

AN EXAMINATION OF CONTEMPORARY WORKS FOR WIND BAND AND CHAMBER
ENSEMBLE: “NIGHT DANCES FOR WIND ENSEMBLE” BY BRUCE YURKO, “SIMPLE
GIFTS: FOUR SHAKER SONGS” BY FRANK TICHELI, AND “OCTET IN E-FLAT,
OP. 103” BY LUDWIG VAN BEETHOVEN

by

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A REPORT

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MASTER OF MUSIC

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Approved by:

Major Professor
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Abstract

The following report provides a comprehensive analysis of two works for wind band and one small chamber work for woodwind octet: *Night Dances for Wind Ensemble* by Bruce Yurko, *Octet in E-flat Major, Op. 103* by Ludwig van Beethoven, and *Simple Gifts: Four Shaker Songs* by Frank Ticheli. This analysis provides information necessary for a conductor's rehearsal preparation. Included is biographical information about the composer and a historical perspective of the composition itself. Highlighted are the technical difficulties, stylistic concerns, musical elements, and form and structure of each composition. As the researcher, my music education mission statement and perspective on quality literature selection are also included. Suggested listening, seating charts, acoustical justifications, and rehearsal plans with researcher evaluations are provided. The compilation of this information will allow conductors to make more informed musical decisions during their preparation and performances of the works.

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CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

The purpose of this report is to present a documented perspective of the requirements of the Master of Music degree with an emphasis in Instrumental Conducting at Kansas State University. This report documents the process of preparing and performing the three selected works for performance on the graduate recital: *Night Dances for Wind Ensemble* by Bruce L. Yurko, *Octet in E-flat Major, Op. 103* by Ludwig van Beethoven, and *Simple Gifts: Four Shaker Songs* by Frank Ticheli. This report is also an accumulation of the knowledge gained through the Master of Music program whose purpose is to develop better teachers, conductors, musicians, and scholars. The opportunity to apply and experience this gained knowledge at the collegiate level is a once in a lifetime experience and proved to be invaluable.

This report contains six chapters, a bibliography, and five appendices. Following this chapter, the researcher's music education mission statement and perspective on quality literature selection are provided. Also provided are comprehensive analyses of the three selected works for performance. These analyses provide information necessary for a conductor's rehearsal preparation. The compilation of this information will allow conductors to make more informed musical decisions during their preparation and performances of the selected works for performance. The bibliography provides documentation and evidence of scholarly research cited using the Chicago Manual style of writing. The appendices provide a transcript of a telephone interview with composer Bruce Yurko, detailed comprehensive analyses of the three selected works for performance in a Microsoft Excel format, and a list of original lyrics of the melodies used in *Simple Gifts* for additional reference.

Performance Information

Two graduate conducting concerts were scheduled to accommodate the performances of the three selected works of this report. The first graduate conducting concert took place on Monday, March 10, 2014 at 7:30pm. As part of this report, the Kansas State University Wind Ensemble Chamber Winds performed *Octet in E-flat Major, Op. 103* by Ludwig van Beethoven and the Kansas State University Concert Band *Night Dances for Wind Ensemble* by Bruce

Yurko. The Kansas State University Purple and Silver Band also performed on this concert but not as part of this report. The second concert is scheduled to take place on Monday, May 5, 2014 at 7:30pm. As part of this report, the Kansas State University Concert Band performed *Simple Gifts: Four Shaker Songs* by Frank Ticheli. Again, the Kansas State University Purple Band and Silver Band will perform on this concert but not as part of this report. Both concerts took place on the Kansas State University Campus in McCain Auditorium. Personal for the Kansas State University Wind Ensemble Chamber Winds and the Kansas State University Concert Band can be found in the program at the conclusion of this chapter.

Music Examined

The music examined as part of this report are *Night Dances for Wind Ensemble* by Bruce L. Yurko (Ludwig Music Publishing Company Incorporated, 1996), *Octet in E-flat Major, Op. 103* by Ludwig van Beethoven (Edwin F. Kalmus and Company Incorporated, 1999) and *Simple Gifts: Four Shaker Songs* by Frank Ticheli (Manhattan Beach Music, 2002).

Format of Analysis

The first format of analysis utilized in this report a Unit Study based on the template utilized in the *Teaching Music Through Performance in Band* series edited by Richard Miles.¹ Eight of the nine units featured in the Miles format of analysis are utilized in the format of analysis of this report along with two additional units. The first three units provide biographical information about the composer, information about the composition itself, and a historical perspective relevant to the composition. The next four units highlight the technical difficulties, stylistic concerns, and musical elements (broken down into melody, harmony, rhythm, and timbre) of the composition. The last two units taken from the Miles format of analysis are an overview of the form and structure of the composition as well as a suggested listening list. The two additional units added to the format of analysis of this report are seating charts and rehearsal plans with researcher evaluations provided.

The second form of format of analysis utilized in this report is a method of score analysis created by Dr. Frank Tracz. This comprehensive analysis is formatted in a 2011 version of

¹ Richard Miles, ed., *Teaching Music through Performance in Band: Volume 1*, 2nd ed. (Chicago: GIA Publications, 2010), 114-118.

Microsoft® Excel and investigates the following: form, phrase structure, tempo, dynamics, meter/rhythm, tonality, harmonic motion, orchestration, general character, means for expression, conducting concerns, and rehearsal considerations of each piece or movement within a multiple movement piece examined in this report. Tracz's method of score analysis is setup to assist conductors in breaking down pieces to be viewed on the macro and micro perspective. This method of analysis also allows freedom of interpretation by seeing what is and what could be. These analysis grids are located in Appendices A through C.

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. Albert 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. Erickson 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

Tschzyl 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

Tenor Sax

Sydney Topliff '14
Elementary Education
Wichita, KS

Trumpet

Wilams da Cruz '17
Architecture
Aracaju, SE, Brazil

Xan Perkins '16
Music Education
Derby, KS

Kathryn Wilson '14
Pre-Vet
Osawatomie, KS

Colby Newkirk '18
Mechanical Engineering
Burlington, KS

Ranie Wahlmeier '16
Music Education
Burlington, KS

Brett Eichman '15
Music Education
Dodge City, KS

Kendall Lubay '15
Masters Music Education
Pittsburgh, PA

Horn

Cameron Tredway '18
Chemical Engineering
Wichita, KS

Max Dunlap '17
Music Education
Lakin, KS

Eli Gillespie '17
Music Education
Wichita, KS

Taylor Dunham '17
Music Education
Topeka, KS

Codie Van Meter '17
Range Management
Eskridge, KS

Trombone

Brian Henry '14
Computer Engineering
Oskaloosa, KS

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
Lenexa, KS

Charlie Wilks '17
Music Education
Emporia, KS

Percussion

Weston Cook '15
Music Education
Wichita, KS

Robert Larson '15
Music Education
Shawnee, KS

Melissa Sauls '16
Music Education
Topeka, KS

Anna Warring '16
Music Education
Buhler, KS

Brayden Whitaker '17
Music Education
Dodge City, KS

University Purple Band

Flute

Paige Wright '16
Elementary Education
Gardner, KS

Matthew Broll '15
Geography
Shawnee, KS

Matt Hitesheiw '17
Music Education
Olathe, KS

Joe Halligan '18
Music Performance
Overland Park, KS

Oboe

Nathan Lubeck '17
International Business
Overland Park, KS

Mary Wagoner '16
Music Education & Spanish
Neodesha, KS

Bassoon

Hilari Woodard '15
Horticulture
Wichita, KS

Michael Meier '15
Saxophone Performance
Topeka, KS

Clarinet

Matt Shea '17
Music Education
Overland Park, KS

Allison Walker '16
Secondary Ed Earth Science
Onaga, KS

Logan Marconette '18
Social Work
Olathe, KS

Jayne Klinge '17
Music Education
Sharon Springs, KS

Erik Russell '15
Music Education
Eudora, KS

Samantha Brown '15
Music Education
Leavenworth, KS

Tuesday Frasier '17
Open Option
Hastings, NE

Bass Clarinet

Rachael Gros '17
Music Education
Great Bend, KS

Bass Clarinet Cont.

Daniel Heslop '17
Mechanical Engineering
Melvern, KS

Alto Sax

Marissa Archuleta '15
Music Education
Belen, NM

Jacob Wrobel '17
Music Education/Performance
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Tenor Sax

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Music Education
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Bari Sax

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Trumpet

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Mechanical Engineering
Olathe, KS

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Music Education
Kechi, KS

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Music Education
Topeka, KS

Cameron Soug y '16
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Overland Park, KS

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Music Education
Lindsborg, KS

Joe Kulick
Music Education
Oswego, IL

Horn

Hunter Sullivan '17
Music Education
Topeka, KS

Scotti Claeys '15
Music Education
Marysville, KS

Brad Martinez '16
Music Education
Parkville, MO

Elizabeth DeRoulet '16
Music Education
Wichita, KS

Horn Cont.

Jair Holguin '17
Music Education - Choral
Junction City, KS

Kelly Blandin '16
Music Education
Leavenworth, KS

Trombone

Kyle Lefler '17
Music Education
Wichita, KS

Eric Shulman '18
Music Education
Overland Park, KS

Matthew Scott '17
Music Education
Manhattan, KS

Kodi Shouse '17
Music Education
Leavenworth, KS

Paige Wiley '17
Marketing
Overland Park, KS

Baritone

Ben Rohrbaugh '16
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.

UPCOMING CONERTS AT K-STATE

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April 23, 2014	Brass Ensemble Concert	All Faiths Chapel	7:30pm
May 4, 2014	Wind Ensemble/Wind Symphony Concert	McCain Auditorium	3:00pm
May 5, 2014	Concert Band/University Band Concert	McCain Auditorium	7:30pm

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CHAPTER 2 - Music Education Mission Statement

I believe that education is the process of discovering knowledge and acquiring skills and experiences that will successfully integrate people into the world's society. The purpose of formal schooling is to expose a person to educational opportunities that inspires them to embrace an ownership of learning. By thinking critically about their current understandings, informed decisions can be made for themselves. These intrinsic decisions demonstrate learning in its most authentic form.

Exposure to music is an essential necessity to the education of every single human being. Everyone has the right to experience music, because it is a part of everyone. Music education in schools provides students with the opportunities to express their feelings and their experiences. One's own human experience cannot be complete without music and is the very reason why music education must be an essential part of the curriculum. This is especially true if employers emphasize that schools develop students into holistic human beings with comparable life skills.

It is no secret that music is a powerful means of communicating what words and numbers often fail to do. Through music, everyone learns to physically, emotionally, interpersonally, and aesthetically communicate to others how we know ourselves as well as the world around us. The fundamentals of music and its components create a working understanding that allows communication to occur. Without this basic understanding, it can become difficult for someone to understand music communicated by others. Through performing, creating, and responding to music, students are inspired and motivated to pursue success through music in a way that is meaningful to them. Just like any form of communication, music is constantly evolving and changing with the times. The active pursuit of music education should be just as much on the forefront in schools as the pursuit of improved test scores and preparing people for the "real world."

Music teachers need to create a community that encourages students to share their own musical experiences with others as well as opportunities for the collaboration of these experiences. Musical collaboration presents many options for students to consider and employs their critical thinking to help them explore and discover these ideas. Music teachers need to guide and encourage students through these experiences. Though the students and teacher may

not always agree, they learn how to respect and appreciate each other's ideas and beliefs. They put their differences aside to communicate and express their experiences together, and not to achieve high ratings, win music contests, or any other form of selfish promotion.

The process of performing, creating, and responding to music also equips students to be successfully integrated into the world's society. The sheer act of preparing and rehearsing music develops discipline, diligence, and flexibility. Music teaches what it means to be sensitive, compassionate, and emotional to oneself and to the world around them. Cooperation, leadership, and the ability to motivate and inspire others at their level are all experienced through music. These are desirable attributes that employers, teachers, mothers, fathers, family members, friends, and the world look for and expect. There are so many life skills that are taught through music, and they all can be achieved at any ability level. Elementary through experienced, grown adults all benefit from these aspects of music education. This is what people should be experiencing in music and not just the drill and practice of notes on a page.

The experiences and opportunities gained from music education lay a foundation of appreciation and respect based on the intrinsic values music teaches. No matter how you look at it, music is a means of expression and is a part of the human experience; they cannot be separated. This experience is personal and different for everyone and can only be discovered by performing, creating, and responding to music. As a teacher, it is my responsibility to ensure that every person I encounter is exposed to these opportunities and that I clearly communicate the intrinsic and extrinsic values of music.

I teach music because it is essential to the human experience; they are dependent upon each other. Everyone has the right to experience the elements of music during formal schooling so they can participate and discover why music is an essential part of their life. The means of performing, creating, and responding to music develops and prepares people to be successfully integrating people into the world's society. I need to always model these ideals as well as actively encouraging, supporting, advocating, and embracing the power of music.

CHAPTER 3 - Quality Literature Selection

Selecting quality literature for an ensemble to study and perform is a decision that an ensemble director should not take lightly. H. Robert Reynolds emphasizes the importance of quality literature selection.

As music educators, our primary purpose is to help individual students receive a music education through experience and information. In order to achieve this lofty goal, we must strive to select the finest repertoire, only through the immersion in music of lasting quality can we engage in aesthetic experience of breadth and depth.²

I believe that the types of ensembles available within a particular school/community and the literature they perform determines a student's/community's perception of what music education is. Reynolds offers support of this statement.

The music you choose becomes, in large part, the curriculum that you and your students follow toward a sound music education. If you believe that a music education means much more than the improvement of technical skills, then the quality of the music played will be essential to the education of your students.³

The problem faced by ensemble directors today are that there is so much music being published so fast that it is difficult to discern or even define what "quality literature" is. Frederick Fennell offers a perspective on this issue.

Choosing music is the single most important thing a band director can do, and is the only thing a band director can do alone, made more important because of the substandard repertoire continually being published. So many publishers in the business today are printers who don't care about quality, but only about what will sell. We must not allow them to give the band a bad reputation nor to make our decisions for us, since the music we choose today can affect students forever.⁴

Though Fennell stated this in 1993, this remains true especially in today's technological generation.

² H. Robert Reynolds, "Repertoire IS the Curriculum: Repertoire selection has a major impact on what students will and will not learn, and it should help their musical understanding and appreciation," *Music Educators Journal* 87 (2000): 31.

³ *Ibid.*, 32.

⁴ Thomas L. Dvorak, Robert Grechesky, and Gary M. Ciepluch, *Best Music for High School Band*, ed. Bob Margolis (Brooklyn: Manhattan Beach Music, 1993), 7.

In 1978, Acton Eric Ostling, Jr. conducted a study that evaluated selected wind band compositions against a set of predetermined criteria of serious artistic merit. In 1993, Jay Warren Gilbert's study updated of Ostling's original study. In 2011, Clifford Towner's study updates and compares the results of the Ostling and Gilbert studies. In Ostling's study, a total of 1,481 works were evaluated in Ostling's original study using a modified five-point Likert scale. The Ostling study is considered the first and most comprehensive study of wind band literature of its time. Ostling provides a list of ten criteria for judging if a composition was of serious artistic merit.

1. The composition has form—not “a form” but form—and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, but 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 variety which transcends factors of historical importance, or factors of pedagogical usefulness.⁵

Thomas L. Dvorak, Robert Grechesky, and Gary M. Ciepluch offer another perspective on the criteria for music selection in their book entitled *Best Music for High School Band*.

1. *Compositions must exhibit a high degree of compositional craft.* This will determine what students learn from a piece, and more importantly, what level of aesthetic experience they might ultimately gain from it. *Only by playing the best music will students gain a knowledge of, feeling for, and appreciation of what is meaningful and what is valuable music.*
2. *Compositions must contain important musical constructs necessary for the development of musicianship.* Among these (not all of which need be present in any given work, of course), are: a variety of keys...a variety of meters...a variety of

⁵ Acton Eric Ostling Jr., “An Evaluation of Composition for Wind Band According to Specific Criteria of Serious Artistic Merit.” (Iowa City: University of Iowa, 1978), 23-30.

harmonic styles...a variety of articulations...Compositions lacking in sensitivity, appropriateness, and perhaps variety in these are less likely to be of musical value and interest.

3. *Compositions must exhibit an orchestration that, within the restrictions associated with a particular grade level, encourage musical independence both of individuals and sections.*⁶

Though all ten criteria of the Ostling study could be combined with the criteria of Dvorak, Grechesky, and Ciepluch, both sets of share three commonalities: music must contain a variety of musical concepts to be taught as well as performed, music must have form, and music aesthetically communicates and emotionally stimulates both the performers and their audience. It is difficult to argue against these sets of criteria and together they provide a strong definition of what “quality literature” is. Literature of high quality and serious artistic merit should evoke an emotional response and relate to the human experience. Pieces that fulfill these requirements should and will continue to stand the test of time as well actively advocate the importance of music education to human experience.

⁶ Dvorak, 10.

CHAPTER 4 - *Night Dances for Wind Ensemble* by Bruce Yurko

Unit I. Composer

Bruce L. Yurko (Born, April 4, 1951)

Bruce L. Yurko was born on April 4, 1951 and grew up in the area of Dover, New Jersey. At age five he, began playing piano and quickly discovered an interest in composing and improvising. Yurko describes in a phone interview, “I used to get in trouble with my piano teacher, because I would play what wasn’t on the page.”⁷ In middle school he, began taking organ lessons after hearing it being performed at his church. “...I was amazed by the organist. I was amazed by the color and started taking lessons. I started making \$25.00 per week, it is how I bought my first horn.”⁸ He also played organ at his church.

Yurko attended Dover Public Schools where he learned to play French horn. He played French horn in his high school marching band, concert band, and wind ensemble. He also played first horn in the New Jersey Area High School Wind Ensemble, founded by Jack Evans, Yurko’s high school band director. Performing with this ensemble exposed Yurko to such works as: *Symphony No. 6* by Vincent Persichetti, *King Lear Variations* by David Aram, *Concerto for Twenty-Three Winds* by Walter Hartley, and *Serenade in E-flat, Op. 7* by Richard Strauss. Yurko was impressed by music that broke away from the instrumentation of the traditional concert band. “Persichetti’s music did not sound like band music.”⁹

Yurko was also enrolled in a music theory course that focused on analysis and listening. His teacher, Carol Zabriski, encouraged Yurko to write down the musical ideas he improvised on the keyboard. She also encouraged him to use “Yurko chords” when he was unsure about what chord to use in his compositional sketches.¹⁰ After convincing his high school authorities, Yurko

⁷ Bruce Yurko, phone interview by Alexander M. Wimmer, Manhattan, KS, January 28, 2014.

⁸ Ibid.

⁹ Ibrook Tower. *Bruce Yurko’s Concerto for Wind Ensemble (1973-1974), for Horn and Wind Ensemble (1975), and for Trombone and Wind Ensemble (1977)*. (Cincinnati: University of Cincinnati, 1994), 2-3.

¹⁰ Ibid., 3.

was allowed to leave his classes early to seek fellowship with others his age that shared an interest in music. He spent time with students who attended the High School of Music and Art and with students who attended Juilliard where he learned more about instrumental capabilities.¹¹

After high school, Yurko attended Wilkes College in Wilkes-Barre, Pennsylvania where he graduated with a Bachelor's of Science in music education degree in 1973. He studied horn under Douglas Hill and played in the College Concert Band, woodwind and brass quintets, and other large ensembles organized by students. Yurko also was the band librarian where he had access to and studied many scores and recordings.¹² Because Wilkes College did not have a wind ensemble, Yurko joined the Philharmonic Society of Northeastern Pennsylvania. The fact that Wilkes College did not offer formal composition classes, and that many faculty members ignored Yurko's passion for composing, did not stop him from composing. Among the 15 compositions he completed while at Wilkes College, three were large works for wind ensemble (performed by the Philharmonic Society of Northeastern Pennsylvania) and the remaining 12 for smaller ensembles.¹³

In August of 1974, Yurko graduated with a Master's of Music degree in horn performance with a minor in composition from Ithaca College School of Music in New York. He studied horn under John Covert, studied conducting under Thomas Michalik and Frederick Fennell, and studied composition under Karel Husa.¹⁴ A telephone interview with Husa conducted by Ibrook Tower reveals that Husa thought that Yurko was one of Ithaca's best students, a prolific composer, and an efficient horn player. He had good prior training, a good sense of form, and a good ear for instrumentation.¹⁵ Yurko composed his *Concerto for Wind Ensemble*, *Lulu Variations for Concert Band*, and a series of pieces for various instrumental combinations entitled *Night Music* while at Ithaca College.

Yurko began correspondences with Vincent Persichetti at Julliard while he attended Wilkes College and continued while he attended Ithaca College. He would send scores and recordings of his works that led to Yurko applying to and being accepted into Julliard's DMA

¹¹ Ibid., 3.

¹² Ibid., 6.

¹³ Ibid., 5.

¹⁴ Richard Miles, ed., *Teaching Music through Performance in Band: Volume 1*, 2nd ed. (Chicago: GIA Publications, 2010), 515.

¹⁵ Tower, 7.

program. Because of financial obligations, he was not able to attend Julliard; however, because of the network Yurko had already established, not attending Julliard would not halt the advancement Yurko's compositions for the wind band. Douglas Hill, Yurko's horn professor at Wilkes College, became a faculty member of the University of Wisconsin at Madison. Hill introduced Yurko's works to Eugene Corporon, Wisconsin's wind ensemble director at the time. Since then, Corporon conducted the premier performances of four of Yurko's works: *Horn Concerto*, *Chant and Toccata*, *Trombone Concerto*, and *Divertimento*. Corporon also conducted Yurko's *Sinfonia No. 3*.¹⁶

From 1974-1981, Yurko was the Director of Bands at Madison High School in Madison, New Jersey. From 1981-1982, he was the Assistant Director of Bands at Fairleigh-Dickinson University in Madison, New Jersey. From 1982-2005, Yurko became the Director of the Wind Ensemble at Cherry Hill High School East in Cherry Hill, New Jersey. He also directed the Chamber Wind Ensemble, Brass Ensemble, and Orchestra. In 1987, the Cherry Hill High School East Orchestra was one of the first high school groups invited to tour the Soviet Union.¹⁷ Concerts were performed in the cities of Moscow, Leningrad, and Tallinn, Estonia. The Cherry Hill High School East Orchestra also performed in Carnegie Hall in 1998. The National Band Association awarded Yurko and the Cherry Hill High School East Wind Ensemble a Citation of Excellence Award, and in 2008 Yurko, was presented with the "Distinguished Leadership and Service Award" by the New Jersey Music Educators Association. Yurko retired from public school teaching in 2005. Yurko was the conductor of the Princeton University Wind Ensemble from 2000-2004, and since 2008 was appointed as an Adjunct Professor of Music at Messiah College and Rowan University. He is also the Director of Music at the Wenonah Presbyterian Church.¹⁸

Throughout his career, Yurko has guest conducted public school honor ensembles and collegiate ensembles in New Jersey. Prestigious ensembles such as have the Eastman Wind Ensemble, the North Texas Wind Symphony, and the Indiana University of Pennsylvania Wind Ensemble, as well numerous high school All-State ensembles, have premiered and

¹⁶ Ibid., 8-9.

¹⁷ Ibid., 9.

¹⁸ "Bruce Yurko," last modified January 15, 2014, <http://www.c-alanpublications.com/composers/yurko-bruce.html>

commissioned Yurko's most recent works. Yurko professional affiliations include the National Association for Music Educators, The World Association for Symphonic Bands and Ensembles, Who's Who Among Teachers, The College Band Directors National Association, and the New Jersey Music Educators Association.¹⁹ Ludwig/Kalmus Music, Southern Music, C.Alan Publications, and Maestro and Fox Music publish Yurko's works.²⁰

Table 4.1 Works by Bruce Yurko

Title:	Publisher:	Date:
<i>Concerto for Wind Ensemble</i>	Self-Commission	1974
<i>Concerto for Horn and Wind Ensemble</i>	Self-Commission	1975
<i>Chant and Toccata for Wind Ensemble</i>	Self/Commission	1976
<i>Concerto for Trombone and Wind Ensemble</i>	Self-Commission	1977
<i>Danza for Wind Ensemble</i>	Self-Commission	1978
<i>Incantations for Wind Ensemble</i>	Self-Commission	1984
<i>Night Dances for Wind Ensemble</i>	Ludwig/Masters Music	1993
<i>Rituals for Wind Ensemble</i>	Self-Commission	1994
<i>In Memorium Kristina for Wind Ensemble</i>	Ludwig/Masters Music	1995
<i>Arias for Wind Ensemble</i>	Self-Commission	1996
<i>Pastoral Nocturne for Wind Ensemble</i>	Ludwig/Masters Music	1996
<i>Elegy for Wind Ensemble</i>	Self-Commission	1999
<i>Concerto for Percussion and Wind Ensemble</i>	C. Alan	1997
<i>Pastoral for Chamber Winds</i>	Self-Commission	1998
<i>Sinfonietta for Wind Ensemble</i>	Ludwig/Masters Music	1999
<i>Intrada for Wind Ensemble</i>	Ludwig/Masters Music	2000
<i>Concerto for Bassoon and Wind Ensemble</i>	Self-Commission	2000
<i>Concerto for Flute/Piccolo and Wind Orchestra</i>	Self-Commission	2002
<i>Furioso for Wind Ensemble</i>	Self-Commission	2001
<i>Danza No. 2 for Wind Ensemble</i>	Ludwig/Masters Music	2002

¹⁹ "Bruce Yurko."

²⁰ "Faculty, Bruce L. Yurko," last modified January 18, 2014, <http://www.messiah.edu/departments/music/faculty/YurkoBio.htm>

<i>“emc-x” for Wind Ensemble</i>	Self-Commission	2003
<i>Variations for Wind Ensemble</i>	Self-Commission	2004
<i>Mysterious Dreams for Wind Ensemble</i>	Self-Commission	2006
<i>Proclamations for Wind Ensemble</i>	Self-Commission	2006
<i>In Memory of William for Wind Ensemble</i>	Self-Commission	2007
<i>Dialogues and Fanfare for Wind Ensemble</i>	Self-Commission	2008
<i>Alla Marcia for Wind Ensemble</i>	Ludwig/Masters Music	2008
<i>“jp-x” for Wind Ensemble</i>	Self-Commission	2008
<i>Masquerade for Trumpet, Piano, and Wind Orchestra</i>	Self-Commission	2008
<i>Medieval Variations for Wind Ensemble</i>	Maestro and Fox	2008
<i>“fp-x” for Wind Ensemble</i>	Self-Commission	2010
<i>After Sunset for Symphony Band</i>	Self-Commission	2011
<i>Old Castles for Symphony Band</i>	Self-Commission	2011
<i>Toccata for Wind Ensemble</i>	Self-Commission	2011
<i>Red Tail Skirmish for Brass</i>	Self-Commission	2012
<i>Rhythmic Changes for Concert Band</i>	Self-Commission	2012
<i>Dialogues and Fanfares No. 2 for Wind Orchestra</i>	Self-Commission	2013
<i>Stained Glass Windows for Wind Ensemble</i>	Self-Commission	2013
<i>Red Tail Skirmish for Wind Ensemble</i>	Self-Commission	2013
<i>Proclamations No. 2 for Symphony Band</i>	Self-Commission	2013
<i>Night Dances No. 2 for Wind Ensemble</i>	Self-Commission	2013
<i>Concerto No. 2 for Bassoon and Wind Orchestra</i>	Self-Commission	2014
<i>In Memory of Emma for Concert Band</i>	Self-Commission	2014

Unit II. Composition

Night Dances for Wind Ensemble was composed and dedicated to the Dover Middle School Concert Band and their band director Mr. Allbert Muccilli (a Dover Public Schools

alumnus).²¹ It was commissioned through a grant provided by the Dover Board of Education of Dover, New Jersey. The premiere performance was on May 2, 1994, with Yurko conducting.²² The piece is based around four night dances. In a phone interview with Yurko, he explained these night dances by asking the question, “You are on a desert island at night, what do you hear?”²³ Though Yurko has composed pieces entitled *Night Music for Solo Tuba* (1973), *Night Music* (1974), and *Danza for Wind Ensemble* (1979), there is no relationship to *Night Dances* (1994).²⁴ The piece is listed in Clifford Towner’s dissertation that evaluates compositions for wind band based on specific criteria of artistic merit. Seven of Yurko’s works are listed in Towner’s study with *Night Dances* receiving the highest number of ratings by its evaluators.²⁵ *Teaching Music Through Performance in Band, Volume 1*, 2nd ed. lists *Night Dances* as a Grade 4 work.²⁶ The piece is also on many states’ Grade 3 and Grade 4 contest and festival lists.²⁷

Unit III. Historical Perspective

Yurko was very enthusiastic about commissioning *Night Dances* for the Dover Middle School Concert Band. This ensemble was composed of students in sixth, seventh, and eighth grade. Tower describes his excitement in his dissertation.

Yurko relishes the challenge of composing a work that will have his voice for the limited instrumentation and technical ability of middle school musicians. *Night Dances* will have the instrumentation of the Dover Band: two flutes, oboe, three clarinets, bass clarinet, bassoon, four saxophones, three trumpets, two horns, three trombone parts for six players, baritone horn, tuba, and ten percussionists! Yurko requested an inventory of the school’s percussion instruments. He uses all of them in the work, including tunable marching tom-toms.²⁸

²¹ Yurko, interview.

²² Bruce Yurko, *Night Dances for Wind Ensemble*. (Cleveland: Ludwig Music Publishing Company 1996), 2.

²³ Yurko, interview.

²⁴ Tower, 76-78.

²⁵ Clifford Towner, *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Second Update*. (Lincoln: University of Nebraska-Lincoln, 2011), 145.

²⁶ Miles, X.

²⁷ “Night Dances,” last modified January 18, 2014, <http://www.jwpepper.com/Night-Dances/2336113.item#.Utq1dnl6hn4>

²⁸ Tower, 76.

The original instrumentation for *Night Dances* given to Yurko by Muccilli can be seen in table 4.2.²⁹

Table 4.2 Dover Middle School Concert Band Instrumentation

Instrument:	Number:
Piccolo	1
Flute	9
Clarinets	16 (3-1 st , 6-2 nd , 7-3 rd)
Bass Clarinet	1
Alto Saxophone	8
Tenor Saxophone	3
Baritone Saxophone	2
Trumpet	16
Trombone	6
Euphonium	2
Tuba	2
Percussion	10

Yurko recalls that Muccilli wanted something extremely challenging for the Dover Middle School Concert Band. The philosophy behind *Night Dances* was to introduce 20th century sounds and concepts to Muccilli’s ensemble. Yurko explains, “The whole intro is based off of the question ‘Imagine you are on a desert island, what do you hear?’ It could be impressionistic, whatever happens happens...The timpani part has a gliss which is the first time it has been written for middle school groups...Page 16 is my attempt to explain minimalism to middle school students. Everyone has something repetitive.”³⁰ Yurko also wanted to make sure that every section had something to do and composed numerous chamber music moments within the piece for all of the sections to experience as seen in table 4.3.³¹

²⁹ Yurko, interview.

³⁰ Ibid.

³¹ Ibid.

Table 4.3 Specific Chamber Music Moments within *Night Dances*

Instrument Group:	Measure Number:
Flute Choir	mm. 17-22 mm. 36-39 mm. 44-55
Clarinet Choir	mm. 23-24 mm. 40-43 mm. 116-121
Brass Ensemble	mm. 71-88 mm. 137-140
Percussion Ensemble	mm. 1-16 mm. 19-44 mm. 46-55

This was Yurko's first commission for a middle school ensemble. The success of *Night Dances* has opened the door to the realm of beginning and intermediate band compositions.³²

Unit IV. Technical Considerations

Night Dances requires standard instrumentation for a Grade 4 piece. There are only two French horn parts. Piccolo is scored throughout the piece, but does not perform in any exposed moments nor performs any solos. It often doubles the existing Flute 1 part for an added layer of texture. The oboe and bassoon parts both serve similar functions as the piccolo, but with the flute and low woodwinds/brass respectively. Instruments that are required to perform solos are flutes in measures (mm.) 53-55, first clarinet in mm. 40-49, first alto saxophone in mm. 38-39, first trumpet in mm. 124-128, and timpani in mm. 109-115 and mm. 158-164.

Yurko explores the entire range spectrum of the woodwinds. The more extreme examples of this can be found within the clarinet scoring with third clarinets required to perform from their written E3 (mm. 116-137) while the first clarinets are required to perform as high as an E6 (mm. 100-108, mm. 141-144). Other notable range extremities can be found in the first alto saxophone part, as they are required to perform their written B5 (mm. 57-71, mm. 145-158). The brass ranges remain within the staff throughout the majority of the piece. The only sections that go outside of the staff are the first trumpets, which are required to perform their written Gb5 (mm.

³² Miles, 516.

31-33) and the trombones, which are required to perform a Db4 (mm. 57-71, mm. 145-158). These moments of extreme ranges should be noted by the director, and fingering charts should be made available to performers so they may discover alternate fingerings to assist with fast, rhythmic passages, and to help discover alternate fingerings to assist improvement of intonation.

The percussion section is very involved and requires a large setup. The instrumentation that is required to perform *Night Dances* is standard for a percussion section: timpani (five timpani are required), bass drum, gong, tenor drum, crash cymbals, chimes, claves, orchestra bells, vibraphone, and tom-toms (five toms are required). These parts are divided into five parts that requires a minimum of seven performers. Because of scoring, two performers should be assigned to Percussion 2, with one performing on gong, and the other performing on tenor drum and crash cymbals. Two performers should also be assigned to Percussion 5, with one performing on orchestra bells, and the other performing on vibraphone and tom-toms.

The most demanding percussion part is the Percussion 1 (timpani) followed by the Percussion 5 (tom-toms). Based on the scored timpani pitches, and what is considered to be standard timpani ranges, five timpani would be ideal for the most accurate performance of *Night Dances*. If a 20” drum is not available, a high tom tuned to Bb3 would be acceptable³³. This will allow the performer to more efficiently navigate around the drums, and keep re-tuning to a minimum during the performance of the piece. The suggested timpani tunings are seen in table 4.4.

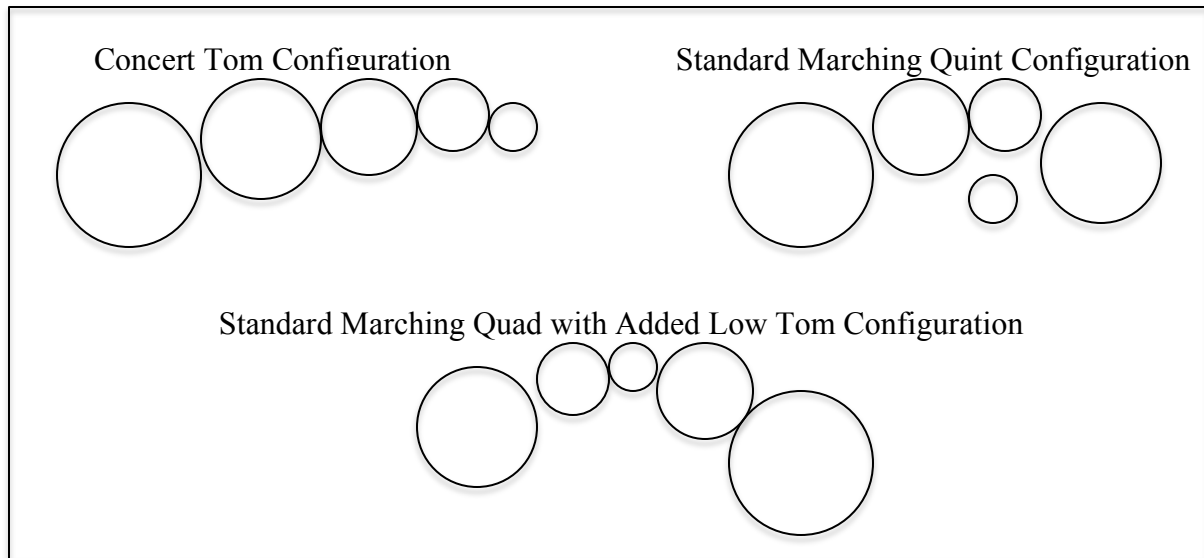
Table 4.4 Suggested Timpani Tunings

Timpani Size:	Pitches Required for Performance:
32”	Ab2
29”	Bb2
26”	Db3, E3, F3
23”	F3, G3
20”	Bb3

Yurko also orchestrates a *glissando* roll in mm. 46-48 in the timpani part. The more challenging aspect of this *glissando* is muting the timpani on beat four of each measure, then quickly

³³ Yurko, interview.

Figure 4.2 Suggested Tom-Toms Configurations



In absence of a key signature, Yurko utilizes numerous accidentals throughout the piece that suggest the use of major and minor modes (Dorian, Lydian, Mixolydian, Lorain) along with pentatonic scales that are centered around concert B-flat. These key centers are discussed in more detail in Unit 5 and Unit 7. Trills, grace notes, or other ornaments are not scored in the wind parts. Performers are not required to use extend techniques or mutes. However, double tonguing is frequently scored throughout the piece, mainly on open intervals. The main theme of the second night dance and its variations should be double tongued as seen in figure 4.3.

Figure 4.3 Double Tongued Excerpts

Trumpets mm. 89-93

Flutes mm. 93-97

Horns m. 82

Clarinets mm. 101-102

It is important to note that *Night Dances* was originally composed for a middle school band that performed at a Grade 4 ability level. All other technical aspects of the piece are standard for this ability level including the technical considerations mentioned above.

Only two time signatures are used throughout the piece: 4/4 and 2/2. The slowest tempo occurs at the beginning where the quarter note equals 60 beats per minute (BPM). The fastest tempo occurs at mm. 57-115 and m. 137 until the end with the half note equaling 60+ BPM. Yurko suggests that the half note equals 108 BPM in these sections. When asked about his reasoning for the use of 60+, he responded, “I don’t know where they (the publisher) got that from.”³⁶ Mm. 116-136 is to be performed at quarter note equals 80 BPM. *Ritardandos* and *ritardando moltos* are implemented at the end of each dance before the tempo change into the next dance. The only exception is between the third and fourth dance at m. 116. Yurko suggests that the conductor use beat one and two of m. 116 to establish the new tempo in 4/4 before beat three.³⁷

Unit V. Stylistic Considerations

Night Dances for Wind Ensemble is an impressionist and minimalist piece that is centered around the question, “You are on a desert island, what do you hear?” Each of the four night dances emanates a different personality that is heavily dependent on the interpretation of the scored dynamics and articulation. Yurko clearly indicates how particular passages should be articulated by using terminology such as *legato*, *legato espressivo*, *espressivo*, and *marcato*. Additional accents are added within the *marcato* sections to add emphasis in articulation. The conductor must clearly define these articulations to ensure that the ensemble agrees on the interpretation and their production. Warm-ups involving vocalization, as well as live performance of these articulations, are strongly encouraged.

The dynamic ranges of the piece range from *pianissimo* to *fortissimo*. *Forte-piano* as well as *forte-pianissimo* dynamics are also utilized. Because of the nature of the percussion scoring, percussion dynamics may need to be adjusted to not overwhelm the wind parts. This is especially true from mm. 19-44, and it is important that the percussion section understand their

³⁶ Yurko, interview.

³⁷ Ibid.

accompanying role in relation to the rest of the ensemble. *Crescendos* and *diminuendos* are frequently used throughout *Night Dances*, but are not clearly defined by the use of concrete symbols. Yurko only uses *crescendo* and *diminuendo* symbols in two areas of the score: m. 27 and mm. 89-100. Abbreviations such as *cresc*, *dim*, and *dim poco a poco* are more common indicators of dynamic change. Because of heavy use of dynamic abbreviations, the conductor and the ensemble have more flexibility on the interpretation and execution of these dynamic changes. This also means that the two areas with concrete symbols must be performed precisely. This freedom can greatly influence the phrasing and how each of the four dances is represented throughout the piece. “Play around with the tempo and dynamics. It is what you make it, however you make it.”³⁸

Unit VI. Musical Elements

Melody

The melodic figures of *Night Dances* are based around minor and dissonant intervals. Yurko’s use of minor seconds, tri-tones, and open intervals are essential to the melodic structure of the piece. He refers to minor seconds and tri-tones as “his intervals”. Yurko wanted to involve these intervals as much as possible in *Night Dances*, because many schools do not deal with minor intervals.³⁹ During the opening of the piece the percussion section introduces the first night dance, containing the intervals of minor seconds, major thirds, perfect fourths, and tri-tones. Timpani 1 and Timpani 2 start this melody with the introduction with a sustained minor second, while the chimes, bells, and vibraphone complete the dissonant melody as seen in figure 4.4.

³⁸ Yurko, interview.

³⁹ Ibid.

Figure 4.4 First Night Dance Melody Introduced by Percussion from mm. 1-9

The musical score for Figure 4.4 consists of five staves in 4/4 time. The first staff is labeled 'Percussion Timpani 1' and features a series of eighth notes with a *p* dynamic. The second staff is labeled 'Timpani Bass Drum 2' and features a series of eighth notes with a *p* dynamic. The third staff is labeled 'Gong Tenor Drum 3' and features a series of eighth notes with a *p* dynamic. The fourth staff is labeled 'Chimes 4' and features a series of eighth notes with a *Ped. mp* dynamic. The fifth staff is labeled 'Bells Vibraphone 5' and features a series of eighth notes with a *p* dynamic.

This repetition lasts until m. 16 and re-appears in mm. 50-57 as a transition from the second night dance into the third night dance. These melodic figures in the mallet percussion parts are recycled to introduce both melodic and harmonic figures in the second night dance.

The second night dance is constructed with similar dissonant intervals with the addition of major seconds and thirds. This melodic line is part of blocked chord progression, which will be discussed in more detail in the harmony section below. Flute 1, Oboes, and Clarinet 1 perform this melody from mm. 17-49. Flute 1 first introduces the second dance melody at m. 17, which begins with a tri-tone, similar to how the vibraphone and bell figure in m. 8 as seen in figure 4.5.

Figure 4.5 Second Night Dance Melody Introduced by the Flutes from mm. 17-23

The musical score for Figure 4.5 is for Flute 1 in 4/4 time. It begins with a *ritard molto* marking. The melody starts with a tri-tone (B-flat and F) and continues with a series of eighth notes. A box containing the number '19' is placed above the staff. The tempo marking is 'A tempo (♩ = 60) Very distant'. The dynamic is *p* and the articulation is *legato espr.*. The score ends with a *cresc.* marking.

The third night dance begins with a fanfare like call and response that is based off of and alternates between an arpeggiated B-flat minor and a B-flat major triad that occurs from mm. 59-72. Leaps between the root and minor third, root and major third, and root and perfect fifth occur throughout the ensemble as seen in figure 4.6.

Figure 4.6 Third Night Dance Fanfare from mm. 59-61

Following the fanfare, the trumpets introduce a more rhythmic melodic line beginning in mm. 73-93. This is also very fanfare like due to the rhythm as well as the use of perfect fourths and perfect fifths. The alto saxophones join the performance of this melodic line from mm. 93-100. The third dance melodic line can be seen in figure 4.7.

Figure 4.7 Third Night Dance Melody Introduced by the Trumpets from mm. 73-77

The woodwinds perform the same melody, but permuted by one beat (half note) from mm. 93-100 simultaneously to the trumpet melody.

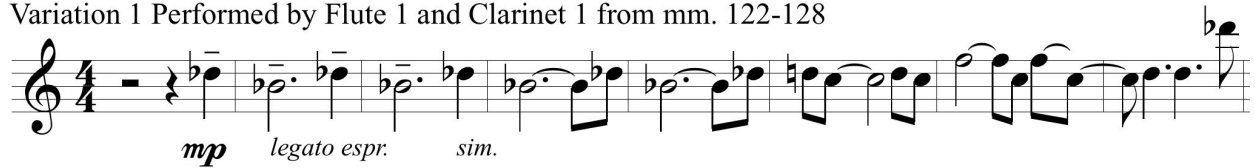
The fourth night dance is introduced by Clarinet 1 at m. 116, and contains interval of minor seconds, minor thirds, and perfect fourths. Yurko variates this melodic figure in m. 122 and again in m. 129 by using augmentation and diminution as seen in figure 4.8.

Figure 4.8 Fourth Night Dance Melody and Variations

Original Melody Performed by Clarinet 1 from mm. 116-122



Variation 1 Performed by Flute 1 and Clarinet 1 from mm. 122-128



Variation 2 Performed by Flute 1, Oboe, and Clarinet 1 from mm. 129-134

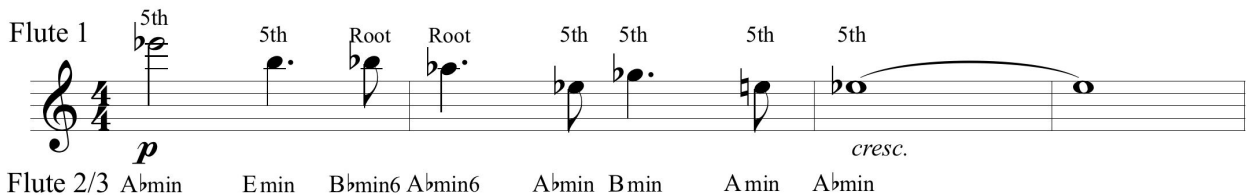


Yurko scores the fanfare and melody of night dance three from mm. 137-146 as a closing material or *coda*. The only difference is an extension in mm. 158-164 that remains on B-flat major chord with an added minor ninth in the Trumpet 2 part, and a tri-tone (F#) in Alto Saxophone 1.

Harmony

The harmonic and melodic structures of *Night Dances* are heavily dependent on one another. Yurko uses blocked chord progressions to provide both a melodic line as well as a harmonic accompaniment beneath it. The chord progression used in the second night dance is seen in figure 4.9.

Figure 4.9 Second Night Dance Harmonic-Melodic Relationship by Flutes from mm. 21-24



Both the chord symbols (below the excerpt with inversions) and melodic function within the chord progression (above the excerpt) are provided. The same dissonant intervals that are utilized within the melodic figures are utilized in Yurko's chord progressions and harmonization. This harmonic figure is repeated throughout the winds from mm. 25-49. Oboe and Clarinet 1 further

harmonize this figure from mm. 28-34 as seen in figure 4.10. A #9th is added to further embellish the Bbmin6 that is previously stated by flutes in mm. 21-24.

Figure 4.10 Second Night Dance Harmonization by Oboes from mm. 28-31

Oboes 5th Root #9th 3rd Root Root Root Root

mf *legato*

A second harmonic line is revealed by the clarinet family from mm. 23-24, and is repeated throughout the rest of the second night dance as seen in figure 4.11. This figure is a repeat of the chime melody (see figure 4.4 above) performed in mm. 2-4.

Figure 4.11 Second Harmonic Line by Clarinets from mm. 23-24

Clarinet 1

p *legato cres.*

Bass Clarinet and Clarinet 2/3

This second harmonic line is repeated from mm. 27-39 by the rest of ensemble with the exception of the flutes and percussion.

The beginning of third night dance uses arpeggiated B-flat major and B-flat minor triads as both a melodic and harmonic function as seen in figure 4.6 above. A pedal B-flat performed by the bass clarinet, bassoon, tuba, and timpani provide a constant drone and reference pitch throughout the remaining portions of the third night dance. Beginning in m. 81, Yurko uses arpeggiated B-flat major triads with an added ninth. This polytonality is spread across the entire brass section as well as the percussion section as seen in figure 4.12.

Figure 4.12 Arpeggiated Polytonal Triads from mm. 81-84

The musical score for Figure 4.12 is arranged in a grand staff with the following parts from top to bottom:

- Trumpet 1 & 2:** Treble clef, 3/2 time signature. Measures 81-82 are rests. Measures 83-84 play arpeggiated triads with accents (>) and breath marks (v).
- Trumpet 3:** Treble clef, 3/2 time signature. Measures 81-82 are rests. Measures 83-84 play arpeggiated triads with accents (>) and breath marks (v).
- Horn 1 & 2:** Treble clef, 3/2 time signature. Measures 81-82 are rests. Measures 83-84 play arpeggiated triads with accents (>) and breath marks (v).
- Trombone 1 & 2:** Bass clef, 3/2 time signature. Measures 81-82 are rests. Measures 83-84 play arpeggiated triads with accents (>) and breath marks (v).
- Baritone:** Bass clef, 3/2 time signature. Measures 81-82 play a melodic line with accents (>) and breath marks (v). Measures 83-84 play a similar line.
- Tuba:** Bass clef, 3/2 time signature. Measures 81-82 play a melodic line with accents (>) and breath marks (v). Measures 83-84 play a similar line.
- Percussion 1:** Bass clef, 3/2 time signature. Measures 81-82 are rests. Measures 83-84 play a rhythmic pattern with accents (>) and breath marks (v).
- Percussion 4:** Treble clef, 3/2 time signature. Measures 81-82 are rests. Measures 83-84 play a rhythmic pattern with accents (>) and breath marks (v). A *Ped.* marking is present below the staff.
- Percussion 5:** Treble clef, 3/2 time signature. Measures 81-82 are rests. Measures 83-84 play a rhythmic pattern with accents (>) and breath marks (v). A *Ped.* marking is present below the staff.

A second harmonic emerges from mm. 101-108. The upper woodwinds perform a variation of the original melodic line (seen in figure 4.7), but on an F major pentatonic scale as seen in figure 4.13.

Figure 4.13 Pentatonic Harmonic Line from mm. 101-104

Also Performed by Oboe and Clarinet 1

Also Performed by Clarinet 2

Also Performed by Clarinet 3

Flute 1

Flute 2

Flute 3

Alto Sax

The rest of the ensemble performs portions of the arpeggiated polytonal triads seen in figure 4.12. Intonation of these blocked tetrachords should be addressed to maintain intonation and balance. Conductors should consider discussing the importance of intonation within particular chords with their ensembles. This section of *Night Dances* is a minimalist section that is intended to introduce minimalism to middle school students.⁴⁰

Yurko uses figures from night dance two and night dance three to function as harmonic material in night dance four. From mm. 124-128, the solo trumpet performs a variation of figure 4.7. The entire section performs figure 4.7 in unison from mm. 129-133. From mm. 129-136, the trombones, baritones, and timpani perform variations of figure 4.12. Along with the existing melody, the use of these repeated melodic figures create a simple yet complex sounding harmony. This could very well be another example of minimalism. Isolation and awareness of these individual figures should be noted by the conductor and ensemble members.

Mm. 137-164 is almost a palindrome of the second night dance. Yurko begins this section in the same manner as mm. 101-108 as seen in figure 4.13. The bass drum is added to reinforce the timpani's sixteenth note figures preceding the downbeat. Mm. 145-157 is an exact repeat of material from mm. 37-69 as seen in figure 4.6. Instead of ending on a B-flat major triad (like in m. 71), Yurko ends on a B-flat major seventh with an added sharp five. This could also be analyzed as a B-flat major triad and a D major triad being performed together. Percussion 1

⁴⁰ Yurko, interview.

performs the same solo performed in mm. 109-116, which is centered around an open fifth beginning on B-flat with an added sixth. Percussion 4 performs material as seen in figure 4.6, alternating between B-flat major and B-flat minor triads. This clearly demonstrates bitonality, or “twenty century sounds” according to Yurko.⁴¹

Rhythm

Night Dances uses duple-based rhythms in both 4/4 and 2/2 time signatures. None of these rhythms are extremely complicated, and consist of dotted half notes, dotted quarter notes, eighth notes, and sixteenth notes. The fact that they are composed in a 2/2 time signature at an increased tempo can cause some difficulty for ensemble members who are not accustomed to performing this particular time signature. Examples of these deceptively difficult rhythms can be seen in the following figures listed above: 4.1, 4.2, 4.5, 4.6, 4.7, 4.8, 4.12, and 4.13.

Yurko frequently employed the use of hockets. Figure 4.12 and figure 4.13 are examples of this technique being utilized between the brass and woodwinds respectively. The percussion section performs the most complex hocket beginning in m. 19. This one-measure pattern is repeated all the way until m. 44 as seen in figure 4.14.

Figure 4.14 Percussion Hocket from mm. 19-20

19 A tempo (♩ = 60) Very distant

Percussion 1

Percussion 2

p Tenor Drum
(Timp. Mallets)

Percussion 3

p
Claves

Percussion 4

p Tom-Toms
(Timp. Mallets)

Percussion 5

p

⁴¹ Ibid.

Yurko intensifies this hocket with the addition of figure 4.10 and figure 4.11 from mm. 28-34. The full effect of this hocket occurs with the full ensemble performing, as seen in figure 4.15.

Figure 4.15 Full Ensemble Hocket from mm. 32-35

32 A tempo (♩ = 60) Very distant

The musical score for Figure 4.15 consists of six staves. The top two staves are for the vocal parts: 'Second Night Dance Meldoy' (treble clef) and 'Second Night Dance Harmony' (bass clef). Both are marked with a forte (*f*) dynamic. The next three staves are for Percussion 1, 2, and 3. Percussion 1 has rests. Percussion 2 and 3 are marked with piano (*p*) dynamics. The bottom two staves are for Percussion 4 and 5. Percussion 4 is marked with piano (*p*) and Percussion 5 with forte (*f*). All percussion parts are in 4/4 time.

Because of the 2/2 time signatures in combination with tempos, conductors should consider creating different rhythmic exercises to better acclimate their ensembles to 2/2 time signatures and rhythms.

Timbre

Night Dances contains a variety of different layers and colors with chamber-like choirs throughout the piece. The use of dissonant intervals, minimalism, bitonality, and contrasting dynamics also assist in enhancing the use of these chamber-like moments within the piece. The percussion section is used not only to enhance timbre, but used to establish the tone of the piece. This could possibly be the first time that percussion is used in this manner in a middle school

level piece. In the opening sixteen measures, Yurko use a percussion ensemble to create a very still yet mysterious mood to introduce the first night dance. Subtle gong and dissonant timpani entrances that lead to dissonant, eerie, and metallic melodic line establishes the tone for the entire piece. This percussion ensemble continues into m. 19 as an exotic and tribal groove is established to introduce the second night dance. The effectiveness of these percussion ensemble features can be greatly enhanced by emphasizing an aesthetic visual performance, as well as a sound technical performance. The percussion sections physical movements during instrument transitions should represent the sound that is being produced by the ensemble, but not necessarily over exaggerated, detracting from the musical performance. Yurko gives specific instructions for mallet selection in m. 19 for the tenor drum and tom-tom parts as seen above in figure 4.14; however, experimenting with different mallets and beating spots to discover the most musically effective sound is also strongly encouraged.⁴²

Woodwind and brass choirs are utilized in the same manner as the percussion ensemble throughout the piece. A flute choir introduces the melody of the second dance beginning at m. 17 with a clarinet choir responding to this melodic call beginning in m. 23. The saxophones and double reeds enter beginning in m. 27 and m. 28. This layered use of woodwind choirs continues with a clarinet choir introducing the third night dance beginning in m. 116, with a flute choir responding to this melodic call beginning in m. 122. The rest of the woodwinds join at m. 129. The use of this particular layering allows each night dance to begin with either a higher, brighter timbre (introduced by the flutes) or a reedier, warmer timber (introduced by the clarinets). The saxophones and lower woodwinds usually serve a foundational function, adding depth and warmth to the woodwind choir sound. Intonation and balance should be considered throughout these sections especially in moments where the melody and harmony exist as arpeggiated tetrachords. Tetrachord pitch tendency should be utilized and explained to help accommodate for intonation within these tetrachords.

Brass choirs are used in the same regards as the woodwind choirs, but also serve more of a supportive role by providing depth to the existing timbre (much like the lower woodwinds). An excellent example of this begins in m. 30. The entire brass section doubles the harmonic line, seen in figure 4.11, in octaves and in the strongest part of their range. This orchestration provides

⁴² Yurko, interview.

a very solid foundation, and enhances the timbre of the saxophones and lower woodwinds. The brass and lower woodwinds will need to agree upon intonation and balance to not overwhelm the melody along with the existing harmonic line.

Woodwind and brass choirs are also utilized in contrasting timbre roles, as well as supportive timbre roles. The third night dance demonstrates both choirs supporting each other (figure 4.6), as well as presenting contrasting material opposite one another (figure 4.12, figure 4.13). M. 129 is another example of how woodwind and brass choirs are used to present contrasting material. Because many individual melodic and harmonic figures are presented during these sections, the conductor and the ensemble must agree upon an equal balance so that one figure does not overbear the other.

The experimentation of dynamic shifts and shading should be considered by the conductor and the ensemble to help discover the most effective means of establishing the timbre of each night dance. Dynamic application of all of the night dances could easily be used as a warm-up to establish balance, and an understanding of what role each instrument group serves within each night dance. The combination of strategic orchestration, dissonant intervals, and dynamics enhances and elevates *Night Dances* to its performers and its audiences in a very accessible and non-intrusive way.

Unit VII. Form and Structure

Night Dances is divided into four sections with a *coda* featuring previously revealed material. Each of the four sections contains one of the four night dances featured in the piece. Transitions involving tempo changes and dynamic shifts end and precede every section. Further analysis of the piece can be seen in the appendix of this document. Below provides an abbreviated outline of overall form and structure of *Night Dances*.

Section:	Measure:	Event and Scoring:
Night Dance 1 (Theme 1)	mm. 1-16	Percussion ensemble introduces Night Dance 1 with dissonant intervals. Chimes introduce the primary harmonic figure for Night Dance 2 in mm. 2-4, while the beginning intervals of the vibraphone and bells introduce the primary melodic material for Night Dance 2. Tonal center is based on E Mixolydian, minor seconds, minor thirds, and tritones.
Transition	mm. 17-18	Flute choir introduces Night Dance 2 based off of the beginning tritone performed by the vibraphone and bells in m. 8.
Night Dance 2 (Theme 2)	mm. 19-49	Percussion performs a complex hocket groove while the flute choir continues to perform the melody. Clarinet choir introduces a harmonic figure based on off the chime part performed in mm. 2-4. Brass supports the existing harmonic line from mm. 30-34. Tonal center is based around Ab Lydian.
Transition	mm. 50-56	Percussion performs a variation of Night Dance 1 with added flute and clarinet accompaniment.
Night Dance 3: Fanfare (Theme 3-1)	mm. 57-70	Full ensemble introduces the Fanfare of Night Dance 3 with a hocket with percussion accompaniment punctuating the woodwind and brass articulations. Tonal center is based around B-flat minor.
Night Dance 3: Theme (Theme 3-2)	mm. 71-108	Trumpets introduce the Night Dance 3 melody while the remaining brass and saxophone choir accompanies (with percussion articulation reinforcement) on a pedal B-flat. Woodwinds add harmonic texture in m. 89 with material based in F Mixolydian. Tonal center is based off of B-flat Major and F Mixolydian.
Transition	mm. 109-115	A timpani solo accompanied by a sustained Bb9add6 chord helps introduce Night Dance 4.
Night Dance 4: (Theme 4)	mm. 116-133	Clarinet choir introduces Night Dance 4 with light percussion accompaniment. Flute choir joins in a variation of this melody in m. 122 while a Trumpet solo of the Night Dance 3 melody is performed at m. 124. Full brass enters in m. 129 and performs variations of figures from Night Dance 2. Tonal center is based off of B-flat Dorian.
Transition	mm. 135-136	Clarinet choir with percussion accompaniment <i>ritard</i> into the <i>Coda</i> with Night Dance 4 figures.
Coda (Theme 3A)	mm. 137-164	Palindrome of Night Dance 3 is performed and ends on Bb7add#5 chord at m. 158. Tonal center is based off of B-flat major, F Mixolydian, and B-flat minor.

Unit VIII. Suggested Listening

Karel Husa:

Al fresco

Antiphones of this Earth

Music for Prague 1968

Smetana Fanfare

Vincent Persichetti:

Night Dances, Op. 114

Pageant

Symphony for Band

Clifton Williams:

Caccia and Chorale

Bruce Yurko:

Alla Marca

Concerto for Percussion

Intrada for Wind Ensemble

Old Castles

Pastorale Nocturne

Rituals

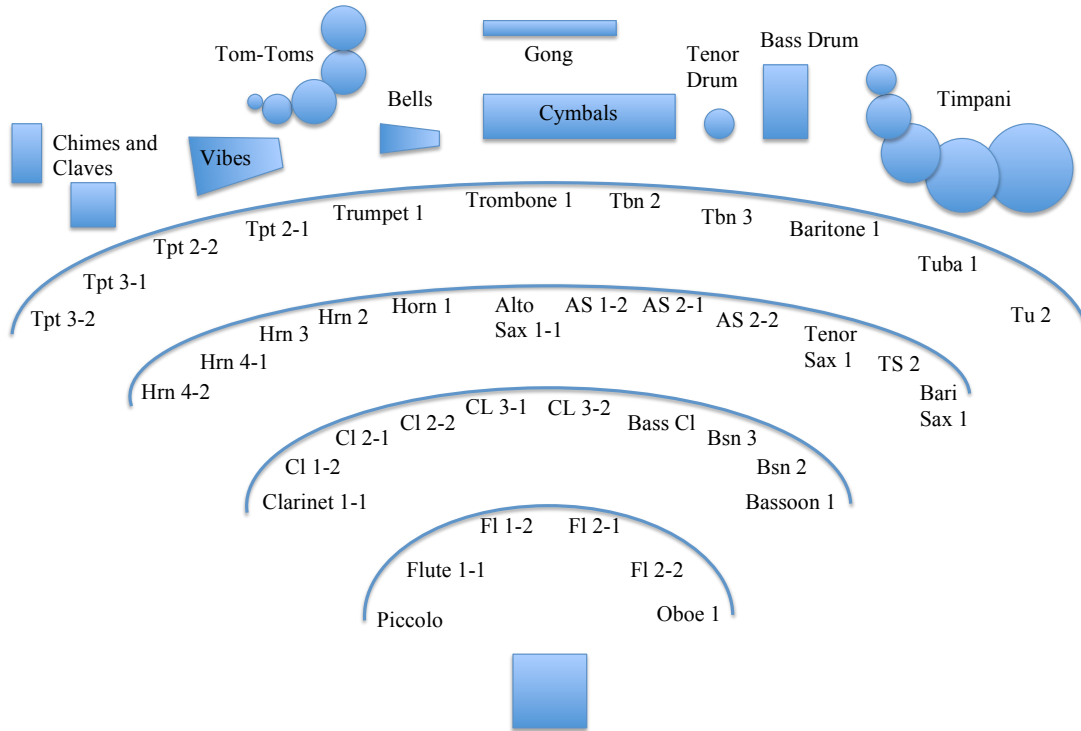
Stainglass Windows

Unit IX. Seating Chart and Acoustical Justification

Utilizing the current setup of the Kansas State University Concert Band, the acoustical justifications of this seating chart are seen in figure 4.16. Instruments are placed in this particular setup to accommodate the needs of *Night Dances* as well as the needs of the other pieces that will be performed by the Kansas State University Concert Band. The principal players are seated so that the rest of the section can listen down or up to them for balance, intonation, and style. The percussion is able to stay within a standard percussion setup with limited moving for Percussion 2, Percussion 3, Percussion 4, and Percussion 5.

Figure 4.16 Seating Chart

Kansas State University Concert Band Spring 2014



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1 (January 22, 2014)

Ensemble: KSU Concert Band

Announcements: Quickly introduce the piece and the form.

Literature: *Night Dances* – Yurko

Time: 12:05-12:20pm

Title	Evaluation
<p>1. Sight-read the entire piece.</p> <p>a. m. 57/m. 137 tempo HN = 90 BPM</p>	<p>1. The ensemble read through the piece. The percussion experienced in entrances and rhythmic in subdivision. The ensemble experienced difficulty at m. 57 and at m. 116 with rhythmic subdivision and pulse. Accidentals were frequently missed thought-out the run through as well as incorrect counting.</p>

Rehearsal Plan – Rehearsal #2 (January 27, 2014)

Ensemble: KSU Concert Band

Announcements: “This performance will be on March 9th, 2013 as part of my Master’s Report.”

Literature: *Night Dances* – Yurko

Time: 12:30 – 1:00pm

Title	Evaluation
<ol style="list-style-type: none">1. Warm-Up:<ol style="list-style-type: none">a. Concert F: 3-7 Sequenceb. Ed Lisk Circle of 4ths: 3-7 Sequence2. Tune3. Rehearse mm. 57-116 (night dance #2) for vertical alignment, subdivision, and articulation.<ol style="list-style-type: none">a. Start at m. 73 with trumpet fanfare at HN = 90 BPM	<ol style="list-style-type: none">1. The ensemble entered and left sound together but not in time with the metronome. I challenged them to remain together but to align with the metronome. It seemed that their tone improved as they focused on their entrances and releases.2. Vertical alignment and articulation improved at a slower tempo. Style began to unify as well. Maintain these entities will become a challenge as the tempo increases in the next rehearsal sequence.<ol style="list-style-type: none">a. Percussion seemed to experience difficulty staying together and seemed lost. This will need to be addressed at the next rehearsal.

Rehearsal Plan – Rehearsal #3 (February 3, 2014)

Ensemble: KSU Concert Band

Announcements: Share some information collected from my phone interview with Mr. Yurko.

Literature: *Night Dances - Yurko*

Time: 1:00 – 1:20pm

Title	Evaluation
<ol style="list-style-type: none">1. “You are on a desert island, what do you hear?”<ol style="list-style-type: none">a. Where the dances occur2. Review mm. 57-116 at HN = 90 BPM.<ol style="list-style-type: none">a. Sing mm. 57-109, listen for articulationb. Play mm. 57-109, unify articulationc. mm. 73-80 trumpets, agree on articulationd. mm. 93-109 WWs, articulate like piccoloe. Run mm. 57-119 at HN = 1083. Rehearse mm. 19-56 (night dance #2) for percussion vs. ensemble alignment.<ol style="list-style-type: none">a. Isolate percussion from windsb. Who do you listen too?c. Run mm. 19-56 with winds, how does it all fit?	<ol style="list-style-type: none">1. Singing really helped solidify articulation. Pulse is still an issue and the metronome was used during the singing portion of the rehearsal. As the rehearsal went on and as I reminded the ensemble to listen, articulations continued to improve.<ol style="list-style-type: none">a. Percussion seemed to be better today so I did not isolate them during this section. However I think I will during the next rehearsal just to make sure they are counting correctly.2. Isolating the percussion section really helped unify them role. I need to conduct good time because they are doing a very good job watching me.<ol style="list-style-type: none">a. This also helped the ensemble discover how their part fit and how to listen to for pulse.b. I will work on pacing of dynamics and using “blocks” of sound at the next rehearsal.

Rehearsal Plan – Rehearsal #4 (February 10, 2014)

Ensemble: KSU Concert Band

Announcements: Reminder about overdue pitch tendency, concert change to Monday, March 10th, start having sectionals and email reports to Mr. Linn

Literature: *Night Dances - Yurko*

Time: 12:30 – 1:00pm

Title	Evaluation
<ol style="list-style-type: none"> 1. Warm-Up: <ol style="list-style-type: none"> a. Concert F: 3-5 Sequence b. Ed Lisk Circle of 4ths: 3-5 Sequence <ol style="list-style-type: none"> i. I = 2, V = 1, I = 2 2. Tune (principals then section) 3. Review mm. 57-116 at HN = 108 BPM. <ol style="list-style-type: none"> a. Sing with percussion playing, isolate percussion if necessary b. All perform 4. Rehearse mm. 19-56 (night dance #2) for percussion vs. ensemble alignment. <ol style="list-style-type: none"> a. Sing with percussion playing, isolate percussion if necessary (pace dynamics) b. All play, exaggerate harmonic line 5. Rehearse mm. 1-19 for transition. <ol style="list-style-type: none"> a. Mental awareness, know when to come in 6. Run mm. 1-119 if time, start at mm. 116-end next time. 	<ol style="list-style-type: none"> 1. My warm-up was challenging to the ensemble. Pulse and mental focus were the primary issues. I will continue to use this pulse exercise in combination with tone development. 2. The review of mm. 57-116 went okay. Isolating the percussion section seemed to help them understand their roll. They rely too much on hearing the ensemble for their cues; this made isolation difficult. I would still like a stronger articulation on all accented notes. I will emphasize this during my next rehearsal. 3. Dynamic pacing and phrasing from mm. 19-56 is starting to come to fruition. I need to find better ways to conduct them through this so they clearly see where I would like them to go. <ol style="list-style-type: none"> a. Pulse from mm. 53-56 will need to be addressed in the upper WVs during next rehearsal.

Rehearsal Plan – Rehearsal #5 (February 12, 2014)

Ensemble: KSU Concert Band

Announcements: Practice with a metronome and continue to work on refining your articulation with good tone and intonation.

Literature: *Night Dances - Yurko*

Time: 1:05 – 1:20pm

Title	Evaluation
<ol style="list-style-type: none">1. Rehearse mm. 19-56.<ol style="list-style-type: none">a. Just melody, listen for tone and intonationb. Growth from mm. 27-32 with bumps, full value notesc. Full value notes from mm. 40-49d. Timpani at m. 462. Run at least mm. 1-71, to the end if possible.	<ol style="list-style-type: none">1. All but one of my objectives showed improvement.<ol style="list-style-type: none">a. Flute intonation, entrances, and pulse was not good. I asked for them to work on improving this in their sectional.b. I drew on the board what I wanted to occur dynamically from mm. 27-32. This worked well.c. I was very pleased with how mm. 40-49 sounded, I did not have to address anything.d. Slight adjustment to timpani at m. 46 was made.2. I was not happy with how the percussion prepared mm. 1-19 and I asked them to work on it before the next rehearsal; I will start with them first.3. Next rehearsal I will hand out a choral intonation sheet and a list of what sections play which part of a chord so that they can individually address intonation within those pitches.4. I would like to have a similar rehearsal next week to double check on the flutes and percussion progress.

Rehearsal Plan – Rehearsal #6 (February 19, 2014)

Ensemble: KSU Concert Band

Announcements: What type of tone/sound is mysterious, legato, and expressive? Does yours represent this story?

Literature: *Night Dances - Yurko*

Time: 1:05 – 1:20pm

Title	Evaluation
<ol style="list-style-type: none"> 1. Run mm. 1-19, listening to percussion. 2. Run mm. 19-56. <ol style="list-style-type: none"> a. Musical shape and pacing 3. Rehearse mm. 53-71 for subdivision and transition. <ol style="list-style-type: none"> a. Only have percussion play, WWs match b. m. 53 flutes and percussion c. Strong re-articulation at m. 72 4. Rehearse mm. 57-116. <ol style="list-style-type: none"> a. Push tempo faster, maybe this will help with air speed and tone production 5. Run mm. 1-116 if time. 	<ol style="list-style-type: none"> 1. The entire section is struggling with counting, mallet percussion especially. I might have the percussion section play this without me conducting to see if they can communicate with each other without my assistance. 2. The ensemble is doing a nice job taking ownership of musical shaping from mm. 19-56. Upper WW intonation and counting for the brass entrance presented issues in rehearsal. I will remind them to continue to improve intonation to focus when counting. 3. The percussion section is making the transition at mm. 53-57 very difficult for the WWs to have a chance. <ol style="list-style-type: none"> a. Running a metronome may help here. m. 72 was good, my gesture helped emphasize this but I need to conduct in time better. 4. Playing a faster tempo did help with tone production. I will remind the ensemble to perform with faster air.

Rehearsal Plan – Rehearsal #7 (February 21, 2014)

Ensemble: KSU Concert Band

Announcements: There are two weeks until the concert. If you have not scheduled a sectional please schedule hold one.

Literature: *Night Dances - Yurko*

Time: 1:05 – 1:20pm

Title	Evaluation
<ol style="list-style-type: none"> 1. Pass out chord intonation sheet and assignments. 2. If time, have percussion play mm. 1-19 without a conductor. <ol style="list-style-type: none"> a. It is a percussion ensemble, chamber communicate 3. mm. 53-56 with a metronome. <ol style="list-style-type: none"> a. Percussion needs to be solid to give WWs a chance 4. Go on into mm. 116-137. <ol style="list-style-type: none"> a. Change fermata to a ritard, rep at needed. b. All repeated material in variation and phrasing similar to Dance 2...just do it!!! c. Isolate parts at mm. 129 if necessary <ol style="list-style-type: none"> i. DHN ii. Tbn and Perc. iii. Tpt. 5. Run the entire piece, share the story if time allows. 	<ol style="list-style-type: none"> 1. The percussion improved their performance. I will conduct a clearer pattern and give the better cues to aid in their understanding and confidence in this section. <ol style="list-style-type: none"> a. I asked the section to hold a sectional to help improve this section. 2. mm. 53-56 showed improvement. Like above, I will conduct a clearer pattern to assist with this. 3. mm. 116-137 will need more attention. <ol style="list-style-type: none"> a. The fermata to a ritard change was fine. b. Isolation of parts in m. 129 needs to occur again. 4. Rehearing in larger chunks focusing on putting larger sections together needs to occur so that the ensemble feels more comfortable with the piece in its entirety. <ol style="list-style-type: none"> a. I need to start approaching this piece with the mindset of discovering how my conducting will improve the performance of this piece.

Rehearsal Plan – Rehearsal #8 (February 26th, 2014)

Ensemble: KSU Concert Band

Announcements: Only one more rehearsal until the concert. Hold sectionals if you have not already.

Literature: *Night Dances - Yurko*

Time: 12:30 – 1:00pm

Title	Evaluation
<ol style="list-style-type: none"> 1. Warm-Up: <ol style="list-style-type: none"> a. Concert F: 2-5 Sequence b. Ed Lisk Circle of 4ths: 2-5 Sequence c. Ed Lisk Circle of 4ths: 2-5 Sequence <ol style="list-style-type: none"> i. I = 2, V = 1, I = 2 2. Tune 3. Rehearse mm. 116-137. <ol style="list-style-type: none"> a. Run first (as chorale). b. Isolate parts at m. 129. <ol style="list-style-type: none"> i. DHN ii. Tbn and Perc. iii. Tpt. 4. Rehearse mm. 137-end. <ol style="list-style-type: none"> a. Continuity 5. Rehearse m. 57. <ol style="list-style-type: none"> a. Clear and confident entrances b. m. 30 brass entrance 6. Run mm. 1-116, entire piece if time. 	<ol style="list-style-type: none"> 1. Warm-up went well today. I conducted them through this instead of using the metronome and focused on giving clear entrances. I felt our communication improved because of this. <ol style="list-style-type: none"> a. I also felt that tone and air also improved with this exercise (this is the third time for this exercise). 2. Isolation of m. 129 parts helped the ensemble hear each part and know who to balance to. I asked the trombones to play out more because they are the fewest in numbers. 3. mm. 137-end went well. The ensemble seemed to retain a lot from previous rehearsals and transferred over concepts from earlier in the piece. <ol style="list-style-type: none"> a. I need to decide who I want during the last six bars. 4. mm. 57-116 was okay. Tempo (compression) is the major issue here. <ol style="list-style-type: none"> a. I will be clearer conducting the down beats and I will also try to be as minimal as I can be with GOS. 5. The next RH I will focus on connecting Night Dance #1 to Night Dance #2 as well as working on the Coda.

Rehearsal Plan – Rehearsal #9 (March 3rd, 2014)

Ensemble: KSU Concert Band

Announcements: Next rehearsal will be run throughs of this piece.

Literature: *Night Dances - Yurko*

Time: 1:05 – 1:20pm

Title	Evaluation
<ol style="list-style-type: none">1. Rehearse mm. 1-22.<ol style="list-style-type: none">a. Percussion accuracyb. Continuity with Flute entrance at m. 172. Rehearse mm. 129-end.<ol style="list-style-type: none">a. Tempo of m. 137-end<ol style="list-style-type: none">i. Emphasize full-value notes3. Rehearse mm. 71-116.<ol style="list-style-type: none">a. Continuity, especially when WWs enter at mm. 89b. Transition at m. 1164. Run the entire piece.	<ol style="list-style-type: none">1. Overall the percussion did well. The vibraphone and glock parts need to play with more confidence. I asked the vibraphone performer to look over their part; their performance was very below par and needs to improve by the next rehearsal.<ol style="list-style-type: none">a. I asked the timpani players to increase their roll speed without increasing volume. They adjusted very well to this request.2. The analogy of playing full-note value worked well for sound production but the ensemble lost articulation intensity. I asked if they ensemble could project their articulation more clearly and they did. I would like there to be more and I will focus on this in the warm-up of our next rehearsal.3. The trumpets and WWs are still compressing a lot from mm. 71-116. I will emphasize full value notes at the next rehearsal.4. We only had time to run the beginning to m. 116.

Rehearsal Plan – Rehearsal #10 (March 5th, 2014)

Ensemble: KSU Concert Band

Announcements: 6:45pm Concert Band Call-Time, concert blacks for concert, have UBand instruments ready to go in 201 for a quick switch after portion, concert flow.

Literature: *Night Dances - Yurko*

Time: 12:30 – 12:50pm

Title	Evaluation
<ol style="list-style-type: none"> 1. Warm-Up: <ol style="list-style-type: none"> a. Bach Chorale #1 (no fermata) 3 times listening for: <ol style="list-style-type: none"> i. Deep tone and shape ii. Full-value notes with articulation iii. Deep tone, full-value notes, and shape. 2. Concert Tuning Sequence. 3. Spot check: <ol style="list-style-type: none"> a. mm. 1-16 – percussion b. mm. 17-19 – Flute intonation and ritard c. mm. 49-57 – WW/percussion entrances d. mm. 89-109 – WW vertical alignment e. Reminder about mental focus and personal responsibility/accountability 4. Run the entire piece. 	<ol style="list-style-type: none"> 1. The warm-up went well. The ensemble is still having difficulty agreeing on performing with full-value but I can tell they are making an effort. The next time I do this type of exercise I need to sing or have someone demonstrate performing with full-value. 2. All spot checks went well with the exception of the mm. 1-16 with the percussion section. The mallets are still not completely comfortable with their parts and cannot function when the other misses notes. <ol style="list-style-type: none"> a. The flute intonation has greatly improved over the last few rehearsals. 3. The run through went well. The transitions are the not as strong and I will visit them briefly at the next rehearsal.

Rehearsal Plan – Rehearsal #11 (March 10th, 2014)

Ensemble: KSU Concert Band

Announcements: Have fun and play with confidence!

Literature: *Night Dances - Yurko*

Time: 12:55 – 1:10pm

Title	Evaluation
<p>1. Spot check:</p> <ul style="list-style-type: none">a. mm. 32-62 – percussion and m. 57 transitionb. mm. 122-145 – balance and m. 137 transition <p>2. Run the entire piece.</p>	<p>1. All spot checks went well. I asked the ensemble to play within their sections and to as a section to play with more focus and with more confidence.</p> <p>2. This run through was by far their best. I feel very prepared for the concert and the ensemble seems to be very comfortable as well.</p>

CHAPTER 5 - *Octet in E-flat, Op. 103: Movement I, Allegro* by Ludwig van Beethoven

Unit I. Composer

Ludwig van Beethoven (December 16, 1770 – March 26, 1827)

Ludwig Van Beethoven was born in Bonn, Germany in December of 1770. Though the exact birthdate of Beethoven was never documented, many scholars can agree that Beethoven was baptized on December 17, 1770. According to Catholic Rhine country traditions, it was custom to not postpone a baptism beyond 24 hours after the birth of a child. This would more than likely place Beethoven's actual birthdate on December 16, 1770.⁴³ Beethoven himself was misled by the date of his actual birth. For most of his life he believed he was born in December of 1772. After his baptismal certificate was mailed to him in May of 1810, Beethoven still denied his December 1770 baptismal and insisted that the official baptismal certificate was incorrect.⁴⁴

Beethoven was born into a family of court musicians. Their family served the electorate of Cologne situated in Bonn, one of the ecclesiastical principalities of the Holy Roman Empire.⁴⁵ Between the age of four and five, Beethoven's father (Johann) began instructing him on the clavier and violin. This instruction was very brutal and often involved violence to will young Ludwig into beginning his music lessons.⁴⁶ He also received musical instruction from Friar Willibald Koch and Herr Zensen, all organists who served the electorate of Cologne in Bonn. With his family life very unstable, Beethoven used music as a protective cloak as a means of escaping reality. He practiced prodigiously perfecting his technique usually past midnight.

⁴³ Elliot Forbes, ed., *Thayer's Life of Beethoven: Volume I*, Revised and Edited. (Princeton: Princeton University Press, 1967), 53.

⁴⁴ Maynard Solomon, *Beethoven: Second, Revised Edition*. (New York: Schirmer Books, 1998), 3.

⁴⁵ *Ibid.*, 3.

⁴⁶ *Ibid.*, 22.

Beethoven's first public performance was on March 26, 1778 in Cologne where he performed various clavier concertos and trios.⁴⁷

One of Beethoven's most influential instructors during early childhood was Christian Gottlob Neefe, a German composer, organist, and conductor. Neefe gave Beethoven basic instruction on composition, thoroughbass, and introduced him to Johann Sebastian Bach's *Well-Tempered Clavier*.⁴⁸ As Beethoven's musical abilities continued to develop and become recognized, he was appointed to become an assistant court organist to the electoral court in 1782. In 1783 he became the cembalist in the orchestra. Both appointments were unpaid. In 1784 Beethoven received an official appointment as deputy court organist (beneath Neefe), earning a salary of 150 florins.⁴⁹ Neefe's encouragement and instruction provided the springboard for Beethoven's career in the early 1780's.⁵⁰ On March 2, 1783 Neefe writes the following about a young Beethoven.

Louis van Betthoven...a boy of eleven years and of most promising talent. He plays the clavier very skillfully and with power, reads at sight very well, and—to put in a nutshell—he plays chiefly *The Well-Tempered Clavichord* of Sebastian Bach... This youthful genius is deserving of help to enable him to travel. He would surely become a second Wolfgang Amadeus Mozart were he to continue as he has begun.⁵¹

Bonn's most recently appointed Elector Maximilian Franz wanted Viennese musicians to hear and judge the gifted young Beethoven. The support of Neefe and funding from Elector Franz helped Beethoven travel to Vienna in the spring of 1787. He spent two weeks in Vienna and more than likely performed and took a few lesson from Mozart.⁵² Beethoven only spent two weeks in Vienna, because of word of his mother's worsening condition with consumption. Because of this early departure, Elector Franz deemed this trip a failure being the only thing Beethoven brought back was debt.⁵³ On July 17, 1787 Beethoven's mother passed away, and on November 25, 1787 Beethoven's one-year old sister also passed away. With his father recently

⁴⁷ Barry Cooper, Anne-Louise Coldicott, Nicholas Marston, and William Drabkin. *The Beethoven Compendium: A Guide to Beethoven's Life and Music*. (London: Thames and Hudson, 1991), 12.

⁴⁸ Cooper, 78.

⁴⁹ Solomon, 33.

⁵⁰ Ibid., 35.

⁵¹ Forbes, 66.

⁵² Solomon, 40.

⁵³ Ibid.

acquired alcoholism and inability to support the family financially, Beethoven becomes the head of the family; this increases the emotional burden that has haunted him since his early childhood. Beethoven continued to perform and compose music for Elector Franz and the other patrons the court served.⁵⁴

In December of 1790 and spring of 1792, Franz Joseph Haydn passed through Bonn on his way to and from London respectively. On one of these visits, Haydn met with Beethoven and Neefe (an admirer of Haydn's music) to listen to one of Beethoven's cantatas. Haydn was impressed and requested to Elector Franz that Beethoven move to Vienna to become one of his students. In early November of 1792, Beethoven left Bonn for Vienna and would never return. His eldest brother, Caspar Anton Carl, followed him to Vienna to pursue his musical career and to help Beethoven in this transition.⁵⁵ On December 18, 1792, his father passed away due to heart complications.⁵⁶

Upon his arrival to Vienna in 1792, Beethoven began musical instruction under Haydn. With the passing of Wolfgang Amadeus Mozart (December 5, 1791), and the vacancy of other piano virtuosos such as Muzio Clementi, Johann Baptist Cramer, and Joseph Wölffl, Beethoven was quickly able to establish a reputation of being one of Vienna's finest piano virtuosos rather than just being a student of composition. This is historically significant, because Beethoven was able to bridge the classical and emerging romantic styles of performance. His powerful, brilliant, devastating accuracy, and imaginative style strongly contrasted with the fashionably delicate and sweet style of before. This was extremely influential to younger performers and helped this newer style of performance to quickly spread.⁵⁷ Beethoven's success as a performer helped him establish employment with many provident patrons in Vienna; most notable is Prince Karl Lichnowsky who Beethoven served from 1793-1806.⁵⁸

Throughout this period of success, relations between Beethoven and Haydn began to pull apart. Religious differences and speculated jealousy and envy of Beethoven's quick rise to fame and social status are thought to be the main contributors to this rift. This would eventually lead to severance of funding from Elector Franz in March of 1794, though this would not hurt

⁵⁴ Ibid., 41.

⁵⁵ Cooper, 40.

⁵⁶ Solomon, 60.

⁵⁷ Solomon, 78.

⁵⁸ Cooper, 49.

Beethoven financially. Haydn arranged his former student to study composition with Johann Georg Albrechtsberger upon his departure to London in January of 1794.⁵⁹ Lessons with Albrechtsberger consisted mainly of the study of advanced counterpoint and fugues, which lasted until the summer of 1796. Haydn and Beethoven would later make amends to their parted relationship towards the end of Haydn's career.⁶⁰

In the summer of 1796, Beethoven continued to travel and perform his music throughout Europe on top of his commitments in Vienna. In the summer of 1797, Beethoven became extremely ill. Documentation of Beethoven's activities from the summer of 1796 through the summer of 1797 is vague, but many speculate that this illness marked the beginning of his deafness.⁶¹ Beethoven officially discussed his illness in detail in a letter written on June 29, 1801 to Franz Wegeler (a close friend and physician of Beethoven) in Bonn. Beethoven describes his hearing as progressively becoming weaker over the last three years, and that he is experiencing problems with his abdomen. His current physician (described as a medical ass) advised baths and pills for his stomach, infusion for his ear, and potential surgery.⁶² Beethoven referenced his lack of attendance at social functions made it difficult for him to make his deafness public.

I must confess that I lead a miserable life. For almost two years I have ceased to attend any social functions, just because I find it impossible to say to people: I am deaf. If I had any other profession I might be able to cope with my infirmity; but in my profession it is a terrible handicap. And if my enemies, of whom I have a fair number, were to hear about it, what would they say?⁶³

Beethoven continued to describe his deafness and not being able to hear the high notes of instruments or voices; he cannot bear shouts and can scarcely hear a person speaking softly. He begins to better cope with the anxiety and pain after switching to a different physician and developing a strong personal bond with him.⁶⁴

Through this extreme adversity in Beethoven's personal life, he continued to compose and perform his works. His most significant performance during this time is his *Symphony No. 1*

⁵⁹ Solomon, 89-103.

⁶⁰ Cooper, 79.

⁶¹ Joseph Kerman, Alan Tyson, and Scott G. Burnham. "Beethoven, Ludwig van, §4: 1796-1800." *Oxford Music Online*. Last modified March 19, 2014, <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/40026pg4>

⁶² Solomon, 146-147.

⁶³ *Ibid.*, 147.

⁶⁴ *Ibid.*, 147-148.

in C, (Op. 21, 1800). The symphony was dedicated to Baron Gottfried Van Swieten, another patron of Beethoven from Vienna. On July 26, 1801, Elector Maximilian Franz passed away. With permission from Baron Swieten, the dedication of Beethoven's first symphony was changed to Elector Franz. Soon after the premiere of his first symphony, Beethoven's *Symphony No. 2 in D* (Op. 36, 1803) was premiered.⁶⁵ Beethoven's brother, Caspar Anton Carl, became more involved as a financial and management liaison between Beethoven and his publishers.⁶⁶ For many music scholars, the completion of his second symphony signals the completion of Beethoven's first of three periods (known as his early years). Aside from his first two symphonies along with a number of other works, this period consisted of mostly chamber music. Though his performance style was more aggressive, his compositions remained within the classical style similar to his mentors (Mozart and Haydn) that preceded him.⁶⁷

Beethoven's second musical period is often known as his famous or heroic period, which lasted from approximately 1802-1812. These works included an opera, a Mass, six symphonies, four concertos, a number of stage works, and several symphonic overtures. One of these large masterpieces premiered every year, and each was of high artistic character.⁶⁸ Beethoven began infusing more improvisatory-like material within the melody while keeping the harmony simple, contrary to the style of Mozart or Haydn. Beethoven's approach to rhythm was also unique. His emphasis of accents on up-beats rather than strong beats, as well as use of syncopation, was also revolutionary to what was done in the past. Expositions and slower movements were shortening in duration while developments and *codas* were increasing in duration. *Scherzos* began replacing *minuets* within multi-movement works, as well as an increased use of weight and darker timbres.⁶⁹ Each masterpiece had a highly individualized character and was meant to go beyond the typical listening experience. Each work strived to relate to themes, struggles, assertions, or celebrations within the human experience, quite possibly an expression of his personal

⁶⁵ Cooper, 16.

⁶⁶ *Ibid.*, 40.

⁶⁷ Julian Medforth Budden and Raymond L. Knapp. "Ludwig van Beethoven." *Britannica Academic Edition*. Last modified March 19, 2014, <http://www.britannica.com/EBchecked/topic/58473/Ludwig-van-Beethoven/21590/Reputation-and-influence>.

⁶⁸ Solomon, 163.

⁶⁹ Budden, "Ludwig van Beethoven."

experiences.⁷⁰ His coming to terms with deafness, and the personal emotions expressed in his letter to his “immortal beloved” in July of 1812 defined, developed, and evolved Beethoven’s passionate and unique musical language until his death.⁷¹

The third and final style associated with Beethoven is from approximately 1812 until his death in 1827, also known as the late period. The transition to this last style occurred over several years. Beethoven’s lowest level of productivity as a performer and composer was from 1816 until 1819. He turned to composers such as Bach, Handel, and Palestrina for inspiration, but still created music from his imagination and intellect, and still went against the current musical trend of the amplification and combination of existent musical ideas. Beethoven was now considered clinically deaf which only added to his feelings tragedy, transcendence, and isolation. These feelings were amplified by the death of his brother Carl (November 15, 1815), the custody battle over his grandson Karl (1816), Karl running away from Beethoven (1818), and the increasing physical and emotional pain he experienced with his pre-existing illness.⁷²

Beethoven began to use more counterpoint, especially during fugal passages, and variations became more prevalent within his works. His expansions of form and development of intellectual depth and personal expression were nothing but innovative. Works such as his *Quartet in C-sharp minor* (Op. 131, 1825) had seven movements and compositionally (*Grosse Fuge*) helped spawned new ideas in the eyes of composer such as Franz Schubert and Igor Stravinsky.⁷³ A discovery of religion also had a great influence on the composition of *Missa Solemnis* (Op. 123, 1823) and his *Symphony No. 9 in D* (Op. 125, 1824). He is said to have poured his deepest religious feelings into *Missa Solemnis* and aimed to awaken and permanently instill religious feelings into the listeners as well as the performers.⁷⁴ The text used in the last movement of his ninth symphony was altered from the original to make Friedrich Schiller’s poem more universal as a parable of familiar recognition and pursuit on the road of aesthetics. Only through beauty can we arrive at freedom.⁷⁵

⁷⁰ Solomon, 163-171.

⁷¹ Coopoe, 163.

⁷² Solomon, 294-296.

⁷³ Ibid., 423-424.

⁷⁴ Ibid., 400-401.

⁷⁵ Ibid., 408-412.

In December of 1826, Beethoven falls extremely ill with extreme abdominal swelling. After many operations in attempt to help make his condition bearably, Beethoven passed away on March 24, 1827. His funeral was on March 29, 1827, and he was laid to rest in the Währinger cemetery in Vienna. In 1888 his remains were reburied in Vienna's Central Cemetery where he remains today.⁷⁶

Table 5.1 Selected Works for Winds by Ludwig van Beethoven

Title:	Publisher:	Date:
<i>March 'für die böhmische Landwehr' in F Major, WoO 18</i>	Berlin	1809
<i>March in F Major WoO 19</i>	Vienna	1810
<i>Polonaise in D Major, WoO 21</i>	Leipzig	1810
<i>Ecossaise in D Major, WoO 22</i>	Leipzig	1810
<i>Ecossaise in G Major WoO 23</i>	Vienna	1834
<i>March in D Major, WoO 24</i>	Vienna	1827
<i>March in C Major, WoO 20</i>	Leipzig	1810
<i>Allegro and Minuet in G Major, WoO 26</i>	Berlin	1901
<i>Octet in E-flat Major, Op. 103</i>	Vienna	1792
<i>Rondino in E-flat Major, WoO 25</i>	Vienna	1830
<i>Quintet in E-flat Major, Hess 19</i>	Mainz	1793
<i>Trio in C Major, Op. 87</i>	Vienna	1795
<i>Variations on "Là ci darem la mano" from Mozart's opera Don Giovanni, WoO 28</i>	Leipzig	1797
<i>Sextet in E-flat Major, Op. 81b</i>	Bonn	1795
<i>Sextet in B-flat Major, Op. 71</i>	Leipzig	1805
<i>March in B-flat Major, WoO 29</i>	Leipzig	1798
<i>Septet in E-flat Major, Op. 20</i>	Leipzig	1802
<i>Serenade in D Major, Op. 25</i>	Vienna	1801
<i>Three Equali, WoO 30</i>	Leipzig	1812
<i>Eleven Dances 'Mödlinger Tänze', WoO 17</i>	Leipzig	1819

⁷⁶ Cooper, 138-140.

Unit II. Composition

Beethoven composed *Octet in E-flat, Op. 103* in 1792, one of the last of his Bonn compositions before departing for Vienna. The *Octet* consists of four movements: *Allegro*, *Andante*, *Menuetto-Trio*, and *Presto*. Beethoven originally titled the *Octet* a “Parthia in Es, dans un Concert” on his original manuscript.⁷⁷ *Rondino in E-flat, WoO 25* was composed at the same time as the *Octet* with the intention to become the final movement of the *Octet*. Beethoven eventually decided to let the *Rondino* stand on its own and added the *Presto* movement to the *Octet* in place of the *Rondino*.⁷⁸ The *Octet* was officially published in 1793 by Breitkopf & Härtel in Leipzig (also known as Musica Rara today). It is considered a difficult work with a performance duration of approximately twenty minutes.⁷⁹ The required instrumentation is for two horns in E-flat, two oboes, two clarinets in B-flat, and two bassoons. The movement performed and analyzed as part of this report is the first movement, *Allegro*. This movement is in sonata-allegro form (exposition, development, recapitulation) with a performance duration of approximately seven minutes and thirty seconds.

The *Octet* was composed for the Harmonie of Elector Maximilian Franz of Cologne, right before Beethoven departed for Vienna. Beethoven re-composed the *Octet* for string quartet (*String Quintet, Op. 4*) in 1796. Both pieces are written in the symphonic sonata form. They are also composed in the chamber style of *durchbrochene Arbeit* or openwork texture (technique used by Haydn) that alternates fragmentation of the melody and is passed by different instruments. Both pieces are also classified as *Harmoniemusik* and *Tafelmusik* (table music, dinner music).⁸⁰ Rodney Winther argues that the *Octet* is one of Beethoven’s strongest works for winds, but one of the least performed. The *Rondino* is performed more frequently, but is also shorter and easier to put together than the *Octet*. “The *Octet*, on the other hand, represents much more of a time commitment for all concerned; but ultimately the benefits the ensemble receives by working on this piece justify the investment of time and energy.”⁸¹

⁷⁷ Forbes, 122.

⁷⁸ Cooper, 225.

⁷⁹ Rodney Winther, *An Annotated Guide to Wind Chamber Music*. (Miami: Warner Brothers, 2004), 121.

⁸⁰ Gerald Abraham, ed., *The Age of Beethoven 1790-1830*. (London: Oxford University Press, 1982), 260-275.

⁸¹ Winther, 121.

Unit III. Historical Perspective

When Maximilian Franz was appointed to Elector of Bonn after the passing of Maximilian Friedrich (April 15, 1784), he quickly formed his own Harmoniemusik made up of many, if not all, of the same performers under his service in Vienna.⁸² Elector Franz was a very proficient vocalist and violist, and he would often perform Harmoniemusik. He has also become personally acquainted with Mozart.⁸³ One could conclude that Elector Franz had an acquired and informed taste in music.

Octet in E-flat (Op. 103, 1792) was composed while Beethoven was in Bonn and was finished shortly before he departed for Vienna in 1792. This is the second time Beethoven was sent to Vienna to study music with financial assistance from Elector Franz. In an attempt to secure additional funding from Elector Franz and to assure he is making more progress than his first visit to Vienna, Beethoven sends the Elector some of his recent compositions from Vienna.⁸⁴ *Octet* was one of these pieces. Haydn also writes to the Elector about Beethoven's progress and mentions the *Octet* as one of the pieces Beethoven composed during the past year in Vienna.⁸⁵ Elector Franz is not impressed by Beethoven's trickery and responds to Haydn in on December 23, 1793.

I received the music of the young Beethoven which you sent to me, together with your letter. Since, however, with the exception of the Fugue, he composed and performed this music here in Bonn long before he undertook his second journey to Vienna, I cannot see that it indicates any evidence of his progress... I am wondering if he would not be better to begin his journey here, in order that he may once again take up his post in my service: for I very much doubt whether he will have made any important progress in composition and taste during his present journal...⁸⁶

Beethoven composed wind chamber music from 1786-1801 and from 1812-1820. Wind chamber music composed during this time was not considered "serious music," because it was often thought that composers quickly wrote these pieces with little thought in comparison to

⁸² David Whitwell, *The Wind Band and Wind Ensemble of the Classic Period (1750-1800)*, Volume 4. (Northridge, CA: Winds, 1984), p. 60.

⁸³ Forbes, 76-77.

⁸⁴ Beethoven traveled to Vienna, with financial support from Elector Franz, in the spring of 1786 to study music in Vienna. His visit ended quickly as he returned Bonn to tend to his family after his mother's passing on July 17, 1787.

⁸⁵ Whitwell, 61-62.

⁸⁶ *Ibid.*, 62.

larger works (concertos and symphonies). Though wind chamber music was not a demonstration of Beethoven's best work, it cannot be disregarded completely. Writing music within this medium allowed him to discover and develop his style. The *Octet* and the *String Quintet* are excellent examples of the development of Beethoven's writing transition from Bonn to Vienna and from wind instruments to string instruments. Wind chamber music also helped prepare Beethoven for writing for woodwinds in his later symphonic works.⁸⁷ Elector Franz even recognized the *Octet* as a piece of "higher aesthetic category than Tafelmusik".⁸⁸ Today, the *Octet* is considered a major work in the wind band medium. In 1996, John L. Baker conducted a chamber wind-ensemble study similar to the Ostling (1978), Gilbert (1993), and Honas (1996) studies. Baker's study determined that the *Octet* was one of the twenty top-rated compositions for his Mixed-Wind Chamber Ensembles Core Repertoire list.⁸⁹

Unit IV. Technical Considerations

Octet in E-flat (Op. 103, 1792) is written for woodwind octet: Horn in E-flat, Oboe, Clarinet in B-flat, and Bassoon each with first and second parts. Both first and second part performers must be very competent and confident on their instruments. All parts perform exposed, independent material with a stronger demand placed on the first horn, oboe, clarinet, and bassoon. Clarinet 1 and Horn 2 are required to perform featured soloistic material in m. 154 and m. 156-158 respectively. This material is based on scalar and appreciated material as seen in figure 5.1.

⁸⁷ Cooper, 225-226.

⁸⁸ Whitwell, 62.

⁸⁹ Frank L. Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*. (Galesville, MD: Meredith Music Productions, 2002), 180-181.

Figure 5.1 Horn 2 and Clarinet 1 Featured Solos

Clarinet 1 mm. 154-155



movement. The most notable double-tonguing excerpt is found in the Horn 2 part in mm. 156-158 as seen in figure 5.1.

The only time signature used throughout the movement is cut time. The only marked performance tempo is *Allegro*. The tempo selected for this movement as part of this report is half note equals 76 BPM. This was based on the ability level of the performers and for ease of effective conducting. Though it could be conducted using a micro-four pattern, the conductor decided to use a super metric-two pattern to conduct this movement based on his ability to effectively serve the music. No other alterations in tempo were used during the performance due to the nature of the style and time period that the movement was composed.

Unit V. Stylistic Considerations

As mentioned in Unit 3, Beethoven's *Octet in E-flat* (Op. 103, 1792) was composed in the Harmoniemusik tradition. Because Elector Maximilian Franz often listened to the *Octet* and pieces like it as Tafelmusik, it can be implied that the overall performance style is light, delicate, and in the foreground. The dynamics and articulation should be interpreted in this context. Utilizing Unit 8 could assist in establishing a sense of style during this time period.

The only written articulations within the first movement are *staccatos* and slur markings. *Sforzandos* are frequently used throughout the movement and could be interpreted as accents or moments of emphasis. It is my interpretation that these *sforzandos* are intended as moments of emphasis rather than accents, because of the existing *staccatos* and slur markings. The conductor must define the note lengths between the *staccato* eighth notes versus *staccato* quarter notes. The head motive must clearly establish the style of the *staccato* eighth notes from mm. 1-4. The entire ensemble has an opportunity to collaborate on the interpretation of the *staccato* quarter notes in m. 9. This consistency must be maintained throughout the entire piece, especially when the head motive occurs in other instruments. The conductor should consider having the entire ensemble sing the head motive to assist with defining these note lengths. Listening to reference recordings listed in Unit 8, as well as referencing past experiences of the conductor and ensemble members, could assist in establishing a sense of style with these articulations and note lengths.

The dynamic ranges of the piece range from *piano* to *fortissimo*. One *fortissimo-piano* is scored in m. 118. As mentioned previously, *sforzandos* are frequently used throughout the

movement as moments of emphasis. The more involved applications of these *sforzandos* occur prominently in the oboe, clarinet, and Bassoon 1 parts as seen in figure 5.3.

Figure 5.3 Selected *Sforzando* Excerpts Performed by Oboe I



As figure 5.3 reveals, these drastic dynamic changes occur at extreme ranges and at potentially awkward harmonic moments within a phrase. The performer must have a strong technical understanding of their instrument in order to accurately perform these passages technically and with good intonation in the context of the overall style of a particular phrase. Both the conductor and performers must understand how these dynamics are relative, and their function within the context of the movement needs to be defined.

Beethoven also uses written and naturally orchestrated *crescendos* and *diminuendos*. The written *crescendos* and *diminuendos* all occur leading up to a cadence point and usually help signal the end of a phrase along with aiding in the transition to another. Examples of this can be found in m. 8, m. 38, mm. 52-54, mm. 60-62, m. 124, m. 147, mm. 171-173, mm. 181-183, and m. 188. Naturally orchestrated *crescendos* and *diminuendos* occur as lines rise and fall within the texture as seen in figure 5.4.

Figure 5.4 Naturally Orchestrated Crescendos and Diminuendos mm. 85-89

The musical score for Figure 5.4 consists of eight staves, each representing a different woodwind instrument. The instruments are Horn in E♭ 1, Horn in E♭ 2, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon 1, and Bassoon 2. The music is written in common time (C) and the key signature has two flats (B♭ and E♭). The dynamic marking *p* (piano) is present at the beginning of each staff. The score shows a variety of rhythmic patterns and phrasings, including sustained notes, eighth-note runs, and sixteenth-note patterns. The overall texture is light and delicate, consistent with the compositional style mentioned in the text.

The frequency of these naturally orchestrated dynamic shifts gives the conductor and the performers a fairly clear direction to how musical decisions regarding phrasing should be defined. There are also ample opportunities for the conductor and the ensemble to discover and create their own interpretations of musical shape, as long as the light, delicate, and foreground-like style remains consistent to the compositional style of this movement.

Unit VI. Musical Elements

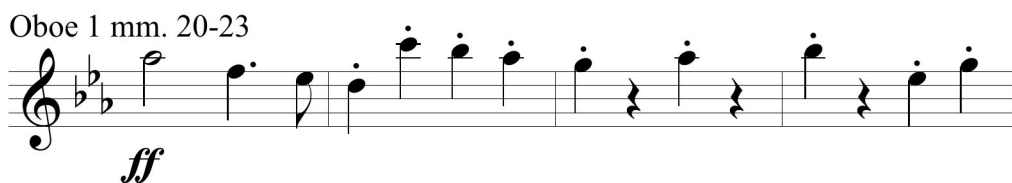
Melody

Like with most pieces composed in sonata-allegro form, the material revolves around the head motive, seen in figure 5.2. The head motive is presented in stepwise motion within an interval of a minor and major third. The approach remains consistent through the exposition,

development, recapitulation, and moments of transition in between; however, each section presents secondary melodic material along with the head motive.

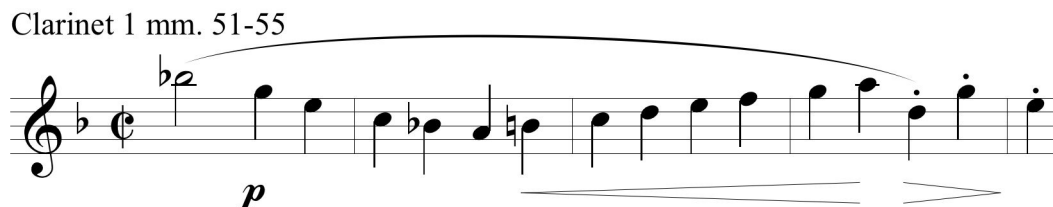
In response to the head motive in the exposition, Beethoven composed a response consisting of ascending stepwise motion within the first five scale degrees of the B-flat major scale (dominant) in mm. 5-8 in the Oboe 1. Another melody consisting of passing half note portions of response, acts as connecting material between the first theme and the beginning of the transition of the exposition. Melodic material within the transition consists of the head motive and a very dance-like melody seen in figure 5.5

Figure 5.5 Secondary Melodic Material within the Transition Performed by Oboe I



Passing chromatic material based on stepwise motion navigates the melody in and out of g minor from mm. 31-38 into the second theme of the exposition in the dominant key. Another passing chromatic, the head motive, and the melodic line seen in figure 5.6 connect the second theme to the codetta.

Figure 5.6 Secondary Melodic Material within Theme 2 Performed by Clarinet 1



The *codetta* presents closing material based on the head motive, but in the dominant key.

The development still utilizes variations of the head motive, a passing dotted quarter note-quarter note line in mm. 79-84, and material seen in figure 5.4. The false re-transition uses variations of the head motive, hocket quarter notes from mm. 106-109, and a passing dotted quarter note-quarter note line similar to the beginning of the development. A variation of the response within the exposition completes the re-transition of the development to the recapitulation and back into home key.

As expected, the recapitulation recycles melodic material from the exposition and development. New melodic material is presented with the Clarinet 1 and Horn 2 solos, seen in

figure 5.1. A final variation of the head motive is presented in the *coda*. Half notes in different voices create an extension that responds to the head motive.

Harmony

Beethoven's approach to harmonic material in this first movement is undoubtedly rooted in the classical period. The harmonic structure functions within confines of standard tertian harmonies. They also function primarily in a supporting and accompanying role to the melody and do not stray from their original tonal centers. Like in most music composed during the classical period, secondary dominants and diminished seventh chords are used as transitions to and from tonal centers. Neapolitan sixth chords are used in the same fashion in m. 115 and m. 118. The conductor and the ensemble members should seek an understanding of pitch tendencies within these chords so that intonation and balance of chord tones can be achieved.

Beethoven also uses more standard and simple compositional techniques to create harmony within this movement. 4-3 suspensions occur from mm. 70-78 within the context of tertian chords. The use of pedal tones, passing tones, and contrary motion create unique counter lines seen in figure 5.4. Alberti and arpeggiated bass movement are especially common in both bassoon parts, as seen in figure 5.7. Though simple in nature, these harmonic techniques are extremely effective and should be highlighted during moments containing repeated melodic material.

Figure 5.7 Alberti and Arpeggiated Bass Bassoon Excerpts

Bassoons mm. 20-23

The image shows a musical score for two bassoon parts, labeled 'Bassoons mm. 20-23'. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first staff (top) features an Alberti bass pattern in the first two measures, consisting of a sequence of eighth notes: B-flat, A, G, F, E-flat, D, C, B-flat. This is followed by a similar pattern in the next two measures. The second staff (bottom) features an arpeggiated bass pattern in the first two measures, consisting of a sequence of eighth notes: B-flat, A, G, F, E-flat, D, C, B-flat. This is followed by a similar pattern in the next two measures. Both staves are marked with a forte dynamic (*ff*).

Rhythm

The rhythms scored within the first movement of the *Octet* are very traditional. All rhythms are strictly duple-based in a cut-time signature. The head motive, Alberti and arpeggiated bass material, hockets, and Clarinet 1 and Horn 2 solos present the more rhythmically challenging passages within this movement. Syncopation is used on a very basic level, as seen in the head motive of figure 5.4 and figure 5.5. Beat displacement is utilized with

rhythms beginning on the up-beat as seen in figure 5.8. Figure 5.9 are examples of three rhythms that only occur once throughout the entire movement. Similar to his approach to harmony, Beethoven's use of creative simplicity when approaching rhythm proves to be extremely effective.

Figure 5.8 Macro and Micro Syncopated Rhythm Excerpts

Horn and Oboe mm. 60-63

Figure 5.9 Single Occurrences of Rhythmic Material

Oboe 1 mm. 99-101

Horn mm. 109-110

Oboe 1 mm. 122-125

Timbre

Because of the nature of the instrumentation, the number of performers, and use of orchestration, Beethoven is able to create a variety of timbres with great finesse and intimacy. Within the first two measures, Beethoven creates a full sonorous timbre on beat one with the full ensemble performing on beat one in the strong and comfortable ranges on their instruments. As

the first chord dissipates, the clarinets and Oboe 1 flirt with one another as part of a very light and playful trio. As the head motive evolves through m. 8, more voices are layered to take the texture of the trio from light and playful to light but powerful in m. 9. Immediately in m. 10, the timbre drops to almost nothing. In score order, voices begin to layer in beginning with Bassoon 2. The alternation between higher and lower instrument ranges can be seen at the beginning of the development at m. 70 as well between mm. 85-98. This use of orchestration occurs throughout the entire movement in a variety of different combinations of instruments. Figure 5.3, figure 5.4, and figure 5.8 are just some examples of how articulation, dynamics, and rhythm are within the context of layered orchestration.

Beethoven's use of voicing is very simple yet effective in maintaining the finesse and intimacy of the first movement. Generally speaking, the soprano line can be found in the oboe parts, the alto line can be found in the clarinet parts, the tenor line can be found in the horn parts, and the bass part can be found in the bassoon parts, though these roles do often rotate around the ensemble. For example, from mm. 20-27, the soprano line is scored for Oboe 1 and clarinets displaced by an octave, the alto and tenor lines are scored in Oboe 2 and horn, and the bass is scored in bassoon and in Clarinet 2 at times. Call-and-response is also used in similar regards. Between mm. 39-46, call-and-response occurs between Bassoon 1 and Oboe 1, Clarinet 1 and Bassoon 1, and Oboe 1 and clarinets. The same material utilizes a different combination of instrumentation from mm. 148-152 with call-and-response occurring between Clarinet 2 and Horn 1, Clarinet 2 and Horn 2, and Oboe 1 and Clarinet 1.

Unit VII. Form and Structure

The first movement *Octet in E-flat* (Op. 103, 1792) is composed during the classical period utilizing traditional sonata-allegro form. The first movement is 194 measures in length, not including the repeat of the exposition. Further analysis of this movement can be seen in the appendix of this document. Below provides an abbreviated outline of overall form and structure of this movement.

Section:	Measure:	Event and Scoring:
Exposition: Theme 1	mm. 1-16	Oboe 1 introduces Head Motive (HM). Theme 1 melodic material performed by Oboe 1 with the exception of sparse moments involving hocketing. Tonal center is in Eb Major.
Exposition: Transition	mm. 17-38	HM leads to a dance-like section involving the full ensemble. Oboe 1 performs the melody in the first half of the transition. Melody is passed throughout the ensemble in the last eight measures of the Transition. Tonal center is in Eb Major and g minor.
Exposition: Theme 2	mm. 39-62	Bassoon 1 introduces Theme 2 that is passed throughout the ensemble. Use of secondary dominants creates prominent moments of tension and release. Tonal center is in Bb Major.
Exposition: Codetta/Closing Material	mm. 63-69	HM is harmonized with <i>sforzandos</i> emphasizing the home key and the new key. Tonal center is in Bb Major.
Development	mm. 70-100	HM is navigated through many key changes and mood changes. Syncopated ascending and descending eighth notes introduce a playful theme within the development. Tonal center is in c minor, Ab Major, and Eb Major.
Development: False Retranstion	mm. 101-110	HM is harmonized similarly to the Codetta but is extended connect to the Retransition. Tonal center is in c minor.
Development: Retransition	mm. 111-124	Sparse orchestration and Neapolitan sixth chords navigate melodic material back to the home key. Tonal center is Bb Major and Eb Major.
Recapitulation: Theme 1	mm. 125-128	Literal repeat of the introduction of the HM in the Exposition. Tonal center is Bb Major.
Recapitulation: Transition	mm. 129-147	Begins as a literal repeat of the Transition in the Exposition, orchestration is varied through the rest of the Transition in the Recapitulation. Tonal center is c minor, Ab Major, and Eb Major.
Recapitulation: Theme 2	mm. 148-183	Orchestration is varied from the Exposition. Clarinet 1 and Horn 2 solos are introduced in mm. 154-159. Tonal center is Eb Major.
Coda	mm. 184-194	Extensions of the HM and <i>sforzandos</i> emphasize the final cadence. Tonal center is Eb Major.

Unit VIII. Suggested Listening

Ludwig Van Beethoven:

Rondino in E-flat Major, WoO 25

Variations on "Là ci darem la mano" from Mozart's opera Don Giovanni, WoO 28

March in B-flat Major, WoO 29

String Quintet in E-flat Major, Op. 4

Septet in E-flat Major, Op. 20

Serenade in D Major, Op. 25

Sextet in E-flat Major, Op. 71

Sextet in E-flat Major, Op. 81b

Franz Joseph Haydn:

Divermento in C Major, Hob. II 3

Divermento in C Major, Hob. II 7

Divermento in F Major, Hob. II 15

Divermento in F Major, Hob. II 23

Divermento in B-flat Major, Hob. II 46

Octet in F Major, Hob II F7

Franz Krommer

Partita in C minor, P IV:14

Harmonie in F Major, Op. 57

Harmonie in B-flat Major, Op. 67

Harmonie in E-flat Major, Op. 71

Felix Mendelssohn:

Overture in C Major (Notturmo), Op. 24

Wolfgang Amadeus Mozart:

Serenade No. 10 in Bb Major, K. 361

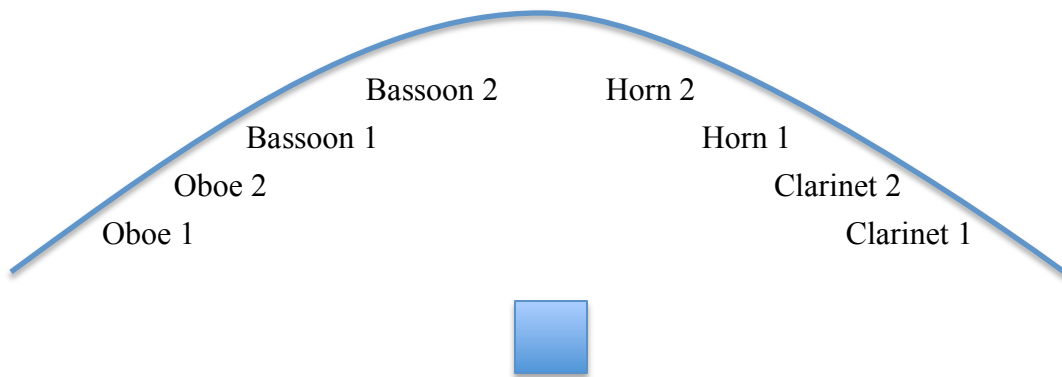
Serenade No. 11 in Eb Major, K. 375

Serenade No. 12 in c minor, K. 388

Unit IX. Seating Chart and Acoustical Justification

Utilizing the commonly practiced woodwind octet set-up, the acoustical justifications of this seating chart are seen in figure 5.10. An arch was used so that the conductor and all of the performers could establish eye contact with one another. The oboes and clarinets are placed on the outsides of this arch to aid in projection. For balance purposes, French horns are placed next to the bassoons so that the reflection of their sound is heard more by the ensemble than the audience. Horn 2 and Bassoon 2 are placed next to one another, because of their similar harmonic functions and rhythms.

Figure 5.10 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1 (January 31, 2014)

Ensemble: KSU Wind Ensemble Octet

Announcements: “This performance will be on March 9th, 2013 as part of my Master’s Report.”

Literature: Octet Op. 103, Mvt: 1 – Allegro

Time: 4:50 – 5:20pm

Title	Evaluation
<ol style="list-style-type: none"> 1. Provide a roadmap of the movement. <ol style="list-style-type: none"> a. <i>Harmoniemusik</i> for Elector Maximilian Franz of Bonn (harmonie form) b. One of two octets, one of thirteen wind chamber pieces 2. Tune 3. Read the entire piece. 4. Establish Theme 1 style and interpretation. 5. Rehearse the Development to the Coda. <ol style="list-style-type: none"> a. Challenge the ensemble to play with more contrasting dynamics. 	<ol style="list-style-type: none"> 1. This reading of this piece went better than expected. There are disagreements with pulse between the oboes and the rest of the ensemble. I told the ensemble to be more on the front end of the beat and to keep the energy of the piece moving forward. 2. Notes, dynamics, and style were interpreted very differently amongst the ensemble. Clarifying style and dynamics will be my primary objective at the next rehearsal.

Rehearsal Plan – Rehearsal #2 (February 5, 2014)

Ensemble: KSU Wind Ensemble Octet

Announcements: Review goals for the rehearsal and ask for brief feedback about the last rehearsal.

Literature: Octet Op. 103, Mvt: 1 – Allegro

Time: 4:50-5:20pm

Title	Evaluation
<ol style="list-style-type: none">1. Clarify the form with the ensemble.2. Tune3. Rehearse every section for melody/primary harmony identification and balance, style, and dynamics.<ol style="list-style-type: none">a. Exposition<ol style="list-style-type: none">i. Enhance and awareness inner moving harmonic linesii. sf = full accentb. Developmentc. Recapitulation<ol style="list-style-type: none">i. Enhance and awareness inner moving harmonic lines – NEW OWNERS!!!	<ol style="list-style-type: none">1. Hopefully emailing my score (with markings) and phrase analysis will help the ensemble understand the form and how melodic/harmonic lines function together.2. Style and vertical alignment has improved from the last rehearsal. Softer passages and moments of rest still are on the backend of the pulse.3. Areas to address at the next rehearsal:<ol style="list-style-type: none">a. Development – form, function of parts, “e & a” figures.b. Recapitulation – same as above, be proud new ownersc. Intonation in generald. Own the pulse; you are battling for a chance at a dance.

Rehearsal Plan – Rehearsal #3 (February 21st, 2014)

Ensemble: KSU Wind Ensemble Octet

Announcements: Only two more rehearsals; continue to make great progress!!!

Literature: Octet Op. 103, Mvt: 1 – Allegro

Time: 4:50-5:20pm

Title	Evaluation
<ol style="list-style-type: none"> 1. Tune 2. Run the entire Development. <ol style="list-style-type: none"> a. Listen for note length at the end of phrases and at sf moments. 3. Rehearse the Development. <ol style="list-style-type: none"> a. mm. 70-100 <ol style="list-style-type: none"> i. Balance at mm. 70-79 ii. “e & a” flow figures iii. mm. 79-84 is a bridge iv. mm. 99 Ob 1 b. Mm. 100-124 <ol style="list-style-type: none"> i. mm. 101-110 is a bridge ii. <i>sf</i> note length, especially at m. 106 4. Run the entire Development if time allows. 5. Rehearse the Recapitulation. <ol style="list-style-type: none"> a. mm. 148-163 b. mm. 178 – bring out “&” 6. Run the entire piece. 	<ol style="list-style-type: none"> 1. Running bigger chunks seemed to help solidify the function of the Development. Identifying transitional areas (bridges) and sharing my aesthetic interpretation of the piece tied things together. <ol style="list-style-type: none"> a. Balance at mm. 70-79 could still improve. I will record and play this back for the ensemble at the next rehearsal. b. The rhythms in m. 99 in Ob 1 need to be isolated. c. <i>sf</i> note length in the horns was defined, but intonation needs to be revisited. 2. The “new owner” in the Recapitulation embraced their parts more and balance is improving. <ol style="list-style-type: none"> a. I am going to isolate Horn 2 from mm. 156-158 to see if I can offer any suggestions. b. I need to clarify how I would like m. 189 to differ from m. 190. 3. I need to do a better job conducting less, but staying on top of the beat. I relax too much in the rests, and I need to be more proactive with pulse.

Rehearsal Plan – Rehearsal #4 (February 24th, 2014)

Ensemble: KSU Wind Ensemble Octet

Announcements: I am still waiting of a few responses (oboes) on extra RH and dress RH availability.

Literature: Octet Op. 103, Mvt: 1 – Allegro

Time: 4:50-5:20pm

Title	Evaluation
1. Tune	1. The 2 nd Horn was absent due to illness. I will repeat much of this lesson at the next rehearsal because of the absence.
2. Run the entire Development. a. Intonation within your pairs and balance to the moving line(s).	2. Intonation during the Development improved, but absence of the 2 nd Horn made this difficult to assess, especially when the 2 nd Horn serves as a bass function.
3. Rehearse the Development. a. mm. 70-100 i. Balance at mm. 70-79 ii. m. 99 Ob 1 b. m. 100-124 i. mm. 101-110 is a bridge 1. Horn intonation of <i>sf</i> 2. Energy to m. 109	3. Balance at mm. 70-79 was better. The sustained notes could perform beneath the melody, but not by much. a. m. 99 was AWESOME!!! 4. The ensemble appears to understand the function of mm. 100-124. a. Horn intonation at <i>sf</i> could not be assessed. b. Energy at m. 109 was good.
4. Rehearse the Recapitulation. a. Horn 2 from mm. 156-158 b. m. 189 vs. m. 190	5. Mm. 156-158 did not occur. a. Mm. 189-190 was improved; the crescendo concept worked well with explaining this.
5. Rehearse the Exposition. a. m. 18 vertical alignment and intonation	6. There was not enough time to rehearse m. 18 for vertical alignment.
6. Run the entire piece.	7. I will recap all areas involving the 2 nd Horn part at the next rehearsal, and do a run through.

Rehearsal Plan – Rehearsal #5 (March 3rd, 2014)

Ensemble: KSU Wind Ensemble Octet

Announcements: Reminder about run through tonight at 9:30pm and possible run through on Wednesday after WE.

Literature: Octet Op. 103, Mvt: 1 – Allegro

Time: 4:50-5:20pm

Title	Evaluation
1. Tune	1. Asking the ensemble to allow their releases to resonate in context
2. Release exercise, mm. 63-69. a. Listen, all notes should resonate, even when performed short.	to mm. 63-69 seemed to help them understand the style I was asking for.
3. Rehearse the Exposition. a. m. 18 vertical alignment and intonation i. Bassoons especially	2. After running mm. 17-28, I asked the ensemble to sing, finger their parts, and listen to vertical alignment. I also isolated just the bassoons at a slower tempo and discovered the vertical alignment issues were intonation of the lower notes and their octave Eb's.
4. Rehearse the Development. a. mm. 70-100 i. Balance at mm. 70-79 b. mm. 100-124 i. mm. 101-110 is a bridge	They agreed with the intonation issues, and I asked them to meet on their own to work this out.
5. Rehearse the Recapitulation. a. Horn 2 from mm. 156-158 b. m. 189 vs. m. 190	3. mm. 70-79 balance was significantly better after I asked the sustained notes to perform more beneath the melodic line. a. Mm. 101-110 intonation improved when I asked the ensemble to “fill-in-the-gaps” with their sound. b. The horns seemed to enjoy the “Mario one-up” analogy I used.
6. Run the entire piece. a. Explain concert order.	4. Horn 2 showed significant improvement with mm. 156-158, and mm. 189-190 was clearer when I conducted more of a crescendo. 5. The run through was fine; I felt this was our best rehearsal.

Rehearsal Plan – Rehearsal #6 (March 5th, 2014)

Ensemble: KSU Wind Ensemble Octet

Announcements: 7:00pm call time, explain the tuning procedure, and explain the concert flow.

Literature: Octet Op. 103, Mvt: 1 – Allegro

Time: 5:10-5:20pm

Title	Evaluation
<ol style="list-style-type: none">1. Announce the call time, explain the tuning procedure, and explain the concert flow.2. Tune3. Run the entire piece.	<ol style="list-style-type: none">1. I made my necessary announcements and ran the piece.<ol style="list-style-type: none">a. I need to remember to relax more so I do not start the piece too fast. I will make sure to not be flustered or rushed before starting this piece at the concert.

CHAPTER 6 - Simple Gifts: Four Shaker Songs by Frank Ticheli

Unit I. Composer

Frank Paul Ticheli IV (Born January 21, 1958)

Frank Paul Ticheli IV was born on January 21, 1958 in Monroe, Louisiana. He is the oldest of five siblings and is the only member of his immediate family to pursue music as a career.⁹⁰ Living in Louisiana, Ticheli and his father would often travel to New Orleans to listen to live jazz. When he was in fifth grade, Ticheli began playing trumpet and gives his father credit to directing him towards music.

When I was nine-years old, he took me to a pawnshop in the French Quarter to buy my first instrument. In the shop window were an old silver clarinet and a badly dented copper-belled trumpet. I was attracted to the shiner clarinet, but it was \$80, and the trumpet was only \$45. He said, "Son, you're going to play the trumpet."⁹¹

Because of his father's job, Ticheli quit playing the trumpet after seventh grade. He began playing trumpet again in eighth grade where he attended Richardson Junior High School in Richardson, Texas. He continued to play trumpet at Berkner High School. Though his father first introduced him to music, Ticheli's inspiration to become a composer came from his band director Robert Floyd. Floyd had high expectations of Ticheli, but was encouraging at the same time.

He expected so much from me, more than anyone else had at that point in my life. He was passionate about music, and is the main reason why I continue to compose educational music for young musicians.⁹²

Ticheli's family moved again during his junior year to Bridgeton, Missouri where he attended West High School and played in the band. He transferred back to Berkner High School for his

⁹⁰ Linda R. Moorhouse, "Frank Ticheli," *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, Edited by Timothy Salzman, (Galesville, MD: Meredith Music Publications, 2006), 199.

⁹¹ Ibid., 200.

⁹² Ibid., 200.

senior year and was very happy to be back in the place where the “fire in his belly got fueled”.⁹³ During his career at Berkner High School, Ticheli developed into an accomplished trumpet player, making first chair at many all-region bands. Eventually, it became apparent to Ticheli that he had the talent to be a composer.

I’ve always had an ability to hear something and write it down. I thought that everyone—if they could play an instrument—should be able to write it down. I didn’t even think it was a big deal at the time. I don’t have perfect pitch, I have close relative pitch. As soon as you give me one pitch, I’ve got something to relate to and I can hear everything in relation to that pitch.⁹⁴

After graduating from Berkner High School, Ticheli attended Southern Methodist University (SMU) and double majored in music education and theory/composition; his theory /composition teachers were Bruce Faulconer, Jack Waldenmaier, and Donald Erb. Joseph Schwanter and Leslie Bassett were guest composers who also had a positive influence on Ticheli during his time at SMU. After hearing some of his compositions, they were very intrigued by his works and encouraged him to pursue composition after completing his undergraduate work. He played trumpet in all of the ensembles at SMU, taught trumpet lessons, and arranged for the SMU Marching Band. His jazz influence was evident in these arrangements and his senior composition project, which incorporated jazz harmonies and walking bass lines.⁹⁵

Ticheli graduated from SMU in December of 1980 and accepted the position of assistant band director at Lakeview Centennial High School in Garland, Texas. At first, Ticheli denied the position knowing that he wanted to continue onto graduate school to be a composer, not a band director. Though his five months as an assistant band director was very difficult for him, Ticheli was very glad he experienced teaching. He learned what it was like to be a band director and what kids could do. “That one semester showed me so much, and has helped me in my composing music for young people.”⁹⁶

In the fall of 1981 Ticheli attended the University of Michigan to pursue a Master of Music in Composition with a minor in trumpet performance; his composition teachers were William Bolcom and Leslie Bassett. While at Michigan, he composed for every medium except

⁹³ Ibid., 200.

⁹⁴ Ibid., 200.

⁹⁵ Ibid., 201-202.

⁹⁶ Ibid., 202.

band. He was never encouraged or discouraged to write music for band; the thought was that he needed to write pieces that would be his “ticket” into the profession. “The greatest ticket, according to their thinking, would be a good ten-minute orchestra piece.”⁹⁷ In 1986, Ticheli won the Texas Sesquicentennial Orchestral Composition Competition (\$8,600 prize) and the Charles Ives Scholarship from the American Academy of Arts and Letters (\$5,000) for his piece *Images of a Storm*. Though Ticheli experienced much success composing for mediums other than wind band, he was still open to the idea of composing works for wind band. He maintained a connection to the band medium by playing trumpet in the Michigan Symphony Band through the first year of his doctoral studies.⁹⁸

After graduating with his Masters of Music degree in May of 1983, Ticheli stayed at the University of Michigan to pursue his Doctorate of Musical (DMA) Arts in Composition; his composition teachers were William Albright and George B. Wilson. His first work for wind band was a commission by H. Dennis Smith, the trombone teacher at Michigan at the time. *Concertino for Trombone and Band* won first prize in a composition contest sponsored by the Virginia College Band Directors National Association Symposium for New Band Music. As a rental, it was performed enough for Ticheli to make money off of the rental fees. Ticheli’s success as a composer prompted H. Robert Reynolds to contact Robert Margolis, the publisher for Manhattan Beach. Margolis encouraged Ticheli to compose works for young performers. This, however, was during the time Ticheli was finishing his dissertation and could not devote the time to compose for Manhattan Beach.⁹⁹

After graduating with his DMA in May of 1987, Ticheli struggled to make ends meet. With no job and little money, he lived with a spare bedroom of a friend’s house while working as a phone surveyor for Domino’s Pizza. In the fall of 1988, Ticheli began teaching at Trinity University in San Antonio, Texas. During his second year at Trinity, the University of Southern California (USC) offered him a job. Because of a low salary and the intimidation of Los Angeles, Ticheli respectfully declined. USC presented another offer in 1991 that Ticheli could not refuse. He would serve as an Assistant Professor of Composition in USC’s Thornton School of Music and would become Composer in Residence of the Pacific Symphony Orchestra; a position he

⁹⁷ Ibid., 203.

⁹⁸ Ibid., 203.

⁹⁹ Ibid., 203-204.

would hold until 1998. In the fall of 1991, Ticheli moved to Pasadena, California. He marries his wife, Shari, in the summer of 1992, whom he had met while she was pursuing her Masters in Music Theory at the University of Michigan. They have two children, Hannah Joi and Joshua Paul Kumar.¹⁰⁰

Ticheli currently holds the title of Professor of Composition in the Flora L. Thornton School of Music at USC. He has received numerous awards including the Walter Beeler Memorial Prize, the 2006 NBA/William D. Revelli Memorial Band Composition Contest, and the 2012 Arts and Letter Award from the American Academy of Arts and Letters (his third award from the organization). His orchestral and band works have been performed all over the world. Ticheli also appears as a guest conductor at many universities and music festivals around the country and throughout the world.¹⁰¹ His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded under the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.¹⁰²

Table 6.1 Wind Band Works of Frank Ticheli

Title:	Publisher:	Date:
<i>Concerto for Trombone and Band</i>	Manhattan Beach	1987
<i>Music for Winds and Percussion</i>	Manhattan Beach	1988
<i>Portrait of a Clown</i>	Manhattan Beach	1988
<i>Fortress</i>	Manhattan Beach	1989
<i>Cajun Folk Songs</i>	Manhattan Beach	1990
<i>Amazing Grace</i>	Manhattan Beach	1994
<i>Gaian Visions</i>	Manhattan Beach	1994
<i>Postcard</i>	Manhattan Beach	1994
<i>Cajun Folk Songs II</i>	Manhattan Beach	1997
<i>Sun Dance</i>	Manhattan Beach	1997
<i>Blue Shades</i>	Manhattan Beach	1997

¹⁰⁰ Ibid., 204-205.

¹⁰¹ “Frank Ticheli | USC Thornton School of Music,” last modified March 25, 2014, <http://www.music.usc.edu/frank-ticheli/>.

¹⁰² “Frank Ticheli – Wind Repertory Project”, last modified March 25, 2014, http://www.windrep.org/Frank_Ticheli.

<i>Shenandoah</i>	Manhattan Beach	1999
<i>Vesuvius</i>	Manhattan Beach	1999
<i>An American Elegy</i>	Manhattan Beach	2000
<i>Simple Gifts: Four Shaker Songs</i>	Manhattan Beach	2002
<i>Loch Lomond</i>	Manhattan Beach	2002
<i>Pacific Fanfare</i>	Manhattan Beach	2003
<i>A Shaker Gift Song</i>	Manhattan Beach	2004
<i>Ave Maria</i>	Manhattan Beach	2004
<i>Symphony No. 2</i>	Manhattan Beach	2004
<i>Joy</i>	Manhattan Beach	2005
<i>Joy Revisited</i>	Manhattan Beach	2005
<i>Abracadabra</i>	Manhattan Beach	2005
<i>Sanctuary</i>	Manhattan Beach	2006
<i>Nitro</i>	Manhattan Beach	2006
<i>Wild Nights!</i>	Manhattan Beach	2007
<i>The Tyger</i>	Manhattan Beach	2008
<i>Angels in the Architecture</i>	Manhattan Beach	2009
<i>Amen!</i>	Manhattan Beach	2009
<i>Rest</i>	Manhattan Beach	2011
<i>San Antonio Dances</i>	Manhattan Beach	2011
<i>Symphony No. 1</i>	Manhattan Beach	2011
<i>Concerto for Clarinet and Concert Band</i>	Manhattan Beach	2011

Unit II. Composition

Simple Gifts: Four Shaker Songs was commissioned by the Tapp Middle School Band in Powder Springs, Georgia in 2004. Erin Cole, the band director, conducted the premier performance of the piece. *Simple Gifts* is a Grade 3 piece that consists of four movements based on four Shaker melodies: “In Yonder Valley,” “Dance,” “Here Take This Lovely Flower,” and “Simple Gifts.” Within the score, Ticheli describes the creation of *Simple Gifts* in the program notes.

My work is built from four Shaker melodies – a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, “Simple Gifts,” the hymn that celebrates the Shaker’s love of simplicity and humility. In setting these songs, I sought subtle ways to preserve their simple, straightforward beauty. Melodic freshness and interest were achieved primarily through variations of harmony, of texture, and especially, of orchestration.¹⁰³

Simple Gifts is listed as a Grade 3 work and appears on many states’ Grade 3 contest and festival lists.¹⁰⁴

Unit III. Historical Perspective

The United Society of Believers in Christ’s Second Appearing, also known as Shakers or Shaking Quakers, emigrated from to the United States in 1774 from Manchester, England. The Shakers were a sect that broke away from the beliefs of the Quakers, one of the many protestant sects to break away from the Church of England in the mid-seventeenth century. Lead by Ann Lee (1736-1784, known as Mother Ann), Shakers condemned Quakers because they never advanced to a separation between the kingdom of Christ and the kingdom of the world; Quakers took part in the worldly government under the domination of antichrist and gained an honorable standing in the world. Shakers yielded to authority by focusing on individuals submitting to God through inspired rituals of gifts, visions, speaking in tongues, and prophecy.¹⁰⁵ This was mainly achieved through ritual like singing and dancing. Words like shaking, trembling, whirling, reeling, dancing, marching, running, stamping, shouting, and gesticulating were often used to describe Shakers during worship. Songs during a service were sung and unaccompanied due to the physical nature of the worshipers.

In the earliest period in Manchester, England, a meeting was described as “singing, shouting, or walking the floor, under the influence of spiritual signs, swiftly passing and repassing each other, like clouds agitated by a mighty wind.”¹⁰⁶

¹⁰³ Frank Ticheli, *Simple Gifts: Four Shaker Songs* (Manhattan Beach, 2002).

¹⁰⁴ “Simple Gifts: Four Shaker Songs arr. Frank Ticheli, ” last modified March 28, 2014, <https://www.jwpepper.com/Simple-Gifts%3A-Four-Shaker-Songs/2473212.item#.UzeBeNxQVG5>.

¹⁰⁵ Harold E. Cook, *Shaker Music: A Manifestation of American Folk Culture*, (Cranbury, NJ: Associated University Press, Inc., 1973), 19-20.

¹⁰⁶ *Ibid.*, 25.

This is how the name “Shaking Quakers” originated and was the opposite of how Quakers conducted their worship services. Quakers practiced expectant waiting: the practice of sitting together in silence.

It is a time when Friends become inwardly still and clear aside the activities of mind and body that usually fill our attention in order to create an opportunity to experience the presence of the Holy Spirit.¹⁰⁷

The Shaker songs were molded by their theology and had individual purposes: songs of prayer and praise to God, songs of admonition to the sinner and exhortation to the faltering saint, songs of the arrival and departure of jubilee, and songs that condemned worldly materialism.¹⁰⁸ “Father James’s Song No. 1” (“In Yonder Valley”) is attributed to Father James Whittaker (1751-1787), one of the original members of Shakers who emigrated to the United States in 1776 with Mother Ann, the gospel parents of the Shakers. It is originally listed in a small volume that describes the memories of those who had been converted by these gospel parents entitled *Testimonies of the Life, Character, Revelations, and Doctrines of our Ever Blessed Mother Ann Lee and the Elders with Her* (1816); five songs are attributed to Father Whittaker.¹⁰⁹ Songs “No. 1” and “No. 2” appear in Ticheli’s arrangement of movement one. “Dance” was taken from an 1830’s Shaker manuscript and is an accumulation of common dance melodies and figures used in many Shaker tunes.¹¹⁰ “Here Take This Lovely Flower” is a lullaby taken from a collection of gift songs dedicated to the work of mothers.¹¹¹

“Simple Gifts” is attributed to Elder Joseph Brackett (1797-1882). Some manuscripts identify the song as a quick dance. Because of the original text and speculation that the melody was received from a Negro spirit in Canterbury, New Hampshire, Shakers consider it a gift song. This song is used in numerous settings; most famous is Aaron Copland’s (1900-1990) *Appalachian Spring* (1944).¹¹²

¹⁰⁷ “Traditional Quaker Worship | Quaker Information Center,” last modified March 28, 2014, <http://www.quakerinfo.org/quakerism/worship>.

¹⁰⁸ Daniel W. Patterson, *The Shaker Spiritual*, (Princeton: Princeton University Press, 1979), 39.

¹⁰⁹ *Ibid.*, 59.

¹¹⁰ Ticheli.

¹¹¹ Petterson, 316-317.

¹¹² *Ibid.*, 372-373.

Unit IV. Technical Considerations

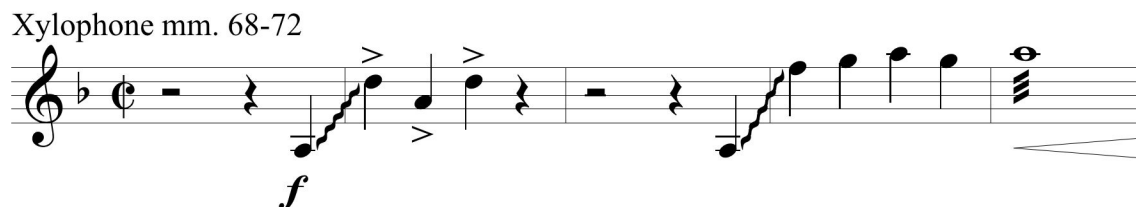
Simple Gifts requires standard instrumentation for a Grade 3 piece. Piccolo doubles Flute I in movements two and four for added texture. The oboe and bassoon parts both serve similar functions as the piccolo, but with flute and low woodwinds/brass respectively. Both oboe and bassoon are written *divisi* throughout the piece. Ticheli does offer suggestions for part priority if only one part can be covered during these sections. There is only one horn part that performs in unison in all movements except for the last half of movement four. Movement one, three, and four are the only movements that feature soloists throughout: Flute 1 (movement one), Clarinet 1 (movement one), Alto Saxophone 1 (movement one), and Trumpet 1 (movement three and four). Oboe, horn, euphonium, and tuba occasionally perform one player per part, but in an accompaniment role during exposed sections. The ensemble must also be confident and prepared to perform in sparse and delicate *tutti* moments as they occur frequently throughout the piece.

Ticheli scores inside the staff for most instruments, utilizing the strength of their range. The most extreme ranges are found in the clarinet parts. Clarinet 1 is required to perform their written B5 (movement two and four) and Clarinet 3 is required to perform their written F3 (movement four). The oboe part is required to perform their written A5 (movement two) and Alto Saxophone 1 performs their written B5 (movement one, two, and four). Trumpet 1 is required to perform an A5 (movement four). The limited occurrence of performance in extreme ranges makes *Simple Gifts* an excellent piece to help less experienced ensembles ease into upper ranges. Nonetheless the conductor should note these ranges and fingering charts should be made available to performers so they may discover alternate fingerings to assist with faster, more rhythmic passages.

The percussion section setup is not demanding. The instrumentation required to perform *Simple Gifts* is for a standard percussion section: timpani (four timpani required), glockenspiel, xylophone, vibraphone, chimes, triangle, small tom, crash cymbals, suspended cymbals, snare drum, and bass drum. These parts are divided into four parts that requires a minimum of five performers. All of the mallet parts are scored within Percussion 1 and can all easily be performed by one performer, but could also be divided amongst other performers. Because of scoring, two performers should be assigned to Percussion 2 with one performing on small tom, snare drum, and suspended cymbal, and the other performing on triangle and crash cymbals. One performer can easily perform all parts scored within Percussion 3.

The most demanding part is Percussion 1 (mallet percussion), followed by Percussion 2 (snare drum). The only technically demanding aspect of the Percussion 1 part is the performance of *glissandos* and rolls on the xylophone within movement two as seen in figure 6.1.

Figure 6.1 Percussion 1 Excerpts from Movement 2



The coordination of moving to and from mallet instruments is the other challenge presented to Percussion 1. Ticheli clearly indicates instrument and tuning changes within the score and parts and leaves plenty of time for these changes to occur. Percussion 2 is required to perform flams and long rolls that often *crescendo* throughout the piece. Timpani changes only occur at the beginning of each movement. The suggested timpani tunings are seen in table 6.2.

Table 6.2 Suggested Timpani Tuning

Timpani Size:	Pitches Required for Performance:
32"	A2
29"	Bb2
26"	D3, Eb3
23"	F3, G3

The tonal centers utilized in *Simple Gifts* are listed in order by movement: E-flat major, d minor, B-flat major, and F major. Flutes, oboe, and Alto Saxophone 1 perform the only grace note and trill ornaments that occur within movement two. The Trumpet 1 solo in movement four requires a straight mute, as indicated in the score. Arpeggiated, sequential, and scalular figures frequently appear throughout the piece. Technical exercises that reinforce these techniques should be considered to prepare ensemble members for these passages. Aside from what is listed above, no other forms of extended techniques are necessary for the performance of this piece.

The time signatures utilized in *Simple Gifts* are listed in order that they appear: cut time, 3/2, 6/8, and common time. The use of 3/2 measures in the first movement could be interpreted as short *fermattas* that help transition into a new phrase. The tempo markings that are used are

listed in order by movement: half note equals 76 BPM, half note equals 108 BPM, quarter note equals 56 BPM, and half note equals 76 BPM. From mm. 45-60 of movement four, the tempo marking is quarter note equals 76 BPM. The tempo returns to half note equals 76 BPM in m. 61 until the end of the movement. *Ritardandos*, *poco ritardandos*, and *molto ritardandos* are utilized in all movements except for movement two. These changes in tempos function as transitions to and from phrases within these movements.

Unit V. Stylistic Considerations

Considering the historical perspective of each movement, and the frequency of the words “light” and “dance-like” within the program notes, it can be inferred that the style of *Simple Gifts* should be light and dance-like. Ticheli’s use of a variety of articulations indicates how particular passages should be interpreted. Slurs, accents, *staccatos*, *legato-staccatos*, and *marcatos* are heavily used in every movement of the piece. The variety of articulation that is seen within a single phrase gives the conductor and performers a strong indication of how to interpret style and character of the phrase as seen in figure 6.2.

Figure 6.2 Articulation Example from Movement 1

Clarinet 1 mm. 22-28



Figure 6.2 also demonstrates how the combination of time signature, and strategic use of articulations to emphasize the macro pulse, also help reinforce a light, 2-step like dance feel. This emphasis is consistently seen throughout the entire piece. Terminology such as dance, chorale, *dolce*, *molto legato cantabile*, *legato*, and *marcato* are also used to indicate how particular passages should be articulated.

The dynamic ranges of the piece range from *pianissimo* to *fortissimo*. *Forte-pianos* are utilized in movements two and four. *Fortissimo-piano* dynamics are utilized in m. 63 of movement two, the only occurrence of this dynamic marking. *Crescendos* and *diminuendos* are frequently used throughout *Simple Gifts* and are clearly marked throughout the score. Abbreviations such as *cresc.* and *dim.* are used in movement two and four. Dynamic changes that parallel or go against the rise and fall of a phrase are also utilized. Referencing figure 6.2, m. 22

could *crescendo* or *diminuendo* depending on the interpretation of the function of figures leading to tonic in m. 23; similar could be said regarding m. 27 into m. 28. If interpreted and executed effectively, the combination of defined articulations and dynamic contrasts can not only give a clear sense of style, but also be used as strong indicators of phrase shape.

Unit VI. Musical Elements

Melody

The melodies used in *Simple Gifts* are almost identical to Daniel W. Patterson's transcriptions of them in his book *The Shaker Spiritual*. There are minor discrepancies between the Patterson transcriptions and Ticheli's setting of these melodies. Ticheli does make very appropriate adjustments to maintain the compositional integrity of the original transcriptions, while still maintain accessibility to a wind band. As mentioned in Unity 2, all melodies are very simple and straightforward, which is demonstrated in the diatonic nature of each melody.

Movement I: In Yonder Valley

Aside from time signature and tempo, the main differences between Patterson's transcription and Ticheli's setting is the use of beams and use of rhythmic interpretation at the beginning of the second phrase (B section) of the melody. It is hard to say with certainty, but Ticheli could be inferring an interpretation of inflection with his use of quarter note triplets versus Patterson's use of eighth notes. Ticheli's use of *staccato* eighth notes could also infer the articulation of the single eighth note, since all other eighth notes are connected with beams and slur markings in the original transcription, as seen in figure 6.3.

Figure 6.3 Movement I Comparison of Melodic Material¹¹³

Patterson's Setting of "Father Jame's Song No. 1"

Three staves of music in 4/4 time, key of B-flat major. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody consists of quarter and eighth notes. The second and third staves continue the melodic line with similar rhythmic patterns.

Ticheli Setting of "In Yonder Valley"

Three staves of music in 3/4 time, key of B-flat major. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It includes dynamic markings *mp* and *mf*. The second staff features a triplet of eighth notes and a *mf* marking. The third staff includes a *f* marking and a *mp* marking. A *(no breath)* instruction is placed above the final measure of the second staff.

Movement II: Dance

Patterson does not provide any original manuscript for "Dance," nor does he offer any implications to a specific melody that encompasses "Dance." Ticheli scores two variations of this melody as seen in figure 6.4.

Figure 6.4 Movement II Comparison of Melodic Material

Ticheli's Setting of "Dance"

Three staves of music in 3/4 time, key of B-flat major. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It includes a *p* dynamic marking. The second and third staves continue the melodic line with similar rhythmic patterns, including a *mp* marking in the second staff.

¹¹³ Patterson, 69-70.

Ticheli utilizes call-and-response beginning in m. 25 with variation two of the melody. The first three quarter notes act as the call and are followed by the remaining notes.

Movement III: Here Take This Lovely Flower

The primary difference between the transcription and Ticheli's setting of movement three is the use of meter and use of fermatas. The transcription alternates between 6/8 and 9/8 meters while Ticheli remains in 6/8. To do this, Ticheli's utilizes ties to meter out the original fermatas so that he does not have to alternate between 6/8 and 9/8 time signatures. Ticheli also writes out the grace notes presented in the transcription as seen in figure 6.5.

Figure 6.5 Movement III Comparison of Melodic Material¹¹⁴

Patterson's Setting of "Here Take This Lovely Flower"



Ticheli's Setting of "Here Take This Lovely Flower"



Ticheli presents the A section of the melody in canon beginning in m. 17, with the flutes and oboe beginning the canon with the clarinets following m. 18.

¹¹⁴ Patterson, 360.

Movement IV: Simple Gifts

Ticheli's setting of "Simple Gifts" is very similar to Patterson's original transcription. Rhythmic variation, the use of beams, and time signature are the main differences between the original transcription and Ticheli's setting of the movement. Ticheli also uses fermatas throughout the melody as seen in figure 6.6.

Figure 6.6 Movement IV Comparison of Melodic Material¹¹⁵

Patterson's Setting of "Simple Gifts"

The image shows the first three staves of Patterson's setting of "Simple Gifts". The music is written in a single treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The melody is characterized by frequent eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line and repeat dots.

Ticheli's Setting of "Simple Gifts"

The image shows the first three staves of Ticheli's setting of "Simple Gifts". The music is written in a single treble clef with a key signature of one flat (B-flat) and a time signature of common time (C). The tempo markings "rit.", "mf", and "a tempo" are present. The melody features a prominent fermata over a long note in the first staff. The second staff includes a dynamic marking of "f" with an accent (>) over a note. The third staff includes a dynamic marking of "mf" with an accent (>) over a note. The piece concludes with a double bar line.

The *molto ritardando* in mm. 90-99 resembles the end of Copland's *Appalachian Spring*, arranged on a much smaller scale.

Harmony

Like the melody, the harmonic structure of the piece is very simple and straightforward. Being that the melody is very diatonic, the harmonic structure of *Simple Gifts* functions within confines of standard tertian harmonies. 7-6 and 4-3 suspensions are scored in movement three,

¹¹⁵ Patterson, 373.

functioning as a transition from the end of the B to A' sections of the movement (m. 12, m. 28, and m. 46). 9-8 suspensions are also used throughout movement four. Contrary motion and quartal/quintal movement are utilized throughout the entire piece, with the strongest influence occurring in movement four with the moving quarters from mm. 61-90.

The most unique demonstration of harmonic augmentation occurs in movement two. From mm. 49-73, Ticheli augments the second variation of the melody and scores it simultaneously against the melody in its original form. The conductor should strongly consider re-balancing the ensemble to accommodate for this harmonic presentation of melody. Independence in both parts must be maintained, along with confidence in tone and intonation.

Rhythm

The rhythmic challenges presented in *Simple Gifts* can all be traced to the time signature. Duple-based rhythms are predominantly used with a mixture of syncopated rhythms, as seen in figure 6.3. Figure 6.3 also demonstrates the only use of a triple-based rhythm within *Simple Gifts*. Subdivision of movement three may also present initial difficulty, especially with the quarter note-eighth note figures, along with counting through ties as seen in mm. 13-16. Accurate and effective conducting will make the 3/2 measures within movement one easier to navigate for ensemble members. Ensembles that are not accustomed to or struggle with the time signatures listed in Unit IV should consider creating rhythmic exercises that examine the relationship between rhythms in common time versus rhythms in cut time. Performing excerpts of *Simple Gifts* in a “fast four” and singing may also prove to be an effective technique to establishing a clearer understanding of cut time.

Timbre

Simple Gifts utilizes the traditional concert band scoring. Melodic instruments, such as flutes, oboes, clarinets, and trumpets, generally carry the melody (soprano line) while the remaining instruments perform harmonic figures (alto, tenor, and bass lines); however, there are exceptions. Ticheli scores melodic material for the alto saxophones, horns, and euphoniums throughout the piece. These instruments add a warmer timbre to an already delicate melodic line. For the most part, Ticheli avoids scoring instruments in their lower registers. This helps achieve more separation between the registers of the alto and tenor voices with the bass voices, creating a more delicate texture. Simple and tactful orchestration is also utilized to achieve the light timbre.

Flute 1 and Clarinet 1 solos establish this approach to timbre at the very beginning of the first movement. Ticheli also indicates moments where only one player should be performing, or if particular instruments should only play only during the second time of a repeat of a section. Similar can be said about the beginning of the use of clarinets, Alto Saxophone 1, and the muted Trumpet 1 solo in the fourth movement.

The use of percussion helps accentuate the lightness of the piece. Metallic pitched and un-pitched percussion are often scored parallel to the melody. The timbre of the triangle and bells, especially in movement one and four, add another level of delicacy to an already light melodic line. Metronomic instruments such as bass drum and cymbals are used to reinforce moments of impact as opposed to enforcing a driving tempo. Similar can be said for the use of the snare drum in the second movement. These changes in roles help support the light and delicate timbre of *Simple Gifts*.

Unit VII. Form and Structure

Simple Gifts encompasses a theme and variation style. Though Ticheli does not clearly define form in his program notes, an implication could be made that suggests that some variation of ABA form if each statement of the theme is interpreted as independent from the original theme. Below provides an abbreviated outline of the overall form and structure of each movement within *Simple Gifts*.

Movement I: In Yonder Valley

Section:	Measure:	Event and Scoring:
Original Theme	mm. 1-31	Flute I and Clarinet I solos present the original theme. The woodwinds layer in the remainder of the original theme beginning at m. 15, with horn and sparse percussion accompaniment. Tonal center is in Eb Major.
Variation 1	mm. 32-55	Trumpets begin this variation with woodwind accompaniment. Melodic and harmonic material is passed between the woodwinds and brass, with the first full score moment occurring in m. 48. Tonal center is in Eb Major.
Coda	mm. 56-64	Flutes, clarinets, and saxophones present this final variation with sparse brass and percussion accompaniment. Brief moments of call-and-response are used. Tonal center is in Eb Major.

Movement II: Dance

Section:	Measure:	Event and Scoring:
Original Theme	mm. 1-32	Alto Saxophone 1 presents the original theme. The full ensemble, except tuba, echoes this presentation in m. 9. The presentation of the original theme is completed from mm. 17-32, with melodic and harmonic material being passed throughout the ensemble. Mm. 25-32 utilize a hoquet. Tonal center is in d minor.
Variation 1	mm. 33-48	Clarinet 1 and 2 present the first variation with arpeggiated and hoquetted accompaniment. Sudden shifts of dynamics and contrasts in style play an important role leading into and beyond m. 41. Tonal center is in d minor.
Variation 2: Augmentation 1	mm. 49-64	Melodic woodwinds and Trumpet 1 perform the original theme, while the brass performs the first augmentation of the melody at half speed simultaneously. Tonal center is in d minor.
Variation 3: Augmentation 2	mm. 65-72	Melodic woodwinds and Trumpet 1 continue performing the original theme while Trumpet 2-3, horn, euphonium, and tuba perform the second augmentation of the melody at quarter speed simultaneously. Tonal center is in d minor.
Variation 4: Coda	mm. 73-84	The final variation is presented in a brass versus woodwind call-and-response. Tonal center is in d minor.

Movement III: Here Take this Lovely Flower

Section:	Measure:	Event and Scoring:
Original Theme	m. 1-16	Clarinet 1, Alto Saxophone 1, and horn present the original theme. No percussion performs during this presentation. Tonal center is in Bb Major.
Variation 1	m. 17-34	Flutes and Clarinets present the original theme in canon until m. 25 with sparse brass accompaniment. Melody is passed throughout the ensemble. Suspended cymbal and brass dotted quarter notes help lead into m. 35. Tonal center is in Bb Major and shifts to Eb Major in m. 32.
Variation 2	m. 35-52	Full ensemble present variation two with the melody remaining primarily in the upper woodwinds and brass. Tenor saxophone and euphonium bring closure to the movement. Tonal center is in Eb Major.

Movement IV: Simple Gifts

Section:	Measure:	Event and Scoring:
Introduction	mm. 1-4	Clarinets and Alto Saxophone 1 perform an augmentation of the beginning of the original theme ending on V. Tonal center is in F Major.
Original Theme	mm. 5-23	A muted Trumpet 1 solo presents the melody that is passed back and forth with the flutes in m. 13. Accompaniment is very sparse. Tonal center is in F Major.
Variation 1	mm. 24-44	Flutes, Clarinet 1, Alto Saxophone 1, and <i>tutti</i> Trumpet 1 pass the first variation of the theme amongst one another. Accompaniment begins to become more involved, but still in the foreground. Tonal center is in F Major.
Variation 2	mm. 45-60	The time signature changes to 4/4 with the quarter note receiving the half note pulse. Flutes 1, Clarinet 1, Alto Saxophone 1, and Trumpet 1 present the second variation of the theme in the style of a chorale. Tonal center is in Eb Major.
Variation 3	mm. 61-78	Tenor saxophone, baritone saxophone, horn, and euphonium present the third variation of the theme. Accompaniment becomes very active along with percussion. Tonal center is in Eb Major.
Variation 4	mm. 79-102	Trumpet 1 and 2 present the final variation of the theme. Full ensemble performs at m. 90 with a <i>molto rit.</i> Similar to the ending of Copland's <i>Appalachian Spring</i> . Tonal center is in Eb Major.
Coda	mm. 103-107	Clarinets end the movement similarly to how it began. Sparse accompaniment gives warm and rich support to the final chord. Tonal center is in Eb Major.

Unit VIII. Suggested Listening

Aaron Copland:

Appalachian Spring

The Promise of Living

James Curnow:

Rhapsody on American Shaped note Melodies

Greg Danner:

Walls of Zion

Kenneth Singleton:

The Promise of Living (transcription)

Frank Ticheli:

Amazing Grace

Cajun Folk Songs

Cajun Folk Songs II

Loch Lomond

Sanctuary

Shenandoah

Fortress

John Zdechlik:

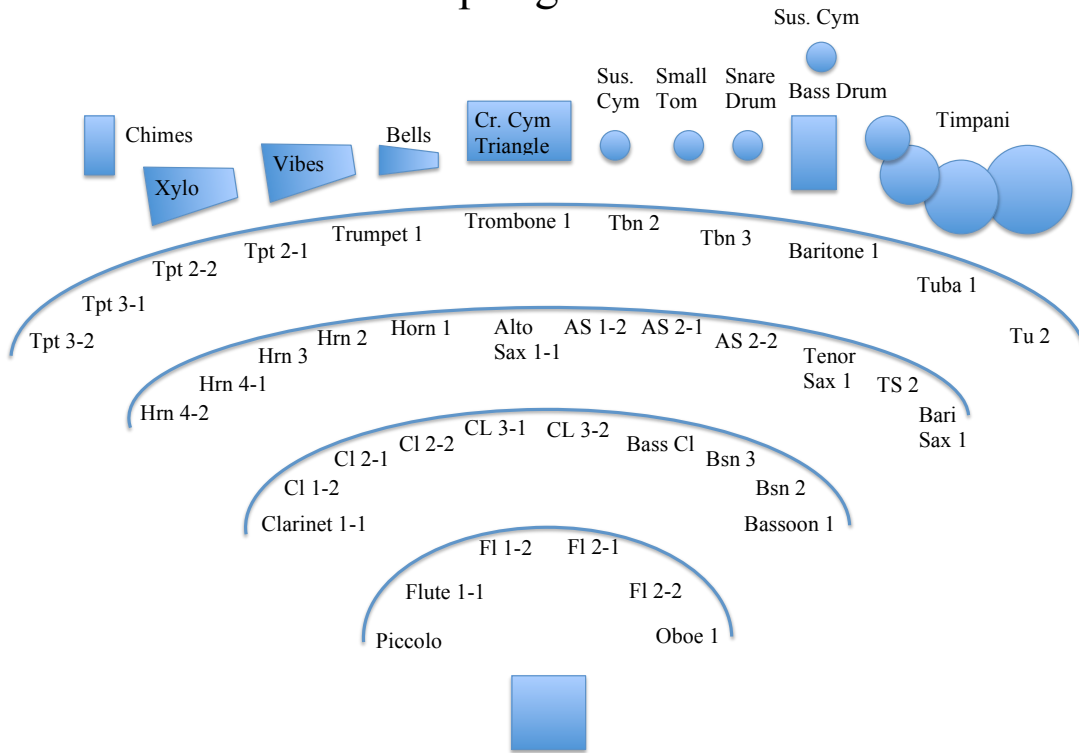
Chorale and Shaker Dance

Unit IX. Seating Chart and Acoustical Justification

Utilizing the current setup of the Kansas State University Concert Band, the acoustical justifications of this seating chart are seen in figure 6.7. Instruments are placed in this particular setup to accommodate the needs of *Simple Gifts* as well as the needs of the other pieces that will be performed by the Kansas State University Concert Band. The principal players are seated so that the rest of the section can listen down or up to them for balance, intonation, and style. The percussion is able to stay within a standard percussion setup with limited transitions between movements.

Figure 6.7 Seating Chart

Kansas State University Concert Band Spring 2014



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1 (March 12th, 2014)

Ensemble: KSU Concert Band

Announcements: Congratulate the ensemble on an awesome concert.

Quickly introduce the piece and each movement.

Literature: *Simple Gifts* – Ticheli

Time: 12:30-1:00pm

Title	Evaluation
<ol style="list-style-type: none"> 1. Warm-Up: <ol style="list-style-type: none"> a. Bach Chorale #1 3-times for listening: <ol style="list-style-type: none"> i. Deep tone and shape ii. Full-value notes with articulation iii. Deep tone, full-value notes, and shape. 2. Tune 3. Sight-read the entire piece. 4. If time work on: <ol style="list-style-type: none"> a. Mvt. 2 – entire mvt. (subdividing, articulation) 	<ol style="list-style-type: none"> 1. The ensemble is certainly improving their tone. Their application of concepts is improving during the actual warm-up. 2. The ensemble read through the piece. A generalization of what the ensemble struggled with during this read are below. <ol style="list-style-type: none"> a. Subdivision and counting in cut-time sections of Mvt. 1 and 4. b. Performing in-time and with a sense of forward motion. c. Balancing between all parts, especially the melody. <ol style="list-style-type: none"> i. Isolation of the melody should be done before the start of each movement. d. Confidence in pitch.

Rehearsal Plan – Rehearsal #2 (March 26th, 2014)

Ensemble: KSU Concert Band

Announcements: Goals for today’s rehearsal are improving your awareness to your role and pulse.

Literature: *Simple Gifts* – Ticheli

Time: 1:00-1:20pm

Title	Evaluation
<ol style="list-style-type: none"> 1. Mvt. 3: DQN = 56 BPM <ol style="list-style-type: none"> a. Run mm. 35-end – awareness of role and pulse b. mm. 35-49 sing/play with the metronome, can you hear the melody? c. Run entire movement – awareness of articulation and pulse 2. Mvt. 2: HN = 100 BPM <ol style="list-style-type: none"> a. Run entire movement – awareness of articulation and pulse b. mm. 1-17, exaggerate artic 	<ol style="list-style-type: none"> 1. Singing with the metronome really helped with vertical alignment and awareness of the melody. I need to do this more and encourage confident singing and active listening. 2. There was not much time to rehearse the second movement. <ol style="list-style-type: none"> a. Asking for exaggerated and more enunciated articulation helped. b. Tempo drags behind, I need to not be influenced by their pulse. <ol style="list-style-type: none"> i. My articulation gestures are not in time. c. I will take the tempo faster next time to see if it helps keep the ensemble on the front edge of the beat.

Rehearsal Plan – Rehearsal #3 (April 2nd, 2014)

Ensemble: KSU Concert Band

Announcements: Goals for today’s rehearsal are improving your awareness to your role, pulse, active listening, application of listening; this is simple music.

Literature: *Simple Gifts* – Ticheli

Time: 12:30-1:00pm

Title	Evaluation
<p>1. Mvt. 1: HN = 80 BPM</p> <ul style="list-style-type: none">a. mm. 1-14 – listen for when you do and do not have the melody.<ul style="list-style-type: none">i. Everyone else, imitate thisb. mm. 15-29 – sing/play with metronome, move and articulate together<ul style="list-style-type: none">i. HN accompaniment push usii. Everyone else, imitate thisc. mm. 32-end – applyd. Run entire movement – consistent application of concepts	<p>1. Singing with a metronome works very well for this ensemble. Application of imitation was very effective.</p> <ul style="list-style-type: none">a. I need to discover a way for them to sing more interpretively and with more inflection <p>2. HN vertical alignment improved significantly.</p> <ul style="list-style-type: none">a. I conducted clearer, this really helped <p>3. Application of style, articulation, and pulse was inconsistent throughout.</p> <ul style="list-style-type: none">a. I need to do less and be clearerb. But is it all me, what can I do to help the ensemble stay more focused and be successful with applying concepts?

Rehearsal Plan – Rehearsal #4 (April 7th, 2014)

Ensemble: KSU Concert Band

Announcements: Sign-Up for the Spring Game!!!

Literature: *Simple Gifts* – Ticheli

Time: 12:30-1:00pm

Title	Evaluation
<ol style="list-style-type: none"> 1. Warm-Up: Mvt. 4 Chorale: mm. 45-60, QN = 80 BPM <ol style="list-style-type: none"> a. Play what is written with your best-focused tone and listen for balance and blend. b. If you have rest, play Concert Eb or Bb pedal until you have written notes. 2. Tune 3. Mvt. 4: HN = 80 BPM <ol style="list-style-type: none"> a. mm. 90-100 – sing/play, explain molto rit. <ol style="list-style-type: none"> i. Melody vs. harmony (if needed) b. mm. 79-100 – sing/play <ol style="list-style-type: none"> i. Move together, articulate, dance! ii. Melody vs. harmony (if needed) c. mm. 61-71 – style changes <ol style="list-style-type: none"> i. BC, Bsn, TS, BS, Hrn, Eu (if needed) d. mm. 1-45 – security of the melody e. Run the entire Mvt. if time allows 	<ol style="list-style-type: none"> 1. Using part of Mvt. 4 as a warm-up was effective in that there was more direct application of concepts. I will continue to do this as a warm-up. 2. The rit. in mm. 96 took a while to settle in but improved as the rehearsal went on. <ol style="list-style-type: none"> a. I should rep this a couple of times so that the ensemble becomes more comfortable at the next rehearsal. 3. Balance was not an issue at mm. 79-90. 4. Articulation of mm. 71-79 improved after asking the ensemble to play every not staccato then as written. <ol style="list-style-type: none"> a. Vertical alignment and articulation interpretation could still be emphasized more. 5. Isolation of the melody in m. 61 helped give them more confidence. 6. mm. 1-45 needs to become the focus at the next rehearse of Mvt. 4.

Rehearsal Plan – Rehearsal #5 (April 14th, 2014)

Ensemble: KSU Concert Band

Literature: *Simple Gifts* – Ticheli

Announcements: Sign-Up for the Spring Game!!!

Time: 1:00-1:20pm

Title	Evaluation
<p>1. Mvt. 4: HN = 80 BPM</p> <ul style="list-style-type: none">a. mm. 90-100 – Sing/finger for molto rit.b. mm. 90-110 – perform, repeatc. mm. 24-45 – pitch, HN movement, transitiond. mm. 1-45 – make your music with changes, watch, careful countinge. If time, run the entire movement <p>2. Mvt. 2: HN = 108</p> <ul style="list-style-type: none">a. mm. 49-73 – melodic augmentation<ul style="list-style-type: none">i. m. 49 – All brass except Tpt. 1ii. m. 65 – Tpt. 1-3, Hrn, Eu, Tu	<p>1. Singing did help communicate the molto rit. Hopefully more repetition and me asking the ensemble to watch more will assist with this.</p> <ul style="list-style-type: none">a. I will try asking the ensemble to clap their rhythms at the next rehearsal. <p>2. Pitch seemed to an issue as the rehearsal progressed.</p> <ul style="list-style-type: none">a. I will remind the ensemble to listen for improved pitch at the next rehearsal. <p>3. Once the ensemble heard the augmentation at m. 49 and m. 65, balance was no longer an issue.</p> <ul style="list-style-type: none">a. I would like the augmentation voices to perform with more confidence and I will ask them to the next time we rehearse Mvt. 4.

Rehearsal Plan – Rehearsal #6 (April 18th, 2014)

Ensemble: KSU Concert Band

Announcements: Sign-Up for the Spring Game!!!

Literature: *Simple Gifts* – Ticheli

Time: 12:30-1:00pm

Title	Evaluation
<ol style="list-style-type: none"> 1. Warm-Up: Mvt. 3 Chorale: mm. 35-49, EN = 70 BPM/DQN = 56 BPM <ol style="list-style-type: none"> a. Play legato with no articulations but with your best focused tone and listen for balance and blend. b. Play as written (articulations and tempos) with the same focused tone, balance, and blend. 2. Tune 3. Mvt. 3: DHN = 56 BPM <ol style="list-style-type: none"> a. m. 17 – canon independence b. mm. 50-end – TS/Eu Rit. 4. Mvt. 4: HN = 80 BPM <ol style="list-style-type: none"> a. M. 90-100 – Clap/air pattern for molto rit. 5. Mvt. 1: HN = 80 BPM <ol style="list-style-type: none"> a. m. 17/m. 40 – melodic interpretation b. Run the entire movement. 	<ol style="list-style-type: none"> 1. Using part of Mvt. 2 as a warm-up was effective in that there was more direct application of concepts. I will continue to do this as a warm-up. <ol style="list-style-type: none"> a. I wish that the ensemble would take more risks with being expressive. How can I help with this? 2. Isolating the canon in Mvt. 2 was very helpful for the ensemble. mm. 50-end was much better before isolation, isolation solidified the TS/Eu’s understanding of this section. <ol style="list-style-type: none"> a. I will continue to encourage the flutes, oboe, and clarinets to be more expressive. 3. Clapping and me conducting with more clarity definitely helped this molto rit!!! <ol style="list-style-type: none"> a. I will continue to rep this section so everyone feels more comfortable with this section. 4. Focus during Mvt. 1 was poor and running this movement was a good lesson on “practicing the easy.” <ol style="list-style-type: none"> a. Isolation of m. 17/m. 40 was very helpful.

Rehearsal Plan – Rehearsal #7 (April 21st, 2014)

Ensemble: KSU Concert Band

Announcements: Sign-up for the spring game, today!!! PE concert tonight!!!

Literature: *Simple Gifts* – Ticheli

Time: 1:05-1:20pm

Title	Evaluation
<p>1. Mvt. 2: HN = 108 BPM</p> <ul style="list-style-type: none">a. Run mm. 1-49 for a refresherb. mm. 1-17 – the dancec. mm. 17-25 – bowsd. mm. 25-33 – swooshy dressese. mm. 33-41 – skippingf. mm. 41-49 – swooshy dressesg. mm. 49-65 – men walk around womenh. mm. 65-73 – men dance with womeni. mm. 73-end – grand finalej. Run the entire movement, dance!!! <p>2. Mvt. 1: HN = 76</p> <ul style="list-style-type: none">a. mm. 15-32 – Cl, Bsn, TS, Hrn intonationb. mm. 56-end – AS 1 balance	<p>1. My dance did help them perform lighter but their tone became thinner and rawer as they performed louder.</p> <ul style="list-style-type: none">a. I will remind the ensemble to performer with good tone throughout the entire piece.b. I will be curious to see how retention of the style transfers to the next time we rehearse this movement. <p>2. Intonation from mm. 15-32 was better. Balance from mm. 56-end improved. I do think that AS 1 could be stronger.</p> <ul style="list-style-type: none">a. I will isolate this more at the next rehearsal of this movement.

Rehearsal Plan – Rehearsal #8 (April 23rd, 2014)

Ensemble: KSU Concert Band

**Announcements: Friday we will focus on Mvt. 1 and run through
Mvt. 2**

Literature: *Simple Gifts* – Ticheli

Time: 1:10-1:20pm

Title	Evaluation
<ol style="list-style-type: none">1. Mvt. 4: HN = 80 BPM<ol style="list-style-type: none">a. mm. 90-end – perform it twice for consistency<ol style="list-style-type: none">i. Emphasize quality toneb. mm. 1-45 – security and confidence<ol style="list-style-type: none">i. Emphasize quality tonec. Run the entire movement if time.	<ol style="list-style-type: none">1. mm. 90-end is certainly improving. Hopefully more reps of this will help the ensemble agree on the pacing of the molto rit.2. mm. 1-45 needs to improve. Focus seems to be the biggest advocate.3. I need to start letting things go as my rehearsal time quickly diminishes over the next two weeks.

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Appendix A - Graph of Bruce Yurko's Night Dances for Wind Ensemble

Dr. Frank Tracz created the method of comprehensive analysis utilized to examine this piece measure by measure in the following categories: *Form, Phrase Structure, Tempo, Dynamics, Meter/Rhythm, Tonality, Harmonic Motion, Orchestration, General Character, Means of Expression, Conducting Concerns, and Rehearsal Considerations*. Each of these categories is defined below.

Form identifies the sections of the piece organized at the Macro level.

Phrase Structure identifies the Micro phrases within the Macro structure of *Form*.

Tempo identifies the written tempos and any fluctuations of tempos that occur within the piece.

Dynamics identifies the written dynamics and any fluctuations of dynamics that occur within the piece.

Meter/Rhythm identifies the time signatures and rhythmic motives that occur within the piece.

Tonality identifies the tonal centers organized at the Macro level that occur within the piece.

Harmonic Motion identifies the tonal centers organized at the Micro level that occur within the Macro structure of *Tonality*.

Orchestration identifies the instrumentation that participates within the piece.

General Character identifies the author's aesthetic interpretation with the piece.

Means for Expression identifies the musical elements that give inference to musical expression within the piece.

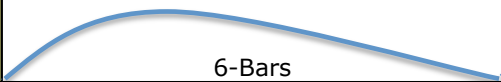



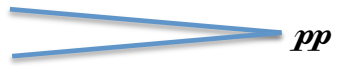


Conducting Concerns identifies the musical elements that give inference to physical and non-verbal conducting considerations within the piece.

Rehearsal Considerations identifies the musical elements that give inference to potential areas of concern that should be examined during the rehearsal process.



Composition: *Night Dances for Wind Ensemble*
 Composer: Bruce Yurko

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
Form	Transition		Night Dance 2 (Theme 2)												
Phrase Structure	4-Bars (Elision)		4-Bars				3-Bars			4-Bars					
Tempo	ritard molto		A tempo ♩ = 60, Very distant												
Dynamics	<i>p</i>		<i>p</i>				<i>mp</i>			<i>mf</i>					
Meter/Rhythm															
Tonality	Ab Lydian														
Harmonic Motion	Abm-Em-Bb6-Abm6-Abm-Bm-Am-Abm (Melody)			Abm-Em-Bb6-Abm6-Abm-Bm-Am-Abm (Harmony)			Ab	Db	Melody/Harmony						
Orchestration	In: Flutes Out: Gong	In: Gong	In: All Perc except Timp				In: All Clar	In: Tu	In: Bsn, AS I Solo	In: All Saxes	In: Ob	In: Full Ensemble except Timp			
General Character	Sneaky, mysterious, expressive.			Tribal, weight, tension, climatic.											
Means for Expression	Flutes entrance wakes you up on the shore after unconsciously floating at sea.			Flutes and clarinet interplay sets the mood. Is this really a dream, where am I, you are in a fog?				Added low WW reinforce the harmonic growth to climax; dig deep with the harmony.			Brass adds tension and drama to harmonic line, still growing to climax; dig deeper with the harmony.				
Conducting Concerns	Cue Fl and Gong clearly and show ritard.		Clearly establish pulse with Perc.		Conduct very light and use a small pattern. Show subtle shape for Fl. Show dig for Cl.			Cue B.Cl, Bsn, AS 1, and Tu. Show large contrast with dig in m. 27.			As volume increases keep pulse steady.		Cue Brass, lead to the climax. Large dig.		
Rehearsal Consideration	Fl must be ready, balance and intonation.		Perc groove must be balanced (SATB).		Ensemble must understand how they fit with the Perc groove. Cl must balance and tune during dig.			B.Cl, Bsn, AS 1, and Tu must be in tune. Joining voices must match, sound deep.			Joining Brass must be in tune and pick-up on the intensity of the WWs. Perc should not overpower.				

Composition: *Night Dances for Wind Ensemble*
 Composer: Bruce Yurko

Measure #	44	45	46	47	48	49	50	51	52	53	54	55	56
Form	Night Dance 2 (Theme 2 Cont.)						Transition						
Phrase Structure													
Tempo	A tempo ♩ = 60, Very distant											ritard	
Dynamics	<i>pp p</i> 						<i>p</i>  <i>p</i>  <i>pp</i>						
Meter/Rhythm													
Tonality	Ab Lydian (enharmonically spelled in G# minor)												
Harmonic Motion	Melody harmonization						e	f	e c#	g#	C-B-Bb Tritone Harmonization		
Orchestration	In: Fl	Out: Perc	In: AS 1 Solo, All Perc				Out: All except Perc			In: Fl, Cl 1 Solo	In: Cl 2 Solo	Only Chimes	
General Character	Calm, tribal, curious, mysterious.						Mysterious, haunting, creepy.						
Means for Expression	Flutes should sound rich, accepting beginning stuck.		Timpani gliss is the most important timbre and should be overexaggerated. Flutes and clarinets taper to				You are on a desert island, what do you hear? Brief recap of opening percussion figure.			Flute and Clarinet entrances assist Vibes. Phrasing should be similar. Last ascending Vibe figure and Chimes should take their time.			
Conducting Concerns	Release Cl/Perc. Cue Fl and Cl 1 solo, shape.		Cue Perc, focus on Timpani and show gliss. Support WW sound and dim. Until the release.				Same as beginning Perc figures. Prepare to bring in Fl and Cl.			Cue Fl and Cl entrances. Clear beat 2 and 4 for syncopations.		Cue Chimes, clear rit.	
Rehearsal Consideration	Fl intonation and vertical alignment accuracy.		Timpani gliss should peak on beat 4 with remaining Perc release. Support in WW pitch.				Same as beginning Perc figures.			WW vs. Vibes intonation. Accuracy of eighth notes in WW and Perc.		Chimes patience, Perc transition.	

Composition: *Night Dances for Wind Ensemble*
 Composer: Bruce Yurko

Measure #	57	58	59	60	61	62	63	64	65	66	67	68	69	70
Form	Night Dance 3 (Theme 3-Fanfare)													
Phrase Structure	7-Bars							7-Bars						
Tempo	Con Spirito ♩ = 108													
Dynamics	<i>ff</i> 													
Meter/Rhythm														
Tonality	Bb minor (w/raised 3rd)													
Harmonic Motion	Harmination of arpeggiated Bbm/BbM triad (Bb, Bb-Db, Bb-Db-F-D natural)													
Orchestration	Full Ensemble													
General Character	Powerful, tension, with spirit!							Escalating tension.						
Means for Expression	Full ensemble tone should be full and thick. Sustains lead to dissonance and leaps. Articulation will pronounce the emotion and spirit of this dance. You are exploring the island; scared but exhilarated at the same time.							Articulations should intensify as the rhythmic hocket becomes tighter. Lean more on dissonances to create tension towards m. 71. You have found something and are running faster towards it.						
Conducting Concerns	Utilize rit of previous measure for a clear prep into the new tempo. Use a small and crisp pattern. Use GOP for upbeat entrances and give clear downbeats, beat 2 especially.							Same as previous section. Maintain pulse and remain steady as sound intensifies.						
Rehearsal Consideration	Accent interpretation should be defined. Emphasis on the dissonant notes in stepwise motion or by leaps should be defined. Vertical alignment and counting should be addressed. Perc should not be overbearing but Mallet Perc needs to project. Intonation and pitch need to be addressed, in the WWs especially.													

Composition: *Night Dances for Wind Ensemble*
 Composer: Bruce Yurko

Measure #	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88
Form	Night Dance 3 (Theme 3-Call)										Night Dance 3 (Theme 3-Response)							
Phrase Structure	2-Bar (Elision)		4-Bars				4-Bars				8-Bars							
Tempo	Con Spirito ♩ = 108																	
Dynamics	<i>ff</i> > <i>f</i>		<i>ff</i>				<i>ff</i>				<i>ff</i>							
Meter/Rhythm																		
Tonality	Bb Major																	
Harmonic Motion	Bb		Melody presented with a Bb Pentatonic scale in the brass								Brass harmonization of arpeggiated Bbadd9							
Orchestration	Full Ens	Out: Fl, Ob, All Cl, Bsn, Tpt	In: Tpt								Out: All Saxes							
General Character	Release!		Triumphant, noble, light.								Light, energetic, ascending excitement!							
Means for Expression	Resolove to tonic! You have found an old temple.		Trumpet melody should be light be have pronounced articulation. Low brass and percussion response should be as pronounced and powerful. You are walking up towards the temple and admiring its beauty.								Ascending arpeggiation should be light, energetic, and articulate. Sustains create excitement reinforced by percussion. Tom-toms should be the featured timbre here. You enter a large chamber hall and imagine nobitliy.							
Conducting Concerns	Clear arrival, cue reatric in m. 74.		Cue Tpts and eastablish marcato style. Be clear with Low Brass/Perc punctuations, show weight and power without getting out of control physically.								Cue Tom-Tom/Timpani entrances. Be solid with time for Brass arpeggiations and C.Cym entrances. Give attnetion to Hrns/Chimes on beat 2. Show sustain with fluidity.							
Rehearsal Consideration	Define marcato style, balance.		Tpt pitch and atriculation must be unified. Rhythmic accuracy of Tpts and remaining Brass and Perc needs to be agreed upon. Gong and Cr. Cym should be farily pronounced.								Rhythmic accuracy of Brass and Perc needs to be addressed. Tom-Toms and Timpani must line up on the "a" of beat 2. Articluation of the Brass and sustain interpretation must be defined.							

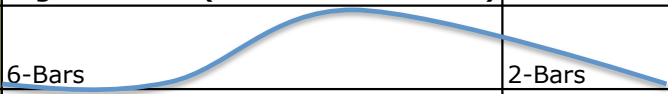



Composition: *Night Dances for Wind Ensemble*
 Composer: Bruce Yurko

Measure #	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115
Form	Night Dance 3 (Theme 3-Response)								Transition						
Phrase Structure	8-Bars								7-Bars						
Tempo	Con Spirito ♩ = 108														
Dynamics	<i>f</i>								<i>ff</i>						
Meter/Rhythm															
Tonality	Bb Major														
Harmonic Motion	Bbadd9 and F Penatonic scale harmonization								Bbadd9/6						
Orchestration	Full Ensemble														
General Character	Light, energetic, ascending excitement, slight tension.								Climax, sonorous, retracting, unresolve.						
Means for Expression	All entrances should remain light and articulately pronounced especially as the intensity and dynamic grows. Percussion should have a commanding presence. The temple is full and excitement builds as the nobility arrives, chatter builds.								Arrival with full and sonorous sustains! The timpani solo should be pronounced over the diminuendo of the ensemble. The nobles slowly quiet the crowd as the leader prepares to address the masses.						
Conducting Concerns	Conduct very steady pulse, keep a smaller pattern. Do not be distracted by cuing, downbeat is primary.				Show cresc, no not let pulse wavier or tone spread. Conduct shape as a melded pattern/form.				Climax! Maintain fortissimo for 2-measures, show dim. Cue Timpani solo. Be careful to not meld the dim so much that the Timpani loses track of pulse.						
Rehearsal Consideration	Balance between the arpeggiated Bbadd9 and F Pentatonic scale harmonization should be isolated. Vertical alignment and pulse should be emphasized. Perc and be strong and pronounced to lead cres.								Pitch in the sustain will be the primary issue especially in the dim. The Timpani solo should rise above the texture. Intensity of sound should not suffer though the dim.						




Composition: *Night Dances for Wind Ensemble*
 Composer: Bruce Yurko

Measure #	116	117	118	119	120	121	122	123	124	125	126	127	128	
Form	Night Dance 4 (Theme 4)						Night Dance 4 (Theme 4-Variation 1)							
Phrase Structure	1-Bar (Elision)	4-Bars					7-Bars							
Tempo	Andante ♩ = 80													
Dynamics	<i>p</i>						<i>mp</i>			<i>mp</i>				<i>mp</i>
Meter/Rhythm														
Tonality	Bb Dorian													
Harmonic Motion		Db	Bb Db	Bb Db	D C	F	D	Db	Theme 4-Variation 1 of melody with Bb Pentatonic trumpet solo					
Orchestration	Full Ensemble	Out: All but All Cl, Timp, Gong				In: Fl, BD			In: Tpt 1 Solo					
General Character	Expressive, deep, rich, noble.						Expressive, deep, rich, evolving.							
Means for Expression	Clarinet choir should be deep, rich, and expressive as a group. Timpani is independent from everything else, background. The leader begins to speak to the gathered masses.						Addition of flutes creates a deep, rich, and expressive top layer to the texture. The trumpet solo in m. 124 should soar over the ensemble. Trumpet solo signals a favorable proclamation, the masses agree with it.							
Conducting Concerns	Beat three of m. 116 both cue for the Cl Choir and the release for the rest of the ensemble (minus Timpani). Show shape of the phrase and cresc into m. 121.						Cue in Fl Choir and BD, steady pulse.			Cue Trt 1 solo. Clear beat 3 of m. 127 and beat 1 of m. 128 for syncopated rhythms. Show cresc to m. 129.				
Rehearsal Consideration	Release of the ensemble and entrance of the Cl Choir in m. 116 should be defined. Cl should be deep and rich. The Timpani and Gong should be pronounced.						Fl and Cl intonation should be addressed. Awareness of BD should help with vertical alignment and pulse. Tpt 1 solo should rise above the texture and express freely.							




Composition: *Night Dances for Wind Ensemble*
 Composer: Bruce Yurko

Measure #	129	130	131	132	133	134	135	136
Form	Night Dance 4 (Theme 4-Variation 2)						Transition	
Phrase Structure								
Tempo	Andante ♩ = 80						ritard	
Dynamics	<i>mf</i> 						<i>mf</i> 	
Meter/Rhythm								
Tonality	Bb Dorian							
Harmonic Motion	Theme 4-Variation 2 of melody with added arpeggiated Bbadd6 in the trombones							
Orchestration	In: Full Enemlsbe except Perc 4-5					Out: Tpt, Tbn	Out: All but All Cl, Perc 1-3	In: Perc 5
General Character	Expressive, deep, noble, building.						Calm.	
Means for Expression	Individual figures within the ensemble should be equally pronounced with the syncopations brought out even with diminuendo. The rest of the nobles have their say.						Clarinets and percussion lead out. Leader has final say.	
Conducting Concerns	Cue in Saxes and remaining Brass. Emphasize beat 4 for syncopation. Show cresc in m. 131. Clear beat 3 in m. 132 and beat 1 in m. 133. Show dim.						Steady rit for Perc has busier rhythms.	
Rehearsal Consideration	Balance between the three harmonic figures should be addressed and isolated for intonation and vertical alignment. Eighth notes in m. 132-134.						Intonation of Cl. Vertical alignemtn of Perc.	

Composition: *Night Dances for Wind Ensemble*
 Composer: Bruce Yurko

Measure #	137	138	139	140	141	142	143	144
Form	Coda-Night Dacne 3A (Theme 3A-Response)							
Phrase Structure								
Tempo	Con Spirito ♩ = 108							
Dynamics								
Meter/Rhythm								
Tonality	Bb Major							
Harmonic Motion	Bbadd9 and F Penatonic scale harmonization							
Orchestration	In: All Brass, Perc 1-3, Perc 5		In: Fl, Cl 1-3		Full Ensemble			
General Character	Light, energetic, ascending excitement, slight tension.							
Means for Expression	Ascending arpeggiation should be light, energetic, and articulate. Sustains create excitement reinforced by percussion. Tom-toms should be the featured timbre here. You snap out of imagination and the beauty of the chamber reaffirms your thoughts.							
Conducting Concerns	Clear prep into new tempo. Cue Tom-Tom/Timpani entrances. Be solid with time for Brass arpeggiations and C.Cym entrances. Give attention to Hrns/Chimes on beat 2. Show sustain with fluidity.							
Rehearsal Consideration	Rhythmic accuracy of Brass and Perc needs to be addressed. Tom-Toms and Timpani must line up on the "a" of beat 2. Articulation of the Brass and sustain interpretation must be defined.							

Composition: *Night Dances for Wind Ensemble*
 Composer: Bruce Yurko

Measure #	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164
Form	Coda-Night Dance 3A (Theme 3A-Call)																			
Phrase Structure	7-Bars							6-Bars						7-Bars						
Tempo	Con Spirito ♩ = 108																			
Dynamics	<i>ff f</i>							<i>ff</i>						<i>f pp</i>  <i>ff</i>						
Meter/Rhythm																				
Tonality	Bb Minor w/raised 3rd																			
Harmonic Motion	Harmination of arpeggiated Bbm/BbM triad (Bb, Bb-Db, Bb-Db-F-D natural)													Bbadd6/#5						
Orchestration	Full Ensemble																			
General Character	Powerful, tension, with spirit!							Escalating tension.						Thick, tense, growing, no resolve.						
Means for Expression	Full ensemble tone should be full and thick. Sustains lead to dissonance and leaps. Articulation will pronounce the emotion and spirit of this recap. You start walking away but still in awe.							Articulations should intensify as the rhythmic hocket becomes tighter. Lean more on dissonances to create tension towards m. 158.						Final arrival with full and sonorous sustains and fortissimo pianissimo! The timpani solo should be pronounced over the crescendo of the ensemble. What, there is more?						
Conducting Concerns	Clear downbeat to signal new section. Use a small and crisp pattern. Use GOP for upbeat entrances and give clear downbeats, beat 2 especially.							Same as previous section. Maintain pulse and remain steady as sound intensifies.						Be clear with forte pianissimo. Show cresc. Cue Timpani and chimes. Do not let pulse escape from the Timpani and Chimes. Final release is up.						
Rehearsal Consideration	Accent interpretation and emphasis on the dissonant notes in stepwise motion or by leaps should be defined. Perc should not be overbearing but Mallet Perc needs to project. Intonation and pitch need to be addressed, in the WWs especially.													Forte pianissimo and growth should be defined. Timpani should project over the texture. The last note should be a breath release.						

Appendix B - Graph Analysis of Ludwig van Beethoven's Octet in E-Flat, Op. 103: Movement I, Allegro

Dr. Frank Tracz created the method of comprehensive analysis utilized to examine this piece measure by measure in the following categories: *Form, Phrase Structure, Tempo, Dynamics, Meter/Rhythm, Tonality, Harmonic Motion, Orchestration, General Character, Means of Expression, Conducting Concerns, and Rehearsal Considerations*. Each of these categories is defined below.

Form identifies the sections of the piece organized at the Macro level.

Phrase Structure identifies the Micro phrases within the Macro structure of *Form*.

Tempo identifies the written tempos and any fluctuations of tempos that occur within the piece.

Dynamics identifies the written dynamics and any fluctuations of dynamics that occur within the piece.

Meter/Rhythm identifies the time signatures and rhythmic motives that occur within the piece.

Tonality identifies the tonal centers organized at the Macro level that occur within the piece.

Harmonic Motion identifies the tonal centers organized at the Micro level that occur within the Macro structure of *Tonality*.

Orchestration identifies the instrumentation that participates within the piece.

General Character identifies the author's aesthetic interpretation with the piece.

Means for Expression identifies the musical elements that give inference to musical expression within the piece.

Conducting Concerns identifies the musical elements that give inference to physical and non-verbal conducting considerations within the piece.

Rehearsal Considerations identifies the musical elements that give inference to potential areas of concern that should be examined during the rehearsal process.

Composition: *Octet, Opus 103 - Allegro*
 Composer: Ludwig van Beethoven

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16				
Form	Exposition: Theme 1																			
Phrase Structure	5-Bar: a Head Motive (HM)				1-Bar: Ersion	5-Bar: b				4-Bar: c			3-Bar: c'							
Tempo	Allegro $\text{♩} = 74$																			
Dynamics	<i>f p</i>				<i>f</i>				<i>p</i>			<i>f</i>		<i>p</i>						
Meter/Rhythm																				
Tonality	Eb Major																			
Harmonic Motion	I	V^6_5/V	IV^6	V^6_5/ii	ii	V^7	4_2	I^6	IV	vi	V	IV	V	I^6	IV	V	vi	V	IV	V
Orchestration	In: Full Ens Hit/ Ob 1, Cls	In: Only Ob 1, Cls				In: All but Hrn 1		In: Hrn 1	Full Ens	In: Only Cls, Bsns	In: Obs	In: Hrns	Full Ens	In: Obs, Cl 2, Bsn 1						
General Character	Light, playful, flirty				Exciting, dramatic, ascending				Retreat, shy, intimate											
Means for Expression	Playful Head Motive flirts with clarinet counter melody. Interaction should be courting and dance-like.				Excitement, drama builds as voices layer in. Energy should be full but controlled as if it is about to burst out of a container.				Color shifts occur with layering of voices from the bottom up, leads to a strong cadential moment.				Similar color shifts as previous section with reedier timbre, leads to cadence.							
Conducting Concerns	Clear establishment of two-pattern with a clear downbeat. Large initially then retract to small box.				Once pulse is established, subtle melding gestures showing growth and shape of the line can occur. Facial engage the ensemble.				Bring pattern down for <i>p</i> , make eye contact with beat 2 entrances. Show clear <i>f</i> in m. 13.				Bring pattern down for <i>p</i> , strong downbeat for Ob 2 and HN rhythms.							
Rehearsal Consideration	Head Motive style, articulation must be defined. Balance between Ob and Cl must also be addressed.				Pacing of <i>crescendo</i> must be balanced, defined to the melodic. Up beat entrances, double reed intonation must be confident. Articulation must be defined.				Entrances must heard, listen for new entrances and balance. Balance between articulation must be pronounced.				Ob 2 entrance in m. 14 must be accurate. Upbeat rhythms must be accurate.							

Composition: *Octet, Opus 103 - Allegro*
 Composer: Ludwig van Beethoven

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38
Form	Exposition: Transition																					
Phrase Structure	3-Bar: a'			4-Bar: d			4-Bar: d'			4-Bar: e			5-Bar: f			4-Bar: f'			1-Bar: Elision		1-Bar: Elision	
Tempo	Allegro $\text{♩} = 74$																					
Dynamics	<i>f</i>			<i>ff</i>			<i>ff</i>			<i>p</i>												
Meter/Rhythm																						
Tonality	Eb Major											g minor			Eb Major							
Harmonic Motion	I	vi	IV	ii	V ⁷	I	I ⁶	ii	V ⁷	I ii ⁷	I ⁶ vii ⁶ /V	V	vii ⁶ /V	V	V (g)	i iv ⁶	V V ⁴ ₃ (Eb)	ii ⁶ v ⁷	I ii ²	v ⁶ v ⁷ /V	v V ⁶ ₄ /iii	vi V ² /V (Bb)
Orchestration	In: Full Ens Hr/Ob 1	In: Full Ens Hr/Add Hrn 1, Cl 1	In: Full Ens Hr/Add Cl 2, Bsn 1	Full Ensemble								In: Full Ens Hr/ Ob 1	In: Ob 2, Cls, Bsn 1	In: Ob 2, Cls, Bsn 1 Out: Ob 1	In: Hrns	In: Ob 1, Bsn 2 Out: Hrns						
General Character	Suspense, dramatic			Dance-like, joyful, uplifting								Questioning, hesitant, careful			Answer, assurance,			Ascending, exciting				
Means for Expression	Head Motive, layering voices create dramatic suspense.			Oboe 1 and clarinet dance with an albertibass line. Horn, Oboe 2, and bassoons create forward momentum to keep the dance moving. Dynamics depict choreography.								Head Motive is lead through peiords of hesitation with call-response to WWs.			Oboe 2, Clarinet 1 respond with an assuring answer with accompaniment support.			Oboe 1 and Basson 1 flirt, leads to cadance in new key.				
Conducting Concerns	Establish pulse with HM, give visual support to entrances.			"Dance-sway", enjoy the dance, smile. Cue Bsn octaves. Become the dance.				Strong beat 2 in m. 24. Enjoy the dance, smile. Cue Bsn octaves.				Become part of the ensemble, show subltle cues to melodic entrances.			Show assurance and comfort with a smile. Show shape of line/accompaniment.			Support Bsn 1 counterline. Show wells in m. 38.				
Rehearsal Consideration	Unification Head Motive rhythm. Balance of new voices and style need to align.			Melodic line must be pronounced, fully supported by accomp. Staccatos should not rush.				Intonation of Hrn entrance in m. 24. Pronounced meldo, staccatos should not rush.				Accompaniment figures can be more pronounced after the melodic line is introduced.			Sustains need to balance to the passing melodic line. Melodic line needs to pass to and from in style.			Bsn 1 counterline should be equal to melody, help escalate phrase.				

Composition: *Octet, Opus 103 - Allegro*
 Composer: Ludwig van Beethoven

Measure #	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62																				
Form	Exposition: Theme 2																																											
Phrase Structure	8-Bar: g								4-Bar: h				4-Bar: i				4-Bar: h'				4-Bar: i'																							
Tempo	Allegro $\text{♩} = 74$																																											
Dynamics	<i>p</i> < <i>f</i> <i>sf</i> <i>sf</i> <i>ff</i> <								<i>p</i> < >				<i>f</i> <i>sf</i> <i>ff</i> <				<i>p</i> < >																											
Meter/Rhythm																																												
Tonality	Bb Major																																											
Harmonic Motion	V ⁷		I		V ⁷		I ⁶		V ²		I		V ⁶		I		iv/ii		V/ii		V ⁴ ₃		IV		iii		I		I ⁶ ₄ V ⁷		I		iv/ii		V/ii		V ⁷ /IV		IV ⁶		I		V ⁷	
Orchestration	In: Full Ens Hit/Cl 2 Bsn 1	In: Ob 1, Bsn 2	In: Cl 1		In: Hrn 1, Ob 1		Out: Hrn 1		In: Full Ens		In: Full Ens Hit/ Ob 1	In: Full Ens Hit/ Add Bsn 1	In: Full Ens		In: All but Obs		In: Full Ens		In: Full Ens Hit/ Bsn 1	In: Full Ens Hrn/All but Obs	In: Full Ens		In: All but Obs		In: Full Ensemble																			
General Character	Playful, flirty, free								Exciting, surprised,				Release, ease, building				Exciting, surprised,				Release, ease, building																							
Means for Expression	Melodic line is passed and accompanied by harmonic sighs in the new key. WWs create a large swell in m. 45 which leads to a strong cadential moment.								Head Motive increases color to build tension, sets up for the release.				Dynamic shift and rhythmic energy build to cadential moment.				Head Motive increases color to build tension, sets up for the release.				Dynamic shift and rhythmic energy build to cadential moment.																							
Conducting Concerns	Visually support the passing of the melodic line. Show clear beat 2 for harmonic sighs and up-beat entrances.				Physical, facial WW swells.				Strong downbeats for hits, show growth with LH to m. 50.				Bring pattern down for <i>p</i> . Eye contact with melody, clear pattern for upbeats.				Strong downbeats for hits, show growth with LH to m. 50.				Bring pattern down for <i>p</i> . Eye contact with melody, clear pattern for upbeats.																							
Rehearsal Consideration	Melodic line and sighs must connect musically to one another. Running ENs should be in the foreground, unify pulse.				Rhythmic accuracy of swells, maintain pulse.				Intonation of <i>sf</i> hits, balance should be defined. Define growth, release of m. 49-50.				Hrn 1 and Cl 1 intonation should be addressed. Accuracy of upbeats must be clear.				Intonation of <i>sf</i> hits, balance should be defined. Define growth, release of m. 57-58.				Hrn 1 and Bsn intonation should be addressed. Accuracy of upbeats must be clear.																							



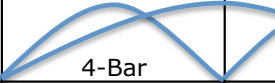
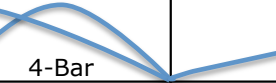
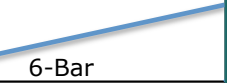





Composition: *Octet, Opus 103 - Allegro*
 Composer: Ludwig van Beethoven

Measure #	63	64	65	66	67	68	69A	69B	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84			
Form	Exposition: Codetta								Development																	
Phrase Structure	7-Bar: Closing Material (CM)								1-Bar: Elision	6-Bar: j						5-Bar: j'				1-Bar: Elision	3-Bar: k		3-Bar: k'			
Tempo	Allegro $\text{♩} = 74$																									
Dynamics	<i>f</i>	<i>sf</i>	<i>sf</i>	<i>sf</i>	<i>ff</i>	<i>p</i>	<i>ff</i>	<i>fp</i>	<i>p</i>	<	>	<	>	<i>p</i>	<	>	<	>	<	>	<	>	<	>		
Meter/Rhythm																										
Tonality	Bb Major								c minor														Ab Major			
Harmonic Motion	I								v/v (c)	v	i	v ⁶	i	V	i	iv	i	iv	i ⁶	PC	iv	V	i	PC	PC	IV V (Ab)
Orchestration	Full Ensemble								Full Ensemble				In: All but Hrns, Cl 1				In: Hrn 1 Out: Bsn 2		In: Hrn 2 Out: Obs							
General Character	Dramatic, questioning, exciting								Dark	Sorrow, intimate, yearning						Questioning, careful		Answer, ease								
Means for Expression	Head Motive, dissonant accompaniment varies with color, timbre shifts. Dramatically leads the energy to tonic.				Shift to horn.	Mood shift, dark	Head Motive navigates between Oboe 1 and Clarinet 1 through weeping accompaniment.				Head Motive navigates between Bassoon 2 and Oboe 2 through weeping accompaniment.				Melodic line is questioned with a minor hocket accompaniment.		Melodic line is answered with a major hocket accompaniment.									
Conducting Concerns	Strong beat 2 for <i>sf</i> on upbeats. Show more weight.		Strong beats 1,2 for <i>sf</i> and <i>ff</i> . End with a smile, open up.				Cue Hrns.	Dark face, weight.	Establish pulse. Visually support the melodic line. LH show rise and fall of harmonic sustains.				Visually support the melodic line. LH show rise and fall of harmonic sustains.				Cue passing of melody. Clear, light downbeats for hocket, dark.		Cue passing of melody. Clear, light downbeats for hocket, smile.							
Rehearsal Consideration	Vertical alignment of ENs with remaining rhythms need to be tight. <i>sf</i> interpretation must be defined. Clarity, balance of Head Motive rhythm must be clear.								Horn int.	Int and vert. align.	Submediant-dominant motion should be equal to the melody. All other accompaniment must balance to this. Vertical alignment of m. 74 as well as dynamics going into m. 75 must be addressed.						Passing of the melodic line and articulation should be defined. Sustain accompaniment should shape their line in the same manner as the melody.									

Composition: *Octet, Opus 103 - Allegro*
 Composer: Ludwig van Beethoven

Measure #	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	
Form	Development (Continued)										Development (Continued)						
Phrase Structure	5-Bar: i					5-Bar: i'					4-Bar: i''				2-Bar		
Tempo	Allegro ♩ = 74																
Dynamics	<p><i>p</i> < <i>mf</i> <i>p</i> < <i>f</i></p>																
Meter/Rhythm																	
Tonality	Ab Major					Eb Major					c minor						
Harmonic Motion	I	V	V	I	V (Eb)	I	V	V	I	v (c)	i	v	v	I	v		
Orchestration	In: All but Obs					In: All but Ob 2, Bsns					Out: Hrns	In: All but Obs				In Ob 1 Out: Hrns	Full Ens
General Character	Delightful, optimistic, delicate										Sorrow, dark, weighted				Tension, urgency		
Means for Expression	Clarinet 1 melody, Bassoon 1 counter melody dance with light cadential accompaniment. Oboe 1 asks permission to dance in m. 89.					Oboe 1 melody and Horn 1 counter melody dance with light cadential accompaniment. Dance is stolen by Clarinet 1 in m. 89.					Clarinet 1 melody and bassoon counter melody dance with dark cadential accompaniment.				Color, timbre change disrupts dance.		
Conducting Concerns	Show clear downbeats but physically show rise and fall with arms, core. Smile for light style and mood of section. LH cue Ob 1.					Show clear downbeats but physically show rise and fall with arms, core. Smile for light style and mood of section. LH cue Cl 1.					Show weight and darkness facially and physically. Still give clear downbeats and show rises and falls.				Clear, urgent downbeats for upbeats. Cue Ob. 1.		
Rehearsal Consideration	Melodic and harmonic rhythmic interpretations should be defined. Downbeat pulse needs to be solid, staccato length should not be too short. Ob 1 in m. 89 should soar.					Melodic and harmonic rhythmic interpretations should be defined. Downbeat pulse needs to be solid. Hrn int. should be addressed Cl 1 in m. 94 should soar.					Melodic and harmonic rhythmic interpretations should be defined. Hrn sustain, octave int. should be balanced to melody.				Sync rhythm acc, balance of ascend vs. descend lines.		

Composition: *Octet, Opus 103 - Allegro*
 Composer: Ludwig van Beethoven

Measure #	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124										
Form	Development: False Retransition										Development: Retransition																							
Phrase Structure																																		
Tempo	Allegro $\text{♩} = 74$																																	
Dynamics	<i>sf</i>	<i>p</i>	<i>f</i>	<i>p</i>	<i>sf</i>	<i>ff</i>	<i>sf</i>	<i>sf</i>	<i>ff</i>	<i>p</i>							<i>ff</i>	<i>p</i>																
Meter/Rhythm																																		
Tonality	c minor										Bb Major								Eb Major															
Harmonic Motion	v					v					V		IV (Bb)		v ⁷ vii ^{o7} (Bb)		I (Bb)		PC		I ⁶		PC		I		N6		I		N6		V	
Orchestration	In: All but Hrns					Full Ensemble					In: Only Hrns, Bsns		In: Only Hrns, Cl 1		In: Cl 1, Bsns		Out: Hrns		In: Hrns		In: Only Hrns, Bsns		In: Cl 1		Full Ensemble									
General Character	Dramatic, tension					Exitement, rising tension					Hiding, questioning				Increasing intensity				Rising tension, optimism, excitement															
Means for Expression	Dissonant Head Motive variation between oboes and Clarinet 1 build drama to the dance.					Horn driven hoquet leads tension even further with strong harmonic support by accompaniment.					Passing melodic line and drastic color, timbre shift creates questioning.				Questions are presented in contrasting timbres and dynamics.				Excitement, drama builds as voices layer in. Timbre should be full, controlled as if it is about to burst of a container.															
Conducting Concerns	Show strong downbeats for <i>sfs</i> . Cue HM vs. octave bass entrances. Facially still dark, weighted.					Show strong downbeats for Hrns and beat 2 security. Facially show rise in Hrns line.					Bring pattern down for <i>p</i> . Visually support sighs, do less, remain still.				Clear GOS, release of sustains.		Strong GOS, release of sustains.		Establish pulse with Hrns 2, Bsn 2.		Cue Cl. 1.		Cue Ob. 1, embody Ob. 1 line. Control, lead to recap.											
Rehearsal Consideration	Balance and interpretation of Head Motive rhythm, <i>sf</i> should be defined. ENs cannot lose momentum.					Accuracy of hoquet, balance of <i>ff</i> vs. <i>sf</i> , and balance to hrns should be addressed. M. 109 should soar.					Melodic line and sighs must connect and pass musically to one another.				Contrasts in dynamics, style, and interpretation of <i>ffp</i> . must be defined.				Entrances must heard, listen for Oboe in m. 122 should be pronounced especially. <i>Crescendo</i> must be paced and controlled.															

Composition: *Octet, Opus 103 - Allegro*
 Composer: Ludwig van Beethoven

Measure #	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	
Form	Recapitulation: Theme 1				Recapitulation: Transition																			
Phrase Structure																								
Tempo	Allegro $\text{♩} = 74$																							
Dynamics	<i>fp</i>				<i>ff</i>				<i>ff</i>				<i>p</i>											
Meter/Rhythm																								
Tonality	Eb Major												c minor				Ab Major						Eb Major	
Harmonic Motion	I	V^6_5/V	IV^6	V^6_5/ii	ii	V	I ii^7	I^6	ii	V	I ii^7	$i^{\#} vii^{\#}/V$	V	$vii^{\#6}/V$	V	V^6_5	i iv^6	V^6_5	$ii^6 V$	I	ii	$v^6 vi^7$	V vi (Eb)	V^6_5
Orchestration	In: Full Ens Hit/Ob 1, Cls	In: Only Ob 1, Cls				Full Ensemble								In: Full Ens Hit/Cl 1	In: Obs, Cl 2, Bsn 1	Out: Obs, Cl 2	In: Cls, Bsn 2		In: Hrns	Out: Cl 1	In: Ob1, Cl 1	In: Ob 2, Cl 2	Full Ensemble	
General Character	Light, playful, flirty				Dance-like, joyful, uplifting								Questioning, hesitant,				Answer, peaceful,				Ascending, exciting			
Means for Expression	Playful Head Motive flirts with clarinet counter melody, courting, dance-like.				Oboe 1 and clarinet dance with albertibass line. Horn, Oboe 2, and bassoons create forward momentum to keep the dance moving. Dynamics depict choreography.								Head Motive is lead through peiords of hesitation with call-response to WWs.				Clarinet 1 and Horn 1 respond with an assuring answer with accomp. support.				Flirting between melody and counter melody lead to new key.			
Conducting Concerns	Clear establishment of pulse. Large initially then retract to small box.				"Dance-sway", enjoy the dance, smile. Cue Bsn octaves. Become the dance.				Strong beat 2 in m. 24. Enjoy the dance, smile. Cue Bsn octaves.				Become part of the ensemble, show sublte cues to melodic entrances.				Show assurance and comfort with a smile. Show shape of line/accompaniment.				Support Cl. 1, counterline. Show wells in m. 147.			
Rehearsal Consideration	Head Motive style, articulation must be defined. Balance between Ob, Cl must also be addressed.				Melodic line must be pronounced, fully supported by accomp. Staccatos should not rush.				Intonation of Hrn entrance in m. 24. Pronounced meldo, staccatos should not rush.				Accompainment figures can be more pronounced after the melodic line is introduced.				Sustains need to balance to the passing melodic line. Melodic line needs to pass to and from in style.				Cl 1, Bsn 1 counterline should be equal to melody, help escilate phrase.			

Composition: *Octet, Opus 103 - Allegro*
 Composer: Ludwig van Beethoven

Measure #	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163								
Form	Recapitulation: Theme 2																							
Phrase Structure	4-Bar: n				8-Bar: n'								4-Bar: o											
Tempo	Allegro ♩ = 74																							
Dynamics	<i>p</i>				◁ ▷				<i>ff</i> < <i>f</i>		<i>sf</i> < <i>ff</i>		<i>p</i>											
Meter/Rhythm													HM											
Tonality	Eb Major																							
Harmonic Motion	V	I	V ²	I	V ⁶	I	V	I	V	I	V ⁶	vi	V ⁶ ₅ /V	V ⁶ ₄	IV ⁶	V								
Orchestration	In: Only Cl 2, Bsns		In: Hrn 1, Cl 1		Out: Hrn 1		In: Hrn 2, Ob 1 Out: Cl 2		In: Cl 1 Solo		In: Only Hrns, Bsns		In: Hrn 2 Solo		In: All but Hrn 2		In: Only Hrns		Full Ens		In: Full Ens Hit/Cl 1		In: All but Hrns	
General Character	Playful, flirty, free				Exciting, surprised, rising				Rising excitement, nimble, uplifting				Intimate, playful, teasing											
Means for Expression	Melodic line is passed and accompanied by harmonic sighs in the new key. Facially engage this shape, smile, optimism.				Ensemble accompaniment leads to Clarinet 1 solo, swell in m. 154.				Ensemble accompaniment sandwiches Horn 2 solos, swells in m. 156 and m. 158. Each builds to the next with ensemble support.				Head Motive intimately plays with accompaniment hits in m. 163, almost teasing it.											
Conducting Concerns	Visually support the passing of the melodic line. Show clear beat 2 for harmonic sighs.				Visually support the passing melodic line. Cue Cl. 1 solo, prep downbeat.				Show <i>p</i> .		Cue Hrn. 2 solo.		Show <i>f</i> .		Cue Horns.		Show <i>ff</i> .		Bring pattern down for <i>p</i> . Show downbeats only. Facially tease ensemble, dance in m. 163.					
Rehearsal Consideration	Melodic line and sighs must connect musically to one another. Running ENs should be in the foreground, unify pulse.				Melodic and accompanying material needs to setup the Cl 1 solo. Solo should soar.				Melodic and accompanying material needs to setup the Hrn 2 solos. Hrn 2 solos should soar. Dynamics should be paced with consideration to the Hrn 2 solos.				The style and delicacy of this section is important. The melodic line should be pronounced, vertical alignment is important.											

Composition: *Octet, Opus 103 - Allegro*
 Composer: Ludwig van Beethoven

Measure #	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	
Form	Recapitulation: Theme 2 (Continued)																				
Phrase Structure	6-Bar: p					4-Bar: q				6-Bar: p'					4-Bar: q'						
Tempo	Allegro $\text{♩} = 74$																				
Dynamics	<i>p</i> < < < < < < <i>ff</i>					<i>p</i> < < < < < < <i>ff</i>				<i>p</i> < < < < < < <i>ff</i>					<i>p</i> < < < < < < <i>ff</i>						
Meter/Rhythm																					
Tonality	Eb Major																				
Harmonic Motion	I	V	I	v	V/II	v ⁷ /IV	IV ⁶	I	V ⁷	I	V	I	v	V/II	v ⁷ /IV	IV ⁶	I	V ⁷	I	V ⁷	
Orchestration	In: Hrns, Ob 1, Cls			Full Ensemble			In: All but Ob 2		Full Ensemble		All but Obs			Full Ensemble			In: All but Ob 2		Full Ensemble		
General Character	Delightful, optimistic,			Surprise			Release, ease, building			Delightful, optimistic,			Surprise			Release, ease, building					
Means for Expression	Horn 1 melody and clarinet counter melody dance with light cadential accompaniment.			Tension builds, sets up for release.			Dynamic shift and rhythmic energy build to cadential moement.			Horn 1 melody and clarinet counter melody dance with light cadential accompaniment.			Tension builds, sets up for release.			Dynamic shift and rhythmic energy build to cadential moement.					
Conducting Concerns	Show clear downbeats but physically show rise and fall with arms, core. Smile for light style and mood.			Show growth with LH to m. 169.			Bring pattern down for p. Eye contact with melody, clear pattern for upbeats.			Show clear downbeats but physically show rise and fall with arms, core. Smile for light style and mood.			Clear beat 2 for up beats.			Bring pattern down for p. Eye contact with melody, clear pattern for upbeats.					
Rehearsal Consideration	Melodic and harmonic rhythmic interpretations should be defined. Downbeat pulse needs to be solid.			Define growth, release of m. 168-169.			Ob 1 and Cl 1 intonation should be addressed. Accuracy of upbeats must be clear.			Melodic and harmonic rhythmic interpretations should be defined. Downbeat pulse needs to be solid.			Defind m. 178 "+" of beat 2.			Ob 1 and Cl 1 intonation should be addressed. Accuracy of upbeats must be clear.					

Composition: *Octet, Opus 103 - Allegro*
 Composer: Ludwig van Beethoven

Measure #	184	185	186	187	188	189	190	191	192	193	194
Form	Coda										
Phrase Structure	4-Bar				1-Bar Elision	7-Bar					
Tempo	Allegro $\text{♩} = 74$										
Dynamics	<i>p</i> < > < > <				<i>ff</i>	<i>sf</i>	<i>sf sf</i>	<i>sf</i>	<i>mp</i>	<i>pp</i>	
Meter/Rhythm											
Tonality	Eb Major										
Harmonic Motion	I	IV	I ⁶	IV	I ⁶	IV	ii	V ⁶ I	IV	V	I
Orchestration	In: Full Ens Hit/ Cl 2, Bsns	In: Hrn 2, Cl 1 Out: Bsn 1		In: Obs, Bsn 1	In: Hrn 1	Full Ensemble					
General Character	Calm, peaceful, relaxed				Climatic, building, exciting				Resolve, peaceful		
Means for Expression	Head Motive navigates through a very peaceful and relaxed harmonic accompaniment.				Head Motive builds to climatic sustains. Prepares for the last choreography, the big finish before the final bow.				Final bow, kiss on the hand end this dance.		
Conducting Concerns	Visually support melodic line. Meld overall shape of section, showing rises and falls.				Show build to m. 190. Physically and facially drive energy to <i>sf</i> 's. Show shape over time, LH especially.				RH cue in m. 193, LH release in m. 194.		
Rehearsal Consideration	The melodic line must be clearly heard. The sustain accompaniment is almost as important and must rise and fall with the melody.				Intonation, sustain, and balance must be addressed due to the extreme dynamics.			Definition of note length and releases must occur. Tempo and style must also be defined, especially as the dynamics get softer.			

Appendix C - Graph Analysis of Frank Ticheli's Simple Gifts: Four Shaker Songs

Dr. Frank Tracz created the method of comprehensive analysis utilized to examine this piece measure by measure in the following categories: *Form*, *Phrase Structure*, *Tempo*, *Dynamics*, *Meter/Rhythm*, *Tonality*, *Harmonic Motion*, *Orchestration*, *General Character*, *Means of Expression*, *Conducting Concerns*, and *Rehearsal Considerations*. Each of these categories is defined below.

Form identifies the sections of the piece organized at the Macro level.

Phrase Structure identifies the Micro phrases within the Macro structure of *Form*.

Tempo identifies the written tempos and any fluctuations of tempos that occur within the piece.

Dynamics identifies the written dynamics and any fluctuations of dynamics that occur within the piece.

Meter/Rhythm identifies the time signatures and rhythmic motives that occur within the piece.

Tonality identifies the tonal centers organized at the Macro level that occur within the piece.

Harmonic Motion identifies the tonal centers organized at the Micro level that occur within the Macro structure of *Tonality*.

Orchestration identifies the instrumentation that participates within the piece.

General Character identifies the author's aesthetic interpretation with the piece.

Means for Expression identifies the musical elements that give inference to musical expression within the piece.

Conducting Concerns identifies the musical elements that give inference to physical and non-verbal conducting considerations within the piece.

Rehearsal Considerations identifies the musical elements that give inference to potential areas of concern that should be examined during the rehearsal process.

Composition: *Simple Gifts: Fours Shaker Songs - Movement 1, In Yonder Valley*
 Composer: Frank Ticheli

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Form	Original Theme													
Phrase Structure	7-Bars (A)							7-Bars (A)						
Tempo	♩ = c. 76													
Dynamics	<i>mp / p</i>			<i>p / mp</i> >				<i>mp / p</i>			<i>mp / p</i> >			
Meter/Rhythm														
Tonality	Eb Major													
Harmonic Motion	Eb			Ab	Bb	Eb		Eb			Ab	Bb	Eb	
Orchestration	In: Only Fl I Solo, Cl 1 Solo, Tri							In: Add tutti Fl 1, tutti Cl 1, Glock						
General Character	Light, Sweet, Pure							Light, Sweet, Innocent						
Means for Expression	Flute and Clarinet 1 duet create a very light, pure texture. Conversation between the duet creates an expressive exchange. The triangle greatly enhances the sweetness of the conversation.							Tutti flutes and clarinets provide support, joining the existing conversation. Glock creates a dialogue with the triangle.						
Conducting Concerns	Give a small, precise, and light 2 pattern. Secure vertical alignment on the down beats, give eye contact to individuals as necessary. Show subtle phrasing.				Show a clear 3 pattern.	Make eye contact with the flutes/clarinets to assure tutti entrance. Pattern is still small. Cue glock entrance, be clear on beat 2 for triangle.			Show a clear 3 pattern.					
Rehearsal Consideration	Articulation must be defined and for reference by other sections. Triangle must be light. Intonation of pedal Bb in Flute 1 must be confident.				Tuning, sustain of P5.	Articulation and intonation must be defined and confident with tutti performance. Glock and triangle hoquet must be confident.			Tuning, sustain of P5 with tutti.					




Composition: *Simple Gifts: Fours Shaker Songs - Movement 1, In Yonder Valley*
 Composer: Frank Ticheli

Measure #	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31						
Form	Original Theme (Cont.)																						
Phrase Structure	8-Bars (B)							8-Bars (A)															
Tempo	♩ = c. 76																						
Dynamics	<i>mf / mp</i>							<			<i>f</i>		>			<i>mp</i>		<i>mf</i>		>		<i>mp</i>	<i>mf</i>
Meter/Rhythm																							
Tonality	Eb Major																						
Harmonic Motion	Eb	c Bb	Ab	Eb	c	g Ab	Eb	Ab	Bb	Eb	Eb												
Orchestration	1st Time Only: Fl, Cl, AS, Glock, Tri, Sus. 2nd Time Add: Ob, Bsn, TS, Hrn														In: B, Cl, BS, Tbn 2, Eu, Timp								
General Character	Full, Excitement, Forward							Light, Sweet, Joyful															
Means for Expression	Change in harmonic motion and instrumentation additions change the direction of the conversation. Harmonic and dynamic motion moves things forward with excitement.							More voices contribute to the conversation. More participation emphasizes and articulates parts of the conversation.															
Conducting Concerns	Give clear cues for proper entrances both times of the repeat. GOS on beat 2 of m. 16. Show shape as the line ascends and descends. Prepare for sus. cym cue.					Show a clear 3 pattern, show crescendo.		Effectively communicate dynamic changes with appropriate gestures without sacrificing the lightness of the style. Be clear for vertical alignment with the percussion and ensemble. Sensitize for the repeat.					Decrease with the line. Cue brass/timp on beat 2, m. 31.										
Rehearsal Consideration	Duple vs. triple subdivision, especially in m. 17, "a of beat 2" must be defined. Half notes cannot rush and function as a pseudo-bassline. This must be in tune.					Define subdivision, intonation.		Articulation and intonation must be continually defined as more voices enter. Interpretation of the syncopated figures in the first ending should be unified from flute to clarinet. Percussion must be confident.					Eb on beat 1 of m. 31 needs to be in tune for Bb on beat 2.										

Composition: *Simple Gifts: Fours Shaker Songs - Movement 1, In Yonder Valley*
 Composer: Frank Ticheli

Measure #	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	
Form	Variation 1																
Phrase Structure	8-Bars (A)								8-Bars (B)								
Tempo	♩ = c. 76															poco rit.	
Dynamics	<i>mf</i> > < <i>mf</i> > <i>mp</i>								<i>mp</i> < <i>mf</i> > <i>p f</i> <i>p</i> < <i>mf</i> > <i>p</i> <								
Meter/Rhythm																	
Tonality	Eb Major																
Harmonic Motion	Eb				Ab	Bb	Eb		Eb	c	Bb	Ab	Eb		c	g Ab	
Orchestration	In: AS 2, remaining Brass Out: Remaining WWs			In: Sus.	In: Toms	In: AS 2, remaining Brass Out: Remaining WWs			In: All WWs, All Brass except Tpts, Glock, Sus.						Full Ensemble		
General Character	Light, Proud, Supported								Darker, Anxious, Rising Excitement								
Means for Expression	Brass pick up the conversation. The trumpets articulate the message with full support from the middle /low brass and woodwinds. Suspended cymbal and small tom-tom help emphasize moments of the conversation.								Complete harmonization of the chordal structure create a dark but exciting texture change. The texture creates anxiousness in the direction of the phrase. Suspended cymbal help give support and direction.								
Conducting Concerns	Cue trumpets, melody. Give clear downbeats for half note. Give security/support to half notes with eye contact and showing them shape too. Cue sus. cym in m. 35, toms in m. 36. Show crescendos/diminuendos.								Show appropriate dynamics with gestures. GOS on beat 2 of m. 41. Cue glock and sus. cym as needed. Pattern can open up.				Combine dynamic changes/poco. rit into pattern, this must be clear. Cue percussion.				
Rehearsal Consideration	Trumpets must articulate the theme with the same interpretation as the WW's. Half notes must move forward. Intonation may be a concern, this is the first performance for most of the brass.								Ensemble must pace their dynamics, percussion must aid with this. Duple vs. triple subdivision must be defined.				Energy, intonation cannot die. Utilize percussion for crescendo.				


Composition: *Simple Gifts: Fours Shaker Songs - Movement 1, In Yonder Valley*
 Composer: Frank Ticheli

Measure #	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64		
Form	Variation 1 (Cont.)									Variation 2-Coda									
Phrase Structure	8-Bars (A)									9-Bars (A)									
Tempo	♩ = c. 76													rit. al fine					
Dynamics	<i>f</i> > <i>mp</i> < <i>f</i>									<i>mp dim.</i>				<i>p</i>					
Meter/Rhythm																			
Tonality	Eb Major																		
Harmonic Motion	Eb			Ab		Bb	Eb			Eb				Ab	Bb	Eb			
Orchestration	Full Ensemble									In: Only Fl, Cl 2, Cl 3, AS 1 (Solo), TS, Hrn, Eu		Out: Eu		In: Only Fl, Cl 2, Cl 3, AS 1 (Solo), TS, Hrn		Bsn, AS, TS, BS, Tri, Sus			
General Character	Light, Complete, Sonorous									Light, Sweet, Innocent				Light, Sweet, Pure					
Means for Expression	Full ensemble participation in the conversation creates a full and sonorous texture. Unique dynamic shifts give closure to the conversation as voices begin to disperse. Middle brass and woodwinds transition to the coda.									Flute 1 and solo Alto Sax 1 perform in canon, the final words of the conversation all the way until the caesura.				Eighth notes passed between the clarinets and saxes end the conversation almost as it began.					
Conducting Concerns	Pattern can be larger but still maintain lightness of the style. Utilize contrasting gestures to exaggerate swells. Engage percussion (sus. cym) to help achieve emotional impacts.									Cue flutes in m. 56. Cue Alto Sax 1 solo in m. 57. Clearly show the downbeat of m. 60. Give a clear release with caesura with LH.				Give a light, precise downbeat. Pace rit. al fine. Give a clear breath with both hands into m. 63.					
Rehearsal Consideration	Full ensemble must articulate with the same interpretation as the trumpets and WW's have done in previous sections. Full sustains must be in tune, half notes cannot compress after crescendo.									Flute 1 and solo AS 1 canon must be accurate and confident. Bb pedals must be in tune. M. 60 tuning must lock in.				Articulation and pacing of the rit. al fine must be interpreted by all. Tune M3 at the end.					

Composition: *Simple Gifts: Four Shaker Songs - Movement 2, Dance*
 Composer: Frank Ticheli

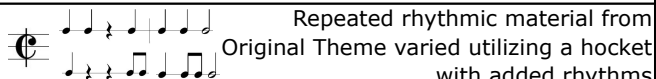
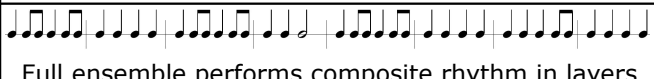
Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16		
Form	Original Theme																	
Phrase Structure	8-Bar (A)								8-Bar (A)									
Tempo	♩ = c. 108																	
Dynamics	<i>p</i>								<i>mp / mf</i>									
Meter/Rhythm									 Repeated rhythmic material from Original Theme continues with added rhythms									
Tonality	d minor																	
Harmonic Motion	d	e ⁶ ₄	d	a	d	e ⁶ ₄	g ⁶ ₄	a	d	d	e ⁶ ₄	d	a	d	e ⁶ ₄	g ⁶ ₄	a	d
Orchestration	In: CI 2, CI 3, AS 1, TS								Full Ensemble									
General Character	Light, Sneaky, Brisk								Light, Brisk, Full									
Means for Expression	Variety of articulation create a very light and sneaky banter between Alto Sax 1 and the clarinet accompaniment. Different inflections and shape should be explored for musicality sake.								The full ensemble fills out the texture while maintaining the light and sneaky banter established in the section prior. Snare drum and xylophone help encourage these articulations, the flams especially.									
Conducting Concerns	Conduct with a small pattern. Give appropriate gestures and weight to articulations. Use eye contact and contrasting gestures to bring out the inflections of the phrase. Highlight the melodic line.								Secure the entrances of the entire ensemble with eye contact prior to m. 9. Remain light with a more open pattern. Give the same gestures for inflection and appropriate articulation. Cue percussion.									
Rehearsal Consideration	Interpretation of articulation must be defined by CI 2, CI 3, and AS 1. Inflections and shape must also be defined. Clarinets must be in tune as they perform in unison and balance to AS 1 must be considered.								Interpretation of articulation, intonation, and balance must be defined similar to the section prior. Vertical alignment between the ensemble and percussion must also be addressed.									

Composition: *Simple Gifts: Four Shaker Songs - Movement 2, Dance*
 Composer: Frank Ticheli


Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
Form	Variation 1															
Phrase Structure	8-Bar (B)								8-Bar (B)							
Tempo	♩ = c. 108															
Dynamics	<i>mp</i>								<i>f</i> > <i>mp</i> <i>f</i> > <i>mp</i> <i>f</i> > <i>mp</i> <i>f</i> > <i>mp</i> >							
Meter/Rhythm									Repeated rhythmic material from Variation 1 continues utilizing a hocket							
Tonality	d minor															
Harmonic Motion	d a d	d a d	a	d a d	d a d	a	d a d	a	d a d	d a d	a	d a d	d a d	a	d a d	a
Orchestration	In: Only Fl, Cl 1, Cl 2, B. Cl, Bsn, AS 1, TS, BS								Full Ensemble							
General Character	Distant, Dainty, Ominant								Light, Sneaky, Sly							
Means for Expression	The sudden change in instrumentation, dynamics creates a feeling of distance, ominant with the first variation of the original theme in the clarinets. Ornamentation in Flute 1 help articulate a dainty but sneaky presence.								Instrumentation and dynamic shifts continue to project a sneaky and sly presence. Inflections should be fully utilized by the winds. The muffled small tom underlies this feeling along with the presence of timpani.							
Conducting Concerns	Retract to a small pattern to aide in the instrumentaiton and dynamic shift. Give strong downbeats for the bassline and the flutes. Communitte flute ornamentation with a facial gesture.								Secure the entrance of full ensemble, brass especially, with eye contact and a clear beat 1. Make eye contact with quarter notes and muffled toms to secure pulse. Show diminuendo, forte with effective gestures.							
Rehearsal Consideration	Counting rests and entering sound in tune with good balance to the melody should be examined. Vertical alignment with the flute ornament and beat 2 along with balance with the melodic line should be considered.								Articulation and intonatio of i-v-i motion should be isolated. Vertical alignment should be taken from the continuous quarter notes. Pacing and balance of the diminuendo should be examined.							

Composition: *Simple Gifts: Four Shaker Songs - Movement 2, Dance*



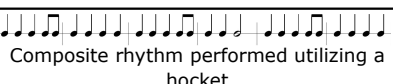

Composer: Frank Ticheli

Measure #	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48			
Form	Variation 1 (Cont.)																		
Phrase Structure	8-Bar (A)								8-Bar (B)										
Tempo	♩ = c. 108																		
Dynamics	<i>mf</i>								<i>p</i> < <i>f</i> <i>p</i> < <i>f</i> <i>p</i> < <i>f</i> <i>p</i> < <i>f</i>										
Meter/Rhythm																			
Tonality	d minor																		
Harmonic Motion	d	e ⁶ ₄	d	a	d	e ⁶ ₄	g ⁶ ₄	a	d	d	a	d	a	d	a	d	g	a	d
Orchestration	In: All except B. Cl, BS, Tpt, Tbn, Eu, Tu								Full Ensemble										
General Character	Agile, Flirty, Bouncy								Light, Surprised, Teasing										
Means for Expression	Arpeggiations and leaps in combination with articulation create an agile presence. The use of oboe and triangle add a flirtatious bounce reinforced by v-i motion in the accompaniment.								Instrumentation and dynamic shifts almost opposite of m. 25 resemble a tease. Percussion help support both with pitched and non-pitched percussion. Energy surges to beat 2 and articulated by the "and" of beat 2.										
Conducting Concerns	Maintain lightness with pattern and keep it small. Give attention to the Ob, AS, and Tri; their timbre give a flirtatious agility to this section. Emphasize beat 2 for the bassline.								Reduce pattern size to aide in the growth of the crescendo. Maintain pulse and give strong downbeats to secure staggered entrances especially in the WWs. Facially engage percussion to help with arrival points.										
Rehearsal Consideration	Articulation and intonation of arpeggiations and leaps should be isolated because of minor register issues. Bassline figures should be tuned and listen up to the upper WWs for vertical alignment.								Time will want to compress with the combination of staccato articulation and the crescendo. Tone and sustain with half note should be emphasized. Legato interpretation in m. 47 should be examined.										

Composition: *Simple Gifts: Four Shaker Songs - Movement 2, Dance*
 Composer: Frank Ticheli

Measure #	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64		
Form	Variation 2-Augmentation 1																	
Phrase Structure	8-Bar (A)								8-Bar (A)									
Tempo	♩ = c. 108																	
Dynamics	<i>ff</i> <i>ffp</i> 																	
Meter/Rhythm	 Augmentation 1 of the Original Theme continues against the Original Theme																	
Tonality	d minor																	
Harmonic Motion	d	e ⁶ ₄	d	a	d	e ⁶ ₄	g ⁶ ₄	a	d	d	e ⁶ ₄	d	a	d	e ⁶ ₄	g ⁶ ₄	a	d
Orchestration	Full Ensemble																	
General Character	Thick, Sonorous, Forward								Sonorous, Thick, Thrilling									
Means for Expression	Thick and sonorous orchestration fill out the texture as the original theme and its first augmentation moves forward. Contrasting phrasing and shape create slight tension between the two melodic figures.								Thick and sonorous orchestration fill out the texture as the original theme and its first augmentation moves forward. <i>sff</i> crescendo in m. 63 leads to a thrilling climax.									
Conducting Concerns	Open up pattern. Cue brass with the first augmentation. Be prepared to show the shape of both the original theme and the augmentation as needed. Keep the energy moving forward between the two melodic figures.								Maintain forward energy. Give confidence to the ensemble with eye contact and facial engagement, especially since this phrase repeats twice. Give a strong GOS in m. 63, clearly show the crescendo.									
Rehearsal Consideration	Independence in phrasing and intonation should be established between the original theme and the first variation. The ensemble needs to listen up and down to each other for vertical alignment and pitch.								As the phrase repeats, time cannot compress nor can phrasing suffer. Percussion can be utilized to assist with this temptation. Interpretation of the <i>ffp</i> and crescendo should be evaluated in m. 63.									

Composition: *Simple Gifts: Four Shaker Songs - Movement 2, Dance*
 Composer: Frank Ticheli

Measure #	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84
Form	Variation 3-Augmentation 2								Variation 4-Coda											
Phrase Structure	8-Bar (B)								6-Bar (B)						6-Bar					
Tempo	♩ = c. 108																			
Dynamics	<i>ff</i>								<i>ff</i>						<i>p</i>  <i>ff</i>					
Meter/Rhythm									Composite rhythm performed utilizing a hocket 											
Tonality	d minor																			
Harmonic Motion	d a d	d a d	a d a d	d a d	d a d	a d a d	d a d	d a d	d a d	a d a d	d a d	d a d	a d a d	d a d	a d a d	a d a d	a d a d	a d a d	d ⁶ a	d
Orchestration	Full Ensemble																			
General Character	Sonorous, Building, Vibrant								Powerful, Strong, Brisk						Progressive, Exciting				Impact!	
Means for Expression	The augmentation of the second variation still creates slight tension against the original theme but progresses forward. Rolls and glissandos in the percussion parts aide in this progressive building.								The only occurrence of marcato articulations create a strong, powerful texture. The i-v-i harmonic changes assists this emphasis.						Subito like piano followed by a crescendo with layer entrances progress to an exciting finish.				BD give strong emphasis to the end.	
Conducting Concerns	Cue Piccolo and the second augmentation in the trumpets. Be prepared to show the shape of both the original theme and the augmention as needed. Maintain forward momentum with light conducting.								Pattern is largest here. Show weight of the marcatos without sacraficing momentum. Support the melodic line facially despite the marcatos.						Reduce pattern while maintaining pulse. Show the crescendo physically and facially.				Strong GOS on downbeats for BD.	
Rehearsal Consideration	As in m. 49, independence in the original theme and the second variation must be secured. Articulation and pitch of the i-v-i figures should be checked. Trill fingerings and speed in m. 72 needs to be defined.								Interpreation of marcato articulation and balance to the melody should be defined. Weight and phrasing should also be addressed.						Focused tone, tempo, and pacing must remain consistent throughout the crescendo.				Pulse and tone must be maintained.	

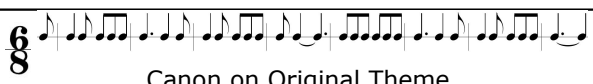

Composition: *Simple Gifts: Four Shaker Songs - Movement 3, Here Take this Lovely Flower*

Composer: Frank Ticheli

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16						
Form	Original Theme																					
Phrase Structure	8-Bars (A)								8-Bars (B)													
Tempo	♩. = c. 56 (Molto legato e cantabile)																					
Dynamics	<i>mf</i> <i>mp</i> < <i>f</i> > <i>p</i>								<i>mp</i> / <i>p</i> <i>mp</i> < <i>mf</i> > <i>mp</i>													
Meter/Rhythm																						
Tonality	Bb Major																					
Harmonic Motion	Bb	g	d	g	Eb	F	Bb	g	d	g	Eb	F	Bb	Eb	Bb ⁶	F ⁶ ₄ ^{sus4}	Bb	g	d	g	Eb	F
Orchestration	In: Only Cl, B. Cl, Bsn, AS 1, TS, BS, Hrn, Eu, Tu								Out: Bsn, BS, Tu (only 1 Eu performing)				In: Bsn, BS, Tu, tutti Eu									
General Character	Smooth, Cantabile, Intimate								Sweet, Gentle, Delicate													
Means for Expression	Sparse orchestration creates an intimate, chamber-like moment at the beginning. The melody should float above the accompaniment and should be smoothly supported.								Absence of the lower voices and the melody placed on the third scale degree create a delicate and sweet texture, contrasting the previous section. The melody should be allowed to sing more in this section.													
Conducting Concerns	Pattern must be small but fairly transparent. Rebound must be smooth and transition to ictus points clearly. Drastic changes in pattern size will make dynamic more effective. A supermetric 4 pattern could be used.								Give security to the remaining performers with eye contact and genuine facial expression. Pattern should be lighter because of the context of the instrumentation. Exaggerate emotional phrasing.													
Rehearsal Consideration	Interpretation of the legato style must be defined and executed by all parts. Subdivision through sustains needs to be examined. Divisi and unison instructions should be verified.								Because the melody is centered around the third scale degree, intonation should be carefully considered throughout the ensemble. Balance with WWs vs. brass should be considered, potentially altered.													

Composition: *Simple Gifts: Four Shaker Songs - Movement 3, Here Take this Lovely Flower*

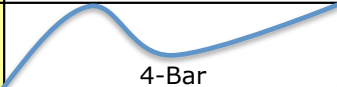

Composer: Frank Ticheli

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	
Form	Variation 1																		
Phrase Structure	8-Bars (A)								8-Bars (B)								3-Bar Extension/Elision		
Tempo	♩ . =c. 56 (Molto legato e cantabile)																		
Dynamics	<i>mf/p</i>								<i>mf/mp</i> <i>p</i> < <i>mp</i> <i>mf</i>								<i>p</i>		
Meter/Rhythm	 Canon on Original Theme																Repeated rhythms taken from the Original Theme		
Tonality	Bb Major												Modulation to Eb Major						
Harmonic Motion	Bb	Eb	F	Bb	g	Eb ⁶ ₄	Bb	Eb	Bb	F ⁴⁻³	Bb	g	Eb ⁶ ₄	Ab	g	Ab	Bb		
Orchestration	In: All except AS, Tpt, Tbn, Timp, Perc. 2-3			In: Tbn 1 Out: TS, BS					In: Only Fl 1, Cl, B. Cl, Bsn, AS 1, TS, BS, Tpt 1, Tri Out in m. 26: Cl				In: Cl		In: Ob (one), Hrn, Tbn 1, Eu, Tu, Vibes			In: B. Cl, Bsn, AS, TS, BS, Tbn 2, Sus	
General Character	Light, Distant, Conversational								Sweet, Glimmering				Supported, Gentle				Building, Emotional		
Means for Expression	The presentation of the original theme in canon creates a sweet but distant conversation between the flutes, obos, and clarinets. Vibes and euphonium share a similar conversation.								Muted trumpet and triangle add a glimmer to the texture.				Addition of the clarinets and low brass give gentle support to the melodic line.				Harmonic motion and growth the new tonal center builds slight tension.		
Conducting Concerns	Make pattern smaller. Conduct clear time so the canon is not confused. Be ready to conduct an individual line if more inflection is needed. Give eye contact to the DHNs and vibes for support and encouragement.								Cue Tpt. 1 and triangle. Secure pulse with triangle and DHNs.				Cue entering WWs, brass. Maintain lightness of style as instruments enter. Use LH for gestures of support.				Bring back pattern to exaggerate growth. Engage sus. cym for pacing.		
Rehearsal Consideration	The flutes, oboe and clarinets must remain independent and confident during the canon. Sustains must be supported and confident within the section first. Accompaniment must balance up to the canon.								Tuning with muted trumpet must be considered and balanced.				Entering voices must play in tune and join the existing texture. Canon must remain independent.				Intonation, pacing of crescendo must be examined along with articulation.		

Composition: *Simple Gifts: Four Shaker Songs - Movement 3, Here Take this Lovely Flower*
 Composer: Frank Ticheli

Measure #	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52			
Form	Variation 2																				
Phrase Structure	8-Bars (A)									8-Bars (B)							2-Bar Extension				
Tempo	♩ . = c. 56 (Molto legato e cabtable)												rit. al fine								
Dynamics	<i>f</i> < <i>f</i>									< <i>p</i> <i>mf</i> > <i>p</i> >											
Meter/Rhythm																					
Tonality	Eb Major																				
Harmonic Motion	Eb	g	c	Ab	Bb	Eb	Bb	c	Ab	Bb	Eb	Ab	Eb	Bb ⁴⁻³	Eb	c	g	Ab	f	Bb	Eb
Orchestration	Full Ensemble								In: Sus	Out: Sus	Full Ensemble						In: Only Cl, B. Cl, AS, TS, BS, Hrn, Tbn, Eu, Tu				
General Character	Sonorous, Rich, Soothing									Sweet, Gentle, Nimble					Suspense			Rich, Peace			
Means for Expression	Resolution in the tonal center lifts the ensemble to sonorous and smooth arrival. Strong orchestraion utilizing strong tessituras fills out the texture and prodcues a warm richness to the sound.									The melody in higher tessituras gives a unique nimbleness to the texture, sweetness of counterlines is exposed.					Sustains, harmonic motion create slight suspense and question.			Resolution, all is at peace with a rich sound. Enjoy the last chord.			
Conducting Concerns	Facial, physically express the arrival. Pattern should be open, facial expression should be very happy, sincere. Show clear time so subdivision can be maintained along with phrasing. Cue sus. cym roll in m. 42.									Highlight the melody. Use facial expression to communicate lightness of the line. Give support the accompaniment as needed.					Pace rit. with the diminuendo. Use LH to show sustain and the release.			Clear GOS into m. 50. Allow m. 51 to organically slow on its own. Use LH to show sustain and the release.			
Rehearsal Consideration	Intonation in the new tonal center must be established. Energy must move forward and the ensemble must agree on vertical alignment in combination with phrasing/support of the line.									Because the tessitura is higher, tuning of the melody will be crucial. Sustains must be in tune to support the upper tessitura.					Quality of sound should not be compromised with the dimuendo.			Pacing of the rit. in m. 51 should be clear.			

Composition: *Simple Gifts: Four Shaker Songs - Movement 4, Simple Gifts*
 Composer: Frank Ticheli

Measure #	1	2	3	4
Form	Introduction			
Phrase Structure	 4-Bar			
Tempo	♩ = 80			
Dynamics	<i>p</i>			
Meter/Rhythm				
Tonality	F Major			
Harmonic Motion	F			C
Orchestration	In: Only Cl 1-3, AS 1			
General Character	Subtle, Smooth			
Means for Expression	The subtle use of clarinet and Alto Sax 1 create a smooth and foreshadows the original theme.			
Conducting Concerns	Pattern must remain very smooth. Support the sound with the LH, optimistic facial expression.			
Rehearsal Consideration	Harmonic changes must be heard, approach must be defined. Sustains must have good tone.			

Composition: *Simple Gifts: Four Shaker Songs - Movement 4, Simple Gifts*
 Composer: Frank Ticheli

Measure #	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23									
Form	Original Theme																											
Phrase Structure	8-Bar (A)								8-Bar (B)								1-Bar Extension		4-Bar Extension									
Tempo	$\text{♩} = 80$				rit. a tempo																							
Dynamics	<i>mf</i>				<i>mp</i>				<i>f / mf</i>				<i>fp fp f</i>				<i>f > mf / mp</i>		<i>fp</i>		<i>fp > mp</i>							
Meter/Rhythm																												
Tonality	F Major																											
Harmonic Motion	F			C			F			C			F			C			F			C			F/C		C	
Orchestration	<small>In: Tpt 1 (muted solo)</small>		Out: AS				In: Hrn				<small>In: Fl, Perc.</small>		<small>In: Ob, AS 1</small>		In: TS				<small>In: Only Fl 1, Cl 1-3, Tpt 1</small>			<small>Out: AS</small>		<small>In: Ob (one)</small>		In: TS, Hrn (one)		
General Character	Light, Optimistic, Nimble								Surprising, Peek-a-Boo				Light, Optimistic, Nimble				Playful, Dainty											
Means for Expression	The light solo presented in by Tpt 1 presents the original theme. Nimble and simple accompaniment supports a sense of optimism. The fermata in m. 10 adds suspense without halting the energy of the solo.								Use of <i>fp</i> dynamics create peek-a-boo moments that remain in character to the established style.				Return of the Tpt 1 solo assures the light, optimistic, and nimble theme.				Variation of the introduction and original theme close the original theme.											
Conducting Concerns	Cue Tpt 1 solo, keep pattern light with progressive tempo. Make eye contact for subdivided pattern to assist with the rit. in m. 10. LH assists with rit. support.						Give a clear breath and cue into m. 11. Cue Hrn.			Give light but emphatic gestures to cue <i>fp</i> moments. Cue Clar 1 in m. 13 with melodic echo.				Cue Tpt 1 solo. Re-establish soft dynamics, light performance.			Cue Cl 1, AS 1.		Cue <i>fp</i> dynamics. Show diminuendo without losing pulse and energy.									
Rehearsal Consideration	Tuning of the muted Tpt must be addressed to the soloist. Accompaniment must move together. Communicate how the rit. will be conducted.						Communicate the prep into m. 11. Hrn must listen up.			Passing of the melody must be balanced with the <i>fp</i> dynamic shifts. Articulation interpretation must be established.				Balance, intonation of the muted Tpt solo should be addressed.			Interpretation of articulation and balance of <i>fp</i> should be consistent with m. 13.											

Composition: *Simple Gifts: Four Shaker Songs - Movement 4, Simple Gifts*
 Composer: Frank Ticheli

Measure #	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44
Form	Variation 1																				
Phrase Structure	8-Bar (A)								8-Bar (B)								1-Bar Entr.	6-Bar Extension			
Tempo	♩ = 80								rit. a tempo								rit.				
Dynamics	<i>mf</i> <i>mp</i> < <i>f</i> <i>mf mp</i> <i>f</i>								> <i>mf/mp</i> > <i>p</i>												
Meter/Rhythm																					
Tonality	F Major																Modulating Material				
Harmonic Motion	F	C	F	C	F	C	F	C	F	C	F	C	F	C	F	C	F	Bb			
Orchestration	In: Fl 2, tutti Ob, AS 2 Out: Tpt 1				In: Only Cl 1-3, AS 1, TS				In: Pic, Fl, Cl 1, Bsn, AS, TS, tutti Tpt 1-2, Hrn, Perc				In: Eu	Out: Pic, Fl 1-2	In: Cl 2, AS 2, TS, Tpt, Hrn		In: B. Cl, TS, BS, Hrn		In: Cl 3		
General Character	Lofty, Optimistic, Nimble								Antiphonal, Proud, Light								Playfull, Gentle			Subtle, Smooth	
Means for Expression	A lofty yet nimble variation of the original theme is presented in the upper woodwinds. The fermata add more suspense with more voices but does not halt the energy of the melody.								Call-and-response in the accompaniment creates a light, antiphonal style. Tutti trumpets performing the melody projects a sense of pride.								Variation of the introduction, theme transition to a tonal shift.			Subtle and smooth motion help transition to the chorale.	
Conducting Concerns	Cue melody. Be prepared to cue and assure DHN figures, especially tutti Hrn with eye contact or a specific cue. Be clear with rit. Like in m. 10.				Give a clear breath and cue into m. 30. Cue Cl and AS 1.				Cue tutti Tpt. Give appropriate downbeats and eye contact to communicate bell-tone like entrances in WWs, Hrn, and Perc. Do not lose pulse, maintain the light style.				Cue Eu variation. Use LH and eye contact to bring dynamics down.			Utilize genuine facial expression and a clear 2-pattern for rit.					
Rehearsal Consideration	Passing of line should also be in time and style from one voice to another. Communicate how the rit. will be conducted.				Communicate the prep into m. 30. Cl 1/AS 1 must blend together.				Antiphonal articulation should be defined. This should match articulation and vertical alignment of the melody. Tpt 2 should be confident and work with Tpt. 1.				Eu entrance must be confident. Rit. must not start until m. 41.			Pacing of HNs and dynamics through rit. must be consistent.					

Composition: *Simple Gifts: Four Shaker Songs - Movement 4, Simple Gifts*
 Composer: Frank Ticheli

Measure #	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Form	Variation 2															
Phrase Structure	8-Bar (A)								8-Bar (B)							
Tempo	♩ = 80 (Chorale) rit. 															
Dynamics	<i>mp/p</i> >								<i>mf/pp dim.</i> > <i>mf</i> <i>mp</i> < <i>f</i> > <i>mp</i> > <i>p</i>							
Meter/Rhythm																
Tonality	Eb Major															
Harmonic Motion	Eb	g c	Ab g	Ab Bb	Eb ⁶ g	Bb	Eb	Eb	Bb	Eb	G	Ab Bb	Ab	Eb		
Orchestration	In: Only Cl 1-3, B. Cl, Bsn, AS, TS, Hrn, Tbn, Eu, Tu								In: Fl, Tri	In: Ob (solo)	In: Only Fl 1, Ob (solo), Cl 1, Tri		In: All except Fl 2, Ob, Cl, AS 2, Tpt 2-3		Out: Fl, AS	
General Character	Chorale, Rich, Warm															
Means for Expression	The first appearance of the trombones and tubas in combination with a new tonal center creates a rich warmth and depth to the texture. Full sustains help to establish the chorale style.								Meldoy performed by Flute 1 with spare accompaniment create a comfortable texture shift.				Contribution by the mid and low voices recreate the rich and warm texture presented in m. 45.			
Conducting Concerns	So great expressiveness by conducting with resistance and connectivity. Shape the melody as well as the harmonic accompaniment. The most sincere and genuine facial expression needs to be utilized.								Texture shift requires change in facial expression with lightness. Still connected and smooth.				Show warmth and depth with mid and low voice entrance. Show great expression into the rit.			
Rehearsal Consideration	Intonation of the bassline and accompaniment must be consistent. Consistency of tone and air quality should be stressed. The melodic lines should be encouraged to express and shape as they see fit.								Texture shift should not influence the previously established style. Intonation may be an issue.				Intonation and vertical alignment must be maintained through the dynamic changes.			



Composition: *Simple Gifts: Four Shaker Songs - Movement 4, Simple Gifts*
 Composer: Frank Ticheli

Measure #	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78
Form	Variation 3																	
Phrase Structure	2-Bar Extension		8-Bar (A)								8-Bar (B)							
Tempo	♩ = 80 (Tempo I)																	
Dynamics	<i>mp</i> <>		<i>mf</i> >								<i>ff/f</i> > <i>mp/mf</i>							
Meter/Rhythm																		
Tonality	Eb Major																	
Harmonic Motion	Eb	Bb	Eb	Bb	Eb	Bb	Eb	Bb	Eb	Eb	Bb	Eb	Bb	Eb	Bb	Eb	Bb	Eb
Orchestration	In: All except Tpt 2	Out: Tpt 3	Out: Tpt 1, Tbn, Tu					In: Tpt 1-2	In: Pic, Tpt 3	In: All except B. Cl, Bsn, TS, BS, Eu, Tu					Out: Pic, Tpt 1, Eu	In: Tpt 1 Out: Tbn		
General Character	Light, Playful		Smooth, Round, Distant								Sudden Excitement, Bell Tone				Smooth, Round, Distant			
Means for Expression	Upper woodwinds establish Tempo I.		Low WWs and brass present the third variation of the original theme. The trumpet entrance in m. 65 help create a sense of distance while supporting the light and round style established by the low WWs and brass.								Sudden change to marcato articulation transform the ensemble into ringing church bells.				The low WWs, brass melody returns the light and round texture established previously.			
Conducting Concerns	Give contact, clear pulse. Smile for assurance.		Give attention to the low WWs and brass, this is their moment to shine. Conduct with weight without sacrificing the light and smooth style. Cue Tpts in m. 68. Give clear breath in m. 70 and style change.								Show light and progressive marcato articulations. Maintain pulse and shape of the line.				Cue low WWs, brass. Change style to a light, weighted pattern. Secure Tri after Perc. drops.			
Rehearsal Consideration	Pulse, slur interpretation of QNs must be defined.		Phrasing of the melodic line must not be too heavy in the lower voices. Balance and vertical between the accompaniment figures and the melody should be agreed upon, HNs must be solid.								Marcato interpretation and pulse will need to be defined. Melody must remain prominent.				Shift in style must not lose time or energy. Should resemble the style established in m. 63.			

Composition: *Simple Gifts: Four Shaker Songs - Movement 4, Simple Gifts*
 Composer: Frank Ticheli

Measure #	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98					
Form	Variation 4																								
Phrase Structure	2-Bar Extension		8-Bar (A)								1-Bar Extension	9-Bar (B)													
Tempo	♩ = 80											molto rit.													
Dynamics	<i>mf</i> <>		<i>f/mf</i>								<	<i>ff</i> <i>p</i> < > <i>f</i> <													
Meter/Rhythm																									
Tonality	Eb Major																								
Harmonic Motion	Eb	Bb	Eb	Ab	f	Bb	Eb	Bb	Eb	g	c	Ab	Eb	g	Ab	Bb	Eb	d	C	Bb	f ⁶	g ⁶ ₅	c ⁶	F	<small>Ab, Cb, A^b, C^b</small>
Orchestration	In: All except Fl, Ob, Cl 1, AS 1, Tpt, Tbn 2, Perc.		In: AS 1, Tpt, Tbn 2								Full Ensemble														
General Character	Surging		Building, Progressive, Dramatic								Energetic, Bright, Full						Antiphonal, Sonus, Powerful								
Means for Expression	Mid and low voices surge to the next variation.		The accompaniment in combination with the fourth variation presented in AS 1 and Tpt dramatically build toward m. 90. A one bar extension creates exciting tension with aid of ensemble sustains and a BD roll.								The full ensemble presents a bright but full arrival at m. 90. Percussion helps create and maintain the progressive energy of this section.						The harmonic progression and molto rit. present a powerful cadence leading to tonic.								
Conducting Concerns	Show swells with dig gesture.		Cue Tpt melody. Be prepared to switch between conducting the melody and accompaniment. Maintain clear pulse while communicating resistance and fluidity with the line. Cue BD in m. 89, use LH to show growth to m. 90.								Cue WWs with eye contact. Open pattern but maintain pulse and lightness. Keep momentum moving forward.						Give clear downbeats and subdivision of the pattern.								
Rehearsal Consideration	Swells must be in tune and balanced to the lower voices.		Accompaniment figures must perform beneath the melody but still have a full presence. Pulse will want to compress and creep forward. QNs and HNs must help keep pulse accountable.							Pacing, tuning of cresc.	Articulation and interpretation of the line must be defined. Intonation must remain focused despite the dynamic change. Pulse must remain solid.						Tone quality, articulation, and pacing of rit. must be controlled.								

Composition: *Simple Gifts: Four Shaker Songs - Movement 4, Simple Gifts*
 Composer: Frank Ticheli

Measure #	99	100	101	102	103	104	105	106	107
Form	Variation 4 (Cont.)				Coda				
Phrase Structure	4-Bar Extention				5-Bar				
Tempo	a tempo rit. al fine				◡				
Dynamics	<i>ff</i> > <i>f</i> > <i>p</i>				<i>mf/p</i> > <i>mp</i> > <i>p</i>				
Meter/Rhythm									
Tonality	Eb Major								
Harmonic Motion	Eb		Bb		Eb		Ab ⁶ ₄ (Bb)		Eb
Orchestration	Full Ensemble		Out: Fl, Ob, AS 2, Tpt 2-3, Perc		In: Only Cl, B. Cl, Bsn, Hrn, Eu, Tu		In: Only Cl 1-2		In: Only Cl, B. Cl, Hrn (one), Eu (one), Tu (one)
General Character	Climatic, Proud, Digress				Nostalgic, Patience, Peaceful				
Means for Expression	Resolution to the climax of the movement is achieved. It quickly digresses but with accomplishment.				The clarinet family, Bsn, Hrn, Eu, and Tu patiently present the coda giving nostalgic but peaceful closure to the piece.				
Conducting Concerns	Cue Perc. impact. Show diminuendo without sacrificing pulse or momentum.				Setup 4-pattern with eye contact and rit.		Give intimate eye contact and be very patient. Pattern is small and minimal.		
Rehearsal Consideration	Passing of the line must not lose energy as the dynamic descends. Rit. does not start until m. 102.				Balance between the passing and vertical movement must be clear. Tone must be pure and supported through the last chords.				

Appendix D - Interview with Bruce Yurko

The following is a transcript of a telephone interview with Mr. Bruce Yurko. The focus of this interview was on Yurko's composition *Night Dances for Wind Ensemble*. The interview took place on January 28, 2014 at 7:30am. Our conversation jumped around a lot because brief interruptions of other musically related topics. This transcript only contains information directly relating to *Night Dances*.

Alex Wimmer: Good morning Mr. Yurko, thank you for giving up your time to speak with me this morning! With your permission may I put you speakerphone and audio record this interview? This is just so I can create an accurate transcript and for citing this information in my Master's Report.

Bruce Yurko: Yes, but I am 62 years old. You will have to speak up.

AW: All of my questions are based off of Dr. Ibrook Tower's DMA Dissertation published in 1994. This is really my only source for information about you and the piece. Are you aware of any other documents that were written about you?

BY: The GIA books have them, *Teaching Music through Performance in Band*, the second edition is the most updated.

AW: Speaking of, *Teaching Music through Performance in Band* lists *Night Dances* as being published in 2004. Was a recent reprint or revised edition in 2004 that I am not aware of?

BY: No, it was published 1996.

AW: The *Teaching Music through Performance in Band* lists *Night Dances* recording performs the third night dance at half note equals 120 BPM. All of the other recordings I have listened perform this section at half note equals 60 BPM. Is there a tempo you prefer for this section?

BY: My tempo I take is half note equals 108 BPM. I don't know where they go that from. But play around with tempo and dynamics. It is what you make it however you make it.

AW: Were you influenced musically before attending middle school?

BY: I starting taking piano when I was five. I use to get in trouble with my piano teacher because I would play what wasn't on the page. When I was in junior high I started taking piano

lessons from the organist and I was amazed by the organist. I was amazed by the color and started taking lessons. I eventually play organ for my church and I started making \$25/week, it is how I bought my first horn. It was a pretty good gig!

AW: How did the *Night Dances* commission come about?

BY: *Night Dances* was written in 1993 for the Dover Middle School concert band. This middle school band I graduated from as well as Dover HS. The whole philosophy behind this piece was introducing 20th century sounds to his band. The band director was very honest about what his band do what they couldn't do for young player. The band was sixth, seventh, and eighth grade combined. It was a rather large group. He had one piccolo, nine flutes, one oboe, one bassoon, 16 clarinets (three firsts, six seconds, seven thirds), one bass clarinet, eight altos, three tenors, two baritone saxophones, four horns, 16 trumpets, six trombones, two euphoniums, two tubas, and ten percussionists. Albert was a trumpet player and also went to Dover HS, ten to twelve years younger than I was. Albert sent me a list of what my band was capable of. This was the first middle school piece I had every composed. He wanted something extremely challenging for my middle school group to play. The timpani part has a gliss which is the first time it has been written for middle school groups. Because he was very honest with me, it gave me more time to think about what I can do to educate them. Not very many schools deal with minor intervals. Do you see the minor seconds in the timpani part? Do you the see the C to F#? These are my intervals. The smallest rhythms are in the percussion and simple because I was more concerned about the harmony and it is one of the most important things.

AW: Was there anything specific to Dover Middle School that you composed within the work?

BY: The whole intro is based off the question, "Imagine you are on a desert island and what do you hear? I used a lot of imagery with this. It could be impressionistic; whatever happens happens. I wanted to give something all of the sections. Everyone has something to do. The piece has multiple moments for chamber groups (flute choirs, percussion choirs, brass ensemble choirs). Page 16 is my attempt of explaining minimalism to middle school students. Everyone is playing something repetitive. The beginning is based on what the percussion is doing. There is a lot of interplay with two simple themes. I am developing color and I am all about color.

AW: There are three different "night dances" in the piece. Do they have names?

BY: You are on a desert island at night, what do you hear?

AW: Do they have any historical or cultural significance?

BY: It is what you make it.

AW: I am a percussionist and I notice that your percussion and band scoring writing is very Persichetti/Clifton Williams like. Is this an accurate statement?

BY: You hear percussion, you don't write percussion. He was looking for multiple drums and multiple pitches. He explored high pitches, which influenced me. I use percussion in a way that is neat with different sounds. Don't substitute, I hear my music and when people don't play what I hear I can't help but to laugh.

AW: Are the tom runs in the second dance score because of the use of "marching toms"?

BY: You are playing a drumset. Tunings should higher, an octave higher than written if you can. You need to hear the sound.

AW: You mention the SATB balance in the first dance with the percussion. Can you share with me your reasoning's for this balance?

BY: This created different pitches and different rhythms. I wanted faster rhythms that evoked a mysterious of what was going to happen next. The claves are a cricket, bass drum is the heart of the deserted island, I created continuous sixteenth notes.

AW: According to Tower, you had a very close relationship with Persichetti. How much of an influence has he been on your composing?

BY: Persichetti was a huge influence for me. He said, "Understand what you are doing and make sure they understand what you are doing. You have a voice, develop your voice." Husa and Persichetti were like my grandfathers. I am also a big fan of Stravinsky and Bartok.

AW: Is there a running list of your published works anywhere that I could include in my report?

BY: I am more interested in the commissioning because it is exciting music for all. I have a lot of unpublished works that I sell personally. I always request a tape from groups with commissions. You compose music at the piano and you use the computer to publish.

AW: Well thank you Mr. Yurko for taking the time to speak with me about your piece.

BY: You are very welcome, let me know if there is anything I can do to help.

Appendix E - Simple Gifts Lyrics

The following is the original song texts set to each of the Shaker melodies used in *Simple Gifts* taken from the beginning pages of the score.

Movement I: “In Yonder Valley”

In yonder valley there flows sweet union;
Let us arise and drink our fill.
The winter's past and the spring appears;
The turtle dove is in our land.
In yonder valley there flows sweet union;
Let us arise, and drink our fill.

Movement II: “Dance”

Virgins cloth'd in a clean white garment,
How they move in a band of love,
Comforts flow in a mighty current,
We shall drink at the fountains above.

Yea, we will rejoice with freedom,
In this straight little narrow way,
Here is the fold and the lambs all feeding,
On this green we'll skip and play.

Movement III: “Here Take this Lovely Flower”

Here take this lovely flower
Thy mother sent to thee,
Cull'd from her lovely bower
Of sweet simplicity.

O place it near thy bosom
And keep it pure and bright,
For in such lovely flowers
The angels take delight.

Movement IV: “Simple Gifts”

'Tis the gift to be simple, 'tis the gift to be free;
'Tis the gift to come down where we ought to be;
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.

When true simplicity is gained,
To bow and to bend we shan't be ashamed
To turn, turn will be our delight,
'Til by turning, turning we come round right.