

AN EXAMINATION OF WORKS FOR WIND BAND: *AN ENGLISH FOLK SETTING*
ARRANGED BY JOHN EDMONDSON, *A CHILDHOOD HYMN* BY DAVID R.
HOLSINGER, *MISTER JOE* BY HAROLD BENNET ARRANGED BY LARRY CLARK,
AND *CELTIC AIR AND DANCE* ARRANGED BY MICHAEL SWEENEY

by

ZACHARY STEVEN LORENSON

B.M.E., FRIENDS UNIVERSITY, 2004

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2011

Approved by:

Major Professor
Dr. Frank Tracz

Copyright

ZACHARY STEVEN LORENSON

2011

Abstract

This report will present a detailed analysis of *An English Folk Setting* arranged by John Edmondson, *A Childhood Hymn* by David R. Holsinger, *Mister Joe* by Harold Bennett arranged by Larry Clark, and *Celtic Air and Dance* arranged by Michael Sweeney. The analyses are modeled on the “Teaching Music Through Performance in Band” series edited by Richard Miles, and the Macro-Micro-Macro score analysis form created by Dr. Frank Tracz. Chapter 2 will discuss the importance of music education as part of a well-rounded curriculum. Chapter 3 will discuss the importance of the use of quality literature, and how to determine if a piece of music is of high quality.

Table of Contents

List of Figures	viii
CHAPTER 1 - Introduction and Report Information	1
Introduction and Statement of Purpose.....	1
Performance Information	1
Music Examined	2
Format of Analysis.....	2
Concert Programs	3
CHAPTER 2 - Music Education Mission Statement.....	6
CHAPTER 3 - Quality Literature Selection	10
CHAPTER 4 - An English Folk Setting Arranged by John Edmondson	13
Unit I. Composer.....	13
Unit II. Composition	13
Unit III. Historical Perspective	14
Unit IV. Technical Considerations	14
Unit V. Stylistic Considerations	15
Unit VI. Musical Elements	16
Unit VII. Form and Structure.....	17
Unit VIII. Suggested Listening.....	18
Unit IX. Seating Chart and Acoustical Justification.....	18
Unit X. Rehearsal Plans and Evaluations	20
Rehearsal Plan – Rehearsal #1	20
Rehearsal Plan – Rehearsal #2.....	21
Rehearsal Plan – Rehearsal #3.....	22
Rehearsal Plan – Rehearsal #4.....	23
Rehearsal Plan – Rehearsal #5.....	24
Rehearsal Plan – Rehearsal #6.....	25
Rehearsal Plan – Rehearsal #7.....	26
Rehearsal Plan – Rehearsal #8.....	27

Rehearsal Plan – Rehearsal #9	28
Rehearsal Plan – Rehearsal #10	29
Rehearsal Plan – Rehearsal #11	30
Rehearsal Plan – Rehearsal #12	31
Rehearsal Plan – Rehearsal #13	32
Rehearsal Plan – Rehearsal #14	33
Rehearsal Plan – Rehearsal #15	34
CHAPTER 5 - A Childhood Hymn by David R. Holsinger	35
Unit I. Composer	35
Unit II. Composition	35
Unit III. Historical Perspective	36
Unit IV. Technical Considerations	36
Unit V. Stylistic Considerations	37
Unit VI. Musical Elements	37
Unit VII. Form and Structure	38
Unit VIII. Suggested Listening	38
Unit IX. Seating Chart and Acoustical Justification	39
Unit X. Rehearsal Plans and Evaluations	41
Rehearsal Plan – Rehearsal #1	41
Rehearsal Plan – Rehearsal #2	42
Rehearsal Plan – Rehearsal #3	43
Rehearsal Plan – Rehearsal #4	44
Rehearsal Plan – Rehearsal #5	45
Rehearsal Plan – Rehearsal #6	46
Rehearsal Plan – Rehearsal #7	47
Rehearsal Plan – Rehearsal #8	48
Rehearsal Plan – Rehearsal #9	49
Rehearsal Plan – Rehearsal #10	50
Rehearsal Plan – Rehearsal #11	51
Rehearsal Plan – Rehearsal #12	52
Rehearsal Plan – Rehearsal #13	53

Rehearsal Plan – Rehearsal #14.....	54
CHAPTER 6 - Mister Joe by Harold Bennett Arranged by Larry Clark.....	55
Unit I. Composer.....	55
Unit II. Composition.....	55
Unit III. Historical Perspective.....	56
Unit IV. Technical Considerations.....	56
Unit V. Stylistic Considerations.....	57
Unit VI. Musical Elements.....	57
Unit VII. Form and Structure.....	58
Unit VIII. Suggested Listening.....	58
Unit IX. Seating Chart and Acoustical Justification.....	58
Unit X. Rehearsal Plans and Evaluations.....	59
Rehearsal Plan – Rehearsal #1.....	59
Rehearsal Plan – Rehearsal #2.....	60
Rehearsal Plan – Rehearsal #3.....	61
Rehearsal Plan – Rehearsal #4.....	62
Rehearsal Plan – Rehearsal #5.....	63
Rehearsal Plan – Rehearsal #6.....	64
Rehearsal Plan – Rehearsal #7.....	65
Rehearsal Plan – Rehearsal #8.....	66
Rehearsal Plan – Rehearsal #9.....	67
Rehearsal Plan – Rehearsal #10.....	68
Rehearsal Plan – Rehearsal #11.....	69
Rehearsal Plan – Rehearsal #12.....	70
Rehearsal Plan – Rehearsal #13.....	71
Rehearsal Plan – Rehearsal #14.....	72
Rehearsal Plan – Rehearsal #15.....	73
CHAPTER 7 - Celtic Air and Dance Arranged by Michael Sweeney.....	74
Unit I. Composer.....	74
Unit II. Composition.....	74
Unit III. Historical Perspective.....	74

Unit IV. Technical Considerations	75
Unit V. Stylistic Considerations	75
Unit VI. Musical Elements	76
Unit VII. Form and Structure.....	77
Unit VIII. Suggested Listening.....	78
Unit IX. Seating Chart and Acoustical Justification.....	78
Unit X. Rehearsal Plans and Evaluations	79
Rehearsal Plan – Rehearsal #1	79
Rehearsal Plan – Rehearsal #2.....	80
Rehearsal Plan – Rehearsal #3.....	81
Rehearsal Plan – Rehearsal #4.....	82
Rehearsal Plan – Rehearsal #5.....	83
Rehearsal Plan – Rehearsal #6.....	84
Rehearsal Plan – Rehearsal #7	85
Rehearsal Plan – Rehearsal #8.....	86
Rehearsal Plan – Rehearsal #9.....	87
Rehearsal Plan – Rehearsal #10.....	88
Rehearsal Plan – Rehearsal #11	89
Rehearsal Plan – Rehearsal #12.....	90
Rehearsal Plan – Rehearsal #13.....	91
Bibliography	92
Appendix A - Score analysis for <i>An English Folk Setting</i>	94
Appendix B - Score analysis for <i>A Childhood Hymn</i>	99
Appendix C - Score analysis for <i>Mister Joe</i>	103
Appendix D - Score analysis for <i>Celtic Air and Dance</i>	108

List of Figures

Figure 4.1 Seating Chart	19
Figure 5.1 Seating Chart	40

CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

In this report I will present an in depth analysis of *An English Folk Setting* arranged by John Edmondson, *A Childhood Hymn* by David R. Holsinger, *Mister Joe* by Harold Bennet arranged by Larry Clark, and *Celtic Air and Dance* arranged by Michael Sweeney. The analysis will go beyond the technical details of the music to discuss the historical significance of the pieces, as well as biographical information on the composer/arrangers. The process of analysis is crucial for the music teacher because it brings the greatest possible understanding of the music. It causes the teacher to see beyond the notes to the history that led to the music. When the music teacher understands where the composer was coming from in writing a piece of music, he or she can then present that information to the students. Students who are aware of this context will bring a greater excitement to the performance. They will have an understanding of the character of the music. They will relate to the music. As students continue to have positive musical experiences, they will develop a passion for music. In order for this to occur, the music teacher must do his or her homework of analysis.

Performance Information

The four pieces analyzed were performed during the 2010-2011 school year by the 7th and 8th grade band of Andover Middle School. *Celtic Air and Dance* was performed by the AMS 7th grade band at the Fall Concert on Monday, November 22nd 2010 at 7:00 pm in the Andover High School auditorium. *A Childhood Hymn* was performed by the AMS 8th grade band, and *An English Folk Setting* and *Mister Joe* were performed by the AMS 7th grade band at the Winter Concert on Tuesday, February 15th 2011 at 7:00 pm in the Andover High School auditorium.

Music Examined

The pieces analyzed in this report are *An English Folk Setting* arranged by John Edmondson, *A Childhood Hymn* by David R. Holsinger, *Mister Joe* by Harold Bennet arranged by Larry Clark, and *Celtic Air and Dance* arranged by Michael Sweeney. These pieces are all listed as grade 1 or 2, but have great artistic merit for music of this level. The music presents a variety of styles, tempos, textures, and moods. All four are very tuneful, and appealing to younger musicians.

Format of Analysis

The analyses in this report are largely based on the “Teaching Music Through Performance in Band” format. The analysis will be broken into ten “Units” as follows:

Unit I: Composer

Unit II: Composition

Unit III: Historical Perspective

Unit IV: Technical Considerations

Unit V: Stylistic Considerations

Unit VI: Musical Elements

Unit VII: Form and Structure

Unit VIII: Suggested Listening

Unit IX: Seating Chart and Acoustical Justification

Unit X: Rehearsal Plans and Evaluations

In addition, each piece will be analyzed using the Macro-Micro-Macro analyses form developed by Dr. Frank Tracz. This form translates information from the score into chart form to show all musical events, and conducting and rehearsal concerns.

Concert Programs

AMS Jazz Band

Upcoming Dates

Splanky.....Heftr/arr. Phillippe
 Minor Madness.....Dean Sorenson

<u>When</u>	<u>What</u>	<u>Who</u>
2/13/11	Winter Concert	7 & 8 Band
2/18/11	Friends University Jazz Fest	AMS Jazz Band
4/20/11	Pioneer League Festival*	7 & 8 Band
5/14/11	Worlds of Fun Music Fest*	7 & 8 Band (optional)
5/19/11	Concert in the Park*	All band students 5-12

*Activities for which parent helpers will be needed!

If you would like to volunteer to help, please contact your child's band teacher.

If your student participated in the fundraiser, those items will be delivered in early to mid-December.

7th Grade Band

Barnum Woods.....Carl Strommen
 Beauty and the BeastAshman and Menken/arr. Sweeney
 Celtic Air and DanceMichael Sweeney
 The Second Storm.....Robert W. Smith



Concert Etiquette

Thank you for joining us this evening. As the audience, you are an important part of tonight's concert. The audience's responsibility at formal concerts is to honor the efforts of the performers by providing a listening atmosphere in which their performance can be appreciated by all. To that end, we ask your cooperation:

While the performance is in progress, remain seated and quiet. (If it becomes necessary to leave the auditorium, please do so between musical selections.)

If very young children become restless and disrupt others' ability to listen, please take them from the auditorium until they are quiet. Also, please silence your cell phone.

Show your appreciation for the performance by clapping after each selection. Whistling and cheering are not appropriate at a formal concert.

8th Grade Band

SparksBrian Balmages
 BalladairFrank Erickson
 Norland MarchJohn Edmondson
 Bohemian Rhapsody.....Mercury/arr. Murtha

AMS Jazz Band

Take the "A" Train.....Strayhorn arr. Gassi
 Niobe.....Vince Gassi

7th Grade Band

Mister Joe.....Bennett arr. Clark
 Silverbrook.....Michael Sweeney
 An English Folk Setting.....John Edmondson
 Highlights From Harry Potter.....Williams arr. Story

8th Grade Band

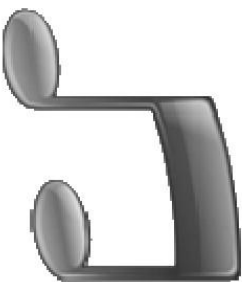
Fanfare and Jubilation.....Roland Barrett
 Kentucky 1800.....Clare Grundman
 A Childhood Hymn.....David R. Holsinger
 Ciudad de Festivales.....Larry Henry

Upcoming Dates

When	What	Who
2/18/11	Friends University Jazz Fest	AMS Jazz Band
4/20/11	Pioneer League Festival	7 & 8 Band
5/14/11	Worlds of Fun Music Fest*	7 & 8 Band (optional)
5/19/11	Concert in the Park*	All band students 5-12

*Activities for which parent helpers will be needed!

If you would like to volunteer to help, please contact your child's band teacher.



Concert Etiquette

Thank you for joining us this evening. As the audience, you are an important part of tonight's concert. The audience's responsibility at formal concerts is to honor the efforts of the performers by providing a listening atmosphere in which their performance can be appreciated by all. To that end, we ask your cooperation:

While the performance is in progress, remain seated and quiet. (If it becomes necessary to leave the auditorium, please do so between musical selections.)

If very young children become restless and disrupt others' ability to listen, please take them from the auditorium until they are quiet. Also, please silence your cell phone.

Show your appreciation for the performance by clapping after each selection. Whistling and cheering are not appropriate at a formal concert.

CHAPTER 2 - Music Education Mission Statement

In order for a person to be successful our society, it is important that they receive a proper education. Throughout history, education has come in many forms. In our country we have a system of public education. This means that students are provided schooling at public expense regardless of race, ethnicity, religion, sex, or any other factor.

This system of public education is designed to be fair. It is designed to give an opportunity for all students to reach their potential. It levels the playing field, giving even the poorest students an opportunity to receive a quality education. If students are willing to work hard and apply themselves, then they can rise out of the situation into which they were born.

Public educators have an awesome responsibility when designing curriculum. The law requires that all children attend school up to a certain age. Some wealthier people send their students to some form of private schools, but the great majority has no other choice than to send their children to public schools. Therefore, public schools have a moral responsibility to offer a broad curriculum. Students must be presented an opportunity to fulfill their own potential.

If the goal of public education is to give all students an opportunity to reach their potential, then the curriculum must be well rounded. Each person is unique. We all have different strengths and weaknesses. It is the job of public schools to help students find their strengths and develop them. It is also important that areas of weakness are not ignored. If the curriculum of the public school only focuses on two or three subjects, many students may not receive training in the areas where their aptitude is greatest. To attempt to force students into a

certain type of career by limiting their education would be unethical. Music is a subject that should be taught in the public schools.

Music has always been an important part of human history. In all societies, and in all parts of the world, music has been a constant. Throughout history music has served a number of purposes. It has been used for all kinds of religious ceremonies. Weddings, funerals, and church services are all widely accompanied by music. Music has been used by the military to help soldiers march, to raise morale, to signal troop movements, and to celebrate victories. Music is enjoyed by people simply for the pleasure of listening. It has the power to relax, excite, bring joy, and comfort. Music is a unique and valuable art form. It has been the medium of some of the greatest artists in human history. Great concert halls have been constructed for the performance of music. Some of the highest paid people in our society are popular musicians. Music is practiced and performed by the most highly skilled musicians, and by amateurs in their own homes. It may be difficult to describe why music is so valuable to human beings, but there can be no doubt that music is very valuable.

Music should be taught in the public schools. The first and foremost reason that music should be taught is also the simplest: music classes are the only place that most people will have the opportunity to learn music. Music is not just for the rich. Music is not just for the most talented. Music is for all people. Unfortunately, private music lessons can be very expensive. Most people simply cannot afford to send their children to private music lessons. If music classes were not in the schools, the people who would suffer the most would be the poorest.

Music can be a career for those that have a great aptitude for it. One of the purposes of the public schools is to prepare people for a career. If not for public music education, many people who have the aptitude for music may not discover their talent. This is especially true for

the poor. To deprive a person of a musical education, and instead require them to focus on other subjects is unethical.

Music can be enjoyed by all people. The great majority of students will not make a living by performing. However, all students have the ability to perform at some level. This may be for personal enjoyment. It may be used to perform in amateur ensembles. It could be used in church or community groups. Music, like all subjects taught in our schools, is not just for the most talented. Music is a part of being human, and should be taught to all students at all levels.

Aside from its intrinsic value, music serves many purposes. Performing groups such as marching bands are a part of the tradition of many high schools. Participation in these kinds of groups gives the student an opportunity to be part of something bigger. It gives the student a sense of pride in serving the community. For many students, this is their only opportunity to be part of a team, and feel the joy that comes from accomplishing something as a group.

Music supplements the other subjects. Reading skills are a must for performing music. Students are required to read a system of notation that is different from reading normal text, but requires many of the same skills. They must track from left to right. They must interpret symbols, and translate them into sounds. They must combine the individual sounds together into phrases. They must do all of these things while maintaining tempo with the rest of the ensemble.

Math skills are required for playing music. In order to play rhythms accurately, students must quickly add, subtract, multiply, and divide. These calculations can be very complex at times. This is made even more difficult by the fact that it must be done at an exact tempo.

Music education helps students to learn history. To read about a time and place in a book gives some understanding to a student. To hear music from that time and place gives a more

vivid picture to supplement what has been read. Since music has always been such a big part of human history, there are always examples of music that can be used to teach the lesson.

Music requires creative thinking. To perform music, a student must constantly make creative decisions to create an aesthetic experience that will be pleasing to the listener. These decisions are personal and frequently have to be made in a split second. This kind of decision making will develop critical thinking skills in the student that will serve him/her well beyond the music classroom.

Music requires physical skill. Musical instruments require a high level of physical control. Performers are often called upon to move fingers in complex and quick movements. The breathe must be controlled. The tongue must be controlled. These physical requirements can be very demanding, and can take many years to master.

Music not only requires many types of thinking, it requires them all simultaneously. A performer must read, must make mathematical calculations, must understand the piece's historical context, must make complex physical movements, and must strive to play in an aesthetically pleasing way all at the same time. This requires an extremely high level of skill and concentration. The benefit of this high level of expectation is obvious. It will serve the student well in all areas of life.

Music is a valuable subject. From religious ceremonies to military maneuvers to an enjoyable evening at the concert hall music has always been a big part of being human. If the goal of public education is to provide students with a well rounded education and an opportunity to succeed in life, music should be part of every student's education.

CHAPTER 3 - Quality Literature Selection

The selection of literature is one of the most important tasks of a band teacher. The literature that we choose functions as our curriculum. Many factors must be taken into account when selecting which pieces the students will spend their time studying and practicing. The teacher must consider issues of difficulty level, artistic merit, enjoyment, overall curricular concerns, and programming.

The difficulty level of a piece is an important concern. The students need to be challenged, but at the same time, they need an attainable goal. The teacher must carefully select music that will give the students just enough challenge to keep it interesting, but not so much challenge that the students become discouraged. Each student in a band is at a different level of ability. Each section of a band may be at a different level of ability. Only that ensemble's director can make the best decision regarding selecting music of appropriate difficulty, because that person knows the group best.

When looking at a new piece of music, it may be challenging to decide whether or not the piece has artistic merit. It can be difficult to describe exactly what artistic merit is. In volume 1 of the "Teaching Music Through Performance in Band" series, Ray Cramer has written a chapter on the selection of quality literature. He includes this list as a starting point for determining if a piece has artistic merit:

Does the music have...

1. A well conceived formal structure?
2. Creative melodies and counterlines?
 3. Harmonic imagination?
 4. Rhythmic vitality
5. Contrast in all musical elements?
6. Scoring which best represents the full potential for beautiful tone and timbre?
 7. An emotional impact?

Any piece that meets all of these criteria will certainly have artistic merit. The teacher will need to take the time to study the score to determine if the piece lives up to this list. The teacher must insist on literature of artistic merit (Cramer, 1997).

The teacher must consider whether or not the students and audience members will enjoy the piece. Music is meant to be enjoyed, and the teacher needs to be aware that what he/she enjoys as a professional musician may not be the same as what the general population enjoys. With music programs constantly under fire, a concert that is enjoyable to the audience can be great public relations. This does not mean that the teacher should load the program with the latest pop tunes or novelty selections. As I stated, the music should be of high artistic merit. However, with good teaching, students and audiences can learn to understand and enjoy music of artistic merit. The teacher's responsibility is to teach not only the students, but also the community to appreciate and enjoy good quality music.

Another issue to consider is the overall curriculum. The teacher needs to be aware of what concepts and techniques the students have learned as well as what concepts and techniques they need in order to advance to the next level. The teacher may begin the search for a new piece of music by recognizing that the students need to work on a particular new time signature, musical form, key signature, etc. The challenge then is to find music that teaches the curriculum while at the same time fitting all the other criteria of quality literature.

Even after finding a piece that meets all of the above criteria, the teacher still must consider the issue of programming. The concert is a real concern. Students, parents, and community members view the concert as the finished product. It is important that they walk away from the concert with a positive view of the band program so that they will continue to support it in the future. The program needs to educate, but in order to do this it must also keep the audience's attention, keep them entertained. Variety is the key to this. A variety of styles, tempos, key signatures, rhythms, and orchestrations will help to hold the attention of the audience and students alike. Even the best music will start to lose interest after awhile if there is no variety.

The selection of quality literature is one of the most important aspects of the teacher's job. Whatever music is selected will be the focus of the class for weeks. Therefore, great care must be taken in selecting it. If the music is of an appropriate difficulty level, has high artistic

merit, is enjoyable, serves the curriculum, and is programmed well the teacher has taken a big step towards creating a successful program.

CHAPTER 4 - An English Folk Setting Arranged by John Edmondson

Unit I. Composer

John Edmondson is the composer-arranger of nearly 1,000 publications of band and educational music. He received his Bachelor of Arts degree in music theory from the University of Florida, and his Master of Music degree in composition from the University of Kentucky. At the University of Kentucky, he studied composition with Kenneth Wright, and scoring with R. Bernard Fitzgerald. Edmondson taught music in the Kentucky public schools for 10 years. During this time, he wrote for his own students as well as various university and high school marching bands. After this, John Edmondson spent 10 years as the Educational Editor with Hansen Publications. In 1987, Edmondson formed Queenwood Music along with fellow composer Anne McGinty. Edmondson is a member of the American Society of Composers, Authors and Publishers and is listed in the international Who's Who of Music (John Edmondson, 2011).

Unit II. Composition

An English Folk Setting is based on the old English folk song Forest Green. Forest Green is sung to many different sets of words, and may be known by various titles. It appears three times in the Episcopal hymnal with different words. This piece is divided into three versions of the tune. The first version is march-like. The second is a slow and expressive chorale. The third is an adaptation of Ralph Vaughan-Williams' 1906 arrangement taken from the 1940 edition of The Hymnal of the Protestant Episcopal Church. These contrasting sections offer the young band many opportunities learn about tone color, harmony, and style. This piece is a grade 1, and is approximately 3 minutes in length.

Unit III. Historical Perspective

“Forest Green” is the Vaughan Williams arrangement of a ballad entitled “The Ploughboy’s Dream”. Vaughan Williams collected the song from a man named Mr. Garman of Forest Green, near Ockley, Surrey, in December 1903, hence the title. In England, the song “O Little Town of Bethlehem” is most commonly sung to the tune of “Forest Green” (Keyte & Parrott, 1992).

Unit IV. Technical Considerations

The piece is divided into three sections, each with a contrasting style. The first section is in concert Eb. It begins with a four measure introduction. The harmony is diatonic with only two accidentals. These accidentals are used as passing tones. The time signature is 4/4 with a tempo marking of 100 bpm. The music is marked “With vigor.” The accompaniment parts are required to switch frequently between staccato and legato. Rhythms are generally straightforward with mostly quarter notes and eighth notes. There are two dotted quarter notes in this section, and one measures with a syncopated eighth note/eighth rest rhythm in the alto saxophone, trumpet, French horn, and tenor saxophone.

The second section is also in Eb, but contains much more non-diatonic harmony. In this section each phrase is written as two 4/4 measures, followed by a 2/4 measure, followed by two more 4/4 measures. The overall effect of this grouping of measures is of a four measure phrase in 4/4 with a fermata in the middle. Each time the “fermata” chord is non-diatonic. This provides an excellent opportunity to teach young band members about modern harmonies. The suggested tempo is 80 bpm, with a style marking of “Slowly, expressively.” The rhythms are simple, but the “fermata” effect may cause some confusion. Some of the fingerings may be unfamiliar to young players. Because of the unusual harmonies, brass players may need help in finding the correct partials, and all students will need extra help with tuning.

The third section is marked “Majestic”, with a suggested tempo of 80 bpm. The key changes to F major. The harmony is once again diatonic with no accidentals (except for a few courtesy accidentals). The rhythms are unsyncopated eighth, quarter, dotted quarter, and half notes. The final four measures augment the rhythm of the melody to bring the piece to a close.

The difficulty of this piece pushes the limits of grade 1 literature. There are many accidentals that will be unfamiliar to very young players. There are several tuning challenges in this piece. The first clarinet part crosses the break frequently, and includes several divisi parts. The ranges in the other instruments are modest. The low brass and low woodwinds are unison throughout. The French horn and tenor saxophone are unison throughout. The snare drum part requires a solid grasp of 9-stroke rolls.

Unit V. Stylistic Considerations

This piece offers many opportunities to teach style. The first section should be performed in a stately march style. Staccatos should be played lightly. The percussion and wind sections must both match this light style. Students are called on to switch frequently between staccato and legato in this section. Time will need to be spent making sure those transitions happen immediately.

The second section is written as a chorale. Students will need to focus on balance, blend, breathe support, and a beautiful tone quality. Balance will be particularly important in the non-diatonic “fermata” chords. These chords contain close harmonies that can sound ugly without the correct balance. Of course, tuning will also be an issue. This section provides a great opportunity to work on shaping phrases as well.

The third section is marked “majestically.” The conductor will need to assist students in interpreting this. Listening to recordings of music by Vaughan-Williams to get an idea of the style would be a great help.

Unit VI. Musical Elements

The forest green melody has four four measure phrases in an aaba form. The melody is presented in its entirety once in each of the three sections of this piece. Although the style and harmony is different each time, students should think in terms of four measures phrases throughout the piece.

In the first section, Edmondson has marked the melody legato while the accompaniment is marked staccato. Students will need to understand this contrast for an effective performance. The melody is played by a different group of instruments for each phrase. Students will need to make sure that when they have the melody, they match the style and volume of the previous group. In measures 19-22, the rhythm of the melody is augmented along with a ritardando. Students will need to remember that this is still part of the preceding phrase, and perform it accordingly. Extra attention to tuning will be needed in measures 8 and 12 for the suspensions.

The second section uses 2/4 measures to simulate fermatas. Each time the “fermata” chord is non-diatonic. These chords are also the loudest part of each phrase, with a crescendo preceding each. Students will need help becoming comfortable with the sound of these chords so they can be played in tune, balanced, and confidently.

The third section should be played majestically in the style of Vaughan-Williams. Suspensions happen in measures 46 and 48. These will need some attention to help with tuning. Edmondson includes several eighth rests in this section to indicate space between phrases. Students will need to work on matching the amount of space.

Unit VII. Form and Structure

MEASURES

EVENTS

1-4	Introduction, melody in the flute and first trumpet, full band accompaniment, with vigor, 100 bpm
5-8	First section, first phrase, trumpet melody, march-like
9-12	Second phrase, flute and 1 st clarinet melody
13-16	Third phrase, flute melody with woodwind accompaniment, then low brass/low woodwind melody with brass/percussion accompaniment
17-22	Fourth phrase, flute, clarinet, and trumpet melody, full band accompaniment, rhythmic augmentation to transition to second section
23-27	Second section, first phrase, Slowly, expressively 80 bpm, melody in flute and trumpet, full band accompaniment
28-32	Second phrase, melody in flute, bells, and clarinet woodwind accompaniment
33-37	Third phrase, first half melody in flute and trumpet with full band accompaniment, second half melody in flute with clarinet and alto saxophone accompaniment
38-42	Fourth phrase, flute and trumpet melody with full band accompaniment, ritardando
43-46	Third section, first phrase, majestically 80 bpm, melody in flute, 1 st clarinet, and 1 st trumpet, full band accompaniment
47-50	Second phrase, flute and 1 st clarinet melody, full band minus trumpet accompaniment, no percussion
51-60	Third and fourth phrases, full band, ends with rhythmic augmentation and ritardando

Unit VIII. Suggested Listening

John Edmondson, *Three English Folk Songs*

Anne McGinty, *English Folk Trilogy*

Ralph Vaughan-Williams, *English Folk Song Suite*

Unit IX. Seating Chart and Acoustical Justification

This piece was performed by the Andover Middle School 7th grade band. This band had an instrumentation of :

Flute-15

Clarinet-14

Bass Clarinet-1

Alto Saxophone-4

Tenor Saxophone-1

Baritone Saxophone-1

Trumpet-9

French Horn-3

Trombone-9

Tuba-3

Percussion-1

The relatively large number of flutes and clarinets in this group had an impact on the seating choices available to me. Another factor was the size of the room in which the band rehearsed. The room was too small for an ensemble of this size, so I needed to make a decision whether to use 4 rows and be cramped left to right, or use 5 rows and be cramped front to back. I decided to go with four rows to keep the distance between me and the furthest student to a minimum.

I placed my clarinets and flutes in the front three rows of the band to help them to be heard by the audience. I placed the trumpets and trombones in the back two rows, knowing that they would be able to project enough sound to be heard from that position. I placed the French horns next to the alto saxophones so that they could hear each other easily. The three French

horn players in this band were new to the instrument, having switched from trumpet at the beginning of their 7th grade year. Most of the time the French horn and alto saxophone parts double each other in this level of music, so I encouraged the horn players to listen to the altos for pitch. I placed the bass instruments in the middle of the 2nd, 3rd, and 4th rows. I did this so that they could be heard easily by the other players in the band. I placed them next to members of their instrument family: bass clarinet with clarinet, baritone saxophone with tenor and alto saxophone, and tuba between trumpet and trombone. I encouraged the students to listen and blend with their neighbors. I placed percussion in the back of the room because the percussion instruments are easily heard from that position.

Figure 4.1 Seating Chart

			Trumpet	
	Clarinet	Trumpet	Trumpet	
	Clarinet	Trumpet	Trumpet	
	Clarinet	Trumpet	Trumpet	
Clarinet	Clarinet	Trumpet	Trumpet	
Clarinet	Clarinet	Tenor sax	Tuba	
Clarinet	Clarinet	Bari sax	Tuba	
Clarinet	Clarinet	Alto sax	Tuba	Percussion
Clarinet	Clarinet	Alto sax	Trombone	
Flute	Clarinet	Alto sax	Trombone	
Flute	Bass Cl	Horn	Trombone	
Flute	Flute	Horn	Trombone	
Flute	Flute	Horn	Trombone	
Flute	Flute	Flute	Trombone	
	Flute	Flute	Trombone	
	Flute	Flute	Trombone	
		Flute	Trombone	
		Flute		

Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: 7th Grade Band

Literature: *An English Folk Setting*

Time: 15 minutes

Objectives	Evaluation
<ol style="list-style-type: none">1. The teacher will talk through <i>An English Folk Setting</i> highlighting tempo, key signature, style, form, and rhythm.2. The students will count and clap rhythms at measures 1-8, 23-32, and 43-503. The students will sight read <i>An English Folk Setting</i>4. The students will listen to the promo recording of <i>An English Folk Setting</i>	<ol style="list-style-type: none">1. Many of the students listened attentively, but not all of the information was absorbed.2. The students were able to count and clap these rhythms very well.3. The students were able to play most of the notes and rhythms correctly. Some key signature notes were missed as well as some of the less familiar accidentals. Transitions were an issue.4. The students enjoyed the recording.

Rehearsal Plan – Rehearsal #2

Ensemble: 7th Grade Band

Literature: *An English Folk Setting*

Time: 15 minutes

Objectives	Evaluation
<ol style="list-style-type: none">1. The students will mark the first concert Ab in their part.2. The students will mark the first concert A natural after measure 43 in their part.3. The students will mark the fingerings for the less familiar accidentals in their parts. They will use their fingering chart as a reference.4. The students will play through the piece.	<ol style="list-style-type: none">1-3. The students were able to do this. My hope is that by marking notes as a class, the students will see the benefit of marking notes and begin to do it on their own.4. This run-through had fewer wrong fingerings, but some mistakes still occurred. I encouraged the students to make sure they mark the fingering in for any note they miss.

Rehearsal Plan – Rehearsal #3

Ensemble: 7th Grade Band

Literature: *An English Folk Setting*

Time: 15 minutes

Objectives	Evaluation
<p>1. The students will play with good light staccato style in measures 1-22</p> <p>2. The students will play with good legato style in measures 1-22</p> <p>3. The students will play correct notes in measures 1-22</p>	<p>1-2. I used a trumpet to demonstrate the right way as well as several wrong ways to play staccato. I then used a call and response activity to get the students playing with correct style. Then we practiced some passages in the music. This method was effective and enjoyable. The students will need more practice to make the style changes immediate. We will also need to work on the places where one group is playing legato, and another group is playing staccato at the same time.</p> <p>3. I broke the band up by parts, and worked on getting the correct fingers and pitches played. The B natural in measure 2 was challenging.</p>

Rehearsal Plan – Rehearsal #4

Ensemble: 7th Grade Band

Literature: *An English Folk Setting*

Time: 15 minutes

Objectives	Evaluation
<ol style="list-style-type: none"><li data-bbox="327 488 934 570">1. The students will play with good legato style in measures 23-42<li data-bbox="327 597 850 678">2. The students will play correct notes in measures 23-42<li data-bbox="327 706 609 738">3. Run measures 1-42	<ol style="list-style-type: none"><li data-bbox="1094 488 1829 792">1. I used a trumpet to demonstrate the right way to play legato, and the wrong way to play legato. We did a call and response activity, then we played some sections from the music. The students were able to play with legato style. We will need to continue to improve our style in the days to come.<li data-bbox="1094 820 1818 1068">2. This section contains lots of accidentals. The students marked fingerings they were unfamiliar with. It took quite a bit of repetition to get rid of most of the wrong fingerings. The non-diatonic chords were particularly challenging.<li data-bbox="1094 1096 1787 1177">3. The students did well, and remembered some of the work we had done on the first section of the piece.

Rehearsal Plan – Rehearsal #5

Ensemble: 7th Grade Band

Literature: *An English Folk Setting*

Time: 15 minutes

Objectives	Evaluation
<ol style="list-style-type: none">1. The students will play with a “majestic” style in measures 43-end2. The students will play correct notes in measures 43-end3. Run whole song	<ol style="list-style-type: none">1. I discussed with students the meaning of the word majestic. I let the students name some things that are majestic. Some of their answers included mountains, waterfalls, and the grand canyon. To me this showed that they were on the right track. I played for them a recording of the Holst first suite chaconne as an example of music that is majestic. We then attempted to apply that style to our playing.2. This section has no accidentals, but is in a different key signature than the rest of the song. Students had some difficulty with concert A naturals. The 2nd clarinets had trouble with the low F#.3. The students played well.

Rehearsal Plan – Rehearsal #6

Ensemble: 7th Grade Band

Literature: *An English Folk Setting*

Time: 15 minutes

Objectives	Evaluation
<ol style="list-style-type: none">1. The students will play the dynamics as marked in measures 1-222. The students will play four measure phrases in measures 1-223. The students will switch immediately from staccato to legato as indicated in measures 1-224. The percussionists will play correct rhythms and rolls in measures 1-22	<ol style="list-style-type: none">1. Playing soft is difficult for this group. I used my trumpet to demonstrate soft playing and decrescendos. We will need to continue to focus on this area.2. This was more difficult for the flutes and low brass than for the other instruments. We tried a few times to make it through four measures in one breath. I encouraged the students to try playing at least one more note each time. The students enjoyed this. We will need to continue to work on this.3. With some repetition, the students were able to do this well.4. The percussionists did this well. They were able to play this section with and without the metronome.

Rehearsal Plan – Rehearsal #7

Ensemble: 7th Grade Band

Literature: *An English Folk Setting*

Time: 15 minutes

Objectives	Evaluation
<ol style="list-style-type: none">1. The students will play the dynamics as marked in measures 23-422. The students will play two measure phrases in measures 23-423. The bell player will play the solo correctly in measure 37	<ol style="list-style-type: none">1. The students enjoyed adding dynamics to this section. I encouraged them to exaggerate the dynamics. I demonstrated with my trumpet.2. Again, the flutes and low brass struggled with this, but it is good for them to work on.3. This went very well.

Rehearsal Plan – Rehearsal #8

Ensemble: 7th Grade Band

Literature: *An English Folk Setting*

Time: 15 minutes

Objectives	Evaluation
<ol style="list-style-type: none"><li data-bbox="327 488 957 570">1. The students will play four measure phrases in measures 43-end<li data-bbox="327 597 926 678">2. The percussionists will play correct rhythms and rolls in measures 43-end	<ol style="list-style-type: none"><li data-bbox="1094 488 1787 626">1. The students are beginning to get used to the idea of phrases. This is still a challenge for the flutes and low brass.<li data-bbox="1094 654 1535 686">2. The percussionists did this well.

Rehearsal Plan – Rehearsal #9

Ensemble: 7th Grade Band

Literature: *An English Folk Setting*

Time: 10 minutes

Objectives	Evaluation
1. Run through	1. The students did many things well. There were plenty of mistakes made. I think some of this is due to the students having so many things to think about. After the run through we went back and hit a few of the sections that went poorly.

Rehearsal Plan – Rehearsal #10

Ensemble: 7th Grade Band

Literature: *An English Folk Setting*

Time: 15 minutes

Objectives	Evaluation
<p>1. The students will play the chords in tune in measures 8, 12, 22, 24, 27, 29, 32, 34, 37, 42, 46, 50, 58, 60</p>	<p>1. I wanted to help create some awareness in the students of chord tuning. This class has already done work on individual tuning so I was able to relate chord tuning to that. I had a clarinet player help me to demonstrate some intervals. He played, and then I played with him in tune, then very out of tune. The students were able to hear the difference. We then played several of the cadence chords from the music. The students were able to make some improvements. We will need to continue to work on this concept.</p>

Rehearsal Plan – Rehearsal #11

Ensemble: 7th Grade Band

Literature: *An English Folk Setting*

Time: 15 minutes

Objectives	Evaluation
1. Review measures 1-22	1. We played through the first section of the piece and cleaned as much as we could. I reminded the students of issues of style, phrasing, balance, tuning and tone.

Rehearsal Plan – Rehearsal #12

Ensemble: 7th Grade Band

Literature: *An English Folk Setting*

Time: 15 minutes

Objectives	Evaluation
1. Review measures 23-42	1. We played through the second section of the piece and cleaned as much as possible. Balance and phrasing were the biggest areas of concern.

Rehearsal Plan – Rehearsal #13

Ensemble: 7th Grade Band

Literature: *An English Folk Setting*

Time: 15 minutes

Objectives	Evaluation
1. Review measures 43-end	1. We played through the final section of the piece and cleaned as much as we could. I addressed issues of tone, balance, phrasing, and fingerings.

Rehearsal Plan – Rehearsal #14

Ensemble: 7th Grade Band

Literature: *An English Folk Setting*

Time: 10 minutes

Objectives	Evaluation
1. Run through	1. The students played well. We went back and made a few minor corrections after the run through, but the students are going to be fine on the performance.

Rehearsal Plan – Rehearsal #15

Ensemble: 7th Grade Band

Literature: *An English Folk Setting*

Time: 10 minutes

Objectives	Evaluation
1. Run through	1. The final run through went very well. If the students are able to watch me, and listen to each other at the concert, we will have a very good performance.

CHAPTER 5 - A Childhood Hymn by David R. Holsinger

Unit I. Composer

David R. Holsinger was born on December 26th, 1945 in Hardin, Missouri. He studied composition with Donald Bohlen at Central Missouri State and Charles Hoag at the University of Kansas. He served for 15 years as music minister, worship leader, and composer in residence at Shady Grove Church in Grand Prairie, Texas. Currently, Holsinger serves on the School of Music Faculty at Lee University in Cleveland, Tennessee where he teaches advanced instrumental conducting and composition (David R. Holsinger, 2011).

Unit II. Composition

A Childhood Hymn by David R. Holsinger is based on the popular Christian hymn Jesus Loves Me. It is a grade 2 piece, and lasts about 3 minutes. Despite its grade 2 rating, the piece makes excellent use of expressive techniques not usually found at this level.

The piece begins with the “Jesus Loves Me” melody played in Bb by the clarinets accompanied by only woodwinds. This portion of the piece is played slowly and softly. The rhythms are very simple. Next, the brass and percussion enter for a 4 bar transition. The rhythms become slightly more complex, and the tempo increases a bit. The flutes take the melody this time. They are accompanied by the full band minus the trumpets. The clarinets and triangle provide a syncopated compliment to the straightforward rhythm of the melody. Following this, a key change to Eb occurs preceded by a 2/4 measure, the entrance of the trumpets, and a crescendo. The full band plays together for the first four measures of the “Yes Jesus Loves Me” melody. The dynamic here is forte, and accents are indicated for the first time in the piece. The french horns, alto saxophones, and first trombones take over the melody of the next phrase. This is followed by an allargando measure which precedes a return to the key of Bb. This final section of the piece once again features the full band playing the Jesus Loves Me melody at a forte dynamic, but this time “slightly broader”. The climax of the piece occurs with a forte minor iv chord with a fermata. This is followed by a brief coda played at a piano dynamic.

Unit III. Historical Perspective

The song Jesus Loves Me is a combination of words written by Anna Bartlett Warner, and music by William Batchelder Bradbury. The words first appeared in the 1860 book “Say and Seal” which was written by Warner’s sister Susan. Susan needed a hymn for the book, and asked Anna to write it. In the book a character sings the song to comfort a sick child. Bradbury added the melody after reading Warner’s book. He also added the “Yes Jesus Loves Me” chorus. Since its publication, Jesus Loves Me has become one of the most popular Christian hymns in the world (Smith, 1991).

Unit IV. Technical Considerations

In this composition, Holsinger makes good use of various smaller combinations of instruments rather than always having the full band play. Despite this, there is rarely a line played that is not doubled elsewhere in the ensemble. The last three measures are a flute soli, but otherwise nearly every note is doubled. There are two parts for the clarinet, alto saxophone, trumpet, and trombone. There is only one french horn part. Rhythmically, the piece is straightforward with a couple of exceptions. Second clarinet and second alto saxophone have one beat of eighth note triplets. Clarinets and triangle have a six measure ostinato with syncopated eighth notes. Ranges are modest for a grade 2 piece. First trombone plays one high Eb. First trumpet plays one high F. Some of the chords will present a tuning challenge. Specifically the concert Eb minor 7 chords in measures 18, 36, and 38. Also, measure 25 includes a Db major 7 chord, and measure 28 includes a Gb major triad.

Unit V. Stylistic Considerations

This piece is lyrical and should be played with much expression. In order to achieve the legato style the composer indicates, the band must play with good breath control. Young bands will need to work to achieve wide dynamic contrasts for the most effective performance. The first phrase of the piece includes two tenutos. At measure nine the tempo increases. This section needs to retain the legato feel of the opening while creating a feeling of increased movement. Measure 21 features the first accented notes of the piece. This, combined with the key change, crescendo, and contrasting motion in the high and low instruments of the band provide a joyful sounding transition to the “Yes Jesus Loves Me” portion of the piece. Special attention should be paid to the decrescendo in measure 28. This will allow the crescendo and allargando in measure 30 to be more effective. Measure 37 should show a great contrast with measure 36. The last three measures are a flute soli. The other instruments will need to make sure they are playing soft enough for the flutes to be clearly heard.

Unit VI. Musical Elements

This piece begins in the key of Bb, then moves to Eb for the “Yes Jesus Loves Me” portion, before returning to Bb for the ending. The harmonies are traditional with only a few non-diatonic chords. When these non-diatonic chords appear, they should be emphasized for dramatic effect. Holsinger’s use of a variety of textures and dynamic levels contributes to the effectiveness of the piece. Special attention should be given to issues of balance so that the melody is always clearly heard. This piece is a great opportunity to work on expressive playing. The simplicity of the notes and rhythms allows the performers to focus on phrasing, breath support, and dynamic contrast. Students will need to work to achieve the wide contrasts in dynamics and articulation that this piece calls for.

Unit VII. Form and Structure

MEASURES

EVENTS

1-8	Melody in 1 st clarinets and 1 st alto saxophone, accompaniment is woodwinds only, slow and expressive, legato
9-12	Transition, rhythmic ostinato in clarinets and triangle, full band minus flutes and trumpets, faster, with movement
13-21	Melody in flutes, accompaniment is full band minus trumpets, measure 21 crescendos and modulates to Eb
22-25	Full band statement of “Yes Jesus Loves Me” melody, forte, more accented in style
26-30	Second phrase of “Yes Jesus Love Me” melody, no flutes, trumpets, or clarinets, melody in alto saxophone, French horn, and 1 st trombone, measure 30 is marked allargando and modulates back to Bb
31-36	Full band, slightly broader, forte, measure 36 crescendos to a fermata
37-43	Ending, full band, slower, gently, piano, last three measures are flute soli

Unit VIII. Suggested Listening

Adoniram J. Gordon/Fred J. Allen, *They Led My Lord Away*

David R. Holsinger, *On a Hymn Song of Philip Bliss*

David R. Holsinger, *On a Hymn Song of Lowell Mason*

Paul Tschesnokoff, *Salvation is Created*

Unit IX. Seating Chart and Acoustical Justification

This piece was performed by the Andover Middle School 8th grade band. The instrumentation is as follows:

Flute-11

Clarinet-12

Bass Clarinet-1

Alto Saxophone-4

Tenor Saxophone-2

Baritone Saxophone-1

Trumpet-10

French Horn-3

Trombone-9

Euphonium-1

Tuba-3

Percussion-4

The 8th grade band rehearses in the same room as the 7th grade band, and is of similar size. The same issues of space were relevant to the seating chart of this band. Also, the 8th grade band rehearses the hour following the 7th graders, this left no time for any major changes in the positions of the chairs. I used one set-up for both bands. The students knew where to leave empty chairs. Another non-musical factor in the seating arrangement was behavior. There was a particularly chatty group of boys in this band, and some of my seating choices were influenced by this.

I placed my clarinets and flutes in the front two rows of this band to allow them to be heard by the audience. The trumpets and trombones were in the back two rows since they are generally louder instruments, and can be heard from that position. The tenor saxophone and euphonium usually have similar parts in this level of music, so I put them together. The French horn and alto saxophone have many similar parts as well, so I put them together. I placed the French horns on the end of the row so their sound could come through as strong as possible. The tuba and baritone saxophone have many similar parts, so I placed them together. Due to non-

musical factors, I placed them at the end of the row. The bass clarinet was placed next to the soprano clarinets. This allowed for a blended sound. The percussion was in the back of the band since those instruments are easily heard from that position.

Figure 5.1 Seating Chart

			Trumpet	
		Trumpet	Trumpet	
	Clarinet	Trumpet	Trumpet	
	Clarinet	Trumpet	Trumpet	
Clarinet	Clarinet	Trumpet	Trombone	
Clarinet	Clarinet	Trumpet	Trombone	
Clarinet	Clarinet	Trumpet	Trombone	Percussion
Clarinet	Clarinet	Tenor sax	Trombone	Percussion
Clarinet	Clarinet	Tenor sax	Trombone	Percussion
Flute	Bass Cl	Euphonium	Trombone	Percussion
Flute	Flute	Alto sax	Trombone	
Flute	Flute	Alto sax	Trombone	
Flute	Flute	Alto sax	Trombone	
Flute	Flute	Alto sax	Tuba	
	Flute	Horn	Tuba	
	Flute	Horn	Tuba	
		Horn	Bari sax	

Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: 8th Grade Band

Literature: *A Childhood Hymn*

Time: 15 minutes

Objectives	Evaluation
<ol style="list-style-type: none">1. The students will sight read through the entire piece2. The students will listen to the promo recording	<ol style="list-style-type: none">1. We talked through the piece together taking note of major sections, key changes, accidentals, and style. With the exception of the eighth note triplets in measure 5, and the syncopated section at 9, the rhythms were easy for the students. Some of the accidentals were tricky as well. The students sight read the piece pretty well2. I directed the students to listen for the tenutos, dynamic changes, and style. The students said they were able to hear these things.

Rehearsal Plan – Rehearsal #2

Ensemble: 8th Grade Band

Literature: *A Childhood Hymn*

Time: 15 minutes

Objectives	Evaluation
<ol style="list-style-type: none"><li data-bbox="327 516 934 602">1. The students will clap and count the rhythms in measures 5-8, 9-12, and 17-21<li data-bbox="327 626 957 712">2. The students will play measures 5-8, 9-12, and 17-21 with correct rhythm	<ol style="list-style-type: none"><li data-bbox="1045 516 1808 716">1. The triplet was unfamiliar to the students, so I took some time to explain this concept. The syncopation at 9-12 came together with a bit of repetition. The 2/4 measure in 17-21 also came together with just a bit of repetition.<li data-bbox="1045 740 1835 826">2. After clapping and counting the rhythms, the students were able to play the rhythms of these sections pretty accurately.

Rehearsal Plan – Rehearsal #3

Ensemble: 8th Grade Band

Literature: *A Childhood Hymn*

Time: 15 minutes

Objectives	Evaluation
<ol style="list-style-type: none">1. The students will play four measure phrases in measures 1-82. The students will play tenutos in measures 1-83. The students will play right notes in measures 1-8	<ol style="list-style-type: none">1. The students were able to do this with instruction. The fact that they were familiar with the song “Jesus Loves Me” helped.2. I related this to the recording we had listened to previously. I then demonstrated by singing and conducting. We then practiced playing each phrase a few times. The students were able to do this, but more reinforcement will be needed.3. The second clarinets had some difficulty with the high B natural, the low A, and the Eb. I had the students mark concert A naturals. We isolated the low brass/low woodwind part to ensure that everyone was on the correct partials.

Rehearsal Plan – Rehearsal #4

Ensemble: 8th Grade Band

Literature: *A Childhood Hymn*

Time: 15 minutes

Objectives	Evaluation
<ol style="list-style-type: none"><li data-bbox="327 516 957 602">1. The students will play four measure phrases in measures 13-22<li data-bbox="327 626 879 712">2. The students will balance to the flutes in measures 13-22<li data-bbox="327 737 947 823">3. The students will play right notes in measures 13-22	<ol style="list-style-type: none"><li data-bbox="1066 516 1839 659">1. The students were able to do this well for the most part. I encouraged the flute players to stagger their breathing if they were unable to play the entire phrase in one breath.<li data-bbox="1066 683 1793 878">2. I instructed the students to listen for the flute sound in order to tell if they were playing too loud or not. I encouraged the flutes to play with a full clear sound. The balance improved with repetition.<li data-bbox="1066 902 1839 989">3. We marked more concert A naturals. We stopped to isolate a few groups to make sure the pitches were matching

Rehearsal Plan – Rehearsal #5

Ensemble: 8th Grade Band

Literature: *A Childhood Hymn*

Time: 15 minutes

Objectives	Evaluation
<ol style="list-style-type: none">1. The students will play accents correctly in measures 21-252. The students will play the dynamics as marked in measures 21-253. The students will play right notes in measures 21-25	<ol style="list-style-type: none">1. I demonstrated the difference between accented and unaccented notes on a trumpet, then did a call and response activity with the students. We then looked at the music. I demonstrated the alto saxophone part for the students. Then we attempted to put the music together. We isolated a few parts so the students could hear the differences. After some repetition, this went pretty well. The students will need some reinforcement with this concept.2. The students did this well.3. I asked the students to mark any concert A flats following the key change. We spent a bit of time on the non-diatonic chord in measure 25.

Rehearsal Plan – Rehearsal #6

Ensemble: 8th Grade Band

Literature: *A Childhood Hymn*

Time: 15 minutes

Objectives

1. The students will play a five measure phrase at 26-30
2. The students will balance at 26-30
3. The students will play right notes at 26-30
4. The students will play the dynamics as marked at 26-30

Evaluation

1. I wanted no break in the sound from 26-30. I encouraged the students to stagger breathe in this section.
2. I pointed out to the students that the melody moves from low brass/low woodwind to clarinet. The students were able to balance with a bit of repetition.
3. The D and G flats were a bit of an issue, but the students were able to play these correctly after some instruction.

Rehearsal Plan – Rehearsal #7

Ensemble: 8th Grade Band

Literature: *A Childhood Hymn*

Time: 15 minutes

Objectives	Evaluation
<ol style="list-style-type: none">1. The students will play right notes at 31-end2. The students will play correct phrases at 31-end3. The students will balance at 31-end4. The students will correctly perform the fermata in measure 36	<ol style="list-style-type: none">1. We marked some concert A flats. The non-diatonic chord in measure 36 was a challenge, as was the clarinet part in measures 37-39. Otherwise, the students were able to do this without too much difficulty.2. The phrases here are four measure, two measure, four measure, then three measure. After demonstrating this to the students, they were able to perform it correctly3. The students were able to do this well.4. Some of the students have a half note fermata on three, others have a quarter note on three followed by a quarter note with a fermata on four. It took a bit of repetition to make this happen.

Rehearsal Plan – Rehearsal #8

Ensemble: 8th Grade Band

Literature: *A Childhood Hymn*

Time: 10 minutes

Objectives	Evaluation
1. The students will play through the entire piece	1. The students did many things well. We will need to continue to focus on playing musically.

Rehearsal Plan – Rehearsal #9

Ensemble: 8th Grade Band

Literature: *A Childhood Hymn*

Time: 15 minutes

Objectives	Evaluation
1. 1-22 reinforce technique and musicality	1. We spent some time reinforcing tenuto, triplet rhythm, syncopation, phrasing, tuning, tone, expression. The students are making improvements.

Rehearsal Plan – Rehearsal #10

Ensemble: 8th Grade Band

Literature: *A Childhood Hymn*

Time: 15 minutes

Objectives	Evaluation
1. 22-end reinforce technique and musicality	1. We spent some time reinforcing tenuto, triplet rhythm, syncopation, phrasing, tuning, tone, expression. The students are making improvements.

Rehearsal Plan – Rehearsal #11

Ensemble: 8th Grade Band

Literature: *A Childhood Hymn*

Time: 15 minutes

Objectives	Evaluation
1. 1-22 reinforce phrase, tone, and tuning	1. The students continue to improve in these areas each time we play.

Rehearsal Plan – Rehearsal #12

Ensemble: 8th Grade Band

Literature: *A Childhood Hymn*

Time: 15 minutes

Objectives	Evaluation
1. 22-end reinforce phrase, tone, and tuning	1. The students continue to make improvements.

Rehearsal Plan – Rehearsal #13

Ensemble: 8th Grade Band

Literature: *A Childhood Hymn*

Time: 10 minutes

Objectives	Evaluation
1. run-through	1. The students are playing well. The performance would be stronger if the students could maintain focus throughout the piece on the elements of musical expression.

Rehearsal Plan – Rehearsal #14

Ensemble: 8th Grade Band

Literature: *A Childhood Hymn*

Time: 10 minutes

Objectives	Evaluation
1. Run-through	1. The students sound very good. They are playing pretty expressively for 8 th graders. They will have a good performance.

CHAPTER 6 - Mister Joe by Harold Bennett Arranged by Larry Clark

Unit I. Composer

Harold Bennett is a pseudonym used by composer Henry Fillmore. He used this pseudonym when writing easy band music. Fillmore used a variety of pseudonyms depending on the difficulty of music he was writing. He was born in Cincinnati, Ohio on December 3, 1881. Fillmore studied music from an early age. He mastered the flute, violin, guitar, piano, and trombone. His father had religious objections to Henry's study of the trombone, believing it to be an evil instrument. Fillmore began composing at the age of 18. He married an exotic dancer named Mabel May Jones. Together they joined the band of the Lemon Brothers Circus. By 1910, Fillmore made his living in music publishing while teaching trombone lessons and performing. In 1927, He formed his own professional band. Fillmore's band became extremely popular. He was known as a consummate showman. Due to health problems, Fillmore moved to Florida in 1938, planning to retire. However, he soon became involved with the University of Miami band. He traveled extensively adjudicating and guest conducting. He also assisted in the development of 32 high school band programs in the state of Florida. Fillmore was a prolific composer with 113 marches to his credit. Fillmore died at the age of 75 in 1956 (Benton, 1960).

Unit II. Composition

This piece originally appeared in the Bennett Band Book No. 1. This book, which is still available, is a collection of easy marches for young bands. For this arrangement, Larry Clark edited the instrumentation to fit today's young bands. Otherwise, it is in its original form. This piece begins with a four measure introduction followed by the first strain, second strain, and trio. The trio modulates to the subdominant. Clark has included suggestions on how to thin out the orchestration at the trio the first time. This lively march is a great teaching piece for young musicians learning about march form.

Unit III. Historical Perspective

March music has long history. Virgil's *Aeneid* describes music being used to excite soldiers marching to war. Early march music was essentially an ornamentation of a repeating drum rhythm. The straightforward harmonies and melodies of early march music can be attributed to the technical limitations of the instruments for which they were written, many of which could only play the notes of the harmonic series. Marches have been written not only for use by the military, but also as art music. Many of the most famous composers have written marches, including Mozart, Beethoven, and Mahler. John Philip Sousa brought new vitality and originality to the march form in the late 19th century. He composed many popular marches for the United States Marine Band. Sousa's music included lively, syncopated rhythms, and displays of technical virtuosity (Schwandt, 2011). Henry Fillmore continued in the tradition of Sousa, forming his own touring band which became very popular in the United States in the 1920's. Fillmore's band not only played music, but also entertained the audience.

Unit IV. Technical Considerations

This is listed as a grade 1 work. Clark has edited the instrumentation to reflect the common instrumentation of today's young band. Lots of part doubling is used. There are a couple of spots where the first trumpets are alone on the melody. In the trio section, Clark suggests having the clarinets alone play the melody, and bassoon alone on the counter-melody. This is only a suggestion to thin out the orchestration, and does not necessarily need to be followed. There are first and second clarinet and trumpet parts, all of the other instruments are single parts (the oboe is listed as optional flute 2). The percussion parts call for mallet, snare, bass, timpani, crash cymbals, and triangle. This piece makes frequent use of the eighth-quarter-eighth rhythm. There are many eighth rests as well. First trumpet has one high F. The trombone part has several high Ebs, but the part includes the optional lower octave. The second clarinet part does not cross the break. The piece modulates the subdominant key of Ab for the trio. This may present a challenge to young bands not used to concert Db.

Unit V. Stylistic Considerations

This piece is a 2/4 American march. Clark does not overuse style markings in this edition, so conductors will need to draw on their own knowledge to teach their students the basics of march style. Eighth notes should be played staccato. All notes should be played with space. In the eighth-quarter-eighth rhythm, the quarter note should be accented. The counter-melody in the trombone should be clearly heard at all times. Wide dynamic contrasts will help to add to the excitement of the music.

Unit VI. Musical Elements

Syncopation is used in all parts. Careful attention to the elements of march style are essential for an effective performance. Sudden dynamic shifts occur throughout the work. Students will need to work for a controlled sound at all dynamic levels. A wide dynamic range will add interest to the performance. Use of reduced instrumentation at the trio the first time will allow for a more convincing piano, and a greater contrast to the fortissimo the second time. Fillmore has carefully placed accents at the perfect spots to add rhythmic surprises for the listener. The music should maintain a rhythmic drive and sense of excitement throughout.

Unit VII. Form and Structure

MEASURES

EVENTS

1-4	Introduction, key of Eb, march tempo, full band
5-21	First strain, repeats, forte, melody in the flute, 1 st clarinet, and 1 st trumpet, counter melody in the trombone and tenor sax
22-38	Second strain, repeats, shifts between fortissimo and mezzo-forte every four bars, melody in the flute, 1 st clarinet, and 1 st trumpet, counter melody in the trombone and tenor saxophone
39-71	Trio, repeats, key of Ab, piano first time, fortissimo second time, melody may be played by clarinet only first time, counter melody may be played by bassoon only first time, full band second time, melody in flute, 1 st clarinet, and 1 st trumpet, counter melody in trombone and tenor saxophone

Unit VIII. Suggested Listening

Henry Fillmore, *Military Escort*

Karl King, *Barnum and Bailey's Favorite*

John Philip Sousa, *Stars and Stripes Forever*

Unit IX. Seating Chart and Acoustical Justification

This piece was performed by the Andover Middle School 7th grade band. See chapter 4, Unit IX.

Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: 7th Grade Band

Literature: Mister Joe

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. The students will sight read the piece2. The students will listen to the promo recording	<ol style="list-style-type: none">1. The students did fine, but this piece will definitely be a challenge for them.2. The students enjoyed the recording, and seem excited to work on this music.

Rehearsal Plan – Rehearsal #2

Ensemble: 7th Grade Band

Literature: Mister Joe

Time: 20 minutes

Title	Evaluation
<p>1. The students will count and clap measures 5-20, 21-37, and 39-45</p> <p>2. The students will play measures 5-20, 21-37, and 39-45 with accurate rhythm</p>	<p>1. The syncopation was a challenge for the students. I used the white board to illustrate the more tricky rhythms. I then did a call response activity with the students to get them comfortable with the rhythms.</p> <p>2. The students were able to do this at a slow tempo.</p>

Rehearsal Plan – Rehearsal #3

Ensemble: 7th Grade Band

Literature: Mister Joe

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. The students will play measures 5-21 with correct notes2. The students will play measures 5-21 with correct rhythms3. The students will play measures 5-21 with correct style	<ol style="list-style-type: none">1. The trombone section had the most difficulty in hitting all of the right notes. They are not used to having such a demanding part.2. The students were able to play the rhythms correctly.3. After spending some time getting the notes and rhythms learned, I did some demonstrating with my trumpet of the correct style. We used call and response to get the students playing with correct style. Style will need to be frequently reinforced.

Rehearsal Plan – Rehearsal #4

Ensemble: 7th Grade Band

Literature: Mister Joe

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. The students will play measures 22-39 with correct notes2. The students will play measures 22-39 with correct rhythm3. The students will play measures 22-39 with correct style	<ol style="list-style-type: none">1. The melody and counter melody are very tricky for these students. The trombones are especially being challenged by this piece.2. Getting the flute, 1st clarinet, and 1st trumpets to line up rhythmically was a challenge.3. I again used a call and response activity to teach march style here. I will continue to address style each time we play this piece.

Rehearsal Plan – Rehearsal #5

Ensemble: 7th Grade Band

Literature: Mister Joe

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. The students will play measures 39-end with correct notes2. The students will play measures 39-end with correct rhythm3. The students will play measures 39-end with correct style	<ol style="list-style-type: none">1. The concert D flat was tricky for these students. I had them mark each concert D flat.2. The half note tied to the eighth note rhythm was tricky for the students. They tend to be late to the next eighth note following this rhythm.3. I used a call and response activity to work style in this section of the music.

Rehearsal Plan – Rehearsal #6

Ensemble: 7th Grade Band

Literature: Mister Joe

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. The students will play the introduction with correct notes2. The students will play the introduction with correct rhythm3. The students will play the introduction with correct style4. run-through	<ol style="list-style-type: none">1. Having worked on all of the other sections of the piece, the introduction seemed easy.2. The students had no trouble with these rhythms.3. I used my trumpet to reinforce the eighth-quarter-eighth rhythm with the accent on the quarter note.4. The students are progressing well. Style, steady tempo, and transitions are our biggest issues.

Rehearsal Plan – Rehearsal #7

Ensemble: 7th Grade Band

Literature: Mister Joe

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none">1. The students will play with the metronome at a slow pace2. The students will play the transitions with the metronome3. The percussion section will play measures 5-20 with the metronome	<ol style="list-style-type: none">1. This was difficult for the students at first, but they got the hang of it.2. This was difficult for the students and will require more work.3. The percussion section did this very well.

Rehearsal Plan – Rehearsal #8

Ensemble: 7th Grade Band

Literature: Mister Joe

Time: 20 minutes

Title	Evaluation
<p>1. The students will play the piece with the marked dynamics</p>	<p>1. The students had the most difficulty with the softer sections of this piece. Once they got the hang of it, they enjoyed the dynamic shifts in the music.</p>

Rehearsal Plan – Rehearsal #9

Ensemble: 7th Grade Band

Literature: Mister Joe

Time: 20 minutes

Title	Evaluation
<ol style="list-style-type: none"><li data-bbox="327 516 877 602">1. The students will play the piece with the marked dynamics<li data-bbox="327 626 942 712">2. The students will play the transitions with the metronome	<ol style="list-style-type: none"><li data-bbox="1045 516 1829 553">1. The students will need to continue to work on playing soft.<li data-bbox="1045 570 1839 656">2. The students are doing better with these transitions, but still tend to lose tempo.

Rehearsal Plan – Rehearsal #10

Ensemble: 7th Grade Band

Literature: Mister Joe

Time: 20 minutes

Title	Evaluation
1. The students will play the piece with the metronome at full tempo	1. This took a few attempts, but the students were able to do this by the end of the rehearsal

Rehearsal Plan – Rehearsal #11

Ensemble: 7th Grade Band

Literature: Mister Joe

Time: 20 minutes

Title	Evaluation
1. Reinforcement of notes, style, tempo	1. We spent time “cleaning”. The students are making improvements.

Rehearsal Plan – Rehearsal #12

Ensemble: 7th Grade Band

Literature: Mister Joe

Time: 20 minutes

Title	Evaluation
1. Reinforcement of notes, style, tempo	1. We again spent time “cleaning”. The students were able to make more improvements, and feel more secure with their parts.

Rehearsal Plan – Rehearsal #13

Ensemble: 7th Grade Band

Literature: Mister Joe

Time: 20 minutes

Title	Evaluation
1. Reinforcement of notes, style, tempo	1. More improvements were made.

Rehearsal Plan – Rehearsal #14

Ensemble: 7th Grade Band

Literature: Mister Joe

Time: 10 minutes

Title	Evaluation
1. Run through	1. The students are playing pretty well. Style is not perfect, but the students are staying together and doing many things well.

Rehearsal Plan – Rehearsal #15

Ensemble: 7th Grade Band

Literature: Mister Joe

Time: 10 minutes

Title	Evaluation
1. Run through	1. The students are doing many things well. They will have a fine performance.

CHAPTER 7 - Celtic Air and Dance Arranged by Michael Sweeney

Unit I. Composer

Michael Sweeney was born in 1952. He studied music education and composition at Indiana University. Sweeney spent five years teaching in the public schools of Ohio and Indiana. Since 1982, he has worked full time for Hal Leonard. He is a composer and arranger with more than 500 publications to his credit. He also oversees development, production, recording and marketing of new publications for school bands. His music has been very popular. It appears on numerous state contest lists, and is performed throughout the world. Mr. Sweeney enjoys playing the bodhrán, an Irish frame drum (Michael Sweeney, 2011).

Unit II. Composition

Celtic Air and Dance is an arrangement of two traditional Celtic folk melodies: “The Parting Glass”, and “Tha Mi Sgith (A Fairy’s Love Song).” “The Parting Glass” is a farewell song which is often sung at the end of a gathering of friends. The story of “Tha Mi Sgith” has to do with a fairy who saw a beautiful girl while cutting bracken. They fell in love, but when the girl’s family learned of the relationship, they locked the girl away so the fairy could not see her again. The lyrics of the song are from the fairy’s perspective mourning his lost love. The work is 76 measures in length, and has a performance time of approximately three and a half minutes. It is listed as a grade 1.

Unit III. Historical Perspective

“The Parting Glass” and “Tha Mi Sgith” date back to the eighteenth or nineteenth century. The composers are unknown. “Tha Mi Sgith” is written in the Irish language, and is a fairy tale. Often, however, the lyrics of folk songs were written in English since the Irish language was on the decline at the time. Songs were written to record all kinds of newsworthy events such as murders, local history, or deaths of political leaders. As time passed, the songs became part of local tradition and would be sung in ale houses or homes (O Lochlainn, 1965).

Unit IV. Technical Considerations

The first portion of the piece, “The Parting Glass”, is in concert C natural minor. It contains almost no accidentals. The exception to this is a Db chord that appears in measures 3 and 32. Otherwise, the harmony is diatonic. The time signature is 4/4 with a tempo marking of 88 bpm. The rhythms are straightforward with only whole, half, quarter, and eighth notes used. The only syncopated rhythm comes in measure 6 for the clarinets. Otherwise, there is no syncopation in this portion of the piece.

The second portion, “Tha Mi Sgith”, begins in concert C natural minor, and later modulates to concert G natural minor. It contains no accidentals. The harmony is diatonic. The time signature is 4/4. The tempo is faster. It begins at 116 bpm, and increases to 126-132 bpm at the key change. Although the rhythms themselves are not difficult, the unusual articulation patterns may be a challenge for young musicians. The percussion section gets a four measure soli which features syncopation as well as some tricky accents. The final measure contains a syncopated rhythm for the full band.

Ranges are easily accessible for young musicians throughout the piece. The second clarinet part does not cross the break. 1st trumpet has a few fourth line Ds. Trombone only plays up to a Bb.

Unit V. Stylistic Considerations

“The Parting Glass” section is chorale-like. The style should be very smooth and connected. Students will need to focus on breath support. Notes should be played full value. This section provides a great opportunity to work on playing phrases.

The second section, “Tha Mi Sgith” is presented in a more upbeat style with driving percussion and exciting rhythms and accents. Wind players will need to pay careful attention to the articulation markings. The slurs and staccatos in the melody fall in unusual patterns. Percussionists must provide energy without covering the melody.

This piece provides an excellent opportunity to teach students about contrasting style. In its brief seventy-six measures it moves from sustained chorale-like playing to driving dance-like rhythms. Students will be challenged to play each style convincingly while still maintaining a cohesive performance of the piece as a whole.

Unit VI. Musical Elements

Although this piece is only a grade 1, it provides plenty of opportunities for musical expression. The chorale-like “The Parting Glass” section will be most effective if the students are able to play beautiful phrases. Students will easily understand the simple folk melody as they are beginning to think in terms of phrases. Students should play phrases with shape and continuous breathe support.

In the “Tha Mi Sgith” section, Sweeney has carefully placed the slurs, staccatos, and accents to convincingly recreate a Celtic style. Students should listen to recordings of Celtic music to get a feel for this style. As the piece reaches a climax (measures 59-76) the melodic material begins to layer. Balance will be very important in this section so that all of the parts are clearly heard.

Both “The Parting Glass” and “Tha Mi Sgith” have lyrics that students will find meaningful. Students should be made aware of these lyrics to help them develop an understanding of the character of the music.

Unit VII. Form and Structure

MEASURES

EVENTS

1-3	Introduction, slow legato, mezzo piano crescendoing to forte, key of C natural minor. full band
4-13	“The Parting Glass”, 88 bpm, mezzo piano, melody in the flute, woodwind accompaniment
14-24	Melody in the flute, 1 st clarinet, and 1 st trumpet, full band accompaniment, mezzo forte
25-28	Melody in alto saxophone, tenor saxophone, French horn, and low brass/low woodwinds, clarinet accompaniment
29-34	Melody in flute, 1 st clarinet, and 1 st trumpet, full band accompaniment
35-36	Transition to “Tha Mi Sgith”, 116 bpm, percussion section with clarinet accompaniment
37-44	“Tha Mi Sgith”, mezzo forte, melody in flute and alto saxophone, percussion and clarinet accompaniment
45-48	Melody in trumpet with full band accompaniment minus flute and clarinet
49-52	Forte, melody in flute and clarinet, counter melody in trumpet, full band accompaniment
53-56	Percussion break
57-62	Key change to concert G natural minor, melody in clarinet and alto sax, accompaniment in low brass/low woodwind, busier percussion
63-66	Melody in flute, clarinet, and alto saxophone, full band accompaniment, crescendos into next section
67-72	Forte, melody and counter melody are played at different times by flute, clarinet, alto saxophone, trumpet, and French horn, full band accompaniment
73-76	Coda, suddenly soft, builds to fortissimo ending, full band

Unit VIII. Suggested Listening

Percy Grainger, *Irish Tune from County Derry*

Clare Grundman, *An Irish Rhapsody*

Michael Sweeney, *Celtic Air and Dance No. 2*

Unit IX. Seating Chart and Acoustical Justification

This piece was performed by the Andover Middle School 7th grade band. See chapter 4, Unit IX.

Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: 7th Grade Band

Literature: *Celtic Air and Dance*

Time: 15 Minutes

Title	Evaluation
<ol style="list-style-type: none">1. The students will sight read the piece2. The students will listen to the promo recording	<ol style="list-style-type: none">1. The students sight read well.2. The students enjoyed the recording. They like the sound of this piece.

Rehearsal Plan – Rehearsal #2

Ensemble: 7th Grade Band

Literature: *Celtic Air and Dance*

Time: 15 Minutes

Title	Evaluation
<ol style="list-style-type: none"><li data-bbox="327 516 905 602">1. The students will play measures 1-34 with correct notes<li data-bbox="327 626 905 712">2. The students will play measures 1-34 with correct rhythms	<ol style="list-style-type: none"><li data-bbox="1045 516 1833 602">1. We marked a few of the non-diatonic notes as well as some concert A flats.<li data-bbox="1045 626 1833 712">2. The students did this pretty well. The rhythm in measure 6 was tricky for the clarinets.

Rehearsal Plan – Rehearsal #3

Ensemble: 7th Grade Band

Literature: *Celtic Air and Dance*

Time: 15 Minutes

Title	Evaluation
<ol style="list-style-type: none">1. The students will play measures 35-end with correct notes2. The students will play measures 35-end with correct rhythm	<ol style="list-style-type: none">1. Some of the clarinet players needed to be reminded of fingerings in the lower register.2. The percussion section had trouble at 53, and the last measure was difficult as well.

Rehearsal Plan – Rehearsal #4

Ensemble: 7th Grade Band

Literature: *Celtic Air and Dance*

Time: 15 Minutes

Title	Evaluation
<p>1. The students will play with the marked tempos/ritardandos</p> <p>2. run through</p>	<p>1. The students are able to play at the marked tempos. We needed to do a few repeats to get the ritardandos happening.</p> <p>2. The run through went pretty well. The students are getting most of the right notes and rhythms.</p>

Rehearsal Plan – Rehearsal #5

Ensemble: 7th Grade Band

Literature: *Celtic Air and Dance*

Time: 15 Minutes

Title	Evaluation
<p>1. The students will watch a youtube.com clip of a vocal group singing “The Parting Glass”</p> <p>2. The students will play measures 1-34 with correct phrasing</p>	<p>1. The students enjoyed the video.</p> <p>2. Having listened to video, the students had a good idea of the phrases of the melody. I demonstrated with my trumpet, and the students were able to mimic the phrases that I played.</p>

Rehearsal Plan – Rehearsal #6

Ensemble: 7th Grade Band

Literature: *Celtic Air and Dance*

Time: 15 Minutes

Title	Evaluation
<ol style="list-style-type: none">1. The students will play measures 35-end with correct articulation2. The students will play measures 35-end with correct phrasing	<ol style="list-style-type: none">1. The articulation in the melody was especially tricky and took some repetition to master.2. The students were able to do this well.

Rehearsal Plan – Rehearsal #7

Ensemble: 7th Grade Band

Literature: *Celtic Air and Dance*

Time: 15 Minutes

Title	Evaluation
<ol style="list-style-type: none"><li data-bbox="327 488 915 570">1. The percussion students will play measures 53-56 with correct rhythm and accents<li data-bbox="327 594 699 626">2. reinforce measures 35-end	<ol style="list-style-type: none"><li data-bbox="1045 488 1822 732">1. Because there is only one percussionist in this class, I played the bass drum along with her to help her get a feel for the accents (we will use 8th graders to fill out the section on the concert). She was able to play this section well after a few tries.<li data-bbox="1045 756 1808 789">2. We did some “cleaning” to reinforce technique and style.

Rehearsal Plan – Rehearsal #8

Ensemble: 7th Grade Band

Literature: *Celtic Air and Dance*

Time: 15 Minutes

Title	Evaluation
<p>1. The percussionists will play measures 1-34 with the metronome</p> <p>2. reinforce measures 1-34</p>	<p>1. I again played bass drum along with our one percussionist. She was able to stay with the metronome. She is playing very well.</p> <p>2. We did some “cleaning” to reinforce technique and style.</p>

Rehearsal Plan – Rehearsal #9

Ensemble: 7th Grade Band

Literature: *Celtic Air and Dance*

Time: 15 Minutes

Title	Evaluation
1. run through	1. The students played well. More repetition is needed to help with continuity, style, technique, etc.

Rehearsal Plan – Rehearsal #10

Ensemble: 7th Grade Band

Literature: *Celtic Air and Dance*

Time: 15 Minutes

Title	Evaluation
1. reinforce measures 1-34	1. This time allowed the students to get really comfortable with this section. We worked mostly on style, dynamics, and phrasing.

Rehearsal Plan – Rehearsal #11

Ensemble: 7th Grade Band

Literature: *Celtic Air and Dance*

Time: 15 Minutes

Title	Evaluation
1. reinforce measures 35-end	1. This time allowed the students to get really comfortable with this section. We worked mostly on style, dynamics, and phrasing.

Rehearsal Plan – Rehearsal #12

Ensemble: 7th Grade Band

Literature: *Celtic Air and Dance*

Time: 15 Minutes

Title	Evaluation
1. run through	1. The students are playing very well.

Rehearsal Plan – Rehearsal #13

Ensemble: 7th Grade Band

Literature: *Celtic Air and Dance*

Time: 15 Minutes

Title	Evaluation
1. run through	1. The students are playing very well. If they listen to each other and watch the conductor, they will have a great performance.

Bibliography

Benton, E. B. (1960). Henry Fillmore, All-American Bandmaster. *The Instrumentalist*, 15(4), 41.

Cramer, R. (1997). What Materials Are You Going To Teach "About Music", "Through Music", While "Performing Music". In R. Miles (Ed.), *Teaching Music Through Performance In Band* (pp. 7). Chicago: GIA Publications, Inc.

David R. Holsinger Biography. Retrieved June/3, 2011,
from www.davidrholsinger.com

John Edmondson Biography. (2011). Retrieved June/4, 2011,
from <http://www.queenwood.com/composers.html>

Keyte, H., & Parrott, A. (Eds.). (1992). *The New Oxford Book of Carols*. New York: Oxford University Press.

Michael Sweeney. (2011). Retrieved June/11, 2011,
from <http://www.halleonard.com/biographyDisplay.do?id=174&subsiteid=1>

O Lochlainn, C. (1965). *Irish Street Ballads*. Dublin: Sign of the Three Candles.

Schwandt, Erich and Lamb, Andrew. *March*. Retrieved June/8, 2011,
from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40080>

Smith, J. S. (1991). *Great Christian Hymn Writers*. Wheaton, Ill: Crossway
Books.

Appendix A - Score analysis for *An English Folk Setting*

Composition _____
 Composer _____

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Form	Intro																
Phrase Structure	A												B				
Tempo	100BPM																
Dynamics	Forte				MF												
Meter/Rhythm	4_4																
Tonality	E-flat major																
Harmonic Motion																	
Orchestration	f ₁ , 1st tpt melody full band accompaniment				tpt melody, full band and cl				f ₁ and cl melody, full band minus tpt				f ₁ melody, woodwinds melody, brass and perc				
General Character	cheerful, dignified																
Means for Expression	contrasting styles (staccato and legato)																
Conducting Concerns	cue lows on 4			cue tpt on 4				on 3, cue on 4				on 3, cue on 4			lows on 4, tpts on 1	gesture of syncopation on 1	pickup note for all
Rehearsal Consideration	sudden style changes														balance to lows	syncopation	


Composition _____
 Composer _____

18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	
Chorale																				
A					A					A					B					
				rit.	80BPM															
					Piano		2_4	4_4				2_4	4_4						MF	
						F ⁻⁷ , Eb7, Db #11		C7/F- Bb7	Eb		E-7, Edim		C7/F- Bb7	Eb		Gbmaj9 F-11				
fl, cl, tpt melody, full band					fl and tpt melody, full band minus perc.					fl melody, woodwinds and horn					fl and tpt melody, full band minus perc.					
				ritard and decrescendo		contrast with break in sound					contrast with break in sound				quiet but unsettled		break in sound			
				ritard and decrescendo		meld 3-4-1					meld 3-4-1			cue pickup on 4						
				maintain pitch and tone		well shaped phrases		pitch on non-diatonic chords			good releases									bell solo

Composition _____
 Composer _____

38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57
Majestic																			
fl and tpt melody, full band					fl, cl, and tpt melody, full band					fl and cl melody, full band					fl and tpt melody, full band				
A					A					A					B				
rit.					80BPM														
MF					MF														
2 4 4 4																			
F ⁻² , Eb7, Db #11					C7F- Bb7 Eb C7					F (1)									
F major																			
Joyful, triumphant																			
contrast with break in sound																			
meld 3-4-1					ritard					return to the previous tempo									
					que percussio on 4					clear break in sound					que trumpet on 4				
										clear break in sound					no sound on 3rd of 3				
										clear break in sound					clear break in sound				

Composition _____
Composer _____

58	59	60
		
rit.		
elody, full band		
break in sound	ritard	
break in sound 2	ritard, cue on	
clear break in sound		

Appendix B - Score analysis for *A Childhood Hymn*

Composition _____
 Composer _____

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Form	A																
Phrase Structure																	
Tempo	Slow 60BPM								Faster 70BPM								
Dynamics	Piano								Mezzo Piano								
Meter/Rhythm	4/4																
Tonality	B-flat major																
Harmonic Motion					I	vii	VI	IV	I	VI	bVII	I	bVII				
Orchestration	Woodwinds only, melody in the 1st cl and 1st alto								french horn and low brass enter				syncopated clarinet and triangle rhythm, saxes, horns and lows accompany				
General Character	simple, childlike																
Means for Expression	tenutos, give shape to the phrases																
Conducting Concerns	tenuto			tenuto													
Rehearsal Consideration	work for well shaped unbroken phrases even with the tenutos												ensemble between cl. and bell			balance to flute	

Composition _____
 Composer _____

38	39	40	41	42	43
			Coda		
60BPM					
Eb min. / Bb / F	Ab	maj.	Bb		
band minus trumpet					
flute melody, full band					
effective, melancholy			resolution		
a sustained rhythms, suddenly quiet			soil, rallentando		
		apt on 3	rall.	fermata	
pitch					flute breath support

Appendix C - Score analysis for *Mister Joe*

Composition _____
 Composer _____

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Form	Introduction																
Phrase Structure	first strain																
Tempo	March tempo																
Dynamics	FF				F												
Meter/Rhythm	2/4	eighth-quarter-eighth rhythms throughout															
Tonality	E-flat major																
Harmonic Motion		Edm	Bb/F	Bb													V/V
Orchestration	full band				melody in fl, cl, tpt, counter melody in tenor, tbn, baritone, bassoon, full band accompaniment												
General Character	joyful, exciting, energetic																
Means for Expression	march style				exaggerate contrast between FF and F												
Conducting Concerns	begins with eighth-quarter-eighth				conduct #2 then immediately dynamic												
Rehearsal Consideration	controlled FF sound				controlled sfz sound												

Composition _____
 Composer _____

	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57
	<p>p-ff</p> <p>melody</p> <p>eight</p> <p>rests on 1</p> <p>A-flat</p> <p>major</p>																			
	<p>Ab (1)</p>																			
	<p>melody in fl, cl, tpt, counter melody in tenor, tbn, baritone, bassoon, full band accompaniment, orchestration may be reduced first time to help with dynamic contrast</p>																			
	<p>first time through is a bit of a breather, second time is full throttle</p>																			
	<p>exaggerate dynamic contrasts</p>																			
	<p>contact with ensemble to keep intensity</p>																			
	<p>supported p sound</p> <p>concert D-flats</p>																			
	trio																			

Appendix D - Score analysis for *Celtic Air and Dance*

Composition _____
 Composer _____

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Form	introduction			transition													
Phrase Structure																	
Tempo	80BPM			88BPM													
Dynamics	mp < mf < f			mp		mp											
Meter/Rhythm	4_4					syncopation in dt.											
Tonality	C natural minor																
Harmonic Motion				Fm7 D9 maj13		Cmin											
Orchestration	full band			percussion		flute melody, woodwind accompaniment											
General Character	mysterious, unsettled			mysterious		pretty but sad											
Means for Expression	adding instruments, building dynamics, rit.					expressive phrasing											
Conducting Concerns	build volume and then die away			cue fl. on 4		tricky clarinet rhythm											
Rehearsal Consideration	work for balance as parts are added			ensemble in the percussion section		shape phrases											
				rt.		A											
				A tempo		transition											
				and tpt. on 4		mf											
				volume and die away		shape phrases											

Composition _____
 Composer _____

18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37
"The Parting Glass"																			
body, full band e accomp.					fi and rpt melody, full band accomp					alto, tenor, horn melody, cl and lows accomp.					fi melody, full band accomp				
sad but determined																			
expressive phrasing, dynamic contrast, a variety of orchestration																			
	cue fi. on 4	Volume and die away								cue sus and cl. cymbal on 4	cue fi. and cl. on 4		slowing	Fin do magp	Eb maj		cue perc on on 1	cue cl on 1	cue fi on 1
							b balance to horns												accurate articulation

Composition _____
 Composer _____

38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57																																																																																														
"Tha Mi Sgith"																																																																																																																	
A											B											A											trans																																																																																
melody, cl and percussion accomp											fl and alto melody, full band minus trumpet accomp.											trumpet melody, full band minus fl and cl accomp.											fl and cl melody, full band accomp.											percussion soli	126-132BPM																																																																				
dance-like but with a dark minor mood																			unusual articulation patterns, unusual accents, dynamic contrast,																																																																																														
																			percussion																			accurate accents																			gesture of syncopation on 1																			gesture of syncopation on 1																			cue lows on																		
																			cue alto on 1																			cue tpt on 1																			cue fl on 1																			cue lows on 1																																					

Composition _____
 Composer _____

	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76						
Position	A																								
	mf																								
	Gmin (1)																								
and percussion	cl and alto melody, lows and percussion accomp.						fl, cl, alto melody, full band accomp.						full band, melody and counter melody move among several sections						fl, cl melody		cl, alto, tpt melody		full band		
a more energetic version of the dance																									
a variety of orchestration, faster and faster tempo																									
	cue cl on 1			cue fl on 1			balance among various melodic lines												cue fl on 1		cue tpt on 1		cue fl on 3		gesture of synchronization on 3
	rhythmic accuracy																								