives

Epitaph XIV: Harvest of Sorrow (Ukraine) (2022).....Martin Ellerby (b. 1957)

My ongoing series of Epitaphs, begun in 1986, have progressed from being solely concerned with Second World War subjects and moved into a broader theatre of memorial pieces now encompassing any tragedy from the personal to the collective. This is mentioned as number 14 joins the series and might be seen as an allegory on another, later tragedy, in the same nation state, perpetrated by the same aggressor neighbour.

In the years between 1932 and 1933 the Soviet Communist Party put in place a system of dispossession and deportation of millions of Ukrainian peasant farmers and families, abolishing private property and concentrating those remaining into farms under Party control. There then followed an organised famine on these people, with impossible production targets imposed upon them, all other food sources being removed and all outside assistance denied from teaching them. The result was some 3.9 million deaths, more than the total number of lives lost in the First World War. The chief culprit of these purges was the then Soviet leader Josef Stalin. You may well ask why? This was a plot to substitute the Ukraine's farms with state administered collectives and punish any independence-minded nationals posing a challenge to totalitarian authority. A salient feature of this, and other such atrocities, is that history has a habit of repeating itself.

There is a clear parallel with what became known as the Holodomor (a combination of the Ukrainian words for 'starvation' and 'to inflict death') with the recent 2022 Russian military invasion upon this same, but now, Ukrainian democracy. This connection was not lost on the composer and my Harvest of Sorrow epitaph was written in the days following the 21st century Russian assault and completed whilst the citizens of Ukraine's capital city, Kyiv, were bravely holding out against the occupying force's merciless assault, all instigated by the latter day Russian dictator Vladimir Putin along with state managed misinformation relayed to his own captive citizens, emboldened by brazen lies to the free world.

From the musical perspective this particular epitaph is scored for the largest forces to date, effectively a full symphonic wind orchestra or concert band with additional instruments such as harp and piano. It is an emotive reaction to an actual event, reflective rather than graphic whilst, without any text, sounds a musical cri de cour to contemporary events. The work opens in trepidation with a recurring (ritornello) motif that sets a brutal mood. However there follows a series of interludes that represent the more genteel nature of the oppressed people: a folksong verse and chorus with a brass chorale in swift pursuit - these are repeated in enhanced orchestrations throughout the journey, being occasionally interrupted by the ritornello material, reminding us of the surrounding oppression. The concluding coda (apotheosis) transforms all the

Wind Ensemble Program Notes

Epitaph XIV: Harvest of Sorrow (Ukraine) continued...
previous thoughts from rich textures to unison consolidation, the old adage ‘never again’, clearly suspended in the silent, screaming air...

Program note from the composer – Martin Ellerby

Deciduous (2023).....Viet Cuong (b. 1990)

For a long time after my father passed away, I felt like I had “lost my leaves.” In the way that leaves harness light to create energy for trees and plants, I felt like I had so little left to harness creatively. Many days I feared those leaves would never grow back. After struggling for months to write, I finally found some healing while creating *Deciduous*. This involved revisiting chord progressions that brought me solace as a child and activating them in textures that I have enjoyed exploring as an adult. The piece cycles through these chord progressions, building to a moment where it’s stripped of everything and must find a way to renew itself. While I continue to struggle with this loss, I have come to understand that healing is not as much of a linear process as it is a cyclical journey, where, without fail, every leafless winter is following by a spring.

Thank you to the Florida Bandmasters Association for commissioning *Deciduous* in 2023.

Program note by composer Viet Cuong

Wind Ensemble & Blue Springs High School Program Notes

Ayo (2022)..... Katahj Copely (b.1998)

These terms along with countless others have been used to greet people throughout history. However, the term "AYO" is different. Rooted from hip hop and jazz cultures, *AYO* is built in the black language. It's used to tell when something is right, when something is wrong, when something is awesome, and when something is too sweet for words. Its use is seen with your closest people, your family, or people who know you best. It's personal.

In short, "AYO" is a personal embrace that can represent life.

With this piece I wanted build the kind of embrace you would get from this one word while also honoring its beginnings – using hip hop rhythms and colorful harmonies. By the end of the piece, we the listeners go from uncertainty to home; and with the uniqueness of the piece, we in turn celebrate not only a word like AYO but also celebrate life.

Program Note by composer Katahj Copley

Wildcat Victory (1927).....Moffit (b. 1925 – 2008)
arr. Allshouse

Wildcat Victory is the official fight song of Kansas State University. It was originally written, verse and chorus, by music department student Harry Erickson in 1927. Over time it became known to K-State fans with the chorus section on its own. The band presents Wildcat Victory in various forms throughout athletic events, from a short excerpt of the introduction to a full version, complete with singing.

Blue Springs High School Wind Symphony Spring 2025

PICCOLO

Tandoe Saquee

FLUTE

Brady Seyer*
Tandoe Saquee
Joseph Nguyen
Abbie Cabe
Heidi Esser
Ray Crisler
Aubrey Morgan
Ava Neidholdt

BASSOON

Jenna Wong*
Grace Hacker

CLARINET

Lilly Sanford**
Emily Caton**
Fredrick Thompson
David Scheerer
Day Sellens
Brooke Horstman
Abe Moennig
Julia Wong
Chloe Magers

BASS CLARINET

Ashton Elledge*
Jeremy Smith

ALTO SAX

Owen Pirch*
Jacob Asmelash
Shay Carrender
Finn Helmer
Megan Myers

TENOR SAX

Rowan Axton
Duncan Stults

BARITONE SAX

Jenn Martens

TRUMPET

Colin Robinson*
Warren Bledsoe
Alberto Salgado-Sanchez
Connor DeHardt
Sydney Roskop
Kevin Kannas
Keagan Brokaw
Jayden Morris
Ashtyn Nusbaum

FRENCH HORN

Alex Reed*
Jackson Mowers
Lillian McCoy
Katie Bain
Carson Mullins
Kylie Page
Cameron Liggett

TROMBONE

Ryan Wolfram*
Will Moore
Gabby Sperling
Conor Santos
Carson Wasmer

BASS TROMBONE

Jacob Scheerer*
Jonathan Mitchell

EUPHONIUM

Jack Connaughty*
Ryan Gillespie
David Gorden

TUBA

Oliver Kellermeyer**
Zander Zuber**
Mason Booheister
Maxwell Gorden
Ruby Hays

PERCUSSION

Gabriel Bryant
Kya Cease
Brady Dean
Elijah Droke
Jenna Flax
Michael Moore
Issac Montgomery
Norah Kannas
Hannah Richardson

Blue Springs High School Staff

Tim Allshouse
Elizabeth Puyear
Joe DeSantis
Matt Chang
Karen Walls

Director of Bands
Assistant Director of Bands
Assistant Director of Bands/Percussion
Assistant Director of Bands/Percussion
Administrative Assistant

Kansas State University Wind Symphony

Spring 2025

Listed Alphabetically

FLUTE

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

CLARINET

Jessica Boyle
Jackie Cook
Payten Mayfield
Anna Ridgeway
Laine Schmalzried
Havely Wolff*
John Woods

BASS CLARINET

Caleb Kissoon
Bre Ledbetter*

OBOE

Natalie Myers*

BASSOON

Ryan Katzer
Kate Marten
Kela Schnelle*

ALTO SAX

Chase Burman
Merrick Figueroa*
Chris Gutierrez
Jarrett Peabody

TENOR SAX

Isaac Chase

BARITONE SAX

Cooper Carlson

TRUMPET

Karson Griffin
Tristan Lewis
Nathan Proctor
Cameron Sadler
Jae Seefeldt*
Mark Thompson

FRENCH HORN

Elijah Cunningham
Devlyn Jochum
Maddie Renner*
Kayla Schinkel

TROMBONES

Jacob Daley*
Gabby Day
Zach Elliot
Noah Gray
Shardae Sanders

EUPHONIUM

Miles Kehoe
Sydney Smith*

TUBA

Dillan Emch
Olivia Franco*
AJ Hoffman
Asmodeus Hull

PERCUSSION

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

PIANO

Tabitha Ellwood

Kansas State University Wind Ensemble
Spring 2025
Listed Alphabetically

FLUTE

Laura Bogner
Sienna DelBorrell
Anna Peery
Tegan Stratton*
Grace Woydziak*

CLARINET

Angel Amaro*
Chloe Crooks
Erin Flax
Maddie Murnahan
Kamryn Myrick
Abbigail Rakes
Alexis Sutton
Theresa Wood

BASS CLARINET

Jordan Culton*
Isabelle Mullinax

OBOE

Kelsey Farr
Natalie Myers*
Lucas Reed

BASSOON

Simon Kirkeby
Tom Stark*

ALTO SAX

Mason Ringer*
Sara Schieferecke
Jordan Somers
Diego Umaña Conejo

TENOR SAX

Keith Carter

BARITONE SAX

Craig Brinkman

TRUMPET

Owen Genereux
Kiersten Glass
Kyle Grimes
Caden Roark*
Bryce Schreiber
Brett Wyckoff

FRENCH HORN

Josie Anderson*
Andrew Dearing
Nathan Dembski
Kendan Powers
Aspen Tallent

TROMBONE

Mason Burnett
Jared Eck
Ben Rajewski*
Aidan Torkelson

EUPHONIUM

Joseph Horne*
Drake Thompson

TUBA

Lloyd Dodson*
Chase Keesling
Chase Wassom

PERCUSSION

Devon Autry
Noah Dial
Houston Fleischmann*
Grey Fluke
Jacob Morgan
August Siefkes
Jessi Solorzano
Jake Wall

Wind Ensemble Conductor

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

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

Dr. Tracz is on the faculty of the Conn-Selmer Institute, on the adjunct faculty of the American Band College, is a past member of the Music Education Journal Editorial Board, is a contributor to the Teaching Music Through Performance In Band series, and is past Chair of the Sudler Trophy Project of the John Philip Sousa Foundation. His honors include the Stamey Award for outstanding teaching, Kansas Bandmasters Outstanding Director award, Wildcat Pride Alumni Association award, the Tau Beta Sigma Paula Crider Outstanding Band Director award, being named a Lowell Mason Fellow, and membership in the Phi Kappa Phi Honorary Fraternity. He has also received the Conn- Selmer Institute Hall of Fame award, the Kansas State Professorial Performance award, and was elected to the prestigious American Bandmasters Association. Dr. Tracz was awarded an honorary doctorate from Doane University in May 2021. Dr. Tracz also led a very successful fundraising campaign raising over five million dollars for a new hall for the athletics band program. The “Tracz Family Band Hall” was dedicated in September of 2023, and is in full operational mode! Recently Dr. Tracz was appointed at the state coordinator and conductor of the Heartland Musicians Abroad Ensemble that will tour Europe in the summer of 2026.

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

Wind Symphony Conductor

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

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

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

Graduate Assistant Conductors

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

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

SHARYN WORCESTER has a diverse and extensive career in music education, performance, and adjudication throughout Kansas. She holds a Bachelor of Music Education degree and a Master of Music Education in Instrumental Conducting from Kansas State University where she studied under the direction of Dr. Frank Tracz, Director of Bands, and Dr. Jacqueline Fassler-Kerstetter, Associate Professor of Horn. Prior to continuing her studies, Sharyn served as the Lead Academic Advisor for the School of Music, Theatre, and Dance at K-State. In this role, she facilitated the academic progress for all undergraduate majors and minors in these degree tracks. As part of this work, in 2019, she presented "Music Beyond High School," at the Kansas Music Educator's Association In-Service Workshop to provide resources for educators to prepare their students for college music programs or careers. Additional duties included membership in the Music Course and Curriculum Committee and the Music Recruitment Committee, as well as advising Sigma Alpha Iota, the International Music Fraternity for Women.

Prior to her appointment at K-State, Sharyn served nine years as Instrumental Music Director at Junction City High School where her teaching duties included marching band, concert band, wind ensemble, music theory, music appreciation, and piano classes. Her bands have performed across Kansas and the United States including the Memorial Day Parade in Washington, D.C., the Fiesta Bowl Parade in Tempe, Arizona, and the Liberty Bowl in Memphis, Tennessee.

KYLE GRIMES is from Saint George, Kansas, a small town east of Manhattan, and has earned a Bachelor's degree in Music Education from Kansas State University. Kyle is currently a first-year graduate student pursuing his Master's in Music Degree with an emphasis in Instrumental Conducting. During his time as an undergraduate, Kyle performed with the Wind Ensemble, Symphony Orchestra, Trumpet Ensemble, 8-Ball Brass Quintet, and University Band. He also marched with the "Pride of Wildcat Land" Marching Band and served as the Music Instructor of the trumpet section for two years. Kyle is a member of Phi Mu Alpha Sinfonia and Kappa Kappa Psi.

UPCOMING EVENTS

April 27, 2025
Wind Ensemble & Wind Symphony Concert
McCain Auditorium
7:30 pm

April 28, 2025
Concert Band and University Band Concert
McCain Auditorium
7:30 pm

May 10, 2025
Drumline Mini Camp
Tracz Family Band Hall
8:00 am – 5:00 pm

May 24, 2025
Drumline Auditions
Tracz Family Band Hall
10:00 am – 4:00 pm

June 8-12, 2025
K-State Music Camp
McCain Auditorium

June 28, 2025
2025 K-State Marching Pride Classic Golf Tournament
Colbert Hills Golf Course
9:00 am

July 13-16, 2025
K-State Leadership & Auxiliary Camp
McCain Auditorium

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

Kansas State University Wind Ensemble

Dr. Frank Tracz, Conductor
Dr. Tom Seddon, Guest Conductor
Rich Ebersole, Graduate Assistant Conductor
Kyle Grimes, Graduate Assistant Conductor
Ben Rajewski, Graduate Assistant Conductor
Sharyn Worcester, Graduate Assistant Conductor
Heather Baker, Graduate Assistant Conductor

& Wind Symphony

Dr. Alex Wimmer, Conductor
Sharyn Worcester, Graduate Assistant Conductor

Featuring Liberty North High School

Shane Fuller, Conductor

McCain Auditorium
April 27, 2025
7:30 PM



**Liberty North High School
Dr. Shane Fuller, Conductor**

Children's March (1916/1918).....Percy Aldridge Grainger (1882 – 1961)

Symphony No. 1 (2022).....Randal Standridge (b.1976)
Mvt. 2: Loss

See Rock City (2011) Brant Karrick (b.1960)

**Wind Symphony
Dr. Alex Wimmer, Conductor**

Stacking (2019) Shuying Li (b.1989)

Symphony No. 1 (1978)Daniel Bukvich (b.1954)
Sharyn Worcester, Conductor

Be Still and Still Moving (2022)..... Nicole Piunno (b.1985)

The Wellerman (2021)..... Sebastian Middel (b.1981)

**Wind Ensemble
Dr. Frank Tracz, Conductor**

Wildcat Run (2019).....James Stephenson (b.1969)
Heather Baker, Conductor

Australian Up-Country Tune (1930) – *Shepherd's Hey* (1918) Percy Aldridge Grainger (1882 – 1961)
Kyle Grimes, Conductor

Raise the Roof (2007)..... Michael Daugherty (b.1954)
Houston Fleischmann, Timpani
Rich Ebersole, Conductor

Luminance (2023).....Shuying Li (b.1989)
Sharyn Worcester, Conductor

In this Breath (2025).....Shuying Li (b.1989)
Shuying Li, Pianist and Guest Conductor
Tom Seddon, Conductor

Wind Ensemble & Liberty North High School

Flight (1984).....Claude T. Smith (1932 – 1987)
Shane Fuller, Conductor

Liberty North High School Program Notes

Children's March (1916/1918).....Percy Aldridge Grainger (1882 – 1961)

Children's March "Over the Hills and Far Away" is one of the earliest works written for piano and wind band and the first of many such works by Percy Grainger. Written while Grainger was serving in the American Army as a bandsman, it was intended to make full use of all the instrumental resources available at Fort Hamilton where he was stationed. The First World War ended in November 1918 before Grainger had the chance to perform the work as originally planned. Its first performance did not take place until June 1919 at Columbia University, featuring the Goldman Band conducted by the composer with Ralph Leopold playing the piano part. It was subsequently published in an edition which allowed it to be used by the wind section of the symphony orchestra with the piano part being cued into the wind parts. Another innovation in this score calls for certain members of the band to sing or "vocalize" in two passages where they are not employed with their own instruments.

With the dedication, "for my playmate beyond the hills," she is believed to be a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy.

Program note by Barry Peter Ould

Symphony No. 1 (2022).....Randall Standridge (b.1976)
Mvt. 2: Loss

Symphony No. 1: A Ghost Story is a symphony in four movements that follows the narrative of a composer who has passed away. The symphony is told from the point of view of his widow, and the movements loosely correlate to the Kübler-Ross stages of grief.

Loss. The second movement begins with a lone clarinet. The widow sits in a shaft of afternoon sunlight, shaking off the phantoms of the previous night. They begin to remember and reflect, haunted by their memories. As scenes from the past play through their mind, they feel grief, love, nostalgia, anger, bitterness, and hope that their loved one sits just beyond the veil, waiting for them. They catch a brief glimpse of his face and feel his presence, and are filled with wonder and joy. They ask over and over "Are you there?" This unleashes a new wave of emotions larger than the widow can bear, and they realize they must move on and live without him. In a whirlwind of love and loss, the movement climaxes with a scream of grief before collapsing into a depressed sigh that ends the movement. This movement correlates with the bargaining and depression stages of grief.

The symphony owes a debt to both symphonic and cinematic traditions, particularly those of horror films. I have always loved these sounds and have never sought to distinguish one from the other. I believe all musical expression is legitimate and deserves a space in the world. It gives me great pleasure to bring a little bit of the "dark" side to the concert hall.

Symphony No. 1: A Ghost Story was commissioned by the Edina High School Band and supported by a generous consortium of patrons.

Program note by composer Randall Standridge

See Rock City (2011) Brand Karrick.....(b.1960)

See Rock City is a fun rock jam session for concert band. Fusing elements of rock, jazz and funk styles, all sections of the band contribute familiar riffs, grooves and melodies weaved throughout the three-part form: fast-funk-fun! Partly inspired by driving through the southeastern part of the United States, it is hard to miss the words painted on barns, birdhouses and billboards -- "See Rock City!" The attraction atop Lookout Mountain near Chattanooga displays the region's quirky sense of humor as well as its breathtaking beauty. Whether looking at seven states, standing under a waterfall, or walking through a cavern full of glowing gnomes, Rock City, like this namesake piece, is just pure, simple, fun.

Program Note from publisher

Wind Symphony Program Notes

Stacking (2019) Shuying Li (b.1989)

While initially conceived as a grade 3 piece, *Stacking* inadvertently progressed into a grade 4 work due to its complexity. Nevertheless, it is an engaging exploration of various scales, an essential element for all musicians to learn and practice. The piece centers around major and minor scales, along with whole-tone and octatonic scales. The underlying energy of the work is driven by dynamic rhythms, in the aim to make *Stacking* both a challenging and enjoyable musical experience.

Originally from China, Shuying holds degrees from the University of Michigan and the Hartt School. A passionate educator, Shuying has taught and directed the Composition/Music Theory Program at Gonzaga University. She joined the faculty as the Assistant Professor of Music at California State University, Sacramento, in Fall 2022. Shuying is the founder and artistic director of the contemporary ensemble and non-profit organization Four Corners Ensemble and its annual festival, Operation Opera. Recent or upcoming projects include performances by Orpheus Chamber Orchestra, Boston Modern Orchestra Project, Santa Rosa Symphony, Windscape Woodwind Quintet, Chinook Winds at Great Falls Symphony; a four wind ensemble consortia commissioned by more than 100 wind bands in total; a concerto grosso project commissioned by orchestras led by the Santa Rosa Symphony.

Program note composer by Shuying Li

Symphony No. 1 (1978) Daniel Bukvich (b.1954)

On the night of February 13, 1945, Allied forces fire-bombed the undefended German city of Dresden. Swollen by the flow of refugees fleeing the advancing Russian Army to almost twice its normal population, the "Fire Storm" killed approximately 150,000 men, women and children.

Movement I "Prologue"

This movement establishes the mood of impending disaster and presents the thematic material upon which the rest of the piece is based.

Movement II "Seeds in the Wind"

The title of this movement refers to the method of "seeding" the bomb target with jellied gasoline and incendiaries. The movement portrays the fury of the bombing attack.

Movement III "Ave Maria"

The material in this movement reflects upon the religious and artistic heritage of Dresden and becomes a prayer for the victims of the attack.

Movement IV "Fire Storm"

In this movement, the sounds of the "Fire Storm" are re-created. Musically, the last movement serves as a resolution to the tension built up in the previous three movements.

Daniel Bukvich was born and raised in Montana, U.S.A., and has taught at the University of Idaho since 1976. He travels (reluctantly) throughout the United States and Canada as a guest composer, conductor, and percussionist in concerts with professional, college, high school, and grade school bands, orchestras, choirs, honor and all-state groups and has been known to appear (possibly as a result of physical threat to his person or family) at similar events in Europe and East Asia.

Program note by composer Daniel Bukvich

Wind Symphony Program Notes

Be Still and Still Moving (2022)..... Nicole Piuanno (b.1985)

The hymn, *Be Still, My Soul*, serves as the backbone of this piece. The opening is calm, yet mysterious. This leads to a more dramatic middle section that is full of continuous motion. Over all, *Be Still and Still Moving* reveals the paradox of finding rest in the midst of chaos and being still while continuing to move forward. The music eventually leads to a bold chorale of the hymn with fanfare-like motives above it, which makes me think of the following line from the hymn:

“All Now Mysterious Shall Be Bright at Last”

Nicole Piuanno (b. 1985) is a composer who views music as a vehicle for seeing and experiencing the realities of life. Her music often reflects the paradoxes in life and how these seeming opposites are connected as they often weave together. Her harmonic language and use of counterpoint mirrors the complexity of our world by acknowledging light and dark, past and present, beauty and brokenness, confinement and freedom, chaos and order, spiritual and physical, life and death.

Nicole holds a Doctor of Musical Arts degree in composition and a Master of Music degree in theory pedagogy from Michigan State University. Her composition teacher was Ricardo Lorenz. She earned a Master of Music degree in composition at Central Michigan University, studying with David Gillingham. Nicole earned a Bachelor of Music degree in Music Education and her emphasis was on instrumental music. Her music has been performed by “The President’s Own” United States Marine Band, the United States Coast Guard Band, and at many universities and conservatories around the country. Her large ensemble music has also been featured at multiple regional CBDNA conferences, the Midwest Clinic, and numerous all-state concerts.

Program notes by composer Nicole Piuanno

The Wellerman (2021)..... Sebastian Middel (b.1981)

The version of this beautiful traditional shanty created by Sebastian Middel was commissioned by the "Musikkorps der Bundeswehr" under the leader Lieutenant Colonel Christoph Scheibling on the occasion of World Peace Day 2021 in cooperation with the "Volksbund Deutsche Kriegsgräberfürsorge e. V"

The arrangement is deliberately designed in a symphonic version and, in our opinion, absolutely successful and an enrichment of our publishing repertoire.

Sebastian Middel was born on July 3, 1981 in Olpe, Germany. He discovered his interest in music at an early age. At the age of 6 he was given his first keyboard and at the age of 7 his first piano lessons. The keyboard was eventually replaced by a piano.

In 1996 he switched to drums and had his first lessons with Christian Zimmermann. He gained his first orchestral experience in his local Rhode music club. At this time he wrote his first own compositions. After graduating from high school, he joined the German army in 2001, where he trained as a military musician with the training music corps in Hilden until 2005. From 2003 to 2008 he studied at the Robert Schumann Music Academy in Düsseldorf under Michael Schmidt and graduated with a diploma in June 2008. After passing his exams in Hilden in the summer of 2005, his path led him to the Military District Music Corps 1 in Lüneburg, where he was a member for almost 2 years. After the band was disbanded, he moved to the Bundeswehr Music Corps in Siegburg in early 2007, where he still works as a drummer.

Since then, he has devoted himself more to composing and arranging, which has been influenced by his collaboration with his colleague Guido Rennert, among others.

Program note by HeBu publishing

Wind Ensemble Program Notes

Wildcat Run (2019).....James Stephenson (b. 1969)

During a visit with Cody (John) Birdwell, director of bands at the University of Kentucky, he made the “mistake” of mentioning to me that they hadn’t yet decided upon an exciting opener/closer for their Carnegie Hall trip to celebrate the school’s 100th anniversary. During my drive away from campus, I decided to give him a call, mentioning that if he wanted to discuss something new, I’d be interested. Several months later, it was decided, and *Wildcat Run* (my title) was launched. As directed, *Wildcat Run* is designed to be nothing but solid fun for six minutes. I tried to highlight every section of the group, based on my recollections of the visit I had with them several months prior. Additionally, hints of *My Old Kentucky Home* are present -- especially for the discerning ear -- as a nod to those responsible for the commission, and for those who will be celebrating the University of Kentucky’s 100 year “run” at such an important event.

My sincerest thanks to Cody, for engaging me in such a fun collaboration, and to those in the consortium for supporting this new work for concert bands.

Program note by composer James Stephenson

Australian Up-Country Tune (1930) – *Shepherd’s Hey* (1918) Percy Aldridge Grainger (1882 – 1961)

Grainger’s *Australian Up-Country Tune* is based on the composer’s *Up-Country Song*, written for unaccompanied and wordless voices. “In the tune,” the composer wrote, “I had wished to voice an Australian up-country feeling as Stephen Foster had with American country-side feelings in his songs.”

Program note by Heritage Encyclopedia of Band Music

Shepherd’s Hey was scored for wind band in 1918. The word ‘Hey’ denotes a particular figure in Morris Dancing. Morris Dances are still danced by teams of “Morris Men” decked out with bells and quaint ornaments to the music of the fiddle or ‘the pipe and tabor’ (a sort of drum and fife) in several agricultural districts in England. The ‘hey’ involves the interweaving of generally two lines of dancers, which may be symbolized by Grainger’s use of two parallel lines of music at the opening of the composition, rather than a simple statement of a theme that then moves into variants.

Program note from Windband.org

Raise the Roof (2007)..... Michael Daugherty (b.1954)

Raise the roof (2007) is inspired by grand architectural landmarks like the Notre Dame Cathedral in Paris, and the Empire State Building in New York City; aiming to create a monumental acoustic structure. The timpani is placed at the forefront, with the timpanist given the opportunity to perform long, expressive melodies and a challenging cadenza. The composition features a variety of timpani techniques across six drums, including foot pedal tuning, glissandi rolls with an upside down cymbal, and striking the drums with different mallets and even bare hands. Written in two versions for solo Timpani and orchestra, as well as solo Timpani symphonic band. Both versions were commissioned to celebrate important musical milestones. The orchestral version was commissioned by the Detroit Symphony Orchestra for the opening of the Max Fisher Music Center and premiered in 2003. The symphonic band version was commissioned by the University of Michigan Symphony Band and premiered in 2007. Both versions highlight the timpani in unique ways, showcasing the instrument through various performance techniques and placing it in the forefront of the music.

The piece follows a double variation form, with two main themes. The first them, introduced by the tuba, appears in differnt timbral and rhythmic forms such as “guaguanco” while the second theme, initally heard in the flutes and later in the timpani, evokes a medieval plain chant. These themes are passed around the ensemble in canons, fuges, and other variations, creating intricate patterns reminiscent of gothic architecture. The work builds toward a powerful climax of urban polyrhythms and dynamic contrasts, culminating in a grand sonic construction with the timpani and ensemble.

Wind Ensemble Program Notes

Luminance (2023).....Shuying Li (b.1989)

Luminance explores the interplay between light and darkness both musically and thematically. Inspired by the concept of "luminance," this work seeks to evoke a sense of radiance and brilliance through its music.

At its core, *Luminance* addresses issues relevant to contemporary society. By exploring themes of hope and despair, inclusion and exclusion, and power and powerlessness, the piece seeks to provide a platform for reflection and conversation. Through its use of evocative tonalities and dynamic contrasts, *Luminance* aims to inspire audiences to find strength in moments of darkness and embrace the light within themselves.

Program note by composer Shuying Li

In this Breath (2025).....Shuying Li (b.1989)

"My nature is the nature of the cloud – the nature of no birth and no death. Just as it is impossible for a cloud to die, it's impossible for me to die. I enjoy contemplating my continuation body, just as the cloud enjoys watching the rain fall and become the river far below. If you look closely at yourself, you will see how you too are continuing me in some way. If you breathe in and out, and you find peace, happiness, and fulfillment, you know I am always with you, whether my physical body is still alive or not. I am continued in my many friends, students, and monastic disciples." – Thich Nhat Hanh, *The Art of Living*.

This quotation comes from Thich Nhat Hanh's *The Art of Living*. This book is a collection of the Vietnamese monk's ruminations on life and death that guided my partner Glen Adsit through his personal struggles when confronted with his own mortality. As well as being my beloved life partner and musical collaborator, Glen was a beloved figure in the music community who touched the lives of countless collaborators and students. In the wake of Glen's sudden passing in January 2024 we have all become the rain to Glen's cloud. His inextinguishable spirit and profound influence continue to resonate deeply within all of us. Although his physical body is no longer with us, we now constitute his continuation body and are charged with continuing his legacy of support and love for one another.

This piece is a tribute to Glen, the physical life we shared together, and the new life we share as I continue his legacy in my own way. It reflects the profound love and connection we share, both personally and through our collaborative musical endeavors. The piece is lyrical and tender, inviting listeners into the intimate emotional spaces Glen and I navigated together. It captures the essence of Glen's loving spirit — missed by many, cherished by those who experienced his warmth and guidance, and still apparent in the life and work of his family, colleagues, and students. It is both a celebration of Glen's life and the enduring bond he and I share and a tribute to the legacy of love and artistic collaboration that he left behind for all of us to continue together.

Glen Adsit was a conductor and trombonist. He served as the Director of Bands at The Hartt School and the national president of the College Band Directors National Association.

Wind Ensemble & Liberty North High School Program Notes

Flight (1984).....Claude T. Smith (1932 – 1987)

Flight is the official march of the Air and Space Museum in our nation's capital. It was commissioned by the Air Force Band and premiered in the museum in November 1984, by the Air Force Band. A highly descriptive work, the Pachelbel *Canon* appears by request in the opening section before the brass reintroduces the main theme. Sweeping reeds, active percussion and melodic brass are featured in preparation for the most interesting 6/8 section. Brass fanfares of unusual nature bring the work to the exciting conclusion.

Program note from publisher

Liberty North High School Wind Symphony Spring 2025

Flute

Tess Hyer
Ensley Edwards
Shelly Nguyen
Vanessa Hoehns
Chloe Allenbaugh
Abigail Boulter
Annie Allison

Bassoon

Isabella Myers

B-flat Clarinet

Seth Nickel
Aidan Prentice
Brayden Clarey
Zachary Swanson
Austin Syler
Alyssa Flener
Natalie Tamburelli
Ayla Doss
Mackenzie Huber

Bass Clarinet

Andrea Saavedra

Alto Saxophone

Joseph Seilnacht
Morgan Haley

Tenor Saxophone

Addison Korp

Baritone Saxophone

Jack Graue

Trumpet

Caleb Shonkwiler
Abriana Merenbloom
Ty Hyer
David Vaughan
Caleb Graming
Madison Firley
Brooks McGuire

Horn

Kayla Nelson
Logan Hemphil
Andrew Brost
Emery Patterson

Trombone

Tyler Nelson
Evan Francis
Trenton Ball
Bryce Harms
Ethan Allenbaugh
Ian Glass

Euphonium

Adalena Neisler
Zoe Hood

Tuba

Konnor Kowalke
William Kanning

String Bass

Andrew Couch

Percussion

Noah Adrineda
Jonas Tucker
Hannah Prockish
Cameron Triplett
Miranda McArtor
Josef Jefferson
Preston Walker
Gillian Cochran
Noah King
Isabella Brown

Kansas State University Wind Symphony

Spring 2025

Listed Alphabetically

FLUTE

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

CLARINET

Jessica Boyle
Jackie Cook
Payten Mayfield
Anna Ridgeway
Laine Schmalzried
Havely Wolff*
John Woods

BASS CLARINET

Caleb Kissoon
Bre Ledbetter*

OBOE

Natalie Myers*

BASSOON

Ryan Katzer
Kate Marten
Kela Schnelle*

ALTO SAX

Chase Burman
Merrick Figueroa*
Chris Gutierrez
Jarrett Peabody

TENOR SAX

Isaac Chase

BARITONE SAX

Cooper Carlson

TRUMPET

Karson Griffin
Tristan Lewis
Nathan Proctor
Cameron Sadler
Jae Seefeldt*
Mark Thompson

FRENCH HORN

Elijah Cunningham
Devlyn Jochum
Maddie Renner*
Kayla Schinkel

TROMBONES

Jacob Daley*
Gabby Day
Zach Elliot
Noah Gray
Shardae Sanders

EUPHONIUM

Miles Kehoe
Sydney Smith*

TUBA

Dillan Emch
Olivia Franco*
AJ Hoffman
Asmodeus Hull

PERCUSSION

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

PIANO

Tabitha Ellwood

Kansas State University Wind Ensemble
Spring 2025

Listed Alphabetically

FLUTE

Laura Bogner
Sienna DelBorrell
Anna Peery
Tegan Stratton*
Grace Woydziak*

CLARINET

Angel Amaro*
Chloe Crooks
Erin Flax
Maddie Murnahan
Kamryn Myrick
Abbigail Rakes
Alexis Sutton
Theresa Wood

BASS CLARINET

Jordan Culton*
Isabelle Mullinax

OBOE

Kelsey Farr
Natalie Myers*
Lucas Reed

BASSOON

Simon Kirkeby
Tom Stark*

ALTO SAX

Mason Ringer*
Sara Schieferecke
Jordan Somers
Diego Umaña Conejo

TENOR SAX

Keith Carter

BARITONE SAX

Craig Brinkman

TRUMPET

Owen Genereux
Kiersten Glass
Kyle Grimes
Caden Roark*
Bryce Schreiber
Brett Wyckoff

FRENCH HORN

Josie Anderson*
Andrew Dearing
Nathan Dembski
Kendan Powers
Aspen Tallent

TROMBONE

Mason Burnett
Jared Eck
Ben Rajewski*
Aidan Torkelson

EUPHONIUM

Joseph Horne*
Drake Thompson

TUBA

Lloyd Dodson*
Chase Keesling
Chase Wassom

PERCUSSION

Devon Autry
Noah Dial
Houston Fleischmann*
Grey Fluke
Jacob Morgan
August Siefkes
Jessi Solorzano
Jake Wall

Wind Ensemble Conductor

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

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

Dr. Tracz is on the faculty of the Conn-Selmer Institute, on the adjunct faculty of the American Band College, is a past member of the Music Education Journal Editorial Board, is a contributor to the Teaching Music Through Performance In Band series, and is past Chair of the Sudler Trophy Project of the John Philip Sousa Foundation. His honors include the Stamey Award for outstanding teaching, Kansas Bandmasters Outstanding Director award, Wildcat Pride Alumni Association award, the Tau Beta Sigma Paula Crider Outstanding Band Director award, being named a Lowell Mason Fellow, and membership in the Phi Kappa Phi Honorary Fraternity. He has also received the Conn- Selmer Institute Hall of Fame award, the Kansas State Professorial Performance award, and was elected to the prestigious American Bandmasters Association. Dr. Tracz was awarded an honorary doctorate from Doane University in May 2021. Dr. Tracz also led a very successful fundraising campaign raising over five million dollars for a new hall for the athletics band program. The “Tracz Family Band Hall” was dedicated in September of 2023, and is in full operational mode! Recently Dr. Tracz was appointed at the state coordinator and conductor of the Heartland Musicians Abroad Ensemble that will tour Europe in the summer of 2026.

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

Wind Symphony Conductor

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

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

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

Liberty North Wind Symphony Conductor

SHANE FULLER is in his 32nd year of teaching and his fifteenth year as Director of Bands at Liberty North High School. Under his direction, the Liberty North Wind Symphony has performed at the Missouri Music Educators conference in 2018 and 2023. His marching bands have performed in New York at the Statue of Liberty, as well as for President Barack Obama at the 2013 Presidential Inaugural Parade in Washington, D.C.

Mr. Fuller's teaching career began in 1993 in Winston, Missouri, where he served as band director, choir director, and elementary music teacher. Mr. Fuller then served as Director of Bands at Gallatin High School where his Symphonic Band performed at the 1997 MMEA Conference. He also served as Director of Bands at Smithville High School Symphonic Band performed at the 2005 Missouri Music Educators Conference. From 2006-2010, Mr. Fuller served as Assistant Director of Bands at Liberty High School.

Mr. Fuller earned both a Bachelor's and Master's Degree from the University of Missouri-Kansas City Conservatory of Music and Dance. He is a member of Missouri Bandmasters Association, Missouri Music Educators Association, National Association for Music Education, and the Missouri State Teachers Association. In addition to teaching, Mr. Fuller is a composer with several band and percussion solo/ensemble pieces making the Editor's Choice list in Instrumental Magazine and can be found on many prescribed state music lists. He had the honor of composing the Fight Song and Alma Mater for the grand opening of Liberty North High School. Mr. Fuller is the current director of Liberty Summer Community Band which has been a performing ensemble for over 50 years. Mr. Fuller was the original coordinator of the KC Metro District 3 Middle School All-District Band, creating an audition process and honor band experience in 2007 that is still flourishing today. Shane recently had two articles published in School Band and Orchestra Magazine regarding Community Band and Developing a Beginning Band Percussion Section.

Shane resides in Kansas City with his wife Darla, who teaches speech and drama at South Valley Middle School in Liberty. His son Micheal is a graduate of Missouri State University and currently in Medical School at the University of Missouri. His son Timothy serves at the rank of sergeant in the Missouri Nation Guard. He is also a Junior at the University of Central Missouri majoring in education with a focus in history and social studies

Guest Conductor

Dr. Tom Seddon was a university band and orchestra director for over 30 years. After leaving collegiate teaching Dr. Seddon is now a Hospice Chaplain for Brighton Hospice in Leawood, Kansas. During his high school teaching career he had many high achieving bands in New York and Connecticut. After graduating from the Hartt School of Music, Dance and Theatre with a Doctor of Musical Arts he taught at Central Connecticut State University as the Director of Band bringing them to many conferences and expanding the Marching Band to recognition across New England and New York. He then became the Director of Orchestral Studies at the University of Wisconsin at La Crosse and the Wind Ensemble Director. Followed by being the Director of Bands at Washburn University in Topeka, KS. At both UWL and Washburn Dr. Seddon took the Wind Ensemble to multiple CBDNA Regional Conferences and had two recordings performed at CBDNA National Conferences from both universities. Dr. Seddon is published in multiple international journals and has conducted and performed on the trumpet across North America. He lives with his wife Alana, son Paul and dog Nala in Silver Lake, Kansas. He is working toward ordination to the priesthood in the Anglican Church of North America.

Graduate Assistant Conductors

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

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

SHARYN WORCESTER has a diverse and extensive career in music education, performance, and adjudication throughout Kansas. She holds a Bachelor of Music Education degree and a Master of Music Education in Instrumental Conducting from Kansas State University where she studied under the direction of Dr. Frank Tracz, Director of Bands, and Dr. Jacqueline Fassler-Kerstetter, Associate Professor of Horn. Prior to continuing her studies, Sharyn served as the Lead Academic Advisor for the School of Music, Theatre, and Dance at K-State. In this role, she facilitated the academic progress for all undergraduate majors and minors in these degree tracks. As part of this work, in 2019, she presented "Music Beyond High School," at the Kansas Music Educator's Association In-Service Workshop to provide resources for educators to prepare their students for college music programs or careers. Additional duties included membership in the Music Course and Curriculum Committee and the Music Recruitment Committee, as well as advising Sigma Alpha Iota, the International Music Fraternity for Women.

Prior to her appointment at K-State, Sharyn served nine years as Instrumental Music Director at Junction City High School where her teaching duties included marching band, concert band, wind ensemble, music theory, music appreciation, and piano classes. Her bands have performed across Kansas and the United States including the Memorial Day Parade in Washington, D.C., the Fiesta Bowl Parade in Tempe, Arizona, and the Liberty Bowl in Memphis, Tennessee.

KYLE GRIMES is from Saint George, Kansas, a small town east of Manhattan, and has earned a Bachelor's degree in Music Education from Kansas State University. Kyle is currently a first-year graduate student pursuing his Master's in Music Degree with an emphasis in Instrumental Conducting. During his time as an undergraduate, Kyle performed with the Wind Ensemble, Symphony Orchestra, Trumpet Ensemble, 8-Ball Brass Quintet, and University Band. He also marched with the "Pride of Wildcat Land" Marching Band and served as the Music Instructor of the trumpet section for two years. Kyle is a member of Phi Mu Alpha Sinfonia and Kappa Kappa Psi.

HEATHER BAKER is a Ph.D. candidate in Curriculum and Instruction, serving as a Graduate Teaching Assistant with the Kansas State University Bands. She holds an undergraduate degree from Ball State University in Muncie, IN (2005) and obtained a Master of Music Education degree from VanderCook College of Music in Chicago, IL (2012).

Heather has a decade of experience teaching band in northern Indiana. The National Association of Music Merchants (NAMM) consistently honored her school district as one of the "Best Communities for Music Education" nationwide. In recognition of her teaching, she received the 2021 Quinlan and Fabish Outstanding Music Educator Award for the Indiana/Michigan area.

Heather served as a 2024 intern scholar for the Technology in Music Education (TI:ME) Leadership Academy in Texas and is a Kansas State "Timothy R. Donoghue Scholarship" Award Scholar for 2023-2025. In 2015, Conn-Selmer honored her work with the company with the "Hall of Fame" Award, and she received the Roseanne Rosenthal Alumni Excellence in Teaching Award from the VanderCook Alumni Association in 2013.

Heather lives in Manhattan with her Husband, Dan, and her two children, Bryant and Charleigh.

Shuying Li

Guest Composer and Pianist

Praised as “a real talent” (The Seattle Times) with “vivid, dramatic” (San Francisco Chronicle) and “enjoyable” (Gramophone Magazine) scores, and “an incredible span of compositional tool box” (American Record Guide), Shuying Li is an award-winning composer who began her musical education in her native China. In her sophomore year at the Shanghai Conservatory of Music, she won a scholarship to continue her undergraduate studies at The Hartt School in Connecticut. She holds doctoral and master’s degrees from the University of Michigan. A passionate educator, Shuying has taught and directed the Composition/Music Theory Program at Gonzaga University. She joined the faculty at California State University, Sacramento in Fall 2022.^{[1][2][3][4][5][6][7][8][9][10]}

Shuying Li’s compositions have been performed by Orpheus Chamber Orchestra, Seattle Symphony, Boston Modern Orchestra Project, New Jersey Symphony Orchestra, Ningbo Symphony Orchestra (China), Alarm Will Sound, The President's Own” United States Marine Band, The Chelsea Symphony, Washington-Idaho Symphony, Northwest Florida Symphony Orchestra, West Edge Opera, Chamber Music Society of Central Virginia, American Lyric Theater, Argus Quartet, Four Corners Ensemble, Donald Sinta Quartet, Women’s Wind Ensemble, Orkest de ereprijs (Netherlands), Avanti! Chamber Orchestra (Finland), ICon Arts Ensemble (Romania), Cecilia Quartet (Canada), 15.19. Ensemble (Italy), Ascanio Quartet (Italy), Atlas Ensemble (Netherlands), among others. Shuying has received awards or grants from OPERA America, Alice M. Ditson Fund, Fromm Music Foundation, Copland House Residency Award, China National Arts Fund, ASCAP/CBDNA Frederick Fennell Prize, The American Prize, International Antonin Dvorak Composition Competition, New Jersey Composers’ Guild Commission Competition, International Huang Zi Composition Competition, Melta International Composition Competition, etc., among others.

A believer that music has the innate power to promote cultural diversity by connecting people through universally human passions and values, Shuying founded the Four Corners Ensemble in 2017. As Artistic Director and Conductor of the ensemble, Shuying’s efforts have led to residencies and performances at Carnegie Hall’s Weill Hall, the Polish Consulate General in New York City, OPERA America, the Shanghai Conservatory of Music, the University of Michigan, The Hartt School, and the Hartford Opera Theater. Shuying also pioneered the Operation Opera Festival in Ann Arbor, Michigan, and continued to build it into an annual festival for composers, vocalists, and pianists to collaborate on new chamber operas and chamber art songs. Four Corners’ debut album, World Map, a series of chamber concertos Shuying composed for the members, has received acclaim published in Gramophone, American Record Guide, Pizzicato, and Take Effect.

Recent or upcoming projects include performances by Orpheus Chamber Orchestra, Boston Modern Orchestra Project, Santa Rosa Symphony, Windscape Woodwind Quintet, Chinook Winds at Great Falls Symphony; four wind ensemble consortia commissioned by more than 100 wind bands in total; a concerto grosso project commissioned by orchestras led by the Santa Rosa Symphony, and a commission by the San Francisco Symphony. 2023-24 Season featured more than 80 performances of Shuying’s compositions and 9 residencies across the country. For more information, please visit <http://www.shuyingli.com>.

Soloist

Houston Fleischmann is a second-year graduate teaching assistant for the percussion studio and marching band program at Kansas State University. Houston completed his bachelor's degree in music performance from Washington State University in the spring of 2020, studying under Professor David Jarvis and Dr. Danh Pham. After graduating from Washington State, Houston was appointed as the coordinator of percussion for the Seattle All-City Marching Band for the 2021 season after participating as a drumline staff member for many years in the program. In 2021, Houston also returned to Pullman, WA, to assist Dr. Chris Wilson and Dr. Troy Bennefield as an assistant drumline instructor for the WSU Cougar Marching Band.

Houston has been the percussion and drumline GTA at Kansas State University for the last two years and is preparing to graduate at the end of this semester. Houston plans to continue his education pursuing a Doctorate of Musical Arts degree in percussion performance at Louisiana State University beginning in the fall of 2025. The faculty, directors, and staff at Kansas State are incredibly proud of Houston's accomplishments during his time here. His dedication to students, leadership within the program, and musical contributions have left a lasting impact. We are excited to see where his journey takes him next and look forward to watching his continued success in the years to come.

UPCOMING EVENTS

April 28, 2025
Concert Band and University Band Concert
McCain Auditorium
7:30 pm

May 10, 2025
Drumline Mini Camp
Tracz Family Band Hall
8:00 am – 5:00 pm

May 24, 2025
Drumline Auditions
Tracz Family Band Hall
10:00 am – 4:00 pm

June 8-12, 2025
K-State Music Camp
McCain Auditorium

June 28, 2025
2025 K-State Marching Pride Classic Golf Tournament
Colbert Hills Golf Course
9:00 am

July 13-16, 2025
K-State Leadership & Auxiliary Camp
McCain Auditorium

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

KANSAS STATE
UNIVERSITY BANDS
Kansas State University

*Wind Symphony
&
Concert Band*

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



October 14, 2025
7:30 PM
McCain Auditorium

Concert Band
Dr. Zack Deininger, Conductor

<i>Scramble</i> (2012).....	Todd Stalter (b. 1966)
<i>Conspiracy Theories</i> (2016).....	Andrew David Perkins (b. 1978)
<i>The Seal Lullaby</i> (2004/2011).....	Eric Whitacre (b. 1970)
<i>Greek Folk Song Suite</i> (2002).....	Franco Cesarini (b. 1961)
I. O Charalambis	
II. Stu Psiloriti	
III. Vasilikos tha jino	

Wind Symphony
Dr. Alex Wimmer, Conductor

<i>Xerxes</i> (2010).....	John Mackey (b. 1973)
<i>Rest</i> (2010).....	Frank Ticheli (b. 1958)
<i>Finding the Sun</i> (2019).....	Grace Baugher (b. 1995)
<i>Halcyon Hearts: An Overture for Love</i> (2021).....	Katahj Copley (b. 1998)

Conducted by Kyle Grimes

Concert Band Program Notes

***Scramble* (2012).....Todd Stalter (b. 1966)**

This tumultuous piece depicts two characteristics of its title – collecting things in a disorderly way and moving quickly with a sense of urgency. The theme and its harmonic structure are presented at the beginning, and its musical “parts” are separated and combined in unique and haphazard combinations at frantic pace!

Program note from the composer – Todd Stalter

***Conspiracy Theories* (2016).....Andrew David Perkins (b. 1978)**

Nothing happens by accident. Nothing is as it seems. Everything is connected. A conspiracy theory is an explanation of an event or situation that invokes hypotheses that contradict the prevailing understanding of history. They often evolve to incorporate whatever evidence exists against them, so that they become a closed system that is unfalsifiable, and therefore a matter of faith rather than proof.

Conspiracy Theories is an explanation of suspicion. Modal harmonic power chords support a disjunct, odd-meter theme, recurring and weaving its way along a spiraling, hypnotic ride. Grassy knolls, moon landings, UFO, etcetera.

Program note from the composer – Andrew David Perkins

***The Seal Lullaby* (2004/2011).....Eric Whitacre (b. 1970)**

In the spring of 2004, I was lucky enough to have my show *Paradise Lost: Shadows and Wings* presented at the ASCAP Musical Theater Workshop. The workshop is the brainchild of legendary composer Stephen Schwartz (*Wicked*, *Godspell*), and his insights about the creative process were profoundly helpful. He became a great mentor and friend to the show and, I am honored to say, to me personally. Soon after the workshop I received a call from a major film studio. Stephen had recommended me to them and they wanted to know if I might be interested in writing music for an animated feature. I was incredibly excited, said yes, and took the meeting.

The creative executives with whom I met explained that the studio heads had always wanted to make an epic adventure, a classic animated film based on Kipling’s *The White Seal*. *The White Seal* is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup. (The opening poem is called *The Seal Lullaby*).

*Oh! Hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o’er the combers, looks downward to find us,
At rest in the hollows that rustle between.
Where billow meets billow, then soft be thy pillow,
Oh weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow swinging seas!*

Rudyard Kipling, 1865-1936

I was struck so deeply by those first beautiful words, and a simple, sweet Disney-esque song just came gushing out of me. I wrote it down as quickly as I could, had my wife record it while I accompanied her at the piano, and then dropped it off at the film studio. I didn’t hear anything from them for weeks and weeks, and I began to despair. Did they hate it? Was it too melodically complex? Did they even listen to it? Finally, I called them, begging to know the reason that they had rejected my tender little song. “Oh,” said the exec, “we decided to make *Kung Fu Panda* instead.”

So, I didn’t do anything with it; just sang it to my baby son every night to get him to go to sleep. (Success rate: less than 50%.) A few years later the Towne Singers commissioned the choral arrangement of it, and in 2011 I transcribed the piece for concert band. I’m especially grateful to Stephen Schwartz, to whom the piece is dedicated.

Program note from the composer – Eric Whitacre

***Greek Folk Song Suite (2002)*.....Franco Cesarini (b. 1961)**

The typical instruments of Greek folk music are the clarinet, the mandolin, the violin, various types of tambourines, and the characteristic "buzuki." Greek folk music consists of a repertoire of three main groups of songs: traditional folksongs (*dimotiko*), folksongs from the immigrants (*rebetiko*), and songs from contemporary composers. The best-known author of Greek folk music is Mikis Theodorakis who, in addition to his political engagement against the fascist regime, has spread, through his melodies, the texts of the main Greek poets.

In *Greek Folk Song Suite*, Franco Cesarini has elaborated three songs belonging to the most ancient tradition. The first, *O Haralambis*, is in 7/8 time, typical of a popular folk dance called kalamatianos. Originally, the song *O Haralambis* was sung to "tease" during weddings, since the text of the song refers to a young man who refuses to marry. The central part of the piece includes another folk song called *I Voskopula*. The second movement, *Stu Psiloriti*, refers to an ancient song from the Island of Crete. The Psiloritis is the highest peak of the Ida Mountains. The third movement of the suite is based on the song *Vasilikos tha jino*, a very ancient song of the Ipeiros region. Some characteristics of this movement are a reminder of the sirtaki, the most popular Greek dance abroad.

Program note from the composer – Franco Cesarini

Wind Symphony Program Notes

***Xerxes* (2010).....John Mackey (b. 1973)**

Xerxes is my first concert march. (The title is, as usual, courtesy of AEJ, who called it *Xerxes* with-in 30 seconds of hearing the piece the first time. *Xerxes*, for those who haven't seen "300," was King of Persia from 485 BC until his assassination by stabbing in 465 BC.) Midlothian High School in Texas commissioned the piece. I'd originally thought I'd write a march along the lines of the Ives Country Band March, but the more I worked on that idea, the more I felt like I was just trying to reinvent the Ives March, which is already a sort of reinvention of a march. My version sounded like bad Ives, and although it's a great, crazy piece, I wouldn't describe the Ives as sound-ing "good" to begin with.

With that idea out the window, I talked with AEJ about other possibilities. So many concert marches blur together in my head, all of them in some peppy major key, falling into either the chipper patriot-ic American sound or the more prim British sound. (I'm a huge fan of William Walton's music — his Partita for Orchestra (iTunes link) is one of my favorite pieces ever, and if you listen to it, you'll hear where I first discovered the Vulgar Trombone Glissando® — but his marches are pretty decid-edly prim and recognizably British.) Since I don't really do prim, or patriotic, I went with... angry. The plan was, "this is going to be a march about somebody who is bad news." That gave me the idea for the tune in the A section. Somehow, the heavily Persian middle section (which my friend Michael Markowski described as sounding like a "topless Vegas Persian-themed classic MGM showgirls show") just sort of happened, and I worked that material into the recap of the A section at the end to tie it all together with one big nasty pissed off Persian bow.

Structurally, even though I wanted the tone to be pretty different from a traditional march, I wanted the structure to be basically "correct," so it's in A-B-A form, with that B "trio-like" section in the subdominant. It also stays in 4/4 the entire time — making it my only piece in the past 15+ years that has stayed entirely in 4/4. That was a sort of fun limitation.

Program note from the composer – John Mackey

***Rest* (2010).....Frank Ticheli (b. 1958)**

Rest (2010) is a concert band adaptation of my work for chorus, *There Will Be Rest* which was commissioned in 1999 by the Pacific Chorale. In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words:

*There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,^[1]_[SEP]
The music of stillness holy and low.*

*I will make this world of my devising,^[1]_[SEP]
Out of a dream in my lonely mind,^[1]_[SEP]
I shall find the crystal of peace,
--above me Stars I shall find.*

Sara Teasdale (1884-1933)

The concert band work, *Rest* (2010), was commissioned by Russel Mikkelsen and family in memory of his father, Elling Mikkelsen.

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

Program note from the composer – Frank Ticheli

***Finding the Sun* (2019).....Grace Baugher (b. 1995)**

Finding the Sun is made up of 3 pieces written as an exploration of the band grading systems. This experiment highlighted irregularities within the systems and proved that they are not reliable as a consistent resource for composers. In this experiment, I wrote the same piece at 3 grade levels adhering to the set systems available, drawing on my own experiences as a composer and performer, and researching other composers who had altered pieces to various skill levels. The three versions of *Finding the Sun* were the result.

On a more personal note, the piece itself was a documentation of my experience writing the pieces for my thesis project. This programmatic music cycles through the peaks and valleys of the process and depicts moments of self-doubt and celebration. When I began the process of writing, the piece was called “Up into the Night.” This darker imagery eventually didn’t match the direction of the piece. A line from “May it Be” by Enya from *The Lord of the Rings* sums up my experience and vision for the piece perfectly: “When the night is overcome, you may rise to find the sun.” *Finding the Sun* reminds me that life is a process and that even when the bad days seem too much, the sun will always rise the next day.

Grace Baugher is a Kansas born composer whose music employs memorable melodic material and whimsical styles. She is a graduate of the University of Tennessee in Knoxville with a Masters in Music Composition and Graduate Certificate in Music Theory Pedagogy. Previously she studied at Kansas State University where she had pieces performed by many ensembles, faculty, and guest artists. Considered one of the rising young voices in wind band, her music has been performed across the United States at a variety of conferences and schools, and now around the globe. Most recently, her piece “Remembering the Remarkable” was selected as a top 100 piece for wind band in 2020 by Bandworld. She is currently finishing a Graduate Certificate in Music Education to become certified to teach and work with bands beyond her compositions.

Program note from the composer – Grace Baugher

***Halcyon Hearts: An Overture for Love* (2021).....Katahj Copley (b. 1998)**

*Love does not delight in evil
but rejoices with the truth.
It always protects, always trusts,
always hopes, always perseveres.
Love never fails.*

Halcyon Hearts is an ode to love and how it affects us all. Halcyon denotes a time where a person is ideally happy or at peace, so in short *Halcyon Hearts* is about the moment of peace when one finds their love or passion. The piece centers around major 7ths and warm colors to represent the warmth that love brings us. The introduction- which is sudden and colorful- symbolizes the feeling of the unexpected journey it takes to find love. Using the colors and natural energy of the ensemble, we create this sound of ambition and passion throughout the work. No matter what race, gender, religion, nationality or love, we all are united with the common thread of passion from the heart. This piece was written in dedication to those who love no matter what negativity is in the world; do not allow hate and prejudice to guide the way we live our lives. Always choose love and the halcyon days will come.

Carrollton, Georgia native, Katahj Copley (he/him/his) premiered his first work, *Spectra*, in 2017 and hasn’t stopped composing since. As of 2017, Katahj has written over 100 works, including pieces for chamber ensembles, large ensembles, wind ensembles, and orchestra. His compositions have been performed and commissioned by universities, organizations, and professional ensembles, including the Cavaliers Brass, Carroll Symphony Orchestra, California Band Director Association, Admiral Launch Duo, and the Atlanta Wind Symphony. Katahj has also received critical acclaim internationally with pieces being performed in Canada, the United Kingdom, Japan, China, and Australia.

Katahj received two Bachelor of Music degrees from the University of West Georgia in Music Education and Composition in 2021. He is currently studying composition with Omar Thomas at the University of Texas at Austin. Aside from composing, Katahj is an excited educator who teaches young musicians the joy of discovering music and why music is a phenomenal language.

“Music for me has always been this impactful thing in my life. It can soothe, it can enrage, it can quiet, and it can evoke emotions that are beyond me and this world we live in. I believe that music is the ultimate source of freedom and imagination.

The most freedom I have had as a musician was through composing. Composition is like me opening my heart and showing the world my drive, my passion, and my soul.”

Program note from the composer – Katahj Copley

KANSAS STATE UNIVERSITY – CONCERT BAND

FALL 2025

Listed Alphabetically

FLUTE

Jayda Baonga
Addy Barnard
*Laura Bogner
Madisen Brecheisen
Kyra Case
Melissa Fierro
Kaylee Hembree
Gabriella Janss (Picc)
Tony Le
Salem Ponnuru
Allison Reid
Emily Taylor

OBOE

*Sylvia Cunningham
Annika Lindt

CLARINET

Owen Edmondson
*Addison Gardner
Yalena Sanchez

BASS CLARINET

*Brady Smotrilla

ALTO SAX

Lydia Howell
Carter Purcell
*Wyatt Small

TENOR SAX

Riddick Jeffries

BARITONE SAX

Taylor Schmidt

TRUMPET

Madison Coffey
Andrew Dearing
Jakeb Kobs
*Evelyn Peat
Landon Snyder
Jonathon Stults
Mark Thompson
Emmett Williams

HORN

*Kylee Gardner
Daisy Hoff
Jacob Huyett

TROMBONE

Jes Boyle
*Emma Graf
Jess Hargett
Maddy Resser

EUPHONIUM

*Alexis Sanford

TUBA

Eric Bendzick
Miguel Diaz
*Larry Dougan

PERCUSSION

*Abby Gantz
Alex Herron
Elias Lee
Zander McKivergan
Ava Seemann
Jonas Smith

PIANO

August Siefkes

***Principal/Section Leader**

Kansas State University – Wind Symphony
FALL 2025

Listed in Alphabetical Order by Last Name

FLUTE

Caiden Crosthwaite
Madison Johnson
Elizabeth Larson*
Mika Neal (Pic)
Lauren Snead

CLARINET

Kinsey Buchholz
Chaoying Cai
Jackie Cook
Payten Mayfield*
Jon Rajweski
Yalena Sanchez
Katelyn Willemsen

BASS CLARINET

Madelynn Blythe
Bre Ledbetter*

OBOE

Nora Ide
Adelle Jensen*

BASSOON

Samantha Barnes*

ALTO SAX

Cooper Carlson*
Ben Dresbach
Dakota Forrester

TENOR SAX

Isaac Chase

BARITONE SAX

Chris Gutierrez

TRUMPET

Emmalee Harris
Tristan Lewis
Carter McCune
Cody Monhollon
Cameron Sadler
Ava Sedlacek
Jae Seefeldt*

FRENCH HORN

Piper Clark
Elijah Cunningham*
Devlyn Jochum

TROMBONES

Jake Daley (Bass)*
Zach Elliott
Joey Nguyen
Vaughan Popp

EUPHONIUM

Misha Epstein
Kaden Williams*

TUBA

Olivia Franco
Ethan Moneypenny
Keeden Sisco-Pianalto
Isaiah Zinken*

PERCUSSION

Quinn Bohling
Dayton Hawkins
Isaac Holuska
Nathan Koupal
Eli Paddock
Cole Parsons
Noah Vogel
Jessie Whelan*

PIANO

August Siefkes

Concert Band Conductor

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

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

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

Wind Symphony Conductor

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

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

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

Graduate Assistant Conductors

KYLE GRIMES Kyle Grimes is currently pursuing a Master of Music degree with an emphasis in Wind Band Conducting and is serving as a graduate assistant with Kansas State University Band Program. He is from Saint George, Kansas, a small town east of Manhattan. In 2024, he earned his bachelor's degree in music education from Kansas State University. During his time as an undergraduate, Kyle performed with the Wind Ensemble, Symphony Orchestra, Trumpet Ensemble, 8-Ball Brass Quintet, and University Band. He also marched with the "Pride of Wildcat Land" Marching Band and served as the Music Instructor of the trumpet section for two years. His professional affiliations include the National Association for Music Education, Kansas Music Educators Association, the Kansas Bandmasters Association, Kappa Kappa Psi, and Phi Mu Alpha Sinfonia.

UPCOMING EVENTS

WIND ENSEMBLE CONCERT

Wednesday, October 15, 2025 – 7:30 pm
McCain Auditorium

CONCERT BAND/WIND SYMPHONY CONCERT

Tuesday, December 2, 2025 – 7:30 pm
McCain Auditorium

WIND ENSEMBLE CONCERT

Wednesday, December 3, 2025 – 7:30 pm
McCain Auditorium

MARCHING BAND CONCERT

Sunday, November 30, 2025
Time TBD
Bramlage Coliseum

CONCERT BAND CLINIC

January, 23-25, 2026

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

Chapter 2 - Philosophy of Music Education

In recent decades, formal education has reflected the needs of the society and community for which the education occurs. As we progressed through the 20th century and are now reaching into the 21st, the definition of what society is and what dictates education has begun to change. Thanks to the evolution of technology, people from around the world can gather, collaborate, share ideas, and form new societies online. This truth plays a substantial role in what formal education should look like as the world evolves. Around the world, for our common future and world society, education must enable individuals to realize their creative potential, develop talents, take responsibility for their own lives, and support the achievement of personal aims and desires (Delors, 1996). Delors (1996) further elevates the value of formal education:

Better still, school should impart both the desire for, and pleasure in, learning, the ability to learn how to learn, and intellectual curiosity... There is no substitute for the teacher-pupil relationship, which is underpinned by authority and developed through dialogue.

As the needs of formal education change, the inherent values of education for the student remain. With the advancement of technology granting quicker access to knowledge and information, formal education is needed to inform students how to use that knowledge and find the essential information among the “information overload” (Petnuchova, 2012).

With these modern considerations, formal education, when structured with proper curriculum and educational reform, can allow for an enriching and valuable education to occur. However, to allow for the value to remain, the focus must be shifted away from behavioral outcomes and center around the experience of learning (Kolb, 1984). Due to societal shifts and continued advancement of technology, one could speculate that “what” is learned carries less importance when compared to “how” it is learned. Therefore, formal education carries great importance when it provides students with the opportunity to make discoveries, informed

conclusions, reflective judgments, and gain new knowledge through organized and scaffolded experiences. The paradigm must shift to the process of learning and give less emphasis to the product by illuminating the values found in the experience of learning (Zhao & Zhong, 2025).

When it comes to evaluating and building appreciation for the process of learning, it can be difficult for those who are outside of the music classroom to see how music is learned. The most visible parts of a music program are the concerts and performances which showcase the result of learning. Concert performance, while a common paradigm in music education, is only a small display of the holistic and social experience of music making (Regelski, 2016). This may cultivate a limited perception of what musical involvement truly brings to students' lives. Due to potential misconception, it is necessary to articulate the significance of music prior to providing justifications for music's role in formal education. The value of music is found in its capacity to convey meaning and emotion in idiosyncratic ways and through communication of that meaning from one person to another. Furthermore, the experience of music elevates symbolic recognition and communication within social contexts (Levinson, 2014). The role of music in the human experience can be difficult to understand at times, however, knowing music and knowing "through" music leads to greater clarity of its role.

Knowing music on a deeper level comes from active involvement and reflection through musical experiences. In his book, *Music Matters* (1995), David Elliot discusses musical involvement as "musicing," where performing, listening, conducting, composing, improvising, and all of the active processes that individuals experience through music. Elliot (1995) argues that that these experiences and reflection on those experiences are what lead to unique musical understandings. It would discount the value of music without looking closer at the emotional or affective aspects of music as well. Reimer (2022) contends that "experiencing music as an

affecting presence” leads to gaining meaning through feeling. Knowing through music and its engagement of the mind, body, and emotions within diverse musical experiences leads to revealing its true value.

Music in formal education is necessary to develop an understanding of this unique human phenomenon. If the value of music and the path to understanding is achieved through experiences, then it is important for music programs to be available to students within formal education. Reimer (2022) offers that music education “and all of its manifestations” should be made available to all students and that it exists to

Nurture people’s potential to gain deeper, broader, more significant meanings from musical involvements, by helping them know within and how, assisted by knowing about and why (p. 219).

Music education bolsters self-growth, self-knowledge, emotional experience and reflection, and enjoyment of music through the tenants detailed prior. These tenants of music must be at the center of the musical learning opportunities and teaching episodes to promote growth through musical understanding (Elliot, 2005).

Throughout the 20th century, a majority of the opportunities to experience music in the public schools was within the large ensemble format. Large ensembles are seen as the typical wind band, orchestra, and choir. As music education has evolved, small ensembles and popular music groups have grown greater emphasis in the schools. This is a positive development which leads to greater student involvement. Ensemble involvement has many educational benefits which elevate musical and non-musical understandings for students (Bussu & Mangiarulo, 2024). Teamwork and collaboration among musicians lead to greater fulfillment within musical involvement. Aspects of communication and consensus among students, especially in large ensembles, lead into further musical and self-growth (Newton, 2005). Utilizing both the large

and small ensemble format, music education is able to broaden the possibilities for musical knowing.

While the value of music (and music education) lies in the overall experience and development of musical “knowing,” it would be of detriment not to mention the extra-musical or utilitarian values of music as well. The aforementioned values of music serve as a reasonable means to the end which could be justified as the extra-musical benefits. Such ends include self-discipline, lifelong involvement, cognitive development, cultural understandings, leadership skills, interpersonal skills, among many other benefits that musical involvement can result. These extrinsic values are necessary to acknowledge but should not be viewed as the real value of music education. Viewing these utilitarian or “useful” developments as a core reason for music education may serve as an impairment to developing the true, intrinsic attributes of music in formal education (Westerlund, 2008). As the purpose of formal education should shift to the intrinsic process of learning, the author believes the purpose of music education should be viewed as such.

As paradigms of education and music education shift, it is important to recognize the implications for assessment in formal education. Evidence of learning has historically relied on summative assessments where students prove that knowledge has been gained. The ease of access to information through technological advancement has devalued this sort of approach to assessment. To adapt to the modern world, assessment must focus less on the product and more on the process of learning outcomes. A greater alignment of assessment practices and the learning outcomes being assessed should be reached. Administrators should seek to tip the scale towards formative assessment and give greater weight to reflective practices. Shifting the value of education in this way grants student’s greater ability to take responsibility for their learning

rather than logging the knowledge that comes from learning. The process of musical involvement is a strong vehicle to encourage the shift that is needed. If the current model remains, formal education does not prepare students to become critical thinkers nor lifelong learners. Placing greater value on the formative aspects of learning through assessment reform, we bolster the emphasis on creating lifelong learners.

Chapter 3 - Quality Literature Selection

Repertoire selection is often cited as the most important task that a band director must do (Kirchoff, 2004; Apfelstadt, 2000). Over the many different contexts which wind bands and instrumental ensembles exist, the fact that literature is being rehearsed, refined, and performed is a constant. In educational settings, literature can be referred to as curriculum and greatly influences the educational outcomes of the students. Furthermore, the performance of literature is the outward-facing component of the band program as it is what the community, parents, and administration see as the product of music education. Though this perspective may be flawed, it is difficult to un-root it from the livelihood of music education. In professional settings, music directors must consider audience, executives, and donors when selecting repertoire to be performed. Due to the important necessity of quality repertoire selection, it is imperative for the conductor to understand why repertoire decisions matter and how to make decisions of quality.

Selecting repertoire in educational contexts such as public or private schools, colleges, and universities can be viewed as establishing the curriculum of the ensemble or class. Kirchoff (2004) reinforces this by stating that these decisions are about defining the curriculum and the music education that our students will experience. Many details need to be considered when planning a quality music education. Sometimes, the repertoire should be picked after establishing curricular goals. By choosing repertoire aligned with curricular outcomes, teachers can further the educational needs of their students (Ulm, 2019). Whether the literature is the curriculum itself, following a literature-based curriculum structure, or the literature is selected to stimulate the already established curriculum, the outcomes should revolve around a quality music education for the students involved (Kirchoff, 2004).

While curriculum, educational outcomes, and repertoire selection deeply influence one another, another facet of great importance is a consideration for the students, their environment, and their culture (Samuels, 2018). Quality repertoire should stimulate the ensemble's curiosity, provide engaging challenges of a technical, emotional, or stylistic nature, and engage thoughtful musical reflection. Repertoire should also be selected with considerations to musical pedagogy that fits students of all backgrounds (Campbell, 2004). Understanding the students of the ensemble, what music they enjoy, and where they can grow should influence the literature that will be put in front of them. The culture of the ensemble and school is an important facet to consider as well (Weller, 2014). It is the author's viewpoint that sensitivity to and understanding of the diverse cultures that comprise an educational setting should greatly influence the decision on selecting quality literature.

It has been shown that the monumental task of repertoire selection has many different facets that lend to its gravity. Due to the gravity of the decision-making process, studies done by Ostling (1978), Gilbert (1993), Thomas (1998), and Towner (2011) have sought to provide criteria that assist in defining what quality music is. In his 1978 dissertation, Acton Ostling established ten criteria to evaluate wind band compositions for their "serious artistic merit." The criteria set by Ostling (1978) is as follows:

1. The composition has form – not a form but form – and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangements on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and between solo and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.
6. The composition is consistent in its quality throughout its length and in its various sections.

7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom, and is not pretentious.
10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.

These criteria were used in his study by a panel of adjudicators from the College Band Directors National Association to evaluate 1,481 pieces of wind band music. At the end of this initial study, only 314 pieces contained artistic merit as defined by Ostling (1978). Since then, this study has been replicated twice, first by Jay Gilbert in his 1993 dissertation and second by Clifford Towner in his 2011 dissertation. Towner (2011) narrowed the scope to fit high school and above levels of music, which meant that the scope was from grade IV to grade VI level music. Similar to Towner (2011), Thomas (1998) also chose to narrow the grade level to grade III and grade IV. However, Thomas (1998) changed a two of the original Ostling (1978) questions and designed them for “determining accuracy in grading works in the grade III and IV range” (p. 6). These studies have helped to give objective definition to a difficult process, but as Kirchoff (2004) has stated, “aesthetic criteria, however, have little meaning without the context of a distinct musical depth and a distinct musical intelligence that we, as musicians and artists, are required to bring to this process of decision-making” (p. 46).

Taste, depth, and breadth of musical knowledge takes time to develop within the individual. There is no concrete endpoint where it is determined that one has good enough or tasteful merit when it comes to knowledge of music. The following questions posed by Kirchoff (2004) serve as a guide to stimulating a musical depth:

1. Are you in touch with the great musical monuments of our time and the past, from Claudio Monteverdi to Duke Ellington, John Harbison, Joan Tower, or Aaron Kernis?

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

Though question six may not be as relevant as when this article was published, the point that Kirchoff (2004) is making still stands and places an emphasis on routine, active listening to a wide variety of music.

As personal taste develops on the individual level, it is important to consider that no two musical tastes or interests will be the same (Del Borgo, 1988). Due to the subjectivity of taste, it may be difficult to justify a repertoire selection based purely on this criterion. Del Borgo (1988) in his article *Selecting Quality Literature for Bands and Orchestras* outlines objective aspects of musical interest which further consideration on works of music:

Fresh ideas. Ask yourself whether the piece has a unique sound that is reminiscent of other works by the composer. The selection should have a musical personality of its own.

Harmonic material. Do the harmonies reflect an inventive scheme that uses tension and release with clearly defined cadence points? Given the wide latitude afforded contemporary writers, it is reasonable to expect interesting and varied harmonic material that will enrich and extend students' concepts of the harmonic element in music.

Dramatic shape. The overall design of the work should include carefully placed high points and a logical approach to these points. The elements of contrast, discussed earlier, are an integral part of writing a piece that has an effective rise and fall of dramatic line.

Coherent ideas. A logical unfolding of musical thoughts results when ideas are coherently planned; Aaron Copeland calls this unfolding the long line in a work. An important question to consider is whether repeats are essential. For example, does a D.C.

or D.S. represent an important balance of ideas, or does it simply lengthen the composition?

Natural transitions. Be aware of the use of transitional passages and how they are scored. Specifically note the smoothness and naturalness of these passages as the work moves from section to section.

While the ideas shared by Del Borgo (1988) could be considered criteria for assessment of quality, the intent of the author is to use them as considerations along the matters of personal taste and musical depth.

With the establishment of multiple sources of criteria to define quality literature along with discussions on the importance of musical taste and depth, it is necessary to acknowledge that the decision-making process of repertoire selection is a fusion of all these factors. Repertoire choices are for the students or members of the ensemble being chosen for and these choices directly influence the educational and performative outcomes of the ensemble. By understanding why these choices are important, the conductor can then focus on how to make repertoire decisions. When making important decisions on selecting quality repertoire – or not – the conductor should always understand the gravity that repertoire selection has on an ensemble.

Chapter 4 - *Down Longford Way and Shenandoah*

By: Percy Aldridge Grainger, arr. Leroy Osmon

Unit I. Composer

Percy Aldridge Grainger was born in Melbourne, Australia on July 8th, 1882. Grainger was born to John and Rose ‘Aldridge’ Grainger who noticed peculiarities in their child at a young age. One such peculiarity was when his parents asked him to plant flowers in a section of their garden, Percy went out into the countryside, gathered wildflowers and weeds, and proceeded to plant them in his section of the garden (Bird, 1999). This is only one small indication of the personally perplex and musically enriching life of Percy Aldridge Grainger.

Rose Grainger enrolled Percy in piano lessons at a young age which began his passion for music. The music and familial experiences Percy were involved with in Australia cultivated a deep love for folk and Nordic traditions. Percy and his mother moved to Germany in his late teens for him to further pursue music as a career. After a few musically enriching years learning in Germany and travelling central Europe, the Graingers then moved to England where Percy would further cultivate his love and understanding of folk music (Bird, 1999)

Regarding his interest in folk music, much of Grainger’s compositional output is based on adaptations of folk songs which he collected. His arrangements are unique as his compositional style defied what was widely accepted by western music standards. Throughout his life, colleges and professional groups regarded him as a low-level composer (Bird, 1999). Grainger sought to write music which he labelled “Free Music” (Percy Grainger Society, 2022). Percy believed that western musical notation limited his compositional style which often forced him to work around these inhibitors by using his own unique stylistic markings and meters.

Grainger wrote many vocal and instrumental works; however, the works that are most widely performed today are his compositions for the wind band medium. Arrangers, such as Glenn Cliffe Bainum and Leroy Osmon have also taken vocal works written by Grainger and set them for wind bands to perform (Bainum, 1970; Osmon, 1990). Grainger wrote heavily for the wind band because he enjoyed the colors which the different instruments could produce in collaboration with one another.

Percy Aldridge Grainger passed away on February 20th, 1961, in White Plains, New York. After his passing, his wife, Ella Grainger sought to publish his works so that he would not be forgotten. Today, the Percy Grainger Society maintains his home and continues to cultivate support for the rich history and musical impact that Percy Grainger had on the world of art music (Percy Grainger Society, 2025).

Unit II. Composition

Down Longford Way/Shenandoah was arranged for concert band in 1990 by Leroy Osmon. *Down Longford Way* was originally collected by a pupil of Percy Grainger, Katharine Parker (Osmon, 1990). This work was originally published in a setting of four piano works by Parker titled “Four Musical Sketches” (Perna, 2018). *Down Longford Way* was collected from Tasmania which is where Katharine Parker was born and raised (Glover, 2005). Grainger re-orchestrated this piece and re-worked some of the harmonies within the piece in 1935 (Glover, 2005; Osmon, 1990).

Shenandoah was collected by Grainger in 1906 from the singing of Charles Rosher (Osmon, 1990). The original scoring for this work was for solo male voice, six accompanying singers, and a unison male chorus (Grainger, 1906). In his arrangement, Osmon orchestrates the original solo male voice for baritone solo and the accompaniment and chorus for the rest of the

wind band. Leroy Osmon explained that when arranging these works, or any other work by Percy Grainger, that it was important to become familiar with his harmonic language and that due to the work being a “folk tune” to keep the melody “always to the fore” (L. Osmon, personal communication, January 15, 2025).

Unit III. Historical Perspective

Down Longford Way was originally collected from Tasmania by Katharine Parker. Not much is known about the work other than the “Longford” in the title being related to Parker’s Tasmanian homeland (Perna, 2018). This work is arguably the most famous and well-known piece of music published by Katharine Parker. The attention brought to this piece is likely due to her studies with Grainger and his influence on her harmonic language which is showcased within the work.

Shenandoah as a tune, is believed to be originally sung as a sea shanty sung by French-Canadian fur-traders but has become known as a staple of American folk songs (Shenandoah, n.d.). There are many different renditions of the original tune, however, it is most commonly referred to as an American folk song due to the lyrics containing locations and people from America (Curnyn, 2023). The original lyrics collected by Grainger from Charles Rosher are as follows:

O Shenandoah, I love your daughter
Away you rolling river
O Shenandoah, I love your daughter
A-ha, we are bound away
‘cross the wide Missouri

A more commonly known, and longer version of the folk tune is sung with the following lyrics (Curnyn, 2023):

Oh Shenandoah, I long to hear you
Away, you rolling river
Oh Shenandoah, I long to hear you
Away, we're bound away
'Cross the wide Missouri

Oh Shenandoah, I love your daughter
Away, you rolling river
Oh Shenandoah, I love your daughter
Away, we're bound away
'Cross the wide Missouri

Oh Shenandoah, I'm bound to leave you
Away, you rolling river
Oh Shenandoah, I'll not deceive you
Away, we're bound away
'Cross the wide Missouri

Unit IV. Technical Considerations

With both pieces combined in performance, the approximate duration of the complete work is about five minutes and thirty seconds. The pieces can be performed in either order depending on ensemble considerations. Between the pieces, the soprano saxophone performer will need to switch between soprano saxophone orchestrated for *Down Longford Way* and the alto saxophone for *Shenandoah*. Percussionists will also need to move to different instruments depending on part assignments.

Through both pieces, there are major solo lines that will need to be balanced with the ensemble. In *Down Longford Way*, the soprano saxophone melody at the beginning, seen in Figure 4.1, should be the foremost voice with the other voices providing the harmonic basis underneath.

Figure 4.1 Soprano saxophone melody, mm. 1-8



In *Shenandoah*, the baritone solos that occur will need to be heard above the sustained chords which accompany the lines. Though not a solo, depending on instrumentation, the horn line beginning in the pickup to m. 17 in *Down Longford Way* will need to be balanced to as well as the first trombone entrance with the melody in m. 21.

The ranges for each instrument remain fairly standard, except for clarinet 3 which has a low F (Eb3), the alto saxophone which goes up to their C above the staff (Eb5) and the flutes which have a G above the staff (G5). With these range considerations, performers and the conductor should also work on the intonation of these extremes. Intonation work should be further addressed through the unmarked key changes which occur in *Down Longford Way* as well. These unmarked tonality changes, only marked with written-in accidentals, may catch some performers by surprise and should be discussed.

The tempo of *Shenandoah* may provide some issues with air support and intonation. Consider working at a faster tempo to establish a solid foundation and then slow it down to the desired performance tempo. Rhythmic accuracy at this slower tempo, especially with sixteenth note rhythms and entrances will need to be rehearsed. Within *Down Longford Way*, the tempo largely remains the same minus two instances where *ritardandi* are notated as “Slow off” and “Slow off lots.” Performers should be made aware of the unique language used in music arranged by Grainger as he chose to use English rather than Italian markings.

Unit V. Stylistic Considerations

Within any music adapted by Percy Grainger, it is important that the original tune is always heard. The orchestration of *Down Longford Way* and *Shenandoah* assists with ensuring that the melody can be heard. However, there are some moments within the works where it may be difficult if the balance is off. An example of this is at the end of *Down Longford Way* where trumpet 1 carries the melody and are the only voice with the line. Though marked at *fortissimo*, this moment should have a proper balance. The dynamics within both pieces should be adjusted based on instrumentation to ensure that the melody is always heard.

The unusual markings of “Slow off” and “Slow off lots” are decided by the conductor and should be stylistically appropriate. In *Down Longford Way* the “Slow off lots” in m. 29 should be much more drastic than the “Slow off” in m. 15. Stylistic markings such as “always smooth” and “very smooth” should be interpreted with legato articulations and full note lengths providing a tenuto and smooth feel to the passages. Grainger’s popular marking of “to the fore” indicates what voices should be heard above the rest of the ensemble. This marking is typically marked on solo lines and voices that carry the melody. Rather than marking a *crescendo*, Grainger also chooses to notate the word “louden” or “louden lots.” This can be interpreted by the conductor to elevate the performance appropriately. See the appendices for a list of style markings used by Grainger along with the Italian and German synonyms of these markings.

In *Down Longford Way*, there are many instances of chromatic motion creating tension in the texture. This motion can, and should, be brought out tastefully to bring out the unique harmonic language established by Parker and Grainger. The dynamics within *Shenandoah* should be contrasting and exaggerated based on the instrumentation of the ensemble. The effect should be that of a whole chorus entering after the statement of a solo voice. The *fortissimo* entrance in

m. 3 will be easier to execute than the *pianissimo* entrances in m. 14. Make proper adjustments based on ensemble needs to ensure that the contrast and effect is present.

Unit VI. Musical Elements

MELODY:

Down Longford Way carries three different melodies throughout the piece. The primary theme, is stated at the beginning of the piece and returned to in the middle and at the end, briefly interrupted by separate melodies. The first statement is carried by the soprano saxophone with an optional alto saxophone part containing the melody. It is then interrupted by a new melody carried by the flutes, see Figure 4.2, and then returns to the original tune which is stated in the 1st trumpets.

Figure 4.2 Flute melody, Theme A2, mm. 8-12



After this statement by the trumpets, a new theme is introduced in a new key by the horns and then passes off to the baritone, then to 1st trombone, see Figures 4.3 and 4.4.

Figure 4.3 Horn melody, Theme B, mm. 16-20



Figure 4.4 Baritone and 1st trombone melody, mm. 20-25

The first theme then returns in the flutes with added counter melodies within carried by the alto saxophones. The final statement of the melody returns to the 1st trumpets along with more counter melodies from the flutes and soprano saxophone, see Figure 4.5.

Figure 4.5 Soprano saxophone countermelody, mm. 30-32

Each melody within *Down Longford Way* should be smooth and flowing despite the different styles which some counter melodies may be playing around it.

Shenandoah has two primary statements of the melodic line with two subphrases each. The melody follows the original lyrics which were collected by Grainger. Each melodic statement is begun with a *sol*i or solo in the baritones which is then answered with a full ensemble entrance. The only differences in the melodic lines are the dynamics which they are stated in. The first statement is at *mezzo-forte* in the baritones, answered with a *fortissimo*, full ensemble entrance. Then, it is repeated, this time, with a full ensemble entrance in m. 7 at *mezzo-forte* which quickly moves to a *forte* dynamic. The final statement of the melodic line is at *piano* in the baritone in m. 12 and is answered at *pianissimo* in m. 14. The last three bars of the piece have the melody surging back to *forte* then quickly back down to *piano* on the final chord.

HARMONY:

The harmonies utilized by Parker in *Down Longford Way* were heavily influenced by Grainger and further edited by Grainger himself when he arranged the work. The chromatic motion found in many works by Grainger are also found here. The use of secondary dominants is also apparent, such as the V/vi found in the first full measure of the piece as well the other secondary chords found throughout the piece. See figure 4.1 to see the harmonic motion of the first eight measures of the piece.

Figure 4.6 Harmonic Motion for mm. 1-8 in *Down Longford Way*

Measure #	1	2	3	4	5	6	7	8
Tonality	Eb Major							
Harmonic Motion	I ⁶ V ⁷ /vi vi ^{6/4} I	IV V ⁷ I V ⁷ /vi	vi vi ^{6/4} iii V ⁷ /iii	iii PC V ^{4/3} V ⁷	I V ⁷ /vi vi V	IV ⁶ V ⁷ I I ⁷	vi ii ^{6/4} V	I

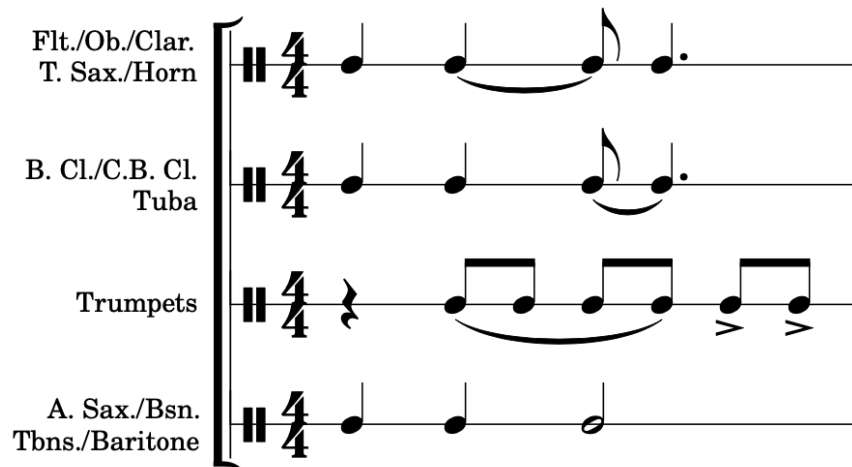
Within *Shenandoah*, the harmonic content is much more stable than the previous piece. The piece stays soundly in F Major and does not utilize borrowed chords or secondary function chords. Since the piece features a *sol*i or solo throughout, there are instances where Osmun has low woodwinds and saxophone voices hold a drone which is typically on the I chord or on a IV⁷. During the full ensemble moments, most of the harmonic voicing lies in the lower voices of the woodwind and brass families.

RHYTHM:

The rhythmic content of *Down Longford Way* involves mainly whole notes, half notes, quarter notes, and eighth notes until the ends of phrases in Theme A1 when sixteenth-dotted-eighth notes are found in the melodic lines. Within Theme B, there is a syncopated rhythm which is stated in the flute voice for the first time in m. 11 and then echoed later in m. 16 by the flutes, clarinets, and bells. Another syncopated figure is found in m. 28, shared among many voices in

the ensemble, this figure may be difficult to align vertically. See Figure 4.7 to see an outline of the rhythmic overlapping that occurs in m. 28.

Figure 4.7 Rhythmic lines, m. 28



With the tempo of *Shenandoah* being “Slowly-Feelingly & Clingingly,” many of the rhythms may be more difficult to perform with vertical accuracy. Many rhythms may feel syncopated at this slower tempo that would not sound as such at a faster written tempo. Many of these syncopated rhythms are performed by the full ensemble at various dynamics, such as the sixteenth-dotted-eighth-note figure found in m. 5. Later in m. 9, nearly the full ensemble shares the rhythmic figure seen in. Lastly, the rhythmic accuracy of cutoffs within this work may be difficult as when some voices are cutting off, others are restarting notes. This may not be difficult at faster tempi, however, due to the slower feel of this piece there may be issues with gaps of sound or missed entrances.

TIMBRE:

Down Longford Way contains unique timbres created by combinations of different brass and woodwind voices, supported by few percussion lines. Throughout this work, there are numerous sections where a single voice or section is accompanied by different textural

accompaniments. Much of the texture is quite reedy and is created by clarinet, double reed, and saxophone families. Though this reedy texture is prominent, it is commonly elevated by single or few low brass voices to provide a bassline. An example of this is the beginning of the piece where clarinets and bassoon are supported by the baritone voice. This is also reflected from m. 9 to m. 13 where the saxophones are supported by the trombones and baritones.

The textures are commonly altered by the dynamic swells notated almost always across all the accompanying voices. These swells are most often measure by measure, creating an up and down feeling every two bars. The texture becomes hollow from mm. 13-25 where there are no swells for the first time in the piece and the orchestration becomes thin. The dark textures in this section are created through the non-notated key change and the low orchestration of the clarinet voices which transition to a higher orchestration in the saxophone family.

In full ensemble settings such as mm. 13-16 and mm. 28-32, the timbre is very deep and resonant. With the accompanying voices playing the highest and lowest tones in these sections while the melody is voiced in the middle of the texture, the timbre feels broad and full. Within both sections, the trumpets carry the melody in their middle register which may be difficult to hear with the rest of the ensemble having an accompanying role. Establish proper balance in these grandiose moments to ensure that foreground and background voices are texturally appropriate.

Within *Shenandoah*, there are three primary textural shifts. The piece begins and always returns to the mellow baritone solo line. When the baritone solo is in the foreground, the background is commonly orchestrated in low woodwind voices and rolled gong in the percussion section. This creates a supportive effect so as not to cover up the melodic line. The first textural shift is when the full ensemble enters for the first time at *fortissimo* in m. 3. This drastically

changes the timbre to a bright and declamatory feel which heavily juxtaposes the prior texture. The second shift occurs when the full ensemble returns to the previous accompaniment and baritone solo. The first shift occurs again at m. 8, this time with added swells in dynamics which provide a less declamatory texture, but one that is deeper. The final type of shift which occurs is when the solo baritone and low accompaniment are joined by the full ensemble at a controlled *pianissimo*. This contrasts the previous *fortissimo* statement by providing a thinner and more subdued texture. The final statement of the theme in mm. 18-23 combines the previous textural shifts with quick dynamic swells and soft diminuendos that reach to the release of the final chord.

Unit VII. Form and Structure: *Down Longford Way*

Down Longford Way is written in ternary form, with a solid Theme A that lies in Eb Major and a Theme B that changes key to G minor, then to Gb. Theme A has two sub-themes, each denoted with a number (ex. Theme A2). A more extensive analysis of this work can be found in the appendices. Below is an outline of the form and structure, see Table 4.1.

Table 4.1 Outline of Form and Structure for *Down Longford Way*

<u>Measure Number:</u>	<u>Section:</u>	<u>Musical Considerations:</u>	<u>Tonal Centers:</u>
mm. 1 – 8	Theme A1	Soprano saxophone carries Theme A accompanied by the clarinet family, bassoon, and baritone. Dynamic swells are within the accompaniment while the solo takes musical liberties.	Eb Major
mm. 9 – 12	Theme A2	The flutes carry Theme B and are accompanied by the saxophone family, low clarinets, trombones, baritone, and tuba.	Eb Major

<u>Measure Number:</u>	<u>Section:</u>	<u>Musical Considerations:</u>	<u>Tonal Centers:</u>
mm. 13 – 16	Theme A1	Trumpet 1 carries the return of Theme A and is accompanied by the full ensemble minus the alto and tenor saxophones. The first percussion entrance is in m. 16 with the bells joining the flutes and clarinet 1 in a motif reminiscent of Theme B.	Eb Major
mm. 17 – 20	Theme B	F. Horn 1 carries the first statement of Theme C and is accompanied by the clarinet family and bassoon. A tonal shift to G minor occurs through added accidentals.	G minor
mm. 21 – 24	Theme B	The baritone picks up the melody from the F horn and passes it off to trombone 1 in the pickup to m. 23. Accompanying lines are found in the saxophone family, bass clarinet, trombone 2 and 3, and tuba. An altered dominant chord occurs on beat 4 of m. 24 as most of the ensemble joins.	Gb
mm. 25 – 32	Theme A1	The flutes carry the melody of Theme A and are accompanied by all except soprano saxophone, trumpets, and percussion. The alto saxophone line marked <i>to the fore</i> should be brought out. Trumpet 1 takes the melody beginning in m. 29 and carries it to the final measure.	Eb Major

Unit VII. Form and Structure: *Shenandoah*

Shenandoah can be considered a strophic theme and variations. Though there are only four statements of the theme, each statement is different in minor ways which can be referred to as variations on the theme. Much of Percy Grainger's catalogue is in the form of theme and variations. A more extensive analysis of this work can be found in the appendices. In Table 4.2, there is an outline of the form and structure for *Shenandoah*.

Table 4.2 Outline of Form and Structure for *Shenandoah*

<u>Measure Number:</u>	<u>Section:</u>	<u>Musical Considerations:</u>	<u>Tonal Centers:</u>
mm. 1 – 7	Theme A	The baritones carry the first statement of the melody accompanied by a soft but growing drone in all reed voices except oboe and clarinet 1. A rolled gong also accompanies this initial statement and should be audible. The full ensemble joins in on beat 3 of m. 3 at <i>fortissimo</i> with flute, clarinet 1 and 2, trumpets and baritone playing the melody and accompanied by all other voices. The piece returns to the texture which was established at the beginning in m. 6.	F Major
mm. 8 – 12	Theme A	The full ensemble joins the baritone solo in m. 7 on the and of beat 3. This section features more dynamic contrast and interplay between the melody and the accompaniment.	F Major

<u>Measure Number:</u>	<u>Section:</u>	<u>Musical Considerations:</u>	<u>Tonal Centers:</u>
mm. 13 – 16	Theme A'	The baritone solo states the melody again and is joined with the full ensemble in the same way as it was in m. 3, however instead of <i>fortissimo</i> the dynamic is <i>pianissimo</i> .	F Major
mm. 17 – 23	Theme A'	The baritone solo returns with the melody and is joined with the full ensemble in the same way as it was in m. 7, at <i>pianissimo</i> as well. There is a quick swell to <i>forte</i> into m. 21 and then the piece finishes out by all voices returning to <i>piano</i> and <i>pianissimo</i> in m. 23.	F Major

Unit VIII. Suggested Listening

Percy Grainger:

- *Irish Tune from County Derry*
- *Lincolnshire Posy, movement 2: Horkstow Grange*
- *Harvest Hymn*
- *Australian Up-Country Tune*
- *Blithe Bells*

Katherine Parker:

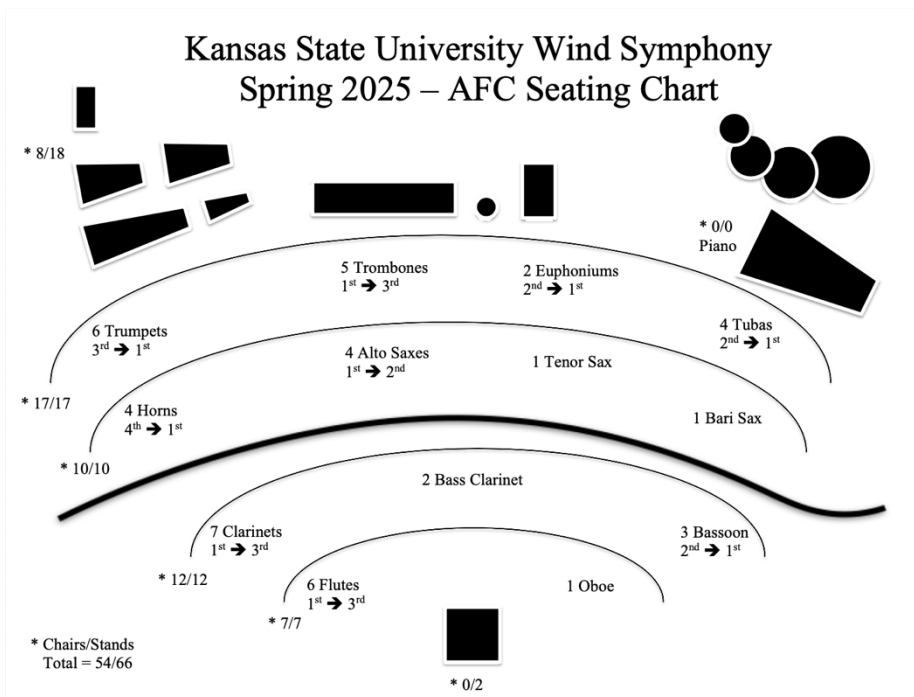
- *Four Musical Sketches for Piano: II. Down Longford Way*

Unit IX. Seating Chart and Acoustical Justifications

The Kansas State University Wind Symphony rehearses in All Faiths Chapel, a space that is very live acoustically and spatially constraining for the ensemble. The seating arrangement can

be seen below in Figure 4.8. Due to the acoustics and space of All Faiths Chapel, principal players are seated close to one another for greater alignment rhythmically, stylistically, and of timbre. Instruments of like-timbre, such as horn and alto saxophone, are seated close to each other as well. Percussion is set up in a way that allows for mobility during rehearsal and is also conducive to the listening environment such as having the timpani located directly behind the low brass.

Figure 4.8 Spring 2025 Wind Symphony Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Wind Symphony

Literature: *Down Longford Way*

Time: 4:45PM

Plan	Evaluation
Objective: Correct notes, vertical alignment, and transitions. - mm. 28-32: - Evaluate full ensemble tone and color. - mm. 13-21: - Work on the transition into Theme C. - mm. 21-25: - Work on the transition into Theme A’. - mm. 17-32: - Reinforce the transitions worked on prior. Listen for tone quality in dynamic extremes (<i>piano – fortissimo</i>).	- Full ensemble tone was uncontrolled and unbalanced. I asked the group to make sure they can always hear the melody. - Tone in the brass, specifically the trumpets is a little spread. <i>Decrescendo</i> into release into m. 16 needs to be solidified more. This will allow for a more stable release and will make way for the horn entrance for the pickup into m. 17. - Transition became cleaner after two runs and reinforcement of dynamic concepts when related to tone. - More intonation among the horn section is needed. The range is getting in the way of matching partials. Tuba accents in mm. 23 – 24 too harsh.

Rehearsal Plan – Rehearsal #1

Ensemble: Wind Symphony

Literature: *Shenandoah*

Time: 5:00PM

Plan	Evaluation
Objective: Correct notes, vertical alignment, and transitions. 1. mm. 1-12: a. Start the piece and show more eighth-note beats with conducting. Evaluate ensembles responsiveness.	1. Overall, the ensemble played better when I showed the quarter-note instead of the eighth-note. - Euphonium line needs to be aligned rhythmically; there are some minor inconsistencies primarily with tied figures. - Vertical alignment across the full ensemble sections (mm. 3 – 5 and mm. 7 – 12) needs work. The slower tempo is getting in the way of confidence. - Continue to encourage good air-flow at this slower tempo moving forward.

Rehearsal Plan – Rehearsal #2

Ensemble: Wind Symphony

Literature: *Down Longford Way*

Time: 3:40PM

Plan	Evaluation
Objective: Rhythmic Accuracy and Supported Tone through consistent air support. - mm. 1-9: - Run this section. Listen for rhythmic accuracy within the soloist voice and accompanying voices. - Isolate accompaniment then add solo line back in. - mm. 25-29: - Run this section. Listen for rhythmic accuracy and especially to the low brass, bassoon, and clarinet 2 voices. - Bring attention to parts above. Have them articulate all slurred notes to align, then add slurs back in if better. - mm. 28-32: - Run this section. Listen for vertical alignment across the entire ensemble through the <i>Slow off Lots</i>. - Run the full piece.	- Accompaniment responded well and played better after having their part played alone. Vertical alignment of moving lines was cleaner. Solo line was more stable with accompaniment parts being refined. - Moving past m. 9 with similar concepts addressed prior was efficient and effective - More work is needed to build confidence across all parts regarding air support and tone. - Removing the slurs from all lines helped vertical alignment. Reinforcing airspeed and tone created a fuller, but less controlled sound. - More work will be needed to address proper tone in the style of this piece. - After three runs of this section, the ensemble began to communicate better with each other to navigate the <i>Slow off Lots</i>. More consistency from my conducting will help cement the performance of this section. - More work is needed to address ensemble listening and blend of tone colors.

Rehearsal Plan – Rehearsal #2

Ensemble: Wind Symphony

Literature: *Shenandoah*

Time: 3:55PM

Plan	Evaluation
Objective: Rhythmic Accuracy and Supported Tone through consistent air support. - mm. 3-5: - Play this section as written, listening for rhythmic accuracy (especially within inner voices) and tone production. - Have the ensemble play with no slurs. Still focus on air support. - Put slurs back in, remind the ensemble of their air support through the moving lines. - mm. 8-10: - Establish a cutoff on beat 1 of m. 9. Run this section - mm. 14-16: - Follow the same procedure listed in bullet #1. - mm. 3-16: - Run this section, assess execution of concepts addressed above.	- Inner voices should listen across to those who share the same as them to match note length. Removing slurs helped a little bit, the slower tempo is getting in the way of accuracy. - The cutoff helped with vertical alignment a lot. It seemed natural as though it was a choir singing the piece. - Some voices were cutting off early. - The procedure worked well to address alignment. The softer dynamic is affecting tone color and air support negatively. More work will be needed to play at this softer dynamic. - Ensemble recalled concepts well, some minor inconsistencies within accompaniment lines. Further refinement needed, especially if the ensemble is going to perform this piece at the slower written tempo.

Rehearsal Plan – Rehearsal #3

Ensemble: Wind Symphony

Literature: *Down Longford Way*

Time: 4:25PM

Plan	Evaluation
Objective: Balancing melodic/harmonic voicing and chordal voicing - mm. 17-32: - Run this section. Evaluate rhythmic accuracy and balance to melodic voices. m. 32: - Balance the final chord by having the group sing/play their note, unbalance it, then put it back into balance. m. 24: - Play the chord on beat 4 and evaluate the ensembles balance. - Explain how the balance of this chord is different than the one worked on prior. - Have Bb, D, Ab play. Add Gb. Add A natural. - mm. 1-16: Preface running this section by acknowledging balance in the accompaniment voices to the melody. Run the section. - Full Run - Ask the group for input on the balance of the piece prior to the run.	- Only a few minor rhythmic issues that should resolve on their own. Balance to the melodic lines was decent. More work can be done to listen for the melody by non-melodic voices. - This activity worked well to show how being in-balance and out-of-balance feels and sounds. - Worked into the final chord from m. 29 and the intonation and balance sounded very well done! - Building the chord from the bottom up helped solidify the role of each voice and tone in the chord. More sound can come from the A natural voices. - Balance to melody did not shift in m. 9 when the melody changes voices. I reinforced this change and brought awareness to it. - Isolated the accompaniment mm. 9-13. Helped with balance to melody when melodic line was added back in. - Ensemble members gave good feedback to the group about how to achieve greater balance.

Rehearsal Plan – Rehearsal #3

Ensemble: Wind Symphony

Literature: *Shenandoah*

Time: 4:45PM

Plan	Evaluation
Objective: Balancing melodic/harmonic voicing and chordal voicing. - mm. 1-12: - Run this section. Evaluate the balance of the group and how much they transferred from <i>Down Longford Way</i>. - Balance the chords in mm. 1, 8, and 10. Acknowledge the differences of the chord qualities. - Run the whole section again, evaluating the retention and execution of the balance. - mm. 13-23: - Run this section. Evaluate the balance at a <i>piano</i> dynamic and how this changes when the group <i>crescendos</i>. - Balance the final chord. (Balance other chords if needed) - Run the whole piece. - Evaluate balance of chords and to the melody.	- Balance during the euphonium melodic lines was decent, full ensemble sections need to balance more to low voices. High voices, like trumpets and flutes, are somewhat overbearing. - Balancing chords in mm. 1, 8, and 10 was helpful to develop concept of colors within this piece. - Retention was decent. Some early entrances within the percussion section. Moving forward, make sure to look back at the percussion to evaluate technique. - Balance of <i>fortissimo</i> chords got better. Transitioning to softer dynamics needs further work. Focus on air stream. - Ran out of time to address this section. Based on the full run, the ensemble was able to retain the ideas worked on prior but at a softer dynamic. More work will be needed on intonation of these softer sections. - Balance was maintained throughout the louder sections. Softer dynamics still need work, as well as the final chord.

Rehearsal Plan – Rehearsal #4

Ensemble: Wind Symphony

Literature: *Shenandoah*

Time: 3:45PM

Plan	Evaluation
Objective: Sound Quality (placement, articulations, releases) - mm. 1-6: - Evaluate execution of accents. Explain accents = weight. 4 quarter-notes legato, 4 quarter-notes accent (weighted) activity. - Isolate accented voices. - Put back together. Run full section - mm. 6-12: - Listen for weighted accents and releases. - Explain release into m. 9 (<i>crescendo</i> into release) - mm. 13-17: - Listen for contrast - Explain smooth and balanced texture within this section. - Address dynamic swells in m. 17 - mm. 13-23: - Listen for accents that are added back in. M. 21, some voices are accented while others are not.	- Accents got better after addressing them and singing the difference between attacking the note and giving it weight. - Releases are getting much cleaner. Some unification of accent quality is still needed within this section. - Contrast was good! I sang how I wanted to have the melody shape their line and used the actual words of the folk song. The group responded well to this and shaped more like a vocalist. - Texture was quite nice! The ensemble is listening well and blending at this softer dynamic. - Accents were hard to hear in m. 21. - I conducted the eighth-note in the last two bars and this slightly confused the ensemble. After a couple of repetitions, they began to catch on and it helped solidify the ending.

Rehearsal Plan – Rehearsal #4

Ensemble: Wind Symphony

Literature: *Down Longford Way*

Time: 4:00PM

Plan	Evaluation
Objective: Sound Quality (placement, articulations, releases) 1. mm. 17-25: a. Evaluate execution of weighted accents (transferred from <i>Shenandoah</i>) b. If needed, re-address this concept. 2. mm. 28-32: a. Evaluate execution of weighted accents. b. Melodic line in mm. 30 – 31 should have specific weighted style (explain). 3. mm. 17-32: a. Run this whole section, listening for execution of accents. 4. Full Run a. Listen for recall of previous concepts that were addressed.	1. Ensemble did not carry over the concepts of the weighted accents from <i>Shenandoah</i>. I reminded them of this concept, and it got better. 2. Accents were executed with correct weight. - Explaining the specific weight of the melodic line having more front but with the same weight helped clarify the line. 3. Accents were maintained and executed as they were prior. Further consistency can still be achieved, however. 4. Overall, great work. Inner voices throughout the piece could have better releases that are stylistic and support the phrase. Dynamic shaping needs further work.

Rehearsal Plan – Rehearsal #5

Ensemble: Wind Symphony

Literature: *Down Longford Way*

Time: 3:40PM

Plan	Evaluation
Objective: Style; Familiarity and Performance 1. m. 15: a. <i>Slow off</i>. Work on familiarity of the slow down. 2. mm. 29-32: a. <i>Slow off lots</i>. Support of air through the slower tempo. 3. m. 16 and m. 20: a. Evaluate length of notes from the ends of the phrases. Ensure that they are holding until the pickups into the next phrase. 4. mm. 12-15: a. Address downward, chromatic motion and emphasize importance. 5. Full Run (after <i>Shenandoah</i> segment of rehearsal)	1. Syncopated rhythms in glockenspiel and flutes were not aligned, addressed in the context of the <i>Slow off</i>. 2. Tone support began to weaken through the <i>Slow off lots</i>. Reinforced airflow which encouraged proper support. 3. Ensemble began to listen for the entrance of the melodic pickup notes and did not cut off too early. Helped with connection of sound quite a bit. 4. Chromatic motion grew downward through inner voices better. More work could be used to display the role of the chromatic motion through the whole piece.

Rehearsal Plan – Rehearsal #5

Ensemble: Wind Symphony

Literature: *Shenandoah*

Time: 3:55PM

Plan	Evaluation
Objective: Style; Familiarity and Performance - mm. 1-4: - Evaluate <i>crescendo</i> into m. 3 and the broad entrance of the full ensemble. - mm. 19-21: - Reinforce the dynamic growth through these measures. Emphasize and stretch beat 2 in m. 20. - mm. 19-23: - Evaluate the slow down into the final bar within the context of the phrase. - Full run of <i>Down Longford Way</i> and <i>Shenandoah</i>. - Listen to performance quality and retention of stylistic concepts addressed during rehearsal.	<i>Crescendo</i> was not executed with proper air support. Reinforced playing this with consistent growth but without covering up the melody. - Blend of instruments through the <i>crescendo</i> needs to be addressed in the future. - Soft dynamics were not soft enough. Addressed the quality of air needed at these dynamics and to execute stylistic choices (stretching, fermatas, etc.) - Choosing to do a <i>ritard</i> at the end of this piece is giving the ensemble some difficulty. After running the last couple of bars and reinforcing the eighth-note conducting helped alleviate the confusion. - Performance quality is nearly there. The ensemble just needs consistency from myself and their peers to enable them to elevate confidence in performance. Stylistic choices were mostly maintained. <i>Shenandoah</i> needs some dynamic reinforcement.

Rehearsal Plan – Rehearsal #6

Ensemble: Wind Symphony

Literature: *Down Longford Way/Shenandoah*

Time: 4:20PM

Plan	Evaluation
Objective: Dress rehearsal and performance simulation. 1. Tune how we will during the concert (Concert A from the oboe) 2. Run <i>Down Longford Way</i> and <i>Shenandoah</i>. a. Listen for major issues that would need to be addressed after the full concert run. i. Style ii. Shaping iii. Balance and Blend	1. Tuning went as expected (good). 2. No major issues noticed with either piece. Only note is that shaping of phrases could have more confidence. For the concert, I might try some gestures that are more boldy stylistic to see if that helps the group perform at a higher level.

Chapter 5 - *Shepherd's Hey*

By: Percy Aldridge Grainger, edited by R. Mark Rogers

Unit I. Composer

Percy Aldridge Grainger was born in Melbourne, Australia on July 8th, 1882. Grainger was born to John and Rose ‘Aldridge’ Grainger who noticed peculiarities in their child at a young age. One such peculiarity was when his parents asked him to plant flowers in a section of their garden, Percy went out into the countryside, gathered wildflowers and weeds, and proceeded to plant them in his section of the garden (Bird, 1999). This is only one small indication of the personally perplex and musically enriching life of Percy Aldridge Grainger

Rose Grainger enrolled Percy in piano lessons at a young age which began his passion for music. The music and familial experiences Percy was involved with in Australia cultivated a deep love for folk and Nordic traditions. Percy and his mother moved to Germany in his late teens for him to further pursue music as a career. After a few musically enriching years learning in Germany and travelling central Europe, the Graingers then moved to England where Percy would further cultivate his love and understanding of folk music (Bird, 1999)

Regarding his interest in folk music, much of Grainger’s compositional output is based on adaptations of folk songs which he collected. His arrangements are unique as his compositional style defied what was widely accepted by western music standards. Throughout his life, colleges and professional groups regarded him as a low-level composer (Bird, 1999). Grainger sought to write music which he labelled “Free Music” (Percy Grainger Society, 2022). Percy believed that western musical notation limited his compositional style which often forced him to work around these inhibitors by using his own unique stylistic markings and meters.

Grainger wrote many vocal and instrumental works; however, the works that are most widely performed today are his compositions for the wind band medium. Arrangers, such as Glenn Cliffe Bainum and Leroy Osmun have also taken vocal works written by Grainger and set them for wind bands to perform (Bainum, 1970; Osmun, 1990). Grainger wrote heavily for the wind band because he enjoyed the colors which the different instruments could produce in collaboration with one another.

Percy Aldridge Grainger passed away on February 20th, 1961, in White Plains, New York. After his passing, his wife, Ella Grainger sought to publish his works so that he would not be forgotten. Today, the Percy Grainger Society maintains his home and continues to cultivate support for the rich history and musical impact that Percy Grainger had on the world of art music (Percy Grainger Society, 2025).

Table 5.1 Selected Works for Winds by Percy Grainger

Title	Duration	Year Written/Set for Winds
<i>Bell Piece</i>	4:50	1953
<i>Blithe Bells</i>	4:10	1931
<i>Children's March</i>	6:40	1918
<i>Colonial Song</i>	5:40	1911
<i>Country Gardens</i>	1:50	1918/1950
<i>The Duke of Marlborough Fanfare</i>	2:35	1939
<i>Faeroe Island Dance</i>	2:20	1946
<i>Hill Song No. 1</i>	12:00	1901
<i>The Immovable Do</i>	4:40	1940
<i>Irish Tune from County Derry</i>	4:20	1918
<i>Lads of Wamphray March</i>	7:50	1941
<i>Lincolnshire Posy</i>	16:45	1937
<i>Marching Song for Democracy</i>	7:15	1917/1948
<i>Mock Morris</i>	3:30	1910/1991

Title	Duration	Year Written/Set for Winds
<i>Molly on the Shore</i>	4:00	1907/1920
<i>The Power of Rome and the Christian Heart</i>	12:40	1943/1947
<i>Shepherd's Hey</i>	2:25	1918/1948
<i>Spoon River</i>	4:35	1922/1933
<i>The Sussex Mummers' Christmas Carol</i>	4:15	1911/1965
<i>Ye Banks and Braes O' Bonnie Doon</i>	3:05	1901/1936
<i>Hill Song II</i>	5:20	1907

Unit II. Composition

Percy Grainger's arrangement of *Shepherd's Hey* was originally scored for a small chamber ensemble and was later arranged for wind band in 1918 (Rogers, 1994). Grainger wrote the following program notes published in his wind band arrangement:

In agricultural districts in various parts of England, teams of "Morris Men," decked out with jingling bells and other finery, can still be seen dancing to "Shepherd's Hey" and other traditional dance tunes played on the fiddle or on the "pipe and tabor" (a sort of drum and fife) (Grainger, 1918).

In 1994, Mark Rogers published edited parts to *Shepherd's Hey* and a full score. Primary edits included mending the parts of myriad "inconsistencies," expanding the condensed score into a full score which had never existed prior, and the creation of unique parts such as "special alto saxophone in Eb" which served to fit different instrumentation demands of ensembles (Rogers, 1994).

Unit III. Historical Perspective

Grainger arranged *Shepherd's Hey* after the melodies which were documented by Cecil J. Sharp (Rogers, 1994). The piece being named "Hey" might have originated from the French word for hedge, "haie" (Fennell, 1978). Fennell (1978) writes that the members of this dance

were likely arranged in “two hedge-like rows” where “Morris Men” would dance. This piece is one of Grainger’s first works for the wind band after being written for chamber ensemble, orchestra, and solo piano. There are multiple recordings of Grainger himself performing *Shepherd’s Hey* on piano which may serve as excellent reference material for performance of the wind band work.

Unit IV. Technical Considerations

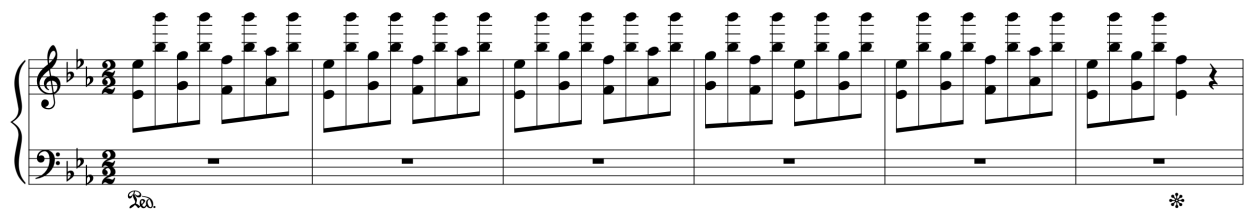
Within the approximately two-and-a-half-minute duration of *Shepherd’s Hey* there are many technical skills that are to be considered by the ensemble and conductor. Throughout this work, there are multiple solo lines which should be addressed. Alto saxophone, bassoon, oboe, trumpet, horn, tuba, string bass, and an optional soprano or alto saxophone solo all carry a melodic solo minus the tuba and string bass. Rogers leaves the choice for soprano or alto saxophone to be the solo voice from mm. 50-53. The conductor should make this choice based on the timbre of the two instruments.

Shepherd’s Hey is set in Eb major and does not stray from this tonality. The meter is in 2/2, and the only metric modulation that occurs is a single bar of 3/2 in m. 81. The tempo remains the same, hovering around 96 beats per minute. Performing in 2/2 meter at this speed may be challenging for some players due to the active melodic and accompanying lines. The tempo speeds up at m. 82, being marked “Quickened bit by bit.” This is essentially an *accelerando* which does not end until m. 97. The final speed of this section is up for interpretation by the conductor but should remain within the ability level of the ensemble. The final four bars of the piece are marked “Very Fast” which should also be determined by the conductor and be attainable by the ensemble.

A few unique instruments to be considered are the soprano saxophone, alto clarinet, and contrabass clarinet. These instruments, being rather uncommon in modern band music (save the soprano saxophone) have tuning tendencies that players may be unfamiliar with. Within the horn part, there is one instance in m. 21 where it is notated as “stopped.” Horn players should work on the intonation of this technique and projection of sound. Furthermore, regarding the horns, there is a high Ab that is marked at *fortissimo* for the entire section. This note must project with good tone and intonation concerns should be addressed in rehearsal. The glissando written in trombone 1 and 2 at m. 37 will need to be addressed in rehearsal to ensure that this effect is heard and in tune.

The percussion writing found in *Shepherd’s Hey* is acrobatic and unique. The xylophone, labeled “Hammerwood” carries melodic content and special effects. The accuracy and projection of the xylophone melody in mm. 34-41 is important. The xylophone player should use the hardest mallets that are still safe to use on the instrument. This detail will assist not only with the projection of the melody but also the obscure writing in the coda. In mm. 98-99, the xylophone part is instructed to “roll the hammers about on any notes.” This effect only works when the player utilizes personal creativity to strike the xylophone differently each time it is played in rehearsal and performance. Lastly, regarding the xylophone, there is a glissando across registers in the penultimate bar of the piece that will require acrobatic execution. The piano writing throughout *Shepherd’s Hey* provides unique challenges as well. Throughout the piece, the piano part is written primarily in octaves, see Figure 5.1 which contains an example of an octave pattern.

Figure 5.1 Piano octave excerpt, mm. 90-95



The pianist will need to practice this agility to ensure that each note is heard. There are instances as well where the range expands to an octave-and-a-third, which will require increased finger agility. Through mm. 99-101, the piano part states “gliss on white keys (about in octaves) with nails of both thumbs.” The pianist will need to work on achieving this effect at this faster tempo.

Unit V. Stylistic Considerations

Percy Grainger, as a composer and person, was quite obscure. This is a detail that should be heavily considered regarding style. Firstly, Grainger is known for using English terms rather than Italian terms when addressing tempo, dynamics, and articulations. Throughout *Shepherd's Hey*, the dynamics are often marked “soften” or “louden.” These markings serve as the *crescendos* and *diminuendos* that are intended. The first articulation marking within this piece is notated as “short.” This marking denotes that players should perform their parts *staccato* and not too full. Later, in *Shepherd's Hey*, low voices are marked as “heavy,” which should be translated to a *marcato* articulation and fullness of sound. At m. 66, most woodwind voices are marked as “short and sharp,” which returns to a *staccato* but pointed articulation. Care should be taken to ensure that these short articulations do not affect rhythmic accuracy. A few stylistic markings that are up to the interpretation of the conductor are “fiercely,” “merrily,” “feelingly,” and “very feelingly.” These markings should be interpreted as their specific meaning in the English language and translated to the performance of the players. Lastly, the phrasal structure of *Shepherd's Hey* is relatively straight forward and follows standard eight-bar phrasing. This is due

to this work originally being a folk song to dance along to, see Figure 5.2 for an example of the phrasal structure.

Figure 5.2 Example of primary phrase structure of *Shepherd's Hey*

Measure #	42	43	44	45	46	47	48	49
Phrase Structure								

Unit VI. Musical Elements

MELODY:

The melodies within any piece written by Percy Grainger are the most important facet of the composition. Throughout *Shepherd's Hey*, the melody is always being played and should be heard. The melodic line is carried across the ensemble relying on different instrument groups, soloists, and obscure combinations. When the melody is held by a soloist, special care must be taken in rehearsal to ensure that the melodic line is heard. As the piece moves on from the soloistic sections, the melody is held by more voices but is also convoluted by counter lines and accompanying lines. While the countermelodies are important and should be heard, the melody should remain the dominant voice. Throughout the piece, there are two different melodic lines that are traded across voices, see Figures 5.3, 5.4.

Figure 5.3 Melodic Line of Theme A, Eb clarinet part, mm. 2-5



Figure 5.4 Melodic Line of Theme B, oboe 1 part, mm. 9-13



Sometimes, these lines are combined in a sort of call-and-response. Players should be made aware of these details so that they understand when the melodic line has been given to them and when a variation on a melodic line is occurring. See Figures 5.5, 5.6, and 5.7, for the different variations on the melodic lines.

Figure 5.5 Melodic Variation of Theme A, clarinet 1 part, mm. 17-21



Figure 5.6 Melodic Variation of Theme B, horn 1 part, mm. 57-61



Figure 5.7 Melodic Variation of Theme B, flute part, mm. 66-69



HARMONY:

As much as Grainger is known for his tuneful melodies, he is equally known for his more obscure harmonic choices. Within *Shepherd's Hey*, however, the harmonic structure remains relatively tonal and easy to follow. Due to the origin of *Shepherd's Hey*, Grainger elected to keep a more traditional harmonic structure. There is a strong V to I feel throughout each melodic statement that should be properly tuned. Unique chordal choices are still apparent at a few major cadence points. The use of seventh chords within this piece is quite noticeable and is littered throughout each section of the music. To allow for these special harmonies to be heard, voices with accidentals should be brought out in good taste.

RHTYHM:

The rhythmic choices employed in *Shepherd's Hey* are relatively straightforward minus a few instances of drastic interruptions, syncopated lines, and a major rhythmic effect within the final bars. There are two instances where the phrases are briefly interrupted by sixteenth note moving lines which must be executed with accuracy and finesse to achieve the effect. Triplet figures within the melodic lines should not be rushed and must maintain vertical alignment. Syncopation plays a role in interrupting the phrasal structure throughout the piece. A prime example of this is in mm. 70-73 where accompanying voices have contrasting syncopated lines that are offset in m. 71, see Figure 5.8.

Figure 5.8 Offset syncopation, mm. 70-72

The musical score for Figure 5.8, measures 70-72, is presented in two staves. The top staff is for the B. Cl./Bsn., T. Sax/B. Sax, Cor. 1/Horn 1,2,4, Tbn 3/Euph./Tuba, and S. Bass/Piano. The bottom staff is for Cor. 2, 3/Horn 3 and Tbn 1, 2. Both staves are in 2/2 time. The key signature has one sharp (F#). The music consists of three measures. In measure 70, both staves have a half note G4. In measure 71, the top staff has a half note A4, while the bottom staff has a half note G4. In measure 72, the top staff has a half note B4, while the bottom staff has a half note A4. The notes in measure 72 are marked with a 'v' (accents) and are beamed together. The notes in measure 71 are marked with a 'v' (accents) and are beamed together. The notes in measure 70 are marked with a 'v' (accents) and are beamed together.

Rehearsal time should be spent isolating the individual lines and building them from the bottom to ensure vertical alignment. Lastly, within the last three measures, woodwind voices have contrasting, upward moving lines that will not line up vertically. These rhythmic choices by the composer serve to provide an illusion of an upward and downward moving glissando by the full ensemble. To achieve this effect, players should exercise precise independency which can be addressed in the rehearsal process. Throughout the whole piece, due to the rhythmic complexities, each ensemble member should be confident with their parts and not be led astray by the contrasting lines which they will hear around them.

TIMBRE:

The texture of *Shepherd's Hey* is quite contrasting and this is due to the orchestration choices made by Grainger. Grainger was revolutionary in his creation of different timbres in wind band music and *Shepherd's Hey* is no exception. The piece begins standard with the orchestration shifting between woodwind and brass families, but the timbre quickly begins to become complex. Within the sections where the orchestration is thinned out, there are unique voices that lend to the obscure nature of Grainger. For example, in mm. 26-33, the melody is carried in brass voices and are only accompanied by woodwind, piano, and string bass. These soloistic voices will be heard over the woodwinds due to their capacity for projection. The timbre of the accompanying lines is considerably denser than that of the melodic lines. Special consideration should be paid to the instances where melodic lines are carried by bass voices, and the accompaniment resides in soprano/alto voices. Lastly, whenever the xylophone carries the melody along with other wind sections, the timbre will shift to a more “chippy” nature which is a stylistic marking in these wind voices.

Unit VII. Form and Structure

The form of *Shepherd's Hey* follows a strophic theme and variations form with two different competing themes (Theme A and Theme B). Each theme is stated many times through the piece, Theme A with one major variation that occurs (ex. Theme A') and Theme B with two. An extensive analysis of this work can be found in the appendices. See Table 5.1 for an outline of the form and structure of *Shepherd's Hey*.

Table 5.2 *Shepherd's Hey* Form and Structure outline

<u>Measure Number:</u>	<u>Section:</u>	<u>Musical Considerations:</u>	<u>Tonal Centers:</u>
mm. 1 – 9	Theme A	The woodwinds enter with the melody and counter melody of the first theme. Bassoon and Alto Saxophone have a duet that carries the theme after the initial statement.	Eb Major
mm. 10 - 17	Theme B	Solos in the oboe and then the cornet carry back-to-back statements of Theme B. The oboe is accompanied by the woodwind family and the cornet by the brass.	Eb Major
mm. 18 - 21	Theme A'	The clarinets carry this variation of Theme A and are accompanied the bass clarinets and the saxophone family. A flourish of sound interrupts the melody as it concludes.	Eb Major
mm. 22 - 26	Theme B	Theme B returns in an ornamented fashion in the woodwinds and is finished by a broad statement by the low reeds.	Eb Major
mm. 26 - 33	Theme B	Theme B is continued in the way which it was presented prior by a horn soloist and then a cornet soloist. A new counter melody is introduced in contrast to the melody.	Eb Major
mm. 34 - 41	Theme B	The full woodwind family joins in the theme with a different style (<i>chippy</i>) along with the xylophone. The cornets interrupt with a statement of the melody from <i>Country Gardens</i>	Eb Major
mm. 42 - 49	Theme B	The low brass carry Theme B and are occasionally interrupted by the <i>staccato</i> and contrasting accompaniment.	Eb Major
mm. 50 - 57	Theme A	A saxophone soloist restates Theme A juxtaposing against the style and timbre which came just prior. A contrasting lyrical line is introduced by the alto and tenor saxes.	Eb Major

<u>Measure Number:</u>	<u>Section:</u>	<u>Musical Considerations:</u>	<u>Tonal Centers:</u>
mm. 58 - 61	Theme B'	Theme A is augmented and simplified into a lyrical line which is quickly interrupted by a contrasting, syncopated motif.	Eb Major
mm. 62 - 65	Theme B	Theme B returns in the cornets and soprano saxophone and is interrupted by a heroic <i>crescendo</i> in the oboe and horn voices. The phrase concludes in a cadence which is sharp and fierce.	Eb Major
mm. 66 - 73	Theme B'' Theme B	A variation on Theme B is carried and accompanied by the full ensemble and is suddenly changed back to Theme B which is accompanied by drastic syncopated rhythms.	Eb Major
mm. 74 - 81	Theme B	Theme B returns to the low brass and is followed by a more exaggerated accompaniment which is more assertive in the interruptions that occur.	Eb Major
mm. 82 - 97	Theme A' Theme B	Theme A' returns and altered by an <i>accelerando</i> that pushes tempo through the entire section. Accompanying lines and counter melodies are more fully orchestrated which creates a dense character to the piece.	Eb Major
mm. 98 - 102	Coda (Theme A)	The final statement of the melody in Theme is followed by an incredible woodwind/percussion glissando which is finished with a full ensemble, <i>fortissimo</i> attack on the downbeat of the final bar.	Eb Major

Unit VIII. Suggested Listening

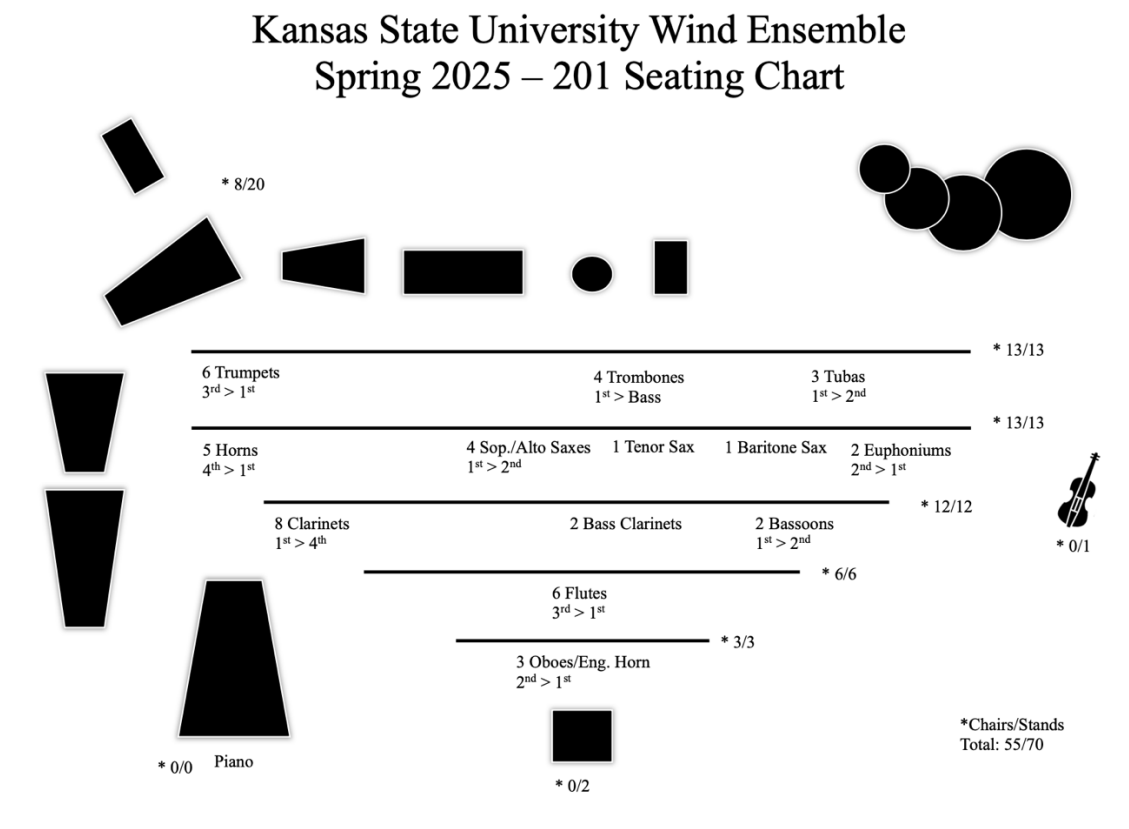
Percy Grainger:

- *Country Gardens*
- *Molly on the Shore*
- *Lincolnshire Posy*
- *Mock-Morris*

Unit IX. Seating Chart and Acoustical Justifications

The seating chart for the Spring 2025, Kansas State University Wind Ensemble is seen below in Figure 5.9. The Wind Ensemble rehearses in McCain Room 201, which has limited space for a full wind band setup. Wind players are arranged into straight lines to allow for better listening down the line by section and by similar instruments. Instruments are grouped primarily by timbre and register. For example, the horns and saxophones are in the same row, as are the bass clarinets and bassoons. Principal players are typically seated next to each other, such as the trumpet and trombone principal players. This allows for a more unified listening environment where principal players should reference the playing of each other.

Figure 5.9 Spring 2025 Wind Ensemble Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Wind Ensemble

Literature: *Shepherd's Hey*

Time: 4:10PM

Plan	Evaluation
Objective: Run the full piece. - mm. 1-102: - Read the piece down and evaluate where the ensembles performance ability is at. - mm. 1-102: - Read the piece from top to bottom again to give the ensemble another try. Evaluate any changes, for better or for worse.	- The ensemble struggled to read the piece even at a slower tempo. I could tell that some members practiced at a faster tempo and did not adapt and meet the rest of the ensemble where it was. - The tearing was especially evident in solo lines. Further work is needed to make sure that the soloists do not get in the way of vertical alignment. - The second time playing the piece was better. Based on how the group sounded, there were still some members who were sight reading. - The accompaniment parts with offbeats began to play on the beat throughout moments of this run-through.

Rehearsal Plan – Rehearsal #2

Ensemble: Wind Ensemble

Literature: *Shepherd's Hey*

Time: 4:00PM

Plan	Evaluation
Objective: Refining accompaniment parts and style, melodic balance. - mm. 66-81: - Work on tempo, syncopated rhythms, and articulations. - Low voice syncopated rhythms in mm. 70-72. - mm. 50-66: - Work on tempo, vertical alignment, and style markings (<i>merrily, very feelingly</i>) - mm. 42-50: - Low brass melody. Clean up articulations and improve clarity. - mm. 34-42: - Style markings (<i>chippy</i>), rhythmic accuracy. - mm. 1-34: - Isolate accompaniment parts for vertical alignment. - Work on stylistic differences of each solo section.	- The ensemble was able to play this section faster after a couple of repetitions. Syncopated rhythmic figures had to be isolated to work on vertical alignment. Similar work had to be done with the accompaniment part from mm. 74-81. - Vertical alignment got better through repetition. Concept of style is getting better; more work is needed on confidence with individual parts to allow for a more stylistic performance. Tempo still has the tendency to drag, continue to work on this moving forward. - Clarity got better through the second run-through. Accompaniment voices still need to improve on contrast of articulation markings. - More work will be needed on vertical alignment, especially with the 16th note pattern going into m. 38. - Isolating accompaniment voices helped greatly with vertical alignment. Further work is needed on dissemination of articulation markings.

Rehearsal Plan – Rehearsal #3

Ensemble: Wind Ensemble

Literature: *Shepherd's Hey*

Time: 4:20PM

Plan	Evaluation
Objective: Review and solidify concepts from last rehearsal. - mm. 34-82: - Review concepts from last time. Continue refining vertical alignment. Build upon stylistic choices. - mm. 1-34: - Review concepts from last time. Continue refining vertical alignment. Build upon stylistic choices.	- Vertical alignment is getting better. Stopped a couple of times to refine the style of certain lines, the ensemble is responding well to stylistic choices. - Isolating accompaniment parts to address style of articulation helped with rhythmic definition. This allowed the soloist lines to sound more confident/stylistic.

Rehearsal Plan – Rehearsal #4

Ensemble: Wind Ensemble

Literature: *Shepherd's Hey*

Time: 3:35PM

Plan	Evaluation
Objective: Stylistic choices, speed up the ending tempo. - mm. 66-82: - Define <i>short and sharp</i> (essentially a <i>marcato</i> and <i>staccato</i>) - Refine articulation and vertical alignment. - mm. 82-102: - Try starting slower at m. 82 and <i>Quicken bit by bit</i> all the way to m. 92. - Make sure notes are not too short at slower tempo.	- Articulation is starting to become unified across the ensemble. Further work is needed to blend tone colors, there is some harsh playing. - Needed to stop and work on the 3/2 bar in m. 81. Worked on unifying the release of sound. - The ensemble enjoyed starting at a slower tempo at m. 82 and played it with great energy! Note lengths were a little too short, address this the next time this section is worked on.

Rehearsal Plan – Rehearsal #5

Ensemble: Wind Ensemble

Literature: *Shepherd's Hey*

Time: 4:00PM

Plan	Evaluation
Objective: Refine the ending, work backwards with similar concepts. - mm. 98-102: - Work on rhythmic accuracy and vertical alignment. - Slow the tempo down and isolate similar rhythms (mm. 99-102). - mm. 82-98: - Refining the note length at the slower tempo. Work on not having them be too short but not drag the tempo down. - mm. 74-81: - Isolate the accompaniment. Refine articulation contrast. - mm. 66-74: - Isolate the melody, work on style. - mm. 42-66: - Work on balance to melodic lines. - Accompaniment consistency.	- Slowing down and isolating the woodwind runs helped to clean the effect. The goal was to have this sound like a piano or harp glissando. - Speeding up from the slower tempo took a couple of tries, but the ensemble is getting much better at this section. - Reinforcing note length and isolating like-parts helped to refine the execution of this <i>accelerando</i>. - Layering the different parts back into the mix helped the ensemble refine listening which in-turn, helped to unify this section rhythmically and stylistically. - Isolating the accompaniment benefited the group. Melodic line is still playing heavy. - Melodic line is aligned stylistically and rhythmically. Further blending needs to occur in clarinet voices. - Accompaniment and melody are blending well allowing for the melody to be heard and accompaniment to support. - Highlighting the difference of articulation among the two parts helped clarify vertical alignment.

Rehearsal Plan – Rehearsal #6

Ensemble: Wind Ensemble

Literature: *Shepherd's Hey*

Time: 4:20PM

Plan	Evaluation
Objective: Vertical alignment at written performance tempo - mm. 1-49: - Evaluate full ensemble vertical alignment. - Evaluate stylistic execution at faster tempo. - mm. 50-81: - Continue to evaluate same concepts as before. - mm. 82-102: - Evaluate the same concept as before. - Assess the ensembles capacity to play the ending <i>accelerando</i> faster!	- Overall, alignment was good. It took the accompaniment voices a couple of repetitions to get comfortable with the new tempo. Tempo was changing based on rhythm, register, and articulation pattern. - Style changes, such as the one at m. 58, get in the way of tempo. Had to work on keeping the air stream moving regardless of style change. - Attempting to go faster this time did not work very well. Ensemble needs to lighten up with articulations to be able to perform at a faster tempo. Most of the ensemble actually raised their dynamic level when going faster which did not help the tempo either.

Rehearsal Plan – Rehearsal #7

Ensemble: Wind Ensemble

Literature: *Shepherd's Hey*

Time: 4:00PM

Plan	Evaluation
Objective: Performance runs and evaluation of concepts. 1. Transition from <i>Australian Up-Country Tune</i> to <i>Shepherd's Hey</i> a. Run the transition from the last chord to the start of <i>Shepherd's Hey</i> 2. Run the whole piece. a. Listen for alignment of tempo, rhythm, and style. b. Check the <i>accelerando</i> at the end. 3. Run the whole piece, again. a. Try to convey the style better to elicit a different, more exaggerated, musical performance.	1. This worked well, just need to allow time for soprano saxophone and E-flat clarinet to change instruments 2. Tempo was fairly stable, only some inconsistencies during style changes. Rhythm has become a lot cleaner. The <i>accelerando</i> at the end was unified and seemed to be stable for the performers. 3. Tempo was a little less stable this time around, but style was better and more characteristic of Grainger. - Using more exaggerated and animated gestures at some moments seemed to help the ensemble use more air to execute effects and bigger moments in the music.

Rehearsal Plan – Rehearsal #8

Ensemble: Wind Ensemble

Literature: *Shepherd's Hey*

Time: 4:30PM

Plan	Evaluation
Objective: Performance runs and consistency 1. Run the full piece. a. Keep consistent gestures. b. Evaluate overall performance.	1. Tempo right at the beginning seemed frantic but settled into together after about four measures. We had to stop and regroup at the beginning due to the tempo being too slow and the ensemble dragging. Once the tempo settled into consistency, the style and musical elements of the music sounded much better! - Had to go back and run from m. 74 to the end to refine the <i>accelerando</i> and some stylistic elements. The group got better with the reinforcement.

Chapter 6 - *Halcyon Hearts*

By: Katahj Copley

Unit I. Composer

Katahj Copley was born in 1998 and is a native of Carrollton, Georgia. Copley attended the University of West Georgia and earned his Bachelor of Music degree in Music Education and Composition (Copley, 2025). He furthered his education by studying with Omar Thomas at the University of Texas at Austin, graduating in 2023 with his Masters in Music Composition (Pease, 2022; Copley 2022/2025). Copley is currently finishing his Doctor of Musical Arts degree in Composition at Michigan State University (Copley, 2025).

Katahj Copley is an active writer for the wind band medium, with over 100 works for large ensembles, chamber groups, wind ensembles, as well as orchestras. His first work, *Spectra*, was premiered in 2017. Since then, Copley has not stopped composing music (Copley, 2025). In a brief bio of Copley in his score to *Dope*, published in 2022, the composer includes the following regarding his compositional output:

[Copley's] compositions have been performed and commissioned by universities, organizations, and professional ensembles, including the Cavaliers Brass, Carroll Symphony Orchestra, California Band Directors Association, Admiral Launch Duo, and the Atlanta Wind Symphony (pg. 6).

Katahj Copley's compositions range from grade 2 to grade 6, which enable musicians of a wide array of ability level the opportunity to perform his exciting music.

Table 6.1 Selected Works for Winds by Katahj Copley

Title	Duration	Year Published
<i>Beyond</i>	6:20	2018
<i>Cold</i>	4:00	2018
<i>Hurry</i>	2:45	2018
<i>Haywire</i>	5:00	2018

Title	Duration	Year Published
<i>WildHeart</i>	5:00	2019
<i>Icarus</i>	14:35	2019
<i>Nova</i>	3:00	2019
<i>Starlight</i>	6:40	2019
<i>Sunshine</i>	7:00	2019
<i>Where the Sky Has No Stars</i>	16:15	2020/2021
<i>Eureka</i>	2:15	2020
<i>Celestia's Horizon</i>	3:40	2020
<i>Cerulea</i>	10:15	2020
<i>Infinity</i>	3:10	2020
<i>Riptides</i>	5:40	2020
<i>Unspoken</i>	5:30	2020
<i>Halcyon Hearts</i>	4:05	2021/2023
<i>In Living Color</i>	4:55	2021
<i>Nimbus</i>	2:30	2021
<i>Street Noise</i>	0:50	2021
<i>When Heaven Cries</i>	8:00	2021
<i>Astra</i>	3:20	2022/2023
<i>AYO</i>	4:10	2022
<i>Backlash</i>	3:20	2022
<i>Bridges</i>	4:30	2022
<i>DOPE</i>	17:25	2022
<i>Havens</i>	10:30	2022
<i>Kaleidoscope Eyes</i>	5:20	2022
<i>Neon Nights</i>	5:00	2022
<i>Skyward</i>	2:30	2022
<i>At Peace</i>	10:15	2023
<i>When the Dawn Is Still Dark</i>	10:15	2023
<i>Everglow</i>	4:45	2024

Title	Duration	Year Published
<i>Pillars</i>	3:25	2024
<i>Ready.Set.Go</i>	5:00	2024
<i>SITRUHS</i>	4:00	2024
<i>Syzygy Flow</i>	4:50	2024
<i>The Wayfinder</i>	9:00	2024
<i>a sky so boundless</i>	5:35	2025

Unit II. Composition

Halcyon Hearts was first published in 2021 and was later revised in 2023. It is considered a grade 3 piece and has a runtime of about four-and-a-half minutes. The subtitle of the piece, *An Overture for Love*, labels the work as an overture which works well as a concert opener. Copley includes the following as a guiding quote within the score, quoted from the Bible (1 Corinthians):

Love does not delight in evil
But rejoices with the truth.
It always protects, always trusts,
always hopes, always perseveres.
Love never fails (pg. 3)

Copley further defines the meaning of the title by describing how the word “halcyon” means “a time where a person is ideally happy or at peace” and concludes his program note by saying, “do not allow hate and prejudice to guide the way we live our lives. Always choose love and the halcyon days will come” (Copley, 2021, pg. 3)

Unit III. Historical Perspective

Halcyon Hearts was written as a piece to remind people that we are united by love and passion. Regardless of race, sexuality, gender, or religion, it is easy to forget the effect that love can have on humanity (Wilson, 2023). With love as the driving force, the piece is filled with

natural energy, beautiful tone colors, and serves as a reflection of when someone truly finds their passion. Copley chose to dedicate the piece to “those who love all of mankind – no matter the negativity around you” (Copley, 2025).

Unit IV. Technical Considerations

Halcyon Hearts is set in F Major and does not change key throughout the piece. Within the key of F Major, however, the piece is primarily made up of seventh chords and borrowed chords from the parallel minor key, F minor. The beginning tempo of the piece is marked “Fast” with the quarter-note denoted at 164 beats per minute. The tempo changes twice, the first is in m. 91 where it is marked “Slower” with the quarter-note denoted at 140 beats per minute. The second change occurs in m. 140 where the tempo returns to quarter-note equals 164 beats per minute. With these tempi, the runtime of the piece is just over four minutes.

In general, the ranges for all the instruments are reflective of a grade three piece of wind band literature. Within one of the characteristic ostinatos of the piece, the 1st clarinet part remains in the upper clarion register as seen in Figure 6.1.

Figure 6.1 Clarinet 1 part, mm. 3-6



Practicing this pattern with slowly with consistent air speed and listening down to the 2nd clarinet an octave lower should allow for greater ease and intonation at performance tempo. The 1st horn part contains a large, slurred interval in mm. 132 – 138 seen in Figure 6.2.

Figure 6.2 Horn 1 part, mm. 132-133



By listening to the 1st alto saxophone part which plays the same pitches the 1st horn can have a solid reference to play the correct partial. The marimba part has a very repetitive pattern that is performed throughout most of the piece, seen in Figure 6.3.

Figure 6.3 Marimba *ostinato*, mm. 3-6



Slow practice, establishing a consistent mallet pattern, and reinforcing how long each statement of this pattern along with its articulation variations can aid in performance of this ostinato.

Unit V. Stylistic Considerations

Throughout the piece, there are a number of instances where style marking should be considered in performance. The melodic line for Theme B1 is marked “cantabile” which should be played very smooth and songlike. In m. 107, the full ensemble is marked “Warm and Peaceful” which should be reflected in tone color and the shaping of phrases. In Theme B2, it is marked as “Majestic” which is also seen in the dynamic and articulative changes that juxtapose what was performed previously in Theme B1. As the piece exits Theme B, the ostinato is marked “with energy” (pg. 13). This marking reinforces the change from the cantabile and majestic section which the music is departing. In m. 192, the full ensemble is marked with “Con Brio,” meaning to play with spirit along with a majority of the parts being marked “with valor.” These markings paired together signifies the enthusiastic execution needed to perform the conclusion of the piece.

Articulation markings are utilized within ostinato patterns to emphasize the downbeats within each measure. This emphasis is marked primarily with accent markings as seen in the flute part in mm. 3-7, see Figure 6.4.

Figure 6.4 Flute accent markings, mm. 3-7



Another example of this emphasis can be seen in the mallet percussion parts in mm. 3-7. The difference of the pattern within the notes is still unified with accents on the downbeats, see Figure 6.5.

Figure 6.5 Mallet percussion parts, mm. 7-11

The image shows three staves of mallet percussion parts: Glockenspiel, Marimba, and Vibraphone, in 3/4 time, measures 7 through 11. All three parts share a unified rhythmic pattern. The Glockenspiel and Marimba play a sequence of eighth notes: G4, A4, Bb4, and C5. The Vibraphone plays a sequence of eighth notes: F4, G4, A4, and Bb4. In every measure, the first and third eighth notes (which fall on the downbeats) are marked with a strong accent (>).

Within Theme A1, articulative emphasis is changed from accents to a tenuto marking to give weight to the syncopation within the ostinato. See the 1st trumpet part in mm. 31-34 which contains this tenuto emphasis in Figure 6.6.

Figure 6.6 Trumpet 1 *ostinato*, mm. 31-34

The image shows a musical score for Trumpet 1 in 3/4 time, measures 31 through 34. The part is marked *mp* (mezzo-piano). The melody consists of a repeating eighth-note pattern: a quarter note on G4, an eighth note on A4, and a quarter rest. This pattern is repeated four times in each measure. Every downbeat (the first and third eighth notes of each measure) is marked with a tenuto line (=) to emphasize the syncopation.

The most drastic example of articulation weight is found in mm. 209-211 with the low brass quarter-note line containing accents and tenuto markings at *fortissimo*. See Figure 6.7.

Figure 6.7 Low brass accented/*tenuto* line, mm. 209-211

The musical score for measures 209-211 features five parts: Trombone 1, Trombone 2, Trombone 3, Euphonium, and Tuba. The key signature is one flat (B-flat) and the time signature is 3/4. The Trombone 1, Trombone 2, and Trombone 3 parts have a *sub f* dynamic marking. The Euphonium and Tuba parts have a *f* dynamic marking. The score shows a low brass line with accents and a tenuto line.

Dynamically, this piece has a few important instances of swells that help shape phrasing, primarily within the accompanying lines. Within Figure 6.8, the euphonium and tuba dynamic pattern in mm. 11-14 is also found within the rest of the brass voices as well as the low woodwinds.

Figure 6.8 Euphonium and tuba swells, mm. 11-14

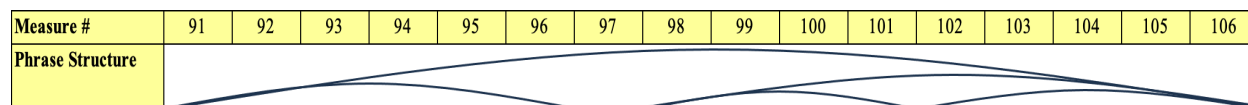
The musical score for measures 11-14 features two parts: Euphonium and Tuba. The key signature is one flat (B-flat) and the time signature is 3/4. The Euphonium part has a *mp* dynamic marking in measure 11 and a *mf* dynamic marking in measure 12. The Tuba part has a *mp* dynamic marking in measure 11 and a *mf* dynamic marking in measure 12. The score shows a swell in the euphonium and tuba parts.

This pattern continues to m. 19 where the dynamic contour shifts to a four-measure *crescendo* leading to a drastic *forte-piano* followed by another *crescendo* to *forte* shortly after. Throughout

the piece, *crescendi* and *decrescendi* symbolize a change of section, theme, or lead to a new musical idea being introduced. A striking use of dynamic growth is used at the climax of Theme B in mm. 136-138, where the *crescendo* leads to a release of sound in m. 139 with no dynamic endpoint. A similar dynamic expression is used in mm. 188-191 as well as mm. 204-208, but instead of a release, only a few wind voices remain playing at *fortissimo* while the rest of the voices release. Both instances contain a climactic re-entrance of the rest of the ensemble at *forte* or *fortissimo*.

Throughout most of the piece, phrasing is conventional, following 4-bar micro-phrases and 8-bar macro-phrases. Within Theme B, the phrasal pattern shifts with the new melody to include 5-bar and 6-bar melodic phrases. In Figure 6.9, a phrase graph details the unique phrasing found within mm. 91-106.

Figure 6.9 Phrase Graph of *Halcyon Hearts*, mm. 91-106



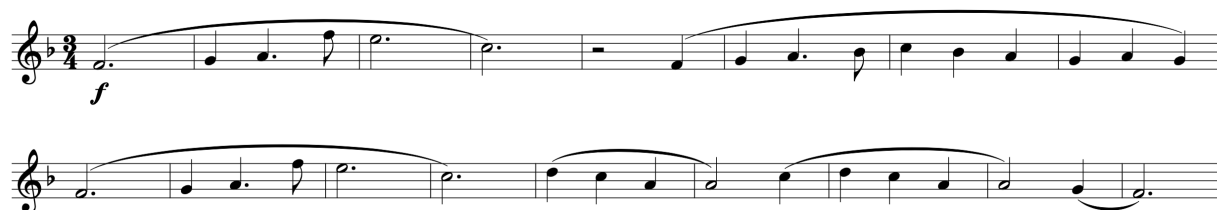
The contour of the melody within each theme follows a natural, phrasal structure which can be shaped along ascending and descending lines at the conductor's discretion.

Unit VI. Musical Elements

MELODY:

The statement of a melodic line is first heard in m. 31, seen in Figure 6.10.

Figure 6.10 Theme A1 melody, flute part, mm. 31-47



This first melody is considered Theme A1 and is performed by flutes, oboes, clarinets, alto saxophones, and tenor saxophones. The line is orchestrated primarily in the middle register of these voices, except the 1st alto saxophone, so there may be minor issues with balance between the melodic line and the accompaniment. This statement of the melody is carried until m. 47, where transitional material takes over.

Still within the first theme, a second melodic line occurs going into m. 55, see Figure 6.11.

Figure 6.11 Theme A2 melody, trombone 1 part, mm. 54-66



This second melodic line, Theme A2, is performed solely by 1st trombone and euphonium. Due to the minimal, melodic instrumentation, there will likely be balance issues with the amount of harmonic and ostinato voices happening simultaneously. 1st trumpet joins the melodic line in m. 62, which helps the projection of this melodic line. In m. 71, the melody of Theme A1 returns in the same voices as before with the addition of the glockenspiel.

In m. 91, a new melodic line starts a new theme, see Figure 6.12.

Figure 6.12 Theme B1 melody, horn 1 part, mm. 91-106

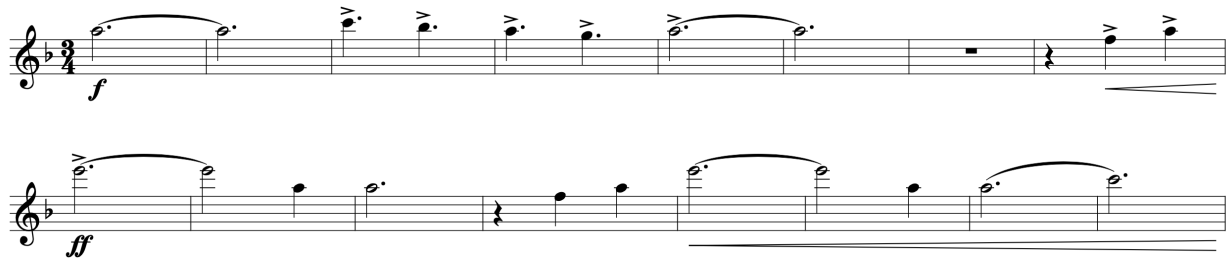


The first melodic line of Theme B1 is carried by 1st alto saxophone and 1st horn. Balance may need to be addressed depending on instrumentation. The register that the melodic line resides

should also be taken into consideration when making balance decisions. This melodic line is repeated in m. 107 and lasts until m. 123.

The last, new statement of a melody occurs in mm. 123-139 with Theme B2, see Figure 6.13.

Figure 6.13 Theme B2 melody, flute part, mm. 123-138



This melody is boldly orchestrated for the flutes, oboes, clarinets, and trumpets. Due to instrumentation and dynamic level, the melodic line should have no issue being heard or balanced to. Special consideration should be paid to the unification of accent weight within melodic voices in mm. 125 – 132.

In m. 140, the piece begins to transition back to Theme B2 which returns in m. 155. The instrumentation is the same as before, this time with different accompanying lines. Theme A1 returns in m. 172 with similar orchestration, this time with the addition of euphonium. The coda begins in m. 192, which contains fragments of what could be considered a melodic line. Any voices that contain quarter-note motion from m. 192 to the end could be considered melodic, however, this could also be referred to as closing material.

HARMONY:

The harmonies within *Halcyon Hearts* center around major, minor, and dominant 7th chords. This provides a warm harmonic language that is present throughout the entire piece. The tonal center of the piece does not stray from F Major, and most chords are built within this key.

There are some instances of borrowed chords, such as the $G^{\flat}7$ and $Eb7^{add6}$ in mm. 37-38, see the chord progression in Figure 6.14.

Figure 6.14 *Halcyon Hearts* Chord Progression, mm. 31-38

Measure #	31	32	33	34	35	36	37	38
Tonality	F Major							
Harmonic Motion	$Fmaj7^{add9}$		Am^{add11}		$Fmaj7^{add9}$		$G^{\flat}7^{add6}$	$Eb7^{add6}$

Due to the abundance of 7th chords, it will be important to be able to discern what kind of 7th chord is being played and the function of the chord. The conductor should understand how to balance 7th chords with an ensemble. An example of this could be teaching the ensemble how to aurally identify which note of the chord they have and then teaching them the balance and intonation structure seen in Table 6.1.

Table 6.2 Balance and Tuning of 7th Chords

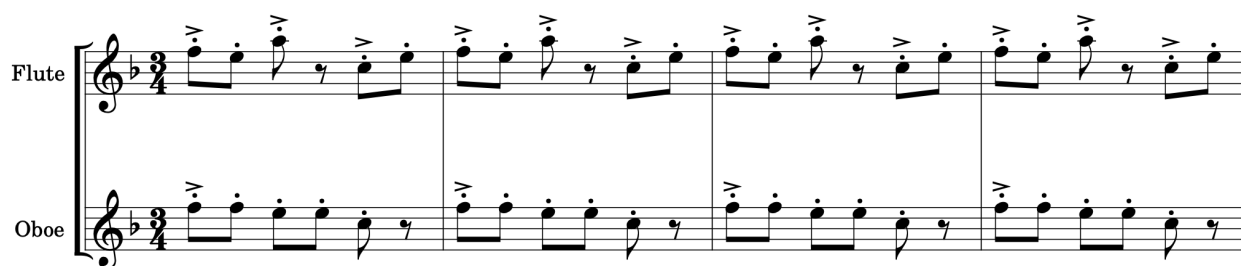
Chord Tone	Intonation Adjustment	Balance Level 1 st = Strongest, 4 th = Weakest
Major 7 th Chord		
Root	N/A	1 st
M3	-14 cents	4 th
P5	+2 cents	2 nd
M7	-12 cents	3 rd
Minor 7 th Chord		
Root	N/A	1 st
m3	+16 cents	4 th
P5	+2 cents	2 nd
m7	+18 cents	3 rd
Dominant 7 th Chord		
Root	N/A	1 st
M3	-14 cents	4 th
P5	+2 cents	2 nd
m7	-31 cents	3 rd
Half-Diminished 7 th Chord		
Root	N/A	1 st
m3	+16 cents	4 th
Tritone	-17 cents	2 nd
m7	+18 cents	3 rd
Diminished 7 th Chord		
Root	N/A	1 st
m3	+16 cents	4 th

Chord Tone	Intonation Adjustment	Balance Level 1 st = Strongest, 4 th = Weakest
Diminished 7 th Chord		
Tritone	-17 cents	2 nd
M6	+19 cents	3 rd

RHYTHM:

Within this piece, Copley writes multiple different ostinatos that act as a rhythmic motor within musical phrases. The first ostinato starts in m. 3 and is a combination of two eighth-note lines seen in Figure 6.15.

Figure 6.15 Flute and oboe *ostinato*, mm. 3-7



The second *ostinato* is heard strongly at m. 27 but begins in the vibraphone line starting in m. 3. The most prominent statement of this ostinato has the rhythmic and articulation pattern seen in Figure 6.16.

Figure 6.16 Trumpet 2 *ostinato*, mm. 31-34



These two ostinatos are featured throughout the entire piece, except for Theme B, where the rhythmic motor lies in the marimba and vibraphone, which have continuous eighth-note and quarter-note patterns respectively.

Throughout this piece, there are instances of dotted-quarter-note figures providing a two over 3 feel to the rhythmic composition. Performers, with parts such as the tuba line seen in Figure 6.17, should work on subdividing eighth-notes to help count these rhythms while other, less syncopated rhythms are occurring around them.

Figure 6.17 Tuba dotted-quarter-note rhythm, mm. 31-34



Rhythmic independence among all performers is needed to perform this piece, especially at the written tempo. Rehearsal time should be spent counting rhythms or singing rhythms to allow for a rhythmically accurate performance.

TIMBRE:

For a majority of *Halcyon Hearts*, the timbre is fairly bright. This is due to Copley's decision to orchestrate a lot of the melodic content in the upper woodwinds. This bright timbre is also backed up by the use and color of the tambourine. Care should be taken to not allow the color of the timbre to become too bright to the point it can be heard as shrill. Keep the character of the sound intact by encouraging consistent and flowing air no matter the register or range of the line.

The bright color, specifically of Theme A1 and the Coda, is juxtaposed by the more mellow timbre of Theme A2 and Theme B. Theme A2, though still apart of Theme A, has a different timbre from Theme A1. This is due to the melodic voices being low brass and the accompaniment being within the woodwind families. In the first statement of Theme A2, the accompaniment has a reedy timbre due to the ostinato of the winds being in double and single reed instruments. The timbre of the second statement of Theme A2 is more like the introduction

mixed with the melody of Theme A2. This creates a juxtaposition from what the timbre was prior.

Lastly, the timbre of Theme B1 is the most contrasting of the entire piece. With the melodic line and the accompanying harmonies being in the low-medium register of low brass and woodwinds, the color of the timbre darkens to a more dulcet tone. In m. 107, with the addition of the introductory ostinato and a countermelody in the flute and oboe voice, the timbre lightens slightly but still maintains a softer tone. In mm. 123-140, the timbre gets very broad with a large combination of colors blending to create a grandiose atmosphere. This is largely influenced by the winds at *fortissimo* dynamics, but also by tam-tam and suspended cymbal rolls adding flourishes of sound into the timbre.

Unit VII. Form and Structure

Halcyon Hearts is a single-movement work in rounded binary form. There are two primary themes, each with two sub-themes. Labelling of the primary themes is done with letters (ex. Theme A) and the sub-themes add a number after the letter (ex. Theme A2). An in-depth analysis of this work can be found in the appendices section. An outline of the form and structure can be seen below in Table 6.3.

Table 6.3 *Halcyon Hearts* Form and Structure Outline.

<u>Measure Number:</u>	<u>Section:</u>	<u>Musical Considerations:</u>	<u>Tonal Centers:</u>
mm. 1 – 11	Introduction	A powerful first two measures followed by a light and chippy ostinato in the upper woodwinds and percussion.	F Major
mm. 11 – 26	Introduction	Brass voices join in with dynamic swells and rich chordal colors. Dynamic pallet shifts towards the transition.	F Major

<u>Measure Number:</u>	<u>Section:</u>	<u>Musical Considerations:</u>	<u>Tonal Centers:</u>
mm. 27 – 30	Transition	A polyrhythmic transition among low woodwind and brass voices leading towards Theme A1.	F Major
mm. 31 – 46	Theme A1	Upper woodwind voices carry the gliding melody while all other voices accompany with rhythmic ostinatos with varied articulations.	F Major
mm. 47 – 54	Transition	A reedy transition with single and double-reeds along with mallet percussion playing repetitive patterns.	F Major
mm. 55 – 70	Theme A2	A timbral shift occurs as the melody is carried by trombone and euphonium. The ostinato from the transition continues, along with added voices. An upward growth in register and dynamics leads to the next section.	F Major
mm. 71 – 86	Theme A1	Upper woodwind voices and glockenspiel carry the gliding melody. The ostinatos transition back to their original voicing as was heard in the first statement of this theme.	F Major
mm. 87 – 90	Transition	A soft dynamic <i>ritardando</i> led by the marimba and vibraphone.	F Major
mm. 91 – 106	Theme B1	A new melody is carried by 1 st alto saxophone and 1 st horn. Slower tempo and darker timbre change the mood of the piece.	F Major
mm. 107 – 122	Theme B1	The melody for before is repeated in the same voices, but the introductory ostinato and a new countermelody are added in the upper woodwinds which changes the mood and texture.	F Major
mm. 123 – 139	Theme B2	The melody changes slightly along with the character as the full ensemble joins into the texture. Dense harmonies and powerful dynamics lead towards a climactic moment for the piece.	F Major

<u>Measure Number:</u>	<u>Section:</u>	<u>Musical Considerations:</u>	<u>Tonal Centers:</u>
mm. 140 – 155	Transition (Introductory Material)	The ostinato from the introduction returns along with downward moving quarter-note patterns. Tambourine is added to brighten the timbre.	F Major
mm. 156 – 171	Theme A2	This theme returns in the same voices as prior, this time with the introductory ostinato instead of the pattern heard prior.	F Major
mm. 172 – 191	Theme A1	Theme A1 returns in the same voices, as well as the euphonium. New accompaniment lines are added in the low brass as well as rhythmic changes.	F Major
mm. 192 – 207	Coda	The full ensemble performs closing material with powerful dynamics and firm articulations.	F Major
mm. 208 – 216	Coda	A massive <i>forte-piano</i> into a <i>ritardando/crescendo</i> leads the piece to an exciting, ringing, and energetic conclusion.	F Major

Unit VIII. Suggested Listening

Katahji Copley:

- *Dope* (2022)
- *AYO* (2022)
- *Backlash* (2022)
- *Hurry* (2018)
- *Nova* (2019)

Carol Britten Chambers:

- *Cedar Canyon Sketches* (2014)

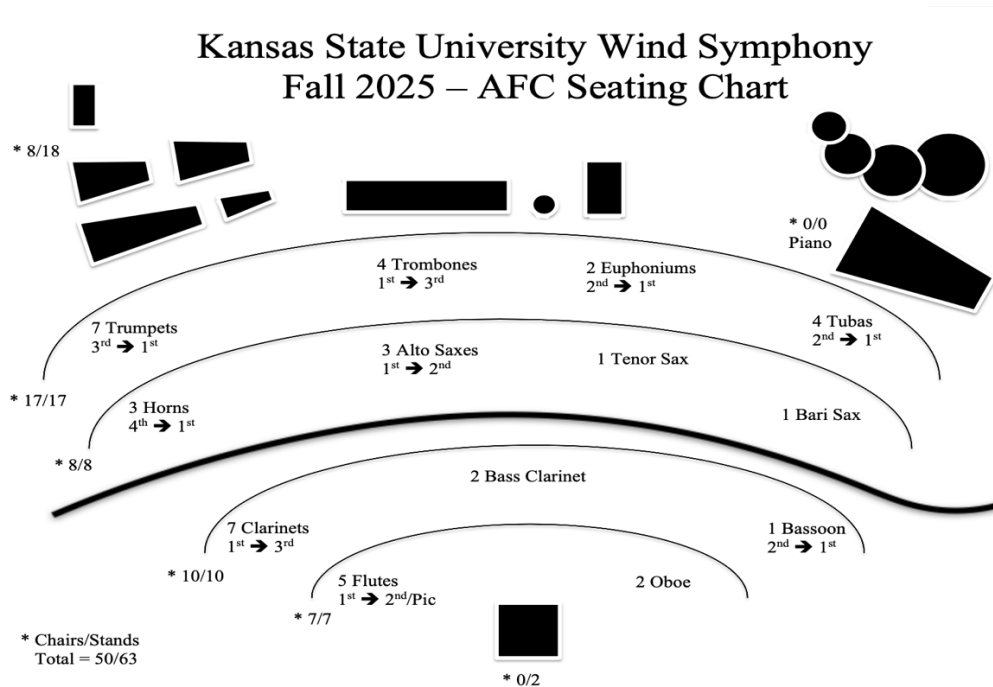
Gustav Holst:

- *First Suite in Eb: Intermezzo* (1909)

Unit IX. Seating Chart and Acoustic Justifications

The Kansas State University Wind Symphony rehearses in All Faiths Chapel, a space that is very live acoustically and spatially constraining for the ensemble. The seating arrangement can be seen below in Figure 6.18. Due to the acoustics and space of All Faiths Chapel, principal players are seated close to one another for greater alignment rhythmically, stylistically, and of timbre. Instruments of like-timbre, such as horn and alto saxophone, are seated close to each other as well. Percussion is set up in a way that allows for mobility during rehearsal and is also conducive to the listening environment such as having the timpani located directly behind the low brass.

Figure 6.18 Fall 2025 Wind Symphony Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Wind Symphony

Literature: *Halcyon Hearts*

Time: 4:15PM

Plan	Evaluation
Objective: Articulations, correct notes, and melodic balance 1. mm. 1-27 (Introduction): a. Run-through. b. Discuss articulations and emphasis on the beat. Run again. i. Break apart rhythms to play only on the beat (remove the &'s of the <i>ostinato</i>) c. Discuss dynamic swells in block chords d. Run section. 2. mm. 27-47 (Theme A1): a. Run-through. b. Highlight contrast in articulation in the accompaniment. Run again. c. Discuss balance to the melody d. Run section. 3. mm. 47-71 (Theme A2): a. Run through. b. Review contrast in articulation from last section (new voices) Run section. c. Balance to melody. d. Run section.	1. Accents played better on the emphasis of the downbeats. - Playing just the down beats helped unify the accent across the group that plays the <i>ostinato</i>. - Dynamic swells still need work on balance through the swells. 2. Articulative contrast was good. Sometimes the tenuto marking in the <i>ostinato</i> was played as an accent. This may resolve on its own, but it may need to be addressed in the future. - Melodic balance was decent. Voicing makes the melody easy to be heard by the full ensemble. 3. Balance to the melody needs additional work. Since it is only two voices playing the melody (trombone/euphonium), accompaniment voices will need to listen and adjust. - Articulation of the <i>ostinato</i> was good, new voices that carry that pattern were listening and matched the style that was played prior. - Ensemble began to drag through this section. Further work will be needed to solidify tempo. Time is being lost in the melodic line.

Rehearsal Plan – Rehearsal #2

Ensemble: Wind Symphony

Literature: *Halcyon Hearts*

Time: 5:00PM

Plan	Evaluation
Objective: Articulations, correct notes, and vertical alignment - mm. 47-107: - Running Theme A2 and A1, then into Theme B (m. 87-107) - mm. 87-107: - Isolate accompaniment - Address vibraphone part. - Melody sizzle to feel the dotted-quarter rhythm - Add melody back in - mm. 107-123: - Run section - Isolate accompaniment along with counter line and <i>ostinato</i> - Encourage listening! - Add melody back in - mm. 123-140: - Run section - Adjust all dynamics to <i>mezzo</i> - Vertical Alignment & Balance - Play at written dynamics - mm. 140-192: - Run section - Remind about topics discussed last time - mm. 192-216: - Address the <i>rit.</i> at the end	- Tempo inconsistencies within Theme A2 section are still present. <i>Ostinato</i> was rushing. - Theme B was not vertically aligned in many spots. - Bringing out the vibraphone part helped with vertical alignment of the wind section. Along with the marimba, these two instruments are key to this section's alignment. Moving forward, listen back to the percussion to help keep the group together. - Isolating the accompaniment helped the melody hear where their part fits into the rest of the group. The rhythmic differences are still providing some difficulty to different voices. - Vertical alignment work is still needed to continue refining this section, especially when approaching the climactic moment in m. 140. - Some minor recall issues with the articulations of the <i>ostinato</i>, reminding the ensemble helped reinforce the concept addressed last time. - We did not take the <i>ritardando</i> as slow as it should be. The support of tone from the quarter-note voices was better at the faster tempo. Slow it down more as future rehearsals ensue.

Rehearsal Plan – Rehearsal #3

Ensemble: Wind Symphony

Literature: *Halcyon Hearts*

Time: 3:45PM

Plan	Evaluation
Objective: Refining Theme A1 - mm. 71-87 (Theme A1): - Run Section - Run with just percussion (no Glock.) - Add dotted-quarter notes - Add quarter-notes (Melody Sizzle) - Add eighth-notes (Melody Sing) - Add melody - mm. 31-47: - Run Section - Run with just percussion (no Glock.) - Add Brass and Low WW (Melody Sing) - Add melody - mm. 172-192: - Run Section (look for differences) - Run again, Percussion Play, Band Sing - Challenge to shape the music! - Put back together and run section	- This activity helped vertical alignment greatly! Having non-playing voices sizzle and sing helped refine airflow and articulation. Putting it all back together, the consistency of the accompaniment allowed the melodic lines to shape their phrases with more artistry. - Some minor issues with tempo. Dragging through some of the dotted-quarter-notes. Addressing and running again helped tempo drive forward. - Adding all the voices back in brought out some clarity issues with the <i>ostinato</i> and snare drum part. Further work is needed to allow for better vertical alignment. - When adding all of the voicing back in, there were tempo issues present. Further work will be needed solidify tempo. Second run-through was a slightly more stable. Wind players are not familiar with the percussion parts. This is causing some discomfort.

Rehearsal Plan – Rehearsal #4

Ensemble: Wind Symphony

Literature: *Halcyon Hearts*

Time: 4:50PM

Plan	Evaluation
Objective: Refining Theme A2 and Coda - mm. 47-71 (Theme A2): - Balance to the melody. - Isolate accompaniment. - Add melody back in. - mm. 140-172: - Bring attention to the differences compared to the last Theme A2 (<i>ostinato</i>, baseline, etc.) - Work on balance to the melodic line. - mm. 192-216 (Coda): - Run section. - Bring down the dynamic to <i>mezzo-forte</i> to encourage listening.	- Isolating the accompaniment revealed the countermelody within the horn line. Adding the melody back in, the ensemble balanced better to this line. Trombone and euphonium were blending well. - Transition out of Theme A2 into Theme A1 needs further dynamic refinement. - Working on listening for the melody and having the <i>ostinato</i> back off when the melody comes in helped with the melodic balance. - Bringing down the dynamic level helped not only with listening and balance, but also with articulation quality and vertical alignment. Playing this section again at the written dynamic, the ensemble lost some clarity of alignment. Continue to work on clarity at louder dynamics.

Rehearsal Plan – Rehearsal #5

Ensemble: Wind Symphony

Literature: *Halcyon Hearts*

Time: 3:45PM

Plan	Evaluation
Objective: Refining Theme B 1. mm. 71-140: a. Run Section 2. mm. 87-107 (Theme B1): a. Run Section b. mm. 87-91: i. Solidify Transition ii. Isolate Percussion, have band listen and watch c. mm. 91-107: i. Run without Melody ii. Encourage blend and balance iii. Add Melody (Balance!) d. Run Section 3. mm. 107-123 (Theme B1’): a. Run Section b. Run with just long notes and counter melody c. Add the <i>ostinato</i> d. Add melody (Balance!) 4. mm. 123-140: a. Run Section b. Run with just long notes c. Add percussion, melodic voices sing d. Add in melody 5. mm. 131-144: a. Work on <i>rit.</i> and Transition	 1. Vertical alignment across the ensemble has become a lot cleaner in Theme A1. Initial run-through of Theme B was dynamically uncontrolled, and tone became a little spread. 2. Isolating percussion and having the ensemble listen helped the ensemble understand which voices help guide the <i>ritardando</i> into m. 91. Transition became a lot more stable after multiple runs. - Running without the melody encouraged mm. 87 – 91 brought out some of the denser harmonies. - Adding melody back in, they were more vertically aligned and in-tune with the accompaniment. 3. Isolating the accompaniment and countermelody helped with tone support. The countermelody, especially, shaped much better when less voiced played. Adding the melody back in, the balance was good and the accompanying voices did not cover the melodic line. - Further work on shaping of the melodic line would be helpful. 4. Running without the melodic voices helped with harmonic structure and balance. There are still some minor balance issues when the melodic line is added back in. Trumpets and flutes are bright in tone. 5. Ensemble listening to bass drum and timpani helped!

Rehearsal Plan – Rehearsal #6

Ensemble: Wind Symphony

Literature: *Halcyon Hearts*

Time: 5:00PM

Plan	Evaluation
Objective: Dynamic contrast, consistency - mm. 1-11 (Introduction): - Start the piece. - Work on dynamic contrast. - mm. 1-27 (Introduction): - Run Section - Show swells with gesture. - Isolate chordal swells (low brass). - Add in the dotted-quarter note figure. - mm. 192-216: - Ask ensemble to “watch” in mm. 208-216. (Show different interpretation). - Run mm. 204-216.	- Dynamic contrast was good. More contrast going into m. 11 could be a tasteful choice to try in the future. - Isolating the low voices and the brass to work on chordal balance was helpful and brought out some of the richer harmonic tones. More work is still needed on blend across the brass section. - New interpretation worked well with the ensemble. Allowing a pause before the re-entrance of the voices in m. 209 seemed to help the air stream of the quarter-note voices.

Rehearsal Plan – Rehearsal #7

Ensemble: Wind Symphony

Literature: *Halcyon Hearts*

Time: 4:25PM

Plan	Evaluation
Objective: Playing with energy, phrasing. 1. mm. 1-47 a. mm. 1-31 (Introduction) i. Sing: Focus on Energy. ii. Play with same energy. b. mm. 31-47 (Theme A1) i. Sing: Focus on Energy and Balance. ii. Play with same concepts. 2. mm. 47-91 a. mm. 47-71 (Theme A2) i. Sing: Focus on Balance. ii. Play with the same concepts. b. mm. 71-87 (Theme A1) i. Play section, go back if needed. 3. mm. 91-140 a. mm. 91-123 (Theme B) i. Sing: Focus on Phrasing of long notes. ii. Play section, balance and sound concept as a focus. b. mm. 123-140 (Theme B1) i. Sing: Focus on Energy and forward motion of each line. ii. Play section. 4. Run from beginning up to m. 140	1. Wind players singing while percussion plays at <i>mezzo</i> was very effective at building energy and spinning through phrases. The ensemble even said they had fun singing! - Adding instruments back in, the ensemble played with much more shape and balanced very well to the melodic/interesting lines. 2. Ensemble had to work harder to balance to the melodic voices while singing due to number of members who have the melody. - Adding instruments back in, dynamic contrast and balance to the melody was improved greatly. 3. Having percussion play written dynamics while the winds sing helped velocity of singing lines and exaggeration. - Additional work will be needed to address tone quality through the <i>crescendo</i> into m. 140. - Air speed at the ends of phrasing is weaker than the beginning of phrases. Continue encouraging solid air support through all lines. 4. Ensemble retained a lot of the energy concepts discussed during rehearsal. Some minor intonation issues and weak ends of phrases to address in the future.

Rehearsal Plan – Rehearsal #8

Ensemble: Wind Symphony

Literature: *Halcyon Hearts*

Time: 3:55PM

Plan	Evaluation
Objective: Consistency of style and transitions - Review mm. 71-91 (Theme A1 and Transition) - Run Section - Review mm. 91-140 (Theme B1/B2) - Run Section - Spot check if needed - Rehearse mm. 140-192 (Theme A2/A1) - Solidify transition into Theme A2 out of Theme B2 - Run section - Spot check if needed - Rehearse mm. 192-216 (Coda) - Run section - Isolate mm. 208-212 - Discuss the energy of the end of the piece - Run mm. 172-216 - Run section - Listen for consistent style - Listen for phrasal support	- Transition was consistent and executed well. - No spot checking was needed, only minor issues with balance that were quickly fixed. - Allowing for space in m. 139 before giving the prep into m. 140 helps the ensemble enter more aligned together, especially the <i>ostinato</i>. - Breaking down the dense harmonies in the low voices within this section helped translate what the energy of the coda is doing. Bringing out the 7th of some of the chords helped give other voices another interesting voice to listen to. - Style is getting much more consistent, phrasal support (especially at the ends of phrases) is getting better as well. Singing mm. 204-216 helped with air support and style.

Rehearsal Plan – Rehearsal #9

Ensemble: Wind Symphony

Literature: *Halcyon Hearts*

Time: 4:45PM

Plan	Evaluation
Objective: Performance quality, transitions, consistency, emotional connection. - mm. 140-216: - Run section, ask how it makes the ensemble feel. - Run this section again. - mm. 123-140: - Run this section, ask ensemble to think about dynamic contrast and color of this section. - mm. 87-140: - Assess transition into m. 123 - Full Run - Ask the ensemble to close their eyes and think about what the piece means to them. - Run the piece.	- Responses from ensemble about how the conclusion of the piece feels added some interesting stylistic thoughts. The group played with more shape and style on the second run! - Ensemble is playing this section quite well, only minor dynamic balance within the brass voices. Trombones can be brought out a little more. - The transition was consistent and the ensemble executed it well. More dynamic growth can occur! - The ensemble played well and seemed to have some emotional investment in their execution of phrasing and dynamic contrast. Performance quality is fairly high, the group just needs to retain that quality for the concert.

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Appendix A - List of Defined Terms Used by Percy Grainger

The definitions of Grainger's terminology utilized in many of his pieces are mainly taken from Frederick Fennell's 1987 definitions in his full score edition of *Lincolnshire Posy*. Some terms not in this list by Fennell (1987) are defined by the author of this report.

"Blue-Eyed English"	Italian/German Definition
Almost clingingly	<i>Poco tenuto</i>
Angrily	<i>Tempestuoso or confuoco</i>
Bowed	<i>arco</i>
Brassy	<i>cuivre</i>
Brightly	<i>Brioso or con brio</i>
Brisk	<i>vivace</i>
Clingingly	<i>tenuto</i>
Detached	<i>staccato</i>
Don't louden	<i>Senza crescendo or ohne Steigerung</i>
Fairly clingingly	<i>tenuto</i>
Fast	<i>rapidamente</i>
Feelingly	<i>espressivo</i>
Flowingly	<i>legato</i>
Free time	<i>Colla battute di maestro or senza tempo</i>
Gently	<i>Dolce or amabile</i>
Hammeringly	<i>martellare</i>
In time	<i>A tempo or tempo I^o</i>

“Blue-Eyed English”	Italian/German Definition
Kettledrums	Timpani or Pauken
Lilt	<i>Con spirito</i>
Linger	<i>Languire</i> or <i>zögern</i> , <i>nicht eilen</i>
Lingeringly	<i>tardamente</i>
Lively, playful	<i>Scherzando</i> or <i>giacoso</i> or <i>bewegter</i>
Louden	<i>crescendo</i>
Louden lots	<i>Crescendo molto</i>
Louden lots, bit by bit	<i>Crescendo molto, poco a poco</i>
Marked	<i>Marcato</i>
Plucked	<i>Pizzicato</i>
Quicken	<i>Accelerando</i>
Raucous	<i>Bruscamente</i> (<i>coarse, rough-sounding</i>)
Short	<i>Staccatissimo</i>
Short and sharp	<i>Staccatissimo</i> and <i>marcato</i>
Singingly	<i>Cantabile</i>
Single	<i>Solo</i>
Slacken slightly	<i>Pchissimo meno mosso</i> or <i>poco ritard</i>
Slightly slower	<i>Meno mosso</i>
Slow-off	<i>Ritard</i>
Slow-off lots	<i>Molto ritard</i>
Slow-off slightly	<i>Poco ritenuto</i>
Soften	<i>Diminuendo</i>

“Blue-Eyed English”	Italian/German Definition
Split	<i>Divisi</i>
Sprightly	<i>Giocoso</i>
Starred	<i>Solo</i>
Strict time	<i>In tempo</i>
Sturdily	<i>Sehr kräftig</i>
Take your time	<i>Zeit lassen</i>
To the fore	<i>Prominente or hervortretend</i>
Together	<i>Unison or a2</i>
Very sharp	<i>Molto marcato</i>
Waywardly	<i>Rubato</i>
1 st speed	<i>Tempo I^o</i>
2 nd speed	<i>Tempo II^o</i>

Appendix B - Graph Analysis of Percy Grainger's *Down Longford Way* (arr. Osmon)

The graph analysis template included in this report was created by Dr. Frank Tracz to examine and analyze musical works by in their entirety utilizing the following categories: *Form*, *Phrase Structure*, *Tempo*, *Dynamics*, *Meter/Rhythm*, *Tonality*, *Harmonic Motion*, *Orchestration*, *General Character*, *Means for Expression*, *Imagery*, *Conducting Concerns*, and *Rehearsal Considerations*. Definitions for each of the categories is given below.

Form identifies the macro-organization of the piece through larger sections.

Phrase Structure breaks down the macro sections into smaller phrases and sub-phrases.

Tempo identifies the marked tempo throughout a piece as well as changes in tempo.

Dynamics displays the dynamic content within the piece with markings and *crescendo/decrescendo* figures.

Meter/Rhythm identifies the meters within the work as well as important rhythmic figures throughout the piece.

Tonality identifies key markings and tonality shifts within the work.

Harmonic Motion labels important chordal motion through roman numeral analysis and popular chord symbols.

Orchestration identifies the instruments which are playing throughout the piece.

General Character organized the author's interpretation of the character portrayed in the music

Means for Expression identifies specific aspects of the piece which contribute to the expressive qualities within different sections of the piece

Imagery illustrates the author's interpretation of the music through story-esque imagery.

Conducting Concerns provides non-verbal information to consider when preparing to conduct this work.

Rehearsal Considerations provides considerations to be utilized when working on this piece through the rehearsal sequence.

Composition: *Down Longford Way*
 Composer: Percy Grainger (arr. Osmon)

Measure #	1	2	3	4	5	6	7	8
Form	Theme A							
Phrase Structure								
Tempo	Slowish but flowing							
Dynamics	<i>mp</i>					<i>mp</i>		<i>mf</i> <i>p</i>
Meter/Rhythm								
Tonality	Eb Major							
Harmonic Motion	I ⁶ V ⁷ /vi vi ^{6/4} I	IV V ⁷ I V ⁷ /vi	vi vi ^{add#6} iii V/iii	iii PC V ^{4/3} V ⁷	I V ⁷ /vi vi V	IV ⁶ V ⁷ I I ⁺	vi ii ^{6/4} V	I
Orchestration	In: Cl 1-3, B. Cl, C.B. Cl, S. Sax, Bsn, Bari				In: Horns	In: A. Sax, T. Sax	In: B. Sax	In: Flt, Ob, Tbns. Out: Cls, S. Sax, Horns
General Character	Easy, Moving, Relaxing							
Means for Expression	The subtle melody in the soprano saxophone provides a relaxing and easy musical line to follow along with. The harmonic support provided by the accompaniment provides a line that is rhythmically moving but also rich in thick harmonies.							
Imagery	An easy walk on an early summer day through a park by a river.							
Conducting Concerns	For the pickup into m. 1, do a 1 count prep with a breath and cue those with the pickup. Show dynamic shaping with varying pattern size. Slowing down the first 3 beats of m. 4 could elevate the phrasing within the accompaniment.				Prior to m. 5, make eye contact with the horn section and cue their entrance on beat 1 of measure 5. Show dynamic shaping with varying pattern size. Cue A. Sax and T. Sax on beat 4 of m. 6 with a LH gesture. Show LH cue for beat 4 of m. 8 (pickups into m. 9).			
Rehearsal Consideration	The chord changes through each of the beats must be heard, though being the accompaniment. The dynamic shaping of the accompaniment should support the phrasing of the soprano sax melody. Long notes in the clarinets and baritone should lead dynamic shaping. Any chromatic motion should be emphasized.				The horn entrance in m. 5 should not be too soft and must be played <i>Very Smooth</i> . The soprano sax player should be allowed to shape the end of their phrase with characteristic musicality while still remaining to the fore. Long notes should support the <i>diminuendo</i> leading into and through m. 8.			

Composition: *Down Longford Way*
 Composer: Percy Grainger (arr. Osmon)

Measure #	9	10	11	12	13	14	15	16
Form	Theme B				Theme A'			
Phrase Structure								
Tempo							<i>Slow off</i>	<i>1st Speed</i>
Dynamics			<i>louden</i>	<i>f</i>	<i>f</i> 			
Meter/Rhythm								
Tonality	Eb Major							
Harmonic Motion	IV vi i ⁷ vi	ii ⁶ I ⁶ ii I ⁶	ii iii ^{add11} ii ⁷ V ^{7add6}	vi iii ^{add6} V ^{7/V} V ⁷	I V ^{4/3} /vi vi I	IV ii ^{o6} I ⁶ V ^{7/IV}	IV ii ^{o7} V ^{4/3add6&4} V ⁷	I
Orchestration			In: B. Cl, C.B. Cl, Tuba	In: Tpts,	In: All Cls. Out: A. Sax, T. Sax	In: Horns		In: Bells Out: Flt, Ob, S. Sax, Tpts. Tbns. Bari. Tuba
General Character	Lifting, Moving, Contrasting				Bold, Rich, Deep			
Means for Expression	The melody is lifted from the saxophone to the flutes who present a line with added syncopation which moves the music forward. The A. Sax counter line provides a contrasting, yet pleading ostinato that deepens the texture along with the harmonic motion.				The return of Theme A is supported with a deeper, more full ensemble which bolsters the rich harmonic motion that is also being restated. The melody being carried by the trumpets gives a bold restatement of this line.			
Imagery	Birds begin to fly in from the river seeking shelter in the trees of the park.				The walk continues and along and a place to sit appears.			
Conducting Concerns	Show dynamic shaping with varying pattern size. Focus on conducting the accompaniment to manage the presence of sound so that it does not overshadow the flute.				Make eye contact with the trumpets leading into their pickup into m. 13 and provide a cue with the LH. Focus on the accompaniment for dynamic shaping by growing and shrinking pattern size. Emphasize the <i>Slow off</i> that begins on beat 3 of m. 15 by slowing down movement through space (impulse of will). Show a LH cutoff on beat 4 for all except horn 1.			
Rehearsal Consideration	Pickup notes leading into m. 9 by the accompaniment should not be louder than the flute pickup and this should be attended to throughout the flute melody. Intonation in the flute melody here is paramount (turn into a solo if needed). The A. Sax 1 line should be present along with the melody but not overbearing. Any chromatic motion should be emphasized.				Trumpet pickups must be brought <i>to the fore</i> . The accompaniment should grow and fade following dynamic markings while not covering up trumpet 1. As the chromatic motion becomes more frequent, it should be noticable but not overbearing.			

Composition: *Down Longford Way*
 Composer: Percy Grainger (arr. Osmon)

Measure #	17	18	19	20	21	22	23	24
Form	Theme C				Theme C'			
Phrase Structure								
Tempo								
Dynamics	<i>p</i> <i>mp</i>				<i>mf</i> 			<i>louden</i>
Meter/Rhythm								
Tonality	G minor				Gb			
Harmonic Motion	V ⁷ /iv		iv ⁷ vii V ⁷ /VI VI ⁷		V ⁷ /V iv ⁷ III ⁷		V ⁷ /V V	
Orchestration				In: Bari Out: Cl 1-3, C.B. Cl, Bsn, Horn	In: A. Sax, T. Sax, B. Sax, Tbn 1-3, Tuba			In: Flt, Ob, Cl 1-3, C.B. Cl, Bsn, Horn
General Character	Anxious, Sedentary, Weighted				Weighted, Deep, Building			
Means for Expression	The modulation to G minor leads to an anxious feel which is also reflected in the texture of the voicing. The motion in the harmony and rhythmic repetition in the accompaniment is sedentary and quiet. The accents add a weighted feel to some of the beats within this passage.				The accents and orchestration of this phrase contribute to an even more weighted passage. This orchestration being based in the lower instruments lends itself to a deeper texture as well. The end of this phrase contains dense harmonic motion that builds to the final restatment of Theme A.			
Imagery	Sitting for a while to take a break from the walk leads one to think about the anxieties of their vocation.				As the anxieties continue, one decides that they have had enough and finally decide to begrudgingly lift from sitting.			
Conducting Concerns	Give eye contact to horn 1 for the melodic pickup into m. 17, ensure that the tempo of the pickup is back to the initial tempo. Cue the accompaniment voices on beat 2 of m. 17. Show the accent on beat 2 of m. 19 and m. 20 with the LH placing pressure (nothing too harsh). Show LH cutoff on beat 4 of m. 20 for all except bartione.				Give eye contact to the baritones for the melodic pickup into m. 21. Cue the accompaniment voices on beat 2 of m. 21. Shape the <i>crescendo</i> in m. 21 by slightly growing pattern size. Show the accent on beat 2 of m. 23 and 24 with the LH placing pressure (nothing too harsh). Cue flute on beat 2 with eye contact. Cue pickups into m. 25 with LH and full ensemble eye contact.			
Rehearsal Consideration	Horn 1 melody should be <i>to the fore</i> . Accomanying voices should be soft but present with their entrances being confident. Attention should be paid to the modulation to G minor and players should focus on intonation. Accents should not be too harsh, however, there should be a noticable emphasis on these beats.				Attention should be paid to the modulation into Gb and players should adjust their intonation accordingly. Chromatic motion in the lower voices should be brought out and supported as these instruments may not project well. Accents should not be too harsh, however, there should be a noticable emphasis on these beats.			

Composition: *Down Longford Way*
 Composer: Percy Grainger (arr. Osmon)

Measure #	25	26	27	28	29	30	31	32
Form	Theme A*							
Phrase Structure								
Tempo					<i>Slow off lots</i>			
Dynamics	<i>louden lots</i>			<i>ff</i>	<i>ff</i>	<i>louden</i>	<i>fff</i>	
Meter/Rhythm								
Tonality	Eb Major							
Harmonic Motion	I V ⁷ /vi vi I	IV V ^{add6} I ⁶ I ⁺	vi ii ⁷ /iii iii ⁷ V ⁷ /vi	vi vii ^{o7} /V V ⁷	I ⁷ V/vi vi	IV V I ⁶ I ⁷	IV V ⁷	I ^{sus4.} I
Orchestration				In: All excpet S. Sax and perc		In: S. Sax, Perc. Full Ensemble		In: Crash Cymbal
General Character	Pushing, Building, Trading				Grandiose, Broad, Reveling			
Means for Expression	The beginning of this final phrase begins pushing louder into the dynamic growth of the piece. The melody trades from flute to A. Sax which builds toward the second half of the phrase being then traded to the trumpets who grow into m. 29.				The trumpets lead the melody and are bolstered by the <i>fortissimo</i> dynamic creating a broad texture. The full ensemble revels in the dense harmonies and floats to the grandiose final bars of this piece.			
Imagery	The walk picks back up and the anxieties slowly drift away as the sensations of the park fill ones mind again.				One begins to run through the park and as they speed up, their mind slows down and the beauty of the park is fully realized. The anxieties from before have been washed away by the presence of the moment.			
Conducting Concerns	Pattern size should be relatively big to emphasize the louder dynamics featured in this restatement of the first theme. Eye contact should be made with A. Sax 1 as they begin their counter line in m. 26. Give a gesture of syncopation to the tuba and B. Cl on beat 3 of m. 28 to add emphasis to this line. Cue trumpets with LH on beat 2 of m. 28.				Pattern should be fairly large and slow to emphasize the loudest section of this piece. Cue the S. Sax with LH on beat 2 of m. 30. If needed, go into a subdivided 4 bar in m. 31 to slow down even more as the piece concludes.			
Rehearsal Consideration	The chord on the pickup note into m. 25 must be tuned as it is an altered dominant 7 chord with added tones. As the piece returns to the original key, players should take note and adjust intonation. The counter line in A. Sax 1 beginning in m. 26 should come <i>to the fore</i> . The tuba and B. Cl line should be brought out but not too harshly. Trumpet entrances in m. 28 should be confident and leading.				Accents in the trumpets should not be too harsh, additional emphasis should be added to the eighth notes. S. Sax and flute should not over-accent mm. 30-31 either. Sus. Cym should gradually grow to its release in the final bar. The tone from the Sus. Cym should be a wash of sound that helps build this piece to a close.			

Appendix C - Graph Analysis of Percy Grainger's *Shenandoah* (arr. Osmon)

The graph analysis template included in this report was created by Dr. Frank Tracz to examine and analyze musical works by in their entirety utilizing the following categories: *Form*, *Phrase Structure*, *Tempo*, *Dynamics*, *Meter/Rhythm*, *Tonality*, *Harmonic Motion*, *Orchestration*, *General Character*, *Means for Expression*, *Imagery*, *Conducting Concerns*, and *Rehearsal Considerations*. Definitions for each of the categories is given below.

Form identifies the macro-organization of the piece through larger sections.

Phrase Structure breaks down the macro sections into smaller phrases and sub-phrases.

Tempo identifies the marked tempo throughout a piece as well as changes in tempo.

Dynamics displays the dynamic content within the piece with markings and *crescendo/decrescendo* figures.

Meter/Rhythm identifies the meters within the work as well as important rhythmic figures throughout the piece.

Tonality identifies key markings and tonality shifts within the work.

Harmonic Motion labels important chordal motion through roman numeral analysis and popular chord symbols.

Orchestration identifies the instruments which are playing throughout the piece.

General Character organized the author's interpretation of the character portrayed in the music

Means for Expression identifies specific aspects of the piece which contribute to the expressive qualities within different sections of the piece.

Imagery illustrates the author's interpretation of the music through story-esque imagery.

Conducting Concerns provides non-verbal information to consider when preparing to conduct this work.

Rehearsal Considerations provides considerations to be utilized when working on this piece through the rehearsal sequence.

Composition: *Shenandoah*

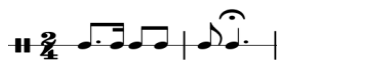
Composer: Percy Grainger (arr. Osmon)

Measure #	1	2	3	4	5	6	7
Form	Theme A						
Phrase Structure							
Tempo	Slowly-Feelingly & clingingly						
Dynamics	<i>mp</i>			<i>ff</i>		<i>mf</i> <i>pp</i>	<i>mf</i>
Meter/Rhythm							
Tonality	F Major						
Harmonic Motion	I			IV ^{sus6}	I	IV ⁷	
Orchestration	In: Cl 3, B. Cl, all Saxes, Bsn, Baritone, Gong		In: Full Ensemble			Out: Flt, Ob, Cl 1 & 2, Tpts, Horn, Tbn, Tuba	In: Full Ensemble
General Character	Cantabile, Gentle		Broad, Exclamatory, Emotional			Cantabile, Feelingly	
Means for Expression	The gentle sound of the first chord establishes a gentle texture that supports the cantabile baritone melody.		The entrance of the full ensemble at <i>forte</i> provides a broad texture which spins the melody with an exclamatory perspective. This provides an emotional answer to the question posed by the baritone melody.			The melody returns to a cantabile, soloistic feel in the baritone voice.	
Imagery	Walking through a forest trail, high in elevation.		The trail comes to an opening, an outlook, where one can see for miles lush green trees supported on the hillsides interrupted somewhat by flowing rivers.			As one looks out, a feeling of peace and relief takes over.	
Conducting Concerns	Use a one beat prep to sound the first chord. Cue the baritone voice with baton, do not beat time while melody is introduced.		Conduct in subdivided meter beginning on beat 1 of m. 3 with the solo voice as a pre-cue for the ensemble to prepare for their entrance. Cue the full ensemble with LH and a big preparatory beat on the & of beat 2 in m. 3. Continue in subdivided meter until the baritone pickup in m. 5.			Do not beat time for the baritones unless it is needed in m. 6. Conduct the subdivision in m. 7. Cue the ensemble entrance on the & of beat 3 in m. 7.	
Rehearsal Consideration	The first chord must be in tune instantly. This will provide appropriate padding for the baritone solo to introduce the melody. The gong roll should be consistent and present.		The full ensemble sound should be powerful but in control. Soprano voices entering on a high note should be prepared to slot those notes with finesse. Bass and tenor voices should be brought out through these measures to highlight the suspension and resolution.			Chordal tuning is important here as well to provide the baritone soloist/section a base of sound to build on.	

Composition: *Shenandoah*
 Composer: Percy Grainger (arr. Osmon)

Measure #	8	9	10	11	12	13	14	15	16	
Form	Theme A					Theme A'				
Phrase Structure										
Tempo	Slowly-Feelingly & clingingly									
Dynamics	$< f >$	mf	$< f >$	p	$>$	p		pp		
Meter/Rhythm										
Tonality	F Major									
Harmonic Motion	iii		V ⁷	I ^{6/4}		I		IV ^{sus6}	I	
Orchestration					In: Gong	Out: Flt, Ob, Cl 1 & 2, Tpts, Horn, Tbns. Tuba	In: All Winds		In: Gong	
General Character	Clingingly, Moving, Candid					Cantabile, Stoic	Pensive, Gentle, Loving			
Means for Expression	The full ensemble enters again to answer the baritone, this time with a clingling emotion supported by the dyanmic contrasts. These contrasts provide a candid look at the moving lines within this melodic answer.					The baritone melody returns alone in a stoic yet cantabile statement.	The full ensemble answers the baritone soloist, this time at a pensive and gentle <i>pianissimo</i> . The texture provided here is pure and loving as the ensemble controls their sound at this dynamic.			
Imagery	Moving around the outlook, one can see the mountainous terrain which spans miles away in the distance.					As one looks on, memories of walking this trail as a younger man trickle back to the fore of ones mind.				
Conducting Concerns	Grow pattern through the first 2 beats of m. 8 and shrink pattern as m. 8 concludes. Show a cutoff on beat 1 of m. 9 with LH. Grow pattern into m. 10.		Show the diminuendo through m. 10. Emphasize the & of beat 2 in m. 10 to bring out the eighth-note movement. Keep pattern small to support the dynamics in m. 11 and m. 12. Cue baritone solo on beat 4 of m. 12 with baton.			Do not conduct time for baritone soloist.	Begin conducting in subdivided meter on beat 1 of m. 14. Show small cue for full ensemble for the melodic pickup into m. 15. Give cue to baritone solo pickup on the & of beat 3 in m. 16.			
Rehearsal Consideration	The pickup to m. 8 should be firm but not too loud. The swell in m. 8 needs to be broad and controlled. A cutoff on beat 1 of m. 9 would be appropriate to play the 16th notes in time.		Hom 1 and oboe voices should be brought out as they have moving notes during the first two beats of m. 10. The <i>crescendo</i> into m. 10 could be broader than the swell in m. 8 to showcase the dynamic pallet of the ensemble. <i>Diminuendos</i> as voices exit in m. 12 should be controlled and in tune.			Chordal intonation. Baritone solo to the fore, singingly.	The entrance by all the wind voices at <i>pianissimo</i> must have the upmost control. Players must have a supportive airstream and be able to hear the pitches prior to playing. Moving quarter notes in m. 15 should be brought out.			

Composition: *Shenandoah*
 Composer: Percy Grainger (arr. Osmon)

Measure #	17	18	19	20	21	22	23
Form	Theme A'						
Phrase Structure							
Tempo	Slowly-Feelingly & clingingly						
Dynamics		<i>pp</i>			<i>f</i>		
Meter/Rhythm							
Tonality	F Major						
Harmonic Motion	IV ⁷		iii		V ⁷		V ⁷ I
Orchestration	Out: Flt, Ob, Cl 1 & 2, Tpts, Horn, Tbns, Tuba		In: Full Ensemble			Out: Percussion	
General Character	Cantabile, Stoic		Gentle, Emotive, Conclusive				
Means for Expression	The baritone melody returns alone in a stoic yet cantabile statement		The full ensemble enters again at <i>pianissimo</i> , however this time the piece swells in an emotive cry that builds towards a quiet and conclusive final chord.				
Imagery	The memories remind one of the friends who accompanied the last journey, friends who have since passed on.		The emotions wash over one as this outlook, this trail, and a realization of the life that took place between journies come to mind. However, the candid recognition of these truths give one a peculiar sense of appreciation for living in the present moment and being on this outlook surrounded by the memory of friends.				
Conducting Concerns	Do not conduct time for baritone soloist.	Begin conducting in subdivided meter on beat 1 of m. 18. Give small cue for the full ensemble pickup into m. 19. Trace the beats in m. 19, keep pattern small.		Show cutoff on beat 1 of m. 20. Grow pattern through m. 20 into m. 21. Make eye contact with the Sus. Cym. Player through the <i>crescendo</i> . Show a LH <i>crescendo</i> to the voices that have one in m. 22. Slow down gradually through m. 22 as well.		Give two beat 1's to show where the final notes should be placed. Show <i>diminuendo</i> through the <i>fermata</i>	
Rehearsal Consideration	Chordal intonation. Baritone solo to the fore, singingly.	The eighth note pickup into m. 19 should be controlled. The chord in m. 19 should be as quiet as the ensemble can play it in tune.		A cutoff on beat 1 of m. 20 should help line up the 16th notes that come after. The <i>crescendo</i> in the Sus. Cym must be supported all the way to m. 20. The winds should do the same.		The penultimate bar should still be at a full dynamic which will be juxtaposed against the return to <i>pianissimo</i> in the final bar. Players must control their airstream, tone, and intonation as they approach and execute the final chord.	

Appendix D - Graph Analysis of Percy Grainger's *Shepherd's Hey*

The graph analysis template included in this report was created by Dr. Frank Tracz to examine and analyze musical works by in their entirety utilizing the following categories: *Form*, *Phrase Structure*, *Tempo*, *Dynamics*, *Meter/Rhythm*, *Tonality*, *Harmonic Motion*, *Orchestration*, *General Character*, *Means for Expression*, *Imagery*, *Conducting Concerns*, and *Rehearsal Considerations*. Definitions for each of the categories is given below.

Form identifies the macro-organization of the piece through larger sections.

Phrase Structure breaks down the macro sections into smaller phrases and sub-phrases.

Tempo identifies the marked tempo throughout a piece as well as changes in tempo.

Dynamics displays the dynamic content within the piece with markings and *crescendo/decrescendo* figures.

Meter/Rhythm identifies the meters within the work as well as important rhythmic figures throughout the piece.

Tonality identifies key markings and tonality shifts within the work.

Harmonic Motion labels important chordal motion through roman numeral analysis and popular chord symbols.

Orchestration identifies the instruments which are playing throughout the piece.

General Character organized the author's interpretation of the character portrayed in the music

Means for Expression identifies specific aspects of the piece which contribute to the expressive qualities within different sections of the piece.

Conducting Concerns provides non-verbal information to consider when preparing to conduct this work.

Rehearsal Considerations provides considerations to be utilized when working on this piece through the rehearsal sequence.

Composition: *Shepherd's Hey*
 Composer: Percy Aldridge Grainger

Measure #	1	2	3	4	5	6	7	8	9
Form	Silent	Section 1: Theme A							
Phrase Structure	N/A								
Tempo	Fast (hn= about 96)								
Dynamics	N/A	<i>mp</i>			 <i>sf</i>	<i>p</i>			
Meter/Rhythm									
Tonality	Eb Major								
Harmonic Motion	N/A				Eb				Eb
Orchestration	None	In: All W/W's except piccolo, oboe, and B. Sax				In: Bassoons and A. Sax (solo)			
General Character	Anticipation	Cheery, Dancelike							
Means for Expression	N/A	The melodic voices provide the cheery first melodic statement of the piece. Along with the counter melody, the piece sets off its dancelike style.							
Conducting Concerns	Simple two bar. Breathe on beat 2	Conduct a <i>staccato</i> 2 pattern. Show growth in m. 5 with big RH gesture on beat 2.				Show contrasting legato style with 2 pattern. Give eye contact to alto sax and bassoon. Show bassoon dynamic change in m. 9 with big RH gesture.			
Rehearsal Consideration	Inform the ensemble that no sound happens here.	The ensemble must immediately balance to the melody. The accompaniment may start too loud and cover up the melody due to orchestration and dynamic markings. Vertical alignment and stylistic alignment must be established immediately as well.				Emphasize the contrasting, legato style of this duet between the alto sax and the bassoon. Work on bassoon articualtions being smooth and connected.			

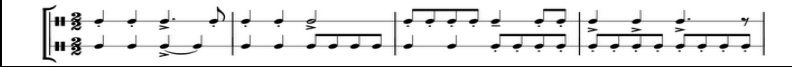
Composition: *Shepherd's Hey*
 Composer: Percy Aldridge Grainger

Measure #	10	11	12	13	14	15	16	17
Form	Section 1: Theme B							
Phrase Structure								
Tempo								
Dynamics	<i>mf</i> <i>p</i>				<i>pp</i> <i>ppp</i>			
Meter/Rhythm								
Tonality	Eb Major							
Harmonic Motion				Eb				Eb
Orchestration	In: Bb Clarinets, Bsn, B. Cl, B. Sax, horn 2, oboe (solo)				In: Horns, tuba (solo), S. Bass (solo), cornet 1 (solo)			
General Character	Jovial, Moving				Contrasting, Jovial			
Means for Expression	The oboe solo contributes to a jovial spirit by carrying and shaping the melody. The accompanying line moves this section forward with constant motion.				The <i>pianissimo</i> dynamic of the cornet solo along with the <i>pianissimo</i> accompaniment contrasts against the previous statement and the next.			
Conducting Concerns	Cue oboe solo pickups into m. 10 with eye contact and gesture of syncopation. Cue horn 2 entrances with LH.				Cue Cor 1 solo pickups into m. 14 with eye contact and gesture of syncopation. Conduct a <i>staccato</i> 2 pattern. Show <i>legato</i> articulation and release in m. 17.			
Rehearsal Consideration	The accompaniment will need to align articulations and balance to the oboe solo. Horn 2 entrances should be confident and heard.				The <i>pianissimo</i> dynamic across the ensemble will need to be addressed. The accompaniment will need to balance to the cornet solo. Emphasize the contrasting style of this section in comparison to the previous section.			

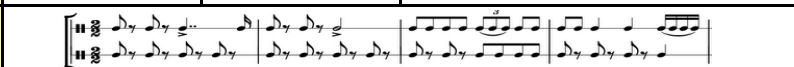
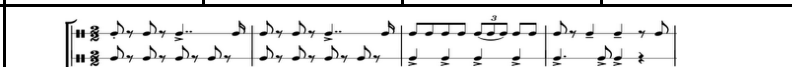
Composition: *Shepherd's Hey*
 Composer: Percy Aldridge Grainger

Measure #	18	19	20	21	22	23	24	25
Form	Section 1: Theme C							
Phrase Structure								
Tempo								
Dynamics	<i>mf</i> <i>p</i>				<i>mf</i> <i>p</i>			
Meter/Rhythm								
Tonality	Eb Major							
Harmonic Motion				Ab Eb				Eb
Orchestration	In: Bb Cls, B. Cl, Bsn, A. Sax, T. Sax, and B. Sax			Add: Flt, Ob, Eb Cl, A. Cl, S. Sax, Horns, Euph, Tuba, S. Bass, Triangle	In: Bb Cls, A. Cl, B. Cl, Bsn, A. Sax, T. Sax, B. Sax		Add: Tuba, S. Bass	
General Character	Light, Suprising				Merry, Light			
Means for Expression	The clarinets state a 3rd theme in a light and jovial manner. The melody is interrupted by a suprising flourish of sound leading into m. 22.				The melody returns in a light and ornamented fashion. The syncopated rhythms provide a merry and contrsting rhythmic texture.			
Conducting Concerns	Show a <i>staccatto</i> pickup note into m. 18. Give a macro 4 pattern in mm. 20-21 and emphasize the 4th beat with a gesture of syncopation.				Short, light 2 pattern		Give LH cue to the syncopated rhythms in the clarinets and give eye contact to the low, melodic voices.	
Rehearsal Consideration	<i>Short and marked</i> will need to be defined for the ensemble to execute the style appropriately. Chromatic lines in the accompaniment should be brought out. The 16th note run in m. 21 will need to be isolated and aligned.				<i>Merrily</i> will need to be defined for the ensemble to execute the style appropriately. Low woodwinds with the melody in mm. 24-25 will need to align with style.			

Composition: *Shepherd's Hey*
 Composer: Percy Aldridge Grainger

Measure #	26	27	28	29	30	31	32	33
Form	Section 1: Theme B							
Phrase Structure								
Tempo								
Dynamics	<i>f</i> <i>mf</i> <i>p</i>		<i>louden</i>		<i>f</i> <i>mf</i> <i>mp</i>	<i>louden</i>		<i>f</i>
Meter/Rhythm								
Tonality	Eb Major							
Harmonic Motion	Eb - Bb	Eb - Bb			Eb - Bb	Eb - Bb		Eb
Orchestration	In: Ob, Bb Cl 1, B. Cl, Bsn, A. Sax, T. Sax, B. Sax, S. Bass, Piano, Horn (solo)			Add: Bb Cl 2	Add: S. Sax, Cor 1 (solo), Horn 2			Add: Bb Cl 3/4, Horn 3/4, Tbns. Euph, Tuba
General Character	Contrasting, Dancing				Whiny, Dancing, Contrasting			
Means for Expression	The horn solo contrasts against the previous statement of the melody and the accomaniment returns with the moving characteristic that it had prior. A new counter meoldy is introduced contributing added contrast.				The soprano saxophone enters along with the counter melody and adds a whiny texture to this contrasting motif. The melody is carried by the cornet again, at a louder dynamic.			
Conducting Concerns	Cue the horn solo on the pickup into m. 26. Emphasize beat 2 in each bar to give weight to the counter melodic accents. Show a slight <i>crescendo</i> leading into m. 30.				Cue the cornet solo on the pickup into m. 30. Show gradual <i>crescendo</i> to m. 33 and give an emphasized downbeat on beat 1 of m. 33.			
Rehearsal Consideration	The accompaniment and counter melody will need to balance to the cornet solo. Accompaniment will need to align vertically and with proper articulation				The accompaniment and counter melody will need to balance to the cornet solo. Accents in the counter melody should be emphasized to display appropriate style.			

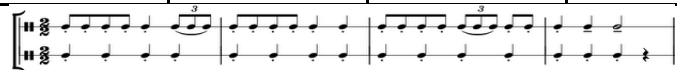
Composition: *Shepherd's Hey*
 Composer: Percy Aldridge Grainger

Measure #	34		35		36		37		38		39		40		41	
Form	Section 2: Theme B															
Phrase Structure																
Tempo																
Dynamics	<i>f</i> <i>mf</i>								<i>mf</i>							
Meter/Rhythm																
Tonality	Eb Major															
Harmonic Motion							Ab Eb								Bb - Eb	
Orchestration	In: All W/W's except Picc, Horns, S. Bass, Triangle, Xylophone						In: All Winds, Sus. Cym, Piano		In: All W/W's except Picc, Horns, S. Bass, Triangle, Xylophone				Add: Cornets		Add: Piano, Triangle	
General Character	Chippy, Short, Light								Chippy, Light, Peculiar							
Means for Expression	Most of the ensemble joins in with a light texture elevating the chippy statement of the melody in the xylophone and melodic voices. Another suprising flourish of sound, this time with more voices, leads the piece forward.								The chippy texture is continued in the melodic voices. A peculiar interjection from the cornets stating "Country Gardens" lightens the mood of the piece even further.							
Conducting Concerns	Cue the melodic voices in the pickup into m. 34. Give eyecontact to the triangle in mm. 34-35. Show a macro 4 pattern in mm. 36-37 and give an emphasized gesture of syncopation on the 4th beat.								Go back into a 2 pattern. Give eye contact to the cornets leading up to m. 40 and give a LH cue for "Country Gardens"							
Rehearsal Consideration	The 16th note pickups in the melodic line will need to be aligned and played with correct style. Chippy and short will need to be clarified for the ensemble. Chippy can be achieved by listening to the xylophone player and matching articulation. The 16th note run in m. 37 will need to be isolated and refined.								The ensemble will need to immediately balance to the melodic line on the downbeat of m. 38 after the sforzando. "Country Gardens" will need to be brought out by the cornets; encourage getting bells up.							

Composition: *Shepherd's Hey*
 Composer: Percy Aldridge Grainger

Measure #	42	43	44	45	46	47	48	49
Form	Section 3: Theme B							
Phrase Structure								
Tempo								
Dynamics	<i>f</i> <i>ff</i>							<i>ff</i> <i>fff</i>
Meter/Rhythm								
Tonality	Eb Major							
Harmonic Motion					Eb			Bb7
Orchestration	In: Flt, Ob, Eb Cl, Bb Cls, A Cl, S. Sax, A Sax, Horns, Euph, Tuba, S. Bass			Add: Cors, Tbn 1, Piano	Out: Cors, Tbn 1, Piano			In: All winds except Piccolo, Piano, Crash Cym
General Character	Heavy, Contrasting, Weighted							
Means for Expression	The low brass continue the melody in a heavy and contrasting style, one which has not been heard before thusfar. The accompaniment adds to the weighted texture of the section with deliberate accents.							
Conducting Concerns	Cue the low brass melody pickup into m. 42. Show LH gesture on beat to of mm. 42 & 43.		Give eye contact to the ascending line in m. 45 and cue with the LH on beat 2 of m. 45.		Show light articulations for the accompanying lines and show emphasis on beat 2 of each measure.		Show a light beat 1, big prep for beat 2, then an exaggerated beat 2. Provide light prep for m. 50	
Rehearsal Consideration	The melody in the low brass will likely drag at first. Spend rehearsal time isolating the low brass and working on vertical alignment. The interjection from the cornets, saxes, trombones, and piano will need to be aligned and played with matching articulations. The down beat of the interjection in m. 46 will need to match length of note. The accompaniment will need to work on aligning articulations and bringing out the contrast of accent and <i>staccato</i> .							

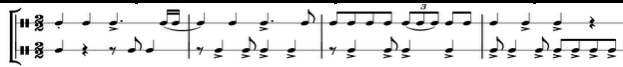
Composition: *Shepherd's Hey*
 Composer: Percy Aldridge Grainger

Measure #	50	51	52	53	54	55	56	57
Form	Section 4: Theme A							
Phrase Structure								
Tempo								
Dynamics	<i>mf</i> <i>p</i>				<i>f</i> 	 		<i>mf</i> <i>f</i>
Meter/Rhythm								
Tonality	Eb Major							
Harmonic Motion	Eb - Bb	Eb - Bb						
Orchestration	In: Bb Cl 2/3/4, B. Cl, Bsn, S. Sax, B. Sax, Triangle, Bells, Piano			Add: T. Sax	Add: Flt, Ob, S. Bass, Xylo			Add: Cors
General Character	Cheery, Reedy				Flowing, Contrasting, Merry			
Means for Expression	A saxophone voice takes the melody in a reedy statement in a return to the cheery nature of the piece which contrasts against the heavy chord in m. 49.				A contrasting and flowing counter line is stated by the alto and tenor saxophone takes attention away from the melody and states the merry syncopated motif that was stated prior.			
Conducting Concerns	Show a smaller pattern and emphasize the lighter articulations. Give eye contact to the soprano or alto saxophone (depeding on solo selection).				Show a legato, macro 4 pattern to emphasize the contrasting line being introduced		Give a straight-line 2 pattern to back up the syncopated rthyhms	
Rehearsal Consideration	Rehearsal time will need to be spent working on the contrast between the cadence in m. 49 and the light style of this section. The saxophone soloist will need to bring out the melody and not be covered up by the accompanying lines.				The <i>legato</i> line in the alto and tenor saxophones will need to be brought out. The <i>merrily</i> stylistic marking will need to be clarified to the ensemble.			

Composition: *Shepherd's Hey*
 Composer: Percy Aldridge Grainger

Measure #	58	59	60	61	62	63	64	65
Form	Section 4: Modified Theme A				Section 4: Theme B			
Phrase Structure								
Tempo								
Dynamics					<i>ff</i> <i>f</i> <i>louden</i>		<i>ff</i>	<i>ff</i> <i>fff</i>
Meter/Rhythm								
Tonality	Eb Major							
Harmonic Motion								Eb - Bb
Orchestration	In: Ob, Bb Cl		Add: Sus Cym	Add: Cls, Tbns, Xylo	Out: Tbn, Xylo, Sus Cym			Add: Tbn, Timp, Cr. Cym, Piano
General Character	Flowing, Suprising, Moving				Heroic, Fierce			
Means for Expression	The flowing line from before is orchestrated more fully and the <i>legato</i> texture moves the piece forward without melodic content. A suprising, syncopated motif is presented in low voices to carry the piece back to the melody.				The melody returns and is breifely interrupted by a heroic <i>crescendo</i> from the horns and oboes. A fierce approach to the cadence in m. 65 bring finality to this contrasting phrase.			
Conducting Concerns	Show a legato, macro 4 pattern to emphasize the contrasting line.		Cue the syncopated rhythms with a RH 2 pattern. Cue the trombones in m. 61.		Show <i>crescendo</i> for the horns and oboes with LH		Give LH cue for the horns and oboes on beat 1 of m. 64. Give an exaggerated downbeat in m. 65 to emphasize the accented cadence.	
Rehearsal Consideration	The contrasting, <i>legato</i> nature of this section will need to be supported with proper air control. Syncopated rhythms will need to be aligned as well as the trombone entrance in m. 61. The <i>crescendo</i> in the suspended symbol roll should not cover up the rest of the ensemble; emphasize control and listening.				The ensemble will need to balance to the melody as it returns in m. 62. The concert Db in the horns and oboes will need to be controlled and in tune. The cadence in m. 65 will need to be aligned vertically and articulation will need to be addressed.			

Composition: *Shepherd's Hey*
 Composer: Percy Aldridge Grainger

Measure #	66	67	68	69	70	71	72	73
Form	Section 5: Theme D							
Phrase Structure								
Tempo								
Dynamics	<i>ff</i>							
Meter/Rhythm								
Tonality	Eb Major							
Harmonic Motion				F7	Bb			Eb - Bb
Orchestration	In: All winds except Euph, Xylo, Piano	Add: Euph		Add: Snare Drum, Cr. Cym, Timp	Out: Timp, Cr. Cym			Add: Cr. Cym, Timp
General Character	Sharp, Punchy, Suprising							
Means for Expression	The full ensemble joins in a sharp and punchy statement of a new theme with interjections from the counter lines. Another suprising flourish of sound leads into a contrasting and syncopated motif from the low voices.							
Conducting Concerns	Give a <i>staccato</i> 2 pattern. Cue the euphoniums in m. 67		Show a macro 4 pattern and provide a gesture of syncopation on the 4th beat. Give eye contact to the side drum player on the downbeat of m. 69.		Show a straight-line 2 pattern to back up the syncopated and accented rhythmic material. Cue the low brass on beat 2 of m. 73.			
Rehearsal Consideration	The <i>short and sharp</i> stylistic marking will need to be clarified within rehearsal. These decisions are up to the conductor to decide and they should explain their choices to the ensemble. The 16th note run in m. 69 will need to be vertically aligned and played with matching style. Syncopated rhythms in mm. 70-72 will need to be isolated and vertically aligned.							

Composition: *Shepherd's Hey*
 Composer: Percy Aldridge Grainger

Measure #	74	75	76	77	78	79	80	81
Form	Section 5: Theme B							
Phrase Structure								
Tempo								
Dynamics	<i>ff</i> <i>sff</i>	<i>sff</i>				<i>sff</i>		<i>ff</i> 
Meter/Rhythm								
Tonality	Eb Major							
Harmonic Motion	Eb							Bb7add9
Orchestration	Out: Picc, B. Cl, Bsn, T. Sax, B. Sax, Timp, Snare Drum, Cr. Cym, Xylo							In: Full Ensemble except picc
General Character	Broad, Exclamatory, Interrupting							
Means for Expression	The low brass carry the melody again in a broad statement that returns to the original theme. The accompanying lines interrupt the melody with exclamatory <i>sforzandos</i> that cut through the texture.							
Conducting Concerns	Show a large 2 pattern and provide a LH gesture on beat 2 of m. 74 and m. 75.		Show a smaller, lighter 2 pattern for the accompanying lines. Give a RH cue to the melodic voices on beat 2 of m. 77.		Show a small patten and emohasize beat 2 of m. 79.		Give a gesture of syncopation on beat 1.	Show growth through beats 2 and a clean cutoff on beat 3.
Rehearsal Consideration	Low brass must plan their breaths so that the melodic line can be supported all the way through this section. <i>Sforzando</i> accents given by the accompanying lines must be exaggerated and supported. Offbeat entrances should be anticipated and vertically aligned. Rehearsal time will need to be spent ensuring that the style of the accompaniment is aligned across all voices that carry it. Syncopated rhythms will also need to be addressed for proper execution.							

Composition: *Shepherd's Hey*
 Composer: Percy Aldridge Grainger

Measure #	82	83	84	85	86	87	88	89
Form	Section 6: Theme C							
Phrase Structure								
Tempo	Quicken bit by bit							
Dynamics	<i>ff</i>							
Meter/Rhythm								
Tonality	Eb Major							
Harmonic Motion	Eb - Bb	Eb - Bb			Eb - Bb	Eb - Bb		
Orchestration	In: Full Ensemble except Cor 2 & 3, Xylo, Timp			Add: Xylo				
General Character	Subtle, Suspense, Familiar							
Means for Expression	The full ensemble begins slowly in a subtle revisting of the C theme providing a familiar, yet foreign landscape. The <i>accelerando</i> provides suspense as the ensemble speeds up, faster than before.							
Conducting Concerns	Show a gradual <i>accelerando</i> with RH and keep consistent eye contact with the full ensemble.							
Rehearsal Consideration	The ensemble must adapt articulation length to match one another while the tempo is slower and continue this alignment as the tempo quickly begins to speed up. Balance to the melodic line should be emphasized due to the full ensemble orchestration within this section.							

Composition: *Shepherd's Hey*
 Composer: Percy Aldridge Grainger

Measure #	90	91	92	93	94	95	96	97
Form	Section 6: Theme B							
Phrase Structure								
Tempo								
Dynamics	<i>ff</i> <i>fff</i>				<i>fff</i>			<i>sf</i>
Meter/Rhythm								
Tonality	Eb Major							
Harmonic Motion								F7
Orchestration	In: Full Ensemble							
General Character	Fervent, Driving, Exclamatory							
Means for Expression	The timpani and bells enter and lend themselves to the fervent, quick style of this section which drives towards the cadence. This exclamatory section is full of sound and is the loudest the piece has been so far.							
Conducting Concerns	Maintain consistent tempo with slight <i>accelerando</i> (depnding on ensemble performance)						Show a macro 4 pattern and show aggressive <i>crescendo</i> into the cutoff on the downbeat of m. 97	
Rehearsal Consideration	Vertical alignment of melodic, countermelodic, and accompaniment figures. The ensemble should be made aware of who they share parts with so that they can listen for proper alignment. If there is still an <i>accelerando</i> , the ensemble must watch the conductor and engage in active listening. The bell part must be brought out because of its uniqueness.							

Composition: *Shepherd's Hey*
 Composer: Percy Aldridge Grainger

Measure #	98	99	100	101	102
Form	Coda: Theme A				
Phrase Structure					
Tempo	Very Fast				
Dynamics	<i>fff</i>	<i>ffff</i>			<i>ffff</i>
Meter/Rhythm					
Tonality	Eb Major				
Harmonic Motion	Bb	Eb			Eb
Orchestration	In: All Winds, Xylo, Bells	Out (on beat 4): Picc, All Brass, All Perc except Sus Cym and Piano		Add: Picc, Xylo, Trgl, S. Drum	In: Full Ensemble
General Character	Wild, Washing				
Means for Expression	The final statement of theme A is at a wild and quick tempo that leads to a washing, full ensemble <i>glissando</i> that leads to the final, exclamatory note in the final measure.				
Conducting Concerns	Give a small, quick prep to bring the ensemble back in.		Show a macro 4 patten and cue the full ensemble on beat 1 of m. 102 to show sharp articulation and cutoff.		
Rehearsal Consideration	Vertical alignment. Address the percussive effects within the xylophone and the piano.		Rhythmic independence of the woodwind runs. Confident entrances in m. 102 need to be reinforced with proper breathing.		

Appendix E - Graph Analysis of Katahji Copley's *Halcyon Hearts*

The graph analysis template included in this report was created by Dr. Frank Tracz to examine and analyze musical works by in their entirety utilizing the following categories: *Form*, *Phrase Structure*, *Tempo*, *Dynamics*, *Meter/Rhythm*, *Tonality*, *Harmonic Motion*, *Orchestration*, *General Character*, *Means for Expression*, *Imagery*, *Conducting Concerns*, and *Rehearsal Considerations*. Definitions for each of the categories is given below.

Form identifies the macro-organization of the piece through larger sections.

Phrase Structure breaks down the macro sections into smaller phrases and sub-phrases.

Tempo identifies the marked tempo throughout a piece as well as changes in tempo.

Dynamics displays the dynamic content within the piece with markings and *crescendo/decrescendo* figures.

Meter/Rhythm identifies the meters within the work as well as important rhythmic figures throughout the piece.

Tonality identifies key markings and tonality shifts within the work.

Harmonic Motion labels important chordal motion through roman numeral analysis and popular chord symbols.

Orchestration identifies the instruments which are playing throughout the piece.

General Character organized the author's interpretation of the character portrayed in the music

Means for Expression identifies specific aspects of the piece which contribute to the expressive qualities within different sections of the piece.

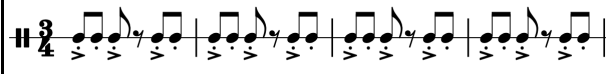
Imagery illustrates the author's interpretation of the music through story-esque imagery.

Conducting Concerns provides non-verbal information to consider when preparing to conduct this work.

Rehearsal Considerations provides considerations to be utilized when working on this piece through the rehearsal sequence.

Composition: *Halcyon Hearts*

Composer: Katahj Copley

Measure #	1	2	3	4	5	6	7	8	9	10
Phrase Structure										
Tempo	Fast ♩ = 164									
Dynamics	<i>f</i>									
Meter/Rhythm										
Tonality	F Major									
Harmonic Motion										
	FM7									
Orchestration	Full Ensemble		In: Flute, Oboe, Clarinet 1 and 2, Mallet Percussion				Add: Alto Sax 1 and 2, Tenor Sax			
General Character	Fast, Impactful		Light, Energetic							
Means for Expression	The fast and accented entrance of the full ensemble on a M7 chord creates an impactful texture.		The texture thins out to an energetic <i>ostinato</i> that is articulated lightly and grows as it continues.							
Imagery	A bright flourish of sound and memory.		Riding a bike on a familiar trail on a breezy summer day.							
Conducting Concerns	Give a clear, one beat prep to start the piece. Grow pattern size to show dynamics moving into m. 3.		Show a small three pattern while light on the ictus to convey the style of the articulations.				Cue the entance of the saxophones in m. 7. Maintain the light ictus.			
Rehearsal Consideration	Ensemble should all match articulations and quarter-note length. Ensure that the ensemble does not rush through these unison rhythms.		<i>Ostinato</i> voice articulations will need to be aligned and worked on. Be sure to differentiate where the <i>staccato</i> and accents are in the pattern.				Saxophones should be listening prior to their entrance to ensure that style can be matched as they enter the <i>ostinato</i> pattern.			

Composition: *Halcyon Hearts*

Composer: Katahj Copley

Measure #	11	12	13	14	15	16	17	18
Phrase Structure								
Tempo	Fast ♩ = 164							
Dynamics								
Meter/Rhythm								
Tonality	F Major							
Harmonic Motion	BbM7	C7	Dm7 ^{add6}		Bbmaj7	Cmaj7 ^{add4}	Bbmaj7 ^{add4}	
Orchestration	In: All except Bass Drum and Tambourine							
General Character	Warm, Lush, Breathing							
Means for Expression	As the <i>ostinato</i> continues, brass and low woodwinds join with warm harmonies that create a lush texture. The dynamic swells create a breathing sensation that moves the energy of the music forward.							
Imagery	Small hills make the ride slightly more arduous as more energy is expended.							
Conducting Concerns	Cue the rest of the ensemble and show dynamic swells. Macro-beat may be better to show the <i>legato</i> style of the new lines.							
Rehearsal Consideration	Dynamic swells in brass and low woodwind voices need to match growth but maintain balance of the chordal voicing as the swells are executed. <i>Ostinato</i> should maintain consistent dynamic level while the swells are occurring in other voices. Isolate the two parts to establish dynamic clarity for the ensemble.							

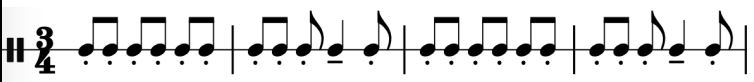
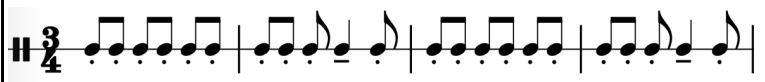
Composition: *Halcyon Hearts*

Composer: Katahj Copley

Measure #	19	20	21	22	23	24	25	26	27	28	29	30	
Phrase Structure													
Tempo	Fast ♩ = 164												
Dynamics	<i>mp</i>		<i>mf</i>		<i>fp</i>				<i>f</i>				
Meter/Rhythm													

Composition: *Halcyon Hearts*

Composer: Katahj Copley

Measure #	31	32	33	34	35	36	37	38
Phrase Structure								
Tempo	Fast ♩ = 164							
Dynamics	<i>f</i> <i>mp</i>							
Meter/Rhythm								
Tonality	F Major							
Harmonic Motion	Fmaj7 ^{add9}		Am ^{add11}		Fmaj7 ^{add9}		G ^o 7 ^{add6}	Eb7 ^{add6}
Orchestration	In: All except Snare Drum							
General Character	Flowing, Light, Energy							
Means for Expression	Theme A1 is sung in a flowing melody by the high woodwinds as the rest of the ensemble maintains the light <i>ostinato</i> introduced prior. The dichotomy of the lines being performed at once creates an energetic atmosphere.							
Imagery	Now riding through the trees effortlessly, the biker can focus on the landscape around them.							
Conducting Concerns	Cue the full ensemble and give eye contact to the new melodic voices. A macro pattern may be used to better convey the lyrical style of the melody. Make sure that the <i>ostinato</i> does not lose time, if so, return to a light three pattern.						Give eye contact to, and show the swell within mm. 37-38.	
Rehearsal Consideration	Isolate accompaniment parts and melodic parts separately to establish articulation and shaping. Melodic voices should blend together and overpower eachother.						The dynamic swell should be impactful but not overbearing. Balance the diminished chord accordingly.	

Composition: *Halcyon Hearts*

Composer: Katahj Copley

Measure #	39	40	41	42	43	44	45	46
Phrase Structure								
Tempo	Fast ♩ = 164							
Dynamics	<i>mp</i>							
Meter/Rhythm								
Tonality	F Major							
Harmonic Motion	Fmaj7 ^{add9}		Am ^{add4}		Gm7	Gm7 ^{add9}	Bb ^{add6+11}	Cmaj7 ^{add11}
Orchestration	Add: Snare Drum				In: All except Marimba and Vibraphone			
General Character	Flowing, Light, Falling							
Means for Expression	The flowing and light nature of the first phrase of Theme A1 is maintained. The end of this second phrase melodically falls to the resolution in m. 47.							
Imagery	The colors of the trees vary as the biker continues gliding along the trail.							
Conducting Concerns	Maintain the <i>legato</i> style of the melody with a smooth macro four pattern or show a light three pattern for the <i>ostinato</i> .				Grow pattern and use LH gesture to convey the <i>crescendo</i> that leads into m. 47.			
Rehearsal Consideration	Maintain the style of the melodic content and the accompanying content.				As the ensemble dynamic grows, the melody should not be covered up. Keep proper balance as the phrase concludes.			

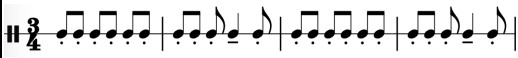
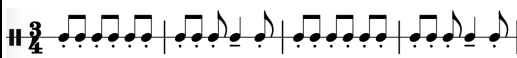
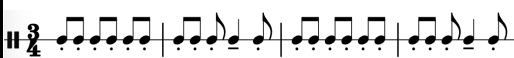
Composition: *Halcyon Hearts*

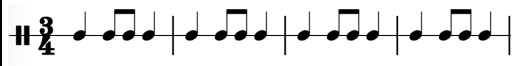
Composer: Katahj Copley

Measure #	47	48	49	50	51	52	53	54
Phrase Structure								
Tempo	Fast ♩ = 164							
Dynamics	<i>f</i>					<i>mp</i>		<i>mf</i>
Meter/Rhythm								
Tonality	F Major							
Harmonic Motion	FM							
Orchestration	In: Bassoon, Bass Clarinet, All Saxophones, Marimba, Vibraphone							Add: Trombone 1 and Euphonium
General Character	New, Light, Dimming							
Means for Expression	A lighter texture carries the rhythmic ostinato along with a new quarter-note motif. This transition dims into the entrance of the next section.							
Imagery	A slight bend in the trail appears and the biker makes the turn with ease using the speed gained from the prior slope.				The trail straightens out again.			
Conducting Concerns	Show light three pattern with light ictus.		Use LH to show <i>decrescendo</i> in the <i>ostinato</i> .		Maintain the light three pattern.		Cue melodic voices with eye contact and LH gesture.	
Rehearsal Consideration	As the <i>ostinato</i> changes voicing, reinforce listening prior to the change to maintain the style established before. Encourage wind players to listen back to the mallet voices to match articulation, especially in the low woodwind voices.							Melodic entrance should be able to be heard by full ensemble.

Composition: *Halcyon Hearts*

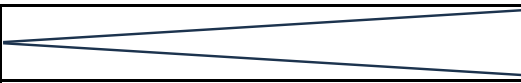
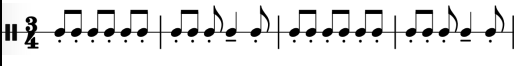
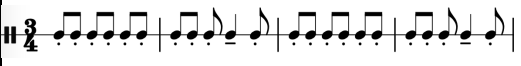
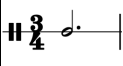
Composer: Katahj Copley

Measure #	55	56	57	58	59	60	61	62	63	64	65	66
Phrase Structure												
Tempo	Fast ♩ = 164											
Dynamics	<i>mf</i>											
Meter/Rhythm												
Tonality	F Major											
Harmonic Motion	Gm7 ^{add9}		FM		Gm7 ^{add9}		FM7		Gm7		FM ^{add9}	
Orchestration	Add: Clarinet 1 and 2, Horn 1 and 2, Trombone 2 and 3, Timpani, Bass Drum							Add: Trumpet 1	In: Bassoon, Bass Clarinet, All Saxophones, Trumpet 1, Horn 2, All Trombones, Euphonium, Tuba, Timpani, Marimba, Vibraphone, Bass Drum			
General Character	Subtle, Lyrical, Contrasting											
Means for Expression	The melody of Theme A2 is carried by the euphonium and trombone, creating a contrasting timbre that maintains the lyrical nature of the piece. This subtle difference lends to a balanced feel of the total Theme A.											
Imagery	More energy is needed to continue as speed from the slope dissipates. The biker focuses on using their strength to lift the speed.											
Conducting Concerns	Maintain the <i>legato</i> style of the melody with a smooth macro four pattern or show a light three pattern for the <i>ostinato</i> . With the melodic line, be sure to show landing points with LH gesture to strengthen phrasing due to thin melodic instrumentation.							Cue the entrance of trumpet 1 with eye contact and LH gesture.	Maintain <i>legato</i> style of melodic line or light style of accompanying <i>ostinato</i> .			
Rehearsal Consideration	As more voices join the accompaniment, balance may become an issue depending on number of trombone 1 and euphonium players in ensemble. Encourage balance and listening to the melodic line.							As trumpet 1 joins the melody, ensure that this new voice matches the melodic style established prior.				

Measure #	67	68	69	70	71	72	73	74	75	76	77	78
Phrase Structure												
Tempo	Fast ♩ = 164											
Dynamics					<i>f</i>							
					<i>mp</i>							
Meter/Rhythm												
Tonality	F Major											
Harmonic Motion	G ^o 7		Bbm ^{add9+11}	C ^{sus4}	FM7 ^{add9}		Am ^{add4}		FM7 ^{add9}		G ^o 7 ^{add6}	Eb7 ^{add6}
Orchestration	In: All except Snare Drum and Tambourine		Add: Snare Drum		Full Ensemble (add woodblock)							
General Character	Broadening, Building				Flowing, Light, Energy							
Means for Expression	Nearly the full ensemble enters which, broadens the texture and builds towards the return of Theme A1.				Theme A1 returns with the flowing and light texture as heard before. The energy of the music continues to spin forward.							
Imagery	The biker makes a turn onto an incline and moves upward with little strain.				Another downward slope leads through a winding trail moving more into the trees.							
Conducting Concerns	Cue the full ensemble and show continuous <i>crescendo</i> with LH and RH gesture.				A macro pattern may be used to better convey the lyrical style of the melody. Make sure that the <i>ostinato</i> does not lose time, if so, return to a light three pattern.							
Rehearsal Consideration	Balance the diminished and dissonant chords within the wind section through the crescendo. Ensemble members should be made aware of their role within each of these dissonant chords.				The new color from the snare drum rim pattern and the woodblock should be able to be heard. Maintain balance to melodic line but ensure that new lines are present in the sound. Chordal understanding within wind section should be strong to uphold balance.							

Composition: *Halcyon Hearts*

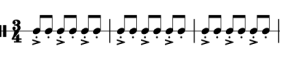
Composer: Katahj Copley

Measure #	79	80	81	82	83	84	85	86	87	88	89	90						
Phrase Structure																		
Tempo	Fast ♩ = 164								Ritardando									
Dynamics										<i>p</i>								
Meter/Rhythm																		
Tonality	F Major																	
Harmonic Motion	FM7 ^{add9}		Am ^{add4}		Gm7 ^{add9}		Gm7 ^{add11} C7 ^{add11}		F ^{add9}									
Orchestration	Full Ensmble								In: All except Marimba and Vibraphone				In: Flute, Oboe, Clarinet 1 and 2, Glockenspiel	Add: Clarinet 1 and 2, Bass Clarinet, Bari Sax, All Tbns, Euph, Tuba, Mar., Vib.	Out: Flute, Oboe, Clarinet 1 and 2, Glockenspiel			
General Character	Flowing, Contrasting, Falling								Dimming, Slowing									
Means for Expression	The second phrase of Theme A1 flows as before. The end of this phrase contrasts the same music heard prior by ending in upward motion after falling downward.								The dynamics dim substantially to <i>piano</i> and the tempo slows down bit by bit.									
Imagery	There appear to be no more inclines and easy riding ahead through the trees.								The biker chooses to slow the pace down to a leisurely pace.									
Conducting Concerns	A macro pattern may be used to better convey the lyrical style of the melody. Make sure that the <i>ostinato</i> does not lose time, if so, return to a light three pattern.				Show dynamic growth within brass and low woodwind voices by using LH and RH gesture and growing pattern size.				Show a three pattern and be clear with the <i>ritardando</i> leading into m. 91. Keep eye contact with the marimba and vibraphone player as those lines have the smallest rhythms.									
Rehearsal Consideration	Continue air support and ensure no gaps in the sound as the ensemble approaches a big <i>crescendo</i> .				Maintain balance to melodic line and chordal balance to the reslease of sound in m. 87.				Address pitch and intonation of isolated high woodwind voices.		Refine veritcal alignment through the <i>ritardando</i> , especially within the mallet voices leading the slow down.							

Composition: *Halcyon Hearts*

Composer: Katahj Copley

Measure #	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106
Phrase Structure																
Tempo	Slower ♩ = 140															
Dynamics	<i>mf</i>															
Meter/Rhythm																
Tonality	F Major															
Harmonic Motion	C	F ^{add4}			Dm7 ^{add11}			C	Bb ^{add9}				Bb7	G ^{0+sus4}	G ⁰	F
Orchestration	In: Alto Sax 1, Horn 1	Add: Bsn, B. Cl, B. Sax, All Tbns, Euph, Tuba, Mar., Vib.						In: Alto Sax 1, Horn 1, Bassoon, Bass Clarinet, Bari Sax, All Trombones, Euphonium, Tuba, Marimba, Vibraphone								
General Character	Cantabile, Dark, Rich															
Means for Expression	The cantabile melodic line of Theme B1 is supported by a soft and dark accompaniment full of rich harmonies. The motor of this section is maintained within the mallet percussion which contains a new <i>ostinato</i> .															
Imagery	The trees begin to darken the path and the biker loses focus on the trail and begins to venture into the relaxed space of memory.															
Conducting Concerns	Cue A. Sax 1 and horn 1 with LH gesture.	Cue low voice entrance with eye contact and LH gesture.	Show a legato three pattern to keep duple over triple rhythm aligned. Conductor may choose to show a macro pattern to better display <i>legato</i> style of the music, but do not allow this to change the tempo.					Cue melodic line on beat 2.	Show a <i>legato</i> three pattern to keep duple over triple rhythm aligned. Conductor may choose to show a macro pattern to better display <i>legato</i> style of the music, but do not allow this to change the tempo.							
Rehearsal Consideration	Isolate melodic voices to encourage blend of sound, air support, and vertical alignment. Isolate accompaniment to balance chordal structure and emphasize rhythmic changes that occur. Singing may be employed among the wind section when isolating the mallet percussion part to further encourage vertical alignment at this newer tempo.															

Measure #	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122
Phrase Structure																
Tempo	Slower ♩ = 140															
Dynamics	<i>mf</i>															
Meter/Rhythm																
Tonality	F Major															
Harmonic Motion	FM ^{add9}				Dm7 ^{add11}			Am7	Bb ^{add9}	Bb7 ^{add9}	Bb ^{add9}		Bb7 ^{add9}	Bb7	G [♯]	
Orchestration	In: Flute, Oboe, A. Sax 1, Horn 1, Glock.	Add: Bassoon, Clarinet 1 and 2, Bass Clarinet, Bari Sax, All Trombones, Euphonium, Tuba, Marimba, Vibraphone						Add: Tenor Sax					In: All except Vibraphone, Snare Drum, Woodblock			
General Character	Peaceful, Warm, Reminiscent															
Means for Expression	The melody from before continues on within the same voices. A peaceful countermelody joins in and the warmth of the harmonic motion remains. The original <i>ostinato</i> from the introduction is also added to create a reminiscent blend of the two themes.															
Imagery	The biker remembers how they used to stop and listen to the birds within the trees. A distant, but bright memory of the experience of nature juxtaposes the strain of the moment.												The memory reminds the biker that it was not always about biking, maybe it was to experience something more?			
Conducting Concerns	Cue entrances with LH and RH gesture. Give eye contact to new voices.	Cue low voice/ accompaniment entrance and the clarinets.	Show a <i>legato</i> three pattern to keep duple over triple rhythm aligned. Conductor may choose to show a macro pattern to better display <i>legato</i> style of the music, but do not allow this to change the tempo. Show shaping for the new counter melody in high woodwind voices.					Cue T. Sax on beat 1. Cue melodic voices on beat 2.	Maintain <i>legato</i> style of the melody and accompaniment or show the light nature of the <i>ostinato</i> with baton.				Cue entrances on beat 1 in m. 119. Show appropriate dynamic growth with facial and LH gesture.			
Rehearsal Consideration	Address intonation of melodic entrance and counter melodic entrance.	Isolate the ostinato in the clarinet voice along with the mallet percussion pattern to refine vertical alignment. Isolate the countermelody to emphasize shaping and blend of the voices. Maintain the balance and vertical alignment of the accompaniment and melodic line from the section prior.											Entrances should match the style of the section prior and be prepared to enter with the appropriate airstream. <i>Crescendo</i> should not cover up the <i>ostinato</i> and should maintain chordal balance.			

Composition: *Halcyon Hearts*

Composer: Katahj Copley

Measure #	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138
Phrase Structure																
Tempo	Slower ♩ = 140															
Dynamics	<i>f</i>								<i>ff</i>							
Meter/Rhythm																
Tonality	F Major															
Harmonic Motion		FM7 ^{add9}	FM7			Dm7 ^{add11}				Bb ^{add11}		Bb7		Bb7 ^{add11}		C7
Orchestration	Add: Tam- Tam, Sus. Cymbal	Full Ensemble											Out: Marimba	In: All except Marimba		
General Character	Majestic, Striking, Emotional															
Means for Expression	The full ensemble is propelled forward through striking dynamic motion and percussive intensities. The broad orchestration creates a majestic texture supported by emotionally dense harmonies.															
Imagery	The majesty of realization hits the biker with full force as the pace slows to a halt. Looking at the trees, seeing the birds, listening to the nearby running water of the creek, fills the biker with a renewed vigor to move forward to experience the rest of the trail. This time, by taking in the surrounding rather than moving forward with an aggressive pursuit of the end of the trail.															
Conducting Concerns	Cue Tam- Tam and Suspended Cymbal.	Show a massive cue on beat 1 to convey heavy entrance.	Show a solid three pattern to keep the duple over triple rhythmic material aligned. Be sure to show accented lines with a heavy motion from the baton. Show dynamic shaping throughout, and especially into m. 131.									Show an exaggerated <i>ritardando</i> with baton, give impactful dynamic contrast with LH gesture, and give eye contact to the timpani and bass drum.				
Rehearsal Consideration	Address intonation of voices that are isolated within this bar.	Singing should be employed in rehearsal among within the winds while the percussion plays to strengthen vertical alignment of the dotted-quarter-note rhythms. Isolate dotted-quarter-note over quarter-note sections to bring further clarity. Articulations should be matched stylistically, especially on accented rhythms.									Full ensemble should listen to the timpani and bass drum to vertically align the <i>ritardando</i> . The <i>crescendo</i> into m. 139 should be balanced and tone quality should be addressed.					

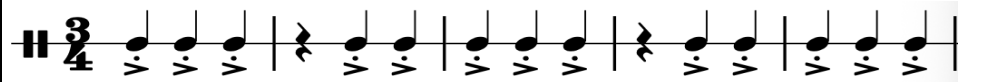
Composition: *Halcyon Hearts*

Composer: Katahj Copley

Measure #	139	140	141	142	143	144	145	146	147	
Phrase Structure										
Tempo		Fast ♩ = 164								
Dynamics		<i>mp</i> <i>p</i>					<i>pp</i>			
Meter/Rhythm										
Tonality	F Major									
Harmonic Motion		F				FM7				
Orchestration	Suspended Cymbal	In: Flute, Oboe, Clarinet 1 and 2, Horn 1 and 2, All Trombones, Euphonium, Marimba, Vibraphone, Wind Chimes, Suspended Cymbal					Add: Bass Clarinet, Tuba			
General Character	Release	Familiar, Dimming								
Means for Expression	The ensmble releases the sound upward.	The introductory <i>ostinato</i> returns lending to familiarity of the music. The dynamics dim quietly as the piece exits the intensity from before.								
Imagery	They hop back on the bike.	The trail is flat, the trees are green, the speed of the bike creates a light breeze.								
Conducting Concerns	Show clean cutoff with baton on beat 1.	Show a precise, one beat prep to cue the entrance into m. 140.	Show <i>decrescendo</i> of low voices with LH gesture.			Cue bass clarinet with LH gesture.	Maintain light ictus to convey the style of the <i>ostinato</i> and support time.			
Rehearsal Consideration	Sus. Cymbal roll should end just prior to m. 139 and should ring through this bar.	<i>Ostinato</i> voices should recall the stylistic establishments from the beginning of the piece. Isolate if needed. The chord in the low brass should be appropriately balanced at a <i>piano</i> dynamic by listening to the root of the chord in the vibraphone.					Entrances should match the style at <i>pianissimo</i> . Address airstream and support tone within the chordal voices.			

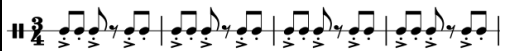
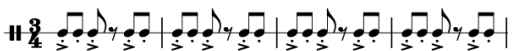
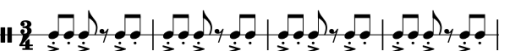
Composition: *Halcyon Hearts*

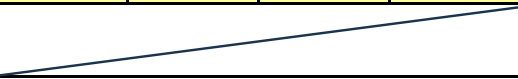
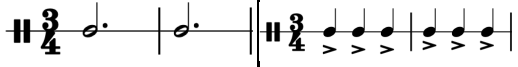
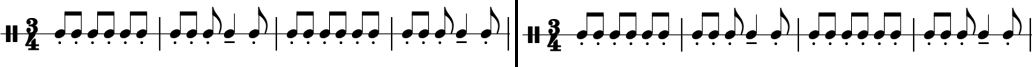
Composer: Katahj Copley

Measure #	148	149	150	151	152	153	154	155
Phrase Structure								
Tempo	Fast ♩ = 164							
Dynamics	<i>mp</i>							<i>mf</i>
Meter/Rhythm								
Tonality	F Major							
Harmonic Motion	FM7							
Orchestration	In: All Woodwinds, Marimba, Vibraphone, Tambourine							Add: Trombone 1, Euphonium
General Character	Energy, Blend							
Means for Expression	Additional voices join with the <i>ostinato</i> creating sonic energy while also blending the quarter-note motif from Theme A2.							
Imagery	The biker rides the trail as it moves along the creek.							
Conducting Concerns	Cue saxophones and bassoon with LH gesture. Give eye contact to tambourine.	Maintain light ictus to convey the style of the <i>ostinato</i> and support time.						Cue trombone 1 and euphonium on beat 2 with LH gesture.
Rehearsal Consideration	With added voices to the <i>ostinato</i> , ensure that style and articulations are matched. Tambourine color should be heard but not overbearing of the wind and mallet <i>ostinato</i> .							Airstream of melodic entrance should be reinforced.

Composition: *Halcyon Hearts*

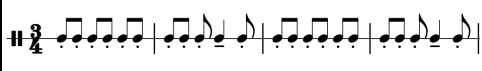
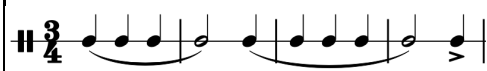
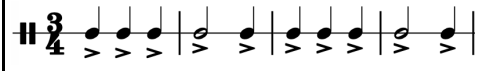
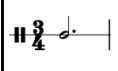
Composer: Katahj Copley

Measure #	156	157	158	159	160	161	162	163	164	165	166	167
Phrase Structure												
Tempo	Fast ♩ = 164											
Dynamics	<i>mf</i> <i>p</i>											
Meter/Rhythm												
Tonality	F Major											
Harmonic Motion	Gm7		FM7		Gm7		FM7					
Orchestration	In: All Woodwinds, Horn 1 and 2, All Trombones, Euphonium, Tuba, Marimba, Vibraphone, Tambourine							Add: Trumpet 1 and Glockenspiel. Out: Marimba and Vibraphone				
General Character	Lyrical, Contrasting											
Means for Expression	The lyrical melody of Theme A2 returns but is contrasted with the eighth-note <i>ostinato</i> that did not accompany it in the previous statement of the theme.											
Imagery	The biker moves forward with a hope to see more of the trail before the sun goes down.											
Conducting Concerns	Maintain the <i>legato</i> style of the melody with a smooth macro four pattern or show a light three pattern for the <i>ostinato</i> . With the melodic line, be sure to show landing points with LH gesture to strengthen phrasing due to thin melodic instrumentation.							Cue the entrance of trumpet 1 with eye contact and LH gesture.	Maintain <i>legato</i> style of melodic line or light style of accompanying <i>ostinato</i> .			
Rehearsal Consideration	Since the <i>ostinato</i> is different than previous statement of this melody, balance may need to be addressed. Encourage listening for this new combination of lines.							As trumpet 1 joins the melody, ensure that this new voice matches the melodic style established prior.				

Measure #	168	169	170	171	172	173	174	175	176	177	178	179
Phrase Structure												
Tempo	Fast ♩ = 164											
Dynamics					<i>f</i>							
Meter/Rhythm												
Tonality	F Major											
Harmonic Motion	G ^o add9		Bbm ^{add9}		FM7	F ^{add9}	Am	Am7	F			Eb ^{add4}
Orchestration	In: All except Marimba, Vibraphone, Tambourine			Out: Flute, Oboe, Cls, A.Sax, T. Sax. Add: Sus. Cym	Full Ensemble							
General Character	Broadening, Building				Flowing, Light, Energy							
Means for Expression	Nearly the full ensemble enters which, broadens the texture and builds towards the return of Theme A1.				Theme A1 is sung in a flowing melody by the high woodwinds and euphonium as the rest of the ensemble maintains the light <i>ostinato</i> introduced prior. The dichotomy of the lines being performed at once creates an energetic atmosphere.							
Imagery	The trees begin to open up into a clearing up ahead.				A meadow of flowers surrounds the trail and the biker takes in the beauty with full enthusiasm.							
Conducting Concerns	Cue the full ensemble and show continuous <i>crescendo</i> with LH and RH gesture.				A macro pattern may be used to better convey the lyrical style of the melody. Make sure that the <i>ostinato</i> does not lose time, if so, return to a light three pattern.							
Rehearsal Consideration	Maintain balance through the <i>crescendo</i> . Encourage winds to listen to the bass drum and glockenspiel to maintain tempo through long notes.				As the accompnaiment line changes from what was played in the prior statement of Theme A1, isolate the new lines and bring attention to the difference established chordally. Maintain stylistic differences of the melody and <i>ostinato</i> throughout.							

Composition: *Halcyon Hearts*

Composer: Katahj Copley

Measure #	180	181	182	183	184	185	186	187	188	189	190	191	192	
Phrase Structure														
Tempo	Fast ♩ = 164													Con Brio
Dynamics													<i>ff</i>	
Meter/Rhythm														
Tonality	F Major													
Harmonic Motion	F7	F ^{add9}	Am		Bb	Dm	Gm ^{add4}	Gm ^{add6}	Bb	F7	Gm7	C7	FM7	
Orchestration	Full Ensemble								Out: Horn 1, Vibraphone, Bass Drum, Sus. Cym.			Add: Sus. Cym.	In: A. Sax 1 and 2, All Tpts, Horn 1 and 2, Sus. Cym.	
General Character	Flowing, Light, Falling								Falling, Growing					
Means for Expression	The flowing and light nature of the first phrase of Theme A1 is maintained. The end of this second phrase melodically falls towards a resolution.								The end of the previous phrase is expanded by repeating the falling motion, this time accented. This, along with growing dynamic volume, creates intense sonic energy.					
Imagery	There are many flowers that the biker recognizes and remembers from their first ride along the trail a few years ago.								The biker realizes they are moving quicker in speed but slower in their mind, logging the visual beauty they are fully experiencing.					
Conducting Concerns	A macro pattern may be used to better convey the lyrical style of the melody. Make sure that the <i>ostinato</i> does not lose time, if so, return to a light three pattern.				Show <i>crescendo</i> for horn, timpani, and bass drum with eye contact and LH gesture leading into m. 188.				Show weighted articulations with RH and LH to convey the change of the style from what was played prior.				Hold this note, not showing time to emphasize impact. 1 beat prep into m. 193.	
Rehearsal Consideration	Balance the block chords in the low voices and balance to the melodic line.								The accented melodic expansion should be aligned vertically and stylistically. Impact should come from supported airstream and full ensemble listening.				Address intonation of the voices isolated within this bar.	

Composition: *Halcyon Hearts*

Composer: Katahj Copley

Measure #	193	194	195	196	197	198	199	200
Phrase Structure								
Tempo	Fast ♩ = 164							
Dynamics	<i>ff</i>							
Meter/Rhythm								
Tonality	F Major							
Harmonic Motion				G ⁺		Eb7 ^{add9}		FM7
Orchestration	Full Ensemble							
General Character	Valor, Energetic, Impactful							
Means for Expression	The coda begins with valorous sound. The energetic introductory <i>ostinato</i> returns which, accompanies the impactful melodic motion carried across the ensemble.							
Imagery	The biker understands that the trailhead is coming up quick and moves forward enthusiastically.							
Conducting Concerns	Show lightness of the <i>ostinato</i> in upper woodwind voices and mallets with light ictus. Show weighted quarter-notes in brass and saxophone voices when they occur.							
Rehearsal Consideration	Isolate the <i>ostinato</i> , segmented melodic line, and the percussion section to reinforce vertical alignment in this new section. Accents should be aligned stylistically and wind voices should listen to the snare drum for clarity.							

Composition: *Halcyon Hearts*

Composer: Katahj Copley

Measure #	201	202	203	204	205	206	207	208
Phrase Structure								
Tempo	Fast ♩ = 164							molto rit.
Dynamics								<i>ff</i>
Meter/Rhythm								
Tonality	F Major							
Harmonic Motion				G*		Eb7 ^{add9}	G ^o	G*
Orchestration	Full Ensemble							In: Flute, Ob., Cls, A.Sax, T. Sax, Tpts, Horn 1 and 2,
General Character	Climactic, Exciting, Intense							
Means for Expression	The melodic and harmonic material continues but expands dynamically towards a climactic and exciting conclusion. A drastic <i>decrescendo</i> to <i>piano</i> in m. 208 creates an intense and unexpected contrast.							
Imagery	The biker makes the last few turns needed to complete the trail and shoots out of the meadow into the gravel driveway of their home.							
Conducting Concerns	Continue conveying style as before. Exaggerate gesture more as the dynamics grow.			Show massive dynamic growth with LH and Rh gesture. Give eye contact to the low voices as they lead the growth.				Use LH gesture to show quick <i>decrescendo</i> into m. 209.
Rehearsal Consideration	Airstream and support should be emphasized to lead to a greater impact of the <i>crescendo</i> leading into m. 208. Continue stylistic alignment.							Address intonation through the <i>decrescendo</i> .

Composition: *Halcyon Hearts*

Composer: Katahj Copley

Measure #	209	210	211	212	213	214	215	216
Phrase Structure								
Tempo	molto rit.							let ring
Dynamics	<i>p</i> <i>f</i>			<i>ff</i>		<i>fff</i>		
Meter/Rhythm								
Tonality	F Major							
Harmonic Motion				FM7				
Orchestration	In: All Winds	Add: Bass Drum	Add: Timp., Glock., S. Drum, Sus. Cym.				In: Tam-Tam, Wind Chimes, Bass Drum, Sus. Cym.	
General Character	Grand, Final, Shimmering							
Means for Expression	The full ensemble grows from <i>piano</i> towards a grand <i>fortissimo</i> as the final M7 chord is struck. The <i>crescendo</i> into the ringing release of the ensemble shimmers away as sound diminishes.							
Imagery	The biker slows down drastically as a distant sound hits their ear and the wind picks up, making the sound more drastic.						Windchimes from the deck of the home, a familiar and welcoming sound. Their ride concludes and they sit.	
Conducting Concerns	Cue quarter-note voices.	Show weighted accents and <i>ritardando</i> with baton and show dynamic growth with LH gesture.		Hold this note, do not show time, show sustain.		Show dynamic growth with LH and RH gesture.	Show clean cutoff and let sound dissipate.	
Rehearsal Consideration	Quarter-note voices should be isolated to solidify note-length and style of accents.			Balance this final FM7 chord to allow for a ringing tone to occur after the cutoff in m. 215. Percussion voices should <i>crescendo</i> evenly together to blend into the cutoff.			Sound should ring for multiple seconds after the cutoff. Address appropriate release of wind voices to match accoustical space.	