

AN EXAMINATION OF WORKS FOR WIND BAND AND BRASS ENSEMBLE: *TOCCATA
FOR BAND* BY FRANK ERICKSON, *MUTATIONS FROM BACH* BY SAMUEL BARBER,
AND *NOBLES OF THE MYSTIC SHRINE* BY JOHN PHILIP SOUSA

by

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A REPORT

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Approved by:

Major Professor
Dr. Frank Tracz

Abstract

The following report is a comprehensive analysis of two works for wind band and one work for brass ensemble, prepared by Adam Ladd. The report was completed during the Spring semester of 2014 and culminated with live performances of each piece by the Kansas State University Concert Band and Brass Ensemble with Adam Ladd conducting. Audio and video recordings of the conducted performances can be found within the K-State Research Exchange database. The following report includes three comprehensive Unit Studies or Teacher Research Guides in the format that is described in the *Teaching Music Through Performance in Band* book series. The report also includes three Tracz Analysis Grids in the format that is found in *The Art of Interpretation of Band Music*. The examined pieces are as follows. *Toccatta for Band*, by Frank Erickson, *Mutations from Bach*, by Samuel Barber, and *Nobles of the Mystic Shrine*, by John Philip Sousa, arranged by Philip Sparke.

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CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

The purpose of this report is to document the complete process of preparing and performing the graduate conducting recital. This process included the formation of a philosophy of music education, a statement on literature selection, thorough historical and compositional analysis of the pieces selected, preparation and evaluation of lesson plans for rehearsal, and a final public performance of each piece. The documents included in this report are the written evidence of this process.

The knowledge and skills required to complete this report have been gained through the completion of relevant coursework, including courses in: graduate research methods, history and philosophy of music education, theories of music learning, history of the wind band, advanced rehearsal techniques, research in music education, and styles analysis. Private conducting lessons with Dr. Frank Tracz and Mr. Donald Linn have provided direct assistance in researching, rehearsing, and conducting these pieces.

Performance Information

The performances of the pieces in this report took place during the Spring semester of 2014 by the musicians of the Kansas State University Concert Band and Brass Ensemble. The Concert Band performances occurred on March 10th and May 5th at 7:30pm in McCain Auditorium during shared concerts with the University Band. The Brass Ensemble performance took place on April 23rd at 7:30pm in All Faiths Chapel.

Music Examined

The music examined in this report includes: *Toccata for Band* by Frank Erickson, *Mutations from Bach* by Samuel Barber, and *Nobles of the Mystic Shrine* by John Philip Sousa as arranged by Philip Sparke. These analyses were completed as part of a thorough preparation for rehearsing and conducting each piece.

Table 1-1, Details of Music Examined

Title	Composer	Publisher	Year	Instrumentation
Toccata for Band	Frank Erickson	Bourne	1957	Full Concert Band
Mutations from Bach	Samuel Barber	G. Schirmer	1968	11 Piece Brass Ensemble with Timpani
Nobles of the Mystic Shrine	John Philip Sousa, arr. by Philip Sparke	Anglo Music Press	2003	Full Concert Band

Format of Analysis

The historical and formal analyses of the pieces listed above were completed using the format of the “Teacher Resource Guide” as presented by Richard Miles in the first volume of *Teaching Music Through Performance in Band* (Miles, Blocher, 1997). This guide is divided into nine units:

Unit 1: Composer- Provides background information about the composer such as biographical information, factors that may have influenced the composer’s compositional style, and a list of other relevant works.

Unit 2: Composition- Focuses on the origin of the work, its general characteristics, inception, number of movements, and length.

Unit 3: Historical Perspective- Discusses when the work was composed, its relationship to its time period, and any historical information that might be relevant to the interpretation and performance of the piece.

Unit 4: Technical Considerations- Presents the technical skills required by students in order to successfully perform the piece. Information such as key signatures, instrument ranges, and rhythmic challenges may be included.

Unit 5: Stylistic Considerations- Discusses the appropriate articulation, expression, phrasing, and interpretation of expression marks.

Unit 6: Musical Elements- Details the elements of melody, harmony, rhythm, and timbre with which the piece is constructed.

Unit 7: Form and Structure- Provides an overview of the structure of the piece by labeling large formal sections, subsections, key areas, and changes in orchestration.

Unit 8: Suggested Listening- Provides a list of other works for listening by the composer as well as works by other composers of a relevant compositional style.

Unit 9: Seating Chart and Acoustical Justifications- Explains the seating arrangement of the performance and provides a diagram of the set-up with instrumentation.

Unit 10: Rehearsal Plans- Lesson plans for each rehearsal on the select piece. This form includes procedures for rehearsal and reflections made by the conductor after the rehearsal.

Tracz Analysis Grid

In addition to the Teacher Resource Guide, an analysis of each score was completed using an analysis grid format (Tracz, 2013, pg. 149). Using an Excel spreadsheet, a grid is created that examines each measure of a given piece of music in twelve levels of detail. The first eight levels deal with formal/theoretical analysis of the piece. The last four levels look at interpretation and issues related to the actual performance of the piece. While analyzing the score and completing the grid, the conductor considers not only what is printed in the score, but also what elements of interpretation, such as tempo, rubato, dynamics, and phrasing, may be added in order to fully realize the composer's intended affect. The twelve levels of analysis are:

- 1. Form:** Defines Macro level form.
- 2. Phrase structure:** Portrays the micro level phrase structure using arcs to represent phrases.
- 3. Tempo:** States the tempo at any given section. May also include instructions for tempo changes such *rit.* and *accel.*
- 4. Dynamics:** Shows the real and implied changes in dynamic.
- 5. Meter / Rhythm:** Shows the time signature and time signature changes. Also shows important rhythms that occur at various points.
- 6. Tonality:** Shows the major key area of each section.
- 7. Harmonic Motion:** Describes the micro level harmonic motion using descriptive text, Roman numerals, or chord symbols.
- 8. Orchestration:** Discusses the texture of a given section.

- 9. General Character:** Describes overall mood or feeling that a section portrays.
- 10. Means for Expression:** Describes specific musical elements that serve to express musical character.
- 11. Conducting Concerns:** Discusses the various physical conducting gestures that will help facilitate the expressive qualities listed above.
- 12. Rehearsal Considerations:** Defines specific issues within a section of music that may need to be addressed in rehearsal.

Concert Program

Kansas State University

Presents

Wind Ensemble Chamber Winds

Concert Band

Conductor

Mr. Alex Wimmer

Concert Band

Concert Band

Conductors

Mr. Chris Johnson

Mr. Adam Ladd

Mrs. Emily Roth

Mr. Alex Wimmer

University Band

University Band

Undergraduate Conductors

Marissa Archuleta

Samantha Brown

Brett Eichman

Joe Kulick

Chris Miertschin

Jacob Miller

Rachel Palmberg

Xan Perkins

Elizabeth Roggenkamp



March 10, 2014

7:30 PM

McCain Auditorium

Wind Ensemble Chamber Winds

Octet, Op. 103: Movement I - Allegro Ludwig van Beethoven

Concert Band

Overture for Winds..... Charles Edward Carter

Themes from Green Bushes (Passacaglia on an English Folksong)Percy Grainger

Night Dances for Wind Ensemble Bruce Yurko

Toccata for Band Frank Erickson

Purple University Band

Liadov Fanfare..... Brian Beck

Jacob Miller, Conductor – Adam Ladd, Conducting Coach

Hypnotic Fireflies Brian Balmages

Samantha Brown, Conductor – Emily Roth, Conducting Coach

A Walking Tune Clare Grundman

Elizabeth Roggenkamp, Conductor – Adam Ladd, Conducting Coach

University Band Chamber Ensembles

Allegro..... Franz Joseph Hadyn

Woodwind Chamber Ensemble

Brett Eichman, Conductor – Emily Roth, Conducting Coach

Andante..... Ludwig van Beethoven, arr. William Pelz

Brass Chamber Ensemble

Joe Kulick, Conductor – Adam Ladd, Conducting Coach

Susanna on Percussion Joseph P. D'Alicandro

Percussion Chamber Ensemble

Marissa Archuleta, Conductor – Alex Wimmer, Conducting Coach

Silver University Band

Cincinnatus March..... Hale A. VanderCook

Rachel Palmberg, Conductor – Chris Johnson Conducting Coach

As Tears Fall..... Richard Saucedo

Xan Perkins, Conductor – Alex Wimmer, Conducting Coach

Codebreaker..... Robert Buckley

Chris Miertschin, Conductor – Alex Wimmer, Conducting Coach

Program Notes Wind Ensemble Chamber Winds

Octet, Op. 103: Movement I - Allegro

Ludwig van Beethoven (1770-1827)

This octet was written between 1792-1793 in dedication to the highly skilled court musicians of Prince Elector Maximilian Franz of Cologne. This work is scored for two oboes, two clarinets, two french horns, and two bassoons; *Op. 103* was one of only two woodwind octets composed by Beethoven. The first movement, *Allegro*, is in sonata form (exposition, development, recapitulation) and is full of lovely harmony and memorable counterpoint. The first oboe is given the important role of presenting the main theme, the rhythm of which dominates the entire movement. The bassoon provides a strong Alberti bass in supporting the movement. Ludwig van Beethoven was born in Bonn, Germany in 1770 and passed away on March 26, 1827. Though he only composed thirteen works for winds alone, Beethoven is one of the most prolific composers of the Romantic era.

Program Notes Concert Band

Overture for Winds

Charles Edward Carter (1926-1999)

Charles Edward Carter grew up in Worthington, Ohio, a suburb in the northern part of Columbus. He enrolled at the Ohio State University as a music education major in the Fall of 1944, but was soon drafted to the army and trained as a radio operator in Fort Riley, Kansas. After completing a Master Degree in Composition at Eastman in 1951 Carter returned to Columbus and began arranging music for the OSU marching band. In 1953 Carter's former teacher, Manley Whitcomb, became the director of bands at Florida State University and offered Carter the assistant band director position there. Carter taught and arranged music at Florida State until he retired in 1996. In total he wrote over 40 compositions for wind band.

Overture for Winds is Charles Carter's most well-known composition for band. It has been popular as a concert and festival piece ever since it's composition in 1959. The theme of the middle section is actually borrowed from an unpublished work titled *Romantic Episode*. About the piece, Carter once wrote, "I can't explain its success; people just like it. I've written more complex music that for some reason never took off, but *Overture for Winds* has been popular since the day I wrote it."

Themes from Green Bushes (Passacaglia on an English Folksong)

Percy Grainger (1882-1961)

Percy Grainger wrote *Themes from Green Bushes* in 1906 based on an English folksong collected by Cecil Sharp. *Themes from Green Bushes* was widely sung and a different song, *Lost Lady Found*, of the same melody was collected and used by Grainger as the final movement in his *Lincolnshire Posy* in 1937. The nature of the original folksong was a dance tune that could have contained 100 or more verses in order to keep the dance going. Though Grainger did not initially intend for the piece to be a passacaglia, the unbrokenness of the melody and the image of excited dancers was always forefront in his mind.

The premier of *Themes from Green Bushes* was at the Philharmonic Concert at the Kurhaus an der Comphausbastrasse in Aachen, Germany on May 10, 1912. Grainger then rescored the piece in 1921 for performances in Texas, Florida, and Tennessee for more instruments. Larry Daehn arranged the piece for wind band in 1987. In this version, the melody or a variation of the melody is played 16 times set to different countermelodies. The intricate scoring and layering of these countermelodies and the theme keep the melody lively and fresh throughout the score.

Night Dances for Wind Ensemble

Bruce Yurko (b. 1951)

Night Dances for Wind Ensemble was composed and dedicated to Mr. Allbert Muccilli (a Dover alum) and the Dover Middle School Concert Band. The premiere performance was on May 2, 1994 with the composer conducting. *Night Dances for Wind Ensemble* was Bruce Yurko's first composition for middle school bands and was his attempt to introduce minimalism and impressionism to younger students. In a phone interview Yurko said, "The entire intro is based off the question, 'You are on a desert island, what do you hear?'... whatever happens, happens." Bruce Yurko (a Dover alum) received his Bachelor of Science in Music Education from Wilkes College and his Master of Music Degree in Horn Performance with a minor in Composition from the Ithaca College School of Music. From 1974-2008 he taught in the public schools of New Jersey while composing high quality wind band literature. Yurko is currently an adjunct professor of music at Messiah College in Mechanicsburg, PA, and Rowan University in Glassboro, NJ. He is an in demand clinician, conductor, and commissioner of works for public school and collegiate ensembles around the country.

Toccata for Band

Frank Erickson (1923-1996)

Frank Erickson was a highly popular composer of music for school band during the mid 20th century. After serving as a weather forecaster in World War II, Erickson studied composition at the University of Southern California. While at USC Erickson worked as an arranger for the USC marching and concert bands. Throughout his long career Erickson composed and arranged over 400 pieces. He also held editorial positions at Bourne, Belwin, and G. Schirmer publishers.

Toccata for Band was written in 1957 while Erickson was living in southern California. Erikson began work on *Toccata for Band* with the intentions of writing a baroque toccata in the style of Bach. However, as he worked the piece evolved into more of a modern form while retaining the original title. This piece features unique modal melodies and rhythmically active accompaniments that have entertained and educated all who have come in contact with it over the last 50 years.

Program Notes Purple University Band

Liadov Fanfare

Brian Beck (b. 1977)

Liadov Fanfare was created by Brian Beck, elementary and middle school band director in the Duncanville Independent School District in Duncanville, TX, to act as a bold way to open a concert. This is an original work by Beck that is based on themes by Anatoly Liadov (1855-1914), the prolific Russian composer. Liadov studied composition at the St. Petersburg school of music and wrote his music based on famous Russian folk songs and melodies. Delivering exuberant melodies and creating an uplifting atmosphere, this piece explores an American composer's take on famous Russian themes.

Hypnotic Fireflies

Brian Balmages (b. 1975)

Hypnotic Fireflies was written by Brian Balmages. It was commissioned by the Hollidaysburg, PA, Area Music Parents Association for the Hollidaysburg Area Junior High Bands, and was premiered in the Spring of 2012. *Hypnotic Fireflies* was, "inspired on the composers vision of an open field on a summer night, with thousands of fireflies lighting up the darkness." The piece takes the listener on a journey through this field, from spotting the fireflies from afar, to being immersed in their glow and energy, and then finally leaving but longing for the light that once was.

A Walking Tune

Clare Grundman (1913-1996)

Clare Grundman was born in 1913 and began composing music during a prolific time in wind band repertoire. Grundman was one of many composers that began to write literature specifically for educational purposes in younger bands. *A Walking Tune* is a skillfully crafted piece that allows younger bands to perform with much success. This piece takes the listener on an energetic, exciting walk with many different sights and sounds. After hearing this piece, the audience may walk away humming *A Walking Tune* by Clare Grundman.

Program Notes Chamber Ensemble

Allegro

Franz Joseph Haydn (1732-1809)

"Allegro" is a piece by Franz Joseph Haydn (1732-1809). It was originally intended to be a piano exercise as part of the book "Twelve Easy Pieces." It is unclear when these were originally published. The version of the piece that will be played this afternoon was adopted for this ensemble by William Pelz in his book "Ten Masterworks for Woodwind Choir." Pelz (1908-1963) was head of music theory at Jordan College of Music at Butler University.

Andante

Ludwig van Beethoven (1770-1827), Arr. William Pelz

This movement is an arrangement of Beethoven's *Andante in F major* for piano, WoO 57: 1803. The original setting, on piano, is a much longer work, about seven minutes long, and is in Rondo form. The piece "Andante favori" (the name of the piece) was originally intended to be the second movement of *Piano Sonata no. 21, Op. 53 "Walstein" Sonata*, and dedicated to Count Ferdinand Ernst Gabriel von Waldstein. This piece is almost a theme and variations in that the melody of the piece is constantly being changed and ornamented throughout the piece, and even transformed into a minor key (similar to the portion in Pelz's arrangement).

Susanna on Percussion

Joseph P. D'Alicandro (b. 1965)

"Susanna on Percussion" is a percussion ensemble piece written by Joseph P. D'Alicandro. The composition is based off Stephen Foster's folk tune "Oh Susanna". It features the mallet player with an underlying accompaniment consisting of claves, suspended cymbal, tambourine, triangle, snare drum, and bass drum.

Program Notes Silver University Band

Cincinnatus March

Hale A. VanderCook (1861-1949)

Hale A. VanderCook was born in Ann Arbor, Michigan. His first cornet lessons were with Frank Holton, who later went on to play in John Philip Sousa's band and start a musical instrument company. In 1891, he became the conductor of the J.H. LaPearl Circus Band, where he later wrote *Cincinnatus March*. Though he is better known for solo cornet works, VanderCook also wrote over 70 marches, including *The American Stride*. In 1909, he founded the VanderCook Cornet School, which later became the VanderCook College of Music, in Chicago.

VanderCook wrote *Cincinnatus March* in 1914 while he was conducting the J.H. LaPearl Circus Band. He wrote many marches during this time, though this is considered his best. *Cincinnatus March* has been performed by many young bands, as well as the Marine Band in 2012.

As Tears Fall

Richard Saucedo (b. 1970)

"In April of 2011, deadly tornados left the Phil Campbell High School (AL) band room in ruins and destroyed most of the instruments, but thanks to the generosity and support of many organizations and individuals, the music never stopped for this fine band program under the wonderful direction of Bobby Patrick. I am humbled to have been asked to write this piece to honor those who lost their lives, but to also celebrate the heroes and the outpouring of support that followed this tragic event." – Richard L. Saucedo

Codebreaker

Robert Buckley (b. 1946)

"The pursuit is on! In the compelling style of classic spy music, *Codebreaker* takes you on a clandestine mission into the world of intrigue and espionage. With a cinematic approach, the music portrays a secret agent in a race against time to find the hidden code and break it before enemy agents hatch their evil plan!" – Robert Buckley



Kansas State University Concert Band

Flute

Jessica Dickens '16
Music Education
Queen Creek, AZ

Rebekah Fillmore '17
Music Education
Haviland, KS

Marissa Archuleta '15 (Picc)
Music Education
Belen, NM

Samantha Shamburg '17
Psychology
Hiawatha, KS

Kelly Blandin '16
Music Education
Leavenworth, KS

Oboe

Katie Harrison '16
Secondary Ed English
Altamont, KS

Bassoon

Tschyl Berndt '17
Music Education
Kansas City, MO

Rachael Gros '17
Music Education
Great Bend, KS

Ashton Bethel '17
Music Education
Wichita, KS

Clarinet

Josh Peterson '17
Music Education
Lenexa, KS

Kodi Shouse '17
Music Education
Leavenworth, KS

Emily Queen '17
Music Education
Wichita, KS

Kasey Dunlap '17
Music Education
De Soto, KS

Elizabeth Dunlap '16
Elementary Ed Science
Wichita, KS

Jessie Malanchuk '16
Elementary Ed English
Mulvane, KS

Bass Clarinet

Daniel English '16
Music/History Education
Harveyville, KS

Alto Sax

Kylie Lambeth '15
Elementary Education
Lenexa, KS

Charlie Wilks '17
Music Education
Emporia, KS

Natalie Shank '17
Instrumental Performance
Manhattan, KS

Jasper Hobbs '15
Geology
Boston, MA

Tenor Sax

Sierra Davila '16
Music
Norwich, KS

Meagan Talamentez '18
Psychology
Ft. Meade, MD

Bari Sax

Robert Vohs '18
Civil Engineering
Lenexa, KS

Trumpet

Eli Gillespie '18
Music Education
Wichita, KS

Daniel Dissmore '17
Social Sciences Ed
Manhattan, KS

Taylor Dunham '17
Music Education
Topeka, KS

Wilams da Cruz '17
Architecture
Aracaju, SE, Brazil

Aaron Messerla '17
Math/Physics/Music
Riley, KS

Brandi Klehn '16
Secondary Ed/Math
Leawood, KS

Horn

Grace Baugher '17
Music Composition
Overland Park, KS

Madison Boyer '16
Music Education
Kingman, KS

Horn Cont.

Caitlyn Sasnett '17
Music Education
Lansing, KS

John Hanson '17
Music Performance
Leavenworth, KS

Matthew Broll '15
Geography
Shawnee, KS

Trombone

Bridger Schwasinger '17
Architectural Engineering
Gretna, NE

Melissa Sauls '16
Music Education
Topeka, KS

Woody Rittenberger '14
Chemical Engineering
Gretna, NE

Euphonium

Turner Smith '16
Social Work
Overland Park, KS

Tuba

Blake Moris '17
Civil Engineering
Topeka, KS

Ben Rohrbaugh '17
Open Option
Olathe, KS

Percussion

Hunter Sprong '17
Music Education
Overland Park, KS

Kareem Tippin '17
Music Education
Manhattan, KS

Greg Bagley '17
Music Education
Topeka, KS

Christian Martinez '17
Music Education
Salina, KS

Sarah Churchwell '17
Pre-Vet Med/Animal Science
De Soto, KS

Becky Malanchuk '16
Microbiology
Mulvane, KS

University Silver Band

Flute

Sarah Whitmore '16
Creative Writing
St. Francis, KS

Jacob Zortman '17
Bio Systems Engineering
Udall, KS

Jordan Strickler '18
Music Education
Iola, KS

Jason Tidd '17
Journalism
Iola, KS

John Hanson '17
Music Performance
Leavenworth, KS

Oboe

Ashton Bethel '17
Music Education
Wichita, KS

Bassoon

Anna Salvatorelli '18
Architectural Engineering
Leavenworth, KS

Sarah Nyhart '15
Elementary Education
Shawnee, KS

Clarinet

Chris Miertschin '15
Music Education
Hutchinson, KS

Grace Baugher '17
Music Composition
Overland Park, KS

Krysten Powell '14
Music Education
Neodesha, KS

Sarah Webb '15
Music Education
Overland Park, KS

Chelsea Blankenship '16
Music Education
Derby, KS

Katherine Vaughan '15
Music Education
Manhattan, KS

Bass Clarinet

Andreanna McLeod '18
Chemical Engineering
Haslet, TX

Zachary Seckman '17
Music Education
Wichita, KS

Alto Sax

Jacob Isaacson '15
Microbiology
Topeka, KS

Julie Kohl '18
Mechanical Engineering
Leavenworth, KS

Page Kendall '17
Accounting
Wichita, KS

Peter Gardner '17
Mechanical Engineering
Leavenworth, KS

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Music Education
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Mechanical Engineering
Burlington, KS

Ranie Wahlmeier '16
Music Education
Burlington, KS

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Music Education
Dodge City, KS

Kendall Lubay '15
Masters Music Education
Pittsburgh, PA

Horn

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Max Dunlap '17
Music Education
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Music Education
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Trombone

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Ronald Atkinson '16
Music Education
Junction City, KS

Kylie Lambeth '15
Elementary Education
Lenexa, KS

Josh Peterson '17
Music Education
Lenexa, KS

Rachel Palmberg '15
Music Education
Hays, KS

Rebecca Bishop '17
Animal Science & Industry/Pre-Vet
Overland Park, KS

Baritone

Jakob Dunlap '18
Music Education
De Soto, KS

Christian Martinez '18
Music Education
Salina, KS

Tuba

Brett Butler '16
Music Education
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Music Education
Emporia, KS

Percussion

Weston Cook '15
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Music Education
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University Purple Band

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Music Education
Topeka, KS

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Marysville, KS

Brad Martinez '16
Music Education
Parkville, MO

Elizabeth DeRoulet '16
Music Education
Wichita, KS

Horn Cont.

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Music Education - Choral
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Music Education
Leavenworth, KS

Trombone

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Music Education
Wichita, KS

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Music Education
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Matthew Scott '17
Music Education
Manhattan, KS

Kodi Shouse '17
Music Education
Leavenworth, KS

Paige Wiley '17
Marketing
Overland Park, KS

Baritone

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Music Education
Lenexa, KS

Greg Bagley '17
Music Education
Topeka, KS

Tuba

Vivian Wilson-Kind '15
Animal Science
Ruidoso Downs, NM

Tschzyl Berndt '17
Music Education
Kansas City, MO

Jessica Dickens '16
Music Education
Queen Creek, AZ

Percussion

Bryan Harkrader '16
Civil Engineering
Burlington, KS

Caleb Kuhlman '15
Music Education
Wichita, KS

Jacob Miller '15
Music Education
Valley Center, KS

Liz Roggenkamp '14
Music Education
Onaga, KS

Caitlyn Sasnett '17
Music Education
Lansing, KS

Concert Band Conductors

CHRIS JOHNSON received the Bachelor of Music Education degree from Kansas State University in 2008. He spent four years as the assistant band director in the McPherson, KS, school district where he taught middle school band, middle school jazz band, instructed the high school drumline, and assisted with the high school concert band. He was also an active performing musician on clarinet, and served as a member of the Salina Symphony, Hutchinson Symphony, and Salina Community Theater pit orchestra. He is currently pursuing a Master of Music Degree from Kansas State University.

ADAM LADD studied at the Ohio State University (OSU) and performed regularly as a trumpet player in the university's wind symphony, marching band, symphony orchestra, and trumpet ensemble. After graduating Adam taught 5th-12th grade instrumental music for four years in the public schools of Huron, OH where he served as the director of the high school's marching and concert bands. Under his direction the Huron concert band consistently earned top ratings at district and state level contest events in Ohio. While working in Huron, Adam was an active musician in the community, performing as a freelance trumpet player, private studio teacher, member of the North Coast concert band, member of the OSU Erie county alumni band, and as director of the Vacationland concert band. Adam now lives in Manhattan with his wife Julie and his dog Finny.

EMILY ROTH graduated from Doane College in Nebraska in 2009. Emily taught 5th-12th grade band at Centura Public School for 4 years and also performs in the 43rd Nebraska Army National Guard Band on saxophone.

ALEX WIMMER is currently a second year graduate student pursuing his Master of Music Degree with an emphasis in Instrumental Conducting. He received his Bachelor of Music with an emphasis in K-12 Education from the University of Nebraska-Omaha (UNO) in 2007. Alex taught for five years in Gretna, NE, where he was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School. Alex currently performs in the Kansas State University Wind Ensemble, Percussion Ensemble, and Brass Ensemble. Alex enjoys spending his free time with his wife Anna, exercising, and being outdoors.

University Band Conductors

MARISSA ARCHULETA is a senior in Music Education with a Jazz Emphasis and will be graduating in December 2015. She graduated from Washburn Rural High School in Topeka, KS, and plays flute and piccolo with a secondary in trumpet. Marissa plans to get a job after graduation and teach for a few years before going back to school to pursue her Master and Doctorate degrees.

SAMANTHA BROWN is from Leavenworth, Kansas. She will graduate in Spring of 2015 with a Music Education degree. She hopes to teach music as a 5-12 Band Director, with the goal of teaching at the collegiate level in the future.

BRETT EICHMAN is from Dodge City, KS, majoring in Music Education with an emphasis in instrumental music. Brett is currently President of KKY and PAS and was Assistant Drum Major of the KSUMB. Brett will graduate in Spring of 2015 and hopes to teach high school band.

JOE KULICK is a senior in Music Education and currently performs in Wind Ensemble, Percussion Ensemble, Latin Jazz Ensemble, and the chamber group: EKW Percussion Ensemble. Joe plans to teach secondary band in Illinois and eventually go to graduate school to get his Master in Music Performance.

CHRIS MIERTSCHIN is a Senior in Music Education and will be graduating in May of 2015. Chris graduated from Buhler High School in Buhler, KS, and plays horn and trombone. Chris aspires to one day be a college band director.

JACOB MILLER is a Senior in Music Education and is originally from Valley Center, KS. He is/has been a member of the majority of K-State's concert ensembles, athletic bands, and choirs. Jacob will student teach in the Spring of 2015.

RACHEL PALMBERG is a native of Hays, Kansas, and is a junior in music education. She plays clarinet in various ensembles including marching band, wind symphony, orchestra, clarinet choir, and several athletic bands. Rachel graduates from Kansas State in May of 2015 and plans to teach secondary band or elementary music in Kansas. She has been an active member of the Delta Kappa chapter of Tau Beta Sigma since December 2011, where she loves serving the band and music department alongside her sisters and brothers.

XAN PERKINS is a Junior in Music Education and plans to graduate in May of 2016. Xan graduated from Derby High School in Derby, KS, and plays the Tuba. Xan aspires to pursue his Master Degree in Tuba Performance after graduating from K-State.

ELIZABETH ROGGENKAMP is currently pursuing a Bachelor of Music Education at Kansas State University. Elizabeth will be student teaching in the fall, and will graduate in December 2014. She is originally from Onaga, KS, and plays the trumpet.

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CHAPTER 2 - Music Education Mission Statement

The Purpose of Education

Before we can attempt to define our purpose and methods for teaching music, we must first answer the basic question of why we choose to teach students in the first place. What is the purpose of education itself? In order to answer this question we must first consider the vast wealth of knowledge that has been accumulated throughout human history. This knowledge is waiting to be shared with the next generation; to ignore the lessons of the past means we are apt to repeat its mistakes. We must also consider the future and our hopes for humanity. If we fail to look ahead and make plans to move forward, we are doomed to drift aimlessly into the unknown. Finally, we must recognize that we are alive now, and only for a short time. The opportunity to experience and enjoy the journey of life is our greatest gift. If any of the three elements of past lessons, future goals, and present experiences are ignored, a productive and fulfilling life could not be possible. Therefore, the purpose of education is to develop in students a meaningful understanding and appreciation of each these elements so that they may experience fulfillment of their own.

The Purpose of Music Education

What role does music play within this greater goal of education? By first turning to the past we can see that music has been an important part of human cultures since the beginning of recorded history. Music has been used as tools of communication and self-expression. It has helped define groups of people and accompany historical moments. Any attempt to understand the events of the past and how we developed into the world that exists today would be incomplete without knowledge of music.

While looking to the future we may quickly think of the skills and benefits that participation in music will provide students. Life skills such as self-discipline, organization, determination, preparation, high levels of performance, creativity, and teamwork are all commonly associated with outstanding music programs. What would the future look like if all students were prepared with these skills? Certainly we would be on our way to a more productive and peaceful world.

Yet the skills listed above are not exclusive to music; they could also be developed in a variety of other subjects. In order to find music's true power to shape our future we must seek out the knowledge and experiences that only music can provide. What is unique about music? Participation in music provides a way of knowing and experiencing the world that cannot be duplicated in any other subject. The sounds of music themselves are deeply connected to humanity and are therefore worth studying. Bennett Reimer writes in *A Philosophy of Music Education*, "Music is a 'direct presentation of the feelingful dimension of experience.' We get the feelings directly from the music" (pg. 95). Music expresses and inspires emotion. It communicates feelings that cannot be stated in words. We therefore create, perform, and listen in order to better understand and make better use of the expressive qualities of music. The greatest goal of music education is to shape a future in which all people are not only aware of music's expressive qualities, but actively seek out a better understanding of the world, themselves, and others through musical expression.

Finally, we must consider the world as it exists today. Our lives are not lived in the past or the future. We do not exist for the sole purpose of surviving to see tomorrow. The affective qualities of music enrich our lives in the present. We enjoy the nuance of a musical line. We experience a unique sense of community by sharing music with others. We make discoveries about ourselves by observing how we respond to music. Filling our lives with these activities that offer immediate rewards is not selfish or wasteful. It is essential for making a life worth living.

The Process of Music Education

With a purpose of music education in mind, we must now begin to make educational decisions that seek to reflect and fulfill that purpose. How can we best teach music so that our students experience the maximum benefits that music offers?

We must offer thorough opportunities for students to experience music. Through creating, performing, and responding to music, students will have the opportunity to experience a full range of musical activities. Each of these activities provides a different window into the world of musical expression. Ignoring any one of these activities would render a music education incomplete. The specific classes and ensembles that we use to create these experiences may vary based on the resources and interests of the culture in which we teach.

The concert band offers an especially versatile setting in which to teach music. The variety of woodwind, brass, and percussion instruments that make up a concert band offer students opportunities to develop their unique musical identity through the instrument they select. Small groups may be formed by combining instruments from various families into chamber ensembles, offering students opportunities to perform in intimate settings. Responding to music may be practiced through guided listening, self-evaluation, and reflection on performances. Exercises in composition and improvisation can be built into the existing structure of the band rehearsal.

Within the ensemble or class that we use to teach music we have tools such as notation, vocabulary, history, theory, instrument skills, and ear-training at our disposal that allow ourselves and our students to better understand musical expression. Studying these subjects will open doors to greater musical experiences. But as Reimer stated,

All of [those] learnings (knowing about and knowing why) serve a purpose – the purpose of enhancing the quality of the direct engagement with the sounds of music themselves – of knowing within music. Knowing about and knowing why are means. The end is enhanced knowing within music (and knowing how) in direct, immediate musical experiences. (pg. 95)

Philosophy as a Living Document

Our philosophy of why and how music should be taught plays an active role in the decisions we make. Large decisions such as course offerings, curriculum, and learning objectives are guided by this philosophy. Small decisions such as how much time to spend in warm-up at the beginning of rehearsal each day are also guided subconsciously by this philosophy. Our ability to teach effectively will be largely dependent on how consistently we are able to work towards the philosophy we have established. However, the pursuit of consistency should not cause our philosophy to become rigid and stagnant. We should question our own conclusions and refine our beliefs throughout our career. We should be willing to listen critically to new ideas and adapt to meet new challenges over time. Remaining an active student of our profession will ensure that our students are always receiving the best music education we are capable of providing.

CHAPTER 3 - Quality Literature Selection

Selecting repertoire for a band to study is one of our most important responsibilities as band directors. This decision reveals our true philosophy of music education, defined through our actions, and reflected in the experiences of our students throughout the rehearsal process. If we want our students to have a rich, meaningful, and comprehensive education in music, we must select music through which these goals may be met. Simply stated, “A well-planned repertoire creates the framework for an excellent music curriculum that fosters the musical growth of our students.” (Reynolds, 2000, pg. 31)

In order to succeed in creating a well-planned repertoire we must first seek to find and program individual pieces that are of high quality. After all, “lofty goals are not met through second-rate repertoire. Students are not challenged by vapid musical selections, and while the audience may enjoy being entertained on occasion, we know that they and our students deserve more than mere entertainment” (Apfelstadt, 2000, pg. 19). By selecting low quality pieces, even if they are chosen to address certain pedagogical needs, we are ignoring the vast number of high quality pieces that may fulfill those same needs. We must seek out those pieces that both fulfill our programming needs and meet high demands of quality.

Fortunately, seeking and defining high quality music is not a task that we need to conquer alone. State music lists, such as the Texas UIL Prescribed Music List, provide a great starting point for finding quality pieces and composers. Book series such as *Teaching Music through Performance in Band* by Richard Miles and Larry Blocher, and *Best Music for High School Band* by Thomas Dvorak provide insight on programming from some of the top professionals in our field. Our most comprehensive definition of quality band music comes from the 1977 Acton Ostling study, and the updates to this study by Jay Gilbert in 1993 and Clifford Towner in 2011. In his study, Ostling defined quality music using the following criteria:

1. The composition has form – not ‘a form’ but form – and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.

5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.
6. The composition is consistent in its quality throughout its length and in its various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom, and is not pretentious.
10. The composition reflects a musical validity, which transcends factors of historical importance, or factors of pedagogical usefulness.

(Ostling, pg. 21-30)

Even with these criteria as a guide, we must ultimately make our own decisions about how we define quality music. Programming a piece of music based solely on the recommendation of other directors without careful considerations of our own values will likely result in a lesser musical experience for the students, director, and audience. We must therefore consider the above criteria carefully, study new music for signs of quality craftsmanship, then make our own decision about the quality and artistic merit of a piece we are considering.

In addition to selecting music that is of high quality we must also select music that we can teach. Does the piece fit the instrumentation and general ability level of the ensemble? Will the musical and technical challenges of the work promote student growth? Does the piece contain interesting musical elements such as melody, harmony, rhythm, and timbre that can be discovered by students throughout the rehearsal process? Will the students be better musicians for having experienced this work? If these questions cannot be answered with an enthusiastic YES, there is likely a better repertoire choice waiting to be discovered.

After identifying quality music that will provide appropriate teachable moments, we must finally consider whether or not the piece will fit within its intended context. Here we must consider developing balanced concert programs with sufficient variety of musical genres, modes, keys, tempi, styles, and time periods. We must consider the customs, expectations, and traditions of the community in which we teach; not so that we may allow the community to dictate our educational decisions, but so that we may develop a productive relationship built on mutual respect. We must consider the performance venue, season, and possible audience so that we can work to provide memorable experiences for students and patrons alike. When all of these elements are carefully aligned within a program that supports the desired educational goals of the

ensemble, our concerts will have the power to develop pride, community support, and an appreciation of good music for everyone involved.

CHAPTER 4 - *Toccata for Band*

Unit I. Composer

Frank William Erickson (September 1, 1923 – October 21, 1996)

Frank William Erickson was an American composer during the mid 20th century and a strong advocate for concert band music. With over 400 published works, Erickson was one of the most prolific composers of music for band (Camus, 2014). Several of his compositions have become permanent classics in the wind band repertoire.

Erickson was born to his parents Frank and Myrtle Erickson in Spokane, WA on September 1st, 1923. Music was part of young Erickson's life from an early age as he began studying piano at the age of eight and trumpet at the age of ten. Erickson credits these early piano lessons as the source of his interest in composing. With his piano teacher's direction, Erickson would create simple melodies to fit given lyrics (Balent, 1986, pg. 28). Erickson participated in the public school music program throughout his early education and wrote his first piece for band titled *The Fall of Evening* as a senior in high school (Arwood, 1990).

When the U.S. entered World War II in 1944, Erickson joined the army where he served as a weather forecaster in the Army Air Corps. During this time he also wrote arrangements for army bands. At the conclusion of the war Erickson worked as an arranger for dance bands in California and studied composition with Castelnuovo-Tedesco. His passion for music led him to enroll at the University of Southern California. While at USC, Erickson studied composition with Halsey Stevens and Clarence Sawhill. Erickson also arranged music for the USC marching band and university's concert bands. He earned his bachelor's degree in 1950 and his master's degree in 1951, both from USC (Arwood, 1990).

In 1953 he married Mary Theresa McGrorty and together they had 3 sons, William, Richard, and Christian. Frank Erickson went on to teach composition, orchestration, and arranging at UCLA and San Jose State University. He continued to write arrangements for the USC marching band and worked as an editor for Bourne, Belwin, and G. Schirmer publishers. In 1970, Erickson formed his own publishing company, which he named "Summit Publications."

When the workload of composing, publishing, and running his own company became too much, he allowed Belwin Publishers to absorb Summit Publications (Arwood, 1990).

In 1975, Erickson's wife, Mary Theresa, died and he remarried Mary Ann Smith on August 15th, 1981. Erickson continued to work as a composer, arranger, and publisher throughout his life. Frank Erickson died on October 21, 1996 in Oceanside, CA.

Table 4-1, Frank Erickson, Select Wind Band Compositions

Title	Publisher	Year of Publication
<i>Norwegian Folk Song Suite</i>	Bourne	1953
<i>Black Canyon of the Gunnison</i>	Bourne	1954
<i>Air for Band</i>	Bourne	1956
<i>Toccata for Band</i>	Bourne	1957
<i>Balladair</i>	Bourne	1958
<i>Blue Ridge Overture</i>	Belwin	1963
<i>Citadel</i>	Belwin	1964
<i>Of Castles and Kings</i>	Belwin	1977
<i>Aria Cantible</i>	Belwin	1990

Unit II. Composition

Toccata for Band was written in 1957 and published by Bourne publishing. The piece was premiered by the UCLA band at a local MENC meeting in Pasadena, CA in 1957. Since its premier, *Toccata for Band* has become a staple of the repertoire for high school and intermediate level bands. Although Erickson began writing *Toccata for Band* with the intent of writing a toccata in the true baroque style, the piece evolved as he worked until only the title of the piece reflected this initial inspiration (Erickson, 1992). The resulting composition is a single movement work in binary form with several memorable rhythmic motives and two distinct melodic themes.

The elements that combine to make this composition unique and interesting are evident from the very first moments of the piece. First, a simple rhythmic motive based on an eighth rest and three eighth notes establishes the importance of rhythmic content and syncopation to the character of the work. Erickson uses this one rhythmic motive as the foundation for all melodic

content in this piece. Next, the use of the Dorian mode to form the opening melody is indicative of Erickson's melodic and harmonic language for this piece. Using modal melodies and harmonies Erickson moves quickly from one key area to another giving the piece a constant feeling of excitement and forward progression. Finally, the grouping of instruments into choirs of similar voices is characteristic of Erickson's style of orchestration. By grouping instruments into choirs, Erickson creates intelligent doublings of parts and makes the work accessible to younger bands who may have imperfect instrumentation.

The full piece is 204 measures long with a performance time of approximately five minutes and fifteen seconds. It is written for standard concert band instrumentation including: 1 flute, 1 oboe, 3 clarinets, 1 alto sax doubling alto clarinet, 1 tenor sax, 1 baritone sax, 1 bass clarinet, 1 bassoon, 3 cornets, 2 horns, 3 trombones, 1 baritone, 1 tuba, 1 string bass (doubled in tuba or cued), snare drum, bass drum, crash cymbals, and timpani.

Unit III. Historical Perspective

Written in 1957, *Toccata for Band* was created during one of Erickson's most productive periods. After graduating with his master's from USC in 1951, Erickson married Mary McGrorty in 1953, and saw the birth of his first two sons, Will (1955) and Richard (1957). It was during this stretch of time that some of his most successful compositions were written: *Black Canyon of the Gunnison* (1953), *Fantasy for Band* (1955), *Air for Band* (1956), *Toccata for Band* (1957), and *Balladair* (1958) (Arwood, 1990).

This period also represents a time when publishers were becoming increasingly interested in publishing music for bands. William Schuman (*George Washington Bridge*, 1950 and *Chester*, 1956), Vincent Persichetti (*Pageant*, 1954), Clare Grundman (*Kentucky 1800*, 1955), and Charles Carter (*Overture for Winds*, 1959) are just a few examples of the composers at this time whose work helped define band music for the second half of the twentieth century.

The term *toccata* comes from the Italian word *toccare* ("to touch") and was generally used to describe virtuosic, freeform, instrumental music of the late Renaissance and Baroque eras. Although the term was first used in association with improvisatory lute music in the mid 16th century, it eventually became a common title for the keyboard music of baroque composers such as Girolamo Frescobaldi (d.1643), Dietrich Buxtehude (d. 1707), and Johann Sebastian

Bach (d. 1750). The title *Tocatta* was also occasionally associated with fanfare-like processional music as in the opening of Monteverdi's (d. 1643) opera *L'Orfeo* (Caldwell, 2014).

Unit IV. Technical Considerations

Tocatta for Band is a medium difficulty work for concert band that is often listed as either a grade 3 or grade 4 work on state music contest lists. These ratings suggest that the piece should be playable by most high school bands and advanced junior high school bands.

This piece is written without key signatures, using accidentals throughout all parts. The primary keys of D Dorian, C Dorian, C Mixolydian, and D Mixolydian should be comfortable to bands who are familiar with the G, C, F, and Bb major scales. However, sudden and brief shifts in tonality to distant keys, such as Gb Mixolydian at m. 51-52 as shown in Figure 4.2 are common throughout this piece. These momentary shifts may provide an excellent opportunity to introduce students to enharmonic spellings of familiar pitches, such as F flat and C flat.

Figure 4.1, *Tocatta for Band*, m. 51 Trombone Excerpt



The majority of this work is written in either 2/4 or 4/4 time signatures and the tempo is marked as *Allegro non troppo* (♩=124). Brief meter changes to 3/4 time with the quarter note remaining constant are the only metric challenges presented by this piece. Rhythms throughout the work are well within the ability of high school level musicians with few exceptions. The Theme I melody features an offbeat entrance and a group of four scalar sixteenth notes that may challenge young players.

Figure 4.2, *Toccata for Band*, Theme I Flute Melody Excerpt



Syncopation is used frequently in this work to add interest to both melodic material and accompaniments. Players will need to develop confidence in reading syncopated rhythms through a variety of dynamics and articulations. One such passage, m. 63-68, is shown in Figure 4.4. Syncopation at the beginning and end of a long sustain combined with the written dynamic changes may lead to inaccurate vertical alignment. Also, the fact that this passage is played in rhythmic unison by the entire ensemble makes any rhythmic uncertainty instantly noticeable.

Figure 4.3, *Toccata for Band*, m. 63-68 2nd Clarinet Excerpt



Other instrument specific demands include several passages of exposed playing by the cornet section. One such passage, shown in Figure 4.5, will require the cornets to play in rhythmic unison while maintaining part independence through a series of triads. Next, a brief solo in the F-horn at m. 81 quotes the Theme III melody, but is cued in the 1st cornet in case of incomplete instrumentation. Finally, upper woodwinds will require technical agility to navigate m. 154-178 which feature a series of trills and a 16th note scalar variation on the Theme I melody.

Figure 4.4, *Toccata for Band*, m. 38-42 Cornet Excerpt

♩ = 124

1st Cornet *f*

2nd/3rd Cornet *f*

Figure 4.5 *Toccata for Band*, Instrument Ranges

fl. ob. 1st clar. 2nd/3rd clar. alto sax. alto clar.

tenor sax. bari sax. bass clar. bsn. 1st cor.

2nd cor. 3rd cor. 1st/2nd horn. 1st trb. 2nd trb.

3rd trb. bar. tba. s. bass timp.

Unit V. Stylistic Considerations

Toccata for Band features two distinctly different styles between the lively Allegro sections and the lyrical Andante sections.

The Allegro sections of this piece should generally be lively, light, and agile in order to reflect the “toccata” light touch that originally inspired this work. Erickson carefully placed articulation marks throughout the “A” sections and those markings should be carefully observed. Staccato marks should be separated, approximately 50% of the written value, and very light. Notes marked with a tenuto should be sustained for the full value in order to stand in contrast to

neighboring staccato marks. Accent marks are used to add emphasis to select pitches but should not cause performers to become too heavy or loud. Accents are often combined with staccato or tenuto markings in order to create pitches of varying length with emphasis. Although rare, unmarked notes may be interpreted with appropriate separation, 75% of the written value, in order to maintain the light and agile nature of the work. Throughout the Allegro section, care should be given to find the direction of each melodic line and allow players to shape melodies gently towards the apex of each phrase.

The Andante sections provide contrast with warm, expressive melodies and lush accompaniments. Erickson uses phrase markings throughout these sections in order to both group measures for phrasing and direct players to slur. Repeated notes under these phrase marks as seen in m. 74, are marked with a tenuto to suggest that the second note should be tongued softly. Unmarked notes in the B section should be played full value in order to create a seamless flow of sound from one pitch to the next. Stagger breathing may be used in these sections to create an even greater sense of continuity. Rubato may be applied gently to the end of phrases in order to further contrast the strict time and rhythmic focus of the Allegro sections. Finally, players should be encouraged to explore expressive playing, using gentle phrasing to create a unique and personal performance.

Unit VI. Musical Elements

Melody

Three primary melodies are used in the various sections of *Toccata for Band*. The first melody heard at the beginning of this piece is labeled Theme I and can be seen in Figure 4.7. This melody, based on the Dorian mode, is constructed out of two four bar phrases that are nearly identical. Only the higher ending in m. 7-8 (motive c') differentiates these two phrases and serves as an exclamation point at the end of this melody. Erickson uses the various motives from the Theme I melody throughout this piece as building blocks for other themes and development material.

Figure 4.6, *Toccata for Band*, Theme I Melody



Theme II is first heard in the clarinets starting in m. 9 and is based on the Mixolydian mode. A portion of this melody can be seen in Figure 4.8. Here Erickson used motives from Theme I to create contrasting melodic material in Theme II. A variation of motive a can be seen in m. 9, motive b in m. 12, and motive c in m. 15-16. When Theme II returns for a second time at m. 38-50 it is presented by the cornets in a drastically different character. By changing the style, orchestration, and underlying texture of the Theme II melody, Erickson was able to create new interest in what would have otherwise been a simple repeated section.

Figure 4.7, *Toccata for Band*, Theme II Melody



Theme III is the primary material used in the B sections of *Toccata for Band* and can be seen in Figure 4.9. This melody is uniquely formed by the interplay of two separate voices, creating a sense of dialogue between players. The first three notes of this melody are based on the same rhythmic material as motive a, providing a sense of continuity between the otherwise contrasting themes.

This melody is constructed using major tonality, but the lack of leading tones makes it difficult to distinguish between the Ionian and Mixolydian modes. The brief modulations of this melody that occur at m. 77 and m. 192 suggest the Mixolydian mode by creating a whole step below tonic in the bass voice. Theme III's simple four measure melody is made up of two two measure mini phrases that each end on unresolved tones of the dominant chord. The resolution of these tones occurs when either the phrase is repeated or leads to a new section of the piece. This design provides a sense of forward motion and progression to the Andante sections of *Toccata for Band*.

Figure 4.8, *Toccata for Band*, Theme III Melody



Harmony

The modal melodies in *Toccata for Band* are harmonized with major and minor triads throughout the work. The Dorian Theme I is first harmonized with a minor tonic triad but ends with a major tonic triad (picardy third) each time. The Mixolydian Theme II melody is harmonized with parallel triads when it is stated in the clarinets at m.9 and in the cornets at m. 38. Erickson uses this technique of moving through parallel triads extensively throughout the piece. The Theme III melody in the Andante section is harmonized with a repetitive, simple progression that moves from the tonic triad to a major triad built on the 4th scale degree. The harmonization of this melody also features the first appearance of four note chords in the form of minor 7th chords on beats 3 and 4 of m. 73. These added chord tones provide subtle depth and dissonance throughout the Andante sections.

Rhythm

Interesting rhythmic content is one of the highlights of Frank Erickson's compositional style and *Toccata for Band* reflects this strength. In this work, Erickson uses a single rhythmic motive (Figure 4.10) as the primary building block for the majority of this composition. Elements of this motive can be found in each theme throughout the work. The offbeat accents suggested by this motive help to establish syncopation as an important element in this work. Therefore, accompaniment and transitional material, such as m. 115-122, make extensive use of syncopation. The result of Erickson's attention to rhythmic detail in both melodic material and accompaniment parts is a piece that is exciting to perform for all members of the ensemble.

Figure 4.9, *Toccata for Band*, Rhythmic Motive



Timbre

Erickson’s background in arranging effective music for concert and marching bands is evident in the scoring of *Toccata for Band*. Erickson writes parts that fit well within the range and technical strengths of each instrument. These parts are strengthened further by grouping instruments with others of similar characteristics. The result of this orchestration is a piece that supports younger players without becoming boring.

The majority of *Toccata for Band* is written in a homophonic style with a single melodic line supported by a rhythmically unison accompaniment. Upper woodwinds and upper brass generally carry primary melodies while low brass and middle reeds provide accompaniment. Mid and low voices are often used to perform melodic fragments during transitional and developmental sections, such as m. 51-52, thus providing moments of needed contrast. During the B sections (m. 73-90), orchestration is lush and thick. In these sections melody is generally carried in upper voices and answered in mid voices while low voices provide homophonic accompaniment.

Unit VII. Form and Structure

Toccata for Band is written in a loose binary form with each A and B section stated twice. A brief retransition in m. 91-122 connects the repeat. During the second statement of subsection b’ (m. 131-187) Erickson expands on previous material, creating a pseudo-development section on material from a and b. A false return of the Theme I melody at m. 171 prepares the final transition into B’ to conclude the piece.

Table 4-2, *Toccata for Band*, Form

Section	Subsection	M.	Key Center	Orchestration
A	a	1-8	D Dorian	Theme I in upper WWs / Tpts. Chord “hits” accomp.

	b	9-29	C Mixolydian	Theme II in Clar. Bass Clar. accomp.
	a	30-37	D Dorian	Theme I in upper WWs / Tpts. Chord "hits" accomp.
	b'	38-54	C Mixolydian, Gb Mixolydian	Theme II in Tpts. Horn / Bar. accomp. Tutti retransition to a'
	a'	55-72	C Dorian	Theme I in upper WWs. Tutti variation on chordal accomp.
B	c	73-80	C Major, Eb Major	Theme III in upper WWs, echoed by Alto Sax / Horn. Lush tutti accomp.
	c'	81-90	C Major	Theme III in Horn solo, echoed by Clar. / Alto Sax. Tutti theme III leads transition.
Retransition	d (b'')	91-114	C Mixolydian	Augmented Theme II in Clar over thin accomp. in low voices.
	e	115-122	C Mixolydian	Syncopated transitional material in brass.
A'	a	123-130	D Dorian	Theme I in Upper WWs / Tpts. Chord "hits" accomp.
	b'	131-147	C Mixolydian, Gb Mixolydian	Theme II in Tpts. Horn / Bar. accomp.
	b' extension 1	148-170	Eb Major, C Mixolydian, D Mixolydian	b' closing material becomes developmental fanfare figures in Brass / Low WWs.
	b' extension	171-187	D Mixolydian	Theme I variation in Upper

	2			WWs. Fanfare continues in High Brass. Full ensemble rit. transitions into B.
B'	c'	188-204	D Major, F Major, D Major	Theme III in Upper WWs echoed by Tpts / Horns. Lush tutti accompaniment.

Unit VIII. Suggested Listening

Frank Erickson

Air for Band

Balladair

Black Canyon of the Gunnison

Blue Ridge Saga

Halsey Stevens

Ukrainian Folksongs

Ralph Vaughan Williams

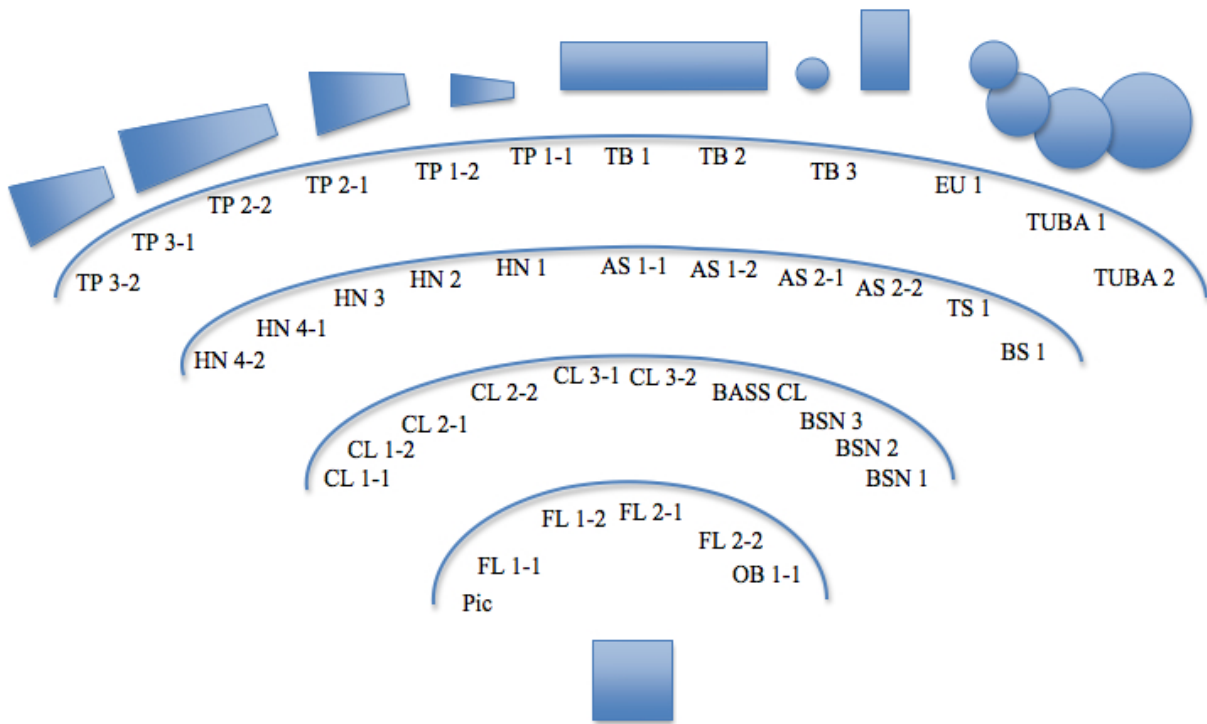
Toccata Marziale

Unit IX. Seating Chart and Acoustical Justification

Using the current standard seating arrangement for the Kansas State University Concert Band will allow for proper balance and ensemble blend. In this set-up like instruments are positioned near each other. Low voices are organized in a wedge on the right side of the band, middle voices are centered, and higher voices are mostly grouped on the left side of the ensemble. This seating also allows for instruments that are regularly grouped together in *Toccata for Band*, such as horns and saxophones to be positioned near each other.

Figure 4.10, *Toccata for Band*, Seating Chart

Kansas State University Concert Band Spring 2014



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Concert Band

Announcements: Read through course syllabus

Literature: *Toccata for Band*

Time: 30 min

Title	Evaluation
<p>1. Warm-Up</p> <ul style="list-style-type: none">a. Breathing, long tones on Bb and Fb. Bb Scale, play 8th note subdivision <p>2. Toccata</p> <ul style="list-style-type: none">a. Introduce the pieceb. Read small sections<ul style="list-style-type: none">i. M.73-91ii. M. 188-endc. Sight Readd. Address problem spots as needed<ul style="list-style-type: none">i. M. 55-72ii. M. 171-188iii. Spots heard during run.	<p>1. Warm-Up</p> <ul style="list-style-type: none">a. Students playing 8th note subdivision helped improved ensemble focus and pulse. <p>2. Toccata</p> <ul style="list-style-type: none">a. Starting with the lyrical section helped the band dive into the piece quickly.b. The last two measures of the piece will need work.c. Trumpets will need some attention one exposed sections.d. Rit. At m. 182 was missed by the snare player

Rehearsal Plan – Rehearsal #2

Ensemble: Concert Band

Announcements: none

Literature: *Toccata for Band*

Time: 25min

Title	Evaluation
<p>1. Warm-Up</p> <ul style="list-style-type: none">a. Breathingb. Concert F Remingtonc. Chorale #5 <p>2. Toccata</p> <ul style="list-style-type: none">a. Run from beginning<ul style="list-style-type: none">i. Check rhythmic accuracy in m. 38.b. Slow down m. 51-54c. Work rhythm at 63-69d. Work WW and Brass separately at m. 144.e. Run to end	<ul style="list-style-type: none">1. Breathing exercises helped establish focus for the rehearsal.2. Trumpets at m. 38 need further practice. They understand how their parts should be played but are not executing yet.3. M. 63-69 will require consistency from the conductor in order to be clean.4. More expressive conducting needed at m. 73-91.5. WW parts at m. 163 are not especially difficult, but will require careful balance in order to be heard.

Rehearsal Plan – Rehearsal #3

Ensemble: Concert Band

Announcements: none

Literature: *Toccata for Band*

Time: 25min

Title	Evaluation
<ul style="list-style-type: none">1. Warm-Up<ul style="list-style-type: none">a. F Remington with Droneb. D Dorian Scale2. Toccata<ul style="list-style-type: none">a. Rehearse m. 123-178<ul style="list-style-type: none">i. Separate melody and counter melodies.b. Rehearsal m. 178-184<ul style="list-style-type: none">i. No slow down in m. 179-181ii. <i>Rit.</i> begins in m. 182-183c. Rehearse m. 196-end<ul style="list-style-type: none">i. Identify rit.d. Run m. 123-end	<ul style="list-style-type: none">1. Identifying D Dorian scale as the foundation for main melody in <i>Toccata</i> may not effect the final performance of the piece, but was worth discussing with the group.2. Identifying the precise moment when <i>rit.</i> begins was very effective for improving vertical alignment through tempo changes.3. Final four measures of the piece will require more rehearsal and consistency from the conductor.

Rehearsal Plan – Rehearsal #4

Ensemble: Concert Band

Announcements: none

Literature: *Toccata for Band*

Time: 25min

Title	Evaluation
<p>1. Toccata</p> <ul style="list-style-type: none">a. Run m. 1-72b. Return to m. 1<ul style="list-style-type: none">i. Separate melody and accompanimentii. Identify shape of main melody.c. Run through m. 30d. Return to m. 9<ul style="list-style-type: none">i. Identify micro-phrases between m. 9-29e. Run m. 9-51f. Run through m. 91 as time allows.	<ul style="list-style-type: none">1. Matching of lengths/style of accompaniment at the beginning improved but will need continued reinforcement.2. Shaping of the Theme I melody was understood but will need reinforcement.3. Intonation in the baritone will need attention. He tends to play sharp, especially on 4th space G in m. 40.4. Future rehearsals will need to eliminate bassoons at m. 9 in favor of bass clarinet.5. Intonation at m. 72 will need attention.

Rehearsal Plan – Rehearsal #5

Ensemble: Concert Band

Announcements: none

Literature: *Toccata for Band*

Time: 25min

Title	Evaluation
<p>1. Toccata</p> <ul style="list-style-type: none">a. Ask students to take 15 seconds to review with the person sitting next to them at least two things we worked on in the previous rehearsal.b. Run beg. to m. 72<ul style="list-style-type: none">i. Address major issues as neededc. Run through to m. 91<ul style="list-style-type: none">i. Rehearse melody and accompaniment separately at m. 73 and m. 81ii. Identify arrival point at m. 87<ul style="list-style-type: none">1. Balance and tune chords at m. 87 and m. 88d. Run m. 72-115	<ul style="list-style-type: none">1. Asking students to discuss issues addressed in previous rehearsal was helpful, brought up several great topics.2. Need to remove accents from the beginning of each measure at m. 73-90.3. Will need to review legato section and work into <i>a tempo</i> at m. 91 in next rehearsal.4. Need to minimize right hand pattern when not showing something specific.5. Need to eliminate “loop” on beat 3-4 of conducting.

Rehearsal Plan – Rehearsal #6

Ensemble: Concert Band

Announcements: none

Literature: *Toccata for Band*

Time: 25min

Title	Evaluation
<ul style="list-style-type: none">1. Warm-Up<ul style="list-style-type: none">a. Breathing, Long tones on F or Bbb. Pass concert F through the band2. Toccata<ul style="list-style-type: none">a. Run m. 90-123<ul style="list-style-type: none">i. Apply staggered breathing at m. 91-115.ii. Add cresc. in m. 115-123b. Run through m. 186<ul style="list-style-type: none">i. Reinforce concepts from the first half of the piece as needed.ii. Establish rhythmic accuracy at m. 144-184.iii. Work on timing of rit. in m. 179c. Run through to end of piece	<ul style="list-style-type: none">1. F passing exercise was effective for improving focus. I should have spent more time on this exercise and used it to work on intonation.2. Familiarity with m. 91 to the end was greatly improved.3. Unison rhythmic movement at m. 150-153 was improved but will need further consistent reinforcement.4. Ensemble timing through the rit. at m. 179 was improved. Snare drum is doing a better job of watching and staying with the rest of the ensemble.

Rehearsal Plan – Rehearsal #7

Ensemble: Concert Band

Announcements: none

Literature: *Toccata for Band*

Time: 25min

Title	Evaluation
<ul style="list-style-type: none">1. Warm-Up<ul style="list-style-type: none">a. Breathing, Long tones on Bb and Fb. Chorale #12<ul style="list-style-type: none">i. Alternate WW and Brass2. Toccata<ul style="list-style-type: none">a. Rehearse m. 1-91<ul style="list-style-type: none">i. Unify WW trill at m. 51, give direction towards releaseii. Tune GM chord at m. 69b. Rehearse m. 91-188<ul style="list-style-type: none">i. Review timpani entrances at m. 91-115.ii. Balance m. 163-179c. Rehearse m. 188-end (as time allows)	<ul style="list-style-type: none">1. Chorale for warm-up provided great opportunity to work on blend, balance, intonation, vertical alignment, and musicality in one setting.2. Added a slight crescendo to WW trill at m. 913. Intonation on GM chord was improved while sustaining out of time. Continues to be inconsistent in context.4. Timpani entrances at m. 91 were greatly improved by making eye contacting ahead of time and providing clear cues.5. Trumpets can still play out at m. 163.

Rehearsal Plan – Rehearsal #8

Ensemble: Concert Band

Announcements: none

Literature: *Toccata for Band*

Time: 10min

Title	Evaluation
<p>1. Toccata</p> <ul style="list-style-type: none">a. Rehearse m. 196-end<ul style="list-style-type: none">i. Improve attack m. 196ii. Unify interpretation of final note.b. Rehearse m. 188 to end<ul style="list-style-type: none">i. Improve soft attacksii. Isolate horn and alto at m. 189 to check tone quality and blend.c. Rehearse m. 9<ul style="list-style-type: none">i. Conduct a super-metric four pattern, ask students to identify the purpose.	<ul style="list-style-type: none">1. Focus on quality initially attacks was beneficial, will need consistent reinforcement to become a habit.2. Final four measures requires more confident and decisive conducting gestures.3. Horn and alto sax blend at m. 189 was improved.4. Super-metric four pattern was effective for encouraging students to play a longer phrase. Rhythmic precision during transition into super-metric pattern was very comfortable.

Rehearsal Plan – Rehearsal #9

Ensemble: Concert Band

Announcements: none

Literature: *Toccata for Band*

Time: 15min

Title	Evaluation
<ul style="list-style-type: none">1. Warm-Up<ul style="list-style-type: none">a. Breathingb. Chorale #4c. Circle of 4ths2. Toccata (spot check, run)<ul style="list-style-type: none">a. Rehearse m. 55 to 73<ul style="list-style-type: none">i. Clean up syncopation at m. 66b. Rehearse m 163-184<ul style="list-style-type: none">i. Cresc. into m. 171ii. Align snare drum with winds during rit.c. Run	<ul style="list-style-type: none">1. Circle of 4ths helped to reinforce breathing and nonverbal communication between players.2. Unison rhythm at m. 66-72 is greatly improved. Need only continued consistency.3. Reminder about crescendo into m. 171 was very effective. Will need another reminder before the performance.4. Band is ready for performance.

CHAPTER 5 - *Mutations from Bach*

Unit I. Composer

Samuel Barber (March 9, 1910 - January 23, 1981)

Samuel Barber was one of the great American composers of the mid-20th century. His music is often described as neo-Romantic, utilizing late 19th century form and harmony, with a strong emphasis on lyrical melodies. His work spanned nearly every musical genre and continues to be performed widely by outstanding musicians around the world.

Samuel Osborne (Osmond) Barber II was born in West Chester, Pennsylvania on March 9th, 1910 to parents Marguerite McLeod Beatty Barber and Samuel Le Roy Barber. Although neither of his parents were musicians the young Barber was inspired by his aunt and uncle, Louise and Sidney Homer, who were popular American musicians during the early 20th century. At six years old Barber began playing piano and inventing melodies. He began formal piano lessons with William Hatton Green at the age of 9 and wrote a simple opera titled *The Rose Tree* at age ten (Broder, 1954, pg. 11).

At the age of fourteen, Barber enrolled in the Curtis Institute of music where he studied piano with George Boyle, singing with Emilio de Gogorza, and composition with Rosario Scalero. Barber quickly excelled in all three of his major areas of study and was revered by his fellow students. Despite his success he managed to maintain a “happy spirit” which generated loyalty from artists who performed his music and became his friends (Heyman, 1992, pg. 40-41). After graduating from the Curtis Institute, Barber enjoyed a brief vocal career as a baritone and was even contracted for a weekly music series by NBC. Travels abroad helped solidify his romantic taste in music as he studied conducting and singing with John Braun in Vienna (Heyman, 2014).

Barber continued to compose throughout his musical training. He found early success with a violin sonata in 1928 and his first large-scale orchestral work, *The School for Scandal*, in 1931. His Symphony in One Movement (1936), was performed in Rome, Cleveland, New York, and Salzburg, launching him to international recognition. In 1938, Arturo Toscanini and the

NBC Symphony Orchestra broadcast Barber's *Essay No. 1* and his *Adagio for Strings*, bringing his music for the first time into homes across the United States (Heyman, 2014).

A successful and world-renown composer, Barber returned to the Curtis Institute to teach composition in 1939. He quickly discovered that teaching did not interest him and resigned his position in 1942. In 1943, The income he received through commissioned works allowed him to purchase the "Capricorn" house in Mount Kisco, New York. Barber kept this residence throughout the most productive years of his life, using the home as gathering place for artists and intellectuals (Heyman, 2014).

In 1943, Barber was enlisted in the U.S. Army, but was assigned to clerical work in a New York office because of poor eyesight. After several months he was transferred to the Air Force where he was actively encouraged to compose. He wrote his only published work for band, the *Commando March* for the Army Air Forces Band in 1943. Shortly afterwards, Barber was commissioned by the Army Air Force to write a symphony. This commission allowed him to work from his home and report progress to a commander only occasionally. The work was performed under the title *Symphony Dedicated to the Army Air Forces* in 1944 by the Boston Symphony Orchestra (Broder, 1954, pg. 36-37).

After concluding his service in 1945, Barber continued to enjoy international success as a composer. He won two Pulitzer Prizes, one for his opera *Vanessa* in 1958 and another for his second Piano Sonata in 1962. This success led him to be commissioned to write a new opera for the 1966 opening of the new Metropolitan Opera House in Lincoln Center. The resulting work, *Antony and Cleopatra* (1966), received harsh reviews from critics; Barber spent the next ten years revising the opera (Heyman, 2014).

The process of revisiting *Antony and Cleopatra* absorbed much of Barber's attention and creativity over the latter years of his life. He struggled with depression and alcoholism which greatly reduced his creative output. During this time he accepted fewer commissions and instead composed short works that satisfied his personal interests. In 1978, Barber was diagnosed with cancer of the lymphatic system. He underwent chemotherapy treatment but died on January 23, 1981 at the age of seventy-one (Heyman, 2014). He left specific instructions for music to be played at his funeral, including the Bach chorale, *Christe, du Lamm Gottes* (Heyman, 1992, pg. 508).

Table 5-1 Samuel Barber, Select Original Compositions for Winds

Name	Instrumentation	Date	Publisher
<i>Commando March</i>	Military Band	1943	G. Schirmer
<i>Funeral March</i>	Military Band	1945	unpublished
<i>Summer Music, Op. 31</i>	Wind Quintet	1956	G. Schirmer
<i>Mutations from Bach</i>	Brass Choir	1968	G. Schirmer

Unit II. Composition

Mutations from Bach is a brief, 54 measures, sequence of transformations on the plain-song *Christe, du Lamm Gottes* (Christ, though Lamb of God). Written by Samuel Barber in 1968 for an ensemble of three trumpets, three trombones, tuba, and timpani, it is the only published work by Barber for brass ensemble. It was premiered on October 7, 1968 in New York by American Symphony Orchestra with Leopold Stokowski conducting (Wentzel, 2001, pg. 74). There is no record of this work being commissioned. Barber chose to take on this project as a creative output for his own interests.

According to Barber's notes in the score, this piece is crafted out of four different settings of the plainsong *Christe, du Lamm Gottes* transcribed for brass. The first setting, a simple four part chorale written by Joachim Decker in 1604, appears at the beginning and end of the piece. The second setting of this melody is transcribed from the four part chorale from Johann Sebastian Bach's Cantata 23. The third setting is from the chorale prelude No. 21 from Bach's "Orgelbüchlein." The fourth setting is from the tenor recitative of Bach's Cantata 23. Although Barber collected, transcribed, and arranged these various settings into one piece, the original material used here was almost entirely written by Decker and Bach. The result of Barber's musical scrapbooking is a work for brass ensemble that captures a great depth of historical significance and musical potential in a small package.

Throughout the score to *Mutations from Bach*, Barber included the original German text to *Christe, du Lamm Gottes* above each melodic line for reference.

Lyrics

Christe, du Lamm Gottes,
der du trägst die Sünd der Welt,
erbarm dich unser!

English Translation

Christ, thou Lamb of God
who takes away the sin of the world,
Have mercy on us!

Unit III. Historical Perspective

Samuel Barber wrote *Mutations from Bach* in 1968, two years after the unsuccessful premier of his opera, *Antony and Cleopatra*. This was a relatively dark time in Barber's life when alcoholism and depression caused him to accept few commissions. Instead, Barber chose to focus on writing shorter works using material that interested him. The material used in *Mutations from Bach* obviously carried special personal meaning, as Barber chose to have portions of the original Bach work played at his funeral in 1981.

The foundation of *Mutations from Bach* is the plain-song melody *Christe, du Lamm Gottes*, which is the German translation of the *Agnus Dei* from the Latin Mass Ordinary. The text for the *Agnus Dei* is from the *John 1:29*, 'Behold, the Lamb of God, who takes away the sin of the world!' (Crocker, 2014). The text and melody of *Christe, du Lamm Gottes* first appeared in the Braunschweig church order, which was created by the religious leader, Johannes Bugenhagen, in Wittenberg in 1528. The first phrase of Bugenhagen's *Christe, du Lamm Gottes* is exactly the same as the first phrase of the *Kyrie Eleison* as it was set by Martin Luther in his German Mass from 1525. Leaver (2007, pg. 198) suggests that Bugenhagen adapted the melody for *Christe, du Lamm Gottes* from Luther's *Kyrie*, in order to create an "aural link between the two prayers for mercy."

The first setting of this song that appears in *Mutations from Bach* is a four part chorale written by Joachim Decker in 1604. Decker was a Lutheran organist at the St. Nikolai church in Hamburg from 1596-1609. His arrangement of *Christe, du Lamm Gottes* was included in a compilation of hymns titled, *Melodeyen Gesanbuch*, which was collected by Hieronymos Praetorius in 1604 (Feldman, 1957).

The three other settings of *Christe, du Lamm Gottes* were all originally composed by Johann Sebastian Bach. The first setting by Bach is taken from the 4th movement of his cantata BWV 23. This cantata, titled *Du wahrer Gott und Davids Sons* (Thou very God and David's son), was written in 1723 for the St. Thomas church in Leipzig. Bach wrote this cantata as an

audition piece to become the church's cantor, a position he held until his death in 1750. The full cantata was premiered on February 7th, 1723 (Green, 1993, pgs.55-57). The 4th movement chorale was sung by SATB voices with cornettos and trombones doubling. Two oboes d'amore, strings, and basso continuo provided florid accompaniment for the chorale.

The second setting by Bach is taken from his chorale prelude BWV 619 *Christe, du Lamm Gottes*. This prelude was part of Bach's, *Orgelbüchlein*, a collection of organ preludes for developing organists. This collection was written between 1713-1715 while Bach was serving as the court organist for the Duke in Weimar. Bach's prelude on *Christe, du Lamm Gottes* is the shortest prelude in the *Orgelbüchlein* and features the chorale melody presented in canon at the interval of a twelfth. Accompanying this canon is a series of rising and falling hexachords that create moments of tension and relief throughout the work.

The final setting by Bach is taken from the second movement of his cantata BWV 23. This movement features a tenor soloist in recitative with orchestral accompaniment. The chorale melody *Christe, du Lamm Gottes* is stated softly in augmentation under the tenor soloist by the oboe. Although the source of the text is unknown, The tenor recitative states:

German Text:

Ach! gehe nicht vorüber;
Du, aller Menschen Heil,
Bist ja erschienen,
Die Kranken und nicht die
Gesunden zu bedienen.
Drum nehm ich ebenfalls an deiner
Allmacht teil;
Ich sehe dich auf diesen Wegen,
Worauf man
Mich hat wollen legen,
Auch in der Blindheit an.
Ich fasse mich
Und lasse dich
Nicht ohne deinen Segen.

English Translation:

*Ah! do not pass by
you, the salvation of all mankind,
have indeed appeared
to serve the sick and not the healthy.
Therefore I too take my share in your
omnipotence;
I see you on this road
where they
wanted to let me lie,
blind as I was.
I recollect myself
and do not let you go
without your blessing.*

Unit IV. Technical Considerations

The primary challenge presented by *Mutations from Bach* is one of control as soft dynamics, slow tempos, and exposed playing test even the professional musician. The entire piece is written with the half-note receiving the primary pulse and a tempo of 46 beats per minute. Time signatures vary throughout from 4/2, 3/2 and 2/2, with the opening chorale written entirely without any meter indicated. It is up to the conductor and players to agree upon how these measures will be counted in order to successfully navigate the piece. The half-note pulse may also make rehearsing this piece a challenge as referring to “beat 2” may be confusing depending on if the half-note or quarter-note is being conducted.

The chorales by Decker and Bach that open and close this piece demand that players perform with great attention to ensemble sound. Intonation, blend, balance, and vertical alignment, at dynamics ranging from *piano* to *fortissimo*, are critical to the success of each chorale. Once these elements are mastered, the entire group must feel the same sense of rubato, phrasing, and dynamic pacing in order to make meaningful music out of these passages.

Although not technically challenging, the recitative that occurs in m. 36-49 will require a confident and soloistic horn player. The conductor and accompanying voices must support the soloist without interfering with his or her ability to play expressively. Further complicating this section is the fact that a soft, muted trumpet plays the chorale melody in augmentation under the soloist starting at m. 35. This augmented melody will challenge even the strongest trumpet players as difficulties presented by the range, cup mute, soft dynamic level, and long duration of sustains work against them.

Figure 5.1, *Mutations from Bach*, Instrument Ranges

The figure displays two staves of musical notation, each with six measures. The top staff is in treble clef and the bottom staff is in bass clef. The instruments and their corresponding notes are as follows:

Instrument	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6
1st tpt.	G4	A4	B4	C5	B4	A4
2nd tpt.	F4	G4	A4	B4	A4	G4
3rd tpt.	E4	F4	G4	A4	G4	F4
1st hrn.	B3	C4	D4	E4	D4	C4
2nd hrn.	A3	B3	C4	D4	C4	B3
3rd / 4th hrn.	G3	A3	B3	C4	B3	A3
1st trb.	F4	G4	A4	B4	A4	G4
2nd trb.	E4	F4	G4	A4	G4	F4
3rd trb.	D4	E4	F4	G4	F4	E4
tba.	C3	D3	E3	F3	E3	D3
timp.	B2	C3	D3	E3	D3	C3

Unit V. Stylistic Considerations

Stylistic decisions for *Mutations from Bach* should be made with the original instrumentation of each setting in mind. The opening and closing chorales by Joachim Decker, m. 1-6 and m. 50-54, were originally performed by SATB voices and should therefore mimic a singing style. Articulations should be soft, matching the *dolce* instruction left by Barber, yet clear as if the accompanying lyrics were being spoken. Tenuto markings in these sections may be interpreted as moments to slightly stretch time. Crescendos and decrescendos should be subtle and fit within the generally soft dynamic markings. The Bach chorale settings, m. 7-13 and 29-35, were also originally performed by SATB choir but with doublings by cornettos and trombones. Therefore, these passages should also be performed in a singing style but with the greater dynamic range provided by the brass.

The greatest stylistic change in this piece occurs during Bach's organ prelude, m. 14-29. Here, the brass instruments should strive to emulate the sound of a pipe organ, with clear attacks producing blocks of sound that have little or no decay. Dynamics on a pipe organ are controlled not by the velocity of a single key strike but by an expression pedal that increases or decreases the volume of the full instrument. Therefore, the brass in this section should also consider themselves a part of one big instrument.

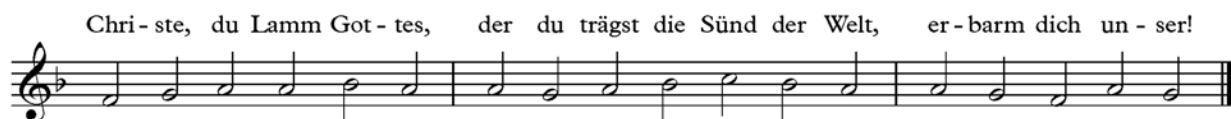
The tenor recitative from Bach's cantata 23, m. 36-49, provides much needed contrast to the rigidity of the chorales and organ music that surround it. Here the solo horn player should emulate the style of a tenor soloist from the baroque era, expressing the drama of the text through music. The soloist should take liberties with time, following Barber's marked moments of *rubato* and adding others where appropriate to the phrase. The accompanying voices should emulate the softly sustaining strings of the original composition, while following the soloist's cues for *rubato*. Moments of harmonic interest, such as the diminished chord at m. 40, and those brief moments when the soloist is between phrases, m. 41 and m. 50, may be highlighted by the accompaniment. The soft sustaining trumpet should emulate the gentle sound of an oboe without sounding forced or strained.

Unit VI. Musical Elements

Melody

The primary melody in *Mutations from Bach* is the plain-song *Christe, du Lamm Gottes*, which can be seen in Figure 5.3. This melody is unique in that it is constructed out of three phrases of unequal length. Composers who set this melody therefore often modify the duration of pitches in order to fit modern time signatures. For example, throughout *Mutations from Bach*, the word “Gottes” (God), is either written as a longer note value, as in m. 8, or stretched through the use of a tenuto mark, as in m. 1. This melody is also unique in that it begins and ends on pitches that are a whole step apart. In order to account for this change, composers often modulate so that the final pitch is tonicized. The chorale settings of this melody by both Decker and Bach end in a key that is a whole step above the key in which they started.

Figure 5.2, *Mutations from Bach*, “Christe, du Lamm Gottes” Melody



The only other melody in *Mutations from Bach* can be found in the horn solo beginning in m. 36 and shown in Figure 5.4. Here the horn is playing the role of the tenor soloist from mvt. 2 of Bach’s cantata 23. This recitative solo can be divided into three phrases that line up with the three phrases of *Christe, du Lamm Gottes* in augmentation. Each of these larger phrases can also be broken down into 3 sub-phrases. This construction of three phrases, made up of three sub-phrases may reflect the holy trinity and the sacred origins of this music.

Figure 5.3, *Mutations from Bach*, Recitative Horn Solo



Harmony

Tonal, tertian harmonies are used to accompany the melody throughout *Mutations from Bach*, but the complexity of the harmonization varies in each setting. Joachim Decker’s chorale

that opens and closes the piece is the least complex. Decker uses diatonic triads, relying heavily on the I, IV, and V chords to harmonize the melody. After beginning in Eb Major, a C Major chord that occurs during the fermata in m. 2 serves a dominant function towards F Major. This modulation allows the final pitch of the melody to be tonicized. Measures 4-6 have the same pattern of harmonization, starting in F Major and moving to G Major.

The chorale from Bach's cantata 23 that occurs in m. 7-13 and m. 30-35 features a more complex harmonization of the melody. After beginning in G minor, early tonicization of the III chord in m. 7 creates a tonality that is difficult to distinguish as either major or minor. A retrogression from V to iv in m. 10 serves also as a pivot to a new key of C minor. C minor is only briefly tonicized before moving to a strong cadence in F Major to conclude the chorale. Although Bach's original chorale was written for four voices, Barber's transcription adds a mysterious fifth voice in the 3rd trombone part. This fifth voice exists only during the first phrase of the chorale, m. 7-9. This voice is even more mysterious in that it adds a whole step dissonance by sounding a C during the G Major chord that occurs on beat 4 of m. 8. It is impossible to tell if this was a purposeful "mutation" of Bach's original work or simply a mistake by Barber.

The recitative from Bach's cantata 23 that occurs in m. 36-50 features the most active harmonization in *Mutations from Bach*. Frequent chromaticism in the melody at this section causes a new key area to be tonicized during each sub-phrase of the melody. Bach uses a pattern of sub-dominant, dominant, tonic chords to move quickly to new keys. This harmonization gives this section a distinct feeling of wandering and instability.

The most interesting harmonies in *Mutations from Bach* occur during Bach's organ prelude, m. 14-29. As the chorale melody is presented in canon at the twelfth, moments of startling dissonance are created, such as the tri-tone between the 1st trumpet and 1st trombone at m. 19. The ascending and descending hexachords that accompany the canon throughout this section provide similar moments, such as the tri-tone created during the first quarter note at m. 18. A curious moment of striking dissonance occurs on the last beat of m. 19 when an B natural is sounded in the 1st horn part against a B-flat in the 1st trombone part, creating a half-step dissonance. Further examination of this dissonance revealed that the original organ prelude by Bach called for a B flat in both voices at this moment. This might suggest that this dissonance was an error in either Barber's transcription or a misprint by the publisher. Inspection of Barber's original manuscript for *Mutations from Bach* revealed that Barber very clearly wrote the half-

step dissonance into this section. It would therefore seem that this unique dissonance was yet another “mutation” of Bach’s work by Barber.

Rhythm

The asymmetry of the original *Christe, du Lamm Gottes* melody caused several rhythmic and notational irregularities throughout *Mutations from Bach*. Barber’s transcription of Decker’s chorale dealt with this asymmetry by writing measures of differing lengths, all without time signatures. Although this chorale is rhythmically simple, the lack of time signature creates an ambiguous, free-time feel. Barber then fit Bach’s chorale into measures of 4/2 time by adding a beat of silence after the fermata in m. 9. This beat of silence is undetectable to an audience, but conductors and musicians must be aware of this silence in order to stay together.

Also adding to the rhythmic complexity of the work is the fact that the entire piece is written with the half-note as the primary beat unit. Although the original Decker and Bach chorales were written with quarter-notes receiving the beat, Barber most likely chose to write in larger note values in order to keep a similar time signature through the organ prelude which was originally written by Bach in 3/2 time. Overall, the rhythmic content of this piece is actually quite simple, but it may seem somewhat unusual to musicians who aren’t used to regularly reading in 4/2 and 3/2 time.

Timbre

The basic instrumentation of *Mutations from Bach* is that of a standard orchestral brass section with timpani. With this palette to choose from, Barber used the natural characteristics of each instrument to emulate the sounds of the original compositions. Throughout the piece timpani is used exclusively for reinforcing cadence points. For setting Decker’s chorale in m. 1-6, Barber used the warm tone of the horns, tuba, and low trombones to emulate the sound of voices. Horn mutes in the final statement of Decker’s chorale, m. 51-54, give the impression of sound coming from a distance.

As the power and energy of the piece builds through Bach’s setting of the chorale, m. 7-13, Barber added the brighter sounds of the trumpets and high trombones for increased projection. The power of the full ensemble is on display during Bach’s organ prelude, m. 14-28, as the instruments in the brass ensemble recreate the various lengths of pipe in an organ. During this section, the trombone and trumpet play the chorale melody in canon while horns, trumpets,

trombones, and tuba play the cascading hexachords from Bach's original composition. Barber boosts the power of the horns throughout this section by writing Horns 1-2 and Horns 3-4 a due.

For the lyric and dramatic recitative at m. 36-49, Barber chose the 1st horn as soloist. The noble sound of a skilled horn player provides an excellent substitute for the tenor voice. Also in this section, a high trumpet with cup mute recreates the sound of the oboe d'amore, playing the chorale melody in augmentation.

Unit VII. Form and Structure

Table 5-2, *Mutations from Bach, Form*

Section / Source	Subsection	M.	Key Center	Orchestration
Joachim Decker	a	1-3	E♭ Major to F Major	F Horns and Tuba in 4 part homophony.
	b	3-6	F Major to G Major	Trombones and Tuba in 4 part homophony.
Bach: Cantata 23 Chorale	c	7-13	G minor to F Major	Trumpets, Trombones, and Tuba in 4 part homophony. Horns join in m. 11.
Bach: Organ Prelude BWV 619 Orgelbüchlein	d	14-29	F Major to G Major	Trombone and Trumpet present chorale melody in canon. All other brass parts play motive based on rising or falling hexachords.
Bach: Cantata 23 Chorale	c'	30-32	C minor to G Major	Horns and Tuba in 4 part homophony.
	c''	33-35	B♭ Minor to E♭ Major	Trombones, Trumpets, and Tuba in 4 part homophony.
Bach: Cantata 23	e	36-50	C Minor to E♭ Major	Horn solo recitative.

Recitative				Augmented Chorale melody in muted Trumpet. Sustaining accompaniment in low Trumpets, Trombones, and Tuba.
Joachim Decker	a'	51-54	Eb Major to F Major	Muted Horns and Tuba in 4 part homophony. Tutti final chord.

Unit VIII. Suggested Listening

Samuel Barber

Commando March

Adagio for Strings

J.S. Bach

Cantata BWV 23 *Du wahrer Gott und Davids Sohn*

Mvt. 2 Recitative

Mvt. 4 Chorale

BWV 619 *Christe, du Lamm Gottes*

BWV 245 St. John Passion

Joachim Decker

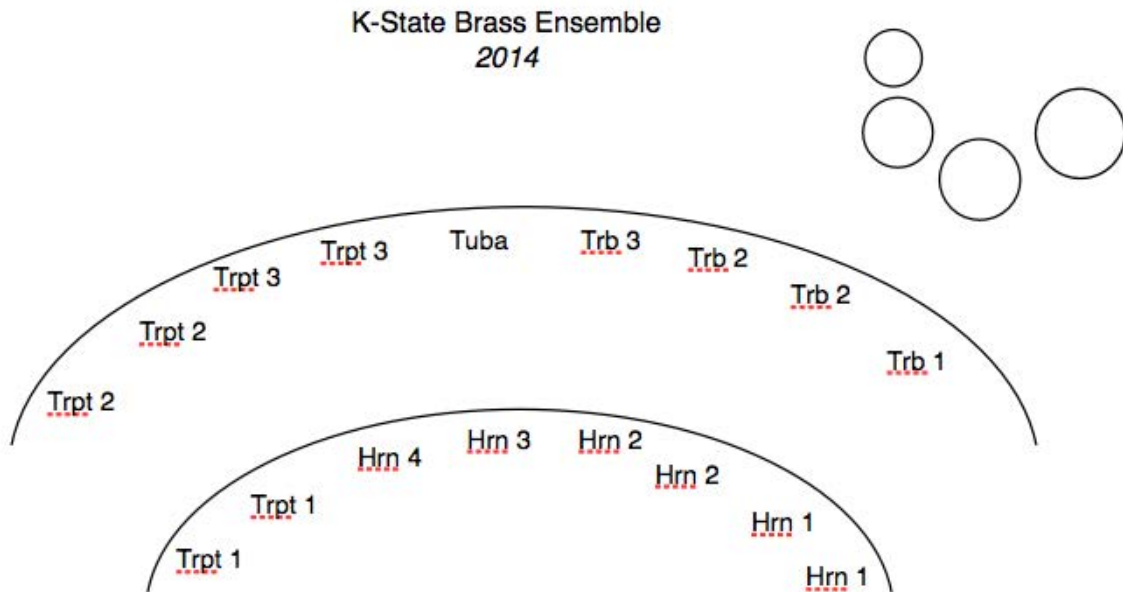
Christe, du Lamm Gottes

Unit IX. Seating Chart and Acoustical Justification

The set-up for *Mutations from Bach* is a modified version of the K-State Brass Ensemble's typical setup. This seating arrangement has melodic instruments, horns and 1st trumpets, in the first row, and harmonic/accompaniment instrument in the second row. The tuba is centered in order to provide a firm anchor point in the center of the ensemble. The timpani are slightly off to the right in order to establish a clear line of sight to the director. Horn parts 1-3,

trumpet parts 1-3, and trombone part 2 are doubled in order to provide additional support and allow more players to participate.

Figure 5.4, *Mutations from Bach, Seating Chart*



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Brass Ensemble

Announcements: none

Literature: *Mutations from Bach*

Time: 20 min.

Title	Evaluation
<ol style="list-style-type: none">1. Introduce Piece<ol style="list-style-type: none">a. A collection of arrangements of “Christe, du Lamm Gottes”b. Identify time signature issues<ol style="list-style-type: none">i. No time signature at the beginning, fermata at the end of each measure.c. 3/2 meters will be in 6 for reading purposes.d. Horn solo recitative will be in 8 for reading.2. Sight read	<ol style="list-style-type: none">1. Half rest after fermata in m. 9 caused confusion.2. Despite discussion of time signatures, transitioning from one section of the piece to another was problematic.3. Transition from slow 4 at m. 13 to 6 pattern at m. 14 was unsuccessful. Had to stop and restart at m. 14.4. The elastic nature of the pulse during the recitative section will require the ensemble to have great familiarity with this piece in order to be successful.5. Listening to recordings of the original compositions would help establish better familiarity with the piece.

Rehearsal Plan – Rehearsal #2

Ensemble: Brass Ensemble

Announcements: none

Literature: *Mutations from Bach*

Time: 20 min.

Title	Evaluation
<ul style="list-style-type: none">1. Warm-Up<ul style="list-style-type: none">a. Air pattern, <i>My Country tis of Thee</i>b. Bach Chorale, <i>Christe, du Lamm Gottes</i><ul style="list-style-type: none">i. Read each part.2. Mutations<ul style="list-style-type: none">a. Listen to recordings of Bach chorale and recitative from cantata 23b. Rehearse m. 30-36<ul style="list-style-type: none">i. Identify two statements of chorale's 3rd phrase.ii. Unify rubato at cadence points.c. Rehearse m. 46-50<ul style="list-style-type: none">i. Separate soloist and accompaniment.	<ul style="list-style-type: none">1. Air pattern warm-up was very effective for getting air moving and getting musicians thinking in music right away.2. Warm-up using the Bach chorale, with each part written out for each instrument was very effective for improving familiarity with the structure of this melody and chorale.3. Transition between m. 29-35 will need consistent reinforcement for tempo, attacks, etc.4. Horn soloist will need independent attention.5. Need to focus future rehearsals on running larger chunks of the piece in order to establish a concept of how the piece fits together.6. Trying so many rehearsal techniques in one rehearsal might have caused each technique to be slightly less effective.

Rehearsal Plan – Rehearsal #3

Ensemble: Brass Ensemble

Announcements: Long break until next rehearsal.

Literature: *Mutations from Bach*

Time: 20 min.

Title	Evaluation
<ol style="list-style-type: none">1. Rehearse m. 1-13<ol style="list-style-type: none">a. Identify and define vague dynamic markings at m. 3.b. Improve consistency of soft attacks throughout.c. Practice passing sound from horns to trombones in m. 3.d. Improve familiarity with fermatas at m. 7-132. Rehearse m. 14-29<ol style="list-style-type: none">a. Rehearse chorale canon and hexachord accompaniments, separately.b. Identify half-step dissonance at m. 19	<ol style="list-style-type: none">1. Discussion of vague dynamics at the beginning of the rehearsal could have been accomplished more effectively if it had been done in the context of playing and rehearsing rather than simply talking at the beginning of the rehearsal.2. The opening chorales will need to be reviewed in order to achieve consistent attacks, blend, and intonation.3. Change conducting patterns to better reflect the odd meters that Joachim Decker originally wrote.

Rehearsal Plan – Rehearsal #4

Ensemble: Brass Ensemble

Announcements: Remind about upcoming rehearsal schedule.

Literature: *Mutations from Bach*

Time: 15 min.

Title	Evaluation
<ol style="list-style-type: none">1. Rehearse m. 29-50<ol style="list-style-type: none">a. Solidify entrance at m. 33b. Align release in m. 39 and add accent to attack of m. 40 in accompaniment.c. Identify moments where pattern will be subdivided at m. 41, 46, and end of m. 49.d. Define conducting pattern at m. 47-48.e. Check intonation on the final chord.2. Rehearse m. 50-end<ol style="list-style-type: none">a. Define the horn mutes as creating the effect of distance.b. Check intonation of final chord.3. Run full piece.	<ol style="list-style-type: none">1. Spent much more time on m. 29-50 than originally planned.2. Navigating the rubato of the horn recitative was much more successful after several consistent runs of m. 29-50.3. Conducting from memory and making eye contact with players throughout the recitative section helped improve vertical alignment.4. Intonation and ensemble blend will need to be addressed in future rehearsals.5. Did not have time to address the horn mutes in m. 50-end, will need to do this in future rehearsal.6. Next rehearsal should begin with a full run of the piece.

CHAPTER 6 - *Nobles of the Mystic Shrine*

Unit I. Composer

John Philip Sousa (November 6, 1854 – March 6, 1932)

John Philip Sousa was an American composer, conductor, and band leader whose musical legacy fundamentally changed the course of music in America. As leader of the U.S. Marine Band and the Sousa Band, John Philip Sousa defined the role of the concert band for generations to come. As a composer he is best known for his marches, many of which became an essential part of the soundtrack of American life.

John Philip Sousa was born in Washington, D.C., on November 6, 1854. He was the third of ten children for parents John Antonio and Marie Elisabeth Trinkaus, though four of those ten children died as infants. Both parents were immigrants to the United States. John Antonio Sousa was of Portuguese decent but had grown up in Spain, while Maria Elisabeth Trinkaus was born in Bavaria. After moving to America, John Antonio Sousa enlisted as a trombonist in the U.S. Marine Corp Band (Bierley, 1973, pg. 23).

As a child, John Philip Sousa suffered from pneumonia, which forced him to be home schooled. He learned to read and write from his parents before being entered into public schools. In 1861, Sousa was enrolled in an evening music conservatory run by John Esputa Jr. Here the young Sousa learned to play the violin, studied music theory, and learned the fundamentals of sight singing. The program run by Esputa was very strict and nearly forced Sousa out of music entirely. However, with encouragement from his parents, Sousa persevered and continued in the program (Bierley, 1973, pg. 28-31).

At the age of 13, Sousa enlisted as an apprentice musician in the U.S. Marine Band. Here he continued to learn music theory and composition while studying violin with George Felix Benkert. After studying with the Marine Band musicians all day, Sousa spent many of his evenings performing for any professional jobs he could get (Bierley, 1973, pg. 34). These experiences provided a practical education in music that served him well throughout his career as a performing.

By 1875 Sousa had left the Marine Band and was working as full time violinist and conductor in the Washington, D.C. area. He toured as a conductor of several traveling shows and continued composing in his free time. He made his own arrangement of Gilbert and Sullivan's *HMS Pintafore* for the Philadelphia Church Choir Company, which received praise from Gilbert and Sullivan themselves. Sousa's association with the Philadelphia Church Choir eventually led him to meet Jane van Middlesworth Bellis, an understudy in the company, whom he married in 1879 (Bierley, 1973, pg. 41-42).

The success Sousa enjoyed as the director and arranger for traveling vaudeville shows quickly caught the eye of Marine Corp officials. In 1880, Sousa was named the 14th director of the Marine Band. Over the next twelve years Sousa transformed the Marine Band into the finest military band in America. He not only improved the performance quality of the band, but also built up the band's library by writing new marches and transcribing popular classical music. Sousa spread the sound of the Marine Band across the United States through two national tours and recording projects that released 60 wax cylinders (U.S. Marine Band, 2014). The unprecedented success that Sousa experienced directing the Marine Band led David Blakey, former manager of the Gilmore Band, to urge Sousa to consider forming his own civilian band. Blakey's promises of artistic freedom and a much higher salary, eventually convinced Sousa to leave the Marine Corps to form his own band in 1892 (Bierley, 1973, pg. 55).

The Sousa Band, as it was called, launched in 1892 with some of the finest musicians of the day filling its seats. The band regularly consisted of between 43 and 73 musicians, and was completely self-financing. Over a forty-year period from 1892-1932 the band performed over 15,200 concerts, often performing two concerts in one day. The band constantly toured the United States, visited Europe 4 times, and even circumnavigated the Earth on a world tour in 1910-1911 (Bierley, 2006, pg. 17-40).

While the Sousa Band's popularity soared, Sousa himself continued to flourish as a composer. His famous marches, such as *Star and Stripes Forever*, were featured on each Sousa Band concert and were also sold to the general public by Sousa's publisher Harry Coleman. He also wrote original suites for band, waltzes, songs, overtures, and successful operettas. Although he preferred the lyric melodies of songs, Sousa recognized the public appeal of ragtime and arranged early jazz music for his band (Bierley, 1973, pg. 18).

In 1917, the Sousa Band's national tour was interrupted by the onset of U.S. involvement in World War I. Ever the American patriot, John Philip Sousa enlisted in the U.S. Naval Reserve Force at the age of 62, and took command of the Great Lakes Naval Training Center Band Battalion. Volunteerism for the band unit grew tremendously as young musicians were eager to play under Sousa's baton (Bierley, 1973, pg. 78). Throughout the war Sousa continued to compose new marches including, *Sabre and Spurs*, *U.S. Field Artillery*, and *Solid Men to the Front*.

Sousa returned to direct the Sousa Band at the conclusion of the war and continued touring continuously until 1929. As he grew older, Sousa became a strong advocate for music education by encouraging young people to participate in music, adjudicating band contests, and lending his famous name to mass bands by guest conducting (Bierley, 1973, pg. 86). Truly, Sousa was a musician to the very end, as he died of a heart attack shortly after rehearsing the Ringgold Band of Reading, Pennsylvania. The last piece he ever conducted was *The Stars and Stripes Forever* (Bierley, 1973, pg. 92).

Table 6-1 John Philip Sousa, Select Marches for Band

Title	Date
The Gladiator	1886
The Rifle Regiment	1886
Semper Fidelis	1888
The Picador	1889
The Thunderer	1889
The Washington Post	1889
The High School Cadets	1890
The Liberty Bell	1893
Manhattan Beach	1893
King Cotton	1895
El Capitan	1896
The Stars and Stripes Forever	1896
Hands Across the Sea	1899
The Invincible Eagle	1901

The Glory of the Yankee Navy	1909
The Pathfinder of Panama	1915
U.S. Field Artillery	1917
Sabre and Spurs	1918
Solid Men to the Front	1918
Nobles of the Mystic Shrine	1923
The Black Horse Troop	1924
The National Game	1925
Riders for the Flag	1927
Kansas Wildcats	1931

Unit II. Composition

In 1922, John Philip Sousa was inducted into the Ancient Arabic Order of the Nobles of the Mystic Shrine. Upon joining this group he was immediately named the honorary director of the Alma Temple Shrine Band in Washington, D.C. To commemorate this honor and to salute all Shiners, Sousa composed one of his most interesting marches, *Nobles of the Mystic Shrine*. It's most famous performance came in 1923, when Sousa conducted a band 6,200 Shriners at the national convention in Washington, D.C. This was the largest band Sousa ever conducted (Bierley, 1984, pg. 74).

There are several interesting elements that combine to make *Nobles of the Mystic Shrine* unique among Sousa marches. First, it is one of only a handful of Sousa marches in which the entire introduction and 1st strain are written in a minor mode (originally Bb minor), framing the entire piece in a certain mysterious light. Next, the original instrumentation called for the normal percussion section to be augmented with triangle and tambourine. These metallic percussion sounds served to reference the sounds of Turkish janissary bands, which were often imitated by Shrine bands. The original instrumentation also included a full part for harp, suggesting that the piece was intended specifically concert use.

The modern edition by Philip Sparke makes several notable changes from the original. The key of the piece has been lowered from Db and Gb major to Bb and Eb major. Upper-

woodwind parts have been simplified slightly by removing grace notes in the 1st strain. Oboe and bassoon have been limited to one part each where the original had called for two unique parts for each. Trumpet and cornet parts from the original have been condensed into three parts for trumpets only.

The final instrumentation of Sparke's edition includes: 1 Piccolo, 1 Flute, 1 Oboe, 1 Eb Clarinet, 3 Clarinets, 1 Bass Clarinet, 1 Bassoon, 1 Alto Saxophone, 1 Tenor Saxophone, 1 Baritone Saxophone, 3 Trumpets, 4 F Horns, 3 Trombones, 1 Euphonium, 1 Tuba, Snare Drum, Bass Drum, Crash Cymbals, Triangle, and Tambourine. The entire work is approximately three minutes and thirty seconds in duration.

Unit III. Historical Perspective

Nobles of the Mystic Shrine was written and first performed in 1923, four years after Sousa had returned to the Sousa Band from his service in World War I. This time period, known as the roaring 20s, is often remembered for the emergence of jazz music and controversy over prohibition. Sousa and his band however spent much of this decade touring the United States, continuing to play concerts for audiences who had grown to admire the group over the past forty years. It was during a brief break from touring in 1922 that Sousa was invited to join the Ancient Arabic Order of the Nobles of the Mystic Shrine (A.A.O.N.M.S.).

The A.A.O.N.M.S. developed as an organization in 1870 as an offshoot of the Freemasons. Freemasonry is the world's largest secret, fraternal organization. Although the society of Masons is believed to have originated from stonemasons and cathedral builders in the middle ages, modern Masonic activity can be traced back to the early 18th century when the first Grand Lodge was built in England in 1717. Masonry spread quickly throughout the British Empire and was popular among the founding fathers of the United States. By the mid 1800s, it was almost an unspoken requirement that the leader of an American military band should be Mason (Freemasonry, 2014). John Philip Sousa was raised to Third-Degree Mason on November 18th, 1881 (Bierley, 1973, pg. 44-45).

In 1870, A group of Masons in New York City led by Walter Flemming and William "Billy" Florence decided to create a new fraternity of Masons with less emphasis on ritual and greater emphasis on fun and fellowship. After attending a party thrown by an Arabian diplomat, Billy Florence proposed using Arabic symbols, music, and customs as the basis for the new

fraternity. The A.A.O.N.M.S. was created in 1870 and grew to over 150,000 members by 1946 (Shriners International, 2014). In addition to fun and fellowship among members, the Shriners raise money through fundraising efforts, such as the Shrine Circus, to build children hospitals. The Shriners parade units consisting of miniature cars, marching bands, and colorful costumes are used to spread a positive image of Shriners to the public.

The images, symbols, and music used by Shriners were superficially copied from the Arabic culture of the former Ottoman-Turkish Empire. An important part of this culture was the musical marching tradition of the janissary military bands. Starting in 1329, the janissaries were an elite military unit of the Ottoman Empire whose bands, which were called *mehter*, became famous throughout Europe for their colorful dress and instrumentation (Pirker, 2014). The janissary bands became best known for their use of trumpets, kettledrums, and metallic percussion such as cymbals, gongs, tambourines, triangles, and the decorative set of jingles known as the Turkish crescent. These metallic sounds of the janissary bands became popular among western musicians who wished to give their music an exotic, eastern flavor. Sousa incorporated the tambourine and triangle into *Nobles of the Mystic Shrine* to recreate this exoticism.

Unit IV. Technical Considerations

The first difficulty that was often associated with *Nobles of the Mystic Shrine* was the Db Major and Gb Major key signatures. Directors who wished to expose their bands to this interesting Sousa march needed to make sure that their students were accustomed to playing scales and technical studies in these keys. The current arrangement by Philip Sparke has eliminated this issue by arranging this march in Bb Major and Eb Major. Although frequent accidentals still exist and will still challenge students, the key signature will be no problem.

The first difficulty presented in *Nobles of the Mystic Shrine* is the unison introduction. While playing unison lines with balance, intonation, and blend is rarely easy, this introduction is complicated further by several neighbor-tone accidentals and an accented accidental on beat 2 of m. 2, see Figure 6.1. This brief but treacherous introduction will need to be played slowly with a focus on tone quality, intonation, ensemble blend, and balance. Having the band sing the unison portions of the introduction may help improve all of these qualities listed above.

Figure 6.1, *Nobles of the Mystic Shrine*, m. 1-2, Flute



Throughout the first and second strains, m. 5-38, dramatic dynamic shifts may cause issues with vertical alignment and accuracy. The outbursts of sound at m. 7-8 and m. 11-12, must have a startling effect but should not change the underlying pulse of the band. Dynamic and instrumentation changes that may be added at the beginnings of each strain must be worked out so that no stumble in forward momentum occurs. Off-beats at m. 5 and m. 9 will need to be aligned with the octave 8th notes that occur at the same time. A brief 16th note run at m. 26-29, see Figure 6.2, in the melody must be practiced slowly with accuracy and then sped up to achieve clarity.

Figure 6.2, *Nobles of the Mystic Shrine*, m. 26-29, Clarinet



The band should not lose time at the trio, m. 39-60, and should work diligently to ensure that the softer dynamics and lyrical style does not effect pulse. Practicing the transition into the trio with a metronome would be helpful. Also, immediately establishing the importance of the boom-chick accompaniment in the basses and horns at the trio is critical to keeping the motor of the march moving. Technical issues in the trio limited to ends of phrases, m. 49-54 and m. 55-58, see Figure 6.3, which feature several leaps and slurs that may initially cause uncertainty.

Figure 6.3, *Nobles of the Mystic Shrine*, m. 49-53, Trumpet



The break strain and final grandioso present relatively few technical issues that have not already been addressed. It is important that marcato articulations throughout the break strain, m. 61-76, do not become so heavy that they distort ensemble tone or time. Also, a long tambourine/triangle roll which begins in m. 71 and lasts until the end of the piece will demand

efficiency of motion and concentrated endurance from the lucky percussionists who get to play these parts.

Figure 6.4, *Nobles of the Mystic Shrine*, Instrument Ranges

Unit V. Stylistic Considerations

Style is critical to the successful performance of any Sousa march and *Nobles of the Mystic Shrine* is no exception. Basic march style dictates that unmarked notes should be played lightly and with separation, approximately 3/4 of their normal value. Staccato markings indicate that a pitch should be very crisp, separated, and should be distinguishable from unmarked notes. Melodic accents are critical to the character of a march; they should be played full value and 25% stronger than the marked dynamic. Notes that come immediately before or after accents should be played especially light and separated in order to highlight the contrast that the accent provides. A good opportunity to establish this contrast can be seen in the common march rhythm that appears in the accompaniment m. 3 and is shown in Figure 6.5.

Figure 6.5, *Nobles of the Mystic Shrine*, m. 3 accompaniment rhythm

Accents on off-beats, such as the syncopated Figure in m. 32, Figure 6.6, are especially important for generating rhythmic interest and should stand out against accompanying rhythms. Again, the eighth notes in this figure should be significantly softer and more separated than the accented quarter note.

Figure 6.6, *Nobles of the Mystic Shrine*, m. 32, Flute



Marcato accents, which are prevalent throughout the break strain in m. 61-76, should combine the strength of melodic accents with the separation of staccato markings. When used in succession, as is seen in m. 73-76, these marcato accents generate great intensity and make a very strong melodic statement.

Finally, the percussion section plays an important role in achieving the ideal style for a Sousa march. The bass drum should be played with a tone that blends with the sound of the band, matches the length of the tuba, and uses a wrist stroke staccato to pull the sound out of the drum. Accents in the bass drum should contrast the normal stroke by ringing through to the next beat. Crash cymbals, which would have originally been attached to the top of the bass drum, should work in conjunction with the bass drum. When playing indoors, snare drum rolls may be played open or closed at the directors discretion. Strings of repeated rolls, such as m. 77-110, should produce a consistent sound and driving pulse (Gauthreaux).

Unit VI. Musical Elements

Melody

Nobles of the Mystic Shrine follows a traditional march form with unique melodies at the introduction, 1st strain, 2nd strain, trio, and break strain. The melody stated in the introduction, Figure. 6.7, begins in unison, grabbing the attention of the listener before splitting into harmony in m. 2. Chromatic modifications to the key of G minor give the introduction an exotic flavor.

Figure 6.7, *Nobles of the Mystic Shrine*, Introduction Melody



The melody at the first strain is shown in Figure 6.8 and is created out of the interplay between two voices. Longer note values in lower voices are colored with staccato offbeats in upper voices. This melody also features dramatic dynamic changes that should surprise the listener. Four phrases that are each four measures long combine to form the entire melody of the first strain.

Figure 6.8, *Nobles of the Mystic Shrine*, First Strain Melody



The second strain, Figure 6.9, features a melody that is crafted out of two eight bar phrases. Here Sousa moves to the relative major key for the first time in *Nobles of the Mystic Shrine*, making the second strain melody stand out against everything heard up to this point.

Figure 6.9, *Nobles of the Mystic Shrine*, Second Strain Melody



The singable melody of the trio occurs for the first time at m. 39 and is shown below in Figure 6.10. This melodic material, which becomes the focus of the rest of the march, is presented first in a softer, legato style before returning at m. 77 in the traditional grandioso style. Despite the major tonality, Sousa manages to retain some of the exoticism that inspires this march through the use of chromatic movement in this melody.

Figure 6.10, *Nobles of the Mystic Shrine*, Trio Melody



The break strain at m. 61-76 features a melody that is once again created out of the interplay between two voices. In this case the trumpets sound what could be consider a bugle distress call, which is answered immediately in the upper woodwinds. The return to minor tonality and the back and forth bickering of two voices is why sections like this are often referred to as the “dog fight.”

Figure 6.11, *Nobles of the Mystic Shrine*, Break Strain Melody



Harmony

Nobles of the Mystic Shrine employs traditional triadic harmony that can easily be analyzed with roman numerals. The introduction and 1st strain are both in G minor and therefore are built primarily upon Gm (i), DM (V), D7 (V7), and Adim (iio) chords. The second strain moves to the relative major key of Bb major and features a significant increase in harmonic rhythm towards the end of the strain, m. 30-37. In these measures, a sequence of chromatic movement in the melody is accompanied by a chord progression that uses secondary dominants to move quickly through Gm and Cm before a strong cadence in BbM at m. 36.

The trio of *Nobles of the Mystic Shrine* follows traditional march form by modulating up a fourth to Eb major at m. 39. Harmonization of the trio melody includes two moments where Sousa employs modified chords to “surprise” the listener. At m. 50, an unexpected Ebm (i) chord appears and immediately precedes the half-cadence in m. 53-54. Later in the trio, Sousa uses a surprise CbM chord to precede the final cadence in Eb major at m. 59. Both of these surprise

chords are emphasized with written accents in the percussion section. The break strain of *Nobles of the Mystic Shrine* returns to G minor, which now serves as iii in the trio key of Eb major. Similar to the introduction and first strain, Sousa uses Gm, DM, D7, Adim, and Cm chords to harmonize the break strain melody.

Rhythm

All rhythms in *Nobles of the Mystic Shrine* are built upon a driving, quarter-note pulse that provides a steady beat to facilitate marching. Offbeat eighth notes exist throughout the majority of the piece, creating the “boom-chick” rhythmic accompaniment that is so common in Sousa marches. Sixteenth notes, such as in m. 1, m. 7, m. 11, m. 27, and m. 61, are therefore especially important because they break out of the constant eighth note pattern of the “boom-chick” accompaniment. Syncopated rhythms, such as m. 26, m. 32, m. 63, and m. 71, provide additional rhythmic interest by momentarily obscuring the downbeat, and making the eventual return to a driving beat that much more enjoyable for the listener.

Timbre

The Philip Sparke arrangement of *Nobles of the Mystic Shrine* uses standard symphonic band instrumentation and simplifies some of the scoring from the original work by Sousa. Double reed parts in the Sparke edition have been limited to one oboe and one bassoon. Also, where Sousa called for a mix of cornets and regimental trumpets, Sparke wrote only three trumpet parts. Both of these small changes helped to simplify instrumentation issues without losing the original character of the piece.

Sparke has retained other interesting orchestration decisions that Sousa made in this edition. The first strain melody is presented in the low brass, giving the beginning of this piece a dark and broad character. Triangle and tambourine in the percussion section highlight the violent outbursts of sound at m. 7 and m. 11. Although not specifically called for by Sousa, some recordings of *Nobles of the Mystic Shrine* augment the metallic percussion sound through the use of a Turkish crescent: a decorative set of jingles set atop a wooden pole that is commonly associated with Turkish military bands (Blades, 2014). Sousa was known for never performing his marches exactly the same way twice; therefore directors should use creativity when making tasteful alterations to orchestration.

Unit VII. Form and Structure

Table 6-2, *Nobles of the Mystic Shrine*, Form

Section	m.	Key	Orchestration
Introduction	1-4	D Major (V of G minor)	Tutti unison. Breaks into chords on beat 2 of m. 2.
1 st Strain	5-21	G minor	Melody begins in low brass and passes to upper voices at m. 13
2 nd Strain	22-38	Bb Major	Melody is in mid voices with flourishes provided by upper WW.
Trio	39-60	Eb Major	Melody is in Upper WW, Upper Brass, and Euphonium. Bass line and after beats in basses and horns.
Break Strain	61-76	G minor	Distress call in Trumpets answered by Upper WW, builds to Tutti.
Trio	77-108	Eb Major	Melody written in Mid WWs, 1 st Tpt. and Low Brass. Piccolo and Flute add simple descant. Greater role for WW on 1 st reprise of trio.
Break Strain	61-76	G Minor	Distress call in Tpt. answered by Upper WW, builds to Tutti.
Trio	77-109	Eb Major	Melody written in Mid WWs, 1 st Tpt, and Low Brass. Piccolo and Flute add simple descant. Greater role for Low Brass on reprise.

Unit VIII. Suggested Listening

John Philip Sousa

El Capitan

Fairest of the Fair

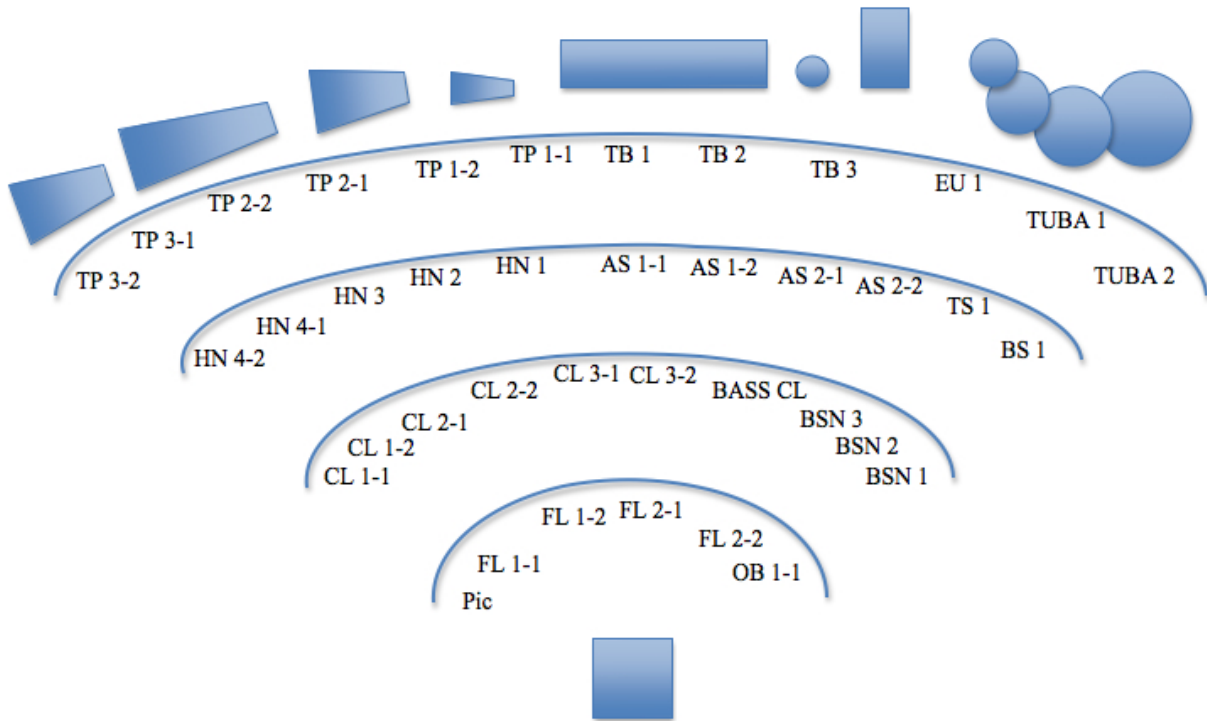
High School Cadets
King Cotton
Liberty Bell
New York Hippodrome March
On Parade
Saber and Spurs
Semper Fidelis
The Stars and Stripes Forever
The Thunderer
The Washington Post

Unit IX. Seating Chart and Acoustical Justification

Using the current standard seating arrangement for the Kansas State University Concert Band will allow for proper balance and ensemble blend. In this set-up like instruments are positioned near each other. Low voices are organized in a wedge on the right side of the band, middle voices are centered, and higher voices are mostly grouped on the left side of the ensemble.

Figure 6.12, *Nobles of the Mystic Shrine*, Seating Chart

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Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Concert Band

Announcements: Reading new music today!

Literature: *Nobles of the Mystic Shrine*

Time: 15 Minutes

Title	Evaluation
<ol style="list-style-type: none">1. Introduction of the piece<ol style="list-style-type: none">a. Check time signature, key signature, repeats.b. Briefly discuss march style.c. Ask “what do we need to do to perform this piece well?”2. Read Nobles3. Rehearse as time allows<ol style="list-style-type: none">a. Introduction<ol style="list-style-type: none">i. Exaggerate accents and staccatosb. 1st Strainc. Run to the end as time allows.	<ol style="list-style-type: none">1. Good read of this march! Getting student feedback on a successful read was very effective.2. Lesson plan was changed on the fly to address specific issues heard during the read. Rehearse the break strain to the end rather than going back to the beginning.3. Snare drum rushes 5 stroke roles in m. 77 to the end.4. The band plays with a concept of the role they play within the ensemble. Breaking apart melody, countermelody, and accompaniment in future rehearsals will help.

Rehearsal Plan – Rehearsal #2

Ensemble: Concert Band

Announcements: none

Literature: *Nobles of the Mystic Shrine*

Time:

Title	Evaluation
<ul style="list-style-type: none">1. Warm-Up<ul style="list-style-type: none">a. Chorale #6b. Circle of 4s, in unison, Bb Major Chord2. Nobles<ul style="list-style-type: none">a. Run beg. through end of 2nd strainb. Rehearse Introduction<ul style="list-style-type: none">i. Improve pitch accuracyii. Identify when the band splits form unison into parts.c. Rehearse 1st Strain<ul style="list-style-type: none">i. Align octave leaps with off-beats.d. Rehearse 2nd Strain<ul style="list-style-type: none">i. Group two note slurs into longer phrase.	<ul style="list-style-type: none">1. Students have a good foundation of familiarity with the first half of this piece after this rehearsal. Ready to dig into greater detail in future rehearsals.2. Discussion of unison vs. harmonies in the Introduction had little effect on how the Introduction was played. Will need to revisit this concept later.3. Pick-up notes to the 1st and 2nd Strains are often weak and uncertain. Will need to clearly define who is playing and at what dynamic.4. Will need to help percussionists decide on the type of tambourine and triangle to be used during this piece.

Rehearsal Plan – Rehearsal #3

Ensemble: Concert Band

Announcements: none

Literature: *Nobles of the Mystic Shrine*

Time: 30 min.

Title	Evaluation
<ul style="list-style-type: none">1. Warm-Up<ul style="list-style-type: none">a. Breathing, Long tones on Bb and Fb. Chorale # 11, think phrase, play phrase2. Nobles<ul style="list-style-type: none">a. Run m. 39 to endb. Rehearse Trio<ul style="list-style-type: none">i. Rehearse, accompaniment and melody separate to define roles.c. Break Strain<ul style="list-style-type: none">i. Identify call and responseii. Refine detail on 16th notesiii. Highlight syncopation in m. 76d. M. 77-end<ul style="list-style-type: none">i. Identify change in style from m. 39.	<ul style="list-style-type: none">1. Providing time for students to “think” their part of the chorale was very effective for creating ensemble focus and developing pre-hearing.2. Discussion of roles at the Trio was very effective for improving timing and focus in the “boom-chick” accompaniment.3. Trumpets continue to rush through the distress call portions of the break strain.4. In general this piece tends to pick up speed as it is played. Eye contact with the basses has helped keep rushing in check.5. The ensemble has established good familiarity with the piece as a whole and is ready to dig into fine details.

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Appendix A - Graph Analysis of *Toccata for Band*

Using an Excel spreadsheet, a grid is created that examines each measure of a given piece of music in twelve levels of detail. The first eight levels deal with formal/theoretical analysis of the piece. The last four levels look at interpretation and issues related to the actual performance of the piece. While analyzing the score and completing the grid, the conductor considers not only what is printed in the score, but also what elements of interpretation, such as tempo, rubato, dynamics, and phrasing, may be added in order to fully realize the composer's intended affect. The twelve levels of analysis are:

- 1. Form:** Defines Macro level form.
- 2. Phrase structure:** Portrays the micro level phrase structure using arcs to represent phrases.
- 3. Tempo:** States the tempo at any given section. May also include instructions for tempo changes such *rit.* and *accel.*
- 4. Dynamics:** Shows the dynamic levels and dynamic changes.
- 5. Meter / Rhythm:** Shows the time signature and time signature changes. Also shows important rhythms that occur at various points.
- 6. Tonality:** Shows the major key area of a section.
- 7. Harmonic Motion:** Describes the micro level harmonic motion using descriptive text, Roman numerals, or chord symbols.
- 8. Orchestration:** Discusses the texture of a given section.
- 9. General Character:** Describes overall mood or feeling that a section portrays.
- 10. Means for Expression:** Describes specific musical elements that serve to express musical character.
- 11. Conducting Concerns:** Discusses the various physical conducting gestures that will help facilitate the expressive qualities listed above.
- 12. Rehearsal Considerations:** Defines specific issues within a section of music that may need to be addressed in rehearsal.

Composition: *Toccata for Band*

Composer: Frank Erickson

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Form	A a								b								
Phrase Structure																	
Tempo	Allegro non troppo (♩=124)																
Dynamics	<i>f</i> <i>mf</i>	\leq	\geq				\leq		<i>mp</i>		\leq	\leq		\geq			
Meter/Rhythm																	
Tonality	D Dorian								C Mixolydian								
Harmonic Motion	Dm		GM Am	DM	Dm		GM Am	DM	C								
Orchestration	Theme I melody in Upper WWs / Cornets. Syncopated chordal accompaniment in mid-low voices.								Theme II melody in 1st Clarinet with harmonization in 2nd and 3rd Clarinets. Bass clarinet provides thin harmonic support.								
General Character	Energetic, Lightly Dancing, but with Focus and Purpose								Winding, Circling, Twisting								
Means for Expression	Band should play with a light, full sound and tone even on notes marked staccato. Accompaniment should blend with percussion to create a heartbeat to the dance in the melodic line. Follow the natural contour of the phrase use accents as points of emphasis.								Clarinets should blend lines together so that harmonization sounds like it evolves naturally out of the melodic line. Bass clarinet accompaniment provides points of security and with occasional tenuto quarter notes.								
Conducting Concerns	Lively prep showing energy and lightness. Show weight and length of the accented, tenuto quarter note in m. 4.				Continue lively style but minimize right hand when possible to turn ownership of the pulse to the ensemble.				Direct attention towards Clarinets. Eventually get away from showing every beat and instead show the direction of the line towards the lowest note of each figure. Cue bass clarinet entrance in m. 12 and show length of tenuto quarter in m. 13.								
Rehearsal Consideration	Rehearse melody and accompaniment separately so that melody can unify phrasing decisions and direction, while accompaniment can work to sound like one big instrument playing beautifully balanced chords.								Clarinets may need to spend some time as a group developing a unified section concept of tone and pitch. Encourage the section to develop the concept of one big instrument that happens to sound like a Clarinet. Unify direction of the melodic line.								

Composition: *Toccata for Band*

Composer: Frank Erickson

Measure #	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37
Form	(A) (b cont.)												a'							
Phrase Structure																				
Tempo	(Allegro non troppo)																			
Dynamics	(mp)				<			<		=			f mf	<	>				<	
Meter/Rhythm	2/4 (cont.)																			
Tonality	(C Mixolydian)												D Dorian							
Harmonic Motion													Dm		GM Am	DM	Dm		GM Am	DM
Orchestration	Theme II melody continues in 1st Clarinet with harmonization in 2nd and 3rd Clarinets. Bass clarinet provides thin harmonic support.												Theme I melody in Upper WWs / Cornets. Syncopated chordal accompaniment in mid-low voices.							
General Character	Circling, Winding, but with greater sense of direction and purpose.												Energetic, Lightly Dancing, but with Focus and Purpose							
Means for Expression	1st Clarinets sing melodically with support from 2nds, and 3rds. Bass Clarinet provides new interest and purpose through a series of descending notes starting in m. 18.												Band should play with a light, full sound and tone even on notes marked staccato. Accompaniment should blend with percussion to create a heartbeat to the dance in the melodic line. Use accents as points of emphasis.							
Conducting Concerns	Continue to support and encourage the Clarinets to seek out the lowest notes of each line and shape towards them. Direct attention towards the Bass Clarinet's newfound role at m. 18-20.												Reestablish the light staccato, dance feel from before. Direct attention towards moments of emphasis provided by accents.							
Rehearsal Consideration	Clarinets may need to spend some time as a group developing a unified section concept of tone and pitch. Encourage the section to develop the concept of one big instrument that happens to sound like a Clarinet. Unify direction of the melodic line and the direction of the bass line that is provided by the Bass Clarinet.												All progress made in rehearsing m. 1-8 can also be applied to this section. Work to make sure the ensemble doesn't get lazy playing this passage for a second time, but rather brings new life and energy each time.							

Composition: *Toccata for Band*

Composer: Frank Erickson

Measure #	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54
Form	(A) b'																
Phrase Structure																	
Tempo	(Allegro non troppo)																
Dynamics	<i>f</i>		<i>mf</i>					<			<	>		<i>f</i>	<i>fp</i>	<i>f</i>	<i>p</i>
Meter/Rhythm														3/4		2/4	
Tonality	C Mixolydian													Gb Mixolydian			
Harmonic Motion	C													GbM	FbM	GbM	
Orchestration	Cymbal crash announces Theme II melody presented by Cornets in parallel triads. Theme II has now changed to a more emphatic staccato style. Harmonic support provided by Horn and Baritone.													Tutti. Syncopated melody in Low voices, echoed by Cornets. WW trill adds texture.			
General Character	Declamatory, with confidence and poise. Becoming more forward moving as this section progresses.													Noble, Valiant, Foreshadowing			
Means for Expression	Strong and confident playing from the Cornets without sounding harsh or forced. The feeling of confidence comes from accuracy, intonation, and toneful staccatos throughout this section. A well balanced Cornet section will sound louder than several individuals playing out.									Exaggerate the dynamic swell in m. 47-48. Begin m. 49 softer in order to build towards m 51.				Rich and deep tone from Low Voices with careful attention to articulations. Cornets do their best Low Brass impersonation.			
Conducting Concerns	Cue cymbal crash. Direct attention towards Cornet section and demonstrate the confidence poise and presence that this sectioned demands. Cue Horn / Baritone entrance. Once entrances are secure, encourage direction of the Cornet melodic line.									Direct the Cornet swell towards the downbeat of m. 48. Cue snare drum to enter very softly.				Clear cue of m. 51. Direct attention towards Low Brass, Show strength and poise.			
Rehearsal Consideration	Cornets may need sectional work in order to achieve the balance, intonation, and style of this section. Play this passage slowly and smoothly to allow each chord to be heard and balanced. Once good balance and tone has been achieved, apply the staccato style.									Rehearse dynamic changes syncopation without losing time. Work to unify separated style in syncopation between Cornet and Snare.				Play this section slowly and smoothly to find intonation in the new key. Add articulations and match style / direction of line.			

Composition: *Toccata for Band*

Composer: Frank Erickson

Measure #	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72
Form	(A) a'																	
Phrase Structure																		
Tempo	(Allegro non troppo)																	
Dynamics	<i>f</i> <i>fp</i> < <i>mf</i> < <i>f</i> < <i>fp</i> < <i>f</i> < <i>dim.</i> < <i>p</i> <i>pp</i>																	
Meter/Rhythm																		
Tonality	C Dorian																	
Harmonic Motion	Cm		FM Gm	Cm Bbm	Cm		FM Gm	CM	BbM	FM			CM BbM	FM GM				
Orchestration	Theme I melody in Upper WWs. Variation on the usual chordal accompaniment in Mid / Low WWs and Brass.									Tutti. Homorhythmic, syncopated chords lead to full ensemble diminuendo and fermata.								
General Character	Familiar Energy but with greater Intensity and Purpose.									Unified Strength of Purpose, Intensity fading quickly into something new.								
Means for Expression	Strong accompaniment dynamic changes and syncopation give this statement of the Theme I melody a greater sense of purpose than has been previously heard.									The sound created by the ensemble joining full forces together for first time should be powerful and precise. Only absolute precision and unified interpretation of articulations, length of notes, and dynamics will result in the desired effect. Maintaining balance throughout this section is crucial.								
Conducting Concerns	Direct attention towards accompaniment to highlight the difference between this statement and previous statements of Theme I. Show <i>fp</i> at m. 55. Gesture of Syncopation at m 58.									Gesture of syncopation at m. 63. Show <i>fp</i> , crescendo and release with L.H. A clear definition of beat 2 of m. 67 will help the ensemble play accurately together. Careful not to let enthusiasm for the energy of this section lead to sloppy conducting. Precision is key here! Transition quickly to a sustaining gesture and lead the decrescendo in the fermata. Long caesura.								
Rehearsal Consideration	Melody may apply directions from previous sections to this statement. The melodic instruments may need to play out stronger in order to make up for the lose of Cornet support. Rehearse accompaniment to play with intensity without covering up the melody.									Allow the band to rehearse this section without a conductor. Force them to listen to attacks, releases, style, blend, balance of the full ensemble. Once they understand the precision and attention required in this section the conductor can help without taking all responsibility. Metronome work, singing rhythms will also help speed up learning and cleaning this passage.								

Composition: *Toccata for Band*

Composer: Frank Erickson

Measure #	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90				
Form	B c									c'												
Phrase Structure																						
Tempo	Andante con moto (♩=72)																					
Dynamics	mf mp								mf mp				f		ff >		mp p		mp p		pp	
Meter/Rhythm																						
Tonality	C Major						Eb Major						C Major									
Harmonic Motion	CM Em7 Am7	GM	CM Em7 Am7	GM	EbM Gm Cm	BbM	EbM Gm Cm	FM GM	CM Em7 Am7	GM	CM Em7 Am7	GM	Am DM	CM D7/C	CM GM	CM Em7 Am7	GM					
Orchestration	Theme III melody in Upper WWs, echoed by 1st Horn and Alto Sax. Homophonic accompaniment in Low Voices.									Theme III melody in Solo Horn echoed by Mid WWs. Thinner homophonic accompaniment.				Tutti. Melody in Upper WWs / Cor. Homophonic accomp.				Upper WW melody echoed by Cornets.				
General Character	Flowing, Lush, Beautiful									Peaceful but Resolute.				Passionate, Insistent				Ripples on a pond after a splash.				
Means for Expression	Gentle shaping and flow towards the high points of phrases in the melody. Staggered breathing in accompaniment to create a seamless texture. Gentle push and pull of tempo for each two bar mini phrase.									A slightly slower tempo will provide a moment of repose before the coming climax.				push tempo slightly towards m. 87. Then allow both to pull back through m. 87 into m.86.				Gentle shaping and direction of melody as before. Very soft fermata.				
Conducting Concerns	Show a relaxed, legato, gesture with emphasis on horizontal motion to show airflow and direction. Encourage answer in the Horn and Alto to enter louder so that they may be heard clearly. Highlight non-chord tones in accompaniment.									Direct attention towards the Solo Horn. Encourage the response to enter stronger. Cue very soft snare drum.				Cue Cymbal crash, Cue Timpani entrance. Take control of slowing tempo at m. 87.				Show decrescendo, sustain fermata, no break.				
Rehearsal Consideration	Rehearse melody and accompaniment separately in order to establish the style and direction of each. Rehearse the connection between the call-and-response instruments. Work towards a beautiful, well blended sound from all instruments.									Balance to Solo Horn. Work on balance and timing of each entrance so that the texture builds without disrupting the natural flow of the melody.				Identify dynamic pacing by sustaining downbeats. Balance and Blend through dynamic changes.				Tune pianissimo sustain.				

Composition: *Toccata for Band*

Composer: Frank Erickson

Measure #	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106
Form	Re-Transition d															
Phrase Structure																
Tempo	Allegro non troppo															
Dynamics	<i>p</i>										<	<	>			
Meter/Rhythm	$\frac{2}{4}$															
Tonality	C Mixolydian															
Harmonic Motion	C															
Orchestration	Building Clarinets play melodic variation on Theme II. Drone accompaniment provided by Bass Clarinet, Baritone, String Bass. Timpani provides occasional heartbeat.									Theme II variation continues in Clarinets with the full section now playing. Drones and timpani continue with timpani entrances growing more frequent.						
General Character	Quietly Rebuilding									Gaining confidence steadily.						
Means for Expression	Clarinet enters very softly and directs melodic line gently towards the lowest note of each line. Drones play very softly. Timpani provides very subtle sense of forward motion.									Shape the melodic line towards the high and low points of each of these phrases. Timpani may grow very slightly in intensity with each entrance.						
Conducting Concerns	Very small gestures to reflect the soft dynamic and subtleties of this section. Restart time very clearly to establish the new tempo. Cue timpani in m. 95. As the pulse becomes more secure, move attention towards the direction of the melodic line.									Now that pulse is securely established, direct attention towards creating a sense of building suspense. Each new entrance and nuance of the melody provide renewed excitement. Keep gestures small and very subtle for later effectiveness.						
Rehearsal Consideration	Tune and blend drones so that they sound like one instrument. Work on playing at very soft dynamics but with great time in the Clarinet section.									Balance Clarinet section so that chord qualities can be heard clearly without covering the melody. Identify high and low points of each phrase and practice shaping the phrase towards those points gently.						

Composition: *Toccata for Band*

Composer: Frank Erickson

Measure #	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122
Form	(Re-Transition) (d cont.)								e							
Phrase Structure																
Tempo	(Allegro non troppo)															
Dynamics	<i>mp</i>	<i>p</i>							<i>mp</i>	<i>cresc.</i>			<i>mf</i>	<i>cresc. poco a poco</i>		
Meter/Rhythm	2/4 (cont.)															
Tonality	(C Mixolydian)								Bb Major				C Mixolydian			
Harmonic Motion	Gm	Am	Gm7	CM	BbM	CM	BbM	CM	BbM Begin Pedal G	Gm	BbM	Gm	BbM	CM	BbM	CM
Orchestration	Theme II variation continues, now played an octave higher in 1st Clarinet. Horn entrance adds to the accompaniment.								Syncopated chords in Trombones, Baritone, and Horns. Bases provide drone with Snare Drum / Bass Drum. Cornets join in m. 119.							
General Character	Drawing a conclusion to one moment while introducing another.								Quiet Excitement, Impending Changes.							
Means for Expression	Continue shaping the melody gently as before. The high Clarinet part sings out the final moments of this Theme II variation. The small chamber ensemble of Clarinets, Baritone, Horn and Timpani draw to a quiet close.								Brass enter even softer than marked in order to maximize the effect of the crescendo. The marked articulations provide character and forward momentum to this repetitive figure. Trumpet match the dynamic level of the group on their entrance at m. 119.							
Conducting Concerns	Cue Horn entrance in m. 107. Cue String Bass entrance in m. 110. Show draw this section to a close by showing the decrescendo into m. 114.								Cue Bass Drum, Snare Drum, and Low Brass. Continue conducting with very subtle gestures. Cue Cornets in m. 119 and encourage the crescendo to reach forte right at m. 123.							
Rehearsal Consideration	Continue to tune, blend, and balance the Clarinet section, especially in this new register. Make sure that the Horn enters in time and matches the pitch of the current drone.								Rehearse the syncopated figure on a unison pitch in order to match articulation and style. Practice pacing the crescendo so that it arrive fully at m. 123. Rehearse the Cornets entering at the dynamic of those who are already playing.							

Composition: *Toccata for Band*

Composer: Frank Erickson

Measure #	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	
Form	A' a								b'									
Phrase Structure																		
Tempo	(Allegro non troppo)																	
Dynamics	<i>f</i>	<i>mf</i>	<	>				<	<i>f</i>	<i>mf</i>	<		<					
Meter/Rhythm																		
Tonality	D Dorian									C Mixolydian								
Harmonic Motion	Dm			GM Am	Dm				GM Am	DM	C							
Orchestration	Return of Theme I melody in Upper WWs / Conetsr. Syncopated chordal accompaniment in mid-low voices.									Cymbal crash announces Theme II melody presented by Cornets in parallel triads as before. Drone in Horn and Baritone.								
General Character	Energetic, Lightly Dancing, but with renewed Focus and Purpose									Declamatory, with a confidence and poise. Becoming more forward moving as this section progresses.								
Means for Expression	Band should play with a light, full sound and tone even on notes marked staccato. Accompaniment should blend with percussion to create a heartbeat to the dance in the melodic line. Use accents as points of emphasis.									As before, strong and confident playing from the Cornets without sounding harsh or forced. The feeling of confidence comes from accuracy, intonation, and toneful staccatos throughout this section.								
Conducting Concerns	Reestablish the light staccato, dance feel from before. Direct attention towards moments of emphasis provided by accents.									Cue cymbal crash. Direct attention towards Cornet section and demonstrate the confidence poise and presence that this sectioned demands. Cue Horn / Baritone entrance. Once entrances are secure, encourage direction of the Cornet melodic line.								
Rehearsal Consideration	All progress made in rehearsing m. 1-8 can also be applied to this section. Work to make sure the ensemble doesn't get lazy playing this passage for a third time, but rather brings new life and energy.									All advances made in rehearsal on m. 38-50 will apply directly to these measures as well. Continue to work for a confident, well balance Cornet section sound. Do not allow individuals to carry the section.								

Composition: *Toccata for Band*

Composer: Frank Erickson

Measure #	140	141	142	143	144	145	146	147	148	149	150	151	152	153	
Form	(A') (b' cont.)								b' extension 1						
Phrase Structure															
Tempo	(Allegro non troppo)														
Dynamics															
Meter/Rhythm	2/4 (cont.)				3/4			2/4		3/4		2/4		3/4	
Tonality	(C Mixolydian)				Gb Mixolydian				Eb Mixolydian				F# Mixolydian		
Harmonic Motion	(C)				GbM	FbM	GbM		EbM	FM EbM		AM F#M	AM F#M		
Orchestration	Theme II variation continues in Cornets. Snare enters in m. 142				Tutti. Syncopated melody in Low voices, echoed by Cornets. WW trill adds texture.				Syncopated melody expanded in Low voices and passed off to a Brass and Low Reed Fanfare.						
General Character	Confidence and Poise. Building momentum into m 144.				Noble, Valiant, Arrival!				Strong, Brave, Meeting and Facing Adversity						
Means for Expression	Exaggerate the dynamic swell in m. 140-141. Begin m. 142 softer in order to build towards m 144.				Rich and deep tone from Low Voices with careful attention to articulations. Cornets do their best Low Brass impersonation.				Low Voices continue playing with toneful energy and attention to articulations. Power in this section will come from the full ensemble listening carefully for matching attacks, releases, and tonal energy.						
Conducting Concerns	Direct the Cornet swell towards the downbeat of m. 48. Cue snare drum to enter very softly.				Clear cue of m. 144. Direct attention towards Low Brass, Show strength and poise.				Navigate meter changes clearly in order to provide consistent structure for this section. Show the release of beat 1 in m. 152 in order to secure a clean attack on beat 2 of that measure.						
Rehearsal Consideration	All advances made in rehearsing m. 47-50 will apply directly to this section.				All achievements made in rehearsing m. 51-54 will apply directly to this section. Work to avoid complacency.				Practice performing m. 150-153 slowly in unison with attention to articulations, lengths of notes, and releases. Apply written pitches and dynamics once precision and ensemble sound is achieved.						

Composition: *Toccata for Band*

Composer: Frank Erickson

Measure #	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170
Form	(A') (b' extension 1 cont.)																
Phrase Structure																	
Tempo	(Allegro non troppo)																
Dynamics	<i>f</i>			<i>mf</i>													<i>f</i>
Meter/Rhythm	3/4 (cont.)	2/4															
Tonality	C Mixolydian																
Harmonic Motion	CM	BbM		CM	BbM	CM	BbM	CM	BbM	CM		BbM		CM	BbM	CM	BbM
Orchestration	Syncopated melody in Low Brass / Low Reeds. Cornets, Alto, and Tenor Saxes echo syncopation in m. 159-161. Upper WW trills add texture and excitement.									Syncopated melody variation in the Cornets. 16th note flourishes in Upper WWs. Block chords accompanying below.							
General Character	Continued Energy and Poise in the Midst of Difficulty.									Succeeding, Rising Above!, Rejoicing							
Means for Expression	Melody in low voices continues to project clearly and is well articulated. Trilling Upper WWs can help provide forward momentum by giving the trill subtle direction towards its release. Cornets should match the tonal energy and articulation of the Low Voices.									Melody in Cornets is wrapped in Upper WW flourishes to form great joy and triumph. Support and strength in this section is provided by the block chords that are accompanying. Articulation markings continue to provide character.							
Conducting Concerns	Continue navigating meter changes with clarity. Assist Upper WWs with attacks and releases as needed. Gesture of syncopation at m. 159 to cue Cornet and Snare Drum entrance.									Gesture of syncopation at m. 163 will cue Cornet entrance. Direct attention towards 16th flourishes in Upper WW parts. Minimize pattern in m. 167-169 in order to add effectiveness to the crescendo gesture in m. 170.							
Rehearsal Consideration	Do not allow this section bog down by playing too heavily. Low Voices should maintain forward momentum while projecting. Isolate melodic lines from sustains in order to identify which parts should be heard most clearly.									Rehearse Cornet melody, WW flourishes, and block chord accompaniment separately. Balance Cornets and WWs together and then allow sustaining parts to add support without covering.							

Composition: *Toccata for Band*

Composer: Frank Erickson

Measure #	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187		
Form	(A') b' extension 2													transition					
Phrase Structure																			
Tempo	(Allegro non troppo)												rit.		Largo (♩=56)				
Dynamics	<i>ff</i> <i>f</i>												◀		<i>fff</i>		dim. ▶		
Meter/Rhythm														4/4					
Tonality	D Mixolydian													DM / Bbm		BbM / EM			
Harmonic Motion	DM	CM	DM	CM	DM	CM	DM	CM	DM	CM				D Bbm	D GM	BbM EM	BbM EM		
Orchestration	Variation on Theme I in Upper WWs, syncopated melody in Cornets, block chords accompanying in low voices.								Cymbal crash into ascending 8th notes, rising up from the bottom of the ensemble.					Upper voices sustain, low voices answer on beat 3. Tutti half notes into m. 188.					
General Character	Blending of old and new melodies. Joyous and approaching a new frenzy.								Build to the high point of the piece!					Glorious Culmination. Melting into the past.					
Means for Expression	Cornet melody should continue to project clearly while now mixed with the familiar melody of Theme I. Upper WWs can give direction to each line of 16th notes to keep forward momentum and energy high.								Driving 8th notes in m. 179-181 move without slowing until m. 182. Dramatic rit. And crescendo into m. 184 creates the tension and sense of arrival at m. 184					Strong, well blended unisons and powerful well balanced chords. Keep volume into m. 186 and decrescendo into m. 188 smoothly.					
Conducting Concerns	Cue timpani at m. 171. Direct attention towards WW variation of Theme I. Gestures of syncopation at m. 175 and 177 will propel Cornet line forward.								Gesture of syncopation at m. 179 to cue low brass entrance. Keep the tempo driving forward until m. 182. Subdivide beat 2 of m. 183 for maximum tension.					Large, broad gestures to inspire broad sound. Do not show decrescendo until beat 2 of m. 186.					
Rehearsal Consideration	Rehearse Cornet Melody, Upper WW variation of Theme I, and the block chord accompaniment separately. Work to unify interpretation of style and direction for each line. Combine to find appropriate balance of each part.								This section will need to be rehearsed slowly at first in order to achieve pitch accuracy in all parts. Rehearse m. 179-181 separately from m. 182-183.					Check unison sustains against a drone. Indentify chord qualities and chord tones on beat 3 of m. 184 and 185. Practicing dynamics into m. 188.					

Composition: *Toccata for Band*
 Composer: Frank Erickson

Measure #	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	
Form	B' C															coda		
Phrase Structure																		
Tempo	Andante con moto															rit.	allarg.	rit.
Dynamics	<i>mf</i>												<i>f</i>	<i>ff</i>	<i>fff</i>			
Meter/Rhythm																		
Tonality	D major					F Major				D Major								
Harmonic Motion	DM F#m7 Bm7	AM	DM F#m7 Bm7	AM	FM Am DM	CM	FM Am Dm	GM AM	FM	AM	DM	GM Bbm Dbm	Bm EM	DM		CM FM	DM	
Orchestration	Theme III melody returns in Upper WWs, echoed by 1st Horn, 1st Cornet, and Alto Sax. Homophonic accompaniment in Low Voices.								Theme III melody in mid voices with cannon response in Upper WWs. Sustaining low voices.				Upper WW and Cornet Theme III over sustains lead to the tutti finish.					
General Character	Emotional, Flowing, Lush, Beautiful, Finally at Rest								A new twist on the familiar.				Big, Broad, Joyous.					
Means for Expression	As before, gentle shaping and flow towards the high points of phrases in the melody. Staggered breathing in accompaniment to create a seamless texture. Gentle push and pull of tempo for each two bar mini phrase.								The cannon response in Upper WWs may enter slightly stronger than marked in order to be heard clearly. Pace the first crescendo so as not to get too loud too soon.				Gently shape repeated Theme III melody in Upper Voices. Pace the crescendo to make beat 4 of m. 204 the strongest moment. Exaggerate the allarg for a dramatic finish.					
Conducting Concerns	Show a relaxed, legato, gesture with emphasis on horizontal motion to show airflow and direction. Encourage answer in the Horn, Cornet, and Alto to enter louder so that they may be heard clearly. Highlight non-chord tones in accompaniment.								Direct attention towards the cannon in Upper WWs. Cue Snare Drum softly in m. 198 and control crescendo.				Cue Cymbal crash in m. 200. Subdivide m. 202 in order to control rit. Conduct m. 203 by giving each beat. Subdivide m. 204 by conducting each of the first four 8th notes. Resonant release.					
Rehearsal Consideration	All achievements made in rehearsing m. 73-90 may be directly applied to this section. Special care may be given to the new key (a whole step higher than before) and intonation issues that may result. Approach this section with new appreciation for having made it through all preceding turmoil.								Rehearse familiar melodic lines with new WW cannon to identify new interplay between parts. Balance sustains so that all melodic material is heard.				Rehearse with careful attention to balance and blend. Do not allow emotion distort ensemble sound. Identify chord qualities in final two measures for balance. Work for consistency in the rit. and allarg.					

Appendix B - Graph Analysis of *Mutations from Bach*

Using an Excel spreadsheet, a grid is created that examines each measure of a given piece of music in twelve levels of detail. The first eight levels deal with formal/theoretical analysis of the piece. The last four levels look at interpretation and issues related to the actual performance of the piece. While analyzing the score and completing the grid, the conductor considers not only what is printed in the score, but also what elements of interpretation, such as tempo, rubato, dynamics, and phrasing, may be added in order to fully realize the composer's intended affect. The twelve levels of analysis are:

- 1. Form:** Defines Macro level form.
- 2. Phrase structure:** Portrays the micro level phrase structure using arcs to represent phrases.
- 3. Tempo:** States the tempo at any given section. May also include instructions for tempo changes such *rit.* and *accel.*
- 4. Dynamics:** Shows the dynamic levels and dynamic changes.
- 5. Meter / Rhythm:** Shows the time signature and time signature changes. Also shows important rhythms that occur at various points.
- 6. Tonality:** Shows the major key area of a section.
- 7. Harmonic Motion:** Describes the micro level harmonic motion using descriptive text, Roman numerals, or chord symbols.
- 8. Orchestration:** Discusses the texture of a given section.
- 9. General Character:** Describes overall mood or feeling that a section portrays.
- 10. Means for Expression:** Describes specific musical elements that serve to express musical character.
- 11. Conducting Concerns:** Discusses the various physical conducting gestures that will help facilitate the expressive qualities listed above.
- 12. Rehearsal Considerations:** Defines specific issues within a section of music that may need to be addressed in rehearsal.

Composition: *Mutations from Bach*
 Composer: Samuel Barber

Measure #	1	2	3	4	5	6
Form	A Joachim Decker (1604)					
Phrase Structure						
Tempo	Andante Sostenuto $\text{♩} = 46$					
Dynamics	<i>mf</i> <i>mp</i>			<i>pp</i> 		<i>mp</i> <i>pp</i>
Meter/Rhythm	none					
Tonality	Eb Major		F Minor / F Major (picardy 3rd)		F Major	
Harmonic Motion	Basic triadic harmonization. Moving to V of F Major.		Full cadence in F Major.		Basic triadic harmonization moving to V of G Major.	
Orchestration	3 Horns and 1 Tuba in four part homophony.		Trombones enter on fermata.		3 Trombones and 1 tuba in four part homophony.	
General Character	Formal, Noble, Distant			Broad, Warm, Noble, More Present than Previous Phrase.		
Means for Expression	Follow the marked dynamics and articulations carefully. Tenuto mark is interpreted as a slight stretching of time on marked note. Slight breaks after fermatas in m. 1 and 2. Trombone entrance should be unnoticed and build out of Horn sound.			Follow the marked dynamics and articulations carefully. Line should rise and fall naturally with the tension created harmonically. As before, slight break after fermatas in m. 4 and 5. Suddenly softer at the beginning of m. 6 to set up the crescendo to m. 7.		
Conducting Concerns	Clear prep showing very slow tempo and legato style. Decide on a pattern that reinforces the implied notes of emphasis in each phrase. Long caesura after fermata in m. 1 and 2. Cue Trombone entrance in m. 3, direct crescendo during sustain, no caesura into m. 4.			Release Horns on b. 1 of m. 4 without releasing Trombones. Reestablish tempo, legato style, and conduct the same patterns as m. 1-3. Long caesura after fermata in m. 4 and 5. Direct crescendo during the sustain of m. 6.		
Rehearsal Consideration	Practice soft attacks at slow tempos to develop confidence and consistency in the ensemble. Blend and balance the group through dynamic changes so that all sounds fit inside the "cone" produced by the tuba. Trombones will need to rehearse entering very softly and building to take over the texture.			As in m. 1-3, consistent, soft, legato attacks are critical throughout this passage. Balance Trombone choir to fit inside the sound of the Tuba. It will be important to pace dynamics so that the arrival at m. 7 is only mf.		

Composition: *Mutations from Bach*
 Composer: Samuel Barber

Measure #	7	8	9	10	11	12	13
Form	B J.S. Bach, Cantata 23						
Phrase Structure							
Tempo	(Andante Sostenuto $\text{♩}=46$)						
Dynamics	<i>mf</i>						
Meter/Rhythm	$\frac{4}{2}$						
Tonality	G minor						F Major
Harmonic Motion	G minor moving to III (Bb Major) before resting on V at the fermata in m. 9.			Progression moves to GM in m. 11 before the strong cadence in F Major at m. 13.			
Orchestration	Tpt. I and II with Tbn. I, II, and III, and Tuba in 5 part Chorale. Tbn. II doubles the Tuba at the octave.				1 Horn, 2 Tpt, 2 Tbn., and 1 Tuba in 5 part chorale. Tbn. III doubles the Tuba at the octave.		
General Character	Confident, Building in Strength and Power				Stronger yet, Building towards the end of the Bach's Chorale		
Means for Expression	Build each phrase towards the fermata. Allow moving parts, quarter notes and 8th notes in m. 8 and m. 10, to project. Expression in this section relies largely on tension created by Bach's harmonic progression. Care should be taken to balance and listen carefully to the qualities of each chord that is produced.				Follow dynamic markings to start the last phrase of this chorale with more intensity than the previous two phrases. Allow moving quarter notes to project and add tension to the harmonic progression that eventually leads to the cadence in F Major.		
Conducting Concerns	Restart time after the fermata in m. 6 with a clear cue to the Trumpets entering in m. 7. Conduct a legato 4 pattern that is small enough to allow room for growth through the crescendos. Direct attention toward moving 8th notes in m. 8 and conduct a subtle ritard into the fermata in m. 9. Long caesura in m. 9.				Short caesura after the fermata in m. 11. Cue 3rd Horn and 3rd Tpt entrance after the fermata. Style is becoming more accented. Cue soft entrance in Timpani and 2nd Tbn in m. 13.		
Rehearsal Consideration	Rehearse this section with careful attention to balance, encouraging moving lines to project. Holding each chord and identifying the quality may give performers a better understanding of the tension Bach is creating. Practice developing consistency of attacks in m. 9.				Practice pacing dynamics in order to achieve a sense of arrival at the cadence in m. 13. Rehearse to find a balance that allows moving quarter notes to come through.		

Composition: *Mutations from Bach*
 Composer: Samuel Barber

Measure #	14	15	16	17	18	19	20	21
Form	C J.S. Bach, Choral prelude No. 21							
Phrase Structure								
Tempo	(Andante Sostenuto ♩=46)							
Dynamics	<i>sf</i> <i>f</i>	<i>ff</i>			<i>f</i> <i>ff</i>			
Meter/Rhythm								
Tonality	F Major / C Major in Cannon				D Minor suggested			
Harmonic Motion	Firmly in F Major, descending quarter notes on F Major Scale				Entrance of the melody in cannon at the 12th suggests a shift in tonality towards D minor and it's dominant A Major.			
Orchestration	Staggered descending quarter note scales in 1st Tpt, 3rd and 4th Horn, and 3rd Tbn, over F drone.				Melody presented first by 1st Tbn in m. 17 and answered in cannon at m. 18 by 1st and 3rd Tpt. Staggered cascading quarter note scales continue in all other brass parts.			
General Character	Sense of arrival! Cascading				Building in tension through complexity and extremes of range, Dramatic			
Means for Expression	A strong downbeat at m. 14 will finish the <i>molto crescendo</i> . Style of unmarked quarter should match that of an organ, square attacks, creating blocks of sound.				Chorale melodies presented in a marcato style. Ascending and descending quarter note scales may become more intense in volume and marcato style as they approach they approach the widest ranges at m. 20-21. Half-step dissonance on b. 3 of m. 19 between 1st Horn and Tbn. melody may be highlighted.			
Conducting Concerns	Conduct an accented downbeat at m. 14 that restarts steady time after the slight rit. In m. 13. A subdivided 3 pattern to firmly establish pulse and style. Cue entrances in m. 15 and 16.				Conduct a marcato 3 pattern with the half-note receiving the beat. Direct attention to chorale melody in Tbn's. Cue melody in Tpt. At m. 18. May subdivide m. 20 with direction towards 1st and 2nd Horn to add drama to arrival at m 21			
Rehearsal Consideration	Intonation on the unison concert F at m. 14 may need attention. Listen carefully to the entrance of each scale passage and make sure each player is matching the style and energy of others.				Identify chorale melodies by isolating the Tbn and Tpt melodies. Encourage melodies to shape the phrase naturally. Build the texture by adding quarter notes and identify how these parts create tension through complexity towards m. 21. Care will need to be taken to ensure that tone quality and intonation remain as the high Horn parts ascend.			

Composition: *Mutations from Bach*
 Composer: Samuel Barber

Measure #	22	23	24	25	26	27	28
Form	(C) (J.S. Bach, Choral prelude No. 21)						
Phrase Structure							
Tempo	(Andante Sostenuto $\text{♩}=46$)						<i>allarg. poco a poco</i>
Dynamics							<i>f</i>
Meter/Rhythm							
Tonality	D Minor suggested				G Major		
Harmonic Motion	Shifting between A minor and A Major (dominate) triads create harmonic instability.				Moving out of D Minor through A minor to G Major at m. 28.		
Orchestration	Cannon continues between 1st Tbn and 1st Tpt. Cascading quarter notes echo 2nd Tpt.				Chorale melodies finish in 1st Tbn and 1st Tpt. Quarter note scales in all other brass parts continue until m. 29.		
General Character	Navigating a shifting landscape, Dramatic				Dramatic, coming to an end but unresolved		
Means for Expression	Continue to shape and give direction to the chorale melodies in cannon. Connect one descending line to the next line as if it were echoing.				Allow ascending quarter note in m. 24-25 to rise above the texture and provide one final moment of intensity before the close of this section. Use the allargando to give a feeling of finality to the ascending quarter notes in m. 27 and use the descending quarter notes in m. 28 as a link to the next section.		
Conducting Concerns	Return to conducting a marcato 3 pattern with a half-note pulse. Redirect attention back to the 1st Tpt chorale melody. Cue the beginning of each descending 8th note line to highlight each echo.				Direct attention towards ascending quarter notes in m. 25. Cue Tuba and 3rd Tbn in m. 27. Broaden gestures slightly to show allargando beginning in m. 27. Cue Timpani in m. 28 and control the pace of the descending quarter notes in m 28.		
Rehearsal Consideration	Isolate the chorale melodies in order to bring awareness to the natural tension created by the cannon. Balance the ensemble so that moving quarter notes add to the texture without dominating all attention.				Rehearse moving quarter notes separately from the chorale melody so that players can hear how quarter notes are passed and echoed. Control dynamics so that m. 28 has a sense of arrival. Tune the G Major triad carefully.		

Composition: *Mutations from Bach*
 Composer: Samuel Barber

Measure #	29	30	31	32	33	34	35
Form	B' Transition based on last phrase of Cantata 23 by J.S. Bach						
Phrase Structure							
Tempo	<i>a tempo, ma ben sostenuto</i>						
Dynamics							
Meter/Rhythm					6/2	4/2	
Tonality	C Minor		F Major				Eb Major
Harmonic Motion	Previous G Major triad becomes a dominate 7 with F natural in Horn 3 on b. 3 of m. 29. Resolves to C Minor in m. 30. Strong cadence in F Major (picardy 3rd) at m. 32.				F Major triad becomes a dominate 7 which resolves to Bb Minor in m. 33. Strong cadence in Eb Major (picardy 3rd) at m. 35		
Orchestration	Horn 1, 2, 3 and Tuba in 4 part chorale. Tbn 2 and 3 join in m. 32 for cadence.				Tpt. 2,3 Tbn 1,2,3 and Tuba in 4 part chorale.		
General Character	Soft, Reminiscent, Mournful				Softer, Reminiscent, resigned		
Means for Expression	Allow the addition of each tone in m. 29 to be heard and absorbed. Moving 8th notes propel the phrase forward and weight in the bass voice at m. 32 creates the appropriate natural ritard into the cadence on b. 3 of m. 32.				Very delicate entrances in Tpt. 2 and Tbn. 1 begin the repeat of this last phrase in the new key. As before, moving quarter notes propel the line forward very gently and a subtle swell in m. 35 with a natural ritard lead to the cadence on b. 3.		
Conducting Concerns	Conduct measure 29 in a slow 3 pattern allowing each beat to settle before moving on. The first beat of m. 30 should feel less like a heavy downbeat and more like a pick-up into the C minor chord on b. 2. This can be accomplished with a very light upward gesture into b. 2. Use a broad legato 4 pattern in m. 31 and conduct a natural rit. to b. 3 in m. 32.				Cue 2nd Tpt in m. 32 and cue Tbn 1 with a gentle legato gesture on b. 1 of m. 33. Again, the downbeat of m. 33 should feel more like a pick-up to b. 2, so conduct a light upward gesture that leads to b.2. Conduct m. 34-35 similarly to m. 31-32. Cue muted Tpt in m. 35.		
Rehearsal Consideration	Patience, repetition, and consistency will be required when rehearsing this section in order to find the perfect timing and alignment of all parts. It will be important for players to understanding how this section is put together harmonically and where it is leading harmonically in order to play it with the appropriate direction and sensitivity.				Once again, delicate playing will be required from all members of the ensemble. Rehearse for consistency and for understanding the construction of this transition in order for it to be played successfully. Work each rehearsal towards slower tempos.		

Composition: *Mutations from Bach*
 Composer: Samuel Barber

Measure #	36	37	38	39	40	41	42	43	44	45	46	
Form	E J.S. Bach, Cantata 23, recitative											
Phrase Structure												
Tempo	<i>(a tempo, ma ben sostenuto)</i>				<i>poco rubato</i>		<i>a tempo</i>		<i>poco rubato</i>			
Dynamics	<i>mf mp</i> <i>pp</i>				<i>mp</i>	<i>p</i>	<i>f</i>		<i>p</i>	<i>mp</i>	<i>mf</i> <i>p</i>	
Meter/Rhythm												
Tonality	Ab Major				C Minor				F Major			
Harmonic Motion	Ab Major, V of IV to Db Major, then cadence back in Ab Major before moving to C Minor. Accented E diminished triad in m. 40.						C minor moves through Eb Major in m. 43, Bb minor in m. 44 before a strong cadence in F minor at m. 46.					
Orchestration	Augmented chorale melody in muted 1st Tpt. Recitative in 1st Horn, over Tbn/Timp sustains. Tuba and Timpani join for cadence in m. 41.						Augmented chorale melody in muted 1st Tpt. Recitative in 1st Horn, over Tbn, Timpani, and Tuba sustains.					
General Character	Pleading gently						Singing sadly, Soloistic					
Means for Expression	The 1st Horn should play with a gentle yet soloistic style throughout. Use the contour of the melody and the harmonic progression to find natural moments of tension and relaxation.						The 1st Horn may continue to take liberties with dynamics and tempo in order to create a soloistic expression. Accompanying sustains should listen to the horn soloist and the harmonic motion of sustains towards cadences for indication of phrase direction					
Conducting Concerns	Cue 1st Horn in m. 36. Conduct a minimal, slow 4 pattern to keep the ensemble together while allowing the soloist to take some control over the pulse. Show the release in the Tbn at m. 39. Conduct a slight accent at m 40. Subdivide m. 41 for more control over rubato.						Cue muted 1st Tpt at m. 42. Continue conducting a minimized 4 pattern and follow the Horn soloist. Subdivide m. 45 and 46 in order to gain more control over the poco rubato. Show a release at the end of b. 2 in m. 46 then cue Horns and Tbns for b. 3.					
Rehearsal Consideration	Rehearse the accompaniment without the soloist in order to adjust blend, balance, and intonation on the sustained chords. Rehearsing this passage without a conductor may allow the soloist to take more musical liberties.						Rehearse the accompaniment without the soloist in order to adjust blend, balance, and intonation on the sustained chords. Take time to identify small and large harmonic goals in the accompaniment so that players gain a deeper understanding of the role of the accompaniment.					

Composition: *Mutations from Bach*
 Composer: Samuel Barber

Measure #	47	48	49	50	51	52	53	54
Form	(E) (J.S. Bach, Cantata 23, recitative)				A' Joachim Decker (1604)			
Phrase Structure								
Tempo	<i>pochiss. piu sostenuto</i>		<i>poco rall.</i>		As before		<i>lunga</i>	
Dynamics								
Meter/Rhythm				2/2			3/2	4/2
Tonality	C Minor			Eb Major		F minor		F major (picardy 3rd)
Harmonic Motion	C Minor moving through Ab Major at m. 48 to a cadence in Eb Major at m. 50.				Eb Major moving to the V of F minor in m. 52		V of F Minor lingers until the final resolution in F Major.	
Orchestration	Augmented chorale melody in muted 1st Tpt. Recitative in 1st Horn, over Tbn, Timpani, and Tuba sustains.				4 part Chorale played by Horns 1, 2, 3 and Tuba. Homphonic.			
General Character	Peaceful, Calm, Resilient				Distant, Subtle, An Echo			
Means for Expression	This passage gains forward momentum through the increasingly active solo Horn. Allow the soloist to dictate pace through the melismatic lines. Sustains provide harmonic support without overshadowing. Rallentando into m. 50 allows for a natural relaxing of time at the end of the phrase.				Although this passage is a direct quote of the opening of the piece, it is marked softer and should be noticeably less prominent. A slower tempo than the opening may also help create the feeling of distant finality. A very soft and long final note with a gentle yet clean release will bring an appropriate end.			
Conducting Concerns	Continue conducting a minimized 4 pattern and allow the soloist room for artistic freedom. The primary concern here is keeping the sustaining parts accurately aligned with the soloist. Subdivide the last 2 half-notes of m. 49 in order to better control the <i>rall</i> into m. 50. Cue Horns on b. 3 of m. 50				Conduct this passage in the same pattern as the opening. Use tenuto markings as opportunities to stretch time slightly. Long caesuras after the fermatas in m. 51 and 52. Cue the tutti entrance on the last chord as if placing an item on top shelf, gently but confidently. Use a simple legato gesture to release the sound.			
Rehearsal Consideration	Rehearse the accompaniment without the soloist in order to check timing of changes, blend, balance, and intonation. Work for consistency of soft releases and attacks in m. 49-50. Rehearsing once without a conductor would force the accompaniment to listen carefully to the soloist, and would force the soloist to play with clear time.				All progress made in rehearsing the opening 3 measures can be applied directly to these final four measures. Special attention to intonation in muted Horns may be needed. It may be beneficial to discuss how these final measures should differ from the opening. Consistency will be required for an accurate final chord.			

Appendix C - Graph Analysis of *Nobles of the Mystic Shrine*

Using an Excel spreadsheet, a grid is created that examines each measure of a given piece of music in twelve levels of detail. The first eight levels deal with formal/theoretical analysis of the piece. The last four levels look at interpretation and issues related to the actual performance of the piece. While analyzing the score and completing the grid, the conductor considers not only what is printed in the score, but also what elements of interpretation, such as tempo, rubato, dynamics, and phrasing, may be added in order to fully realize the composer's intended affect. The twelve levels of analysis are:

- 1. Form:** Defines Macro level form.
- 2. Phrase structure:** Portrays the micro level phrase structure using arcs to represent phrases.
- 3. Tempo:** States the tempo at any given section. May also include instructions for tempo changes such *rit.* and *accel.*
- 4. Dynamics:** Shows the dynamic levels and dynamic changes.
- 5. Meter / Rhythm:** Shows the time signature and time signature changes. Also shows important rhythms that occur at various points.
- 6. Tonality:** Shows the major key area of a section.
- 7. Harmonic Motion:** Describes the micro level harmonic motion using descriptive text, Roman numerals, or chord symbols.
- 8. Orchestration:** Discusses the texture of a given section.
- 9. General Character:** Describes overall mood or feeling that a section portrays.
- 10. Means for Expression:** Describes specific musical elements that serve to express musical character.
- 11. Conducting Concerns:** Discusses the various physical conducting gestures that will help facilitate the expressive qualities listed above.
- 12. Rehearsal Considerations:** Defines specific issues within a section of music that may need to be addressed in rehearsal.

Composition: *Nobles of the Mystic Shrine*
 Composer: John Philip Sousa, arr. Sparke

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
Form	Introduction				First Strain																
Phrase Structure	Introduction				First Strain																
Tempo	♩=124																				
Dynamics	<i>ff</i>			<i>mp</i>	<i>mf</i>	<i>ff</i>	<i>ff</i>		<i>mp</i>	<i>mf</i>	<i>ff</i>	<i>ff</i>	<i>f</i>	<i>ff</i>					<i>ff</i>	<i>mf</i>	<i>f</i>
Meter/Rhythm																					
Tonality	G minor																				
Harmonic Motion	D Major (V of g minor) with chromatic neighboring tones				Melody presented in octaves before splitting into G minor and Adim chords at m. 7 and m. 11.								D7	Gm	D7	Gm	Gm				
Orchestration	Tutti, unison, breaks into chords at m. 3				Melody in low brass and low WWs. Offbeats echo the melody in upper voices. Tri and Tamb join at m. 7 and m. 11								Melody in Upper WW and Upper Brass over sustains in mid voices and boom-chick bass and horns.								
General Character	Attention Grabbing, Exotic, Unpredictable				Exotic, Unpredictable								Exotic, Wild, Fun								
Means for Expression	Allow unison to generate power without over playing. Exaggerate accents and staccatos to create character.				The minor mode of the melody produces a natural exotic feel. Exaggerate dynamic contrasts to increase the feeling of unpredictability. The 2nd time through the first strain may be stronger to set up the 2nd strain.								Chromatic descending line with 16th note accents reinforce the exotic feel of this 1st strain. Staccatos markings keep the entire section light and marching forward.								
Conducting Concerns	Give a clear, marcato prep and downbeat to communicate an accented march style. Show accent on beat 2 of m. 3.				Minimize to help exaggerate the soft dynamic at m. 5 and m. 9. Show added crescendo into m. 7 and m. 11. Cue Tri and Tamb at m. 7 with an accented, forte gesture. Keep pattern size and volume up after m. 12 to finish off the 1st strain.								Maintain a light staccato 2 pattern while directing the melodic line toward the accents in m. 14 and m. 16. Gesture of syncopation on m. 15 to highlight the syncopated change in sustaining parts.								
Rehearsal Consideration	Listen for blend and intonation on unison. Identify where the line splits into parts and bring out harmonies.				Care must be given to keeping consistent time through drastic dynamic changes. Sustain chords at m. 7 and m. 11 to check for balance at <i>ff</i> volume levels.								Establish solid time in boom-chick accompaniment. Demand precision in articulation of 16th notes so that they may be heard clearly. Unify direction of melodic line towards accented notes.								

Composition: *Nobles of the Mystic Shrine*
 Composer: John Philip Sousa, arr. Sparke

Measure #	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	
Form	2nd Strain																	
Phrase Structure																		
Tempo	(♩=116)																	
Dynamics	<i>f</i> <i>ff</i>								<i>ff</i>							<i>f</i>	<i>mp</i>	
Meter/Rhythm																		
Tonality	Bb Major																	
Harmonic Motion	F7	BbM	Gm	EbM	DM	Chords changing every beat through Gm, Cm, before a strong cadence in BbM. Chromatic chords propel progression forward.										Bb pickup to EbM		
Orchestration	Melody in Tpts, Euph, 1st Tbn with accompaniment in tuba and horns, 8th notes in upper WWs. Melody passes off to upper WW and Brass at m. 26								After beats in Horns, Flutes, and S.D., rhythmic unison melody, harmonization, and counter line spread through all other parts.									
General Character	Brighter, but with memories of the exotic past								Strength, Confidence, Closure									
Means for Expression	Allow brass melody to blend together over boom-chick accompaniment. WWs staccato 8th notes provide subtle decorations on top.				WW and Upper Brass flourish of 16th notes provide excitement and momentary possible return to Gminor.				Strong accents in rhythmic unison melody signifies a change in character to close out the BbM section of the march. After beats in upper WW provide lightness. Rhythmic unison and quick changing chords provide a strong sense of movement towards the end of this section.									
Conducting Concerns	Direct attention towards melody in brass with a more legato gesture to reinforce the marked slurs. Show a strong accent on b.2 of m. 24.				Return to staccato and march-like style, show direction of 16th notes towards sustain. Connect the end of the 16th note run to the beginning of descending 8th notes in low brass.				Show a strong accented style to reinforce character change at the pickups to m. 30. Gesture of syncopation at m. 32 to highlight the accented offbeat. Keep solid time through 8th note passages at m. 33-36. Release m. 37 strong on the 1st time to cue pick-up for repeat.									Subito soft and legato!
Rehearsal Consideration	Establish rhythmic consistency in boom-chick and percussion accompaniment. Place melody on top checking for blend and intonation. Add WW 8th notes while checking for consistency of staccato attacks. 16th note passage may need to be slowed down and checked for accuracy. Identify how all parts work together.								Match lengths and power of accents. Work out timing between Horns and Upper WWs who are playing after beats. Play 8th note passage at m. 33-36 slowly and legato to listen for blend, balance, and direction of harmonic progression towards BbM.									

Composition: *Nobles of the Mystic Shrine*
 Composer: John Philip Sousa, arr. Sparke

Measure #	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60						
Form	Trio																											
Phrase Structure											1st ending						2nd ending											
Tempo	♩=116																											
Dynamics																												
Meter/Rhythm																												
Tonality	Eb Major																											
Harmonic Motion	EbM				BbM				EbM		Ebm		BbM		F7		Bb		EbM		CbM		EbM		Bb7		EbM	
Orchestration	Melody in Upper WW, Tpt, and Euph over boom-chick accomp. Chordal sustains in mid-voices.										Melody continues in Upper voices and Euph						Ascending 8th notes in low voices		Melody and accompaniment come to close. Tutti pick-ups to break strain.									
General Character	Flowing, Delicate, Enjoyable										Flowing, Winding, Curious						Soft, Confident, Closing											
Means for Expression	Allow pick-ups in melody to immediately introduce a legato style and soft dynamic. Melody and accompaniment follow the natural contour of the line and add a natural up/down dynamic as would be felt if riding on a carousel. After beats in the horns remain accurate and march style, but soft. Eliminate players and decrease dynamic second time.										Increased rhythmic activity in melody creates a winding feel. Ascending 8th notes in low voices provide a momentary reminder of power and brilliance.						High point of trio phrase at m. 55 provides one final statement and is echoed by accented, chromatic chord in m. 56. Melody fades away into pick ups to break strain.											
Conducting Concerns	Switch immediately to a small, legato 2/4 pattern to highlight the immediate character change at the Trio. Use left hand to guide the natural up/down motion of the melodic line.										Small gestures of syncopation at m. 50, 51, and 52 to reinforce winding melody. Show the swell in the ascending 8th notes at m. 53-54.						Use left hand to guide melody toward high point of phrase in m. 55. Show accent at m. 56. Minimize conducting and then show a strong, accented pick-up to break strain.											
Rehearsal Consideration	Work to maintain initial tempo while changing style and dynamics at the Trio. Do not allow forward momentum to stall. Rehearse accompaniment only to find pulse and harmonic support. Rehearse melody only to find direction of the line. Combine to find appropriate balance of each part.										This passage might need to be slowed down to find accuracy in melody and ascending 8th notes. Eventually add direction to each micro-phrase and exaggerate the swell in low brass.						Intonation may be problematic on unison Eb in the melody at m. 55. Identify the chromatic chord in m. 56 and define it's function.											

Composition: *Nobles of the Mystic Shrine*
 Composer: John Philip Sousa, arr. Sparke

Measure #	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76
Form	Break Strain															
Phrase Structure																
Tempo	(♩=116)															
Dynamics																
Meter/Rhythm																
Tonality	G minor															
Harmonic Motion	G minor is firmly restated.								G minor firmly restated with a cadence in G minor at m. 75-76 before the Bb pick-up in m. 76 returns to Eb Major for trio.							
Orchestration	Warning call in unison trumpets with full ensemble chords on strong beats. Answered by Upper WWs.								One final warning call in Trumpets, answered by Upper WWs. Tutti marcato 8th notes conclude the break strain.							
General Character	Danger, Warning, Fear								Danger, Warning, Resolve							
Means for Expression	Strong trumpets with very crisp articulation will recreate a militaristic feel. Very short full band staccatos on downbeats will provide a percussive feel to the full ensemble. Exaggerate the staccato and accent marks in Upper WW in order to allow the syncopation and chromatic motion to create a sense of fear.								Allow crisp articulations to continue generating the style of this section. Give direction to the 8th notes in m. 73-76 to provide a push towards the final cadence in G minor. Highlight and exaggerate the syncopated accent in m. 75 to provide additional rhythmic interest.							
Conducting Concerns	Conduct the strong, staccato downbeats while allowing the trumpets to project and play on their own at m. 61-62 and m. 65-66. Direct attention towards Upper WWs at m. 63-65 and m. 67-68. Gesture of syncopation at m. 63 and show the accent in m. 64. Cue low voices in m. 68.								Conduct downbeats with strong, accented style while allowing trumpets to play over top. Gesture of syncopation at m. 71 and m. 75 to highlight the syncopation that occurs in Upper WW parts. Cue Bass Drum and Cymbal at m. 75 for their fractional beat entrance.							
Rehearsal Consideration	Unifying length and style of articulation through this passage will be critical to success. Do not allow trumpets to play "lazy" 16th notes. Hold all accents for full value. Add direction in m. 67-68 towards the downbeat of m. 69 to keep forward momentum moving.								Unify style of articulation and length of notes throughout this passage. Pay special attention to length of accented notes. Ascending and descending 8th note lines in m. 73-76 may need to be rehearsed slowly in order to achieve accuracy.							

Composition: *Nobles of the Mystic Shrine*
 Composer: John Philip Sousa, arr. Sparke

Measure #	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92
Form	Trio															
Phrase Structure																
Tempo	(♩=116)															
Dynamics	<i>mp</i> <															
Meter/Rhythm																
Tonality	Eb Major															
Harmonic Motion	EbM				BbM				EbM		Ebm	BbM	F7	BbM		
Orchestration	1st Time: WWs, Horns, and Perc. only to create a surprise lighter texture. Melody in Mid WW voices, highlighted by subtle Upper WW descant part. 2nd Time: Tutti as written.										1st Time: WWs, Horns, and Perc only. 2nd Time: Tutti as written.					
General Character	1st Time: Surprisingly soft and gentle. 2nd Time: Grand, Broad, and Powerful										1st Time: Soft, Winding. 2nd Time: Powerful, Confident, Graceful.					
Means for Expression	1st Time: Unexpectedly softer dynamics will create a surprise. Allow subtle direction of the melodic line and interplay with descant part to create interest. 2nd Time: Power provided the addition of the brass will provide the grand sense of finale that is expected in the final statement of the Trio.										1st Time: Allow natural shape of melody to combine with syncopations in descant line to create interest. 2nd Time: Allow nimble playing by all brass to shine through. Add swell in m. 91-92 both times to add shape to the ascending 8th notes.					
Conducting Concerns	1st Time: Show a small and light staccato 2/4 pattern to that is appropriate for the reduced group. Use left hand to encourage natural shaping of the melody. 2nd Time: Bigger and broader gestures to support the full ensemble sound. Continue to use left hand to direct the shape of the entire ensemble along the line of the melody.										Continue showing direction of melodic line with left hand. 1st Time: Gestures of syncopation at m. 89-90 to highlight descant part. Both Times: Show added swell and decrescendo in m. 91-92.					
Rehearsal Consideration	1st Time: Rehearsal time will be needed to clarify who is playing. It will be important for all parts to be heard and balanced in order for the WW texture to be effective. 2nd Time: Work to maintain shaping and musicality while playing at strong dynamics with the full ensemble. Balance so that players don't get into a shouting match.										Practice this passage slowly with everyone playing in order to achieve rhythmic and pitch accuracy through winding 8th note passages. Rehearse the added swell and decrescendo into m. 93.					

Composition: *Nobles of the Mystic Shrine*
 Composer: John Philip Sousa, arr. Sparke

Measure #	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	
Form	Trio (cont.)																		
Phrase Structure																1st ending	2nd ending		
Tempo	(♩=116)																		
Dynamics	<i>mf</i> < <i>ff</i>															<i>mf</i> >		<i>ff-ff</i>	
Meter/Rhythm																			
Tonality	Eb Major																		
Harmonic Motion	EbM				BbM				EbM	CbM	EbM	Bb7	EbM	BbM	EbM				
Orchestration	1st Time: WWs, Horns, and Perc only. 2nd Time: Tutti as written.											1st Time: WWs, Horns, and Perc only. 2nd Time: Tutti.			Tutti pick-up to break strain.		Tutti		
General Character	1st Time: Soft, Delicate. 2nd Time: Powerful, Broad.											1st Time: Soft. 2nd Time: Powerful. Reaching the highpoint.			Suddenly Powerful.		Strong, Final		
Means for Expression	1st Time: Return to soft dynamic with woodwinds only will create the soft and delicate character. Allow continue following the natural direction of the melodic line and highlight interest provided by the upper descant melody. 2nd Time: Allow brass to add power and depth of sound. Continue shaping the melodic line when the full ensemble is playing at stronger dynamic levels.											The highpoint of the phrase is reached at m. 103 and is echoed by accent in percussion. 1st Time: decresc. to end of phrase. 2nd Time: Remain strong to end.			Decresc. to release in m. 108. Accent pick-up.		Remain strong to release in m. 110 and accent stinger with some length.		
Conducting Concerns	1st Time: Return to a subtle, staccato 2/4 pattern. Use left hand to direct the shape of the melodic line. Show a legato 2/4 pattern to indicate passages under slur marks. 2nd Time: Return to bigger and broad gestures to support the full ensemble.											Use left hand to guide phrase towards the high point at m. 103. 1st Time: Show decresc. 2nd Time: Show sustained volume to end.			Minimize conducting before accented pick-up to break strain.		Use rebound from stinger to indicate length of final note.		
Rehearsal Consideration	Rehearse for rhythmic accuracy getting into m. 93 out of the ascending 8th notes in m. 92. 1st Time: Balance so that all woodwind parts may be heard, highlighting the descant. 2nd Time: Balance towards a strong full band sound. Identify and rehearse the switch from accents to slurs throughout this melody.											Rehearse slowly with attention to accuracy and intonation. Identify the differences in dynamics between 1st and 2nd time.			Tune soft sustains at m. 107 and strong pick-ups in m. 108.		Check stinger for balance, intonation, and length.		

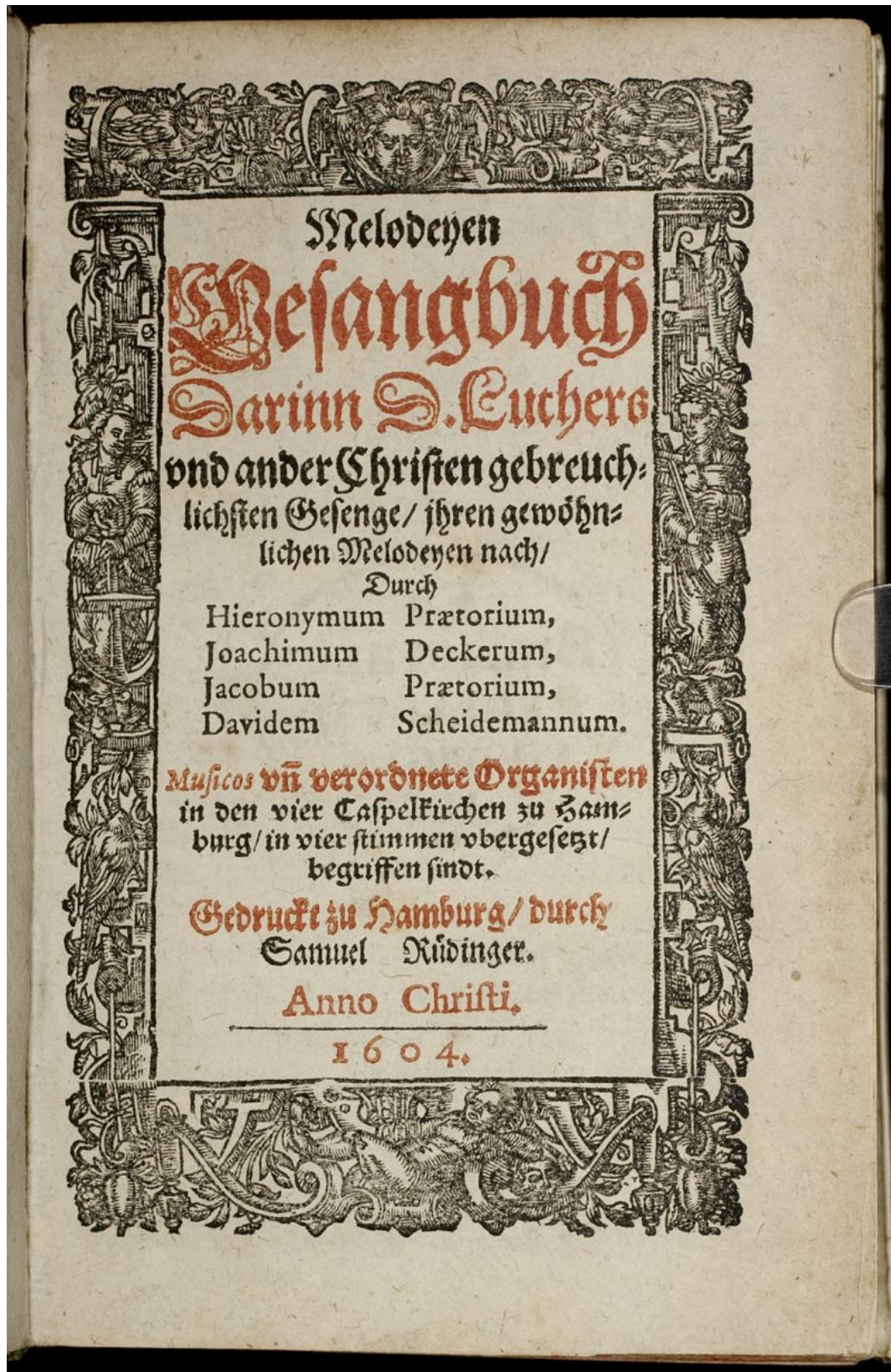
Appendix D - Mutations from Bach Historical Documents

Deutsche Messe (1526), Martin Luther

Retrieved from: <http://www.pitts.emory.edu/woodcuts/dm/k1526luthr.html>

Der herr ist nahe bey denē die zūbrochenes hertz
en seind / vñ hilffē denen die zurschlagen gemüte
haben: Der gerechte muß vil leyden / aber der
herr hilffē im auß dem allen. Er bewaret in
alle seyne gebeine / das der nicht ains zūbrochen
wird: Den goetlossen wird das vnglück tödte,
vñ die den gerechten hassen werden schuld habē:

Der herr erlöset die sele seiner knechte / vñ alle
die auff in trawen / werden keine schuld haben
Darauff Kyrie Eleysen / auch im selben thon /
drey mal vnd nicht neun mal wie folget.
Ky ri e Ele y son Christe Ele y son
Ky ri e Ele y son:
Darnach liest der Priester ayne Collecten ins
Kraue in vnisono wie folget:
Allmechtiger Gott / der du bist ain beschützer aller
die auff dich hoffen / an welche gnad niemandtichts
vermag / noch ewig vor dir gile / lasse deine barmher
zigkait vns rechlich widerfarn / auff das wir durch
dein hailiges eingeben dencken was recht ist / vñnd
durch deine krafft auch dasselbige vollbringen / vmb
Jesus Christus vnsero herren willen Amen:
C iij



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4.
So vnser augen schlaffen ein / laß vnser
herk wachen dir / Beschirm vns Gottes rechte
handt / vnd löß vns von der Sünden band.

5.
Beschirmer Herr der Christenheit / Dein
hülff allzeit sey vns bereit / hilff vns HERR
Gott aus aller noth / durch dein heilig fünff
Bunden roth.

Die XIII. Meloden.

D.  **C**hriste du Lamb Gottes / der du
 tregst die Sünd der Welt / erbarm dich vnser.

T.  **C**hriste du Lamb Gottes / der du
 tregst die Sünd der Welt / erbarm dich vnser.

See

In vier stimmen.

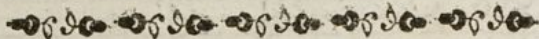
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6.

Gedenck D Herr der schweren zeit / da-
mit der Leib gefangen leit / die Seele die du
hast erlöst / der gib Herr Jesu deinen trost.

7.

Gott Vater sey Lob / Ehr vnd Preis / da-
zu auch seinem Sohne weiß / des heiligen
Geistes Gürtigkeit / von nun an bis in Ewig-
keit / Amen.



Joach. Deck. comp.

A.

B.

Die

Excerpt from Barber's *Mutations from Bach* Manuscript Score pg. 4

Retrieved from: Library of Congress

Handwritten musical score for Barber's *Mutations from Bach*, page 4. The score includes parts for Horns (Hns), Trumpets (Tpts), Trombones (Tnbs), Tuba, and Timpani (Timp). The lyrics are "Christe, du Lamm Gottes, Christe, du Lamm Gottes". The score features dynamic markings like "ff" and "f marcato", and tempo markings "a2" and "4". A circled "4" is visible in the top right of the score.

Excerpt from Barber's *Mutations from Bach* Manuscript Score pg. 5

Retrieved from: Library of Congress

5

Handwritten musical score for an orchestral excerpt from Barber's *Mutations from Bach*, page 5. The score is written on a system of staves for various instruments:

- Horns (Hns):** Two staves, marked with a 12/34 time signature. The first staff contains a melodic line with notes and accidentals.
- Trombones (Tpts):** Three staves, numbered 1, 2, and 3. They play a rhythmic accompaniment with notes and rests.
- Tubas (Tubs):** Three staves, numbered 1, 2, and 3. They play a rhythmic accompaniment with notes and rests.
- Timpani (Timp):** One staff at the bottom of the system, which is currently empty.

The score shows four measures of music. The notation includes various notes, rests, and accidentals (sharps and flats). The overall style is that of a handwritten manuscript.